

ABU MEDIA ACADEMY MAGAZINE

3rd edition | March 2022



Foreword



Welcome to the first edition of the ABU Media Academy Magazine for 2022.

In this edition we publish our training calendar for the year, which includes a range of self-paced online courses, live webinars, masterclasses and two flagship new courses.

The first of the new courses is called **Positive Peace Journalism**, developed as part of UNESCO's Together for Peace (T4P) project. Participants will come to understand the principles of solutions-focused journalism and apply that methodology to create news and current affairs reports, features and other peace related content for social media, radio and television platforms. It is now open for applications.

The other new flagship course is about **Investigative Journalism**, titled 'Prevention is the Best Defence: Empowering Investigative Journalism in Public Broadcasting in the Digital Age.' The ABU's News Department and the Media Academy have developed this remote learning course for journalists and broadcasters with support from the Global Media Defence Fund.

The initiative will supply detailed training on how to work within legal boundaries, resulting in quality investigative reporting that is less susceptible to criminal or civil charges. Participants will learn how to identify source trails, use digital investigative tools such as big data analysis and open-source intelligence to compile information, and use the skills of investigative journalism when researching and compiling news reports, features and documentaries.

As well as these two new courses, we will introduce other new topics such as **Stills Camera Techniques, Photo Journalism, Sound Design** and other topics.

By popular demand we will also repeat some of our most popular courses such as **Radio and TV Presenting, Editing, Screen Adaptation, Sales, Social Media and Interviewing**.

For trainers, we have enhanced our **Train the Trainer** course and will deliver it again in the first quarter of this year to assist ABU Members who want to keep staff in their training departments up to date with latest training developments and techniques.

For middle and upper level managers, we will again partner with HEC University in Canada to deliver the **Authentic Leadership management course** in 2022. This course was highly successful last year and some of the 40 people who took part in it have already been promoted in their organisations thanks to their increased level of management skills. There is a fee for this course.

For those at the cutting edge of media, we will join with AFTRS to present The **AFTRS Expert Series** of talks and masterclasses from world leading film and broadcast practitioners who are at the forefront of new techniques and technologies.

Except for collaborations with external partners, such as HEC, all our courses are free for ABU Members. Through our Learning Platform most courses will be available as catch up videos if you cannot join the webinars live, and we also offer a range of self-paced modules which can be completed at home or at work when you have time to spare for training, making them extremely flexible for busy broadcasters.

This edition of our Magazine contains articles showcasing some of the content that is included in our courses. I encourage you to take advantage of what we have to offer you this year. A calendar is available on the following pages*.

** subject to change based on availability of lecturers, covid disruption and addition of new topics if requested by members.*

Steve Ahern

ABU Courses 2022

JANUARY

On-Camera Presenting Course

FEBRUARY

Radio Presentation Skills

TV Presentation Course

Train the Trainer Course

Japan's Broadcasting Ethics and Program Improvement Organization 24 February (**Program Department: Digital**)

MARCH

6th ABU Intellectual Property and Legal Committee Meeting & Forum - 17 - 18 March (**Legal Department**)

ABU Digital Broadcasting Symposium 2022 - 21 - 24 March (**Technical Department**)

Train the Trainer Course continues

UNESCO Peace Reporting T4P Course begins

Broadcast Sales Course

Empowering Investigative Journalism in the Digital Age Course begins

Master Class: Leadership and Management for Post COVID Media Transformation

APRIL

Photo Journalism for Social Media

Digital Forensics Course

Empowering Investigative Journalism in the Digital Age continues

UNESCO T4P Peace Reporting Course continues

Instagram Social Media Strategy Course

ABU Media Academy Fifth Online Forum

Collaboration or competition? How are broadcasters working with OTT services?

MAY

Sports Reporting and Live Commentary

Interviewing Skills Course

Stills Camera Techniques for Social Media

Broadcast Ecosystems

Using Drones for Sports and Event Production

Empowering Investigative Journalism in the Digital Age Course continues

UNESCO T4P Peace Reporting Course continues

HEC Authentic Leadership Course begins

AFTRS Expert Series begins - 10 sessions every Tuesday

JUNE

#ABUdigital2022 - 15- 16 June **(Program Department: Digital)**

ABU RAI DAYS – Dates to be confirmed **(Program Department: Radio)**

Sound Design Course

Sales Skills

Radio Presenting Course

Empowering Investigative Journalism in the Digital Age Course continues

UNESCO T4P Peace Reporting Course continues

HEC Authentic Leadership Course continues

AFTRS Expert Series continues

JULY

Empowering Investigative Journalism in the Digital Age Course continues

AFTRS Expert Series finishes

HEC Authentic Leadership Course continues

UNESCO T4P Peace Reporting Course finishes

AUGUST

Innovation Management

Digital Marketing

Empowering Investigative Journalism in the Digital Age Course continues

HEC Authentic Leadership Course finishes

SEPTEMBER

Pacific Media Partnership Conference – dates to be confirmed

On-Camera Presenting

Video Editing

Empowering Investigative Journalism in the Digital Age Course continues

OCTOBER

News Reporting Skills

Empowering Investigative Journalism in the Digital Age Course continues

NOVEMBER

ABU General Assembly – dates to be confirmed

Empowering Investigative Journalism in the Digital Age Course continues

DECEMBER

Empowering Investigative Journalism in the Digital Age Course continues

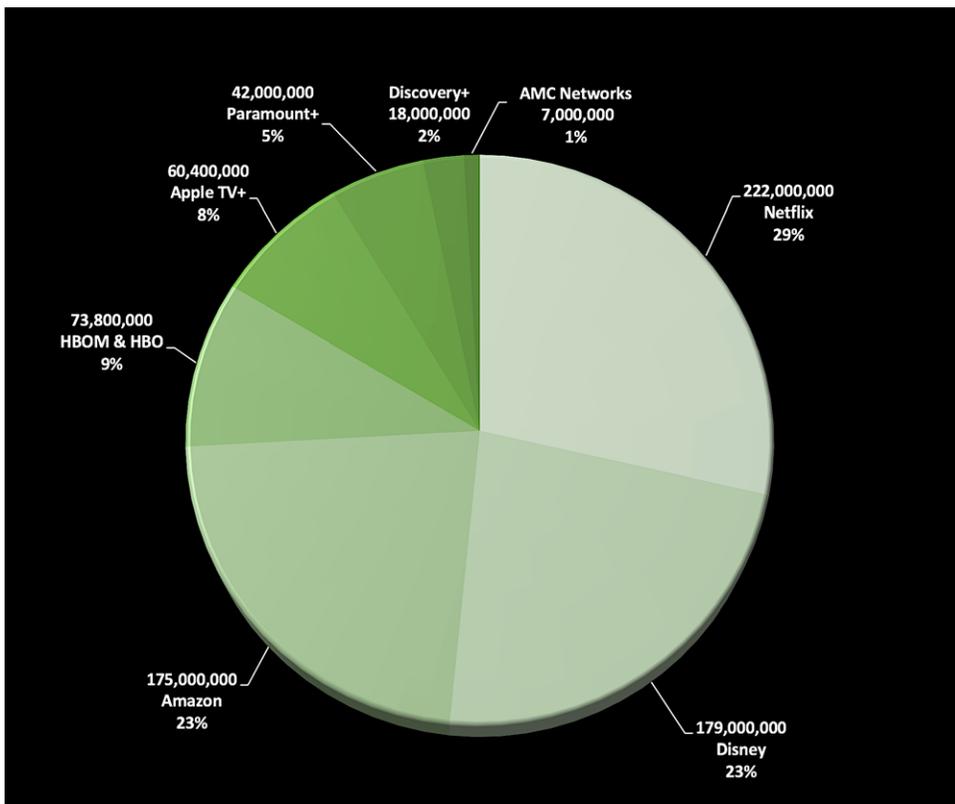
The Sleeping VOD Giant is Awake

The events of the pandemic have hastened change in the way audiences consume video content according to researcher Susie Hammill, who spoke in an ABU Media Academy online seminar about current trends in the global screen industry.

Subscription Video On Demand (SVOD) services “started off with the old normal, but by the end of 2020 the sleeping giant had woken, achieving huge subscriber growth, which has set a new baseline for SVOD platforms.”



By the end of 2021 the Video on Demand industry had grown by US \$50 billion with approximate subscriber revenue of US\$130 billion world wide. The major players in the SVOD industry are Netflix with a 29% share of subscription revenue, then Disney and Amazon, which both have a 23% share.



By contrast, theatrical revenue has plummeted, with audiences moving to home based consumption of video content.

In the seminar, Susie Hammill and AFTRS colleague Peter Herbert discussed the implications of the shifting consumption habits. While big screen action movies have been able to regain cinema audiences, now that movie theatres are opening again after lockdown, Susie and Peter believe that drama has now predominantly moved to the small screen and is being delivered by video on demand services.

What is the place for broadcast television after these changes? Susie and Peter believe that core live programming such as news, live sport and entertainment programs such as talent shows which have a live competition component will be the main points of difference for broadcast television into the future.

The implication for broadcast television companies is that, to retain their audience, they should also be involved in Video On Demand, either through their own platforms or in collaboration with others.

Susie Hammill outlined various models that are being used by broadcasters. In Australia, catch up video services such as the Nine Network's 'Stan' service extend the viewership of content by making it available at a time and place where audience segments can consume it, extending the reach beyond the broadcast timeslot.

The Video On Demand (VOD) industry has several business models:

SVOD - Subscription Video On Demand, such as Netflix

PVOD – Premium Video On Demand, where audiences pay extra for premium content such as Disney Movies on Disney+ or special exclusive or niche sporting events such as racing or boxing

AVOD – Advertising Supported Video On Demand, where viewers sign up for a free subscription with advertisements inserted into the programming. SBS Australia uses this business model on its SBS On Demand platform

BVOD – Broadcast Video On Demand, a catch up service that delivers free content that was broadcast on tv and includes advertisements, such as Stan.

The video on demand industry has globalised content and awoken interest for subtitled language and cross cultural content where broadcasters previously believed there was no market for such content. The implication of this trend is that ABU Members have more opportunity to share their content on VOD platforms than ever before as the audience increases its interest in subtitled cross-cultural storytelling.

VOD platforms are already more used by younger generations than broadcast television, said Susie Hammill, so delivering content on VOD platforms will be crucial to retaining future audiences.

“Generation Z, raised on multiple screens of social media, gaming and SVoDs, don’t watch TV in the same way as other generations. Going forward, screen practitioners need to factor this into their content and business strategies. Gen Z would much rather spend time gaming, listening to music or using social media... this will impact the screen industry sector longer term.”



Susie Hammill is the Founder of Mercury Media Group, a multi-faceted media company covering global media and SVoD strategy, production and philanthropy.

Peter Herbert is a screen writer, producer and executive producer who is currently the Head of Screen Business at the Australian Film Television and Radio School (AFTRS).

The seminar is available for members via the ABU Media Academy learning platform. Request access by emailing Academy@abu.org.my.



Mr Shorab Hossain, Director General, Bangladesh Television and Ms Mahfuza Aktar, General Manager

Bangladesh TV Manager selected for AFTRS Screen Business Course

As part of the ABU Media Academy's MOU with the Australian Film Television Radio School (AFTRS), Most. Mahfuza Aktar, the General Manager of Bangladesh Television (BTV), has been awarded a free place in the AFTRS screen business course, the Master of Arts Screen: Business (MASB). Ms. Mahafuza is their first student from Bangladesh.

AFTRS is the national screen and broadcast school of Australia. MASB is Australia's foremost screen business course, designed for mid-career professionals from all aspects of the screen media sector. It aspires to develop graduates into visionary, highly-skilled creative leaders and entrepreneurs.

"I am very happy and honored to be the first AFTRS student from Bangladesh and to be awarded in MASB course. I believe that this course will further accelerate my career as a screen media professional, which will play an important role in the development of my organization. On behalf of Bangladesh Television, I would like to express my sincere gratitude and thank the ABU Media Academy and AFTRS authorities for this wonderful initiative and for giving me the opportunity to participate in this program."

Ms. Mahafuza joined BTV, the only state-owned television channel in Bangladesh, in 2007 as a producer. Since then, she has been working as Executive Producer, Controller / Program Manager at BTV Dhaka Center and currently as General Manager at BTV Chattagram Center.



For more than 15 years of her career in screen media, she has been producing and directing documentaries, documentaries, dramas and women's and children's programs for BTV and social media. She has also co-produced numerous programs with various international organizations such as - ABU, EBU, AIBD, NHK World, KBS, Tokyo Docs, JICA, UNESCO, One Asia Project, etc.

She received a Fellowship for the 'Drama for Social Change' course in 2020 from the Radio Netherlands Training Center (RNTC) under the OKP Scholarship. She has served as a member of the jury board for the ABU Awards 2018, Malaysia and Prix Junes International 2020, a virtual competition in Germany. She has received awards from Tokyo Docs 2017, One Asia 2018 and Japan Prize 2020 as the Top 5 Finalists in the TV Proposal Division.

In 2009 she travelled to Australia under the PMA Global Grant Travel Bursary to gain insights into how the ABC Kids Channel and SBS Australia Channel develop their kids and educational programs, as well as how the state-owned TV station make their programs, news and formulate policy and management systems.

Ms. Mahafuza said, "This is not only a personal achievement, but also a great opportunity that will enrich me and Bangladesh Television in many ways. This program has also enhanced my responsibility to present Bangladesh in the international arena through my work."





Re-energised by management training!

HEC Leadership Course offered again in 2022

Following the huge success of the HEC Authentic Leadership course last year, the ABU Media Academy will offer the course again in 2022.

One of last year's participants summed up their reaction to the course saying: *"I feel very re-energised and the tips, knowledge and skills gained will enable me to add value to my leadership that I believe will create positive impact."*

This management training program, developed jointly by the ABU Media Academy and HEC is aimed at developing future leaders of ABU member organisations.

Participants who took the course in 2021 expressed a high degree of satisfaction, with 96% of participants saying the course was satisfying or very satisfying. 100% of participants said they would recommend it to a colleague.

Other comments from participants in their course evaluations included:

"The seminar is so impactful and therefore, there is going to be a change for the better. I will share this information with my colleagues."

"I believe that these seminars will help me to lead my team and take decisions in democratic ways. I will be able to inspire my staff to achieve targeted goals. The topics provided great insights."

	Very Satisfying	Satisfying	SOMEWHAT satisfying	NOT satisfying
<i>For all seminars</i>				
How useful will seminars be to your professional career ?	81%	15%	4%	0%
After attending this seminar, would you recommend it to a friend/colleague ?	98%	2%	0%	0%
Satisfaction regarding the logistics	60%	38%	2%	0%
TOTAL	62%	35%	4%	0,2%



This year's Authentic Leadership Program will begin in May and will be delivered remotely over 15 weeks, with a total of about 40 hours teaching plus online learning activities and readings.

Applications will be processed on a first come first served basis, so don't delay in applying.

Academic staff at HEC Montreal and ABU experts will deliver the course, which consists of four leadership topics:

- Be a Leader
- Master the Management Essentials
- Boost your Leadership Skills
- Focus on Human Resources to Succeed

There is a cost for this course, because it is delivered by a highly respected external academic institution. For information about the cost, please contact Academy@abu.org.my. Entry criteria apply.

A certificate and academic transcript will be provided upon completion of the seminars, practical activities and assignments. The course is eligible for Recognition of Prior Learning (RPL) credits at HEC and may also be eligible for RPL at other higher learning institutions, subject to the criteria of those institutions.

More details are available at esmbao-abu.hec.ca/



TV News – Getting Focussed

*Brad Smart
Brad is a highly experienced
television reporter and
anchor who now runs his
own training and production
company. He is a regular
lecturer for a range of
Academy television and
camera courses.*

In my previous article, ‘TV News – A Matter of Trust,’ I emphasised the importance for anchors and reporters to develop a bond with their audience members instead of just playing to the camera.

So, how do you get the confidence to do that in practice?

I know many media people, who suffer from inferiority complexes and are quite shy. However, when they get on-air people just hang on their every word.

How do they do it?

It’s all about mental preparation.

To perform on-air successfully as a reporter or anchor, you must have confidence in yourself professionally. First of all, you have to convince yourself that you are exceptionally good at what you do on radio or television.

The movie actor Cary Grant once said “everybody wants to be Cary Grant, even me.”

Of course, he was referring to the image he and the studio had created of ‘Cary Grant – movie star.’ That image was larger than life and almost impossible for anyone to live up to.

As a person in the media, you will start to develop your own on-air image, and it may be quite different from who you are in real life.

You may be seen by your audience as being a tough and unrelenting reporter, or the most credible news anchor.

Audiences collectively make up their own minds, and sometimes, it may be an image that is hard to live up to.

This is where mental preparation comes in.

High-performance athletes sometimes use a process called ‘visualisation’ to help them meet and exceed their performance goals.

Closing their eyes, they might see themselves lining up for the race, hearing the starter’s gun, running like they’ve never run before and breaking the tape at the finish line ahead of their competition.

Visualization can be used by anyone, where they have to rely on their personal abilities for success... business people, politicians, movie stars, race car drivers and, of course, news reporters and presenters.

It's best if you can find somewhere away from other people when you are using these techniques, or you may get some strange looks.

In your mind, see yourself conducting the interview you're about to do. Visualize yourself delivering your questions clearly and with confidence. Then, see yourself doing your on-camera hosting, delivering your lines with authority and making contact with your audience by working the camera lens with your eyes.

From time to time throughout our careers, all of us have confidence issues. This is especially true in the first few years of being a reporter or anchor.

We worry that we are not living up to the boss' expectations or able to handle the job we are assigned to. This feeling is so common it has its own name - 'Imposter Syndrome.'

One of the best ways I have found to overcome this feeling is to find a private space and then say out-loud to myself, "I am a great TV reporter. My viewers rely on me. I'm really good at what I do."

This is known as 'auto-suggestion.' It may sound a little crazy, but it has worked for me and many others in the past, and it may work for you too.

Auto-suggestion has to be said out loud, and in the present tense, "I am" not "I will" or "I was."

Your voice sends those instructions to your mind, programming it, and your mind then acts on them. You'll be amazed at the confidence it can create with very little effort.

Mental preparation, or as they often say, having your head in the right space, is crucial if you are going to become a good reporter or anchor in what is a very competitive industry.

Some people may think telling themselves that they're the source of knowledge, a great communicator and that their audience relies on them is really egotistical. But remember, this mental preparation is being done in the privacy of your own mind. No one else needs to know!

But one thing is for sure, mental preparation and personal confidence is never a substitute for good journalism. Nothing gives a reporter or anchor more confidence when they are facing a camera than knowing they are backed up with reliable content and they know how to deliver it.

Once you are experienced on-air, and reporting the news every day, achieving this type of personal confidence should become an automatic process.

If you find it doesn't, then you need to go right back to the start and begin practicing basic mental preparation techniques as part of your daily routine.

If you'd like to read more on mental preparation techniques try Bryan Tracey's 'Psychology of Achievement,' Napoleon Hill's 'Think and Grow Rich,' or my book 'Selling the Message,' which is on Amazon.

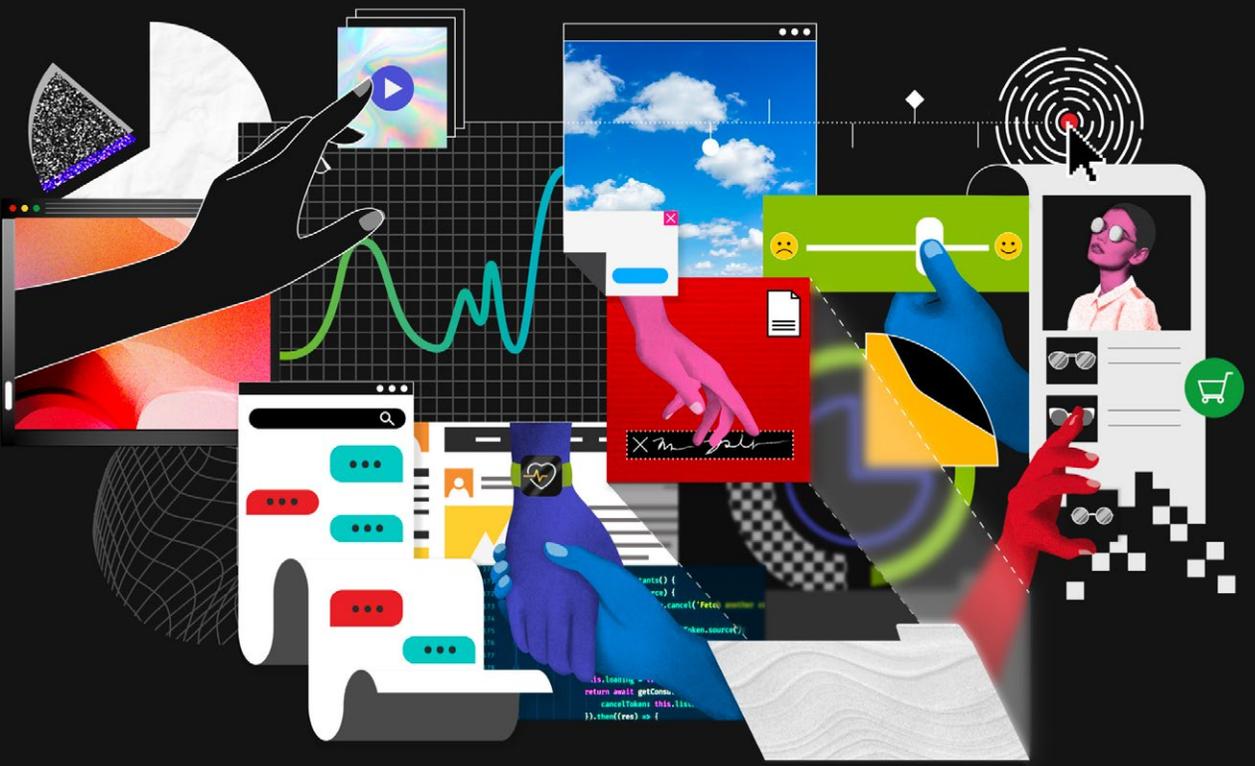


Photo credit: Front page graphic from Adobe Digital Trends Study 2022

Connecting with your audience after the pandemic

A wide ranging study of consumer trends, conducted by Econsultancy for Adobe predicts five trends that organisations will require to continue to connect with their audiences after the pandemic.

The study identifies trends that have accelerated during the pandemic and believes they have created permanent changes that media and marketing companies will need to adapt to for future survival.

To stay competitive, organisations must co-develop a new future with their evolving customers, moving beyond the makeshift solutions that helped businesses get through 2020/21.

“Organisations must reorient operations completely around their customer relationships. Success relies on comprehensively creating the conditions for speed, experimentation, innovation and personalisation at scale,” says the study.

Five key areas of adaptation are identified in the research.



CHANGE ACCELERATED

The way that audiences work, communicate, socialise, shop and consume media has transformed. The relationships between customers, businesses, their employees, partners, suppliers and competitors will never be the same again.

As customers' experience expectations heighten and competition intensifies, it has never been more vital for organisations to build processes around customer needs.

TRUST EARNED

Today's businesses have a fragile social contract with their customers. They have a responsibility not only to protect customers' data to the highest standards, but also to use that data to provide truly valuable experiences.

To earn customer trust, businesses must deliver on both fronts in an increasingly complicated regulatory environment, keeping their customer data safe and using it to deliver what the audience wants.

AGILITY UNLOCKED

It's time to move agile operations out of reactive mode into day-to-day practice.

To create the right conditions for agility, organisations need good data, improved training and workflow management solutions. They need to align the business to the customer and empower their teams to respond quickly to audience needs.

COLLABORATION UNLIMITED

All departments within an organisation must cooperate together to deliver audience focused solutions.

CUSTOMER EXPERIENCE ELEVATED

Contextual, relevant and helpful personalisation at scale is the imperative in 2022. Personalised audience experiences should be built on a foundation of customer trust and should be delivered efficiently through automation.

The study is called Adobe Digital Trends 2022 and is available at this link <https://business.adobe.com/resources/digital-trends-report.html>



Radio and TV is not as simple as it used to be.

Today, we have to constantly adapt to keep our audiences engaged and satisfied.

One of the most significant moves in the past 15 years is the way broadcasters have embraced social media.

Instagram, Facebook, Twitter and LinkedIn generate a level of interactive engagement with people that can't be achieved by over-the-air broadcasting.

For a media company to use social media successfully, the new medium must not be treated with contempt. It is not a poor relation, it is just a different way of communicating.

Your station is a quality broadcaster with a strong local reputation. You have to carry that quality image into the 'look and feel' of your social media.

Posting poor quality imagery to your station's social media accounts is counter-messaging. It is conveying a story to your social media audience that is not aligned with your quality station image. Something to be avoided at all costs.

So, how can you make sure the images you post on social media look great? Here are some basic tips.

More than 80% of social media images are shot on smartphones these days.

Despite smartphone cameras being almost-foolproof, many people still manage to spoil their shots by making basic mistakes.

GREAT STILL IMAGES: BEST WAYS TO ENGAGE ON SOCIAL MEDIA



Composition

The first is the composition or framing of your shot.

Don't try to get everything you can see into a single shot. It will be too busy, especially if people are looking at your posts on their mobile phone.

If you think about it, in still photography, what you are trying to do is tell an entire story with a single image.

So, work out what your key subject is and put it at or near centre of the frame. It might be a person, a product, a piece of equipment or a trophy.

Unless you have had a lot of experience composing creative shots, using the centre of the frame for the main subject is a good rule-of-thumb because that is where the viewer's eye goes first.

If a VIP has just been to your station for an interview and you want to post this to social media, put that VIP in the centre of the frame and position your team around them.

Don't put the top of the main subject's head right at the top of the frame, or worse still, halfway down. Ten percent from the top is about right for good composition. Be aware of any auto cropping that could be applied if the picture is embedded in a website or different size screen, this will also affect the way you compose the shot.

Take a look at the framing of the image before you shoot it, ask yourself 'does the composition look nicely balanced?'

If it does, press the trigger.

Exposure

You should also be aware of the light levels in the scene you're about to shoot.

Are there any really dark areas or any excessively bright areas?

If you are taking a shot outside, dark areas are those deep in shade and bright areas may even have full sunlight.

You can choose to shoot in either the dark areas or in the sunlit areas, but don't expect to be able to cover both very bright or very dark areas in the same shot, if you want a good outcome. Your smartphone camera exposes automatically and will give you either good exposure in the very dark areas or detail in the very bright areas, but it can't do both at once. It is possible to tap the part of the picture where you want your smartphone camera to expose evenly, but this may make other parts of the picture too light or dark.

If your department is shooting lots of shots for social media, you might like to acquire a mid-range SLR camera, like a Canon or a Nikon. They're a step up from a smartphone and usually are more forgiving when shooting with a wide exposure range.

When you're composing your shot, the best thing to do is to try to select somewhere to shoot where the light level is relatively consistent across the frame. Look through the viewfinder of your camera or at the screen of your

Smartphone. You'll be able to see if some areas are clipping out or if there's little or no detail in the darker areas.

Unfortunately, without using supplementary lighting, you are not likely to get the results you expect if you try to play with a wide exposure range.



Sometimes an in-built flash can help, but a direct flash tends to produce harsher images and greater contrast. You may even lose exposure on your background. Try to avoid using a flash, unless it is very dark and you are left with no option.

If you shoot in relatively dark conditions and hand hold your camera, your shots are likely to be blurry. That is because the camera needs to expose for a longer time to get enough light on the sensor to create a well-exposed image and any movement will cause a blur.

In low light conditions, rest your phone or camera on something stable, like a table or chair if you do not have a tripod available.

Your pictures that can be enhanced with some basic color grading. Several computer programs are available to help with this like Adobe Photoshop, Lightroom, and the far less expensive, but nonetheless powerful program, Affinity Photo. Your smartphone will probably also have basic colour grading settings available in your photo library.

Once mastered, you can quickly balance the colours and crop your images with a few keystrokes. As you get more advanced, you can isolate selected portions of the frame and manipulate them, such as correcting a subject's face that may have been underexposed in your original shot.

Social media images don't have to look bad simply because they weren't shot in ideal conditions.

Lifting the quality of the images in your posts subliminally reinforces in the minds of your social media audience that your station is a highly professional and credible operation. People will pay a lot more attention to posts containing well-crafted text and high-quality images.

Don't risk losing the trust of your social media audience when a little extra thought can make your posts so much better.





© **Asia-Pacific Broadcasting Union**
2nd Floor, IPPTAR Building,
Angkasapuri 50614, Kuala Lumpur,
MALAYSIA

academy@abu.org.my