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Media literacy from the perspective of broadcasters and user generated content producers around the world

Prepared for UNESCO

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Executive summary

This report looks at various aspects of media literacy from the perspective of broadcasters and user-generated content (UGC) producers around the world. The results of a survey of the practices and policies of 32 broadcasters were used to examine three aspects of media literacy. Firstly, to examine the extent to which broadcasters are providing media literacy training to viewers, listeners and content producers and how they might be further encouraged to do so. Secondly, to investigate the nature of media literacy in different societies through an investigation of the volume and quantity of UGC received and used by broadcasters. Thirdly, to examine the use and treatment of UGC by broadcasters and how further use of UGC might be encouraged.

The results of this survey showed that all but one of the broadcasters surveyed requested assistance in providing media education initiatives and that 88% of broadcasters expressed a desire for further assistance in dealing with UGC. The results also showed that older forms of UGC, such as phone-ins, emails, letters and faxes are used most widely and frequently by broadcasters and are also judged to be of highest quality.

Based on the results of the survey, the following recommendations are made:

1. Broadcasters should be given a range of forms of assistance in providing media literacy initiatives to their audiences. These initiatives should look beyond educating young people in formal educational settings.
2. Future media literacy initiatives should focus on promoting the capacity of citizens to create 'newer' forms of UGC such as podcasts, footage and blogs. These initiatives should be carefully tailored to take account of the specific contexts of different countries.
3. A range of different forms of assistance regarding how to handle different forms of UGC should be made available to broadcasters around the world to fuel greater use of UGC.

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Introduction

In 1982, representatives of 19 nations signed the UNESCO Declaration on Media Education which argued that 'political and educational systems need to recognise their obligations to promote in their citizens a critical understanding of the phenomena of communication' (1982:1). The *Grunwald Declaration* called upon governments around the world to initiate comprehensive media literacy programs 'from pre-school to university level, and in adult education'. The case for promoting media literacy was based on the argument that the increasing availability and diversity of communication technologies could serve as both instruments for development and as tools for citizen's participation in society. As Buckingham later stated, it was arguing that 'a coherent and systematic form of education about the mass media must be seen as an essential component – indeed, a prerequisite – of modern citizenship' (2001:2).

Since the *Grunwald Declaration* was signed, the case for promoting media literacy, in all societies, has become even more compelling. Developments in communication technology have led to an explosion in the choice of content available to viewers with a proliferation in the number of local, national and international broadcasters as well as a vast array of content available on the internet. At the same time, these developments in communication technology have opened up new opportunities for civic participation as members of society are better able to communicate with each other, produce and share information and communicate with those in power. Whether as a tool for empowerment or as a powerful institution itself, the media now play a central role in all major political, economic and social processes occurring in and across societies around the world.

Media literacy is vital in enabling citizens to both understand and take part in these processes, yet since the signing of the *Grunwald Declaration*, the adoption of media literacy initiatives across the world has been uneven and sporadic. While media literacy is now a compulsory part of secondary school curricula in several developed countries such as Canada, Sweden and Denmark, in most developing countries campaigns for media literacy have been sidelined because educators and policy makers are more concerned with providing basic print literacy. As Buckingham points out in his review of the progress of media education, 'there is a great diversity in terms of the aims and methods of media education, the participants who are involved in it, and the contexts in which it takes place' (2001).

Numerous national and multinational stakeholders have played a key role in promoting media education, such as the European Commission, the International Association for Media Education (MENTOR), the Goteborg Clearing House, the Salzburg Academy, UNESCO, Ofcom, and recently the Alliance of Civilizations. The Salzburg Academy, for example, has recently produced a global media literacy course; *Global Media Literacy: A Curriculum as well as a Way of Life* (2007). UNESCO has sponsored much research and educational material including *Media Education: A kit for Teachers, Students, Parents and Professionals* (2006) as well as numerous academic conferences on media literacy, particularly in relation to children and the media. In 2005, UNESCO helped to launch a new academic journal entitled 'Media Education'.

As is evident from the above discussion, the subject of media literacy is principally approached from the perspective of the audience, but is also seen from the perspective of educators and policy makers. In this way, media literacy is understood as an initiative led by policy makers, provided by educators, for the benefit of citizens: users and audiences. While this conceptualisation is useful for making the case for further media education in formal education systems, what is missing from this approach is a consideration of the role of the media industries. As the producers of the majority of media content consumed by audiences and having a vested interest in the way audiences consume and contribute to their content, the media industries have the potential to play a vital role in promoting media literacy. The first aim of this research is to investigate the extent to which broadcasters are providing media education and how they might be further encouraged to do so.

Approaching the subject of media literacy from the perspective of the media industries might also aid our understanding of the nature of media literacy in a society. For example, local and national broadcasters are often the main recipients and communicators of user-generated content (UGC) and by investigating the quantity and quality of UGC received by broadcasters, we can monitor the nature of content being produced by audiences. This is the second aim of this research.

Whilst examining the nature of UGC received by broadcasters, it is useful to take the opportunity to investigate how this UGC is dealt with by broadcasters in order to explore whether broadcasters might be encouraged to make better or greater use of UGC. This is the third aim of this research.

This report begins with a review of the definitions of media literacy and UGC and the debates surrounding them. The methodology of the research is then described followed by a detailed presentation and analysis of the results of the research. This report concludes with a discussion of the key findings and makes several recommendations.

Background

Approaches to media literacy

Broadly speaking, there are two approaches to media literacy. The traditional, protectionist approach to media literacy preferences giving audiences, and particularly children, the tools they need to protect themselves from the detrimental effects of the media. In this approach the emphasis is on exposing the values which the media are seen to promote and encouraging audiences to 'read' media content more critically and less passively. While this approach to media literacy is still prevalent in countries with shorter and less intense experiences of mass media, in many societies, it has been replaced by a concern for developing audience's participation in the media.

Masterman describes this more recent approach to media literacy, not as a form of protection, but as a form of *empowerment* for engagement with the media (1994:311). Media literacy teaches audiences how to critically engage with the media to make their own decisions over what content to consume and the meanings to be taken from it. In this second approach, citizens' ability to produce their own media is a crucial aspect of media literacy as it is this skill which allows citizen's to take part in public debates. This production of and participation through the media can take many forms such as posting comments on discussion websites or submitting eye-witness footage of a breaking news event to a national newsroom. The proliferation of new media and the possibilities of two-ways processes of content production have helped to shift perspectives on media literacy towards this second approach.

It is this second approach to media literacy which is adopted in this report because it allows for a consideration of the greatest range of different elements of media literacy and is the approach adopted by multilateral organisations such as UNESCO. The definition of media literacy provided by the UK communications regulator, Ofcom is useful for defining this approach. Ofcom defines media literacy as '*the ability to* **access, understand** and **create** communications in a variety of contexts' (2006). It is these three elements of audience's relationship with communication which shape the approach of this investigation.

In the context of Ofcom's definition of media literacy, the quantity and quality of production of UGC in a society can be seen as a useful way of measuring audiences' abilities to **create** communications. In this way, investigating the extent of broadcaster's use of UGC gives an indication of audience participation. As mentioned in the introduction, an approach which adopts the perspective of broadcasters is also useful for investigating how audiences can be encouraged to **access** and **understand** communications. Broadcasters have a vested interest in the way audiences receive their content and some already provide media literacy training to their audience. This report seeks to investigate the extent to which broadcasters are already providing media literacy training and how they can be further encouraged to do so. Promoting media literacy can be made compatible with the interests, if not the responsibilities, of broadcasters as it can allow them to better inform audiences about the media industries and identify and encourage new talent (Buckingham 2001:14).

User-generated content

As a significant aspect of this research relates to broadcaster's reception and use of UGC it is useful at this stage to give an outline of what UGC is, what the potential benefits of UGC might be for broadcasters and some of the debates that surrounds its use by broadcasters.

UGC refers to all publicly available media content that is produced by end-users. UGC can refer to all media technologies, from digital photos and videos to blogs, podcasts and mobile phone content and is published by both traditional media sources (largely broadcasters) and non-traditional media sources (such as eBay, YouTube and Facebook). UGC is a relatively new term, used to describe what has been, until very recently, a remarkably niche phenomenon. The recent adoption of this term is a reflection of the growing accessibility and affordability of new communications technologies.

There are two key areas in which the use of UGC may benefit traditional broadcasters. Firstly, UGC can provide vital sources for content that would otherwise be unavailable. This is particularly true for 'out of the ordinary' events for which traditional sources can not be relied upon, such as the 9/11 attacks in the USA and the Asian tsunami. Secondly, as audiences become more media literate and they are able to access and contribute to a range of UGC-based media platforms such as MySpace and Wikipedia, so they expect the same levels of interactivity from their traditional broadcasters. In this way, traditional broadcasters have to adapt to an increasingly competitive media marketplace in order to maintain or increase their audiences.

Broadcaster's use of UGC can also benefit society as a whole. Traditional television and radio broadcasters still have the largest audience reach and so their use of UGC is a vital way in which individual citizen's can take part in public debates. It also encourages audiences to produce their own UGC. As one broadcaster in the survey admitted, giving UGC recognition on air 'is an incentive for other users to contribute' (TV Ontario, Canada).

Accompanying the widely celebrated rise in UGC has been a concern amongst broadcasters for the commercial, legal and practical implications of broadcasting UGC. Five of these potential problems are outlined here as they give an indication of the areas that need to be addressed if broadcasters are to be encouraged to make greater and better use of UGC.

1. How does the broadcaster present UGC in a transparent way that signposts the origins of the UGC and so that balance and impartiality is maintained?

Traditional broadcasters work hard to establish well known and trusted brands. The quality of their content is maintained, at least partially, by an adherence to a strict set of values and practices. UGC is rightly treated with more scepticism because its production is likely not to have involved the same values and practices as professional journalists or programme makers. In other words, broadcasters must be careful not to compromise their own credentials by accepting and broadcasting UCG material that has not passed editorial scrutiny for acceptable standards. Questions must be asked

such as; can the source of the UGC be trusted and believed? How do you verify the source? Is the material authentic?

2. How should unsolicited material be filtered?

Broadcasters edit and filter UGC in order to maintain standards of professionalism, make audiences aware of the source of content and ensure that material in not breech of taste, decency or privacy. At the same time, broadcasters should not act as censors of material. Reaching a compromise between these two positions is a challenge for broadcasters.

3. What role should the broadcasting regulator take regarding UGC?

UGC helps to democratise broadcasting but at the same time introduces a new set of dilemmas such as how is it decided what material is broadcast and who has the right and expertise to make that judgement? In a true democracy everyone should have equal access and opportunity to voice their opinion, but can media led by broadcasters ever be truly democratic? Most regulators have accepted that there should be a move to social education rather than censorship but how far should the regulators relinquish their broadcasting restrictions and leave the censorship of this influx of content to the individual at home?

4. What motivates the UGC producer?

Are producers of UGC simply "on the ground" at the time of a breaking news event or do they have a political, commercial or personal agenda to pursue? Are they using UCG as a stepping stone to a more lucrative production model? These interests need to be considered before broadcasting any UGC.

5. Is the use of UGC cost effective?

Broadcasting UGC is a relatively expensive form of content because of the cost of moderation. Audience participation initiatives require a large number of participants to be considered effective. Indeed, the message boards at the UK based newspapers *Independent.co.uk* and *FT.com* were withdrawn because of low user participation rates (Thurman 2008:23). Difficulties in determining the quantity of revenues generated directly as a result of UGC mean that establishing exactly how cost effective the use of UGC is, remains problematic.

While this brief review has focussed on the merits of UGC, it is important to recognise that promoting media literacy is not without its problems. There is a danger that in offering up training to the public, the acquisition of journalistic skills and processes will take away from the immediacy and artlessness of UGC. The idea should not necessarily be to turn the public into journalists but to encourage a two-way dialogue between broadcaster and its audience. With broadcasters increasingly using multi-platform environments, it is essential to complement these new media with guides to their access and use.

Methodology

A questionnaire, developed in collaboration with UNESCO, was sent to all 91 broadcaster members of the Commonwealth Broadcasting Association (CBA). As the largest organisation of public service broadcasters in the world, the CBA was able to distribute surveys amongst all of its members relatively easily. Responses were received from 32 broadcasters from twenty five countries across six continents. A full list of the broadcasters can be found in Appendix 1 along with a sample of the questionnaire in Appendix 2.

Using the members of the CBA as the sample population provides an account of the experiences of traditional radio and television broadcasters in a wide range of countries in different regions of the world, with different levels of economic development and with a variety of media industries. It is important to note, however, that the sample population includes mostly public service broadcasters from Commonwealth countries. The major implications of this are that the results might not reflect the experiences of non-television or radio organisations and favour accounts of broadcasters from English speaking countries.

Although 32 questionnaires were returned, not all were fully completed and not all questions were relevant to all broadcasters. As the number of respondents for each question varied, the results are given as percentages rather than as numbers of broadcasters. Responses were coded either according to the structure of the questions or by the most suitable categories. Where appropriate, the use of these categories this is discussed with the results. Where relevant, the results of several questions are presented and discussed simultaneously.

For the purpose of this survey, UGC was categorised into eleven different types based UNESCO's own classifications.

1. The comments of listeners' and viewers' during phone-ins
2. Listeners' and viewers' comments sent in via e-mails
3. Listeners' and viewers' comments sent in via letters
4. Listeners' and viewers' comments sent in via faxes
5. Listeners' and viewers' comments sent in via texts
6. Pictures sent in by the public
7. Footage sent in by the public
8. Material on blogs
9. Material on podcasts
10. Material on social networking sites (i.e. YouTube, Facebook, Bebo etc...)
11. Material on other locations on the web

Within the analysis of the results a distinction is made between broadcasters from developed countries and those from developing countries. Although we recognise the severe limitations of such generalised terms, they do serve a useful purpose here in making a distinction between countries with different levels of economic development.

Survey Results and Analysis

■ *Question 1: How much of the following [UGC types] do you estimate your organisation broadcasts each day?*

Figure 1: Broadcaster's estimated usage of different forms of UGC each day
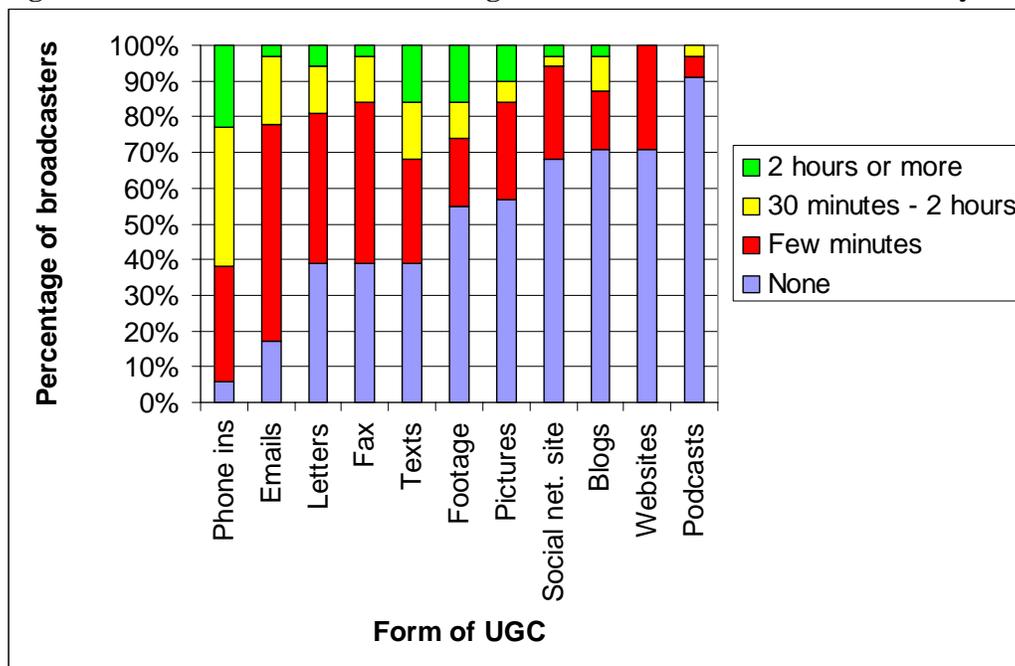
Table 1: Broadcaster's estimated usage of different forms of UGC each day (Figures given indicate the percentage of broadcasters in each category).

	None	Few minutes	30 minutes - 2 hours	2 hours or more
Phone ins	6	32	39	23
Emails	17	61	19	3
Letters	39	42	13	6
Fax	39	45	13	3
Texts	39	29	16	16
Footage	55	19	10	16
Pictures	57	27	6	10
Social net. sites	68	26	3	3
Blogs	71	16	10	3
Websites	71	29	0	0
Podcasts	91	6	3	0

The nature of the different forms of UGC means that using the same categories to record the amount of usage of each is problematic. The Canadian broadcaster, TV Ontario, for example, recorded its ten minute weekly segment of emails as a 'few minutes each day', while its 'extensive and routine linking from our blogs to other blogs and user commenting' was recorded as '30 minutes to 2 hours per day'. When

interpreting the results it is important to bear in mind that these categories act more as guidelines to indicate the relative amount of usage rather than as strict measures of usage.

Figure 1 shows that older forms of UGC (such as phone-ins, letter and faxes) are used much more widely and frequently by broadcasters than newer forms such as podcasts and social networking sites. The results in Table 1, for example, show that phone-ins, letters and faxes are used by over 60% of broadcasters at least a few minutes every day, whilst, blogs, websites and podcasts are used by less than 30% of broadcasters.

The distinction here is not between digital and non-digital forms of UGC or even internet and non-internet based forms, as Figure 1 shows emails and texts to be the second and fifth most widely used forms of UGC respectively. Rather, the distinction is broadly between older and newer forms and between UGC which is provided to broadcasters (phone-ins, letters, texts, emails, faxes) and content which broadcasters have to intentionally access (websites, blogs, social networking sites).

Although all broadcasters claim to be using at least three forms of UGC, the range in the number of different types of UGC used by different broadcasters varies dramatically. The Granada Broadcasting Network, for example, only uses three forms of UGC (faxes, letter and phone-ins) while Radio Television Hong Kong uses at least a few minutes of every form of UGC each day (and at least thirty minutes of material from the web, social networking sites, podcasts and bogs).

Interestingly, after comparing the results of the 32 different broadcasters, no obvious relationship can be found between the level of economic development of a country and the amount or range of UGC used by broadcasters. Comparing results where two or more broadcasters from the same country participated in this survey showed that there were only minor differences between the quantity and range of use of UGC. The results also showed little difference between the quantity and range of use of UGC of broadcasters on different continents. Though there may be differences in each of these cases, the small number of broadcasters sampled in each case makes them more difficult to identify.

One feature of the results that is striking is that the African broadcasters, such as Voice of Nigeria and Radio Mozambique, use the widest range and greatest amount of UGC. FRCN Nigeria, for example, claims to use two hours or more of phone-ins, letters, faxes and material from websites and social networking sites each day.

The purpose of investigating the amount and range of use of UGC by different broadcasters was to use this as an indicator of the production of UGC in society (and hence, to make an assessment of one aspect of media literacy). Although the amount and range of use of UGC by broadcasters is only a proxy indicator of the production of UGC by audiences, the survey does provide some interesting findings.

The relatively large amount of usage of UGC by African broadcasters may not be an indication of the amount of UGC produced by audiences but may instead be an indication of the willingness of African broadcasters to broadcast this content. At the same time, without sufficient quantity and quality of UGC provided by African audiences, the extensive use of UGC by African broadcasters would not be possible.

The results of this survey do, therefore, indicate that African audiences have a significant capacity to produce a range of UGC.

Broadcasters' preference for older forms of UGC may be an indication of the ways in which UGC is used as part of programming: programmes based on viewers phone calls, letters, emails and faxes are much more common than those using websites or images. At the same time, it is also likely that this preference is an indication of the quantity of the forms of UGC produced by audiences. In which case, the results of this survey support the finding of much previous research which has indicated that citizens require a great deal more media education in newer forms of UGC than traditional forms.

Finally, the finding that the range in the number of different types of UGC used by different broadcasters varies dramatically points to diversity in the levels of media literacy of the citizens of different countries. This is compounded by the finding that there is little or no relationship between the use of different forms of UGC and the continent or level of economic development of the country which the broadcaster serves. If there is to be a global strategy towards media education and if multilateral organisations such as UNESCO are to continue to develop multi-national responses to media literacy, then a consideration of the particular circumstances of citizens in different countries is vital.

- *Question 2: Select a specific example of UGC from at least 3 of the categories and indicate the quality of the content you have received.*

Figure 2: Broadcaster's judgement of the quality of different forms of UGC
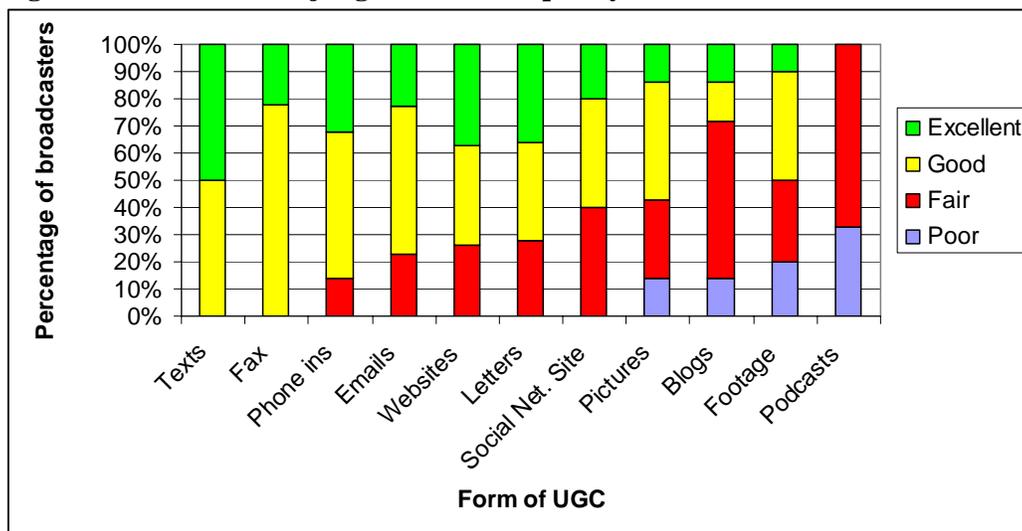
Table 2: Broadcaster's judgement of the quality of different forms of UGC (Figures given indicate the percentage of broadcasters in each category)

	Poor	Fair	Good	Excellent
Texts	0	0	50	50
Fax	0	0	78	22
Phone ins	0	14	54	32
Emails	0	23	54	23
Websites	0	26	37	37
Letters	0	28	36	36
Social Net. Site	0	40	40	20
Pictures	14	29	43	14
Blogs	14	57	14	14
Footage	20	30	40	10
Podcasts	33	67	0	0

Figure 2 shows that texts, faxes, phone-ins, emails and websites are judged to be the forms of UGC with the highest quality. Remarkably, no broadcaster describes the quality of texts or faxes as anything less than 'good'. By contrast, at least 50% of broadcasters describe the quality of blogs, footage and podcasts as 'fair' or 'poor'. The distinction made in the results of the first question, between newer and older forms of UGC and between UGC which is provided to the broadcasters and content which broadcasters have to intentionally access, can still be identified here but it is less apparent. For example, while texts, faxes and phone-ins are judged to be of higher quality than the content of blogs and social networking sites, footage and pictures are two of only four forms of UGC to be rated as 'poor'

From the responses to question two there is some indication that the broadcasters in countries with higher levels of economic development receive UGC of a higher quality. For example, Maori TV in New Zealand is the only broadcaster from a developed country to judge more than one form of UGC as either 'poor' or 'fair'. At the same time, the main result relating to geographical location is that the majority of forms of UGC received by African broadcasters are judged to be either 'good' or 'excellent'. The results also show that there are marked differences between the quality of different forms of UGC received by the same broadcaster and that broadcasters within the same country judge the quality of the same forms of UGC rather differently. Communications Fiji, for example, judges web material, letters, texts and faxes to be 'excellent', while footage and pictures are judged to be of 'poor' quality. By contrast, Fiji TV judges the pictures and footage it received to be of 'good' quality.

Some of these results might be at least partially explained by the different perceptions and roles of those individuals completing the survey. For example, if broadcasters in Mozambique and Canada receive the same content, they might judge its quality rather differently, based on the quality of the content they usually receive. Despite this, these results do offer a useful proxy indication of the quality of different forms of UGC produced by citizens in different countries. In particular, they indicate that the main distinction between the quality of different forms of UGC is between newer and older forms of UGC. Another major distinction is between content produced by relatively accessible forms of technology such as mobile phones, fax machines and the internet and less accessible forms of technology such as digital video cameras and sound recording equipment. The implications of these results is that media education programmes should focus on these newer forms of UGC and those produced as a result of more expensive technologies.

The other major finding is that the quality of UGC produced by African audiences is judged to be relatively high. Further investigation is required to determine why this might be the case, whether this can be replicated in other parts of the world and whether this is a reliable finding or the result of the term 'quality' being unqualified in this research.

- *Question 3: Using the 3 or more UGC examples from question 2, please indicate how the material was used by you.*

Table 3: The different ways in which UGC is used by broadcasters (Figures given indicate the percentage of broadcasters in each category)

	Broadcast in full (unedited)	Edited before broadcast	Enhanced before broadcast (e.g. voice-over/subtitles)	Inserted into a programme	Used as a programme its own right
Texts	33	83	33	100	0
Fax	67	33	0	67	0
Phone ins	59	53	18	71	47
Emails	27	73	2	73	0
Websites	0	100	75	100	25
Letters	50	83	50	100	50
Social Net. Site	0	0	0	100	0
Pictures	0	66	66	100	0
Blogs	25	75	0	25	0
Footage	27	100	50	100	25
Podcasts	n/a	n/a	n/a	n/a	n/a

The most striking feature of the results in Table 3 is the range of ways in which different forms of UGC are treated. All broadcasters claim to edit footage, pictures and websites before broadcasting but only a third of broadcasters claim to edit faxes. Interestingly, although 33% of respondents broadcast texts unedited, 67% broadcast faxes unedited.

The results in Table 3 also show that the majority of UGC is inserted into programmes rather than being used as a programme in its own right. Predictably, the most popular forms of UGC used as full programmes are phone-ins and letters.

The results in Table 3 are only produced from a relatively small number of responses and so no reliable comparisons can be made for the treatment of UGC by region or by level of economic development. However, this snap-shot of use does help to give an indication of diverse ways in which UGC is treated by different broadcasters.

- **Question 5[1]: What steps do you as a broadcaster go through before putting UGC on the air?**

Most broadcasters had some procedures in place for checking and sorting UGC material for air. However, frequently those procedures were not implemented consistently across the range of UGC used with some UGC airing after no editorial screening. Some broadcasters exercised caution and operated time delays, recording, editing and used dedicated moderators whilst others declined to alter or review the material in any way. The following three examples help to illustrate the diversity of practices; Grenada Broadcasting Network puts phone-in calls directly on air with no screening. SBS Australia screens their phone-in calls, then broadcasts with a slight time delay to manage defamation or inappropriate comment. The Caribbean Broadcasting Corporation's letters are initially read through by the producer or presenter and any queries they have are passed on to the legal department. Once cleared by legal, they are read on air.

It is useful at this point to give examples of some of the ways in which broadcasters reportedly use UGC. These uses fall into three main categories. Firstly, the vast majority of examples of use of UGC take the form of phone-in shows. These phone-in shows are used widely by broadcasters such as Radio Mozambique, FRCN, Nigeria, Zambia National Broadcasting Corporation, Seychelles Broadcasting Corporation and Fiji TV and take various different forms. TV Ontario, for example, has separate weekly phone-in shows designed specifically for parents and for children, Radio Kiribati has developed a phone-in quiz format while CBN–IBN, India, runs a conventional phone-in show that deals with viewers queries. A recent show dealt with audience's questions in relation to the i-phone. In most cases, these phone-in shows also make use of texts, emails and faxes sent in by audience members.

The second main way in which UGC is used by broadcasters is to supplement news programmes. This usually takes the form of pictures and footage and is used by broadcasters such as Television Maldives, Grenada Broadcasting Network and Socio TV, Mozambique. Contributions to news programming also take the form of comments. CBN – IBN India, for example, often takes viewers comments on the main story of the day 'either as a full frame graphic or in the ticker or as a lower third graphic which tells the comment and the persons name and place'.

The third way in which UGC is used by broadcasters is on broadcaster's website. TV Ontario, for example, has an 'active online community [which is]… 'mined' for programme ideas and insights' and has facilities for users to upload pictures onto discussion boards and plans to extend this to footage.

Two other examples of uses of UGC were given by broadcasters which do not fit into these categories but are useful in demonstrating the possible ways in which UGC can be used. CBN – IBN, India, runs a 'citizen journalist' segment in its news programmes in which any Indian citizen can send in a news report which they have produced. This usually takes the form of pictures or videos and has recently been expanded to include content from mobile phones.

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[1] The results of question four of given in Appendix 3.

PTS, Taiwan uses a significant amount of content from a UGC project called PeoPo (People Post) which is a largely web-based service for promoting citizen journalism and media literacy. While the main website (www.peopo.org) provides a space for individual news blogs, largely about social issues, which can include videos, photos and texts, the organization also provides teaching materials, training workshops, conferences and awards all designed to promote citizens journalism.

- *Question 6: Do you have any guidelines for the use of UGC?*
- *Question 7: If so, what categories do the guidelines cover?*

**Figure 3: Percentage of broadcasters with various forms of guidelines towards the use of UGC**
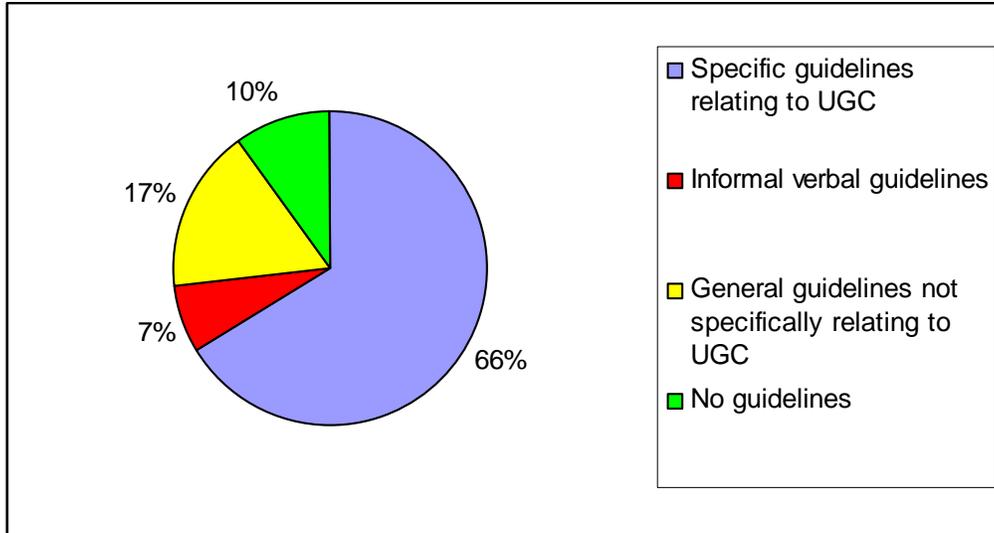

Figure 4: Percentage of broadcasters with guidelines towards the use of various forms of UGC
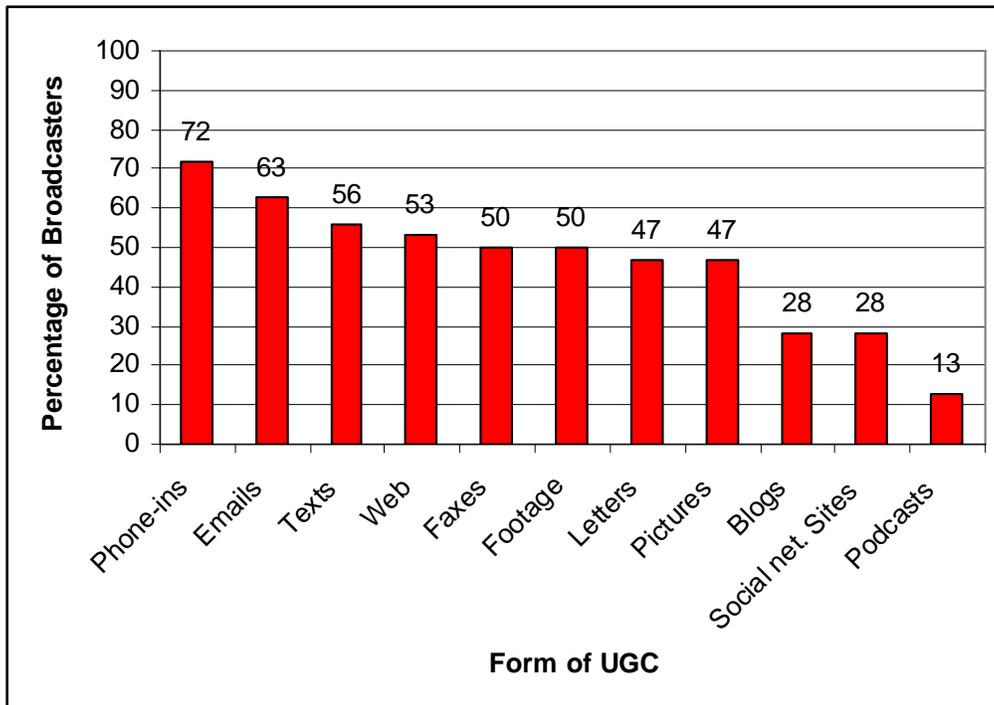
Encouragingly, Figure 3 shows that two thirds of broadcasters surveyed claim to have specific guidelines relating to UGC and only 10% of broadcasters have no guidelines at all. Broken down by type of UGC, Figure 4 shows that broadcaster's guidelines relate to 'older' forms of UGC such as phone-ins and texts far more than 'newer'

forms. For example, only 28% of broadcasters have any guidelines towards the use of blogs and social networking sites. As might be expected, the results of question seven closely match those of question one; those forms of UGC used most often are those for which the largest number of broadcasters have guidelines. Worryingly however, less than half of broadcasters have policies towards the use of letters and pictures even though these are two of the more widely and frequently used forms of UGC. Only 3 of the 32 broadcasters have guidelines which cover all forms of UGC. Analysed together, the results of questions 6 and 7 show that although most broadcasters do have guidelines on the use of UGC, these guidelines are not comprehensive enough to cover all, or even most, forms of UGC.

As might be expected, the results indicate that broadcasters from developed countries are more likely to have guidelines for newer forms of UGC than broadcasters from developing countries. Furthermore, the three broadcasters which have guidelines that cover all forms of UGC, Radio TV Hong Kong, Radio New Zealand and Manx Radio in the UK, are all based in developed countries. The broadcasters with little or no guidelines, such as Caribbean Broadcasting Corporation, Barbados, NDTV, India, Radio Cayman and Swazi TV, are almost all from developing countries.

- *Question 8: For phone-ins, do you ring the caller back before putting them on air?*
- *Question 9: For unsolicited pictures or footage, do you contact the sender before using it?*
- *Question 10: Do you offer any sort of payment to the creator or owner of the UGC that you broadcast?*
- *Question 11: Do you ask the producer of the UGC to sign any sort of contractual agreement?*
- *Question 12: Do you make viewers (or listeners) aware of the origins/producers of any UGC material you air to distinguish it from other content?*
- *Question 13: Do you take steps to take into account copyright/taste and decency/defamation and do you have any staff dedicated to this?*

**Figure 5: Percentage of broadcasters who ring callers back before putting them on air**
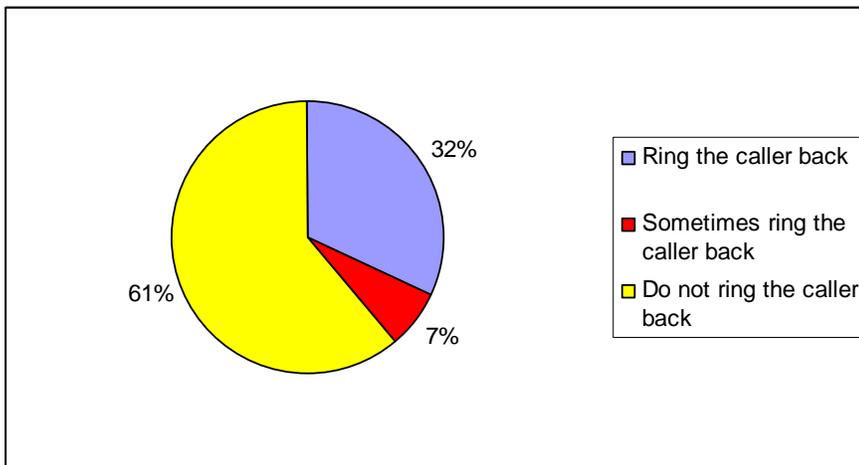
Figure 6: Percentage of broadcasters who contact the sender of unsolicited pictures or footage before putting them on air
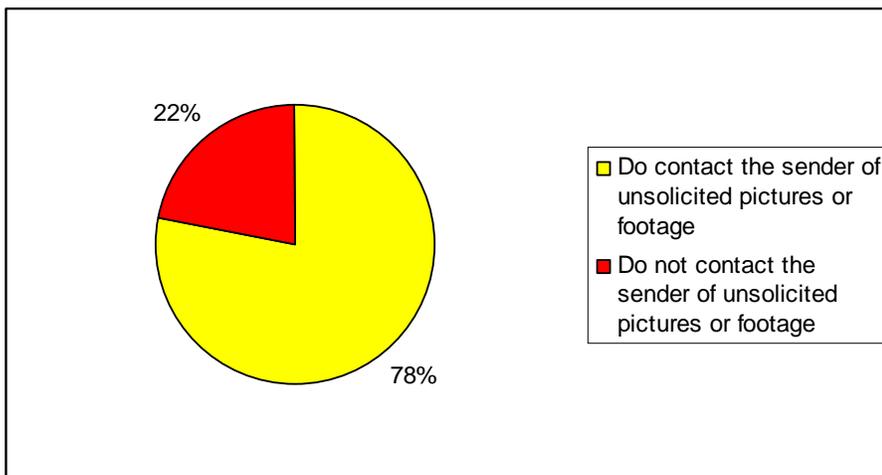
**Figure 7: Percentage of broadcasters who offer some sort of payment to the creator of UGC which they broadcast**

- Payment offered to UGC creators
- Payment sometimes offered to UGC creators
- Payment not offered to UGC creators

20%
13%
67%
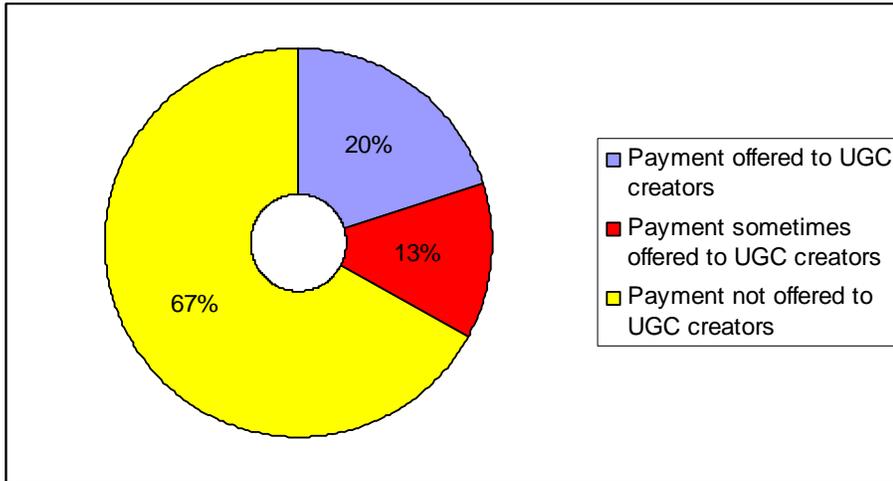
Figure 8: Percentage of broadcasters who ask the producers of UGC to sign a contractual agreement

- Ask UGC producers to sign a contratual agreement
- Sometimes ask UGC producers to sign a contractual agreement
- Do not ask UGC producers to sign a contractual agreement

36%
10%
54%
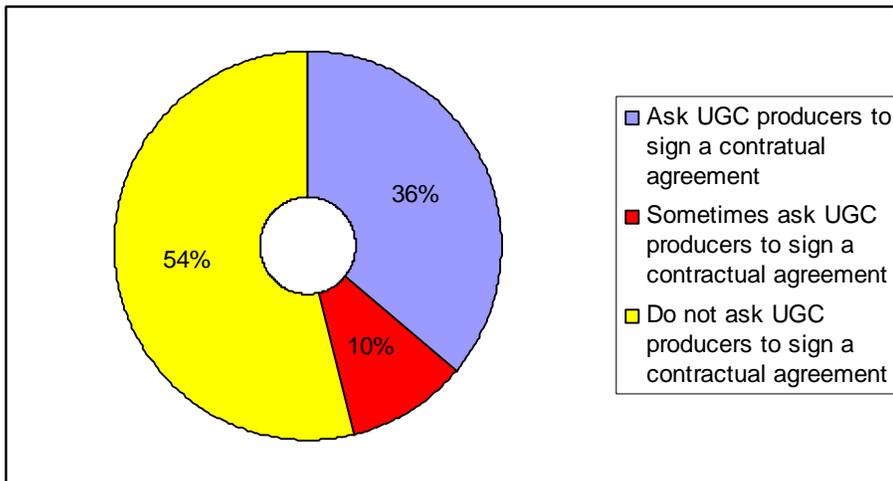
Figure 9: Percentage of broadcasters who make audiences aware of the origins of UGC

- Do make audiences aware of the origins of UGC
- Sometimes make audiences aware of the origins of UGC
- Do not make audiences aware of the origins of UGC

7%
3%
90%
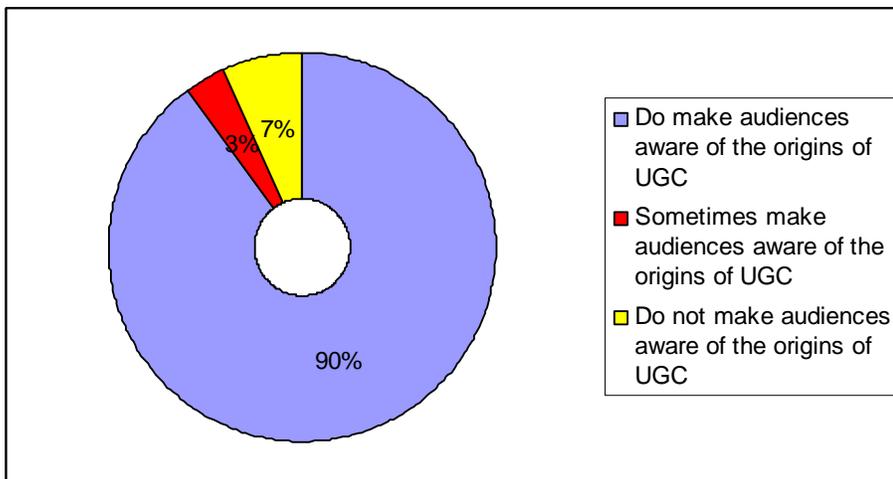
Figure 10: Broadcaster's approach and staff relating to legality and suitability of UGC
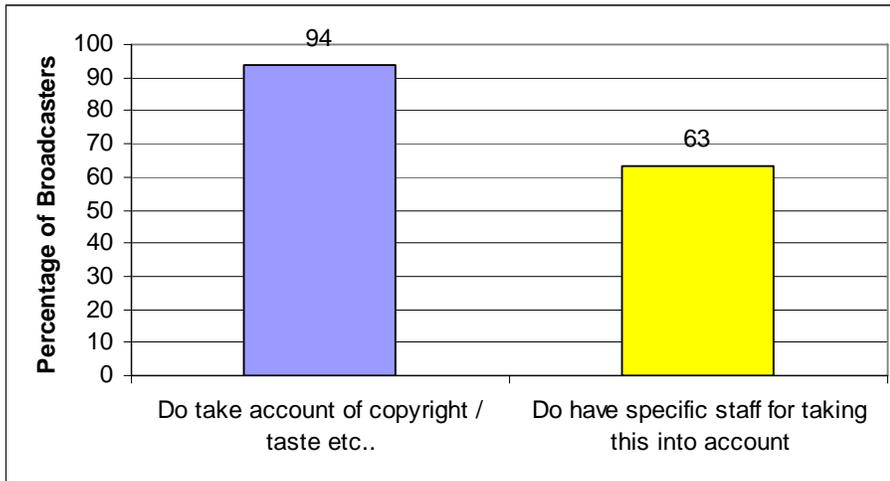
The responses to questions 8, 9, 10, 11, 12 and 13 varied between full descriptions of the nature of broadcaster's policy or practice to simple yes or no answers. In order to analyse the data, all responses were coded into the categories shown in each of the Figures above. While these categories help to illustrate the range of approaches adopted by different broadcasters, they do overlook the subtleties of practice. These differences in practices, even for broadcasters included in the same category, should be considered when interpreting the data.

The results presented in Figure 5 show that less than a third of broadcasters always ring callers back before putting them on air. Although this could be a cause for concern, several qualify their answers by saying that they have other systems such as a pre-air caller vetting and identification procedure. Eye TV, Pakistan, for example, claims that they 'take down complete details of the caller, along with the caller ID and ask them the details of what they will be saying on air'. The results for question 8 also show that the majority of broadcasters from developed countries do ring callers back while the majority of broadcasters from developing countries do not ring callers back.

The results in Figure 6 are more encouraging as over three quarters of television broadcasters claim that they do contact the sender of unsolicited pictures or footage before broadcasting them. Most broadcasters responded to the question by outlining the well rehearsed procedures they have developed. Fiji TV, for example, claims that 'pictures are received along with the contact details of the person sending them; content is verified and the person sending [the content] is asked whether they want to be identified as having sent in the pictures'. Interestingly, three quarters of the broadcasters who do not contact the sender of unsolicited pictures are from the Indian sub-continent.

In some ways, the results presented in Figure 6 contradict those in Figure 4: while only 50% of broadcasters claim to have guidelines towards the use of footage and pictures, 78% were able to articulate the details of whether they contacted the sender of unsolicited pictures. Whilst it is clearly the case that guidelines do not necessarily have to exist for routine procedures to be in operation, the concern with a lack of

guidelines is whether or not the same actions are performed consistently by the same, and different, individuals within an organisation and whether broadcasters have a clear, thought through policy towards these issues.

The results in Figure 7 shows two thirds of broadcasters sampled do not offer payment to the creators of UGC. Aside from Radio TV Hong Kong and PTS Taiwan, the only broadcasters to offer, or sometimes offer, payment to the creators of UGC were based in developing countries. The majority of broadcasters which do offer payment specified that they did so under certain conditions. Eye TV, Pakistan, for example, said they do pay for UGC, 'depending on the nature of the content and its utility'.

Figure 8 shows that there is a relatively even split between broadcasters who do and do not ask producers to sign a contractual agreement before broadcasting UGC. The majority of broadcasters from developed countries do require some form of contractual agreement, whilst the majority of broadcasters from developing countries do not. Practice also varies between the types of contractual agreement used. TV Ontario, for example, claim that 'by registering for our site (this is the only way UGC can be posted) they agree to terms of use', whilst NDTV, India only asks for a signed contract for UGC that has implications for intellectual property rights.

The results in Figure 9 show that 90% of broadcasters said that they do label UGC content when it is aired. In a statement which reveals the value broadcasters place on UGC, the Canadian broadcaster TV Ontario claimed that 'this recognition is an incentive for other users to contribute'. The only broadcasters that do not label UGC are Mauritius Broadcasting Corp, MTV Sri Lanka and Radio Kiribati.

The results shown in Figure 10 are encouraging as almost all broadcasters say they do take into account copyright/taste and decency/defamation. As Canada's TV Ontario claims, 'copyright infringement and hate or libel is closely monitored by both legal and editorial staff'. The only two broadcasters not to monitor content are Lok Sabha TV from India and the Swaziland TV Authority. Further to this, almost two thirds of broadcasters claim to have specific staff dedicated to ensuring copyright/taste and decency/defamation. Aside from Manx Radio, UK, all of the broadcasters which do not have dedicated staff are based in developing countries.

While it is difficult to draw firm conclusions from the results of these questions which cover a wide range of issues, what is apparent in the above discussion is that the treatment of UGC varies significantly between broadcasters. The main distinction between the treatments of UGC by different broadcasters appears to be between broadcasters from developing and developed countries. This is a useful distinction to be made in providing assistance to broadcasters regarding their use of UGC.

- *Question 14: Is copyright/taste and decency/defamation an area where you need more information and assistance, or guidelines, in order to use UGC safely and responsibly?*
- *Question 15: If so, what form should the information take? (Respondents were given the opportunity to select as many options as they wished)*
- *Question 16: Which areas should it cover (Respondents were given the opportunity to select as many options as they wished)*

Figure 11: Percentage of broadcasters that signalled a need for more guidelines relating to the legality and suitability of UGC
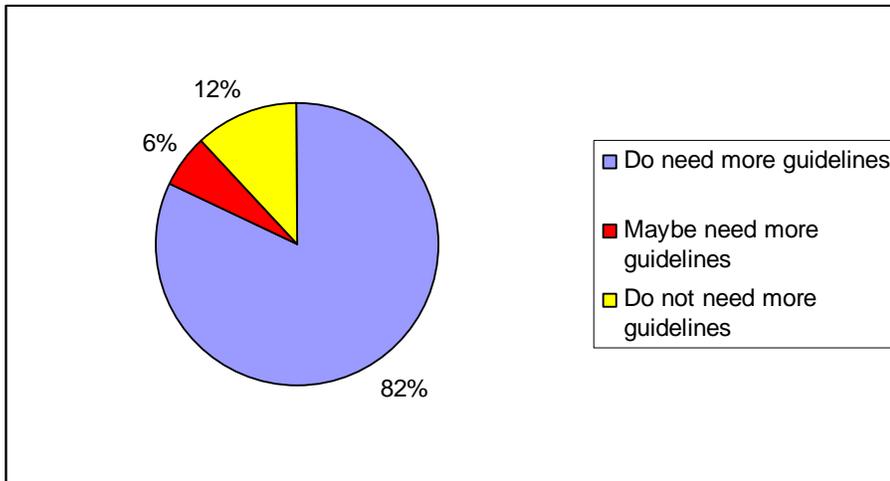

**Figure 12: Forms of assistance required by broadcasters**
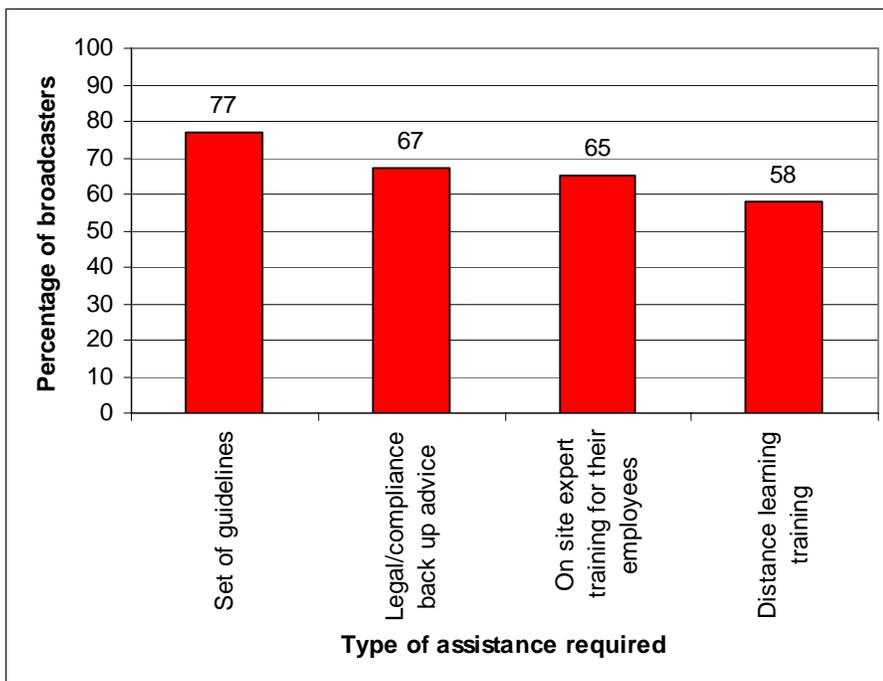
Figure 13: Forms of UGC broadcasters want assistance to cover
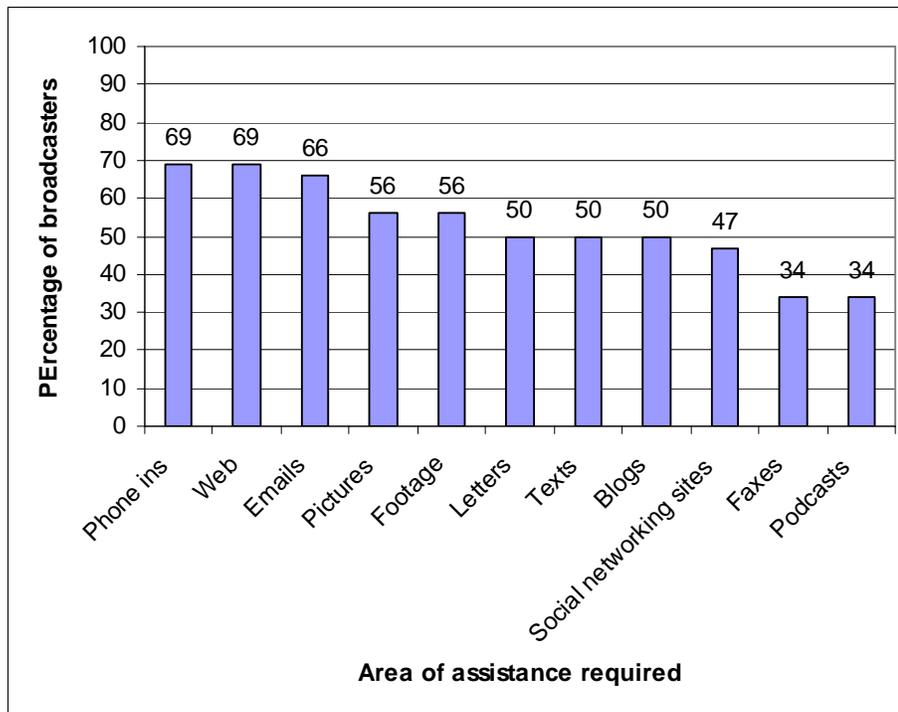
The results in Figure 11 show that over 80% of respondents said they would like more assistance or guidelines relating to the legality and suitability of UGC. The only broadcasters which do not signal a need for further guidance are Radio New Zealand, TV Ontario and both broadcasters sampled from Mozambique (Soico TV and Radio Mozambique). All four of these broadcasters refused assistance because they feel that they are already well-resourced in this area.

Figure 12 shows that no single form of assistance is felt to be particularly important and that a range of forms would be most suitable. Distance learning training is the form of assistance cited by the least amount of broadcasters and yet 58% of broadcasters requested assistance in this area. Specific suggestions for assistance include: sharing information amongst broadcasters to understand what actions others are taking; help with using of the newer forms of UGC (podcasts, pictures and video from mobile phones) and assistance coping with the increasing volume of UGC. Fiji TV claim a range of assistance in the use of UGC would give them 'significant benefit' while Lok Sabha, India, whose existing use of UGC is limited to phone-ins, claim that assistance 'might be valuable to expand use of UGC'.

Figure 13 highlights the forms of UGC for which broadcasters require assistance. The results closely match those of question one; the forms of UGC for which assistance is required match those which are most frequently used. Phone-ins, emails, pictures, footage and material from the web emerged as the UGC types where broadcasters need most guidance. When the results are broken down by country, they show clearly that while broadcasters from a range of countries request assistance with newer forms of UGC and with footage and pictures, only broadcasters from developing countries request assistance with older forms of UGC.

The implications of these results are clear; almost all broadcasters express a need for further assistance in dealing with UGC and such assistance should take a variety of forms and cover the full range of types of UGC.

- *Question 17: Do you have any initiatives to teach media literacy to your audience e.g. programmes which involve young people in making news bulletins so that they understand how it is done? Please give some information on any such programmes.*
- *Question 18: Do you have any media literacy outreach initiatives e.g. specific partnerships with schools, colleges etc?*
- *Question 19: Do you teach media literacy online?*

Figure 14: Percentage of broadcasters with various forms of media literacy initiatives
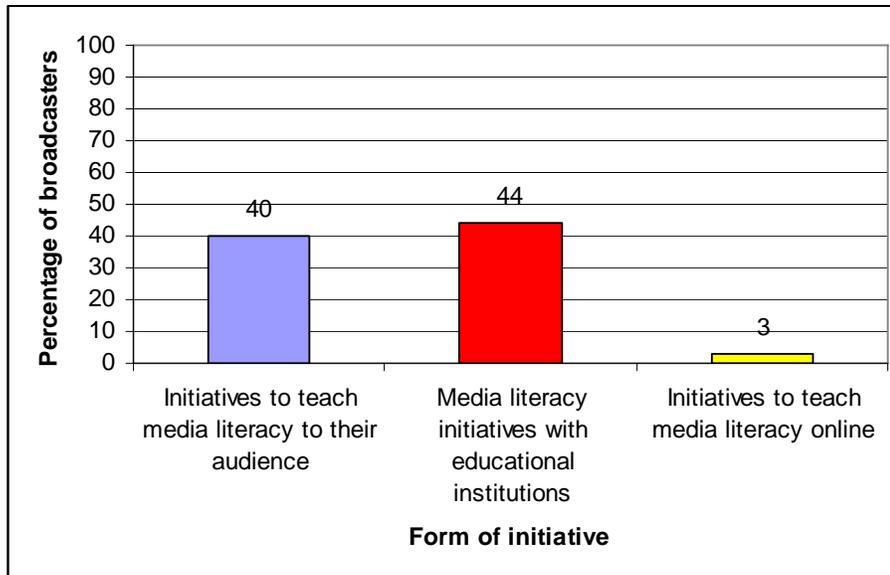
The results in Figure 14 show that less than half of the respondents said that their organisation is running a current scheme to teach media literacy to their audiences. Whilst there is no relationship between the level of economic development of a country and whether or not the broadcaster had media literacy initiatives, it is evident that broadcasters from Asia and Central America and the Caribbean are least likely to have any media literacy initiatives. The media literacy schemes that are being provided by broadcasters rang in their approach and scale depending on the community and resources available. These schemes include:

- School and university students on work experience and attachments (Rupavahini, Sri Lanka; Communications Fiji; Falkland Islands Radio Service).
- School broadcasts (Fiji TV; Manx Radio, UK).
- A young people's "Friends of…" group to attend training programmes and assist in production (TV Maldives).
- A children's programme with education outreach materials which has been nominated at an international film festival (PTS, Taiwan).
- International day of children in broadcasting (Zambia National Broadcasting Corporation).
- Children presenting their own programme (Fiji TV; Zambia National Broadcasting Corporation).

- Specific media literacy websites targeting children and their parents (TV Ontario, Canada).
- Regular 30 second spots explaining the workings of the broadcaster, its operation, ownership, complaints handling and answers to FAQs (Fiji TV).

As is evident from these examples, the focus of the majority of schemes that exist is on media literacy and young people. Indeed, the results of question 18 show that 44% of respondents said they have media literacy initiatives specifically with educational institutions[2]. These include:

- Radio listening clubs (Malawi Broadcasting Corporation).
- Teaching material that has been incorporated into a university's media literacy lab (PTS, Taiwan).
- Journalists lecturing students (Communications Fiji).
- A media training school (Federal Radio Corporation of Nigeria).
- Internships (Radio Cayman).
- Kids' news programmes produced & presented by schoolchildren (Fiji TV).
- Docu-drama festival/competition for secondary schools with entries broadcast (Fiji TV).
- Education TV Section (Radio Television Hong Kong).

The results from question 19 show that only one broadcaster (TV Ontario, Canada) teaches media literacy online and this falls into the protectionist type of media literacy aimed at children. In sum, the results show that only around 40% of broadcasters have any media literacy initiatives and those initiatives that do exist are based off-line and are almost entirely directed at young people. This is significant because while it indicates that broadcasters are willing and able to provide media education, assistance is needed if more broadcasters are to be encouraged to do so and if such education is to reach all sections of the population and not just young people.

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[2] The discrepancy between the results of question 17 and 18 is the result of two broadcasters failing to complete question 17.

- *Question 20: Would you like outlines or models of media literacy programming to be sent to you?*
- *Question 21: Do you think it is important to teach media literacy via your programming?*

Figure 15: Demand for further media literacy training and perception of the importance of media literacy
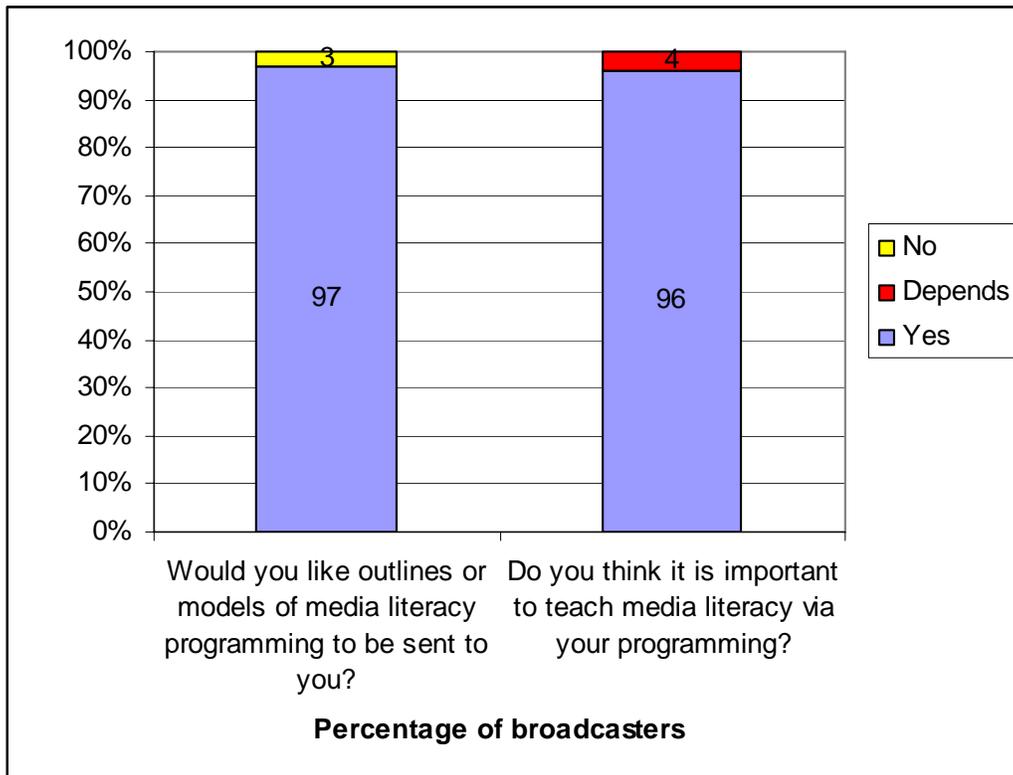
In responding to questions 18 and 19, several broadcasters expressed a wish to start up media literacy schemes in the future and mentioned that they were interested but limited by existing resources. The results of questions 20 and 21 help to quantify the extent of this interest. Figure 15 shows that just 3%, or one respondent (TV Ontario, Canada) does not want to be provided with outlines or models of media literacy programming. The results also show that only one respondent, Communications Fiji, does not entirely agree that it is important to teach media literacy via their programming. If the results of question 17, 18 and 19 indicated the **need** for broadcasters to be given assistance in providing media literacy initiatives, the almost unanimous responses to questions 20 and 21 confirm the universal **desire** for such assistance.

Conclusion

This research began with three purposes. Firstly, to examine the extent to which broadcasters are providing media education and how they might be further encouraged to do so. Secondly, to investigate the nature of media literacy in different societies through an investigation of the volume and quantity of UGC received and used broadcasters. Thirdly, to examine the use and treatment of UGC by broadcasters and how further use of UGC might be encouraged. The key findings relating to each of these purposes are discussed below. Based on these findings, this report concludes with a set of four recommendations.

The extent to which broadcasters are already providing media literacy education

40% of broadcasters have some form of media literacy initiatives. Those initiatives that do exist are based off-line and are almost entirely directed at young people. The results of the survey indicate both a wide ranging need for broadcasters to be given assistance in providing media literacy initiatives and an almost universal desire for such assistance. In approaching the subject of media literary from the perspective of the media industries, this report began by making the case that broadcasters have a vital role to play in providing media literacy. It appears from the results of this survey that broadcasters throughout the world have already accepted this argument and are looking for assistance in promoting media literacy amongst their audiences.

The volume and quantity of UGC received and used by broadcasters

Traditional forms of UGC and forms which are provided to broadcasters, such as phone-ins, emails, letter and faxes are used most widely and frequently by broadcasters and are also judged to be of greatest quality. This might indicate that audiences do not have the same levels of media literacy in relation to newer forms of UGC such as footage and podcasts. The range in the number of different types of UGC used by different broadcasters and the quality of UGC received by broadcasters varies dramatically. African broadcasters are found to use the widest range and the greatest amount of UGC and judge their content to be of the highest quality. This indicates that African audiences have a significant capacity to produce a range of UGC. Further investigation is required to determine why this might be the case and whether this can be replicated in other parts of the world. While this broadcaster-centred approach to examining media literacy has produced some interesting results, the volume and quantity of UGC received and used broadcasters is not a particularly reliable indicator of the nature of media literacy in different societies.

The treatment of UGC by broadcasters

The treatment of UGC varies significantly between broadcasters in terms of whether or not the creators of UGC are paid, whether the producers of UGC are required to sign a contractual agreement and whether the sender of unsolicited pictures or footage are contacted before their content is broadcast. Although most broadcasters do have

guidelines towards the use of UGC, these guidelines are not comprehensive enough to cover all, or even most, forms of UGC. 88% of broadcasters expressed a desire for further assistance in dealing with UGC and anecdotal evidence suggests that broadcasters also want to use more UGC in their programming. These broadcasters also requested that any assistance should take a variety of forms and cover the full range of types of UGC. The results are encouraging as they suggest that if broadcasters are given the assistance to deal more effectively and efficiently with UGC then they are likely to make much greater use of UGC.

Recommendations

1. Broadcasters should be given a range of forms of assistance in providing media literacy initiatives to their audiences. These initiatives should look beyond educating young people in formal educational settings.
2. Future media literacy initiatives should focus on promoting the capacity of citizens to create 'newer' forms of UGC such as podcasts, footage and blogs. These initiatives should be carefully tailored to take account of the specific contexts of different countries.
3. A range of different forms of assistance regarding how to handle different forms of UGC should be made available to broadcasters around the world to fuel greater use of UGC.

Appendix

Appendix 1: Broadcasters who participated in the research

Africa
1. FRCN Nigeria
2. Voice of Nigeria
3. Malawi Broadcasting Corp
4. Radio Mozambique
5. Soico TV, Mozambique
6. Swaziland TV Authority
7. Zambia National Broadcasting Association
8. Seychelles Broadcasting Corp
9. Mauritius Broadcasting Corp

Asia
10. CNN-IBN India
11. Eye TV, Pakistan
12. Lok Sabha TV, India
13. MTV Sri Lanka
14. NDTV India
15. PTS Taiwan
16. Radio TV Hong Kong
17. Sri Lanka Rupavahini
18. TV Maldives

Central America and Caribbean
19. Caribbean Broadcasting Corp, Barbados
20. Radio Cayman
21. NBC St Vincent
22. Grenada Broadcasting Network

Oceania
23. Communications Fiji
24. Fiji TV
25. Maori TV, New Zealand
26. Radio Kiribati
27. Radio New Zealand
28. Tonga Broadcasting Commission
29. SBS Australia

North America
30. TV Ontario, Canada

South America
31. Falkland Islands Radio Service

Europe
32. Manx Radio, UK

UNESCO Questionnaire on Media Literacy among user-generated content producers

Purpose of the Questionnaire:

To find out the extent of media literacy training for user-generated content producers; see if there is a need for UNESCO to commission voluntary Guidelines and offer training in this area. This is part of a UNESCO programme to promote Media Literacy

Definition of user-generated content (UGC):

- Listeners' and viewers' comments via phone-ins, e-mails, letters, faxes, texts
- Pictures and footage sent in by the public.
- Material on blogs, podcasts, social networking sites (i.e. YouTube, Facebook etc) and the web.

Name of person filling in the form, and job title
Contact telephone number & email address
Name of organisation

1. How much of the following do you estimate your organisation broadcasts each day? Please place a tick in the relevant boxes below for each type of UGC used:

User-generated content type	None	A few minutes	30 minutes – 2 hours	2 hours or more
Phone-ins				
e-mails				
Letters				
Faxes				
Texts				
Pictures				
Footage				
Material from blogs				
Material from podcasts				
Material from social networking sites				
Material from the web				

2. Select a specific example of UGC from at least 3 of the categories below and indicate the quality of the content you have received. Please also indicate whether it was used for broadcast:

User-generated content type	Quality				Was the material broadcast by you? (Yes/No)
	Poor	Fair	Good	Excellent	
Phone-ins					
e-mails					
Letters					
Faxes					
Texts					
Pictures					
Footage					
Material from blogs					
Material from podcasts					
Material from social networking sites					
Material from the web					

3. Using the 3 or more UCG examples from question 2, please indicate how the material was used by you (you may tick as many boxes as apply to each example):

UGC type	Broadcast in full (unedited)	Edited before broadcast	Enhanced before broadcast (e.g. voice-over/subtitles added)	Inserted into a programme	Used as a programme in its own right
Phone-in					
Pictures					
Footage					

4. Please provide contact details below for some producers of the above UCG. This will enable UNESCO to approach the producers directly to obtain further data on UGC and Media Literacy.

Contact name	Organisation (where applicable)	Contact telephone number (including country code)	Contact email address	Type of content submitted

5. What steps do you as a broadcaster go through before putting UGC on the air? Please answer for each category of content:

UGC type	Step 1	Step 2	Step 3

6. Do you have any Guidelines for the use of such material?

7. If so, what categories do the Guidelines cover? Please tick each category below for which you have guidelines:

UGC type	Guidelines
Phone-ins	
e-mails	
Letters	
Faxes	
Texts	
Pictures	
Footage	
Material from blogs	
Material from podcasts	
Material from social networking sites	
Material from the web	

8. For phone-ins, do you ring the caller back before putting them on air? No.

9. For unsolicited pictures or footage, do you contact the sender before using it?

10. Do you offer any sort of payment to the creator or owner of the UGC that you broadcast?

11. Do you ask the producer of the UGC to sign any sort of contractual agreement?

12. Do you make viewers aware of the origins/producers of any UGC you air to distinguish it from other content?

13. Do you take steps to take into account copyright/taste and decency/defamation and do you have any staff dedicated to this? Yes; we do, but there are no staff dedicated to this.

14. Is this an area where you need more information and assistance, or guidelines, in order to use UGC safely and responsibly?

15. If so, what form should the information take? (Please tick as many boxes as applicable below):

Expert on-site training for employees	
Distance learning training	
Guideline document	
Legal/compliance back-up advice	
Other (please specify)	

16. Which areas should it cover (please tick each category where assistance or guidelines are needed):

UGC type	Assistance needed?
Phone-ins	
e-mails	
Letters	
Faxes	
Texts	
Pictures	
Footage	
Material from blogs	
Material from podcasts	
Material from social networking sites	
Material from the web	

17. Do you have any initiatives to teach Media Literacy to your audience eg programmes which involve young people in making news bulletins so that they understand how it is done?   Please give some information on any such programmes.

18. Do you have any media literacy outreach initiatives eg specific partnerships with schools, colleges etc?

19. Do you teach media literacy online?

20. Would you like outlines or models of Media Literacy programming to be sent you?

21. Do you think it is important to teach Media Literacy via your programming?

Thank you for your time.

Appendix 3: Contact details for producers of UCG provided by broadcasters

Region	Relevant Broadcaster	Contact name	Organisation	Telephone number	Email address	Type of content
Africa	Radio Mozambique	Neima Izidine	Rádio Mzambique	+258828426680	anacional@rm.co.mz	Phone-ins/ e-mails
	Radio Mozambique	Conceição Siueia	Rádio Mzambique	+258827448270	anacional@rm.co.mz	Phone-ins/ e-mails
	Radio Mozambique	Norberto Mucopa	Rádio Mzambique	+258827846815	anacional@rm.co.mz	Phone-ins/ e-mails
	FRCN, Nigeria	Chinwe Ononye	FRCN HQ, Abuja	08037871505	Ononye2006@yahoo.com	Phone-in
	FRCN, Nigeria	Tari Etete	FRCN HQ, Abuja	08033705929	Adiemus49@soon.com	Phone-in
	FRCN, Nigeria	Tony Amole	FRCN Kapital FM, Abuja	08030951619	bforlive@yahoo.com	Phone-in
	Voice of Nigeria	Yussuff Ajibola Yussuff	Voice of Nigeria	2348023138929	Ayaydot57@yahoo.com	
	Zambia National Broadcasting Corporation	Faith Kandaba	Zambia National Broadcasting Corporation	2609 77772024	faithkandaba@yahoo.com	Footage& phone in
	Zambia National Broadcasting Corporation	Irene K Banda	Zambia National Broadcasting Corporation	2609 77283030	ireenkabeke@yahoo.com	Phone in
	Zambia National Broadcasting Corporation	David Kundoti	Zambia National Broadcasting Corporation	260955855242	davidkundoti@yahoo.com	letters
	Seychelles Broadcasting Corporation	Derrick Young-kon	Seychelles Broadcasting Corporation	+248 28 96 00	derrick.youngkon@sbc.sc	Phone-ins
OCEANIA	Radio News Zealand	John Barr	Radio New Zealand			
	SBS Australia	Waleed Ali	Islamic Association of Victoria			blog
	Fiji TV	Merana Kitione	Fiji TV	+679.3305.100	mkitione@fijitv.com.fj	Phone-in's, Footage, Pictures, Texts
	Fiji TV	Sitiveni Halofaki	Fiji TV	+679.3305.100	shalofaki@fijitv.com.fj	Texts
	Tonga Broadcasting Commission	Mr Johnson Honimare	Pacific Islands Forum Secretariat	(679)	johnsonh@forumsec.com.fj	CD

	Tonga Broadcasting Commission	Ms. Rita Narayan	Secretariat of the Pacific Community	(679) 3320 733 ext. 250	ritan@spc.int	CD
	Tonga Broadcasting Commission	Ms. Linda	A Nei Tabera Ni Kai Production	(686) 21747	kirivid@hotmail.com	DVD
CENTRAL AMERICA AND CARIBBEAN	Radio Cayman	Norma McField	Radio Cayman	345-244-2189	Norma.McField@radiocayman.gov.ky	
	Radio Cayman	Koro Vaka'uta	Radio Cayman	345-244-2185	Koro.Vakauta@radiocayman.gov.ky	
	Caribbean Broadcasting Corporation	Dale Forde	Tree House Productions	(246) 245-5648	dbforde@gmail.com	Footage
	Grenada Broadcasting Network	Leslie-Ann Johnson	GBN	1-473-407 5130	Leslieann_johnson@yahoo.com	News
	NBC St Vincent & the Grenadines	Web material	BBC Caribbean CMC			Packaged news programmes
ASIA	CNN – IBN, India	Ibnlive.com	Network 18		editor@ibnlive.com	
	Television Maldives	Abdulla Rameez	TV Maldives	+9607909 040	abdulla.rameez@tvm.gov.mv	News footage, pictures, email
	Television Maldives	Mariyam Shaugy	TV Maldives	+9607773 966	mariyam.shaugy@tvm.gov.mv	Text, pictures, footage, email
	Sri Lanka Rupavahini Corporation		Reuters Foundation	+44 (0) 20 75422244	tvnews@reuters.com	Footage
	Sri Lanka Rupavahini Corporation		Asiavision Centre	(60-3) 2282 7030	centre@asiavision.org	Footage
	Sri Lanka Rupavahini Corporation	Government Information	Ministry of Mass Media & Communication	+9477251 5759	infodept@slt.lk	Faxes

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