Ukraine
UA: PBC

Project Completion Report on the Project for Capacity Development of Public Service Broadcaster of Ukraine

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Japan International Cooperation Agency (JICA)

NHK International Inc.

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I. Project Outline

1. Country of implementation:
   Ukraine
2. Project title:

   The Project for Capacity Development of Public Service Broadcaster of Ukraine
3. Project term

   (Planned): Dec. 2016－Jun. 2019
   (Actual): Jan. 2017－Mar. 2022
4. Background to the project

During the transitional period towards the market-oriented economy and the democratized regime after the collapse of the Soviet Union, a lot of media outlets had appeared which gradually converged into several media conglomerates controlled by "oligarchs", who are still exercising a preponderant influence over their media houses. On the other hand, State-owned media were continuing to serve the interests of the authorities, not those of the public. Both kinds of outlets have made the media environments of Ukraine susceptible to pressures: the former one's pressures from the market and the latter from the state.

Following the escape of the former president, the momentum to transform the state-owned media into public service broadcasting was built within the framework of EU accession efforts to fulfill the political conditions of "Copenhagen Criteria'.

On April 2014, the Parliament passed the Law on Public Service Television and Radio Broadcasting of Ukraine, which stipulates the merger of 32 companies including the National Television of Ukraine (NTU), National Radio Company of Ukraine, 28 regional state broadcasting companies and so forth to establish the Public Service Broadcaster of Ukraine (hereinafter referred to as "UA:PBC"). The government of Ukraine supports the reform, acknowledging that the creation of the public broadcaster is a core element for democratic reforms in Ukraine and also one of the priorities in the field of information policy of Ukraine.

Nevertheless, it is assumed that the new public broadcaster would face a lot of challenges to build confidence among the public, who have been regarding the state-owned media as "mouth-piece" of the authorities. The lack of resources, both human and financial, is also serious.

In order that the broadcaster could become functional to serve a public interest, and work as "a corner-stone of democracy (UNESCO)", considerable inputs would be indispensable to support the structural reform

NTU, in this circumstance, submitted the official request for the Project for Capacity Development of Public Service Broadcaster of Ukraine to the Government of Japan.

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5. Overall Goal:

PDM Version 1.0 (July, 2017) PDM Version 2.0 (July, 2018) PDM Version 3.0 (June, 2020)
UA:PBC becomes a model of trusted mass media in the entire territory of Ukraine.

6. Project Purpose:

Quality of the UA:PBC programs is improved as a public broadcaster for delivering accurate, impartial and fair information within the entire territory.

7. Implementing Agency:
UA:PBC and JICA Expert Team

II. Results of the Project

1. Details of the Project

1-1 Japanese inputs (Planning/Implementation)

(1) Amount of Input by Japanese side: 301,000,000 Japanese Yen

(2) Expert team: 5 members

The duties of the five members were as follows:

1) Team leader / Emergency reporting
2) Deputy team leader
3) Educational program production
4) Equipment management
5) Public relations, cooperation with donors, and project arrangements

Total:38 MM

Trainees: 27 members

- Broadcasting corporation executives / Training in Japan（9 participants/Sep. 2017）
- Educational program production / Training in Japan （8 participants/May 2018）
- Equipment management / Training in Japan (10 participants/Nov. 2019）

(3)Equipment Provision: 6,307,000 Japanese Yen
Camera set for Electronic News Gathering (ENG) etc.
(Annex 1: (4) List of equipment procured under the project)

1-2 Ukrainian inputs (Planning/Implementation)

(1) Appointment of Staff
The following staff were appointed by UA:PBC:

1) 1 project manager
2) 3 working group heads
3) 33 counterpart staff (members of Working Groups 1, 2, and 3)

Working groups were formed to engage in each area of activity, as follows:

- Working Group 1: Equipment maintenance and sustainability
- Working Group 2: Production of educational programs
- Working Group 3: Emergency news reporting

(2) Provision of office space, facilities and equipment (working areas, air conditioning, equipment, electricity, telephones etc.)

1-3 Activities (Planning/Implementation)

- Almost all the activities have been conducted as planned, except for on-the-job training on the operation and maintenance of equipment.The on-the-job training was conducted in December 2021, which was delayed by about two and a half years due to the delay of procurement of equipment, which was out of the Project scope.
- One remote workshop and two local workshops for building and enhancing emergency news reporting systems not included in the original plan were performed with respect to the third objective, as follows:
  1 December, 2020: Emergency reporting on the COVID-19 pandemic (remote)
  2 October, 2021: Network reinforcement and revision of the handbook (local)
  3 December, 2021: Election broadcasting (local)

2. Achievements of the Project

2-1 Outputs and Indicators
（Outputs and evaluation of achievements upon completion）

Output 1: Capacities of UA:PBC staff in operation and maintaining TV broadcasting equipment are enhanced.

Indicators	Achievements
1.The action plan to improve the operation and maintenance of UA:PBC broadcasting equipment is implemented.	The project studied the equipment purchased and possessed by the UA:PBC headquarters in Kiev. Equipment was being held and managed independently by each operating unit when the project began, so no comprehensive list of all equipment held by the broadcaster existed. For repair and maintenance, each operating unit would send a request to the maintenance division and, upon securing the budget, decide whether to send it to the maker for repairs or repair it in-house. The maintenance division listed up these requests from each division in Word document lists at the end of each year, but the data was not kept in a searchable format, making it difficult to examine the repair and maintenance histories of specific equipment items. The working group, therefore, examined suitable systems for use at UA:PBC. First, work began on compiling an overall list of all equipment held by each operating unit of UA:PBC. Assuming personal computer use to operate the system, the Excel format was chosen for its powerful search and editing functions that would be easy for all to use. Attention then moved on to which items to insert on the Excel forms, on the basis of the needed search and filter functions, and the information required for equipment updates and new equipment purchases. 23 boxes were selected. The system had to provide: 1. Data import and export functions (data transfer) 2. Accessibility for all technical staff (information sharing)

	3. Identifiability of staff who register, revise or delete items and the preservation of historical records (Security) 4. Compilation of documents for use in updating and replacing equipment (Document making) 5. Browser operation without the need for special software (cost reduction) 6. Management of fixed assets, equipment and parts etc. replacement (broadcast equipment management) 7. Viewability of repair and maintenance histories (Maintenance management) 8. Linkability to other database systems On the basis of the foregoing conditions, UA:PBC proposed use of a cloud-type CRM (Customer Relationship Management) service for the equipment database. The CRM services were originally created for use in customer management but, by changing the customer name box to equipment item name, and complaints to breakdowns, were also adequate for use in equipment management. Account security features were also included in the service packages, which reduced the development term. After comparing candidate CRM systems, the low-cost, customizable, open source SuiteCRM which permitted cloud-type inputs was selected. This provided the framework of the equipment management system, the action plan was devised on this foundation, and the work of inputting data began. Almost all of the equipment held by the UA:PBC was inputted to the Excel lists during the project term, and it became easy to locate specific equipment items using the Excel filter. Construction of the full SuiteCRM system is advancing as a trial and error process, with UA:PBC expecting to introduce it in February, 2022. Upon completion, import of the already compiled Excel data will then enable operation for equipment management. The new system will make it possible to search for and extract data about specific equipment items and output lists etc.

In view of the foregoing, Output1 has been achieved to a high degree.

Output 2: Capacities of UA:PBC staff in educational and cultural program-production are enhanced.

Indicators	Achievements
2-1. “Handbook for Production methods” is utilized by UA:PBC staff.	Three types of handbook were produced under the project and are now being used on the ground, namely one for use in recommending children’s programs for production, a hands-on-guide for producers, and one for use in recommending disabled people’s programs for production. They represent the knowhow compiled through on-the-job training in the production of three program types under this project: Dodolyki, a puppet program for children; Razom, a welfare program for the disabled; and Syo?Yak?, a science program for children. Alena, the sports and welfare program director responsible for Razom, reports, “This handbook containing the useful knowhow gleaned from the problems encountered and experiments performed in program production is also now being used by inexperienced young producers who have recently joined.” Children’s program producers Kateryna and Sasha also report that Dodolyki and Syo?Yak? were valuable experiences. Children’s programs are regarded as particularly important as they are targeted at potentially long-term viewers of the broadcasting station. The viewer ratings for Syo?Yak? were high and the program received a lot of feedback in the form of questions and comments. They describe the handbook for children’s programs as a resource that young people will keep on using.
2-2.Public interest shown in the educational programs produced by UA:PBCis enhanced.	An endline survey of a group of viewers of the educational programs showed higher interest in UA:PBC than at the start of the project in 2017. The daily viewing figures for UA:PBC’s first channel had risen from 41% in 2017 to 55%. The corresponding figures for educational programs revealed an increase from 44% in 2017 to 57%. The educational programs were regarded as old-fashioned in 2017, but were now considered modern and sophisticated. The biggest difference noted by respondents was in the overall feel of the programs. The presenters, mascots and program flow had all changed.

In view of the foregoing, Output 2 has been achieved to a high degree.

Output 3: Reporting structure to cover, correctly and rapidly, natural disasters and emergencies within the entire territory, is established in UA:PBC.

Indicators	Achievements
3-1. Staff members to cover natural disasters and emergencies are allocated in the Headquarters, and the network with local branches is strengthened.	UA:PBC headquarters does not, unlike NHK, have special departments, such as a Disaster Weather Center, for use in emergency broadcasting, but the news division is ready to take overall control in times of emergency. Digital news distribution for younger viewers has been a strong focus of attention in recent years with a doubling of the number of news staff engaged in this field to reach a present total of eighty. The radio and television services used to be separate and perform their own coverage etc. but have now been merged. Building on recommendations from the Japanese experts, joint editorial meetings are convened to coordinate coverage, share information, and also share audio materials.（Annex 1: (6) Organization Restructuring of UA:PBC News）The networks essential for the smooth implementation of emergency broadcasting were initially hard to build because of the strong spirit of independence at branch stations inherited from the Soviet era. The expert team recommended changes for this purpose, making reference to the systems employed at NHK, and UA:PBC addressed this with sweeping organizational reforms, including the bringing of all branches under the umbrella of the news head at the headquarters, and replacement of many branch heads.（Annex 1: (6) Organization Restructuring of UA:PBC News）The expert team has also provided four emergency news workshops so far for the news staff of branch stations, thereby further enhancing communication between the headquarters and branch stations and laying the foundations for a tighter network. Further, regarding technical systems, the suspilne.news, news-material sharing system used before the project began, has been upgraded through discussions with the expert team, and UA:PBC newly introduced suspilne 2.0, which also shares information about forthcoming coverage etc.
3-2. “Manual for Reporting Natural Disasters and Emergencies” is utilized by UA:PBCstaff.	UA:PBC had no handbook of specific knowhow, points of special concern etc. for emergency broadcasting when the project began. A handbook was produced on the basis of discussions held in the workshop and distributed to the people responsible for news broadcasts at the headquarters and branch stations. Staff questionnaires indicate that the handbook is being used in reporting on the ground and the great majority of staff acknowledge its utility.（Annex 2-3(C): Monitoring Report on Emergency News Reporting Handbook）With the start of the COVID-19 pandemic in 2020, a new special manual for reporting practices, points of special concern etc. was produced to supplement the original

	handbook.
3-3. Cooperation with the official organizations with mandate to grasp information on natural disasters and emergencies is established.	UA:PBC headquarters did not have well-established links with public services and institutions such as the police and city halls that gather disaster-related information at the start of the period. Accordingly, the exchange of memoranda with these institutions was proposed to establish cooperative, information sharing communication, but UA:PBC responded that this method did not correspond well to cultural practice in Ukraine and the proposal was reconsidered a year later. As a result, a survey of the headquarters and branches was performed to ascertain how they viewed their relationships with the public services and institutions, and new parameters were established on that basis. This revised approach was reinforced at the headquarters and all branch stations through workshops etc. and frequent meetings with the people concerned at these services and institutions to forge strong personal ties. The survey results indicate that the necessary links are being forged and relations have improved. In particular, the headquarters initially lagged behind the branches in forging these relationships but, one year on, good relationships had been built with the emergency services and Kiev City Hall. （Annex 1: (5) Comparison of cooperation with regional public institutions）

In view of the foregoing, Output 3 has been achieved to a high degree. Regarding Indicator 3-3, there was initially the intention to obtain tangible evidence of the improvement in relations, but UA:PBC instead preferred to employ changes in its staff's own impressions concerning how they viewed and were received by public institutions. UA:PBC has agreed to this change but not in writing.

2-2 Project Purpose and Indicators
（Purpose and evaluation of achievements upon completion）

Quality of the UA:PBC programs is improved as a public broadcaster for delivering accurate, impartial and fair information within the entire territory.

Indicators	Achievements
1. A system to prevent broadcast accidents associated with internal operation of UA:PBC is developed so that programs produced under the principle of a public broadcaster can be, without interruption, disseminated to viewers.	The prevention of interruptions to transmissions is a vital element in improving the quality of broadcasts Service interruptions have two main causes, namely human error and equipment failure. UA:PBC uses a non-linear, automatic broadcasting system for the transmission of each channel. Programs to be broadcast can be scheduled in advance, making human error relatively unlikely, meaning that the possibility of equipment failure is the main issue to address. The studio equipment, especially that of the program production studios, was old and dilapidated, and the UA:PBC maintenance department was cannibalizing parts from unusable equipment items to maintain equipment for which servicing by the makers had already been discontinued. Equipment life was also being extended by cleaning, polishing, sheet metal processing etc. The existence of an equipment database is particularly important under such circumstances for UA:PBC's technical staff to respond quickly and precisely to equipment failures, identifying the problem and rectifying it or replacing the broken equipment with back-up items if necessary. The equipment lists compiled under this project on Excel sheets contain all broadcasting equipment held by UA:PBC and use of the Excel filter enables search and pinpointing of specific equipment items. Transfer of this data to the cloud makes it possible for technical staff to view it at any time and identify its location, manufacturer etc., making swift back-up possible. Further, the maintenance and repair records reveal the trends in equipment problems, and also enable staff to refer to how problems were dealt with in the past. The examination of repair histories is extremely useful, too, for anticipating future equipment failures. Use of the equipment lists and repair and maintenance records helps to prevent broadcasting service interruptions and enables rapid response and repair when problems do happen. As a result, this database contributes greatly to enhancing the quality of the broadcasting service.
2. Credibility of educational programs by	In the questionnaire distributed to a group of viewers for the endline survey, 84% of respondents replied they had

UA:PBC from the viewpoint of public interest is enhanced among viewers.	watched UA's main channel, UA-Pershiy, and about half were watching it regularly. UA：Pershiy is Ukraine's only nationwide channel and easy for ordinary viewers to see. It is widely publicized and has, since becoming a public broadcasting channel, established a reputation for broadcasting educational programs suited to a wide range of viewers. Almost all respondents knew that UA:Pershiy had become a public broadcasting channel and were aware of the new educational content. Further, 66% of respondents felt that UA:Pershiy's programs had become more attractive. The main program that people watched on UA:Pershiy were news, sport, survey programs, entertainment, cooking, educational programs for adults (nature/animals), and children's programs (cartoons, educational programs). Over half of all respondents (54%) felt they knew about UA:Pershiy's educational programs, and almost all (95%) had seen at least one. The most popular educational programs were Syo?Yak?, the science program produced under this project, and Dyki Tvaryny, a program about wild animals. Almost all respondents felt other Ukrainian TV stations did not have enough programs of this kind. It was concluded that UA:Pershiy's educational programs have been welcomed. Alena, the Razom chief producer, responsible for sports and welfare programs, says, "Social inclusivity and diversity are important missions of the public broadcaster. After seeing NHK's programs for the disabled, we wanted to make a program that focused on the disabled as well. We wanted to show viewers by means of a documentary that people with disabilities can lead active lives in society. Happily, the audience feedback to Razom was positive. I am proud to have been a part of Ukraine's first TV program for the disabled. The Razom program gave birth to links with NGO's that help the disabled and an event for disabled people. I believe this program has made a real contribution to public welfare." The survey results and audience feedback clearly indicate that public trust in UA:PBC's educational programs has risen.
3. In case of natural disasters and emergencies, related information and report can be delivered, correctly and rapidly, within the entire territory.	The final workshop of the emergency news working group produced a questionnaire for the news heads at the UA:PBC headquarters and all 22 branches to establish what emergency broadcasts had been conducted and how swift and accurate they had been. According to the results, the most common category of emergency broadcasts was fires, followed by traffic accidents, murders and other crimes, and how the pandemic was spreading. Regarding their response to the pandemic, more than 80% responded they had been able to respond swiftly and accurately. Comments included having been able to respond well as a team thanks to use of

	the emergency news handbook produced under this project, and having had good access to accurate information thanks to the links developed with hospitals, medical staff, officials responsible at local governments etc. Objective assessment of the accuracy and celerity of emergency news broadcasting is difficult but, at least, the news staff at UA:PBC responsible for these broadcasts believe that pandemic-related broadcasts were performed accurately and swiftly across Ukraine.

In view of the foregoing, these objectives have been achieved to a high degree.

3. Adjustment of the Project Design Matrix (PDM)

In the JCC held in July, 2018, the PDM was revised in view of the ongoing situation in eastern Ukraine. In the new version, Version 2, "the assumption that the eastern part of Ukraine was under the control of the central government" was deleted from the list of important assumptions. This adjustment did not entail any change to the project's goals, activities, or results.
At the JCC of June, 2020, the Project completion date was extended from 31st July, 2020 to 28th February, 2022 being affected by the delayof the procurement of equipment, which was out of the Project scope, resulting in PDM Ver3. This adjustment did not entail any change to the project's goals, activities, or results.

III. Findings of the Joint Review

1. Evaluation by Development Assistance Committee (DAC) Standards

1.1 Relevance

The project was considered highly suitable for the following reasons:

① Integration with the policies of the government of Ukraine

The project fitted in well with core policies of the Ukrainian government. The government of Ukraine had already been targeting EU membership from the time of the previous administration, and the EU was demanding reform of the media as membership condition. The government, seeking to satisfy the criteria for EU membership laid down in Copenhagen, therefore decided to transform the state-run broadcaster into a public broadcasting corporation. The Public Broadcasting Company of Ukraine (UA:PBC), centered on the National Television Company of Ukraine (NTU) and combining 27 regional stations, was established in January, 2017. The provision of assistance to nurture public broadcasting at UA:PBC was, therefore, highly suitable with regard to the decisions of the government of Ukraine.

② Integration with UA:PBC's developmental needs

The project was well suited to UA:PBC's developmental needs. UA:PBC's editorial principles (Editorial Policy Principles of UA:PBC, 13.10.2014, amended and revised as of 9.10.2017) position the delivery to all members of society of dependable information that serves the public good as a mission of the public broadcaster. The broadcaster did not, however, have sufficient staff or equipment to fulfil this public broadcasting mission. It made good sense, therefore, for UA:PBC to seek advice from BBC and other European broadcasters regarding the principles of public broadcasting etc. and, in a division of roles, this project was undertaken to develop the staff skills needed to produce emergency news and educational services appropriate to the public broadcaster. Regarding the updating of aging equipment, too, a division of labor was found by which the European broadcasters assisted with the establishment of a news center, and assistance with studio equipment needed for improved program services was provided under the project. This method, further, averted any overlapping of assistance.

③ Appropriateness of the project plan and approach

In view of the foregoing, this project's plan with its focus on emergency news and educational programs, and problem-solving approach, are considered to have been appropriate.

1.2 Coherence

The project fitted well with the basic ODA policy of Japan for Ukraine. The Ministry of Foreign Affairs' Country Assistance Policy for Ukraine of July, 2017, targeted active assistance that contributed to regional peace and stability. Support for the restoration of democracy was positioned as one of the three pillars for achieving this. The transformation of the state-run broadcaster into a public broadcasting corporation is understood to be a part of the democratization process in Ukraine.

1.3 Effectiveness

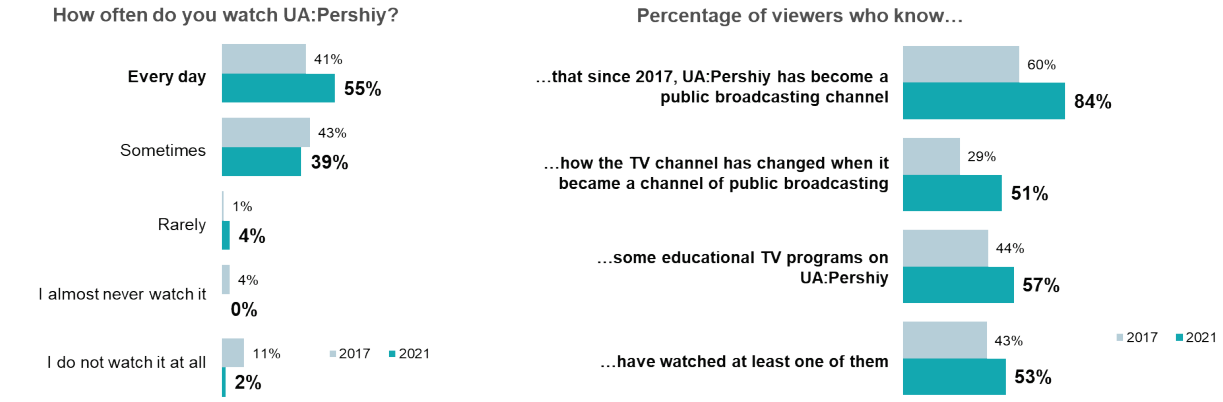
The project is regarded as having been highly useful for the reasons described below.

In regard to equipment management, the training conducted in 2017 examined the existing equipment management systems and provided opportunities to learn about future broadcasting equipment options. The training explained the unified flow of how NHK manages, sends out, uses, returns, and stores its broadcasting equipment and showed participants the various places

where it was kept and used, including studios, sub-control rooms, technical departments, technical program centers, equipment storage centers etc., together with system management practices. In 2021, with completion of the compilation and recording of broadcasting equipment on the Excel lists, it was decided to use the open source SuiteCRM as the database tool. With completion of the SuiteCRM equipment management system frame, the Excel data can be imported and the system should be ready for the start of operation in February, 2022.

Regarding the enhancement of program production capabilities, on the job training was provided on how to make educational programs for children, and programs for the disabled, two categories which had not existed previously at UA:PBC. Training in Japan for members of the educational program production working group was provided in these two fields, especially, for members of Working Group 2 in May, 2018, where the opportunity to observe the making of educational programs at NHK proved highly effective. A program production handbook was compiled in the course of the production process for good use of the capabilities learned in the course of the on the job training in future public broadcasting activities.

The survey of diverse viewing groups in Ukraine, including people of different regions, the elderly, males and females, people in various occupations etc., performed at the project's end to discover their thoughts on UA:PBC's programs found a higher frequency of watching the channel than in 2017, and more respondents expressing interest in its educational programs.



Sample Kyiv: 2017 N = 100, 2021 N = 49

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An emergency news workshop for news staff at all branch stations was held in November, 2019. The state of use of the emergency news manual compiled in 2018 was investigated, points in need of improvement were discussed, and a handbook was produced.
The 2021 workshop discussed coverage of the COVID-19 pandemic and made appropriate additions to the handbook. The series of workshops forged closer ties between news staff and further reinforced the network with between the headquarters and the regional branches. Surveys of news staff of 22 branches performed in 2018 and 2019 found clearly improved ties with governmental offices in almost all cases.

1.4 Efficiency

Delays in procuring the remote studio system outside of this project and the impact of the COVID-19 pandemic produced a two and a half year delay to the project and doubled its total length from the expected two and a half years to five years. Consequently, the total budget rose from 253 million to 301 million yen. Accordingly, the efficiency was low with regard to procurement of the equipment concerned. However, other activities related to the enhancement of management capabilities for the sustainable use of equipment, the improvement of educational program production capabilities, and emergency broadcasting,were conducted as scheduled with expected output, therefore, efficiency was high.

1.5 Impact

The achievement of the aims and results in each category is expected to contribute to attainment of the goals described above.

The three aspects of this project, namely technology, educational programs and emergency news, have been presented. In the technological field, especially, there was an urgent need to build a unified database of the equipment held by each operating unit and how it was being managed. The equipment lists compiled under this project cover the regional stations and raised the overall equipment back-up systems to a new level. Further, the need for public trust included as a core objective was found by the survey implemented by the EU and others to have risen in terms of both viewing rates and expressions of trust by viewers. At the start of public broadcasting in 2017, the station was widely regarded as a mouthpiece for the government and very few people watched it. The progress may be termed remarkable. The details are explained below in IV-1 Prospects for core goals. The achievement of these goals is expected to have a positive impact for the realization of Ukraine's core policies. Joining the EU has been a key policy goal ever since the former president, Petro Poroshenko, was sworn in in 2014. The EU effectively positioned conversion of the state-run broadcaster into a public broadcasting corporation as a basic condition for this. Achievement of the core goals can help to transform UA:PBC into a model, trusted mass media organization and strengthen Ukraine's push for EU membership. Russia's annexation of Ukraine and the rise of pro-Russian forces in the east of the country has, however, led to a growth in Russian influence. These developments have served to produce differing levels of enthusiasm between the various regions. It is to be hoped that if UA:PBC can continue and develop as a public broadcaster, and convey the situation and issues facing each region of the country on its nationwide network, it will be able also to serve some role in producing feelings of national unity.

1.6 Sustainability

There are concerns about the financial sustainability of project but, overall, its level of sustainability is adjudged medium.

① National Policy and Systems

The government of Ukraine decided in March, 2014, to transform the state broadcaster into a public broadcasting corporation and the supreme council, the equivalent of a national parliament, passed the Public Service TV and Radio Broadcasting Law the following month, in April. This was duly ratified by the president in May. UA:PBC, the public broadcasting corporation, then commenced its services in January, 2017. The transformation of the state-run broadcaster into a public broadcasting corporation was regarded as a de facto condition for Ukraine to obtain EU membership, and its continuation may be regarded as necessary for as long as Ukraine persists in its quest to join the EU. Further, the new public broadcaster has, during its first few years, become widely accepted by the Ukrainian people as a fair and neutral media organization different from the oligarchic commercial media groups. The continuation and development of these services is considered likely

② Internal Management

There are no special concerns regarding UA:PBC's internal structures. The corporation's second president, 37-year old Mr. Mykola Chernotytskyi, has established a clear vision with a focus on digital services and the invigoration of regional branches since taking office. He had prior personal experience as a regional branch head and UA:PBC director, and is a leader with good knowledge of the situation and operating systems of these stations. In the news field, especially, he has appointed female directors and news heads who are also in their thirties, and is pressing forward with flexible, gender-equal, youth-oriented reforms. The necessary internal

system and high levels of personal engagement for sustainability are thought to be in place.

③ Finance

UA:PBC's revenues chiefly consist of governmental grants and advertising revenues. The governmental grants account for 95% of the total. In law, 0.2% of the national budget should be disbursed to the public broadcasting corporation but, in fact, only 85% of this sum was received in 2017, the joint highest proportion so far, followed by 50% in 2018, 60% in each of 2019 and 2020, and 85% in 2021. The figure is 78% for 2022. It is considered highly difficult for UA:PBC to introduce a viewer receiving or license fee in the manner of NHK or BBC, so the corporation will remain dependent on governmental grants for the foreseeable future. UA:PBC is seeking the support of public opinion for payment of the full sum equivalent to 0.2% of the national budget, and has the backing of international opinion in the form of the assistance Ukraine receives from the G7 and others, but it cannot be denied that its funding, so essential to the independence of the public broadcaster, stands on weak ground.

④ Equipment

The project drew up Excel data sheets listing the equipment held by UA:PBC headquarters and used Suite CRM software to provide search functions for locating equipment within UA:PBC and finding back-up devices. Functions relating to equipment upgrades and equipment have also been greatly improved.

Use of the CRM service was proposed by UA:PBC staff in the course of working group discussions. Compatibility has been established for use of the Enterprise Resource Planning (ERP) system purchased by UA:PBC, and the urgent tasks now are to make it easier to share fixed asset data between the two systems and establish full, unified equipment management operations to cover all of the equipment at both the headquarters and all branches. UA:PBC will next add the branch data to the equipment management system. UA:PBC has a clear vision for arranging equipment loans between operating units and implementing UA:PBC-wide equipment upgrade and replacement plans, so it is anticipated the use of the this system will continue to progress and increase in a highly sustainable manner. While the concepts are well established, however, funding remains a cause for concern. Without the funding level guaranteed in law, it is feared that spending cuts may both reduce program quality and adversely affect equipment upgrades, replacement, repair and maintenance. Already, there is no specific budget allocation for repairs and each disbursement has to be negotiated with the accounting department separately. The maintenance department has focused its attention on extending the service life of existing equipment. This, too, reflects the continuing concerns about funding.

2. Important Factors Influencing the Results of the Project

The prompt provision of studio equipment to UA:PBC was particularly important for the smooth implementation of this project but, in fact, it only arrived after two and a half year delay right at the end of the project. This delay had a significant impact on both the training activities of the working groups and the efficient use of the four program production studios. In view of this situation, training for the equipment management working group commenced with the compilation and completion of the equipment management systems that did not require the use of actual equipment. On the job training for sustainable equipment management was then deliberately implemented in December, 2021, directly before the equipment was delivered. Training for the educational program production working group was deliberately planned to include both outdoor shooting and small studio use.

3. Risk Management Assessment

3.1 Risk management results

The procurement of studio equipment arose outside the scope of this project produced very

considerable delays which had severe consequences for the training activities of both the equipment management and educational program production working groups but also produced closer communication between the project experts and UA:PBC staff. Staff on both sides feared the equipment delays might cause training program participants to lose motivation. The Japanese experts therefore maintained close contact with the procurement consultant of the said equipment concerning the progress being made with the tender, contractor etc., shared this information with UA:PBC as necessary, and worked together with UA:PBC to sustain optimism and keep spirits high.

3.2 Utilization of lessons learned

(1) Results of Similar Projects

The terminal evaluation of the project for media enhancement for peacebuilding and democratization in Nepal (November, 2010 – October, 2013) referred to the problems encountered during the first half of the project with regard low commitment among key counterpart members to organizational strengthening for the conversion of Radio Nepal into a public broadcasting corporation. The JICA expert team responded by gathering highly committed staff to serve as core members of the working groups, and this succeeded in establishing energetic work and high levels of personal engagement.

(2) Lessons Applicable to this Project

The Japanese expert team and the counterpart members established working group for each output at the beginning of the Project and have discussed how the public broadcaster should work in the field of the equipment operation and management, educational program production and emergency broadcasting. in order to get the counterpart members committed to the Project and have the common understandings toward the direction of UA:PBC as the public broadcaster.

4 Lessons learned

Two points especially need to be emphasized for experts to bear in mind when operating in a conflict-riven country. The first is to be fully aware of the growth of nationalist sentiment and choose one's words carefully. In the case of media projects, especially, journalists are liable to be prouder, with higher self-esteem, than most, and appropriate caution is essential. In the course of this project, the experts heard many complaints from UA:PBC staff about one-way, top-down assistance from European broadcasting organizations. The Japanese expert team used workshops etc. to help UA:PBC staff find their own solutions rather than seeking to impose Japanese systems on them. The second concerns special consideration for the staff working in conflict zones. In the case of Ukraine, the annexation by Russia of Crimea in 2014 ignited a continuing conflict with pro-Russian forces in the Donbas region in the east of the country. There were two branch stations in this region, namely Luhansk and Donetsk, and the region is served now by the Donbas branch station. The Japanese team constantly urged at each working group meeting that these stations should not be allowed to become isolated. There is necessarily a tendency for this to happen in day-to-day matters, and it is, therefore, also especially important to promote interaction during training activities and endeavor by so doing to forge a sense of institutional unity.

IV. Status of Overall Goal at Project's End

1. Prospects for Overall Goal

Overall Goal: UA:PBC becomes a model of trusted mass media in the entire territory of Ukraine.

Indicators	Achievements
UA:PBC becomes the most trusted media in disseminating information of public interest.	A public opinion survey implemented by the EU (European Union), Council of Europe etc. in November and December, 2020, found that 34.2% of respondents sometimes watch UA:PBC, ranking it seventh among the Ukrainian TV stations. Trust was fourth overall at 35.2%. (Annex 2-4-(C) Focus Group Research by EU and others) Ukraine has four oligarchic media groups that have dominated the media so far but, as indicated by the results of this public opinion survey, UA:PBC has earned public respect as a different, neutral, balanced news source. As of the present moment, it still cannot be called Ukraine's most trusted media organization but, provided that it keeps on building on the achievements of this project, it has every possibility of achieving the aforementioned goal.

2. Ukrainian plans and systems for realizing Overall Goal

UA:PBC's senior management has been remarkably rejuvenated. At the top, the organization's second director-general is 37-year-old Mr. Mykola Chernotytskyi, the former director for regional reform. The average age of the board of directors is 38.33, nearly three years lower than when UA:PBC started in 2017. While habits and ways of thinking do still persist from the Soviet era, the rise of young leaders may be said to furnish an environment conducive to sweeping reforms. The staff awareness survey performed by the Japanese expert team found that almost all staff have high expectations for UA:PBC, indicating the momentum is strong. Mr. Chernotytskyi has launched a "digital first" first policy and is seeking to reinforce the regional branches in the period from 2021-5. Digital first means the better provision of news and programs on the web as a strategy for attracting the under-forties, the so-called internet generation. The plan is to conduct a major overhaul of both news and program production methods. The reinforcement of regional branches is an extension of the measures already taken to strengthen the network. The discovery and broadcast of local topics which the media conglomerates cannot provide is expected to nurture closer feelings of national unity, which is considered an appropriate goal for a public broadcasting corporation. Several factors are also operating in the new president's favor. One is the availability of better equipment, starting with the studio equipment and systems furnished by Japan, which has made effective use of the four studios possible. Alongside this, the EU and others have also furnished a new news center which unites the TV, radio, web and other services. On the risk side, there are tensions with the government, including with the office of the president of Ukraine. In January, 2019, the UA:PBC supervisory board, which was considered close to the then president, Mr. Petro Poroshenko, and others forced the then director-general, Mr. Zurab Alasaniia, out of office. His dismissal was later overruled in court and Mr. Alasaniia resumed his duties in July of that year, but the governmental pressure on UA:PBC has continued. The representative example of this is

the issue of funding. Under the Law on Public TV and Radio Broadcasting of Ukraine, UA:PBC, the public broadcaster, should receive 0.2% of the annual national budget, but, starting in 2017, this full sum has never once been paid. The figure for 2022 is 78%. The transformation of Ukraine's state-run broadcaster into a public broadcasting corporation has been understood as a step to fulfil a de facto condition for EU membership. UA:PBC intends to carry on resolutely down this path with the backing of the G7 and other members of the global community.

3. Proposals to the Ukrainian implementers

UA:PBC's director-general, Mr. Mykola Chernotytskyi, talks of establishing new standards of responsibility in the Ukrainian media through the fusion of TV, radio and the web. Looking five to ten years ahead, he is committed to establishing the public broadcasting brand. The Japanese expert team wishes to make three proposals in particular in regard to distinguishing UA:PBC's services from those of the media conglomerates and establishing this brand. The first is to press on further with the network reinforcement and enhancement activities already undertaken. Given the context of funding limitations, management of the 22 branches nationwide has to be sharp. In some cases, further mergers and closures may have to be considered. NHK has 53 branches, excluding the headquarters, of which 7 serve as regional hubs that assist and coordinate the other, smaller stations of their respective regions. In order to forge a strong and sustainable network, the introduction of regional hubs can next be considered. Secondly, we would hope to see the further enhancement of educational and welfare programs. Programs of this kind are generally unlikely to secure high viewer ratings, but the production of programs which address the issues of social diversity and minorities, especially, is a part of the public broadcasting mission. Following the programs such as Razom and Dodolyky produced already, we hope that other programs with new approaches and themes will continue to emerge. Lastly, we hope that fresh efforts can be made to continue the task of nurturing expert broadcasting manpower. The workshops at the Kiev and Odessa training centers successfully not only addressed job skills but also helped to forge connections between the headquarters staff and staff of the hitherto resolutely independent regional branches, a development that UA:PBC, too, rated highly. Workshops like these were held all through the five-year term of this project and we would hope they can be continued of a regular basis with an even higher frequency of meetings.

4. Monitoring plan according to the endline evaluations

It is important that the broadcasting of educational and welfare programs should continue, the capability to make emergency broadcasts maintained, as befits a public broadcasting corporation. Further, because it is always possible that tensions may arise between the public broadcaster and the government, it is necessary to consider sustaining the interest of JICA and other international bodies in the corporation, so that it may not become isolated.

ANNEX-1：Results of the Project

(1) List of Dispatched Experts

Name	Fields of expertise	Organization	Period dispatched to Ukraine	M/M
Mr. Atsushi MIYAO	Team Leader/ Emergency Reporting	NHK International, Inc.	2017.1.23-2017.2.12 2017.6.5 -2017.6.25 2017.10.2 -2017.10.22	2.10(Year1)
			2018.3.6-2018.3.25 2018.6.10 -2018.6.30 2018.9.16-2018.9.30 2018.11.18 -2018.12.7	2.57 (Year2)
			2019.5.25 -2019.6.15 2019.10.26-2019.11.13 2021.9.25-2021.10.9 2021.11.28-2021.12.12 2022.1.22-2022.1.27	2.57(Year3)
Mr. Hiroshi SHIMOMURA	Deputy Team Leader	NHK International, Inc.	2017.1.17-2017.2.12 2017.6.5 -2017.6.25	1.60(Year1)
			2018.1.30-2018.2.23 2018.6.10 -2018.6.30 2018.9.16-2018.9.30 2018.11.18 -2018.12.7	2.73(Year2)
			2019.5.25 -2019.6.15 2019.10.26-2019.11.13 2021.9.25-2021.10.9 2021.11.28-2021.12.12 2022.1.22-2022.1.27	2.57(Year3)
Mr. Shinji TAKAGI	Equipment Management	NHK International, Inc.	2017.1.23-2017.2.12 2018.9.24-2017.10.5	2.13(Year1)
			2018.6.13 -2018.6.30 2019.10.27-2019.11.3	0.60(Year2)
			2021.9.19-2021.10.1 2021.11.28-2021.12.12	1.20(Year3)
Mr. Masayuki TSUCHIYA	Program Production	NHK International, Inc.	2017.1.23-2017.2.12 2017.6.11 -2017.7.2 2018.9.24 -2018.10.21	2.37(Year1)
			2018.1.30-2018.2.23 2018.6.13 -2018.7.5 2018.9.26-2018.10.14	2.23(Year2)
			2019.3.13-2019.4.3 2019.6.19 -2019.7.10 2019.9.19 -2019.10.10 2020.1.29-2020.2.19	2.93(Year3)

Mr. Shigeru KOBAYASHI	Equipment Procurement Support	NHK Media Technology, Inc.	2017.1.23-2017.2.3 2017.6.12-2017.7.7	1.30(Year1)
Mr. Masayuki HAYASHI	Equipment Installation Management	NHK Technologies, Inc.	2019.10.27-2019.11.3	0.27(Year3)
Mr. Haruka RYU	Coordinator/Institutional Management	NHK International, Inc.	2017.1.17-2017.2.12 2017.6.10-2017.7.7 2017.9.23-2017.10.29	3.07(Year1)
			2018.3.6-2018.3.25 2018.6.10 -2018.7.5 2018.9.16-2018.10.14 2018.11.18 -2018.12.7	3.20(Year2)
			2019.3.13-2019.4.3 2019.6.6 -2019.7.4 2019.9.19 -2019.10.10 2020.1.29-2020.2.19	3.17(Year3)
Ms. Miyuki TAKAHASHI (DOI)	Coordinator/Institutional Management	NHK International, Inc.	2021.9.19-2021.10.9 2021.11.28-2021.12.12 2022.1.22-2022.1.27	1.40 (Year3)
TOTAL	M/M: Year1(12.56)+ Year2(11.33) + Year3(14.11)			38 M/M

(2) Placement Records of Ukraine counterparts

No.	Name	Position in Ukraine	Position in Project	Period assigned as C/P per position
1	Iurii Boichuk	Technical Director	Project Manager /WG1 member	2017.01.17-Present
2	Oleksandr Bondarenko	Chief Technologist	WG1 member	2017.01.17-Present
3	Victor Selezen	Chief engineer	WG1 member	2017.01.17-Present
4	Vlascheslav Tykhyi	Head of department of technical support services	WG1 member	2017.01.17-Present
5	Igor Iurchenko	Shift manager of department of technical support services	WG1 member	2017.01.17-Present
6	Krynytskyi Yurii	Advanced engineer	WG1 member	2017.01.17-Present
7	Razumej Oleksandr	Shift manager of department of technical support services	WG1 member	2017.01.17-Present
8	Kostiantyn Komarovskykh	Chief of Complex of studio production	WG1 member	2017.01.17-Present
9	Nina Ponomareva	Chief of Creative Department	WG2 member	2017.01.17-2017.09.25
10	Julia Kudarenko	Producer of special projects	WG2 member	2017.01.17-2017.09.25
11	Marina Fedicheva	Producer of the program "Mary Poppins's school"	WG2 member	2017.01.17-2017.09.25
12	Svetlana Blackis	Producer of the program "Want to be"	WG2 member	2017.01.17-2017.09.25
13	Natalie Zupan	Editor of the program "Public University"	WG2 member	2017.01.17-2017.09.25
14	Valentine Kitsch	Head of the program "Who is boss at home?"	WG2 member	2017.01.17-2017.09.25
15	Mykyta Khorozov	Chief of Creative Department	WG2 member	2017.01.17-Present
16	Dmitry Lazutkin	Sport program viewer	WG2 member	2017.01.17-2017.09.25
17	Larisa Ryabova	Entertainment Broadcasting manager	WG2 member	2017.01.17-Present
18	Elena Kuznetsova	Sport Chief Editor (Sports program unit) "RAZOM" Project coordinator	WG2 member	2017.01.17-Present
19	Alesya Tropymova	Editor	WG2 member	2017.01.17-2017.09.25
20	Dasya	"RAZOM" Project	WG2	2017.01.17-

	Kuznetsova	Executive Producer (Sports program unit)	member	Present
21	Lyudmila Korol	Chief of Creative Department	WG2 member	2017.01.17-2017.09.25
22	Larisa Dotsenko	Deputy Chief	WG2 member	2017.01.17-2017.09.25
23	Vira Mazyar	special correspondent	WG2 member	2017.01.17-2017.09.25
24	Olena Savchuk	head of Unit	WG2 member	2017.01.17-2017.09.25
25	Tetiana Kiselchuk	General Producer (Educational Department)	WG2 member	2017.09.25-Present
26	Kateryna Feleniuk	Executive Producer (Educational Department)	WG2 member	2017.09.25-Present
27	Mariia Andrushchenko	Department Manager (Educational Department)	WG2 member	2017.09.25-Present
28	Yevheniia Melnyk	Puppet show project Coordinator (Educational Department)	WG2 member	2017.09.25-2018.09.26
29	Ruslan Gorodnichiy	Producer (Sports program unit)	WG2 member	2018.09.26-Present
30	Oleksandra Predushchenko	Grants Manager of educational department and radio	WG2 member	2018.09.26-Present
31	Vlad Hruzynskyi	Chief producer of information broadcasting	WG3 member	2017.01.17-Present
32	Dmitriy Hruzynskyi	Editor of documentary programs	WG3 member	2017.01.17-Present
33	Yuliia Mikhailova	Region editor	WG3 member	2017.01.17-Present
34	Natalia Malyshko		WG3 member	2017.01.17-Present
35	Volodymyr Zadvornyy	Radio	WG3 member	2017.01.17-Present
36	Andrii Khodos	Head of Radio Broadcasting Department	WG3 member	2017.01.17-Present

(3) Participation Records to the Training in Japan

1. Course title: The Management Training for Public Broadcasting
Period: 2017/9/3 - 2017/9/16
Participants:

1	Zurab Alasania	Director General, Head of Managing Board, JSC“UA:PBC”
2	Darja Yurovska	Advisor to Head of Managing Board, JSC“UA:PBC”
3	Audrii Khodos	Head of Radio Department, JSC“UA:PBC”
4	Lurii Boichuk	Technical Director, JSC“UA:PBC”
5	Tetyana Siruk	Head of Foreign Cooperation Department, JSC“UA:PBC”
6	Mykola Chernotytskiy	Member of Managing Board, JSC“UA:PBC”
7	Vladyslav Hruzynskyi	Chief producer of Informational broadcasting, JSC“UA:PBC”
8	Yuriy Makarov	Member of Managing Board, JSC“UA:PBC”
9	Dmytro Hruzynskyy	Producer, JSC“UA:PBC”

2. Course title: The training for Educational Programme Production
Period: 2018/5/16 - 2018/5/30
Participants:

1	Tatiyana Kiselchyk	General Producer (Educational Department)
2	Kateryna Feleniok	Executive Producer (Educational Department)
3	Mariya Andruschenko	Department Manager (Educational Department)
4	Jenya Melinik	Puppet show project Coordinator (Educational Department)
5	Nikita Horozov	Executive Sports Producer (Sports programme unit)
6	Alyona Kuznetsova	Sport Chief Editor (Sports programme unit) “RAZOM” Project coordinator
7	Larisa Ryabova	Entertainment Broadcasting manager
8	Dashya Kuzuetsova	“RAZOM” Project Executive Producer (Sports programme unit)

3. Course title: The training for Equipment Management
Period: 2019/11/6 - 2019/11/16
Participants:

1	Boichuk Iurii	Director for Department for Technical Support of Television and Production and Broadcasting
2	Bondarenko Oleksandr	Head of Division for Department for Technical Support of Television and Production and Broadcasting
3	Drevko Andrii	IT Manager (Chief Specialist in IT Support for IT Technology)

		for Department for Technical Support of Television and Production and Broadcasting
4	Gruzynsky Dmytro	Director for Broadcast Network Development Department
5	Khomiak Oleg	Executive Producer (Chief Specialist in Technical Support for Television Information Program) for Information Department.
6	Komarovskykh Kostiantyn	Head of Unit for Department for Technical Support of Television and Production and Broadcasting
7	Krynytskyi Yurii	Leading Engineer (Chief Specialist in Repairing Television Equipment) for Broadcasting and Production Department
8	Selezen Viktor	Director for Department for Technical Support of Television and Production and Broadcasting
9	Tolkach Nataliia	Leading Specialist in the Technical Support Unit (Chief Accountant for Television Equipment for Headquarter) for Technical Standard Department
10	Tykhyi Viacheslav	Manager (Chief Expert on Television Support) for Department for Technical Support of Television and Production and Broadcasting

(4) List of equipment procured under the Project

*The following list includes equipment procured as of 28 February 2022.

ITEM	QTY	From JAPAN/ Local	Inspection Year
Dell Inspiron 3558	1	Local	Year1
Xerox WC7225i	1	Local	Year1
SONY XDCAM HD422 Solid State Memory Camcorder	1	Local	Year1
SONY XDCAM HD423 Solid State Memory Camcorder	1	Local	Year1
SONY XDCAM HD424 Solid State Memory Camcorder	1	Local	Year1
SONY BP-U90 Battery pack	1	Local	Year1
SONY BP-U90 Battery pack	1	Local	Year1
SONY BP-U90 Battery pack	1	Local	Year1
SONY Multi-Slot SXS Memory Card Reader/Writer	1	Local	Year1
SONY Multi-Slot SXS Memory Card Reader/Writer	1	Local	Year1
SONY Multi-Slot SXS Memory Card Reader/Writer	1	Local	Year1
Tripod (1630) Pan Handle (682) Softcase (2095) Camera Plate (1204)	1	Local	Year1
Tripod (1630) Pan Handle (682) Softcase (2095) Camera Plate (1205)	1	Local	Year1
Tripod (1630) Pan Handle (682) Softcase (2095) Camera Plate (1206)	1	Local	Year1
SENNHEISER EW Professional wireless system with handheld transmitter	1	Local	Year1
SENNHEISER EW Professional wireless system with handheld transmitter	1	Local	Year1
SENNHEISER EW Professional wireless system with handheld transmitter	1	Local	Year1
Limited Time Offer: Media Composer	1	Local	Year1
Media Composer | NewsCutter Option	1	Local	Year1
HPZ440	1	Local	Year1
DeckLink Studio 4K	1	Local	Year1
Display DELL	1	Local	Year1
IOGRAPHER ULTIMATE LIVE STREAM KIT FOR	1	Local	Year1

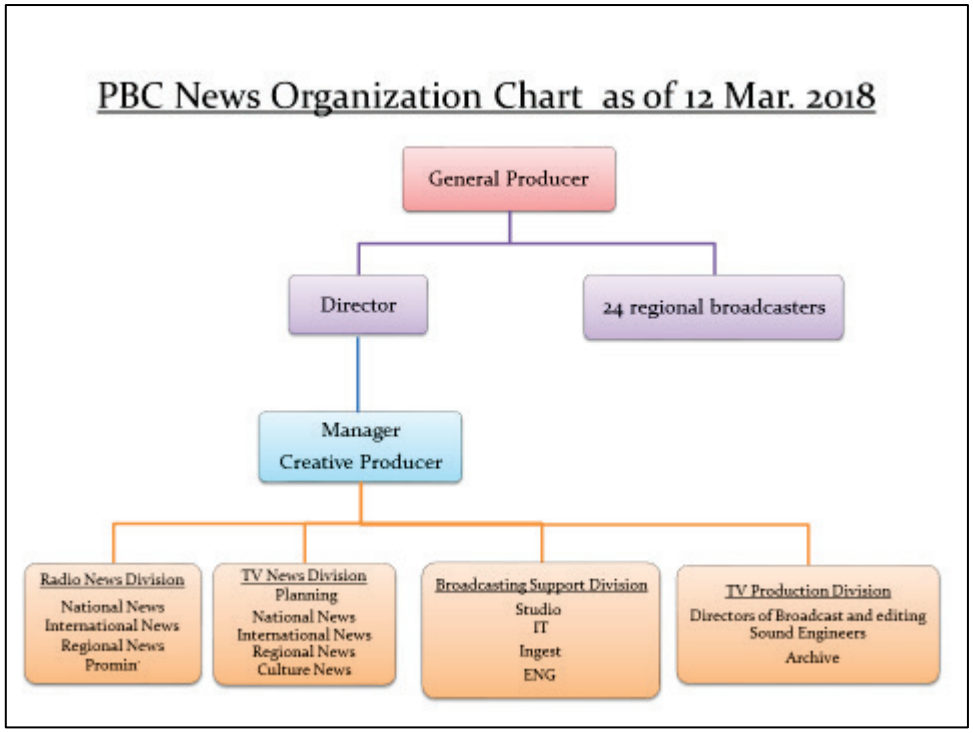
IPHONE			
Server SYS-5018R-M	1	Local	Year1
BlackMagik input/output card	1	Local	Year1
LiveU MMH, Setup SRV & Support (1 License per server, 1 Year)	1	Local	Year1
Apple iPhone 7 32GB	1	Local	Year1
Apple iPhone 7 32GB	1	Local	Year1
Apple iPhone 7 32GB	3	Local	Year2
Alpha 6500 body Black	1	Local	Year2
Alpha 6500 body Black	1	Local	Year2
Alpha 6500 body Black	1	Local	Year2
18-105 mm, f/4.0 G Power Zoom для NEX	1	Local	Year2
18-105 mm, f/4.0 G Power Zoom для NEX	1	Local	Year2
18-105 mm, f/4.0 G Power Zoom для NEX	1	Local	Year2
Sony Alpha A7	1	Local	Year2
MANFROTO MVK502AM-1 KIT TELESCOPIC TWIN LEG	1	Local	Year2
Canon 24-70mm f/2.8L II EF USM	1	Local	Year2
Canon 50mm f/1.2 L EF USM	1	Local	Year2

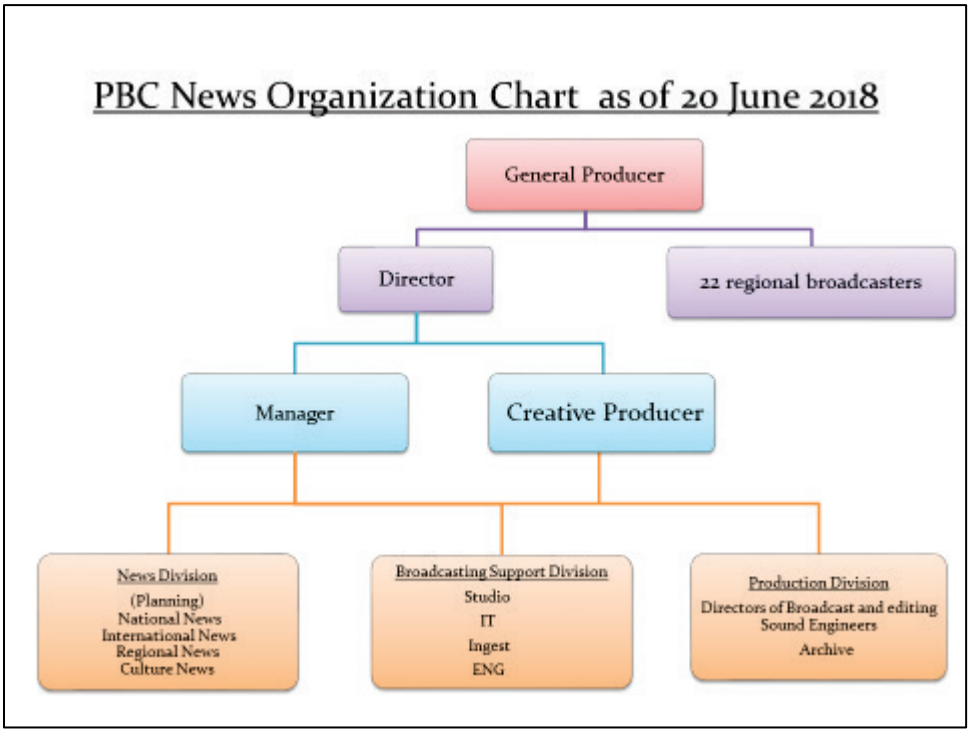
(5) Comparison of cooperation with regional public institutions

No	Regional branches of UA: PBC	Cooperation with the State Emergency Service of Ukraine		Cooperation with Police and Prosecutor's Office		Cooperation with local govt. emergency department	
		2018	2019	2018	2019	2018	2019
1	UA: PBC HQ	2	4	4	4	1	4
2	Vinnytsia regional branch	5	5	4	5/1	1	4
3	Volyn' regional branch	3	4	5	2/5	4	4
4	Transcarpathian	4	5	3	5	2	2

	regional branch						
5	Dnipro regional branch	4	4	3	4	2	2
6	Zhytomyr regional branch	5	5	3	5/3	4	4
7	Kirovohrad regional branch	4	4	4	3/4	3	3
8	Zaporizhia regional branch	3	5	3	4/2	2	2
9	Ivano-Frankivsk regional branch	5	5	4	4/3	3	4
10	Mykolaiv regional branch	5	5	3	4/2	2	2
11	Lviv regional branch	4	5	3	3/4	2	2
12	Rivne regional branch	4	5	4	5/2	2	2
13	Odesa regional branch	3	4	4	2/5	3	3
14	Poltava regional branch	5	5	4	5/2	1	1
15	Kharkiv regional branch	4	5	2	3	1	2
16	Sumy regional branch	3	4	4	4/5	2	2
17	Ternopil regional branch	4	4	4	5/3	4	5
18	Cherkasy regional branch	4	5	3	5	4	4
19	Kherson regional branch	5	5	5	5/4	1	1
20	Khmelnytskyi regional branch	3	5	4	3/4	2	2
21	UA: Donbas regional branches Luhansk Donetsk	5 3	5 5	4 5	5 5/4	4 4	4 4
22	Chernivtsi regional branch		2		3/5		3
23	Chernihiv regional branch	5	3	2	5/3	4	3
Average score:		4	4.5	3.65	4.125 / 3.625	2.52	2.875

(6) Organizational Restructuring of UA:PBC News





(7) Plan of Operation (Ver.9)

Plan of Operation

Version 9
Dated Febrary 2022

Project Title: The Project for Capacity Development of Public Service Broadcaster of Ukraine

Inputs	Year	1st Year				2nd Year				3rd Year													Remarks	Monitoring	
		2017				2018				2019				2020				2021				2022		Issue	Solution
		I	II	III	IV	I	II	III	IV	I	II	III	IV	I	II	III	IV	I	II	III	IV	I		
Expert																									
Atsushi Miyao	Plan																								
	Actual																								
Hiroshi Shimomura	Plan																								
	Actual																								
Shinji Takagi	Plan																								
	Actual																								
Masayuki Tsuchiya	Plan																								
	Actual																								
Masayuki Hayashi	Plan																								
	Actual																								
Haruka Ryu / Miyuki Takahashi (Doi)	Plan																								
	Actual																								
Equipment																									
Equipment for WG1	Plan																								
	Actual																								
Equipment for WG2	Plan																								
	Actual																								
Equipment for WG3	Plan																								
	Actual																								
Training in Japan																									
	Plan																								
	Actual																								
In-country/Third country Training																									
	Plan																								
	Actual																								

ANNEX-2：List of Products produced by the project

1. Educational TV Program produced by JICA Project (DVD)
   A) Dodolyki, a puppet program for children
   B) Razom, a welfare program for the disabled
   C) Syo?Yak?, a science program for children

2. TV Program Production Handbook
   A) Recommendations for the production of children's programs
   B) Hands-on-guide for children's program producers
   C) Recommendations for the production of welfare programs for the disabled

3. Emergency News Reporting Handbook
   A) Emergency News Reporting Handbook (December 2018)
   B) Emergency News Reporting Handbook (October 2021)
   C) Monitoring Report of Emergency News Reporting Handbook

4. Reports
   A) Base line survey Report
   B) End line survey Report
   C) Tasks and Action Plan on Equipment Management
   D) Report on Perception of UA:PBC's educational TV programs

ANNEX-3：PDM(All versions of PDM)

Project Design Matrix （PDM）
Version 1

Project Title：The Project for Capacity Development of Public Service Television and Radio Broadcaster in Ukraine
Project Site：Kiev

Period of Project：January 2017 – July 2019
Implementing Agency：JSC“UA: PBC” and JICA Expert Team

Narrative Summary	Objectively Verifiable Indicator	Means of Verification	Important Assumption
Overall Goal JSC“UA: PBC” becomes a model of trusted mass media in the entire territory of Ukraine.	JSC“UA: PBC”becomes the most trusted media in disseminating information of public interest.	Opinions from media experts external to JSC“UA: PBC”.	
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Project Title：The Project for Capacity Development of Public Service Television and Radio Broadcaster in Ukraine
Project Site：Kiev

Period of Project：January 2017 – July 2019
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Project Design Matrix （PDM）
Version 2

Project Title：The Project for Capacity Development of Public Service Television and Radio Broadcaster in Ukraine
Project Site：Kiev

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Implementing Agency：JSC“UA: PBC” and JICA Expert Team

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Project Design Matrix （PDM）
Version 3

Project Title：The Project for Capacity Development of Public Service Television and Radio Broadcaster in Ukraine
Project Site：Kiev

Period of Project：January 2017 – March 2022
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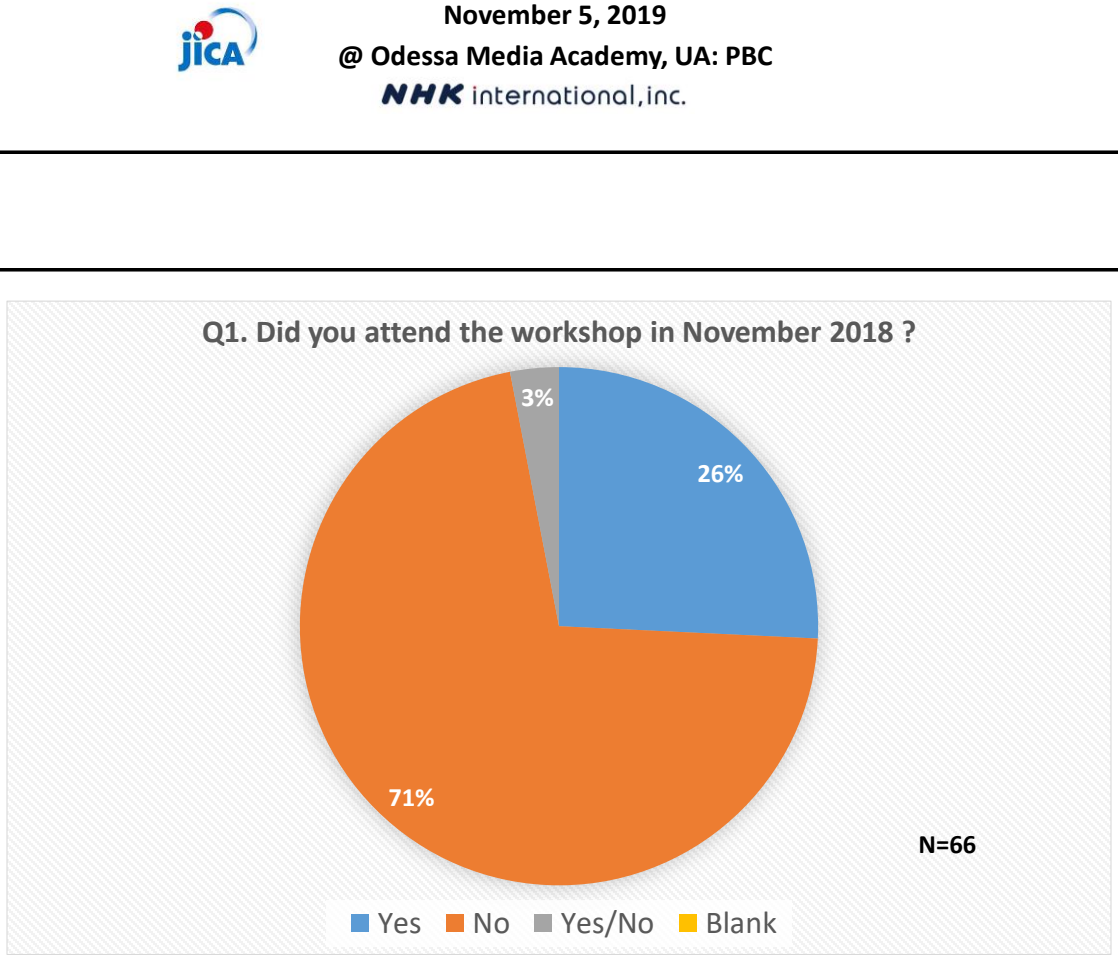
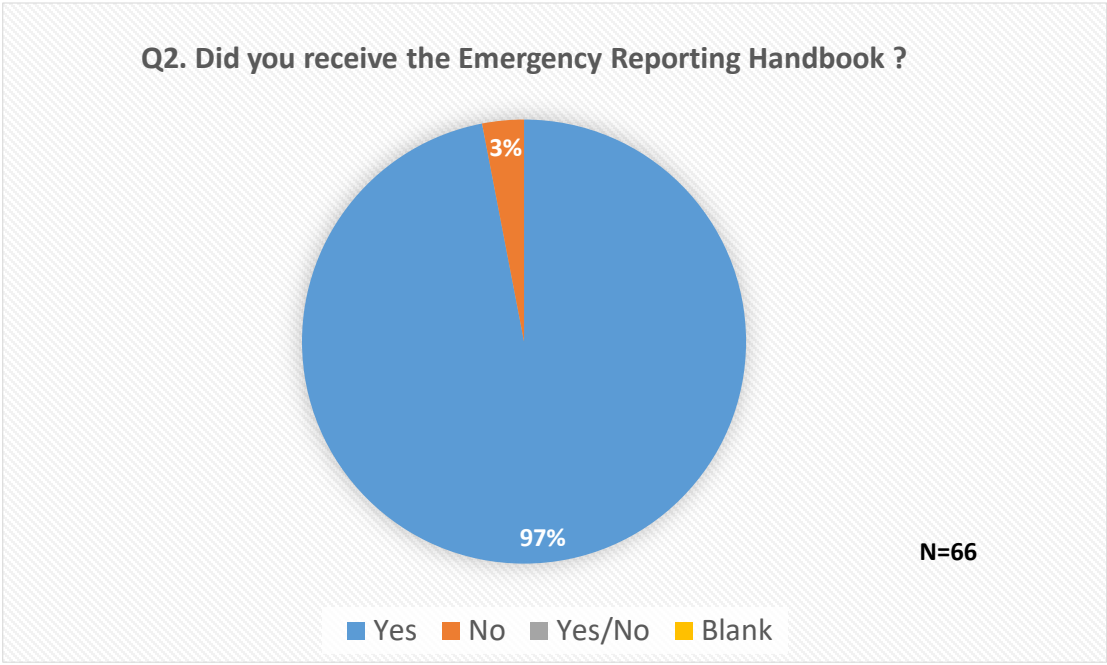
Summary of Monitoring Sheet for Emergency News Reporting Handbook

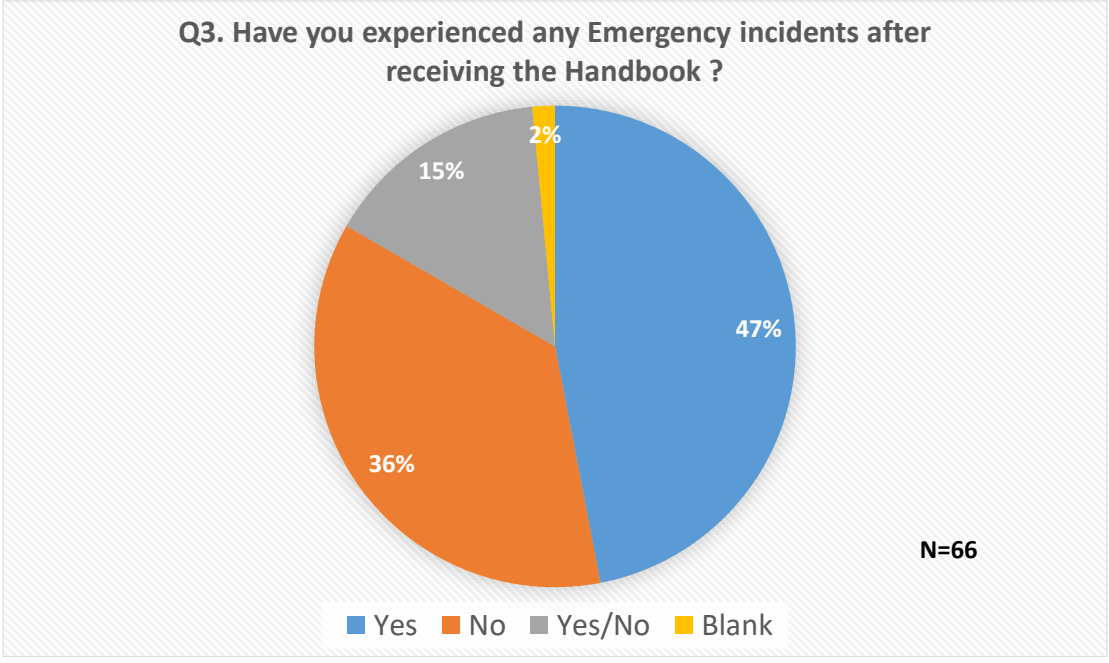
November 5, 2019

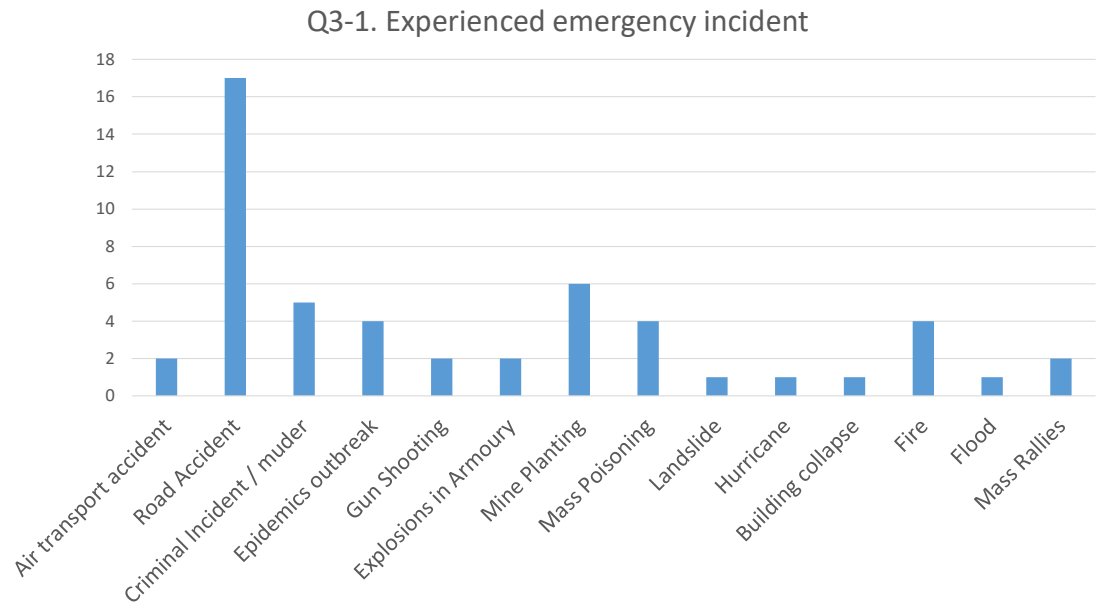
@ Odessa Media Academy, UA: PBC

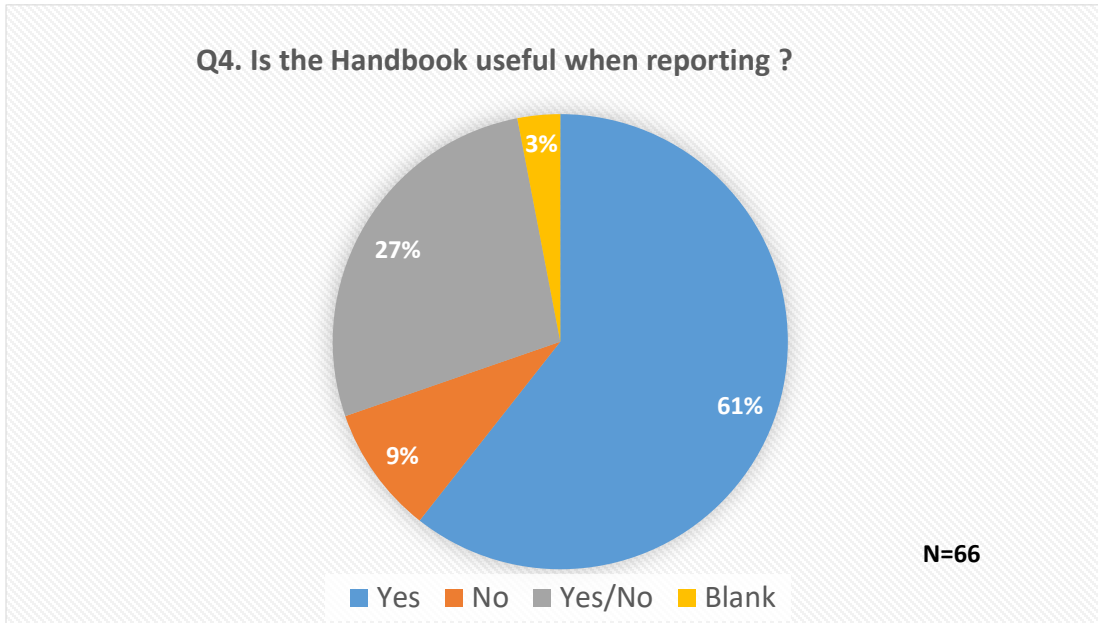
NHK international, inc.




Q2. Did you receive the Emergency Reporting Handbook ?
3%
97%
N=66
Yes
No
Yes/No
Blank


Q3. Have you experienced any Emergency incidents after receiving the Handbook ?
2%
15%
47%
36%
N=66
Yes
No
Yes/No
Blank


Q3-1. Experienced emergency incident
18
16
14
12
10
8
6
4
2
0
Air transport accident
Road Accident
Criminal Incident / muder
Epidemics outbreak
Gun Shooting
Explosions in Armoury
Mine Planting
Mass Poisoning
Landslide
Hurricane
Building collapse
Fire
Flood
Mass Rallies


Q4. Is the Handbook useful when reporting ?
3%
27%
61%
9%
N=66
Yes
No
Yes/No
Blank

Useful points of the Contents -1

- Part 5: Reservations concerning the neglect of other standards. (3 respondents) We have never created a “false sense of immediacy”. All the information concerning emergency events was thoroughly checked. We did not wait for confirmation, instead we looked for information sources to get details about the event and its consequences. Such events included: crash of helicopters and aircrafts (with casualties), attack by police officer.
- Workflow (8 respondents)
- Action Sequence (12 respondents)
- Information about the killed, injured, missing, and captives.
- Description about how to record video
- The part about editors and planning the resource for event reporting
- Quick delivery of information. Timely notification of colleagues and immediate publication of news across online platforms.

Useful points of the Contents - 2

- The part about how to work under such conditions, show all people involved in the issue.
- The part about urgent verification of information and its publishing in FB and on the website
- Protection of information sources
- it helped to confirm the know-how, be sure in the rightfulness of own actions in reporting emergency situations in the region
- Not to report the news without confirmation from official sources neglecting accuracy in pursuit of faster delivery
- application of war-related standards
- How to coordinate actions with press services of emergency services in emergency events, how to quickly deliver the information.
- Coordination with news editor at the moment of receipt of emergency news information (2 respondents)

Useful points of the Contents - 3

- The handbook helped to understand what to do and who to contact when reporting the news
- Prompt delivery of information, verification. (3 respondents)
- Information collection process (3 respondents)
- Definition of emergency events. Determining important for region, country.
- The content of the handbook is useful, a lot of info regarding compliance with standards
- If the information is not verified, we tell viewers that we are in the process of checking the information about emergency event
- The most useful was the chapter about workflow of emergency news reporting.
- It is good for the novice correspondents who lack experience in emergency news reporting.

Points to be improved -1

- Template of announcement for audience that we are developing a topic when there is no official confirmation yet
- The topic about how to prepare investigation into causes of emergency event
- It would be better to describe the standards of journalism
- Application of war-related standards. Can we inform about casualties if the numbers are different from official?
- I am not sure why do we have text in English? Instead of having English version we could add more information about news communication workflow, also add real examples. Real examples make things clearer.
- The part about principles of ethics in publishing information. While online media show everything, TV loses the possibility to show some things that will 'touch' the viewer.

Points to be improved - 2

- It lacks examples, possibly real cases that happened in offices of UA: PBC. Such information would be more memorable and accessible.
- I would add another point to the handbook, which would concern protection of journalist in emergency situation. If there is epidemics or explosion, and the journalist has no protection gear and works in harmful for health conditions.
- I recommend to add a compact disc or any other electronic medium with a real example of emergency news reporting
- Unfortunately there is not a single example of the correct news reporting
- What is missing is a practical part with real examples of the right way to report emergency news. In addition, examples of how it should not be done would also be good. All examples on real cases from mass media.
- Parts 3 and 4. You need to take into account quick delivery of information by a journalist during court hearings.

Points to be improved - 4

- In my opinion the handbook is very concise. Emergency news reporting should be always discussed among the stakeholders.
- The handbook contains basic principles of emergency news reporting of which correspondents of PBC are well aware + regional offices have no official news editors, so the work is done by producer, anchors and chief editor – they all share the responsibility. So the algorithm described in the handbook is not always applicable to real life situations + due to lack of equipment it is not always possible to go live from the scene to report emergency news.
- Infographics is very complicated.

Baseline Survey Report

The Project for Capacity Development of Public Service Broadcaster of Ukraine

May 2017

Japan International Cooperation Agency

NHK International, Inc.

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ANNEX-1: Questionnaire of Job Awareness Survey for NTU staff
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1．Executive Summary

- Television in Ukraine performs an important role in the supply of information to ordinary citizens. 88% of Ukrainian citizens mainly obtain their information about current affairs from television.
- However, the television business is mostly controlled by the four major media conglomerates, named oligarchy, from business and political interests.
- The viewing rate of UA is very low, around 0.1 %, which is ranked as the 18th position among competitors.
- The main viewers of UA are living in small cities located in the west part of Ukraine, pensioner, between 55 -74 years old, and unemployed.
- The present job satisfaction level of UA staff is very high (=4.22), which is between the score of 'very satisfied' (=5.00) and 'somewhat satisfied' (=4.00).
- The expectation level for future job satisfaction is a little bit low (=3.65) compared to the present job satisfaction level (=4.22). It is presumed that UA staff feel a slight twinge of concern about the future of NPBU.
- From the open-response questions to UA staff, 4 major requests or comments have been highlighted, such as No.1：want to increase salary (171), No.2：want to improve equipment (126), No.3: want to improve working environment (34), and No.4: hope new DG to change something.
- The budget of UA operation for 2017 is only 15 million UAH, which is extremely small amount for signal distribution on all television and radio production, and for the operation of 28 branches and the parent organization.
- The facilities of the complex are in emergency condition. A great deal of crucial transmission equipment and engineering systems are outdated and exceeded their life cycle. Plenty of the equipment is unrepairable as the production of its consumable and spare parts stopped long time ago.
- The viewer survey found that people tend to regard the programs of UT-1 as "old-fashioned", "unexciting" and "characteristic of a post-Soviet TV channel" in comparison with Ukrainian TV channels which are "developing quite actively".
- Regarding viewing habits, 11% say they watch daily, and 4% three to four times a week. More than half watch less than once a month (26%) or never (41%). 19% say they watch this channel for "News", followed by 13% who watch because "it is an interesting channel". 17% say they do not watch because there is "nothing interesting on this channel" and 13% that they do not watch TV at all.
- After making the decision to transform NTU into the Public Service Broadcaster in 2014, several remedy actions to improve the informational quality of content

have been implemented, such as removal of payed program, change the way of advertisement, removal of speculative talk show, and holding editorial meeting, etc. However, considering the long-lasting negative background in the past, it will take at least 5-7 years of continuous work to get rid of the reputation of being a pro-governmental media and earn trust of the audience.

- The radio service has been independent of the TV service until now and performed its own separate coverage and broadcasts. There is no coordination with the TV service regarding story choice, the exchange of information, sharing of audio materials etc.
- NPBU does not have cooperative ties or arrangements for the exchange of information with governmental organs, including the state emergency service, SESU. This raises issues regarding the systems for accessing and delivering important information for ordinary citizens.
- The network of 28 regional stations is essential for emergency reporting by NPBU but the regional stations do have a strong sense of their own independence and the establishment of the nationwide network is not proceeding smoothly. For this reason, a new news sharing system, suspilne.news, was developed and introduced last year at the NPBU headquarters in Kiev to gather and broadcast regional stories more effectively.

2. Overview of general media situation and statistics data in Ukraine

2-1. Main Players in the Media in Ukraine

(1) TV Broadcasters and the Oligarchy

Television in Ukraine performs an important role in the supply of information to ordinary citizens. According to a survey performed by a Ukrainian think-tank, the Gorshenin Institute, in March, 2016, 88% of Ukrainian citizens mainly obtain their information about current affairs from television.

In fact, however, the television business is mostly controlled by an oligarchy of business interests. The four major media conglomerates (DF Group,1 + 1 Media, Star Light Media and SCM) are very close to the government, information is tightly controlled and there are continuing obstacles to freedom of expression. As a result, the television business in Ukraine is subject to deliberate manipulation of public opinion and transmits many political advertisements, and the censorship of news content by owners has made self-censorship endemic because journalists fear for their jobs. A 2012 study by the

Konrad Adenauer Foundation concluded that true journalism does not exist in Ukraine.

The most popular channels in Ukraine by audience ratings include Inter, Ukraina, 1 + 1, STB, ICTV and Novy Kanal.

Inter is a commercial channel established in October, 1996 by the Ukrainian Independent Television Corporation. It acquired the state-run UT3 channel in 1998 and covers 99.7% of the territory of Ukraine. The shares were acquired by Dmytro Firtas and Serhiy Lyovochkin in February, 2013.

Ukraine started broadcasting in February, 2002 as a channel of the Russian NTV network. It broadcasts in Russian and Ukrainian with its main focus on news. Its service went nationwide to all parts of Ukraine in 2006.

1+1 is a nationwide commercial broadcaster established in 1995. Ihor Kolomoysky's Harley Trading Limited bought it entirely in April, 2010. It has many viewers in the young to middle-aged adult range from 18 to 54.

STB is a commercial TV station founded in June, 1997. Based in Kiev, it reaches communities with populations of 50,000 and above and covers 98% of national territory. The station broadcasts 24 hours daily in Kiev and 20 hours in other regions. Its viewing rates rose in 2006-7 with the addition of more entertainment programs. Ownership rights were transferred to Viktor Pinchuk in 2004.

ICTV (International Commercial TV & Radio Broadcasting Company) was founded as a commercial channel in 1992 through the merger of the state-run RRT radio and TV station with Story First Communications of the United States. It launched 24 hour broadcasting in 1995. Story First Communication withdrew in 2000 and Viktor Pinchuk's TV Holding acquired 100% ownership in 2008. Satellite broadcasting commenced in 2001. The programming is somewhat geared towards a male audience with many viewers in the 25 to 55 age range.

Novy was established by a merger of Ukrainian and Russian corporations in July, 1998. It initially broadcast only in Kiev but began its advance into other regions from the following year, 1999. The station broadcasts 24 hours daily and now reaches 92 cities nationwide. Viktor Pinchuk came to participate in management of the channel after acquiring shares in 2003-4. The channel mostly broadcasts general interest and entertainment programs and has many viewers in the 14 to 35 age range.

5 Kanal was established by NBM and Ekspres-inform in 2003. The channel is owned by the President of Ukraine, Petro Poroshenko. It gained respect by opposing the government in its broadcasts during the Euromaidan campaigns of 2013-14. The station mostly broadcasts news, documentaries and other general interest programs and covers more than 80% of the country. Poroshenko promised to give up his media

holdings before becoming president but has not in fact withdrawn from his business and shows no sign of letting go of his TV station.

Generally speaking, however, TV station ownership is non-transparent and hard to gauge from their respective websites. There is an important need to clarify who owns which TV stations. This problem has been discussed for many years President Poroshenko signed a law in the autumn of 2015 which had the aim of promoting the transparency of media ownership as one part of the project for media reform.

The OSCE Representative on Freedom of the Media, Dunja Mijatovi, welcomed the new law with the words, "Prevention of undue concentration of media ownership and full transparency of media regulation are important prerequisites of media pluralism and freedom of expression in a democratic state."

There were high hopes for this law in Ukraine but its implementation has been only half-hearted. The law stipulated that every TV station should display the names of its owners on its website by April 1st, 2016 but so far only 1+1 and a handful of other stations have complied.

(2) Print Media

Nearly all newspapers have disappeared from the streets of Kiev with almost no newspaper kiosks left in the heart of the city. According to the Gorshenin Institute's survey of March, 2016, only 12.5% of Ukrainian citizens obtain information about current affairs from newspapers. The poor performance of newspapers is related to the weakness of the advertising market in Ukraine, impact of the prolonged economic crisis which has left many people without the spare money to purchase newspapers, and also availability of information free of charge online.

The free tabloid Vesti appeared during the Euromaidan campaigns and is distributed at subway stations etc. The fact that this does carry articles critical of the government has earned it popular support.

The once popular tabloid Fakty i kommentarii used to have a print run of over 1 million but this is now said to have fallen to about 150,000. The business papers and magazines such as Kommersant and Kapital have completely disappeared from the newsstands since Euromaidan. Some, such as Ukrainska Pravda, have closed their print edition but maintain an online presence.

The prospects for newspapers appear to be bleak. Media groups have been responding to the crisis by sacrificing quality by reducing newspaper content and investment. Vysoky Zamok in western Ukraine has a circulation of about 100,000 and does not only cover local stories but is now only published three times a week instead of

five previously. The number of pages has also fallen from thirty-two to twenty-four. A reader survey has found that 30% of newspaper and magazine readers wish to subscribe but do not have the money to do so.

A further problem is that newspapers are distributed by the state-run postal service. This is too slow, with the result that news does not reach the people fast enough. The weekly, Zerkalo Nedeli, for example, is published in Kieve on Saturdays but only reaches readers in Lviv on Tuesdays. This cannot compete with the online media for speed of access.

The devaluation of the Ukrainian hryvnia and rising value of the U.S. dollar has also had a dramatic impact on the newspaper companies. Only one paper factory in Ukraine produces paper of the necessary newspaper quality and all publishers purchase paper and ink at a high price from Russia or Poland. The media corporations are pleading for the exclusion of paper imports from sanctions in order to avert collapse of the newspaper market.

Some publishers have, even so, discovered niche markets in the Ukrainian print media market. *Pensioner*, a newspaper launched ten years ago for old-age pensioners, is one example. Many people struggle to understand Ukraine's complex pension rules and regulations and they have welcomed the appearance of this paper. It was started as one-man enterprise in Odessa by a single editor who also wrote the articles himself. Today, it is a popular paper with a print run of 50,000. Another key to his success was his ability to explain the complex expert and legal language in lucid terms that readers could understand. He is almost unique among journalists in Ukraine in having been able to focus on a particular topic to this degree.

The commercial publications also have to compete with local papers subsidized by local governments. These subsidized local papers mostly carry the official announcements of the local government and local PR content. They have become troublesome rivals for the commercial press. Reform is in the offing here. President Poroshenko signed a law on January 1st, 2016 which requires the transfer of all local papers to private ownership within two years from that date.

(3) Online and social media

"I'm going to the Maidan. Who's coming with me? ", the Ukrainian journalist Mustafa Nayyem wrote on Facebook in November 2013. This is how the local protest in Kiev against the decision of then president Viktor Yanukovych not to sign the association agreement with the European Union is supposed to have started. It turned into a huge protest movement organized via the social media, and established the online and social

media as even more important information sources in Ukraine than in other countries.

According to the international media consulting agency Gemius, in 2015 more than 20 million Ukrainians used the Internet to communicate with friends, keep informed or for entertainment. Media experts report that online media outlets have long since overtaken radio and print media as the main sources of information. The Gorshenin Institute reported in March 2016 that 29.9 percent of the population mainly uses Ukrainian news websites to stay informed. Compared to other countries Internet access in Ukraine is cheap and the online products of the mass media are free.

Since the downfall of the Yanukovych regime and the new government's accession to power the limits on Internet freedom have virtually disappeared. All citizens have free access to online media. In this context a key role is played by a few opinion-makers who cleverly exploit the social media to their own advantage and have achieved a level of popularity attained only by rock stars or actors elsewhere. These individuals are political activists, journalists or politicians, whereby the dividing lines between these professions have become blurred. Their publications, be they in the form of a blog or posts on Facebook, are often more influential and reach a larger audience than any Ukrainian newspaper.

The importance of online media has grown dramatically in recent years. The main advantages for users are that they are always available, they focus on being up to date and they provide information for free. The websites of many newspapers have also long since become more successful than the original product.

Some online media outlets like Ukrainska Pravda get hundreds of thousands of clicks a day. The *Ukrainian Media Landscape 2015* analysis by the Kiev office of Germany's Konrad Adenauer Foundation showed that a selection of seven new news sites had a combined total of more than 20 million visitors per month. These websites are Espresso TV (6.4 million), Novoye Vremya (5 million), Inforesist.org (3.5 million), Hromadske TV (3 million), Apostrophe (2 million), 4 Vlada (0.8 million) and Insider (0.5 million).

Interestingly, the US companies Facebook and Google have more users in Ukraine than the Russian search engine Yandex or the social media platforms Vkontakte and Odnoklassniki. However, media experts also point to regional variations. In Kiev and western Ukraine, Facebook has more users, while in the east and south of Ukraine, Vkontakte remains more popular than Facebook.

Twitter on the other hand is used mainly by journalists and politicians. Everyone has an opinion and they want to express it, but Twitter is very brief and news-oriented. It offers too little space to express opinions in detail.

(4) Jeansa - surviving thanks to paid-for content

The so-called Jeansa problem is spreading across the Ukrainian media. Jeansa means the placement of news stories for a fee, but no distinction is made between such entrusted PR content and other news. Surprisingly, there is even an understanding among editors and journalists that such placed stories are keeping their publications alive. The paid placement of stories happens in various ways in Ukraine. Press releases, for example, might be printed verbatim in the newspapers. Radio and TV broadcasters will accept a fee and broadcast a report exactly as they receive it.

Jeansa is a particularly important revenue source during election campaigns. Jeansa is not limited to straightforward PR but is also often used by interest groups to undermine the good name of political opponents in political news reports. Many journalists live on their earnings from paid-for content. According to a survey of local media outlets, revenue from paid content shrinks remarkably after an election.

The Institute of Mass Information (IMI) performs regular surveys of newspapers, magazines and online services to identify fake PR paid for by foreign donors. A recent survey was performed in the lead up to local elections in the autumn of 2015. The results indicated large variations in the increase of paid-for news by region. From 5% to 15% of online content was Jeansa. The city of Dnipropetrovskh, where the election battle was particularly fierce, had the highest Jeansa ratio of 21%.

Many journalists regard Jeansa as a welcome extra source of income. One chief editor explained that he gets seven times more revenue from an online Jeansa placement than for a normal online advertisement. This dark income source is, therefore, valuable. Accordingly, almost no media outlets ban Jeansa as a matter of editorial policy. Conversely, the economic crisis is placing increasing pressure on ordinary advertising revenues and most media managers see nothing wrong with using paid-for items as a way to earn money. Many people working in the Ukrainian media see no conflict in this with journalistic ethics or professionalism and give little consideration to how this practice undermines people's trust in the media.

In Ukraine, too, the publication of paid-for false news is formally regarded as being professionally unethical. Article 17 of the Council for Journalistic Ethic's *Ethical Principles for Ukrainian Journalists* does prohibit the acceptance of goods or services for writing articles. Unfortunately, however, almost nobody obeys this provision.

References

This chapter is mostly based on the following sources:

1. NHK Data Book – World Broadcasting , ed. NHK Broadcasting Culture Research

Institute

２．Facing Reality after the Euromaidan, The situation of Journalists and Media in Ukraine (June 2016), Reporters Without Borders

2-2. Overview of statistics and figures

(1) Viewers Research (Nielsen Ukraine for January-December 2016)

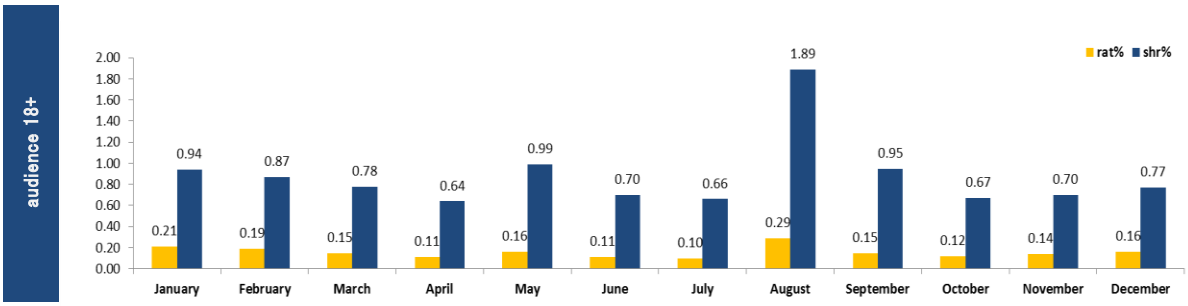
1. UA:PERSHYI TELEVISION CHANNEL INDICATORS FOR 2016

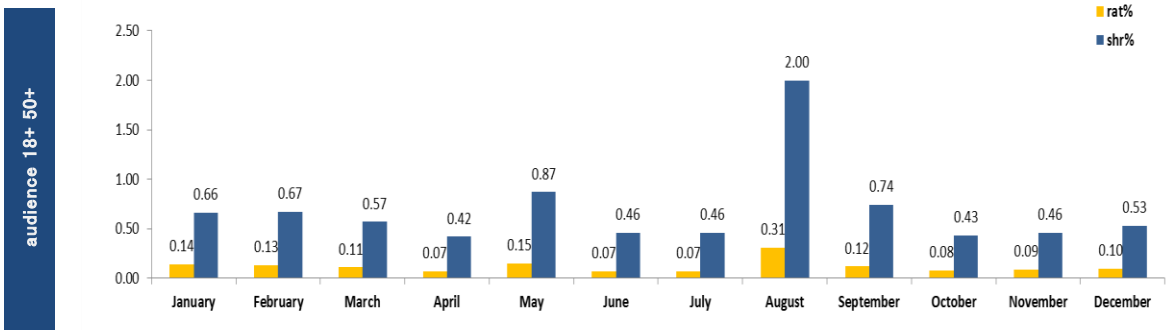
Average indicators for January–December 2016

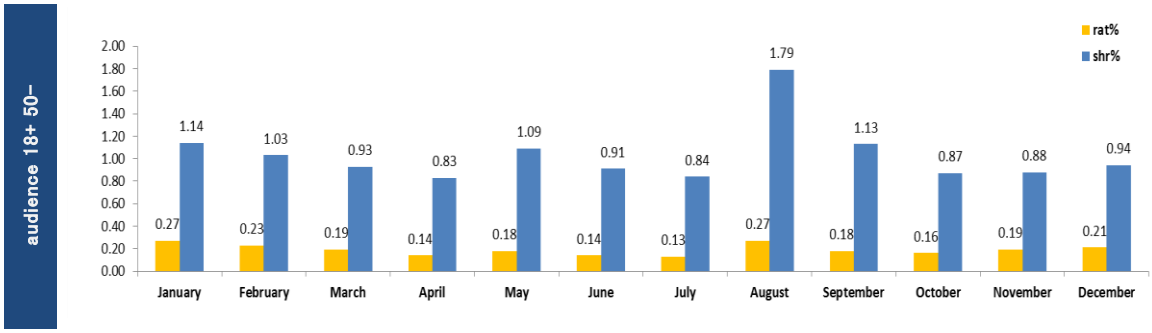
18+			18+ 50+			18+ 50-		
rat%	shr%	rch%	rat%	shr%	rch%	rat%	shr%	rch%
0.16	0.87	13.79	0.12	0.68	12.33	0.19	1.03	15.02

Position of the TV channel among competitor channels in 2016 (18+ audience) – 18th position
On average almost 29 000 000 people contacted (watched) with the channel
The average viewing time is 15,51 minutes.
Almost 4,5 million viewers contacted with the channel at least once

TV channel dynamics in January–December 2016







18+ is about the audience which is 18 years old and older (generally in Ukraine)

18+ 50+ the same on the towns of more than 50 thousands inhabitants

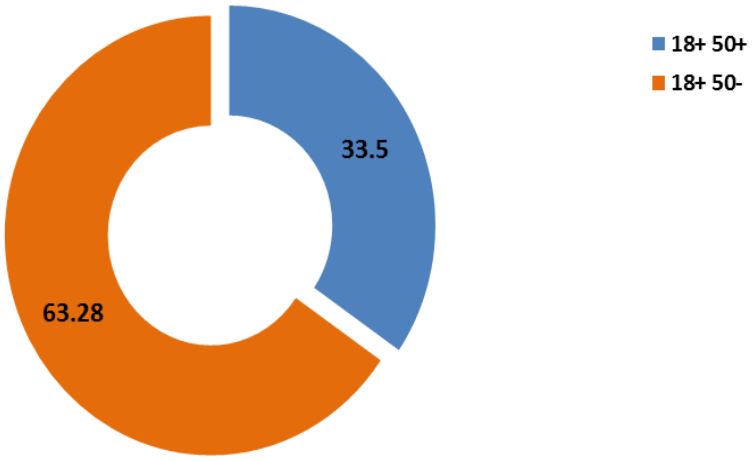
18+ 50- the same on the towns of less than 50 thousands inhabitants

Rat% (Rating) – rating. Indicator defines a size of viewers' audience of event/TV channel. An average percentage of event/TV channel viewers from the total number of people which belong to the target group. During the calculating it is taken into attention a length of event/ TV channel TV viewing by each viewer.

Shr% (Share) audience share. The percentage of viewers who watched the event / TV channel from the total number in a given time interval.

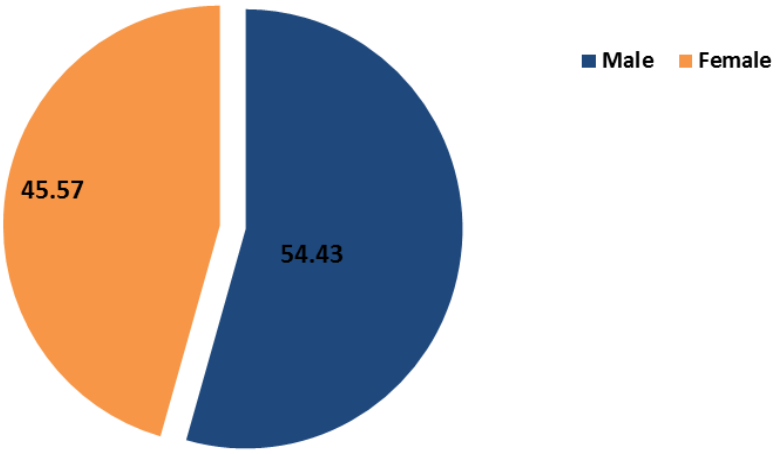
Rch% (Reach Rate) – coverage of one event. The percentage of people in the target group who has contacted with the event (program, time interval on the TV channel, etc.) at least 1 second. The viewer is counted only once if he has contacted with the same event several times.

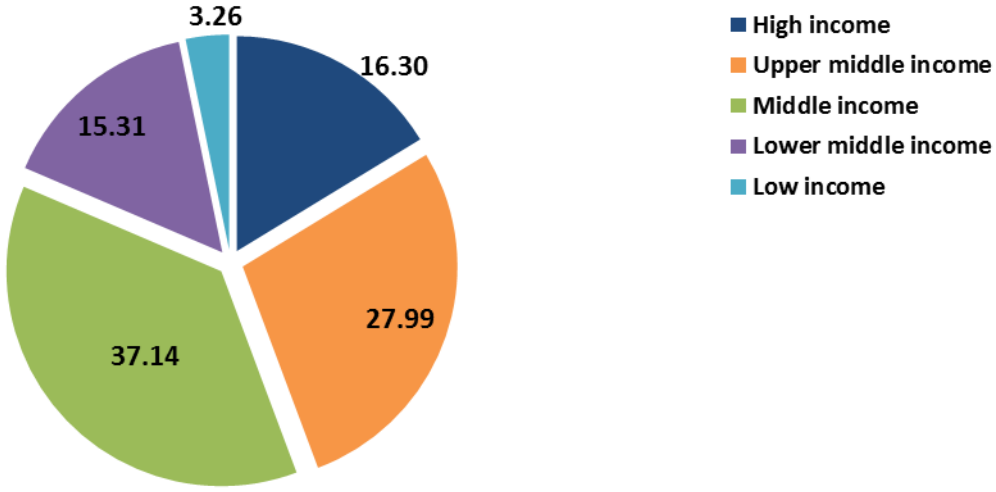
Viewing in 50+ and 50–



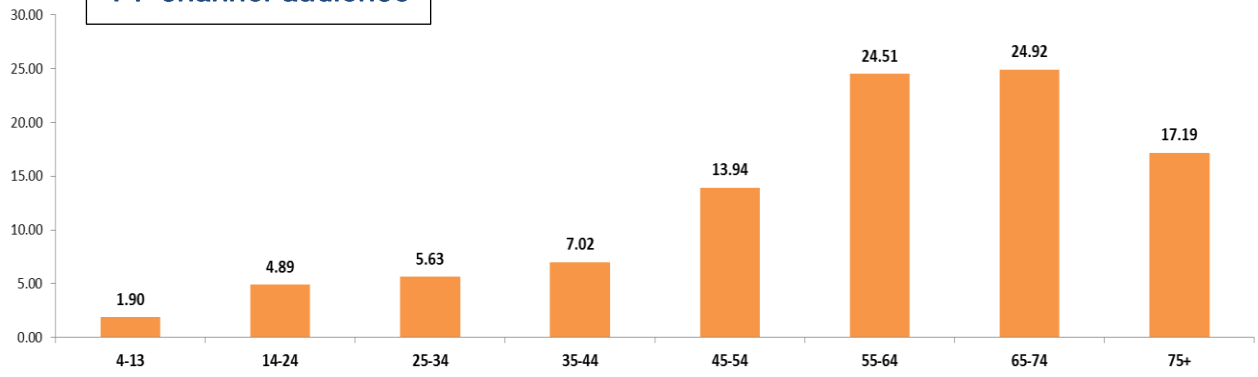
Viewing of the channel in 50- cities is almost twice

TV channel audience

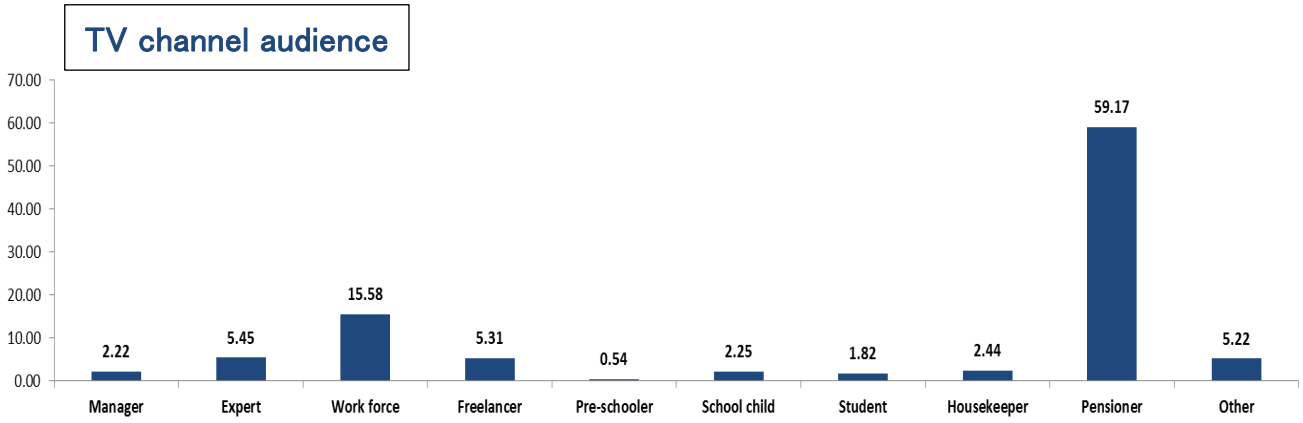


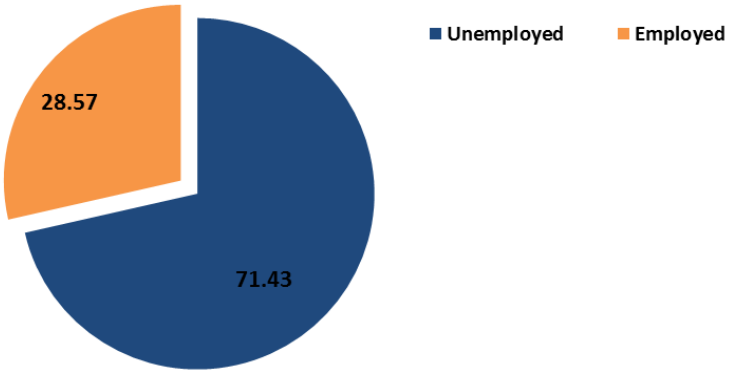


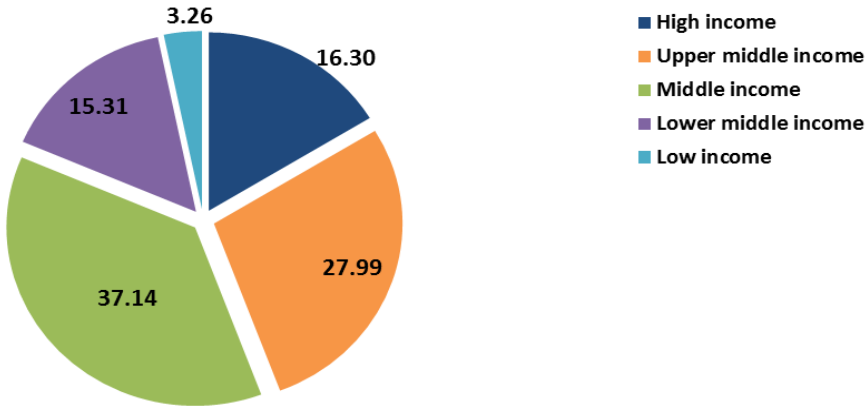
TV channel audience

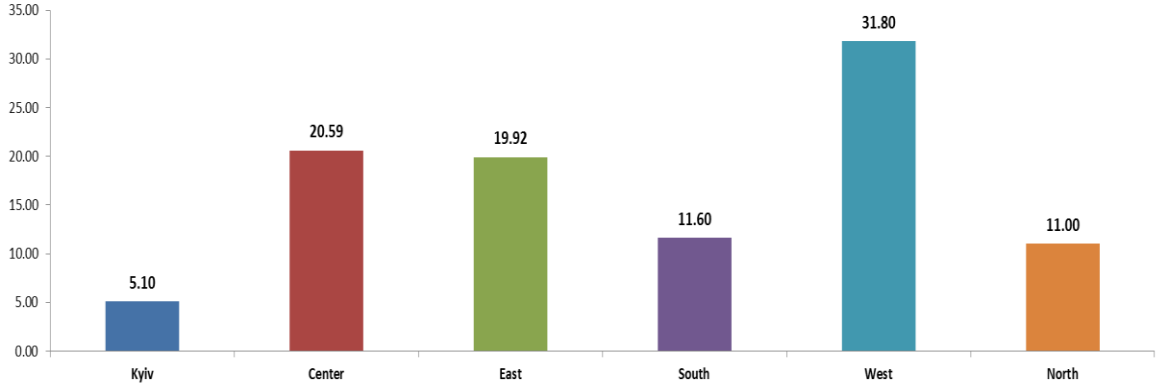


The target audience of the channel is 45-74, the audience core is 55-74


TV channel audience
70.00
60.00
50.00
40.00
30.00
20.00
10.00
0.00
2.22
5.45
15.58
5.31
0.54
2.25
1.82
2.44
59.17
5.22
Manager
Expert
Work force
Freelancer
Pre-schooler
School child
Student
Housekeeper
Pensioner
Other


Unemployed
Employed
28.57
71.43


3.26
16.30
15.31
27.99
37.14
High income
Upper middle income
Middle income
Lower middle income
Low income


35.00
30.00
25.00
20.00
15.00
10.00
5.00
0.00
5.10
20.59
19.92
11.60
31.80
11.00
Kyiv
Center
East
South
West
North

TV channel programme indicators

as of the 2016, audience 18+

	Programme schedule (TOP 20 as of 2016)	18+	
		rat%	shr%
1	Eurovision 2016. Grand final	1.69	9.76
2	Eurovision 2016. Second semi-final	1.58	7.76
3	Eurovision 2016. Intro	1.36	3.53
4	Football. FIFA Club World Cup. Real (Spain) - Kashima Antlers (Japan)	1.21	3.17
5	Biathlon. World Championship. Sprint. Women	1.18	4.47
6	Report of the Government on the implementation of the Action Programme of the Cabinet of Ministers of Ukraine	1.17	3.58
7	Olympic Games 2016. Rhytmic gymnastics	1.05	4.20
8	Olympic Games 2016. Freestyle wrestling	1.02	3.73
9	Feature film "Only Old Men Are Going to Battle"	0.99	4.17
10	What do Ukrainians dream of in the New year?	0.97	1.98
11	Christmas Churh Service. St Volodymyr's Cathedral	0.95	2.95
12	Independence March	0.94	4.29
13	Olympic Games 2016. Target archery	0.93	3.94
14	Interrogation of Viktor Yanukovych as a witness in the "Maidan case"	0.88	3.34
15	Olympic Games 2016. Mountain bike racing	0.88	3.94
16	Olympic Games 2016. Triathlon	0.87	4.41
17	Olympic Games 2016. Olympic skeet	0.84	2.29
18	The 2016 Summer Paralympics. Triathlon	0.83	2.04
19	Olympic Games 2016. Synchronised swimming	0.82	3.97
20	New Year greetings by the President of Ukraine	0.81	1.66

Programme indicators based on the genre (programme differentiation using Markdata software)

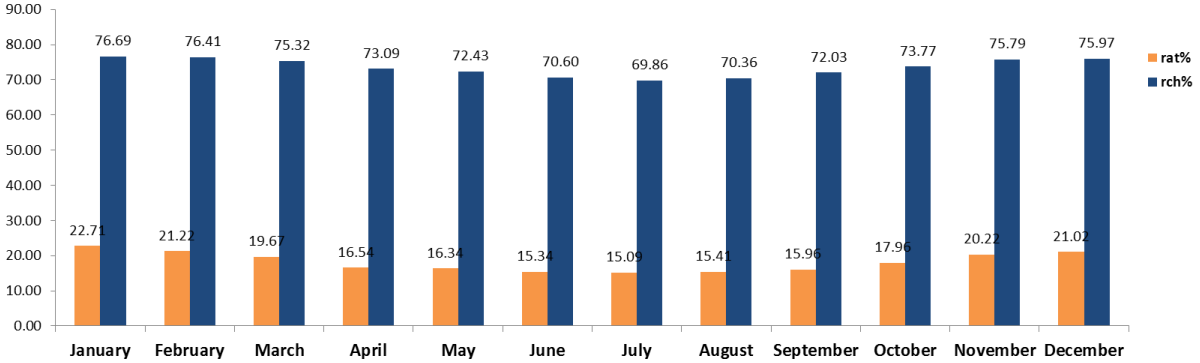
Genre	18+	
	rat%	shr%
Children's programmes (children's and youth programmes)	0.09	0.53
Musical programmes (ballet, opera, classical, folk and easy listening music, dances)	0.21	1.32
News (Daily news, comments, weather forecast)	0.25	1.05
Educational programmes (Training, culture, history, science, geography, animals, fashion)	0.11	0.53
Entertainment programmes (Games, quizes, shows, concerts, talks, humor etc.)	0.20	1.14
Social and political programmes (political, social, religious, economics, advertising, leisure time)	0.15	0.72
Social programmes	0.16	0.79
Sports programmes (sports events, news, magazines, broadcastings, programmes on wellness)	0.35	1.88
Feature programmes (films, plays, animations, etc.)	0.10	0.59

2. If available, research data (for the market as a whole) regarding the programmes that are generally most interesting to Ukrainian audiences

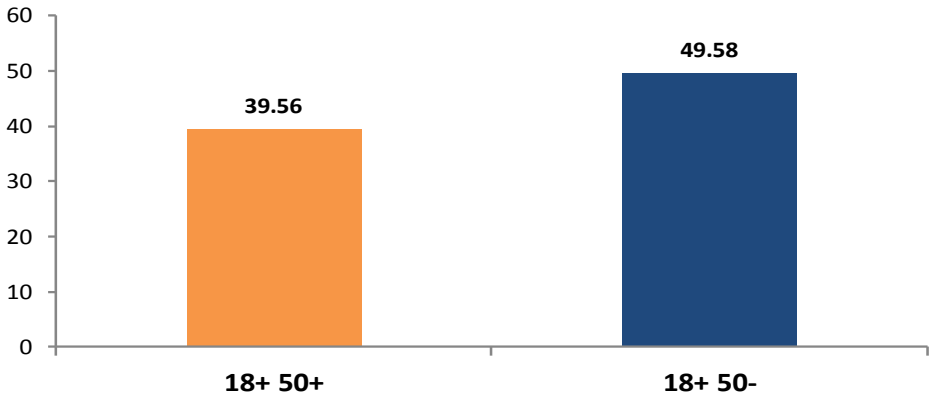
TOTAL TV average indicators for January–December 2016

18+		18+ 50+		18+ 50-	
rat%	rch%	rat%	rch%	rat%	rch%
18.12	73.52	17.59	71.53	18.56	75.2

TOTAL TV dynamics for January-December 2016 (audience 18+)



Viewing in 50+ and 50– cities



TV viewing in 50– cities is averagely 20–25% bigger

Programme indicators of the TV channel

as of 2016, audience 18+

Only projects/programmes of Inter, 1+1 and "Ukraine" TV channels were in TOP 50 in 2016

The highest-rated programmes/projects on Inter channel are series, news programme "Details" and the programme "Concerns Everyone"
On 1+1 – entertainment projects by Kvartal 95 (Night Quarter, Quarter 95), TSN news programme, The Voice, special project "New Year with 1+1"
On "Ukraine" TV Channel – series, football, feature films

Programme indicators based on the genre (programme differentiation using Markdata software)

Genre	18+	
	rat%	shr%
Children's programmes (children's and youth programmes)	0.14	1.13
Musical programmes (ballet, opera, classical, folk and easy listening music, dances)	0.07	0.43
News (Daily news, comments, weather forecast)	0.39	2.16
Educational programmes (Training, culture, history, science, geography, animals, fashion)	0.27	1.58
Entertainment programmes (Games, quizes, shows, concerts, talks, humor etc.)	0.47	2.81
Social and political programmes (political, social, religious, economics, advertising, leisure time)	0.30	1.63
Social programmes	0.37	1.96
Sport programmes (sport events, news, magazines, broadcastings, programmes on wellness)	0.44	2.27
Feature programmes (films, plays, animations, etc.)	0.59	3.07

data on all the TV channels monitored by Nielsen Ukraine for January–December 2016

(2) Major findings of the Viewers Research (Nielsen Ukraine for January-December 2016)

- The viewing rate of UA is very low, around 0.1 %.
- The position of UA among competitors is 18th.
- The main viewers of UA are living in small cities located in the west part of

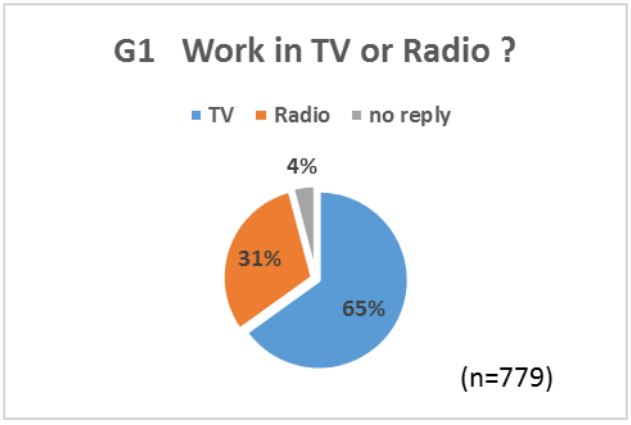
Ukraine, pensioner, between 55 -74 years old, and unemployed.

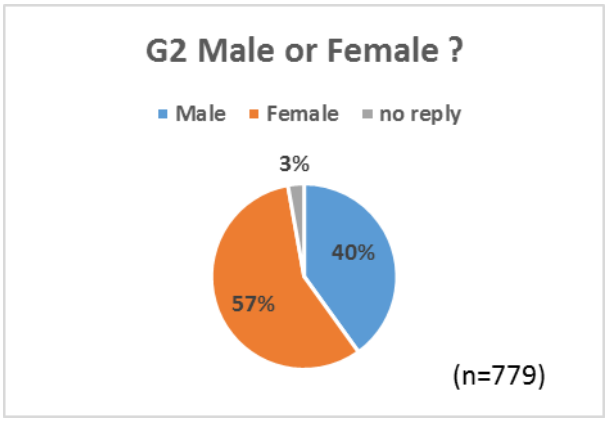
◆ The viewers of UA watch the TV programs, like Eurovision, Olympic Games, FIFA Club World Cup, which could not be watched in the other TV channels.

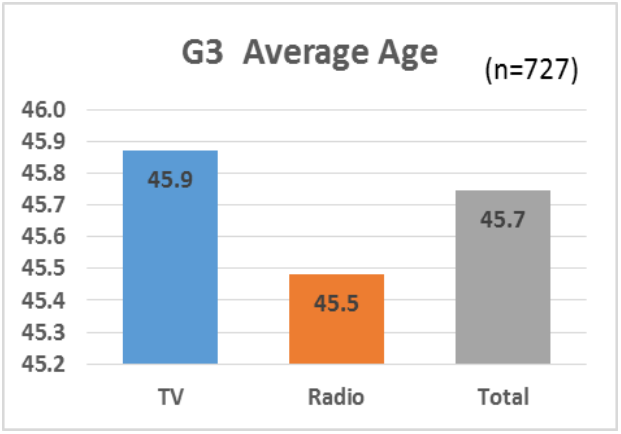
(3) Job Awareness Survey for NPBU Staff

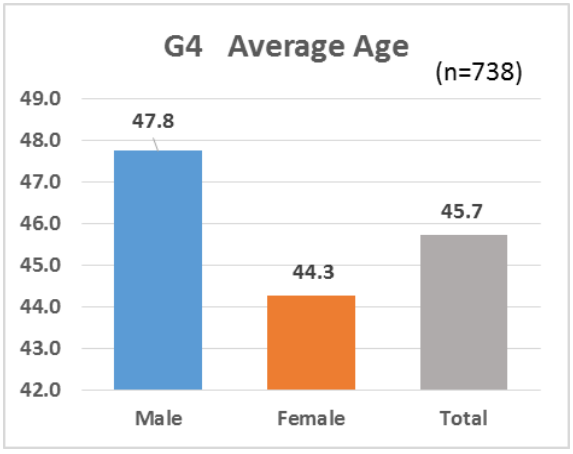
Job awareness survey has been conducted for NPBU staff in March 2017 as one of the baseline survey of the project. 799 replies have been collected. The questionnaire is attached as ANNEX-1.

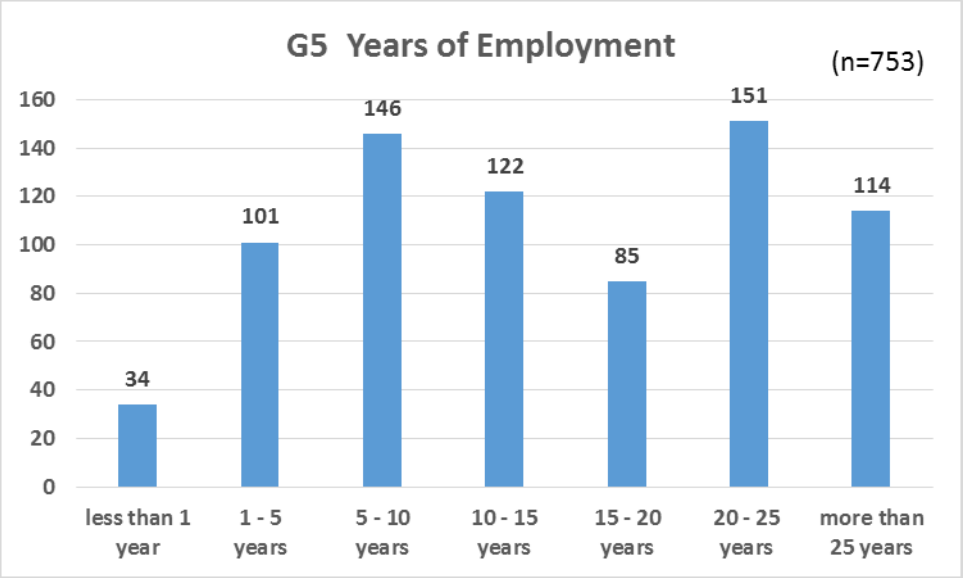
The survey results are presented as follows.

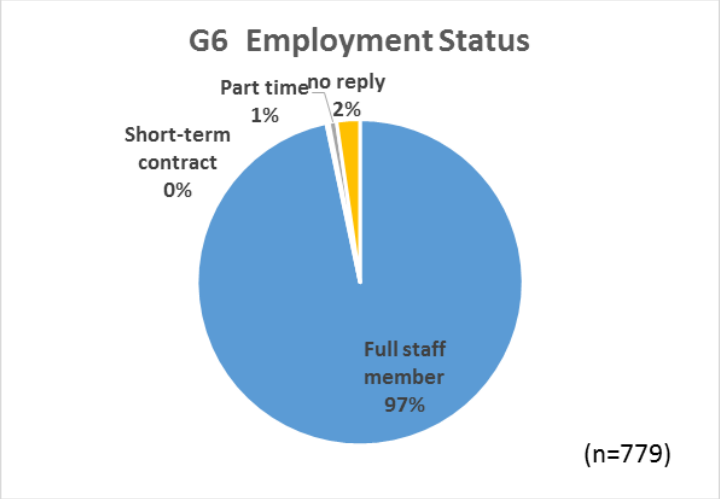


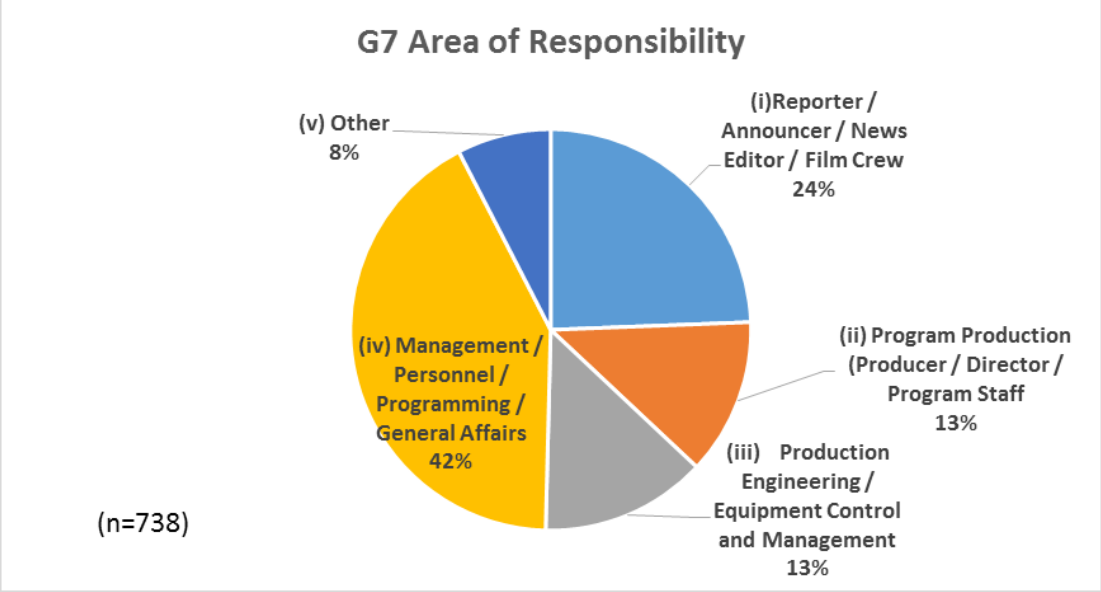


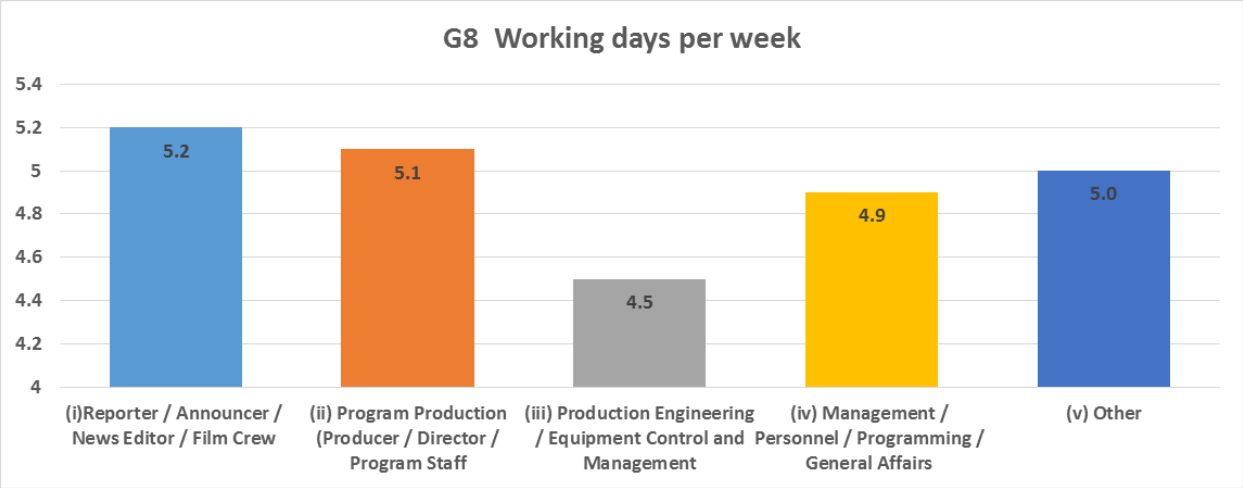


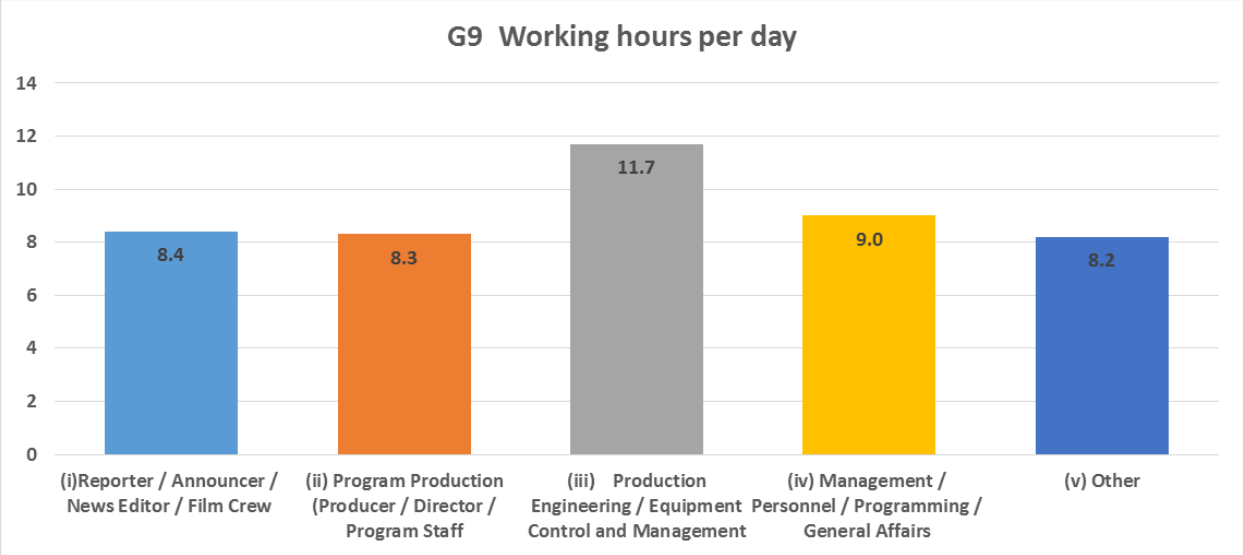


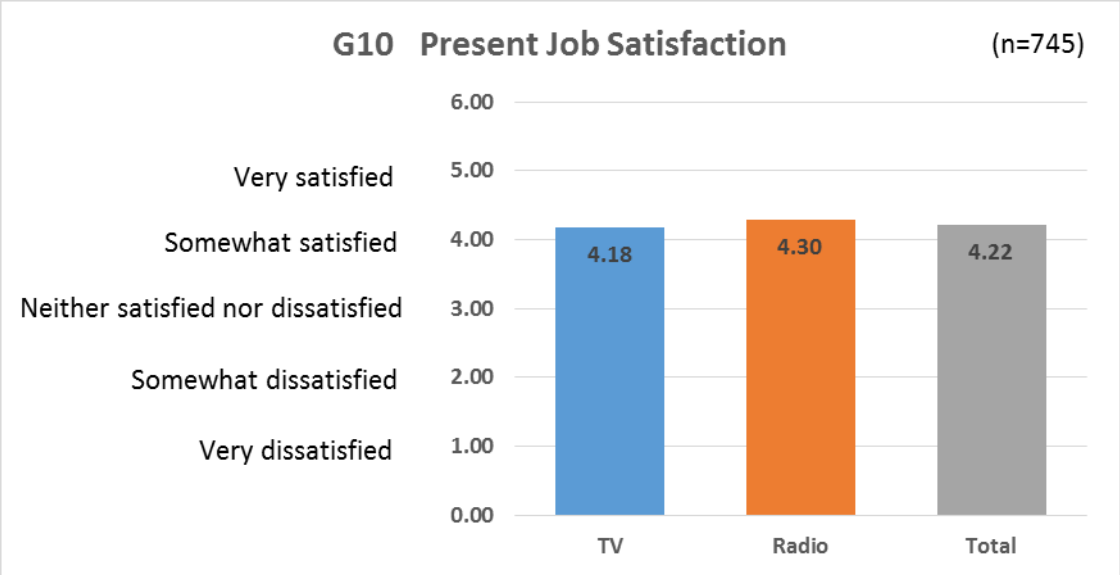

G5 Years of Employment
(n=753)
160
140
120
100
80
60
40
20
0
34
101
146
122
85
151
114
less than 1 year
1 - 5 years
5 - 10 years
10 - 15 years
15 - 20 years
20 - 25 years
more than 25 years

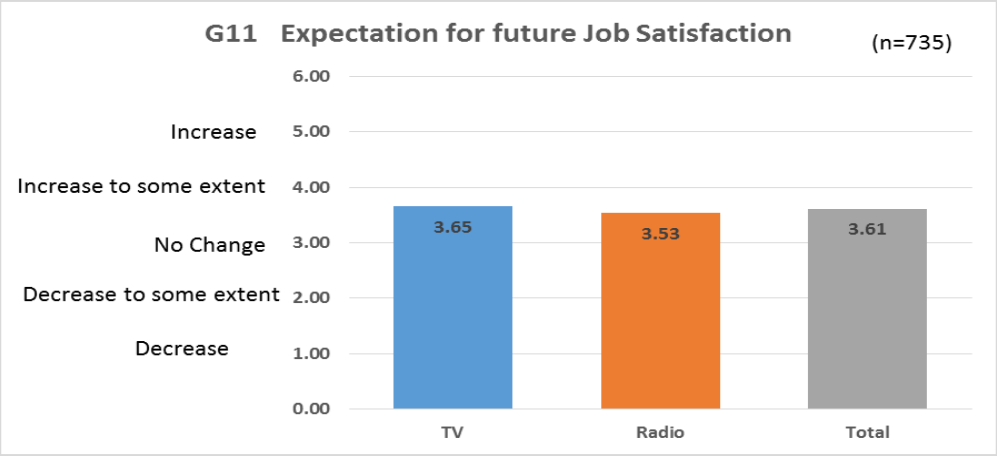

G6 Employment Status
Part time 1%
no reply 2%
Short-term contract 0%
Full staff member 97%
(n=779)

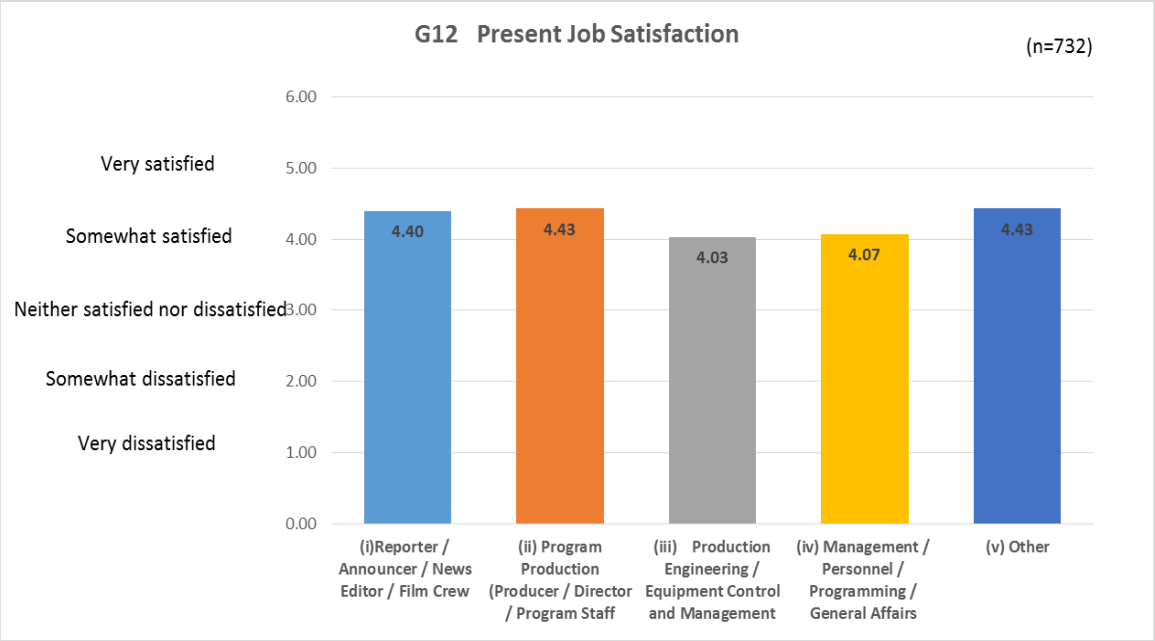

G7 Area of Responsibility
(v) Other 8%
(i)Reporter / Announcer / News Editor / Film Crew 24%
(ii) Program Production (Producer / Director / Program Staff 13%
(iii) Production Engineering / Equipment Control and Management 13%
(iv) Management / Personnel / Programming / General Affairs 42%
(n=738)


G8 Working days per week
5.4
5.2
5
4.8
4.6
4.4
4.2
4
5.2
5.1
4.5
4.9
5.0
(i)Reporter / Announcer / News Editor / Film Crew
(ii) Program Production (Producer / Director / Program Staff
(iii) Production Engineering / Equipment Control and Management
(iv) Management / Personnel / Programming / General Affairs
(v) Other

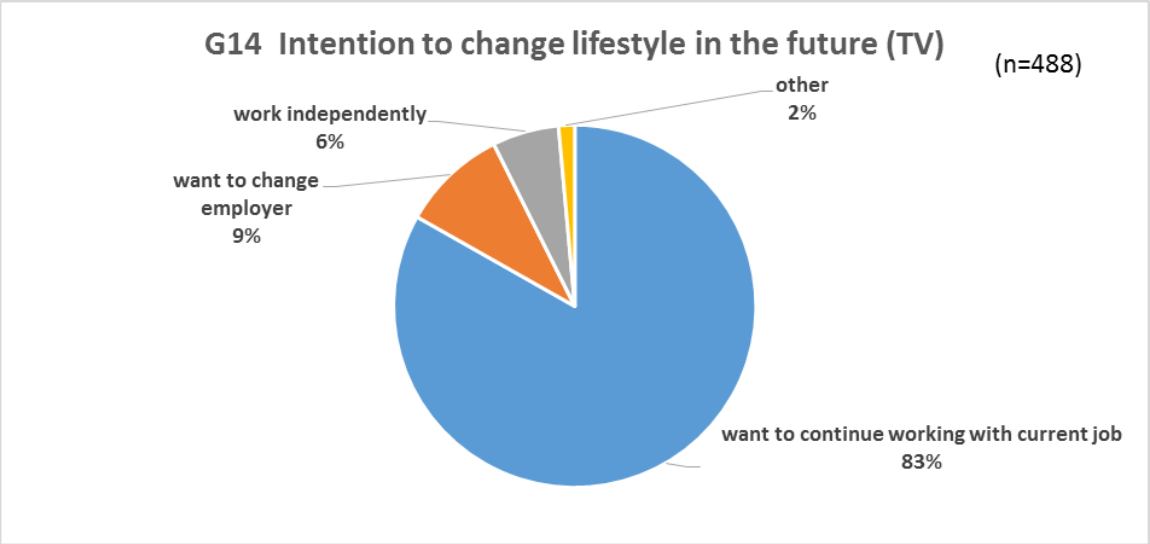

G9 Working hours per day
14
12
10
8
6
4
2
0
8.4
8.3
11.7
9.0
8.2
(i)Reporter / Announcer / News Editor / Film Crew
(ii) Program Production (Producer / Director / Program Staff
(iii) Production Engineering / Equipment Control and Management
(iv) Management / Personnel / Programming / General Affairs
(v) Other

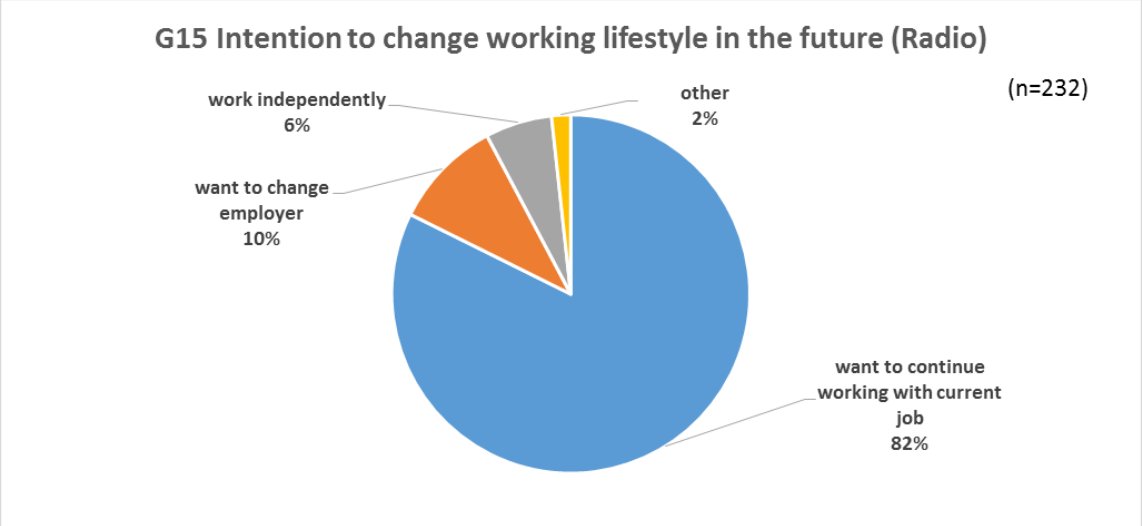

G10 Present Job Satisfaction
(n=745)
Very satisfied
Somewhat satisfied
Neither satisfied nor dissatisfied
Somewhat dissatisfied
Very dissatisfied
6.00
5.00
4.00
3.00
2.00
1.00
0.00
4.18
4.30
4.22
TV
Radio
Total

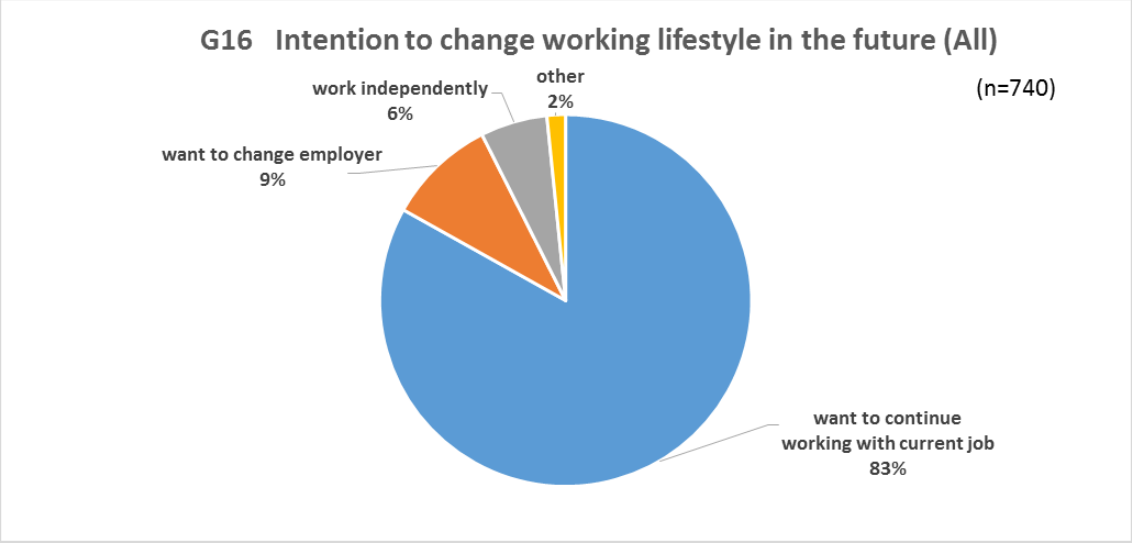

G11 Expectation for future Job Satisfaction
(n=735)
6.00
5.00
4.00
3.00
2.00
1.00
0.00
Increase
Increase to some extent
No Change
Decrease to some extent
Decrease
3.65
3.53
3.61
TV
Radio
Total

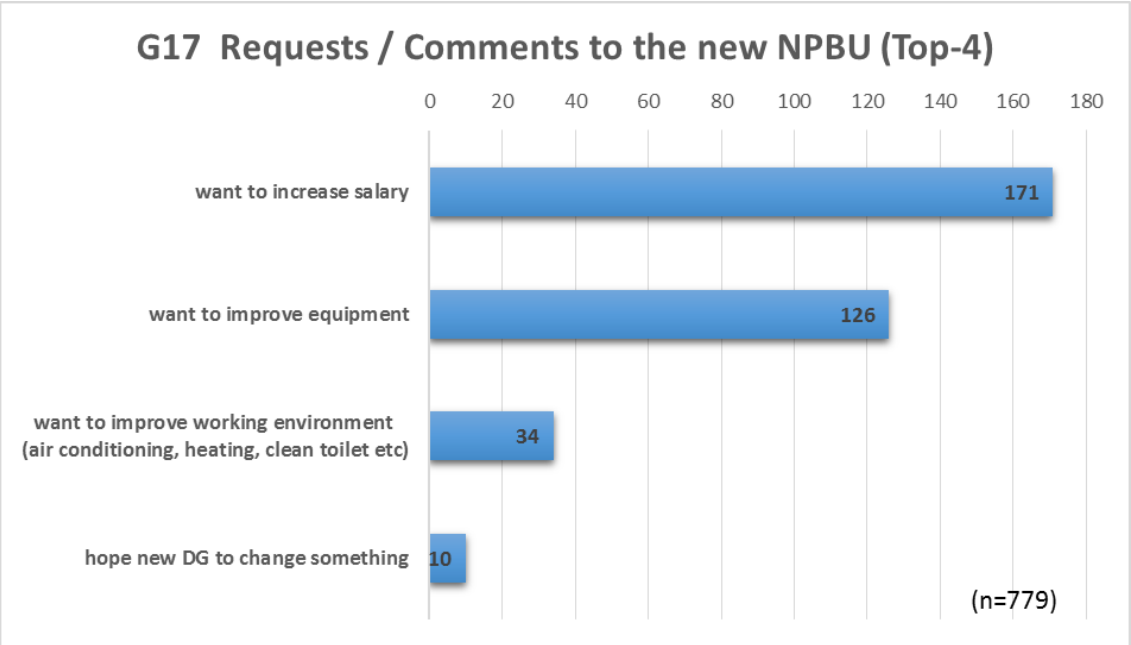

G12 Present Job Satisfaction
(n=732)
6.00
5.00
4.00
3.00
2.00
1.00
0.00
Very satisfied
Somewhat satisfied
Neither satisfied nor dissatisfied
Somewhat dissatisfied
Very dissatisfied
4.40
4.43
4.03
4.07
4.43
(i)Reporter / Announcer / News Editor / Film Crew
(ii) Program Production (Producer / Director / Program Staff
(iii) Production Engineering / Equipment Control and Management
(iv) Management / Personnel / Programming / General Affairs
(v) Other

G13 Expectation for future job satisfaction
(n=725)
6.00
5.00
4.00
3.00
2.00
1.00
0.00
Increase
Increase to some extent
No change
Decrease to some extent
Decrease
3.76
3.89
3.48
3.51
3.82
(i)Reporter / Announcer / News Editor / Film Crew
(ii) Program Production (Producer / Director / Program Staff
(iii) Production Engineering / Equipment Control and Management
(iv) Management / Personnel / Programming / General Affairs
(v) Other


G14 Intention to change lifestyle in the future (TV)
(n=488)
other
2%
work independently
6%
want to change
employer
9%
want to continue working with current job
83%


G15 Intention to change working lifestyle in the future (Radio)
(n=232)
work independently
6%
other
2%
want to change
employer
10%
want to continue
working with current
job
82%


G16 Intention to change working lifestyle in the future (All)
(n=740)
work independently
6%
other
2%
want to change employer
9%
want to continue
working with current job
83%



(4) Major findings of the Job Awareness Survey for NPBU staff

- Almost all staff except program production related section work 5 days per week, and 8 hours per day in average.
- The staff of program production related section work less days than the other sections (4.5 days per week), but work longer time (11.7 hours per day).
- The present job satisfaction level for all staff is very high (=4.22), which is between the score of 'very satisfied' (=5.00) and 'somewhat satisfied' (=4.00).
- No significant difference of the present job satisfaction level can be seen between TV and Radio, nor among areas of responsibility.
- The expectation level for future job satisfaction is a little bit low (=3.65) compared to the present job satisfaction level (=4.22). It is presumed that staff feel a slight twinge of concern about the future of NPBU.
- 83 % of staff wants to continue working with current job.
- From the open-response questions, 4 major request/ comments from staff have been highlighted, such as No.1 : want to increase salary (171), No.2 : want to improve equipment (126), No.3: want to improve working environment (34), and No.4: hope new DG to change something.

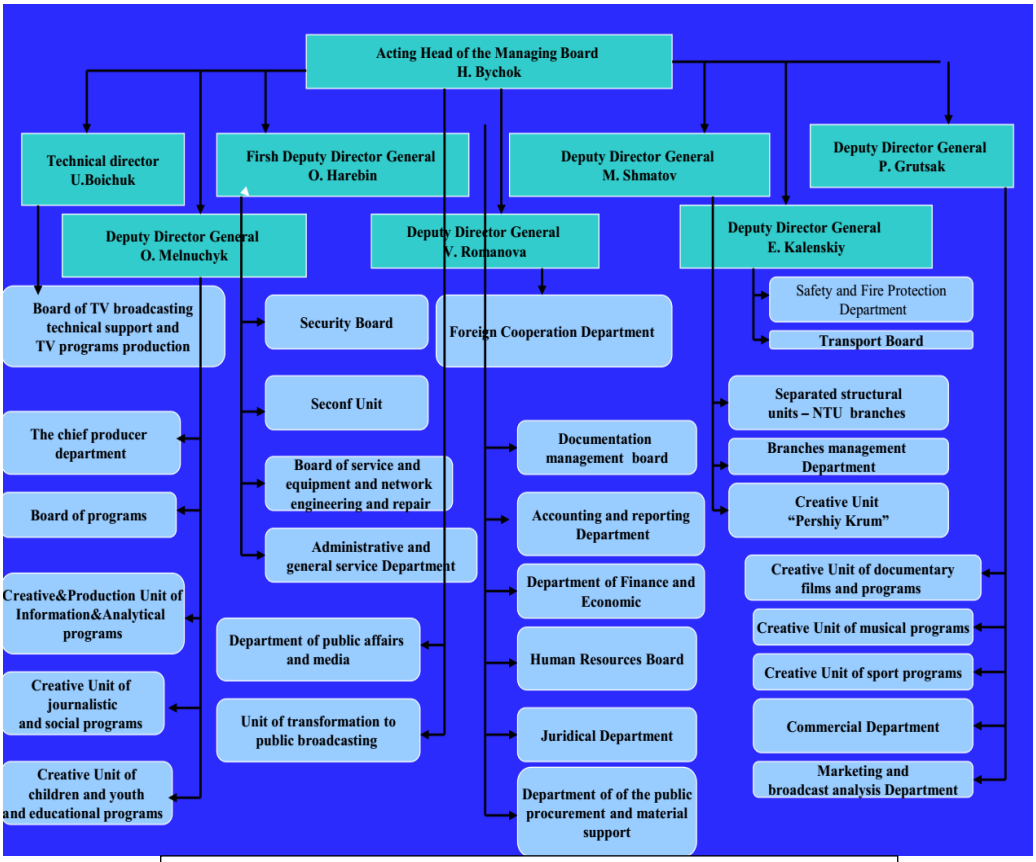
３．Overview on Current Situation of NPBU (Mr. Iurii Boichuk, Technical Director of NPBU)

3-1.Organization

On January19, 2017 Public Joint Stock Company “Public Broadcasting Company of Ukraine” was registered as a legal entity and NTU was terminated as a legal entity. The Supervisory Board of JSC “UA: PBC” assumed their office on the day of registration of JSC “UA: PBC”. The NTU to JSC “UA: PBC” Transformation Commission headed by Oleh Nalyvaiko terminated their activities.

On January18, 2017 the Head of State Committee for Television and Radio Broadcasting issued an order appointing Hanna Bychok, Deputy Director General of NTU, as Acting Head of JSC “UA: PBC” Managing Board. Hanna Bychok acts as an interim Head of the Managing Board from the date of registration of JSC “UA: PBC” until the date when members of the Supervisory Board of UA: PBC elect Head of the Managing Board.

On April 10th Zurab Alasania was elected as new Head of the Managing Board. His company development programme is attached as a separate document hereto. We expect him to take office after May 15th.



Organization Chart of NPBU (as of January 31, 2017)

3-2.Budget

By law, we must receive 0.2 percent of the budget of Ukraine last year. This year it was to be 1 bln. 300 mln. USD. But on the night of 20 to 21 December in Parliament voted for the state budget 2017, which offered financial support in the amount of 970 797 mln UAH. Not enough 309 202.2 mln uah. With the exception of mandatory payments for salaries, maintenance costs Numerous neruhomsosty, the cost of signal distribution on all television and radio production for 2017 is only 15 mln. UAH. extremely small amount for the operation of 28 branches and the parent organization.

3-3 Facilities

Technical audit of UA: PBC complex on 42 Malnykova Street was made within the preparation for the Eurovision Song Contest. However, this condition is characteristic of the whole company, including its branches.

A short conclusion is as follows:

In general, the facilities of the complex are in emergency condition. A great deal of crucial transmission equipment and engineering systems are outdated and exceeded their life cycle. Plenty of the equipment is unrepairable as the production of its consumable and spare parts stopped long time ago.

Continued operation of the existing equipment is risky and causes not only the deterioration of program quality and constant spending time and money to maintain the operability of the equipment but also threatens with production process disruptions, partial or full cessation of broadcasting as a result of breakdown of crucial equipment.

All the equipment operates in the outdated SD format, which is completely inconsistent with modern requirements.

The facilities of the complex are heterogeneous and non-systematic. They operate in different formats and with different types of media. The IT infrastructure is non-centralized and multi-branded, it is absolutely unified. The non-systematic nature of the complex causes some difficulties in work, namely:

- ✧ need to use signal converters, which complicates transmission and deteriorates signal quality,
- ✧ flexible response and re-equipment of control rooms for particular projects are impossible,
- ✧ it is impossible to replace equipment when it breaks down with similar equipment from other control rooms or from stock,
- ✧ higher qualification of maintenance staff is needed,
- ✧ current repairs and exploitation are complicated.

The facilities of control rooms fail to meet modern standards of TV production, in particular those of the EBU, because of the following:

- ✧ no possibility to work with modern formats or codecs,
- ✧ no possibility to produce programme products in HD,
- ✧ no possibility to produce programme products with multichannel sound,
- ✧ no possibility to work with 3D graphics,
- ✧ low energy efficiency of lighting equipment,
- ✧ no possibility to create artistic light scenes,
- ✧ difficulty to produce competitive information content,
- ✧ lack of modern studio and broadcasting automation to control servers, title creation stations and prompters and to be integrated with the existing production system, which would give a possibility to reduce the staff and minimize the human factor in program production,
- ✧ equipment of control rooms is mostly located on workplaces and not centralized in a data centre, which requires more staff and increases power consumption.

Programme production patterns are inefficient, require abundant qualified staff and threaten with process disruption as a result of equipment breakdown or the human factor. It is recommended that the situation should be changed urgently, the production process should be made compliant with the rules and standards Ukraine as well as the EBU requirements and modern requirements for transmission and programme production through a comprehensive re-equipment project for the whole complex.

3-4 Staffs

List of branches with the exact number of staff at the beginning of year 2017.

	Name of branches	number of staff
1	Vinnitsa branch	211
2	Volyn branch	180
3	Zakarpattya branch	260
4	Gytomir branch	182
5	Dnipro branch	246
6	Donetsk branch	182

7	Ivano-Frankivsk branch	69
8	Zaporizhzhia branch	234
9	Kyiv branch	280
10	Kropivnytskyy branch	165
11	Kriviy Rig branch	56
12	Lugansk branch	100
13	L'viv branch	312
14	Mykolaiv branch	157
15	Novgorod-Siverskiy branch	39
16	Odessa branch	199
17	Poltava branch	187
18	Rivne branch	127
19	Sumy branch	100
20	Ternopil branch	119
21	Kharkiv branch	256
22	Cherkassy branch	134
23	Chernigiv branch	127
24	Chernivtsi branch	184
25	Khmelnitsky branch	143
26	Kherson branch	210

27	TV Culture branch	113
28	National Radio branch	944
29	NPBU	1,253
30	Department Eurovision Song Contest	138
	Total	6,907

3-5 Independence of Editorial policy

As NTU embarked on the path towards transformation into the Public Broadcaster under Zurab Alasania's administration in 2014, the management was focused on the improvement of the informational content quality. Firstly, any paid programs were removed from the air. Advertising was demonstrated solely within specific timeframes as prescribed by law and was marked with specific graphic elements. Speculative talk shows which had violated the standards of informational balance and comprehensiveness were removed from the air.

In terms of news, leading specialists, respected European and national media experts drew up the principles of UA: PBC's editorial policy that rigidly regulate the working principles of journalists and actions in challenging situations, etc. Editors have initiated editorial meetings to start discussing daily agenda with correspondents. The work of the authorities, both national and regional, has started been covered in compliance with the standards of informational comprehensiveness and balance, providing thus the public with alternative viewpoints. Considering the long-lasting negative background, though, it will take at least 5-7 years of continuous work to get rid of the reputation of being a pro-governmental media and earn trust of the audience.

3-6 Relationship with Radio station

In 2015 while adhering to the course towards improvement and development of the informational content, provision of comprehensive, balanced and unbiased information, development of digital platforms, the leading specialists of UA:PBC elaborated a master-plan in conjunction with the representatives of Danish public broadcasters, DR and TV2, to build a single multimedia news-house for the Public Broadcaster. According to the

strategy set forth in that document, special attention will be drawn to the cooperation and establishment of previously absent strong horizontal relations between the radio and regional stations in order to set up an effective convergent newsroom. There is a certain interest in the changes among a part of managers of the National Radio. However, there is a need to negotiate procedural issues on the official level and, most importantly, elaborate and implement the workflow which would enable more effective reach to both radio and television audiences.

3-7. Relationship with State Emergency Services

Communication with the State Emergency Service and other state institutions is carried out mainly on the official level through the press services of respective institutions. However, in most cases the quality of such communication does not fulfill the objectives set out for the Public Broadcaster, since the essence of journalists' work is providing the audience with as much verified information as possible, whereas press services frequently perceive themselves as a PR service, i.e. their goal is to give solely the information which most positively describes their bosses. Therefore, there is an obvious need to establish a more technological communication with the State Emergency Service by setting up, for instance, a dedicated data collection network accessible for journalists as well, which will speed up responsiveness in case of emergencies.

3-8. Relationship with Local TV Stations

While analyzing the state and perspectives of the development of UA: PBC (Public Broadcasting Company of Ukraine), the peculiarities of establishment of this company should be taken into account. Before JSC "UA:PBC" was registered as a single entity (withthe central office in Kyiv +28 regional branches in all regions of Ukraine) on 19January 2017, it consisted of different and legally separate companies (the state television channel with national coverage + 28 regional state TV and radio broadcasting companies (regional broadcasting + radio broadcasting)). Formally, there were no connections between these companies - neither vertical nor horizontal. Financial and economic activities of each such regional state TV and radio broadcasting company were carried out according to the same laws but were based on the principles of autonomy.

In the course of the reform and establishment of the Public Service Broadcasting system instead of the state TV and radiobroadcasting in Ukraine, the regional state TV and

radio broadcasting companies were deprived of the legal entity status. They became regional branches of JSC “UA: PBC”.

Since each of these companies had its own and distinct management practices, staff policy, administrative system, different technological and production algorithms, different volumes of TV and radio broadcasting, very different condition of technical facilities, etc., all that set the UA:PBC management a rather complicated task to establish a common model of management and communication/administration/creation of unified technological algorithms and connections both between the branches horizontally and between the main office in Kyiv and the regional branches. Basically, we got the puzzles that we have yet to piece together into a single picture.

Lack of funds for the technical re-equipment and partial resistance of the directors of some branches makes the process of establishing such a joint and unified management model more complicated. As earlier they could put any advertising on-air at their own discretion or receive payments from local politicians for placing certain information about them. Corruption and abuse happened and often passed through under the guise of an “independent commercial activity”. Obviously, after the reform and implementation of Public Broadcasting values into the operation of all structural units of UA: PBC, the space for possible abuses reduced. Specific people are losing specific money. This is one of the explanations why the UA: PBC management experiences resistance to the further development in some regions.

In the meantime, the Directorate for Cooperation with Branches is being established. The Deputy Director communicates daily withhis colleagues from the regions. The information content exchange system suspilne.news has been created. The work to create a unified management model for all UA: PBC branches and structural units has been started. The frequency resources used by the radio units of regional branches have been checked. Currently, all the available frequencies in the regions are used for the signal transmission of Ukrainian Radio Programme 1, as required by the Law of Ukraine on Public Television and Radio Broadcasting of Ukraine. Regional branches broadcast in their regions in clearly defined time slots. This made it possible to create an understandable and transparent broadcasting system and to increase the percentage of audience consuming UA:PBC content on different platforms.

Establishment of both horizontal and vertical quality communication with the branches is a prioritized and among the most difficult and resource-consuming objectives of the

Public Broadcaster, as its all 28 broadcasting stations have absolutely different technological solutions based on 20-30-year-old equipment, which is not even enough to do the simple tasks that are to be done by the stations. Therefore, the team of UA: PBC's managers is now actively implementing the instruments under the auspices of international partners to plan the common workflow, shared access to informational resources and content exchange. A special web-interface, Suspilne.news, has been developed and is being actively introduced into the workflow, giving a previously absent access to resources, in particular, to nation-wide information agencies and the possibility to do live steaming via the Internet, as well as to the shared contacts database, etc. In the future, such instrument will become not only a general 'virtual' newsroom, but an internal information agency which will speed up the output of information on digital platforms.

3-9. Others

Setting up a powerful digital output based on a web-portal, mobile applications, podcasts and social media accounts, which is almost non-existent in UA: PBC, is the 'survival strategy' of the Public Broadcaster approved by the company's senior management. Since the 'traditional' audience (TV and radio audiences) is more and more frequently using alternative ways of receiving information, the Public Broadcaster cannot but take this fact into consideration, adhere to innovations and reach a new, more diverse audience.

4. Current Situation and Challenges of NPBU from the view of Japanese Experts

4-1. Management of Equipment and Materials (Mr. Shinji Takagi, expert for equipment management)

(1) Broadcasting in Ukraine

Analogue, digital and FM broadcasts in the city of Kiev are transmitted from the Kiev TV Tower built close to the NPBU Center in the Soviet era in 1973. 16 analogue and 32 digital channels are broadcast in the European DVB-T2 format. The analogue services are being phased out from June 15th through the end of this year but 22% of viewers still watch in analogue and it will be extremely difficult in fact to discontinue analogue broadcasting within this year. It is thought that this is more likely to happen by around the middle of next year.

Commercial broadcasters already possess studios and transmission equipment for terrestrial high-definition digital broadcasting but most are still waiting for the government's permission to start and only one station has commenced such broadcasts already. Cable and satellite stations are already broadcasting in high-definition.

(2) NPBU

The National Television Company of Ukraine (NTU), which was established in Kiev in 1956, was formally transformed into a public broadcaster by law on 19th January, 2017 and renamed as National Public Service Broadcasting in Ukraine (NPBU) at the head of 28 regional stations. NPBU presently operates five channels, namely UA:1, UA Crimea, the Culture Channel, the Central Channel and the Donetsk Channel. The services are distributed to local stations via satellite because there is no terrestrial distribution network

The Channels of NPBU

No	NPBU Channels	Terrestrial		Satellite	Cable	Notes
		Analogue	Digital DVB-T2	Digital DVB-S2		
1	UA:1	○	○	○	○	Analogue services to be discontinued by the end of 2017 Analogue services retransmitted from 320 places around the country. Digital services retransmitted from 24 places around the country.

2	UA:Crimea			○ DTA	○	Direct satellite reception
3	Culture Channel		○	○	○	Cultural Channel broadcasts are required by law. Studio and other operating facilities are installed at the Broadcasting Center
4	Central Channel		○	○	○	Broadcasts only in Kiev The channel was established for political reasons
5	Donetsk Channel	○	○		○	IP transmission to Donetsk (L3 duplication) for local broadcast

※ERA TV makes use of the analogue channel from 06:00-09:00 and 23:00-01:15 as prescribed by law. The digital broadcasts carry programs made by NPBU.

There are four radio channels and all of them are broadcast in analogue:
Channel 1 focuses on social and economic news and is broadcast on AM, FM, cable and OKABE (66-88MHz). News is broadcast hourly. The AM service is transmitted by five 500kW transmitters and reaches 70% of the territory of Ukraine. The FM service uses 150 transmitters and covers 80% of the territory.
Channel 2 is a channel for young listeners broadcast on AM and chiefly broadcasts music programs.
Channel 3 is the Culture Channel and broadcasts on AM.
Channel 4 is the International Channel. It broadcasts on AM in Russian, English and Rumanian.

The long-term plan is to broadcasts Channels 1 to 3 on both AM and FM but there is no prospect at present of securing the budget for this.

The first issue to be tackled is the transition from state to public broadcasting. The current equipment is getting old and efficient operations are impossible without the introduction of new equipment.

The extant systems for disaster-related broadcasting in Ukraine dates from the Soviet period and consists of sirens, FM radio broadcasts, outdoor radio relays by loudspeaker, cable radio broadcasts, low frequency FM broadcasts etc. All are in a dilapidated condition and consist of many items that are no longer in production. The government has its own State Emergency Service in Ukraine for use in times of emergency but the facilities are old and the government is seeking to replace them with new facilities. In view of the coverage ratio, the focus for now is on radio rather than television.

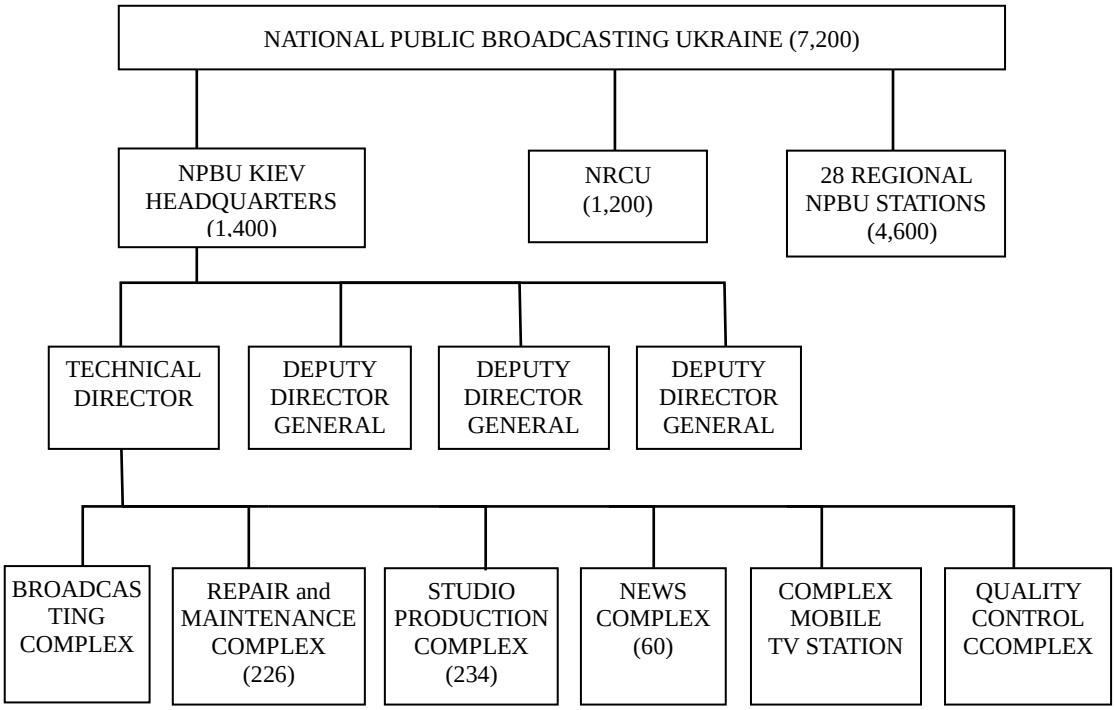
・NPBU's Budget

0.2% of the national budget is secured in national law for the NPBU's budget but the full sum is never received year after year. The consequence is almost all of the budget is taken up by program production costs and that the budget for the renewal, repair and maintenance of equipment is exhausted by breakdowns and other immediate needs. The NPBU is unable to set aside a medium-term budget for the planned updating of equipment and can only carry on with what it has already. In the long-term, together with the transition to public service broadcasting, there is the hope of securing separate revenues via a receiving fee system but no prospect of this happening at present.

・Departments and Staffing

The NPBU TV headquarters currently employs 1,400 staff members, the National Radio Company of Ukraine, 1,200, and local stations, 4,600.

Of these, 226 work in the engineering division, 234 in production engineering, and 60 in news department engineering, making 520 in all.



Engineering Staff at NPBU

(3) Current Equipment and Operations

・Studios / Outside Broadcast Vans

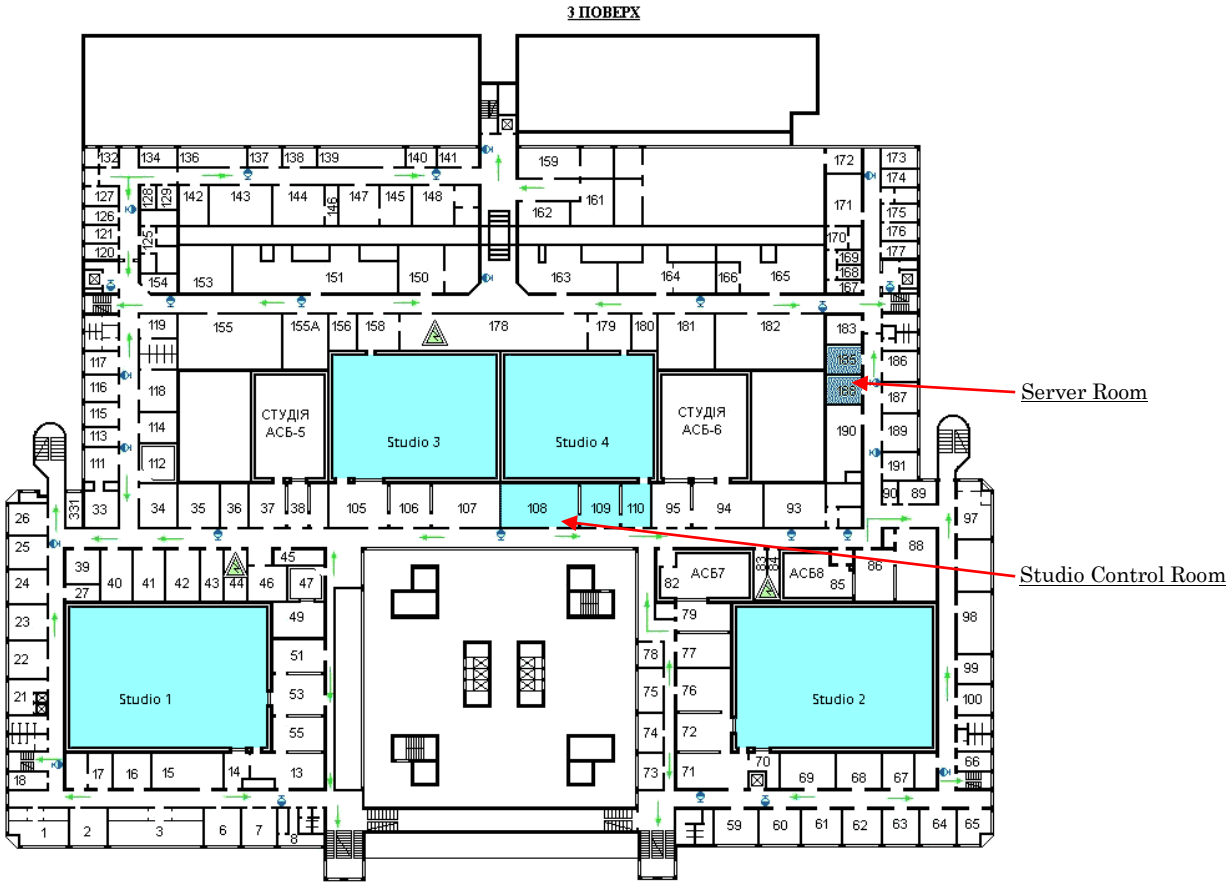
NPBU has eight studios, all of which are for the conventional PAL TV format. There are 4 large studios for large-scale program production but two of these have no control room for cameras, sound or lighting due to the aging of equipment. An outside broadcast van is placed outside these studios each time.

Conventional cameras (BVP-500) were received in assistance from the Japanese government in 1996 and are currently used for political discussion programs in Studio 1 but the lighting equipment is ordered from an external provider each time.

In addition, a news room was installed in 2007 under the national budget. This uses conventional cameras and the picture quality and volume of information which can be displayed on the screen is inferior to that of the commercial broadcasters.

There are three large, 15m outside broadcast vehicles and one medium-sized, 13m vehicle, making four in all. All were provided in 1986 during the Soviet era and are now in a severely dilapidated state.

The tape-based operating system became inoperable in 2008 due to the deterioration of equipment and facilities and replaced by a file-server play-out system using the national budget. The overall system is furnished for conventional TV but high-definition encoders have been added and the server capacity enlarged, making transformation into a high-definition transmission system possible.



NPBU Studio Layout

・Outside Shooting Equipment

The outside shooting equipment is divided by program and news use and each is managed separately. 19 sets of program-use equipment are currently in operation. All use the conventional PAL format and production and maintenance for the equipment has terminated. When equipment failures occur, parts are scavenged from equipment of the same type. All record on tape but the tape is also no longer sold and it is necessary, accordingly, to keep on using the tapes which are already there. The engineering group presently conducts camera management and maintenance when breakdowns occur. (8 BETA CAM-SP crews / 1 Digital BETA CAM crew / 1 JVC DVC CAM crew / 5 Panasonic DVC CAM crews / 4 Sony DVC CAM crews)

The news-use outside coverage equipment consists of 12 EDITCAM sets used by NPBU and 4 XDCAM sets used by the Cultural Channel. All are for conventional

TV.

(4) Equipment Lists and Maintenance

The maintenance provided by the manufacturers has already been discontinued for almost all of the equipment possessed by NPBU. Expendable items and replacement parts are no longer available.

Accordingly, aside from servicing by the manufacturers, NPBU also has its own maintenance staff. Irreplaceable items are scavenged from equipment which is already no longer usable and the parts' life is extended with the help of oiling, cleaning, polishing and sheet metal work.

Presently, the maintenance department has a staff of 13 and six maintenance rooms. Each room is fitted with glass polishing, metal sheet and other processing equipment and cameras, tripods, lenses, VTR's, mixers etc. are repaired here.

NPBU requires each division to appoint a supervisor responsible for the equipment provided and each supervisor performs this work individually. Accordingly, there are no lists for the entire organization.

When equipment is damaged or needs servicing, the supervisor contacts the maintenance division and arranges for it to be taken there. The maintenance division assesses the situation and decides whether to ask for maintenance work by the manufacturer or perform the work itself. In the former case, the necessary budget is procured and the item is sent to the manufacturer. Currently, two thirds of maintenance work is conducted in-house and one-third by the manufacturers. An invoice for repairs is issued each time and this makes it possible to gauge the present situation in relation to equipment failures as a whole. An annual list is drawn up containing the name of each equipment item in need of attention, nature of the equipment failure and response. While this shows the year-by-year situation for equipment failures, however, it does not show the itemized repair and response history for each individual equipment item.

(5) Equipment Items being Considered for Introduction

All 8 TV studios at the NPBU headquarters have conventional TV specifications and the picture quality is inferior to that of the commercial broadcasters. Of the 4 main studios (1, 2, 3 & 4), two (3 & 4) have no control room for cameras, audio or lighting and an outside broadcast van has to be parked alongside each time they are used. Money provided through international assistance is used to rent lighting equipment for program production from an outside supplier. The cameras are Sony PAL cameras

supplied through Japanese international assistance in 1997.

In view of the foregoing, consideration of the transition to high-definition studio and broadcasting systems and efficient studio are thought to be essential in order to close the gap with other broadcasters, improve educational programs and provide effective disaster-related news reporting. Regarding studio facilities, this means new control rooms for the two studios (3 & 4) which currently depend on the deployment of outside broadcasting vehicles. Studios 1 and 2 are also equipped only for conventional TV at present, their equipment is in an advanced state of disrepair, and the lighting also has to be improved in Studio 1.

The present project does not, however, have a sufficient budget to perform all of the needed improvements and, at present, although there are four studios, no two are ever used simultaneously. It is, therefore, proposed to furnish a high-definition control room in one studio only, lay optical fiber cables to all four studios and install a remote control system. By switching studio cables in the control room, this will make it possible to control the cameras, sound and lighting in whichever studio is being used from the single room.

This system was initially developed for use in outside relays of sports and theatrical events, involving optical fiber links from the relay site to the control room inside the broadcasting center for the remote control of the on-site cameras and sound equipment. In this case, the links would be laid between the studios. Connecting the four studios for high-definition broadcasts in this manner will relieve the burden of changing studio sets and further efficient studio use. Additionally, if optical fiber links can also be established with outside venues, external program production will also become possible.

It is also proposed to introduce lighting equipment in place of that currently rented from an external supplier for efficient program production and as a cost-reduction measure.

(6) Equipment Proposals

In addition to the studio equipment requested by NPBU, this project is seen as an opportunity to assist with various aspects of NPBU's transition to a public broadcaster, including support with the outside coverage, editing and other program production equipment mainly for use in the production of educational programs and also the introduction of a relay system and other equipment for use in emergency situations to enable news reporting in times of disaster.

The introduction of a remote production system using a single high-definition control

room for the four studios is an extremely effective way to promote efficient studio use and staff management. The furnishing of new lighting equipment in one studio where the lighting is currently rented will make it possible to realize more effective lighting arrangements for each set and also reduce costs.

Regarding educational programs, the dispatch of experts on multiple occasions to provide training and plan and produce programs together with local staff will serve to enhance skill levels in the organization as a whole and also reach beyond the educational framework of the training itself to introduce a broad range of Japanese school, vocational, hobby and other general interest programs and provide lectures and opportunities for viewing technologies used in program planning and production.

Experts will also be dispatched, surveys conducted and guidance provided in order to assist with the establishment of news reporting systems for use in times of disaster in Ukraine. Staff will be invited to Japan to observe Japan's disaster news reporting systems and explain their outline and linkage with Japanese governmental institutions.

(7) Selection of equipment

Based on the results of the survey and analysis of NPBU's current equipment, the project decided to purchase equipment to be used for the activities of the three working groups as carrying equipment prior to the introduction of the studio equipment. Below is a list of equipment.

◆ Carrying equipment to be used in the project activities

WG-1 (Equipment Group): 3.22 million yen (1 $ = 111.1 yen); Outside Shooting equipment (camera, tripod, wireless microphone, bag, rain cover) x 3sets

WG-2 (Educational Program Production Group): 1.86 million yen (1 $ = 111.1 yen); Editing equipment x 1set, Outside shooting equipment x 1set

WG 3 (disaster coverage group): 1.52 million yen (1 $ = 111.1 yen); Simple emergency news report system x 5 sets

◆ Studio equipment

With regard to the introduction of the studio equipment, all required equipment is prioritized into A, B, and C as follows.

Priority -A: around 148 million yen ($ 1 = ¥ 111.1, including system design fee, installation fee, final completion drawings)

1. Lighting equipment for Studio-1: Base light x 40 , Spot light x 12

2. System Integration / installation / Documentation / Training 1set
   (System design and installation fee for the Studio control room, server room, Room to room wiring, Operation and maintenance training (Lighting equipment, AVID system), Furniture installed in the control room, Final Completion Drawings
3. Suspender construction – truss for lighting equipment(6mx2m) x 2sets, installation bracket
4. Cameras and accessories – Studio HD Camera x 6, Accessories
5. Studio Control monitors - 55inch monitors x 5sets
6. Play Out / Ingest system - Server, PC, Avid Software
7. CG system - AVID software, WS x 2sets, Server
8. Vision Mixer - ROSS Carbonite 24 Input 2 M/E
9. Technical equipment of studio control room - ROSS Open Gear system x 2sets
10. Monitoring of studio control room - TV x 5, Audio Monitor x 2
11. Equipment for Video engineer - WS, Video Monitor, Monitor/WFM/VSC
12. Intercom matrix – Clear Com Eclipse HX-Delta
13. Audio equipment
    - Soundcraft Vi5000, Sound Effector, Monitor, PC, Wireless Mic x 10
14. Connection Panel in studio - Server Room, Studio x 2
15. Transport of signals by fiber
    - Norwia miniHUB-1RU-4-2 x 9, Norwia TRANSCEIVER

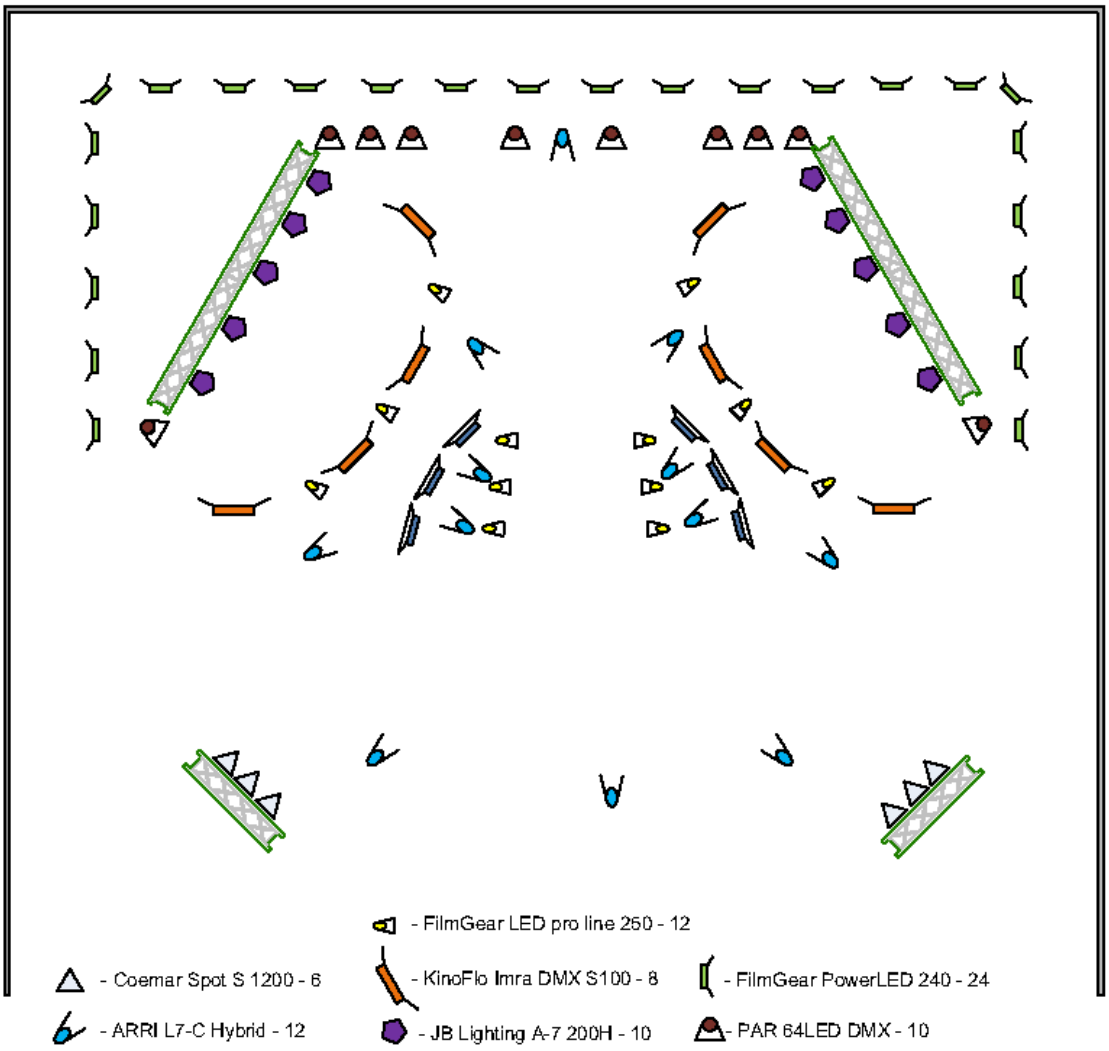
Priority – B: around 23.7 million yen (1$=111.1yen)

1. HD Studio Camera Set 1set
2. Prompting System 1set
3. HD Studio Camera Set 1set
4. HD Studio Camera Set 1set

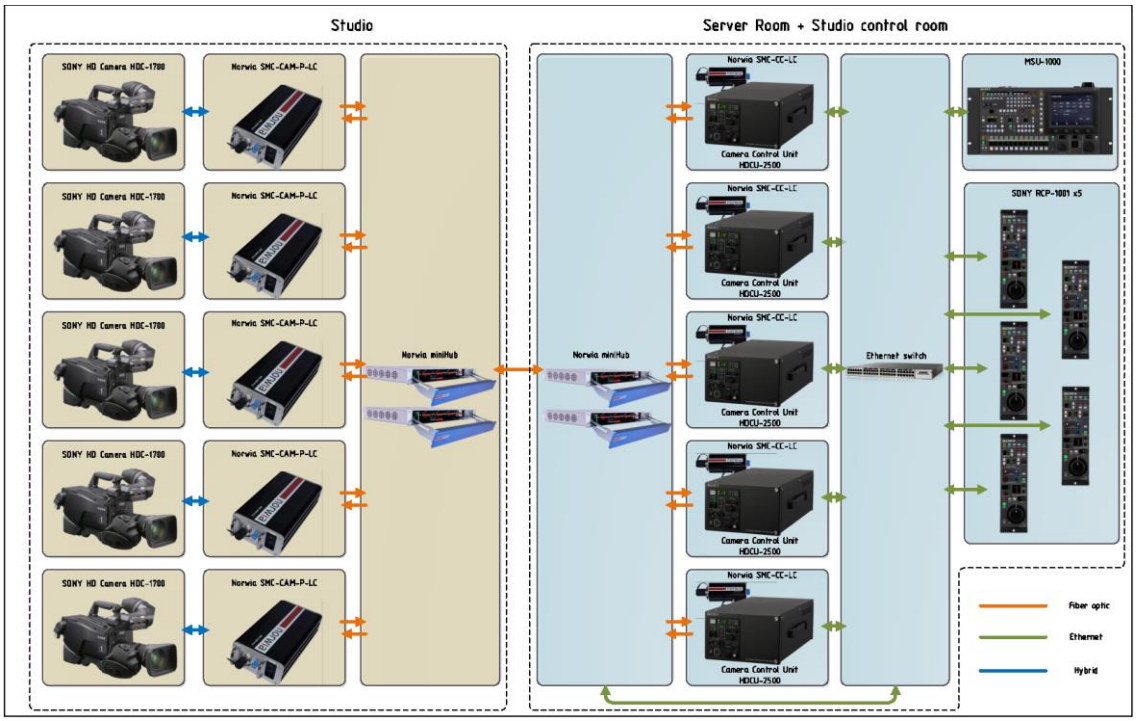
Priority- C : 133.58 million yen (1$=111.1yen)

1. Lighting equipment for studio 2 1set
2. Lighting equipment for studio 3 1set
3. Lighting equipment for studio 4 1set
4. Camera №10 1set

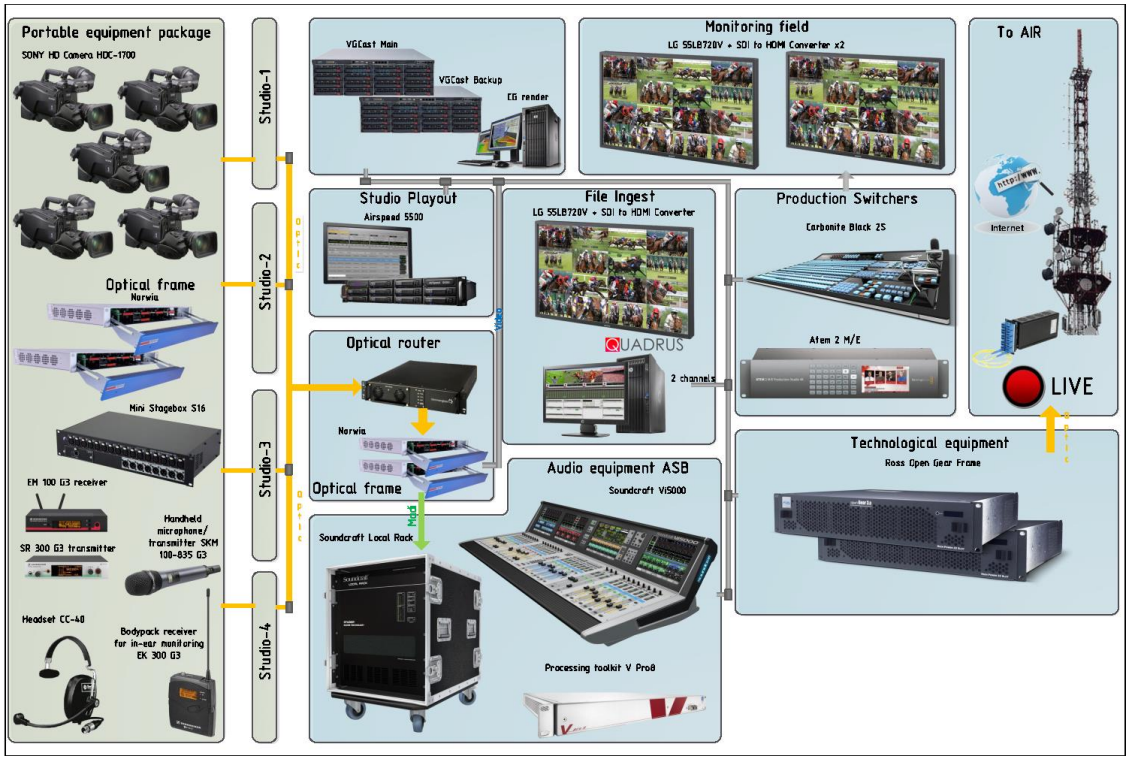
Studio-1: Layout of lighting equipment



Camera System Block Diagram of Remote Production System



Overall System Block Diagram of Remote Production System



4-2. TV Program Production (Mr. Masayuki Tsuchiya, expert for program production)

(1) Viewing Rates

The average total viewing rate for all stations combined in Ukraine is about 18% for each age band (Nielsen Survey), or only about one fifth of the national population. UA's TV viewing rate is consistently low. The highest average rate in 2016, for example, was 0.29% (audience share of 1.89%). This was due to the Olympic broadcasts and otherwise the rate only exceeded 0.2% during the New Year programming in January, when the average was 0.21% (audience share of 0.94%). The average rates for all other periods lay between 0.1 and 0.2%. The audience share was also noticeably higher during special events and holidays, such as the Paralympics (September), Eurovision Song Contest (May), and Year-end and New Year holiday period (December and January).

By age group, pensioners accounted for 59.17% of the total in the days of the state-run broadcaster and workers were also well represented at 15.58%. The figures were 2.22% for employers, 5.45% for specialists and 2.44% for housewives. The young were particularly under-represented at 0.54% for pre-school children, 2.25% for schoolchildren and 1.82% for students. For a public broadcasting service, its nationwide reach among the rising generation is very low.

There are big gaps between average viewing rates by region. Whereas the rates are 31.8% in the west, 20.58% in the central region and 19.92% in the east, the figure for Kiev is strikingly low at only 5.1%. This reflects the availability of other media and also lifestyle differences, and the question of how to give the public broadcaster a larger presence in the capital is an issue which must be addressed.

(2) Programming

With the transition to public broadcasting status, NPBU's programming has come to focus chiefly on news and many comments have been heard on the program production side about general and educational programs being suspended or move to a different time on account of relays and news coverage. Even so, there has been no decline in the desire of program producers to make and broadcast general and educational programs.

In the case of one long running children's educational program, the recent switching of the long familiar broadcasting time to a very different time slot clearly caused the viewing rate to rise considerably.* It is only natural that viewing behavior and consciousness have to be evaluated objectively and program content and length considered accordingly. A need is perceived for an overall programming strategy to enhance and strengthen programming systems that seeks and takes in the views of as

many people as possible on the production side.

There is also strong interest on the production side in new making programs that will establish the channel's public broadcasting identity but it has been reported that requests for program proposals and pilot program production has mostly been discussed so far only between executives and production managers. It is important for the creation of programming policy, collection of program proposals and their adoption to be public, transparent and speedy in order to produce and broadcast suitable general and educational programs for a public broadcaster in a strategic manner.

The organization of various events and use of diverse media in connection with TV programs are also effective ways to inform people about the station's public broadcasting nature and establish itself as a familiar presence people's daily lives. Strong interest in these activities has also been observed on the production side and it is to be hoped that these, too, can be provided in a strategic manner in close coordination with the program makers.

* The program was broadcast in a long, 3 hour format on Saturday mornings, consisting of repeat broadcasts of programs for infants and pre-school children, including cartoons. This format was terminated in the middle of December, 2016 and the component programs were split up and moved to weekday evening slots. The viewing rate rose as a result from about 0.2% to about 1%.

(3) Program Production Systems

The demand for more technical resources and funding for program production is extremely high on the program production side. Even one pilot program that was made had to be cancelled due to the inadequate state of technical resources and funding.* The technical and budgetary constraints have to be resolved in order to produce programs that can attract more viewers.

Additionally, there is a chronic shortage of camera and other filming resources and cameras reserved for regular programs are sometimes removed for use in urgent news reports instead. The need for production equipment is one of the core reasons for the high level of interest in this project.

*An audience participation quiz program for younger viewers, *Who's First?*, was recorded but the studio seemed very dull due to poor lighting. The broadcast was cancelled after it was decided that it simply would not be sufficiently attractive to the young as a result

(4) Working Group-2 Program Baseline Viewer Survey

The project's working group on children's, social and sports programs conducted an audience survey on the following programs for the purpose of quality improvement:

☆For children: "Want to Be?" and "Mary Poppins School"

☆Social and cultural content: "Mystetsiki Istorii" and "Vira Nidezhda Lyubov"

The aim here was to tackle the low viewer ratings among the young and in the capital, Kiev by improving programs currently on air and developing new programs. (See ANNEX-3)

The survey found that people tend to regard the programs of UT-1 as "old-fashioned", "unexciting" and "characteristic of a post-Soviet TV channel" in comparison with Ukrainian TV channels which are "developing quite actively". Regarding viewing habits, 11% say they watch daily, and 4% three to four times a week. More than half watch less than once a month (26%) or never (41%). 19% say they watch this channel for "News", followed by 13% who watch because "it is an interesting channel". 17% say they do not watch because there is "nothing interesting on this channel" and 13% that they do not watch TV at all.

We will not go into details here about the details of the programs used for the survey but there was strong agreement about the need for the two children's programs. "Want to Be?" was perceived as "useful for vocational/career guidance of schoolchildren in general" and the overall assessment of "Mary Poppins' School was also quite high because people found it "interesting", "educational", "funny", "childish (in a good way)", "full of interesting facts" and "good for child development". In both cases, however, respondents also felt overall that the programs were old-fashioned in their studio chat, switching music and other elements and that the content left much room for improvement.

As for the social and cultural programs "Mystetsiki Istorii" and "Vira Nidezhda Lyubov", there was fairly high agreement on the need for such programs but not so much approval of the presentation and actual content. In the case of "Mystetsiki Istorii", respondents criticized the theme music and verbosity of the recorded segments and wanted richer educational content. Regarding "Vira Nidezhda Lyubov", the theme was considered "up-to-date and relevant" but the studio conversation and editing were found to be "mononotous" and "too long" and contain "many unnecessary images". Many improvements are needed in order to secure larger audiences.

The survey also asked respondents which channels they do like. UT-1 and STB were joint first with 71%. 25% said they had a "positive" image of UT-1 and 19% considered it "national". Fully 60% were aware that the channel has been

transformed into a public broadcasting station this year. Even allowing for the fact that this item has no bearing on viewing habits, it is clear that people are highly aware of UT-1. Conversely, only about 30% answered that they knew the purpose of the change and what sort of broadcasting station it would become as a result.

It is to be hoped that this project can provide an opportunity for tangible discussions on ways to improve program quality with reference to the findings of this survey, enrich educational content and enhance the channel's profile and attractiveness as a public broadcaster to which many viewers will be able to feel close.

4-3 Emergency News Reporting, including disaster-related news (Mr. Atsushi Miyao, Team Leader and expert for Emergency News Reporting)

(1) Broadcasting Hours

The National Public Broadcasting of Ukraine (NPBU) broadcasts news as follows:

Weekdays: 13:00-13:10 (Domestic), 15:00-15:10 (Domestic), 18:20-18:30 (International). 18:40-10:00 (Domestic), 19:00-19:15 (Cultural), 20:20-21:00 (Debate), 21:00-21:30 (Domestic and International)

Saturday, Sunday & Holidays: 21:00-21:30 (Domestic and International) once only

(2) Work Flow

An editorial meeting to decide the next day's coverage takes place daily at 19:00, in principle. The theme of the daily debate program in the 20:00 time slot is also discussed and selected at this meeting.

NPBU broadcasts from 09:00-23:00, in principle, but the news executives will contact staff and call them into work in the case of important breaking news in order to broadcast it swiftly. It is thought, however, that the precise lines of responsibility and communication are insufficiently clear for dependable use in emergency situations.

(3) Reporting Systems

About 40 full staff members each are engaged in domestic and international news but the long-term aim is to raise this to 200 each. NPBU depends on EBU news feed for its international news and does not have its own foreign correspondents. It also has no equivalent sections to the social news department or disaster and weather center at NHK.

Additionally, it does not have cooperative ties or arrangements for the exchange of

information with governmental organs, including the emergency service, SESU. This raises issues regarding the systems for accessing and delivering important information for ordinary citizens.

The radio service has been independent of the TV service until now and performed its own separate coverage and broadcasts. There is no coordination with the TV service regarding story choice, the exchange of information, sharing of audio materials etc.

(4) Networking with Regional Stations

The network of 28 regional stations is essential for emergency reporting by NPBU but the regional stations do have a strong sense of their own independence and the establishment of the nationwide network is not proceeding smoothly.

For this reason, a new news sharing system, suspilne.news, was developed and introduced last year at the NPBU headquarters in Kiev to gather and broadcast regional stories more effectively. More than 100 people, chiefly reporters at the local radio and TV stations, have registered on this system so far and are posting stories and videos, and some of these are being broadcast.

In the absence of a nationwide network, this new system does help for picking up local news stories effectively as an emergency news reporting tool and, by forging bonds with local reporters, is also expected to lay the groundwork for network building.

(5) Reporters' Handbook for Emergency News Coverage

Emergency news reporting of stories on which people's lives and property depend is one of NPBU's most important missions as a public broadcaster. At present, it has no Reporters' Handbook to provide valuable knowhow or pinpoint items which require special care etc. for this purpose.

ANNEX-1

Questionnaire of Job Awareness Survey for NTU Staff

Greetings

NHK International has the aim of ascertaining the views of staff of the National Television Company of Ukraine (NTU) as a baseline study for the project to reinforce its public broadcasting functions. All answers will be converted into numerical data only and no personal information will be divulged to any party. No data obtained through this survey will be used for any purpose other than this baseline study. We apologize for placing this extra burden on your time and would appreciate your kind cooperation with this study.

February, 2017

How to complete this survey:

1. This survey is dated 31st December, 2016, in principle. Please reply regarding the state of NTU before it became a public broadcaster.
2. Please indicate your answer or answers by drawing a circle around the answer(s) which apply. If selecting "Other", please explain your answer wherever possible.
3. Please answer as many questions as possible. It does not matter if some questions are left unanswered.
4. When you have finished, please place the questionnaire into the enveloped provided and deliver it to Irina at the JICA Project Office (Room 715).

1. Do you work in TV or Radio? (Select one answer only)
   1) TV　National Television Company of Ukraine (NTU)
   2) National Radio Company of Ukraine (NRU)

2. Are you male or female? (Select one answer only)
   1) Male
   2) Female

3. How old are you? (As of 31st December, 2016)
   ____ years old

4. How many years and months have you worked for NTU/NRU? (As of 31st December, 2016)
   ____ years ____ months

5. What is your present employment status? (Select the most appropriate answer)
   (i)Full staff member
   (ii) Short-term contract
   (iii) Part time
   (iv) Other (Please specify)

6. What is your present area of responsibility? (Select the most appropriate answer)
   (i) Reporter / Announcer / News Editor / Film Crew
   (ii) Program Production (Producer / Director / Program Staff
   (iii) Production Engineering / Equipment Control and Management
   (iv) Management / Personnel / Programming / General Affairs
   (v) Other (Please specify)

7. How many days do you normally work in a week, and how many hours in a day? Please include overtime, night duty, work on holidays etc. and answer with the numerical totals. (Excluding breaks.)
   (i) _____ working days per week
   (ii)_____ working hours per day

8. Are you satisfied with your present work? (Select one answer only)
   (i) Very satisfied

(ii) Somewhat satisfied
(iii) Neither satisfied nor dissatisfied
(iv) Somewhat dissatisfied
(v) Very dissatisfied

9. How do you expect your motivation for your job to change in the future? (Select one answer only)
   (i) I expect it to increase
   (ii) I expect it to increase to some extent
   (iii) I think it will stay the same
   (iv) I expect it to decline to some extent
   (v) I expect it to decline

10. How do you want your working lifestyle to change in the future? (Select one answer only)
   (i) I wish to continue working for my present employer
   (ii) I wish to change employer
   (iii) I wish to work independently
   (iv) Other (Please specify))

11. In the box below, please share any special hopes or opinions you may have regarding the transformation of NTU/NRU into a public broadcaster.

ANNEX-2

DEVELOPMENT POLICY of NPBU

Zurab Alasania

KIEV 2017

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MISSION OF NPBC (National Public Broadcasting Company)

Protect freedom of Ukraine.

Provide society with truthful and balanced information on Ukraine and the world

Establish public dialogue to strengthen social trust, development of social responsibility, Ukrainian language and culture, individual and people of Ukraine as a whole.

NPBC VALUES

INDEPENDENCE, OPENNESS, BALANCE, EDUCATION.

Independence — from changes of authorities and political life, from commercial influence and interests of big business; independence in its editorial and program policies; in staffing and implementation of economic activity; determination, in the end, to reach full financial independence from state support

Openness — to people and the world, ability to perceive new, constant aspiration to change, transparency and accountability before Ukrainian society; openness, which is based on social broadcasting variety and diversity of interests; openness, which presupposes audience capacity to obtain information of high quality

Balance — which requires thoroughness and does not assume utilization of unverified information and emotional overreaction at the expense of facts; balance, which provides audience with opportunity to understand different points of view on Ukraine, Europe and the world; balance based on trustworthiness of audience

Education — which induces people to long for new knowledge, widening of vision and planning

NPBC LOGO

Difficult things in easy language

NPBC PRINCIPLES

1. Future follows Content
2. Content follows consumer
3. Substance is more important, than the platform
4. Trust is more important, than rating
5. Communication is important, than PR
6. Values are more important, than profession

NPBC OBJECTIVE

Informing and establishing a civil society

Approximation to audience and citizens

Encouraging to knowledge

Innovation and professionalism

Preservation and development of culture

International integration

1. NPBC STRUCTURE

(management model, cooperation framework between units)

The structure of management and functionality of NPBC is proposed to be built upon vertical and horizontal measurements.

Objectives set up before the Supervisory Board require maximum attention to two components:

- Efficient reform of current organizational structure as a whole and management structure in particular;
- Effective change of content.

Taking into account all above mentioned, it is deemed appropriate to divide functions of NPBC Board not among broadcasting platforms, but among directions and sectors of responsibility (Austrian and Scandinavian approach).

It is considered appropriate that major effort of three out of six Members of Board will be directed to change of content in sectors of:

- Social and political broadcasting
- Entertainment broadcasting
- Educational broadcasting.

Maximum effort of this part of Board should be guided to renewal of content in direction of quality change of standard settings (including rating and share of Public Broadcaster (PB) channels).

Such approach should create a zone of fast results, facilitate change in social attitudes in relation to PB as well as provide for side effect – win of time for in-depth reform of administrative and management portion of organization.

Three other Members of the Board will be concentrated on reform of organization structure in directions of:

- Optimization of central and regional structure of NPBC
- Management of economic sector and finance
- Legal support of the reform

Main tasks of the CEO – quality reform (of management and organizational structure); coordination of activities of Board Members; operational identification of resource priorities between everyday broadcasting and steady reform; construction of balance of collaboration with internal stakeholders (Supervisory Board, company staff and its management), external players (active public, Parliament, Administration of the President, Government), and international cooperation.

According to standards of majority of European PBs, Head of the Management Board is obliged to take over responsibilities of PB Editor in Chief in collaboration with PB Editorial Board.

Main functions of Management Board Members are development and implementation of reform strategy in appropriate sectors of responsibility and oversight for development of accordingly identified content for all platforms of PB.

1.1 CONTENT STRUCTURE REFORM

1.1.1 Horizontally distributed responsibility.

General Producers (GP) of every sector are appointed and accountable before Members of Management Board responsible for content (social and political broadcasting, entertainment broadcasting and educational broadcasting respectively). GPs are responsible for production and securing of programs. In line with practices of European public broadcasters GP of Information broadcasting is an independent figure accountable before Head of Management Board as the Editor in Chief of PB.

GPs of platforms are also included into the organizational structure (Mobile platform, Internet, Radio and TV) at disposal of whom the entire technological components of production is set (including camera department, editing/cutting department, IT specialists etc.) and who are responsible for production on all platforms of PB.

All GP – of sectors and platforms – shall be united under Production Center (using military terminology it stands for the authorized and independent Joint Committee of Chiefs of Staff).

Ordering Customer for Production Center or outsource production shall become Director of PB Programs Directorate, responsible for coordination of general broadcasting network. Responsibility for the final selection of a producer for every separate program is set on the Member of the Management Board oversighting its own sector.

Another position of Chief Editor of a Branch shall reside over ordering of programs for local broadcasting and coordination with PB Programs Directorate. It is located in

branches of PB and does not cover local producers why collect teams for separate projects. Later on, with completion of the main portion of the reform and provided central content management model is proved successful, branches may duplicate the central model on a local level to integrate its own management model.

Horizontal responsibility in content production provides full independence of creative part from administrative and establishes competitive environment for production of high quality programs both inside PB channels and on outsource level.

Based on experience of European public broadcasters the ratio of PB's own content and outsource content varied within 40 vs 60 percent respectively. There is no unified approach and rules for proper division, as decisions on productions are always made based on particular operational needs and changes in labor market.

1.1.2 Horizontal level of content producers:

Member of the Management Board (sector strategy)
Director of Programs Directorate (order, coordination)
General Producers of Sectors (production oversight)
General Producers of Platforms (coordination, technological production, cross-promotion)
Editor in Chief of Main Office / Branch (order, coordination)
National Program Producer (production)
Regional Program Producer (production)

1.1.3 Content Form and Subject-matter according to sectors:

Format radio and TV (later on public) debates, electoral debates, social and political talk-shows, weekly and analytical programs shall belong ***to social and political broadcasting sector****. Substantial tasks – in line with Main Objectives of PJSC "NPBC" Activity for 2017 are support of the balance between arguments-based criticism of social disadvantages and positive broadcasting of social achievements.*

To ***Entertainment broadcasting sector*** *talent shows, music programs of pop, folk and scenic entertainment directions shall belong together with broadcasting of big concerts from Ukrainian cities and European states, sports programs and international sport events broadcasting, later on organization of Ukrainian sport competitions, order of movies and TV series and their production.*

To ***Educational broadcasting sector*** *belong theme-specific documentaries, educational programs, cultural and awareness-raising programs, educational projects for children and grown-ups.*

All three sectors may and shall include age and audience related niches. This implies that, for instance, youth and children program as well as sports or program for limited physical capacity audience may get embedded into any channel of any platform or all of the above based on its sector (entertainment, educational or social and political).

Broadcasting channels and platforms will have their differences, which will be mentioned above.

Information broadcasting will play a special and extraordinary role, which reform is conducted under the support of Council of Europe in line with Scandinavian model together with Dutch PBs, namely DR and TV2.

The model foresees maximum interaction with regions and utilization of all convergent options of existing platforms and to date non-existing within NPBC interactive Internet news web-site and mobile applications referring to a project NEWS-HOUSE, established 2 years ago and currently reaching its project implementation.

NB: *Taking into account the principle of "Trust is more important than rating" and judging from the "Main Objectives of PJSC 'NBPC' Activity for 2017', Social and Political and Information broadcasting will concentrate on earning trust of the audience, while Entertainment and Educational broadcasting will concentrate on earning public rating.*

1.2 ADMINISTRATIVE STRUCTURE REFORM

1.2.1 Vertically centralized responsibility of Administrators

Directors of the Main Office/ branches and local heads of departments (economy, finance, and legal support) transfer under supervision of the Members of the Board responsible for reform of management and organizational structure of PB. In parallel to this, contest methodologies are being developed and tenders launched to substitute positions of executive directors of the Main office/branches, which in future will execute functions of managers responsible for economic support of organizations without the right to influence relative side of production.

1.2.2 Vertical administrative section

Head of Management Board (reform strategy, supervision)

Board Member on optimization of NPBC national and regional structures

Director the Main Office/ branch (economic support and coordination)

Board Member (Economics and Finance)

Lead Economic Manager of the Main Office / branch

Lead Financial Manager of the Main Office / branch

Board Member (legal support)

Lead Legal Manager of the Main Office/branch

Accordingly, a strong vertical of administrative management is created for the period of the most complex part of reform to allow long term connections of local managers with local administration of municipalities and regions. Strong hierarchy of administrative influence on content is also expected to be abolished, which had been created long time ago inside regional public broadcasters.

After the establishment of updated branches and completion of primary stages of reform, the array of informational and managerial solutions will transfer into branches leaving the current coordination and functions to the Main office.

In the final result the transfer of adminsitationve structure is expected to transfer to the same horizontal section of responsibility by all branches, which in the beginning will function under the updated section of content producers.

2. INTEGRATION MODELS OF TRANSFER PERIOD AND VISION ON FINAL MODEL OF PUBLIC BROADCASTER

2.1 TRANSFER PERIOD

During the first stage of reform the launch of pilot project of quantitative curtailment and regional merger of broadcasters is foreseen.

Merged branch may be located in a regional center of one of the three adjacent regions (in certain cases of two or four) with establishment of PB Bureaus in the other two regions with own production and small studios.

Location of merged branches depends on many factors, i.e. historical, traditional and resource-wise. Approximately 30% of branches dispose premises that belong to PB as of the moment.

Others work in offices rented from municipalities with undefined legal status. There is no doubt that leaders of local councils and administrations will be encouraged to question rent agreements in courts (or refuse to support their extension), according

to which municipal authorities receive 1 UAH, while receiving unlimited access to PB. That is why independence of regional broadcasters directly depends on their routine independence – economic, financial and locational.

2.2 PB's FINAL MODEL

The final result envisions concentration of production and broadcasting of PB in 8-9 regional centers branches with fully-fledged PB Bureau in every region and very soon with correspondent points in districts of our big country.

The purpose of such reform is structural, staffing, resource-wise and financial optimization of the company, defined in *'Main Objectives of PJSC 'NPBC' Activity for 2017'*.

Radio and TV broadcasting channels, regardless of the number of branches, will be retained in current amount according to the Law of Ukraine on public broadcasting and amendments to it.

According to *'Main Objectives of PJSC 'NPBC' Activity for 2017'*, a detailed concept of organizational structure of NPBC branches with clarifications after pilot project launch will be developed and presented for review of Supervisory Board until he end of 2017.

3. MOJOR FEATURES OF BROADCASTING CHANNELS

The features of each of five national public broadcasters and regional broadcasting framework are:

- mission of broadcasting channel
- target audience of the channel / broadcasting network and audience core
- basic parameters of production, production needs in line with planned changes in broadcasting network
- competitive environment, channel positioning
- terms and means (creative, financial and technical) to reach planned indicators of channel's activity.

The core mission of NPBC remain unchanged for all NPBC platforms:

- To protect freedom of Ukraine
- To provide society with truthful and balanced information on Ukraine and the world

- To establish public dialogue to strengthen social trust, development of social responsibility, Ukrainian language and culture, individual and people of Ukraine as a whole.

Therefore, every separate network/platform of public broadcasting can specify its own mission within the main strategy.

3.1 Regional Broadcasting (RB)

Mission: to unify diverse country, increasing interest and awareness about all originality and uniqueness of its every part. There is no center and periphery – there is only one Ukraine.

The target audience of broadcasting network and core audience: in language of advertising and marketing, which operate such terms, a RB unified target audience is 4+50 000-. Another words, the target audience is from 4 years old to no limit for cities of population less than 50 thousand residents.

Such will be the general audience core – around 6 million households with television receivers, which are situated out of cities with over 1 million of residents. This means that the product produced by RB shall not be viewed in big cities – the best samples of programs and programs jointly produced with PB – will be aired by national broadcasters. Considering mandatory local news, daily audience of PB shall also receive its portion in regional centers, which are represented by cities over 50 000 of residents.

Production basic parameters, production needs in line with broadcasting network: as of today, regardless requirements of the law almost no regional TV channel covers 24 hours of broadcasting – budget is not sufficient for neither production, nor double payments for broadcasting (analogue TV and digital TV, sometime even satellite (SAT) TV).

Best indicators – 12-16 hours of broadcasting. Mostly, during night hours broadcasting is 'quietly' stoped, in case saved resources for broadcasting is enough – night broadcasting repeats daily programs. From 12 to 16 hours of broadcasting - programs of own production cover from 2 to 6 hours (in case of 5-6 hours – are live conversational programs of low cost and low quality).

Over 30% of NPBC channels shares analogue license with private channels, this does not add up to PB reputation. That is why strategic approach to regional production after reorganization consists of establishing transparent and quality own production during 3-4 hours, out of which local news, framework program, and

program for national broadcasting. The rest of the broadcasting channels fill up with movies, series, and international sports competitions, which are centrally purchased. Interregional production is also planned.

Later on (provided proper quality content is reached) time lines are planned to be selected at national broadcasting channels after national news releases – combining of news from all regions of the state (Italian RAI corporation) – an opportunity not available to any of commercial channels.

Resources that will be released from transfer to digital broadcaster and deactivating analogue television will be directed to technical re-equipment of local stations.

Detailed calculation of production volume and finalized broadcasting network for the next year is presented for review of Supervisory Board in the fall of the current year taking into account changes in broadcasting format of analogue TV - Digital TV.

Positioning of network broadcaster, competitive environment: TV environment in Ukrainian regions is different in every region in local perspective and has similar features in general broadcasting. Broadcasting which is reaching households through satellite, cable and business services "preordered video" offer consumer more, than 150 channels from the entire world.

Current conditional advantage of RB lies in universal program service, which includes RB by default, but such advantage becomes additional and unconditional only provided strong content.

Taking into account that CNN would not cover local news, the niche of broadcasting of local happenings narrows down to local broadcasters, the competition will be concentrated on local broadcasters, rather than international media giants and their capacity. This gives significant opportunities, as local broadcasters have similar weaknesses, such as economic and political dependence from their owners.

Independence of information service and balanced information is the first and biggest advantage in positioning of RB, which they will provide. The second advantage is its capacity to fill up air duration with high quality series and movies as well as international sports contents. The third advantage is utilization of joint archives of a joint company, which outnumbers thousands of hours of unique audio and video material.

3.2 RADIO

3.2.1 УР1 (UR1)

Mission:

The first channel of public radio is an equal platform inside information and social and political broadcasting of NPBC. That is why its mission – is equal to the mission of NPBC.

Particularly:

- to provide impartial, verified information;

- to generate discussion aiming at searching for solutions;

- to create programs with added value that inspire and urge customer to higher level of awareness;

- to promote aspiration for critical thinking.

The target audience of the channel of broadcasting and audience core:

As defined by the Law of Ukraine "On public television and radio communication of Ukraine" the first channel of public radio is of social and political nature and, according to the mission of information and social and political broadcasting of NPBC, the content of this sector is concentrated on informing, it is obvious that the target audience for UR1 channel is of the widest possible audience (except for children's audience) in the cities of 50 000+/- of residents.

At the same time the audience core of the channel is expected to be men and women from 35 to 55 years old with medium income level which receive information through traditional media (TV, radio), and Internet and are accustomed to/or reflect upon information.

Production basic parameters, production needs in line with broadcasting network:

Half of daily broadcasting of UR1 consists approximately of live broadcasting, other half consists of recorded programs. Regional broadcasting covers 4 hours 10 minutes (from April 1 – 3 hours 20 minutes). Night broadcasting – is mostly 1,5 of daily programs. In perspective best-in-class radio program of PB shall be developed into direction of transfer to constant air broadcasting. RB will add up time lines present on the channel to joint air programs in which all regions shall participate.

Positioning of network broadcaster, competitve environment:

According to research conducted by TNS company in the end of 2015 the coverage of average 15 minutes' interval of UR1 included 31,2 thousand people, while 24-hour interval included 640,7 thousand people.

UR1 set 6th place among all assessed radiostations in the state. It "lost" to music and entertainment stations leaving conversational radio far behind. For example, very well set financial, widely advertised and plentifully filled up with celebrities radio "Vesti" in this rating reached only 16th place including 10,4 thousand people within 15 minutes' interval and 201,2 thousand people within 24-hour time interval.

That is why with general lack of conversational radiostations in the Ukrainian market and taking into account recent closing of the major competitors in this format, the first radio channel of PB may claim the position of the main conversational radio channel of the state.

NB: *the only present contact mechanism of radio with customers – is the sound. It creates impression of a consumer about the environment at the radio station; the level of trust of a consumer depends on what they hear. That is why apart from mandatory average weighted and in-depth expert content it is an extremely important assignment for UR1 to create a proper conversational speed and intonation of program casters of UR1 transferring it to station guests and speakers. Calm, neither slow, nor fast balanced and confident tone of conversation shall have extremely important meaning for permanent customers increasing the channel's audience core.*

3.2.2 UR2 Beam

Mission: the second channel of PB is generally positioned in the Law as a youth channel, while taking into account of best achievements and previous platform development, its best defined as youth and music channel. So, "Beam" reaching out to the missions of two sections of PB: entertainment and educational.

In particular:

- To provide for preservation and development of culture;
- To support innovation and innovators;
- To urge to increase of awareness of wider scope (music, media, social and integral);

The target audience of the channel of broadcasting and audience core:

Audience of youth channel should concentrate on young generations from 14 to 35 years old with audience core of 25 years old consumers. Main characteristics of the audience are novation, intelligence, openness, patriotism. It is possible that interests of such audience influence so called "border groups": audiences of 11 through 18 years of

customers and from 35 to 35 years old consumers at the expense of which target audience can be widened.

Production basic parameters, production needs in line with broadcasting network:

The second radio channel of PB should be developed as radio channel of mixed type, where 60% of the content is music, and 40% of content belongs to information and conversational genre including the news. Under the logo of the main social all-Ukrainian youth radio "Beam" may become a progressive "lawmaker" in the world of modern Ukrainian music and conversational genre oriented to various categories of youth.

Positioning of network broadcaster, competitve environment:

Majority of commercial radio stations in Ukraine work particularly for youth-oriented audience, that is why competition can be significant. However, this section almost does not include stations of mixed type and particularly that is why in this field the second radio channel of PB may become a successful player. Besides, according to research, conducted by TNS in the end of 2015 the first five most popular radio stations in Ukraine were "Khit FM", "Radio Shanson", "Russkoye Radio", "Avtoradio", and "Lux FM". Excluding the last one, all radiostations are "franchising's" of holdings located outside of Ukraine and obviously do not set up goals to develop and promote Ukrainian music and culture.

Latest amendments to legislation in regard to quotas for Ukrainian songs in the air, forced changes to play lists of the aforementioned radio stations, but such enforced substitution of songs and the mission to protect and develop Ukrainian culture are not equal concepts. That is why theoretically the second PB radio channel has some of the biggest chances among all platforms of PB to lead the brand to wide civil space and make first steps to recognition and establishing of trust to PB.

NB: *speed and innovation of radio casters of "The Beam" significantly varied from UR1. Youth-oriented radio have typical features of dynamics and freedom of broadcasting, which is why it should be spread around not as a carefully edited text, but comprehensive language. Liberty of language shall provide for youth to consider the content as its own, but some outside flow of content through authorities.*

3.2.3 UR3 Culture

Mission:

The Third radio channel of PB – is cultural and educational. Its mission, as the mission of educational section of PB is the following:

- To provide for preservation and development of culture;
- To spread knowledge and awareness;
- To promote aspiration to critical thinking
- To inspire to education in wide sense.

The target audience of the channel of broadcasting and audience core:

Despite significant limits in disposal of signal, today radio channel "Culture" has the core of permanent consumers, who are very active and participate in interactive programs of the channel. Average age of the audience is longing to mature or very mature. Relations between the channel and the audience are of family type, which is both an advantage and disadvantage for the platform, which prevents adding to audience core.

From one side and changes (speed-wise, format-wise, tradition-wise) may cut traditional audience of the radio station, from the other side radio "Culture" cannot avoid changes that will be implemented by Members of the Management Board and General producers of sections. That is why the purpose of the platform is uniting the audience core and target audience, which includes cuonsumers of over 4 years old in the cities around 50 000 of residents. It should be noted that wide representative selection of the audience for the third radio channel of PB does not mean appearance of massive audience.

Production basic parameters, production needs in line with broadcasting network:

Increase of live interactive programs is needed for development of this platform as the strongest side of this platform based on relations with the audience. Radio "Culture" is the key to widening international cooperation on a permanent basis to help include Ukrainian culture into the science and world context. Besides, to combat general false impression on culture as something old-fashioned the number of information programs shall be increased and carefully add up to main themes of the platform new dynamics. Preservation and such genres as radio performances and other audio products should be conducted though its update and renewal of interest to them. It does not describe culture, but is a part of it. Preliminary division of programs: information (including news) – 55%, music and literature – 45%.

Positioning of network broadcaster, competitve environment:

Third channel of PB – is a unified radio station in Ukraine, which is able to concentrate to not so popular topics as classical music (in its widest scope), science, literature and art. Radio "Culture" is a niche channel and will promote its development strategy taking the later as the starting point.

NB: *absolutely separate issue is existence within PB of five music teams. Music teams are of difference directions, different number of participants and different influence on music environment. From the first look music performers are not a focused asset of PB. From the point of company structure, they even reach the status of an unnecessary burden. However, there are several arguments on sustaining PB's own orchestra. First of all, the status of "Ukrainian Public Broadcasting Orchestra" may carry on a significant share of communication promotion of a general brand of public broadcaster inside and outside the state. The second argument is an opportunity to implement side assignments and orders for the company. i.e. musical arrangements and music accompaniment products of its own production. To sum it up, taking into account all aspects of orchestra activity including management, financing, location, optimization plan and development – sustaining PB's orchestra makes sense and is needed.*

3.3 TELEVISION

Together with the Law of Ukraine "On Television and Radiobroadcasting of Ukraine" NPBC provides for broadcasting of no less than two national channels of multichannel TV network: social and political and cultural and educational. Thanks to receipt of digital broadcasting license in 2016 the TV channel "Culture" and based on theoretical capacity to retrieve fully-fledged 24-hour analogue broadcasting (term of license for he analogue "TRC 'ERA' "is over in April 2017), PB has a background for development of the two strong national platforms for dissemination of programs.

Platforms will differ first of all with terms of delivery and the format of presentation of information as well as dynamics.

3.3.1 UA: FIRST

Mission:

The major direction for the first television public broadcasting channel is information and social and political broadcasting will elements of educational content. That is why the mission of UA: FIRST is reflection of the mission of these two directions of NPBC together with educational broadcasting elements.

Particularly:

- To provide impartial, verified information;
- To generate discussion aiming at searching for solutions;
- To create programs with added value that inspire and urge customer to higher level of awareness;
- To promote aspiration for critical thinking;
- To support Innovations and innovators (particularly, reforms and reformers).

The target audience of the channel of broadcasting and audience core:

Provided in wide context balanced and trustworthy information, which aspires to independent decision making hypothetically may be requested by a wide range of society regardless the age, income level and location. That is why UA: FIRST shall be oriented to wide target audience making a reference to base-in-class channels of European public broadcasters and highest ranked Ukrainian TV channels. However, contrary to channels of general direction (general channel) of European PBs, the first channel of Ukrainian PB will be developing strategically as the platform dedicated to information broadcasting, LIVE broadcasting of events and social and political programs dedicated to analysis and forecasts on hot pursuit. That is why the target audience does not include children and teenagers, but start from 14 years old on. At the same time, contrary to the highest rating Ukrainian national channels that concentrate on commercially attractive audience (14-49 years old) and urban residents in cities of 50 000 and more, UA: FIRST while formulating the concept of the channel and broadcasting networks, will consider its target audience without further age limits and urban residents with population of less than 50 000 people.

NB: *According to the data of State Committee of Statistics of Ukraine as of January 1, 2014 in Ukraine in the cities of 50 000people 24 million people are concentrated (in the cities of 50 000 and more the total population is amounted in 21 million people). The target audience of UA: FIRST on the contrary to certain high rating channels are not niched according to gender. For example, the audience core of the STB channel is women of 25-50 years old, audience core of ICTV – men aged 25-45 years old.*

Production basic parameters, production needs in line with broadcasting network:

At the initial stage the basic content of the platform will consist of programs, which contain information events in Ukraine and the world, analysis on hot pursuit,

first forecasts concerning influence on future events and significant cultural events, sports events and international music projects that reach out to "LIVE" format, etc.

Gradual and steady increase of information and social and political share of this platform with support of such TV formats like news, LIVE broadcasting, fresh analysis, investigation, documental facts, daily and final talk-shows, will become an organic transfer and preparation of a customer and colleagues to start of NEWS-HOUSE project, which strategically called to become basic producer of content for UA: FIRST. Program content of the TV channel is the result of simultaneous work of many centers (bureau and branches) of public broadcasting which will provide for equal qualified journalist teams, casters and producers from all over the state. Selection of programs for joint production shall concentrate LIVE information broadcasting as the main element, quality content of which will help PB to gain citizens' trust. Joint production of at this platform will include, first of all, daily cooperation in framework of information of broadcaster (news, talk-show, teleconferences, etc.)

Positioning of network broadcaster, competitve environment:

The special feature of positioning of PB in Ukrainian TV space is complexity of utilization of both traditional and verified media managerial approaches. Particularly:

- From the point of rating, main competition to UA: FIRST is the first all-Ukrainian TV channels: '1+1', 'Ukraine', 'Inter', 'ICTV', 'STB', 'New Channel';
- From the point of "messages" transfer to basic concept, such competitors are two TV channels of various scale:
    - '112', which is positioned as Information and educational channel and rather successful competes for the status of 'the main news channel of the state', and
    - '1+1', which is pro-Ukrainian and patriotic (in comparison to other leaders of TV market) and which announces itself as novation channel with 'the strongest news service in the state'.

General traditional solution could be development of action plan on construction of a platform, which could be competitive with the first or the second type of competitors, at the expense of higher quality of content of all types. However, similar approach under careful consideration enters into conflict with several very important factors. With the situation on the media market in Ukraine, where many channels of a national level can afford sustaining influencing, very expensive in production, but

unprofitable productions (news, talk-shows, etc.) is very big in comparison to competitive environment of European public broadcasting.

It is also obvious that reaching high quality judging from the needs of television production, mostly requires modern equipment and capacity to hire qualified specialists as well as update technologies and increase qualification of personnel.

Documents package submitted for the tender procedure did not include information on general status of technological equipment of the company, however, from the open resources it was known that the latest complete technological update was conducted in 1998, when the new news room was equipped and in the beginning of 2000s with the purchase of archiving base (this agreement, however, did not foresee servicing of equipment, which significantly influenced its condition).

At the same time, according to information provided to candidates on annual budget for 2016, expenses on production of TV programs in total amounted in 4,4% only (these expenses also include renting of equipment, construction of decorations, gas, communication and servicing of equipment as well as purchase of readied content).

NB: *Due Diligence can only be considered legitimate, when it is providing background for fully-fledged decisions and after conducting of full audit of all departments and branches including assessment of condition of technical equipment. Such audit has been negotiated a number of times by Supervisory Board and preliminary agreements was reached with Sweden International Development Cooperation Agency (SIDA), which in principle agreed to financially support such activity by the audit firm PricewaterhouseCoopers.*

However, the most traditional approach "to do as main competitors, but better" enters into conflict with value requirements of PB, which cannot afford utilization of manipulative emotional technologies, tabloids, scandal and false simplification at the expense of authenticity.

At the same time the main advantage of PB – independence – is not competitive for TV audience during daily selection of TV channel. Joint all-Ukrainian and expert surveys witness that even those consumers who consider independence as the basis for adherence to TV channel, in real life are not able to differentiate news prepared according to standards from biased presentation of information. Based on data evaluating TV review, it is obvious that consumers are more in favor of attractiveness to evidence.

Taking into account high expectations of society and civil organizations which are interested in establishment of public broadcasting in Ukraine and those who

primarily contributed to its creation though delegation of its representatives to Supervisory Council of NPBC, none of the PB can reject generally utilized factors of ratings.

However, according to approved by Supervisory council of NPBC "Main 'Main Objectives of PJSC 'NPBC' Activity for 2017'" – "…index of trust of current audience to public broadcaster and obtained from it information is the most important, then rating and quantitative audience". That is why critically important for fix:

Social – is media that despite all fluctuations and changes in the environment, despite external and internal influence, guarantees to citizens steady implementation of certain standards, following values and serving interests society.

Major principle of the unique media-holding – not promotion of its own content or platform as a goal, but distribution of ideas, most important for society.

Coming back to the question of competition and search for solutions to reach out to the audience, the most effective "access point" for successful operation in television space can be concentrated on emotions (without manipulation) and accessibility (without distortion of the content). This concerns simultaneously generation of content and positioning of casters.

In this way for successful competition by UA: FIRST shall utilize emotions, which effectively work in the industry and media market, and continuously follow the balance between emotions and values and standards of PB.

Regarding simplification without losing content, the landmark here would be the logo of NPBC: quality journalism in simple form and difficult matters in easy language, which will be brought to practical dimension during developing specific requirements for internal and third party producing teams.

Balance compliance criteria may be:

1. Special survey measurements that allow to evaluate emotional expectations and interests of the audience (NEED SCOOP)
2. Measurement of trust and loyalty to PB (sociological research and focus groups on a permanent basis)
3. Rating evaluations (NIELSEN)

3.3.2 UA: CULTURE

The second TV channel of PB by law is defined as cultural and educational. Taking into account tasks of the platform, both components should be considered in

widest scope possible. Culture includes not only science, education, art, but moral values, life style, outlook and even politics.

Mission: This platform will become the basis for implementation of one of the items of the key PB Mission regarding facilitation of civil dialogue with the purpose to strengthen social trust, development of civil responsibility, Ukrainian language and culture, personality, and people of Ukraine.

In addition, the mission of UA: Culture shall seamlessly combine components of all three mission directions of NPBC:

- To provide impartial, verified information;
- To promote aspiration for critical thinking;
- To support Innovations and innovators;
- To disseminate knowledge and awareness;
- To encourage education in broadest sense.

The target audience of the channel of broadcasting and audience core:

Existing audience of the channel is caused by three factors:

1. Previously UA: CULTURE worked as a niche and narrowly focused
2. Distribution of its signal was limited to production of programs of a very uneven quality
3. Lack of equipment and staff led to production of low quality programs

The result was formulation of relatively small and fragmented audience.

Such starting position allows to radically experimenting with this platform for reach out to new target audience. The channel should make a qualitative and quantitative leap in direction to nation-wide platform with various content formats.

That is why the target audience of UA: CULTURE will become widest range of citizens comparing with other platforms of PB: 4+in the cities of 50 000+/- residents. In case the audience of the platform includes citizens of 35+, who consumes media as an entertainment, but tend to prefer entertainment with content of higher than average level of awareness a value for personal social status.

It is expected that the core will engage to joint view of children (4-6 years old) and customers of younger school age (7-10 years old).

NB: *determined engagement of teenage and young audience to television platforms is not foreseen. These categories will consume content of PB generally from other platforms (radio, social networks, mobile applications, and web-site).*

Production basic parameters, production needs in line with broadcasting network:

Strategy for the second PB channel – is a sound presentation of information with mild dynamics and with an opportunity of adding up a wider context.

This platform will concentrate on such topics as life, education and awareness (for both children and grown-ups), sports as a social phenomenon, history, science, culture, arts and music.

There shall be no limits, however, this exactly platform will become the grounds for in-depth discussions, broad documentary and entertainment broadcasting for children. Three major approaches will be applied to broadcasting at this platform:

- Content will mostly contain out-of-studio programs (approximately 60-65%), but live broadcasting shall remain an important component of the platform to enable involvement of tradition-oriented cultural sphere into modern context not only content-wise, but structurally;
- Majority of projects reveal themes or ideas through its heroes 9 people, objects, institutions, communities, etc.;
- Projects broadcasted by UA: CULTURE should strive for public opinion poll from the entire state and the world.

This platform in particular shall be responsible for display of diversity existing in Ukraine. As mentioned in the 'Main Objectives of PJSC 'NPBC' Activity for 2017', approved by the Supervisory Board of the PB, "… while working with the topics of national minorities, PJSC 'NPBC' may step away from the principle of 'cultural reservations' when the information about life of national minorities is presented mostly in the languages of these minorities". That is why any minorities require not just a separate specifically created program(s), but an opportunity to be presented in the information field (and certain content unit) as an integral part of the society. This concerns not only national minorities, but people with limited capacities, and other groups of Ukrainian society represented in less quantity, but make qualitative contribution to uniqueness of Ukraine.

Positioning of network broadcaster, competitve environment:

There are no TV channels in Ukraine that would coincide with format and subjects of the platform. Similar content mostly is niched very narrowly by commercial broadcasters: children's channel, documentary channel, music channel – based on acknowledged business reasons. From the first glance UA: CULTURE has chances to become unique in its segment.

On the other side requirements to television programs quality that together with entertainments risk providing a customer with more complicated tasks, are

sufficiently higher than for information broadcasting, which success is 50% dependent on information itself. That is why bringing this platform to the level of "picture" to which Ukrainian customer is accustomed to will require time and availability of significant resources.

Also the platform will have difficulties with receiving third party content due to underdevelopment of majority of formats native for Ukraine (for example, documentaries of children programs) and based on relatively high prices on world products of similar genres.

Delay with of Ukraine to digital broadcasting may also add up a slow down to platform development as UA: CULTURE does not dispose analogue television license.

NB: *contribution to digital broadcasting to general television viewing in the first half of 2016 was 11, 27%? Additional 5, 21% belong to contribution of digital "cable". Assessment of market participants vary from 1,5milion to 5 million receivers. Relatively verified is the number of 885 thousand receivers, purchased for socially unprotected groups of population at the state support expense.*

Among position factors which reveal perspectives for development of TV channel in the aforementioned format:

- Interest to culture and history that increased multiple time after the Revolution of Dignity among absolutely different groups of population, and
- Increased loyalty of TV audience to formats, which are not, included into traditionally highly demanded news and entertainment though free access to international content and platforms and utilization, though not very often, of similar formats by popular commercial channels.

Withdrawal from rating and position among TV channels for UA: CULTURE shall be relevant only in the way of contribution to general rating of TV platforms of PB (NPBC shall have to find resources to order assessments for this platform).

At the same time average indicators of the channel itself due to mandatory presence in the network of important but low rated programs cannot serve as a criterion for platform assessment.

Effectiveness of UA: CULTURE can be measured with the help of sociological surveys and in-depth interviews of target groups collected under the indicator of social influence (opinion leaders) and active participation in development of this or another industry (science, culture, etc.).

The platform should go through permanent assessment of the level of loyalty and trust by the audience together with other platforms of PB.

3.3.3 NEW MEDIA:

From this moment on new media should attract the most important share of attention to strategic work of PB.

There is no doubt that the array of information shall faster and better flow into Internet through mobile connection.

Progress in communication technologies outpaces media readiness to reformat; the only thing that still saves Media is even lower readiness of people to such fast changes, certain conservatism and adherence to traditional (i.e. traditional media) and stability.

However, next generation has almost grown up. Its habits of consumption of media forms the will of transfer and comfort of time lines, while their duration is selected by generation itself, not media which still set up broadcasting networks derived from their needs, but the comfort of a consumer.

Time for reformatting of media is still present, however there is not item left. Judging from evaluated shares of Ukrainian television conducted by NIELSEN and which from year to year has been published by Industrial Television Committee, the number of general television review from 2008 dropped from highest 22% to 11% in 2016.

That is why, according to our opinion, strategic priorities of platform development for the nearest four years should be structured in the following order:

1. Mobile networks
2. Internet networks
3. Radio
4. Television

In line with tasks outlined, during 2017 the Management Board shall prepare for review and approval of the Supervisory Board detailed concepts, terms and means of reaching planned indicators of activity for all platforms of PB including concepts of activity for social networks and mobile platforms.

4. NPBC STAFFING POLICY PRINCIPLES

4.1 Unconditional quality

Every current or potential employee of PB, regardless of position he/she occupies or plans to occupy, should realize that working on PB is a decent service for the benefit of the result, final goal of which is described by the mission of NPBC

From this moment on this should become the primary criteria for substitution of PB positions.

4.2 General approach

Every PB employee has the right to retraining and obligation of further to improve his/her qualification. Certification should become the result of retraining or improving of qualification.

NB: *primary goal of such certification is not firing current employees, but promotion of those of them who agrees and is able to combat new skills, occupy better positions, then those occupied previously, rather than employing new employees. The second goal of certification is releasing those employees who perceive NPBC as a source of stable sustainability.*

Education, retraining and certification separated from Training center should become an uninterrupted process within NPBC on a permanent basis.

Work on establishing a Training Center under NPBC takes longer, then a year. Numerous fund-raising activities had been conducted together with negotiations with the donors.

As of the moment the pool of donors under cooperation of the Council of Europe has been set including Denmark, Great Britain and Germany, as well as separate organizations, namely BBC Media Action, Niras group, Deutsche Welle Akademie. Currently the project is under distribution of sectors of responsibility among participants.

NB: *Internal trips of two major types are foreseen by the long-term cadre strategy of the company:*

- *Long-term project team trips (5-7 members) formal region to a region (up to several months) with practical purpose of developing and launching of fully-fledged project for any of the platforms. Apart from this the purpose is to create a positive side effect of social and team work goal – getting along with cultural context and routine traditions of various Ukrainian regions and be able to work with different teams.*

- *Personal long-term regional trips for new employees. In perspective every new employee of the Main office after going through a probation period should take the time to work in a different region for up to a year, but not less than three months (experience of Japanese public broadcaster NHK)*

In both of the cases the purpose is further perception by all employees of the company and all its units as one unified organism.

4.3 Conditional quantity

Half from the total amount of employees stand for creative production. One fourth from the total amount of employees are technical production. One fourth from the total amount of employees are administrative production.

4.4 Absolute quantity

The current staffing establishment of all branches and departments of NPBC is 7225 people with fluctuation of 10 to 15 people in a month. The current staffing schedule for all news departments of NPBC branches - 715 people (journalists and editors are 85).

. Planned amount of employees in all news departments of branches of unified NPBC is 683 (248 – Main office, 416 – UA: Regions), out of this number 350 journalists and editors, 334 – technicians.

Planned amount of employees for all departments and branches of NPBC – 4225-4300 people. Such amount is the minimum amount of employees needed to support the 24/7 radio and television broadcasting for 616 000hours per year with available equipment and technologies. Modernization of equipment and technologies enables cutting down personnel to the total amount of 3810-3900 people (out of which 683 – information broadcasting for the entire state).

4.5 Distribution of quantity according to units:

UA: Regions – 1900-1950 people (140-150 in 8-9 branches, 30-35 per each of 17 PB's Bureau).

UR1, Beam, Culture – 350-360 people

NEWS-HOUSE (information broadcasting, total amount for the state) – 683 people

UA: FIRST– 650-670 people

UA: CULTURE– 110-115 people

UA: UTF – 30-32 people

NB: *Every department's staffing establishment should include not more, then half of the total amount of employees (full time). Other employees should have service contracts with 3 to 12 month terms with the right of extension.*

5. CONVERGENT POLICY PRINCIPLES OF RADIO AND TELEVISION BROADCASTING OF THE UNIFIED PUBLIC BROADCASTER

Based on how unit of consumption of information product was measured previously by the platforms – newspaper, magazines, radio, television – and now narrowed down to thematic and content consumption, i.e. relative quantum of information in the Internet and social networks, the principle of further work with information was created.

5.1 Two key principles:

- Content is more important than the platform

- Content follows consumer

In practice this shall mean maximum convergence of all platforms in a way that content-important information is able to reach out to a person within an entire day. In the morning during preparation for work – in front of the TV; leaving home and getting to work – through FM radio; at the work place - development of the topic in social networks; in the evening during the leisure time out of the coverage zone of stationary recievers – through mobile applications; in the endo of the day – through home TV – final results of the topic for the day. All of this – under the umbrella of PB and permanent context cross promotion of aforementioned topic on all platforms.

5.2 Joint production

Particularly, to reach this goal joint production for different platforms is foreseen, which will include:

- Daily LIVE (cooperation within information broadcasting – news,

Talk-shows, and establishing a separate program with participation of all partners)

- LIVE – special projects (teleconferences, direct broadcasting)

- project cycles (documentary programs, children programs, educational programs, etc.), working in one team from the idea to post production.

- one time projects (non-live special projects)

- genre hubs (production of a separate type of a program by one of the regional stations for all PB's channels)

Public broadcaster in future every year (or every half a year) shall have general anchor all- Ukrainian project, which shall last several months and which will include all partners.

6. STRATEGY FOR INTERACTIVE BROADCASTING, PROMOTION OF SOCIAL BROADCASTING IN THE INTERNET NETWROK AND MOBILE PLATFORMS

One more important principle of PB activity is:

- Communication is more important than PR

6.1 Communication

This means that PR is not important: this means that for PB maximum approximation is more important for its target, which is the key consumer of information. That is why together with accountability and transparency, open and honest communication becomes basis for trust of the audience for its broadcaster.

The most technologically accustomed to its institutions is internet, particularly – social networks; that is why mandatory elements of communication becomes setting pages and further active work on all important social networks in Ukraine under the umbrella of PB.

It is not worth neglecting and sites of PB, however web sites loose to social networks. Nevertheless, the current PB sites are mostly less informative name card, then interactive instrument for contact and informing of consumer. Therefore, development and implementation of PB system of web sites is a mandatory direction of activity and the closest perspective.

Situation with contact channels with the consumer changes constantly and fast: lately, information mailing distributions and subscriptions to RSS pages have been revived. This requires constant attention on the side of a broadcaster and prompt response to changes, so dogmatic long-term plans and guidelines for employees of PB is not expected; CPI of its activity is measured by the amount and quality of quantity of contacts on a daily basis.

Together with the strategy of interactive promotion of PB in Internet network does not include traditional methods of work with customer: most active in this segment is radio. The amount of telephone contacts during LIVE programs is incredibly high and exceeds such contacts on television.

In its turn television has something to impress: few is aware that old-fashioned "Twilight' (Nadvechirya) program has over 80 fan clubs throughout Ukraine (in real time not vertically). These are real people why have time and aspiration to gather and discuss issues brought about during the latest program. There are no other similar examples.

A separate link of communication with a consumer is creation of Ombudsman institute within PB. It should become an experienced and independent professional. While accepting and evaluating requests, Ombudsman office shall transfer its results to Management Board for making decisions including those on implementation of new content. In this way PB obtain additional channel to receive wishes and comments from the audience.

Another interesting topic is establishing permanent broadcasting channels based on Internet which has not been regulated by state institutions lately, but does not have any quantitative limits and license requirements. All of the above open up the space for relatively inexpensive experiments with niche channels of communication.

6.2 Promotion in the network

Most part of work has been completed. The background for the analysis of this direction can become already established under the brand of PB channel UA: MUSIC, play list of which contains music and songs of Ukrainian performers only and can be tunes in the background of any stated alone computer. The launch of the channel in open access requires uncomplicated process of finalization of negotiations and receipt of all necessary authorizations from videos of the owners.

7. STRATEGY OF PUBLIC BROADCASTER RE DELIVERY OF TELEVISION AND RADIO SIGNAL ON THE TERROTIRY OF UKRIANE

(analogue broadcasting, digital broadcasting, online broadcasting, utilization of frequency pool, satellite broadcasting)

7.1 General picture

PB has 75 licenses for disposal of TV signal, 13 out of which belongs to national radio channels. From 2016 the work on decreasing of number of mandatory licenses was initiated with the purpose of streamlining and simplification of license operation. It is expected that streamlining of radio broadcasting licenses to five licenses, particularly:

- UR1
- UK2

- UK3
- World radio service of Ukraine
- 'Tysa' (Carpathian radio station, which topographic location disables it from full-scale distribution of radio and television signal).

With the same purpose streamlining and simplification of operation is expected bringing the number of PB's television licenses to 31st. Satellite signal for both types of broadcasting is brought by company AMOS (as of March this parallel broadcasting with AMOS 2 and AMOS 3, in May satellite AMOS 2 will be withdrawn from the orbit due to expended operation resource).

Cable broadcasting network, as previously mentioned, can and should become one of the strongest PB advantaged, as PB enters to the package of Universal program service, however, active promotion of PB channels in cable networks has not yet been launched.

Below is comparison of general characteristics of television signal delivery by all market players (for example, Total TV, age 18+) with mechanisms of the strongest television channel of PB, i.e. UAL FIRST.

Analogue delivery:

Total TV – 21%

UA: FIRST – 50%

Digital delivery:

Total TV – 12 %

UA: FIRST – 6 %

Satellite delivery:

Total TV – 26 %

UA: FIRST – 18 %

Cable delivery:

Total TV – 33 %

UA: FIRST – 18 %

Delivery of IPTV of MMDS

Total TV – 2 %

UA: FIRST – 0 %

Without generalization, based on UA: FIRST results it is obvious that PB holds advantage in a traditional delivery mechanism and considerably losing in coverage of modern technologies market. Even this only advantage loses its meaning this year with turning off analogue.

General frequency pool of PB includes over one thousands of television and radio frequencies, 30% of which is not engaged in activity; a year ago the activity on returning of excessive fractional frequency pool to the state was launched, which is of no use to PB due to various reasons.

Such chaotic picture of signal delivery was formed due to unorganized receipt of additional frequencies by all legal entities of state broadcaster without coordination and cooperative action; in the same way every broadcaster had its own network development strategy of

7.2 Perspectives

In the view of unpredictable state policy on development of telecommunication industry, PB should be prepared to several development scenarios. In case the National Council manages to launch in July of 2017 transfer of broadcasting from analogue to digital technology, it will become a breakthrough for PB as digital recievers equip around 30% of Ukrainian households and the transfer scenario will preserve an option of broadcasting in analogue until the end of 2017 for the PB.

However, these short-term perspectives. Further signal delivery strategy depends on the National Council regarding multiplex development.

the state urges to introduce 4 more multiplexes, financial resources for at least one of them are budgeted in 2017 by state concern PPT. In case of buildup and launch of state channel, multiplex MX5 will receive all PB channels by default.

The next 3 multiplexes are not only claimed by media, but mobile connection industry for introducing of new 3G formats of connection – LTE and 5G.

Here the strategy of PB digital signal delivery bifurcates. One of them relies on obtaining and development of further multiplexes by the operator, which launches media broadcasting. Strategy will consist in obtaining additional frequency pools for dab-broadcasting, i.e. digital broadcasting in the standard close to European – separate radiostations of PB.

In case of obtaining licenses for next MX by mobile operators – another strategy gets into picture – maximum strengthening of UR1 network with UR2 and UR3 transfer to development of broadcasting in Internet network and standard mobile connection.

Less operational and more predictable situation is cable networks, similar to satellite signal delivery mechanism. There is no doubt there that the startup of active penetration in cable networks, startup of activity in the OTT and IPTV services market

are necessary, which allow consumer receive video in 'on-demand' format; strengthening of relations with satellite signal operators.

8. TIMEFRAMES OF REACHING TO STRUCTURE AND POSITIONING OF PUBLIC BROADCASTER (FINAL AND INTERIM POINTS)

Criteria and methods of goal effectiveness in line with 'Main Objectives of PJSC 'NPBC' Activity for 2017' are:

- Clarification of reform parameters considering the audit, including the condition of technical equipment of NPBC;
- Launch of pilot project of unifying 3 branches of the regional broadcaster and establishing PB Bureau;
- Further development of restructuring of PB taking into account of the first unification;
- Development of competitive methodologies and launch of contests for positions of executive directors of the Main office/branches;
- Establishment of Editorial Council;
- Development and provision for approval of Supervisory Board of Editorial Council's Statute of NPBC;
- Development of detailed concept of every broadcasting platform (PM, UR1, UR2, UR3, UA: FIRST and UA: CULTURE) and new media;
- Establishing of a producing Center and Directorate of PB Programs, development and implementation of algorithms of work and coordination;
- Conducting of a first competition (inside and outside of the company) and development and production of content in all three major sections for all platforms;
- Establishing of Ombudsman Institute, statute of its work and communication system with audience;
- Development of optimization plan of staffing structure;
- Development and approval by Supervisory Board of updated Policy on Remuneration Conditions for employees of JSC NPBC;
- Initial review and reformatting of company budget taking into account changes in priorities in favor of production;
- Management plan with major funds of JSC NPBC;
- Development of legal provisioning for merger of УТФ to JSC NPBC and launch of activity in this sector;

- Joint PB brand Promotion Concept;

Assessment criteria of Management Board activity should become implementation of all aforementioned tasks for 2017.

ANNEX-3

Perception of UA:1 educational programs

Full-report
Qualitative Research Results
April-May 2017

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Business issues

To collect and understand opinions and points of view of the audience in order to improve the TV programs under review

- Self-administered questionnaires
- FGD after watching the TV-programs under review
- Duration: 3 hours
- Geography: Kyiv, Ukraine

Research design

Watching TV programs:

Target audience:

Category 1: 20 adults
20-45 y.o.
Have kids from 0 to 6 years old

- Mystetski Istorii
- Mary Poppins' School
- Want to Be

Category 2: 30 adults
16 - 30 y.o.

Category 3: 30 adults
Employed
30 - 50 y. o.

- Viera.Nadiezhda.Liubov
- Mystetski Istorii
- Want to Be

Category 4: 20 adults
Employed & pensioners
Older than 50 years

- Viera.Nadiezhda.Liubov
- Mystetski Istorii
- Mary Poppins' School

Conclusions and Recommendations

Conclusions and Recommendations

- The Ukrainian TV audience watches the following top-rated TV programs and shows: talent shows (*Holos Krainy (the Ukrainian version of The Voice)* on 1+1, *Ukraine's Got Talent, The X-Factor* on STB), entertaining shows (Noviy Kanal), TV series (Ukraina TV channel), news programs (Inter), movies (ICTV), sports, concerts, etc..
- The audience demonstrates the mixed perception of **UA:1 TV channel**
- **The likes (the minority)**: Ukrainian national orientation of most TV programs and the TV channel in general, news releases with concise facts, sports broadcasts with the world and Ukrainian sportsmen (the Olympic Games, football championships, biathlon, boxing, figure skating), broadcasts of concerts (the Eurovision Song Contest - ESC), famous presenters who are the icons of the Ukrainian TV
- **Weak points (the majority)**: old-fashioned, post-Soviet TV channel, which does not advance or progress. This TV channel is stuck in the old 80-90s of the XX century, while the rest of the Ukrainian TV channels are actively developing, releasing interesting top-rated expensive TV programs and TV shows

- **The main recommendations for UA:1, taking into account the budget constraints:**
- Make TV program editing more dynamic, with faster cuts between program pieces
- Use modern filming and shooting approaches, add dynamics to the camera work (for example, vloggers in YouTube use inexpensive cameras, but they add dynamic cuts, rapid changing of shooting angles and frames)
- Use modern animation, make an atmosphere in the studio brighter, work more actively with guests in the studio
- Regarding the presenters, the main recommendation consists in attracting more young people, who will be able to add new and fresh ideas to this outdated TV channel. The older presenters should rather talk about professionalism, while the new, younger presenters should add dynamics to the TV programs
- To ensure increase in TV viewing, it is necessary to improve the basic technical characteristics: picture quality (produce a brighter, more saturated and sharp picture), sound quality (ensure proper sound quality in diverse locations, no extraneous noise)
- Continue work on children's and educational programs. There are practically no such programs on Ukrainian TV, so such programs can become a special feature of this TV channel. It is important to consider the current trends and children's wishes, as well as to involve children's psychologists and experts

Conclusions and Recommendations

Perception of educational programs on UA:1 TV channel:

- ***Viera.Nadiezhda.Liubov*** **TV program** is perceived as rather boring and not interesting, but covering relevant topics for pensioners (social issues). **The discussion format:** tedious conversations and monologues of the guests. No resume as to problem solution, no specific advice on resolving the issue under consideration. **The studio** is too small, narrow, dimly lit. **The editing works:** monotonous, too lengthy and extra footage. **The images of the presenters** – not modern, but the presenters are actually well-known people.

- ***Mystetski Istorii*** **TV program** with classical music generates the audience's interest, as it helps to escape and take one's mind of the real-life routine. The main disadvantage of this TV program is the imbalance between "music" and "education"**. The video blocks are too long,** especially in the music part, and lack of interesting facts about music**. The presenter's image** is rather perceived as negative: she lacks charisma and is not emotional enough.

Main recommendations for TV programs broadcast on UA:1:

- **As to *Viera.Nadiezhda.Liubov* TV program,** they should decide on a format – it is rather a talk show or a cultural program. They should also invite guests who would be more professional and actively participate in the discussion. The presenters should also be more dynamic and actively ask questions, they should also look more modern and stylish. At to shooting and editing works, there should be more dynamics, interactivity and animation (so that the program would be in tune with the currents trends). When editing, avoid using long frames with people who are mainly silent

- ***Mystetski Istorii*** **TV program** should be more focused on educational aspect, the too long parts with "music, opera singing" should be removed. It's important to add more information, interesting facts about music, as well as transform the program format into information-musical. The presenter should demonstrate emotions and engage the audience

Conclusions and Recommendations

Perception of educational programs on UA:1 TV channel:

- **Mary Poppins' School is** one of few children's TV programs on Ukrainian TV, with the following major weak points: boring, not dynamic, too long. This program is considered unattractive for modern children who watch everything of their interests on the Internet, on YouTube. **The presenter's image** is mainly perceived as too boring, not charismatic**. Children-presenters** are perceived in a negative way. The negative emotions are mainly generated by: grimacing, mops and mows - negative education of own children.

- ***Want to Be*** **TV program** is usually perceived as useful for career guidance of schoolchildren, but the format and the presenters are regarded as quite old, not interesting. The format is too long, monotonous. The atmosphere in the program does not seem attractive: dull frames, bad sound, long stories.. **The presenters are children**, who do not look interesting to the audience (this team looks too amateur and unprofessional for a national TV channel)

Main recommendations for TV programs broadcast on UA:1:

- **Mary Poppins' School TV program** should continue production as one of not so many children's programs on the Ukrainian TV. It is necessary to focus on elimination of weak points: improve the dynamics of the storyline, remove the long video blocks. It is important to bear in mind that modern children prefer TV programs with quick changing and more vivid images. The presenters should be more dynamic and avoid long monologues. Children-presenters shouldn't overdo grimacing, mops and mows. Children's psychologists should also work on the children's program (this is especially important for the target audience including parents with children)

- ***Want to Be*** **TV program** should keep its unique format – career guidance for schoolchildren (children for children). Children-presenters are an interesting format, but they should be engaging for other kids. As to the overall program format, long and monotonous stories should be avoided, long monologues made shorter. The locations should be well-lit and high quality sound should be ensured

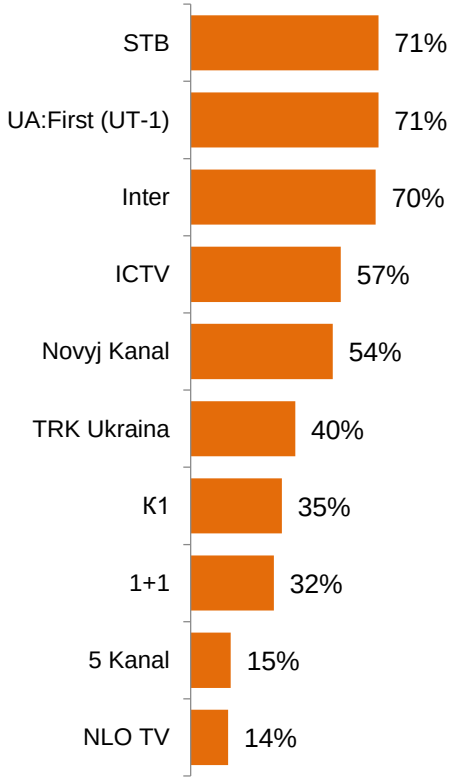
Perception of Ukrainian TV Channels and TV Programs

The Ukrainian TV Channels

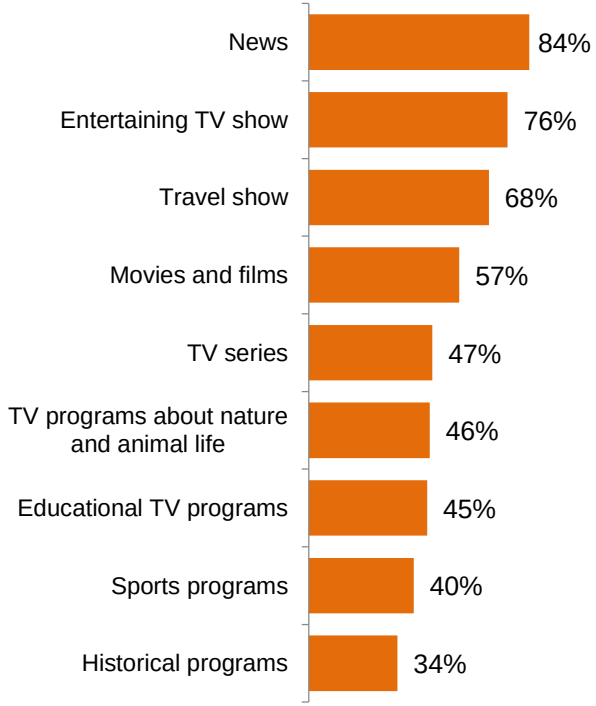
TV Channels in Ukraine are developing quite actively. The most popular program formats include talent shows, talk shows, TV series, news broadcasts, movies and sports broadcasts.

Perception of the Ukrainian TV channels

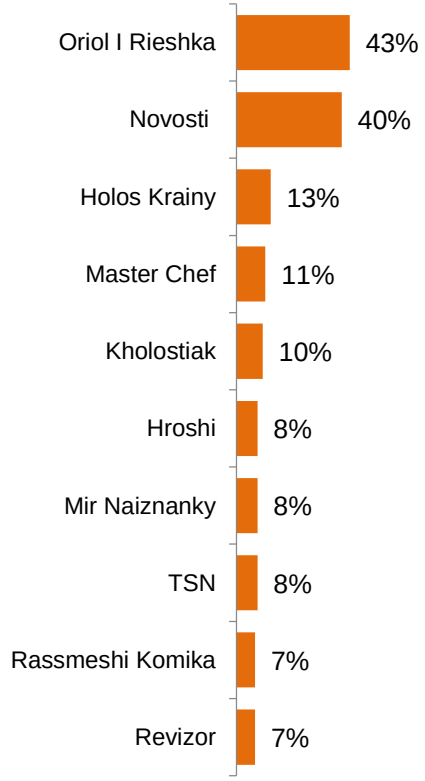
Top10: Most Preferred TV Channels (not current TV channels rating)



The most preferred formats of TV programs, regardless of the TV channel



Top10: The share of respondents who indicated the TV program as the most viewed



Q3. What specific TV programs, taking into account the subject matters, do you prefer/watch most often, regardless of the TV channel?
Q4. Which TV channels do you prefer to watch/ do you watch most often?
Q5. Please name the TV programs/shows that you prefer to watch/ watch most often, regardless of the TV channel? On which TV channel is this TV program broadcast?
N=100

Perception of UA:1 TV Channel

Particular aspects of the perception of UA:1 TV channel – Ukrainian, national, laconic, reserved TV channel. According to the viewers, this TV channel has stopped to develop and has not advance the 90s of the XX century.

Associations with this TV channel

- Ukrainian, national
- State, public
- Old school, ancient
- Classical, educational

"The First National TV Channel is the identity of Ukraine, as the old dies away, and becomes the past ..." FGD3

Emotional area of this TV channel

- Intelligent
- Calm
- Old-fashioned

Advantages

- State, makes the Ukrainian language popular among the population
- Reserved, laconic TV channel
- Interesting and charismatic presenters: M.Veresen, N.Gerasimiuk
- Programs about corruption and investigative journalism – *Hroshi* (lit. "The Money")
- TV programs that are broadcast on TV for a long time: *Spokojnoj Nochi* (lit. "Good night"), *Skazki Dieda Panasa* (lit. "Tales of Grandfather Panas")

Disadvantages

- Old-school and outdated TV channel: old-fashioned, boring
- Poor picture quality, old broadcast format: cutting, plain imagery, terrible sound

"A picture of poor quality, as in the old days, While other TV channels provide high quality picture..." FGD3

- Rare broadcasts of movies and TV series (both the classical and new ones)

Perception of UA:1 TV channel

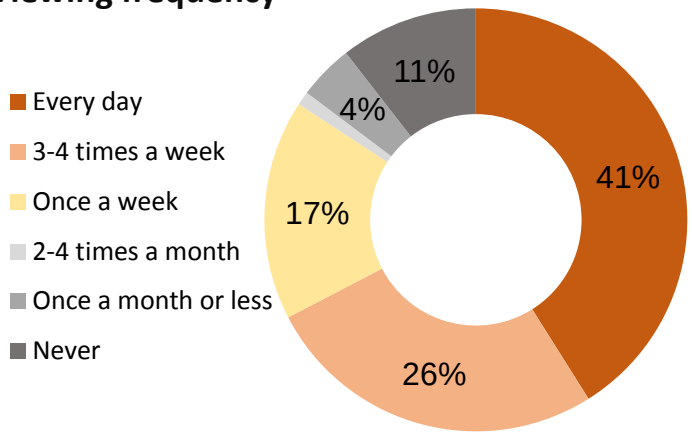
Particular aspects of the perception of UA:1 TV channel – Ukrainian, national, laconic, reserved TV channel. According to the viewers, this TV channel has stopped to develop and has not advance the 90s of the XX century.

The TV programs that respondents watch on this TV channel (spontaneous answers)

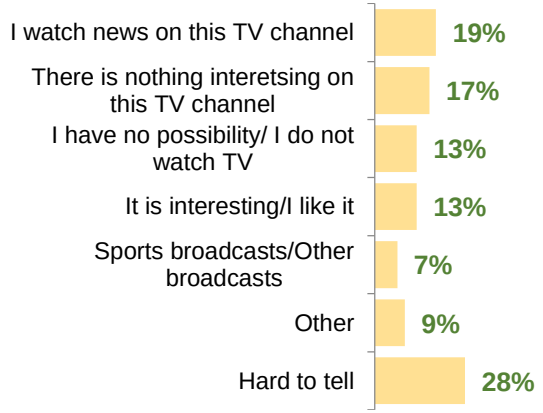
- The most viewed TV programs on this TV channel
  - **Sports broadcasts**
    - The world level sports events and successful performances of the Ukrainian sportsmen: the Olympic Games, Boxing, Football, Biathlon
  - **Concerts:**
    - The Ukrainian and world's pop music
    - International concerts – the Eurovision Song Contest (ESC)
  - **News:** short, concise stories. Independent, Ukrainian perspective on events. It seems more credible than other TV channels
  - **TV programs**:
    - Investigative journalism – *Hroshi, Schemes*
    - Humorous programs – *Michael Shchur*
    - Cultural programs – *Mystetski Istorii*
    - Historical program – *National History*
    - TV program about books – Knyha.ua
    - Children's program – Mary Poppins' School

"It is associated with the first Ukrainian TV series – Roxelana, produced in the 90s…" FGD1

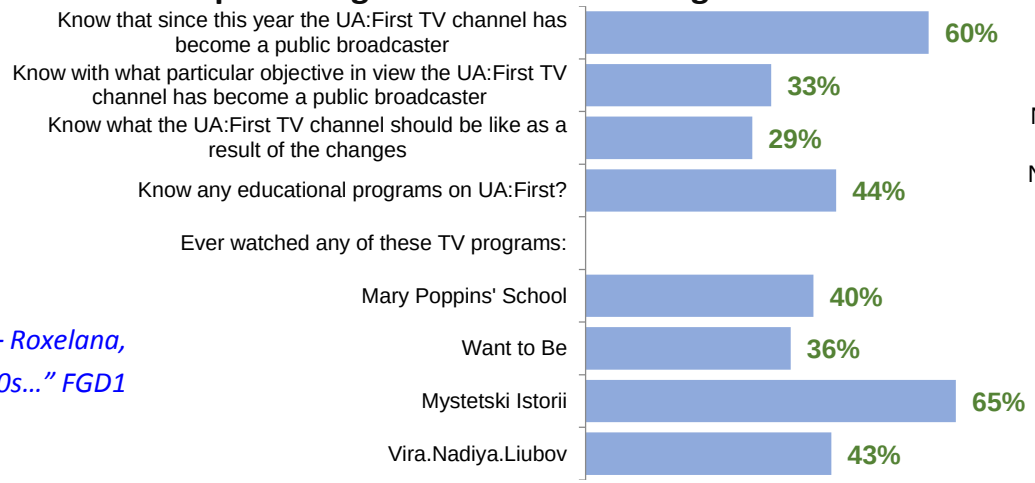
Viewing frequency



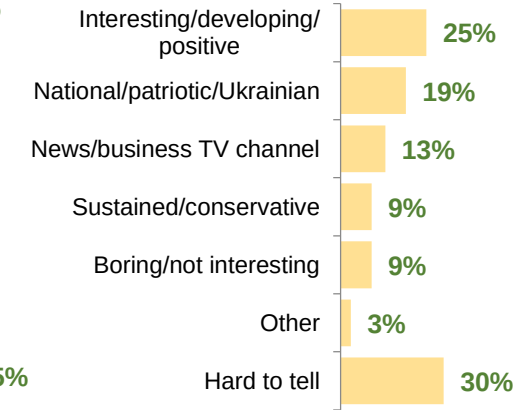
Why so rarely?



The percentage of the viewers being aware



The image of the TV channel



Perception of Viera.Nadiezhda.Liubov

Viera.Nadiezhda.Liubov. Perception of Positive and Negative Features

This TV program is perceived as boring, not interesting, but with up-to-date and relevant information. Mainly the elderly like this program (social topics – relevant and important for the vulnerable population groups)

Positive perception of this TV program

- The program addresses relevant and important issues: tariffs, social field

"Increase in tariffs, social issues are important for people…" FGD10

Negative perception of this TV program

- **The name and format of the TV program,** the topic of the program are not consistent and interrelated:

"Having learnt its name, I expected something more romantic, not the discussion of social issues…" FGD6

- **According to most respondents, the discussion format** is not moderated well:
  - Very long conversations, too monotonous monologues
  - Guests are not interesting to listen to, they cannot say anything specific

"It is like a conversation held in the kitchen, just an empty talking and no actual results…" FGD8

- **No problem solution:** no resume on problem solution, no specific advice as to how the issue can be resolved
- **The studio:** small, cramped, uncomfortable, poorly lit
- **The editing:** monotonous, too long frames, many excessive images

"Why do they show me a chewing man for 5 minutes?..." FGD10

Positive perception of the presenters

- Tatiana Tsymbal, a famous TV presenter – the history of the Ukrainian television

"She has be a TV presenter since the 80s, you can't talk bad about her…" FGD9

- The presenter talks well in a lovely Ukrainian, she is interesting to listen to

Negative perception of the presenters

- **She doesn't moderate a discussion in an active enough manner:**
  - She does not moderate the discussion of the guests in the studio, some people talk too much, the other are mainly silentH
  - She doesn't looked interested in the subject matter
  - She doesn't look knowledgeable enough in the subject matter, each presenter simply asked 2-3 prepared questions and did not participate in the discussion anymore
- **The presenters' images:**
  - Old-fashioned, outdated
  - Not interesting for middle-aged people, rather oriented on the elderly
- **Frames with presenters:**
  - Not dynamic, not changing during the program, which ruins the impression
  - Too many frames with the presenters when they are passive and not doing anything

Viera.Nadiezhda.Liubov. Recommendations

Main recommendations for improving this TV program: to decide on the program format, to invite relevant guests, to improve the program quality, as well as the presenters' work and the scene change dynamics, and to add more interactivity and animation. Focus on the segment: calm

Recommendations for improvement of this TV program

- The name of this TV program assumes a socio-cultural format. The name is not associated with the talk show format including discussion of social issues
- Improve the program quality:
  - Image frequency and scene change
  - Shooting quality
- Improve the presenters' performance:
  - Participate more actively in the program
  - More constructive questions
  - More dynamics when asking questions
- Add the scene dynamics, interactivity and animation

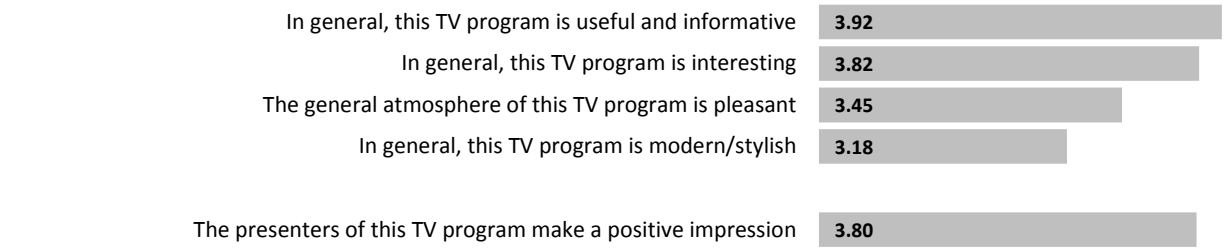
Emotions

- Emotional area:
  - Sadness, sorrow , irritation
  - Calm, indifference

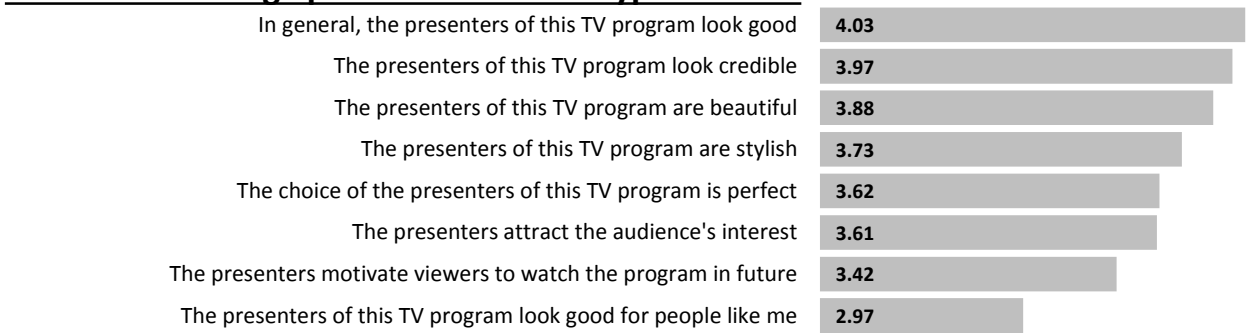
Viera.Nadiezhda.Liubov: General Perception of Program Characteristics (means)

Quantitative indicators on the program perception are the average. The presenters, guests, the main idea are also perceived as average.

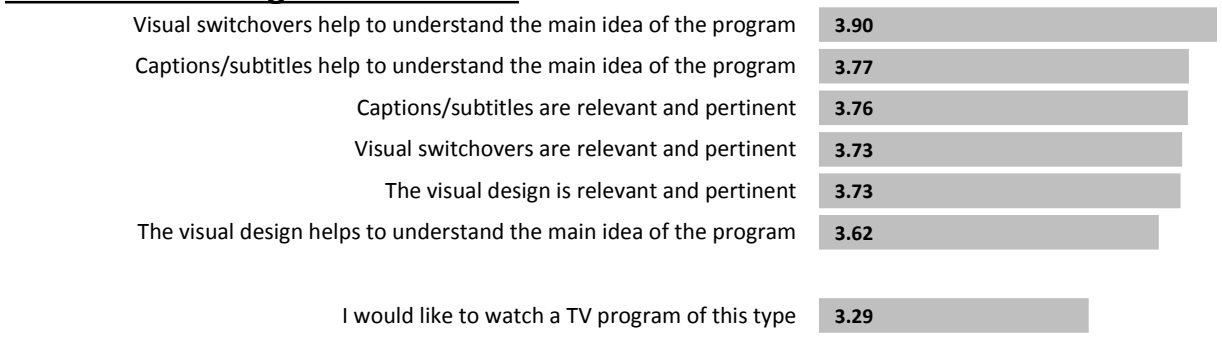
Evaluate of the performers in the program



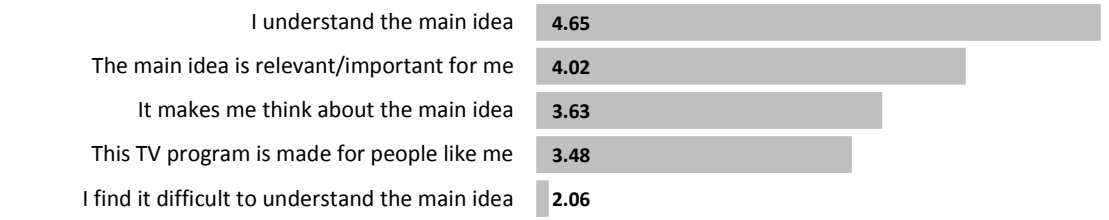
Evaluate the image performer and the type of show



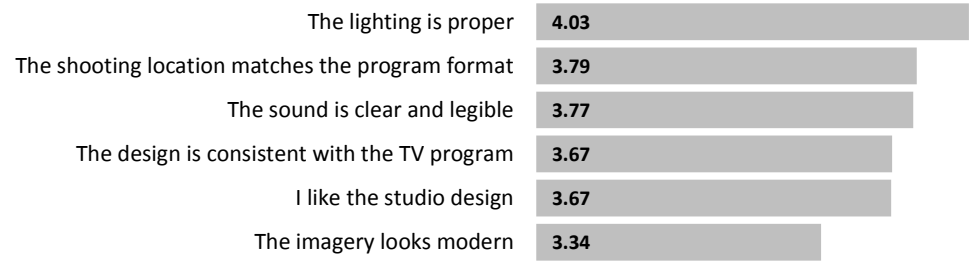
Evaluate the design of the studio



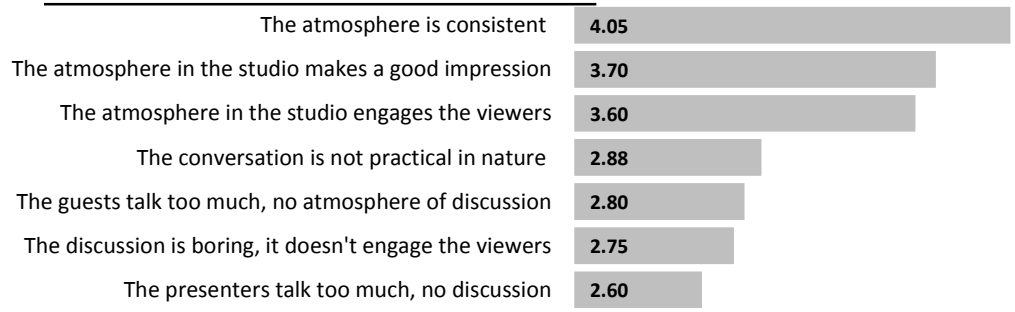
Evaluate the main idea



Evaluate the chatty atmosphere in the studio



Evaluate visual effects in the studio

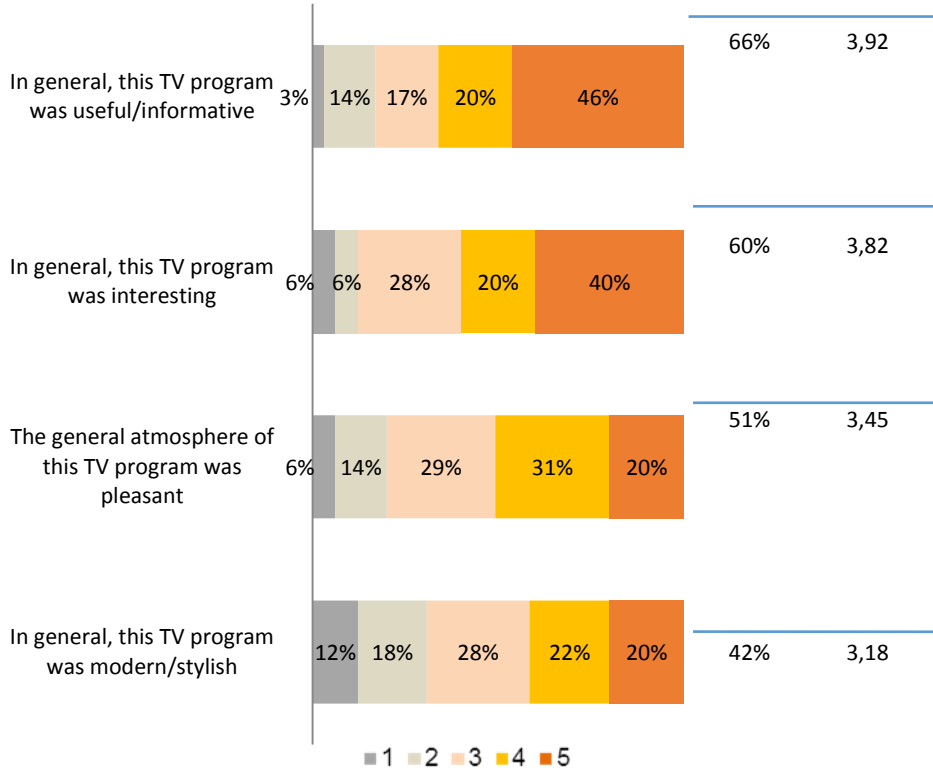


Please rate your opinion about this TV program using a 1-5 point for the following categories.
N= 66, viewers of Viera. Nadiezhda.Liubov

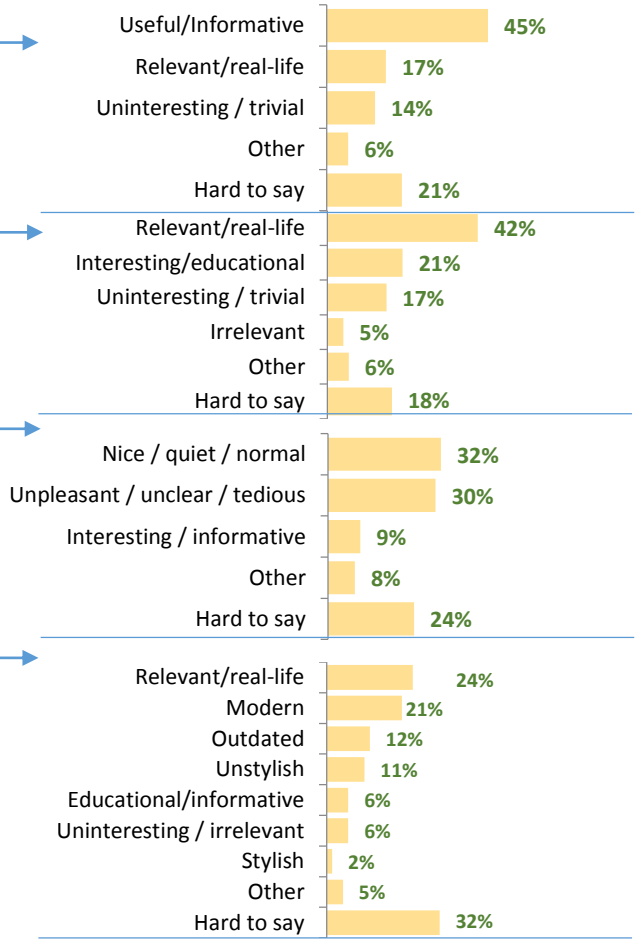
Viera.Nadiezhda.Liubov
Overall Assessment of the Program

The overall assessment of this TV program is quite high (positive, informative, interesting). The main reasons: useful, informative, related to real life

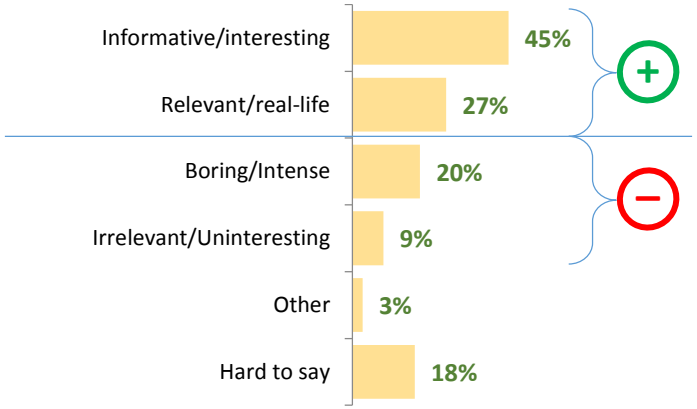
Assessment of particular characteristics



The reasons for assigning a particular score



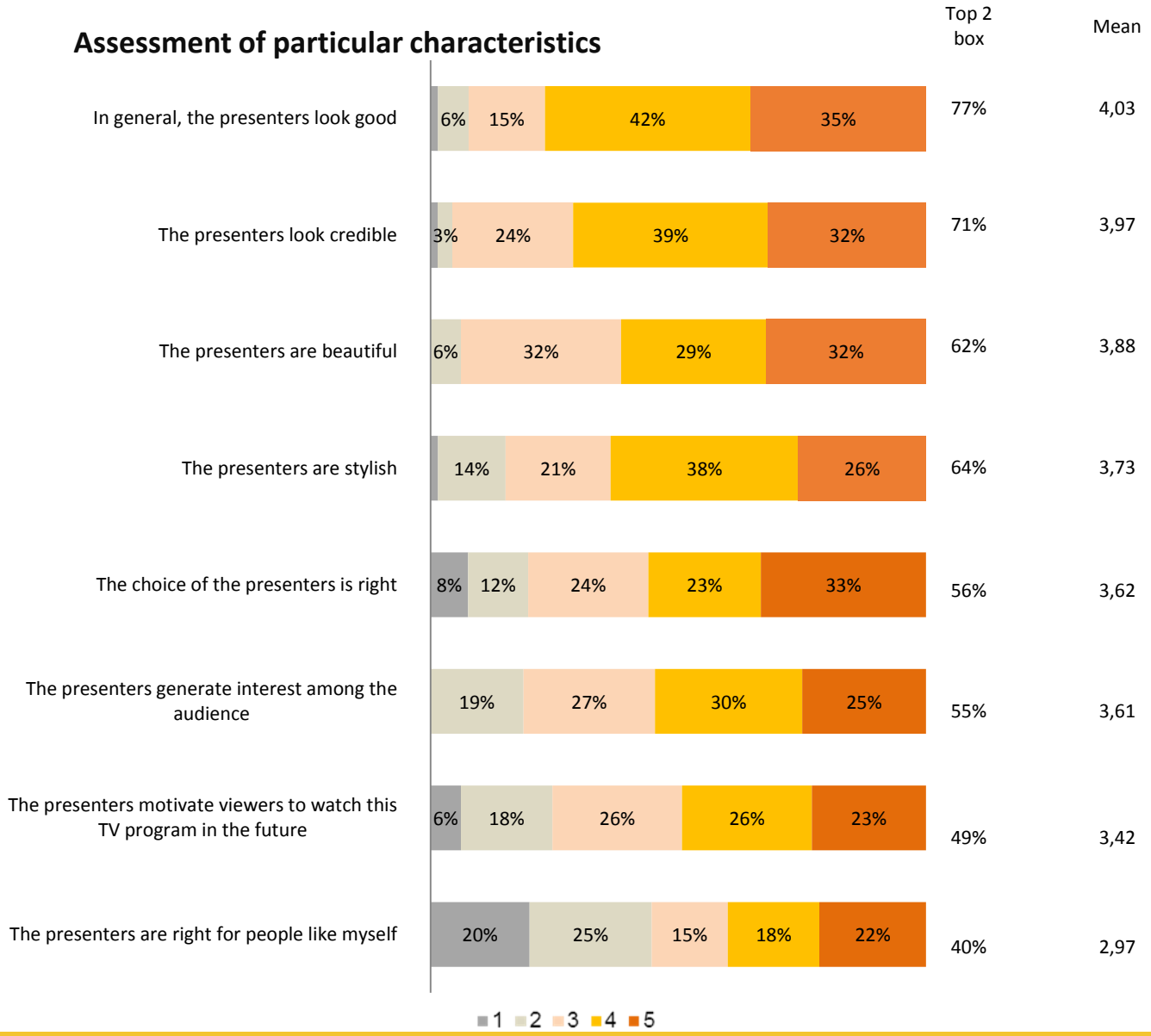
The adjectives describing the TV program



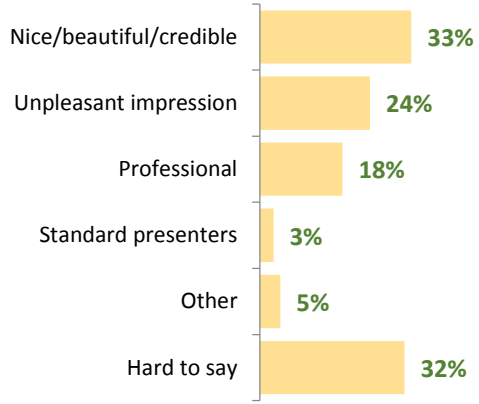
Q1-Q4. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
Q5. What adjectives can you use to describe this TV program?
N= 66, viewers of Viera. Nadiezhda.Liubov

Viera.Nadiezhda.Liubov
Overall Assessment of the Presenters

Assessment of particular characteristics



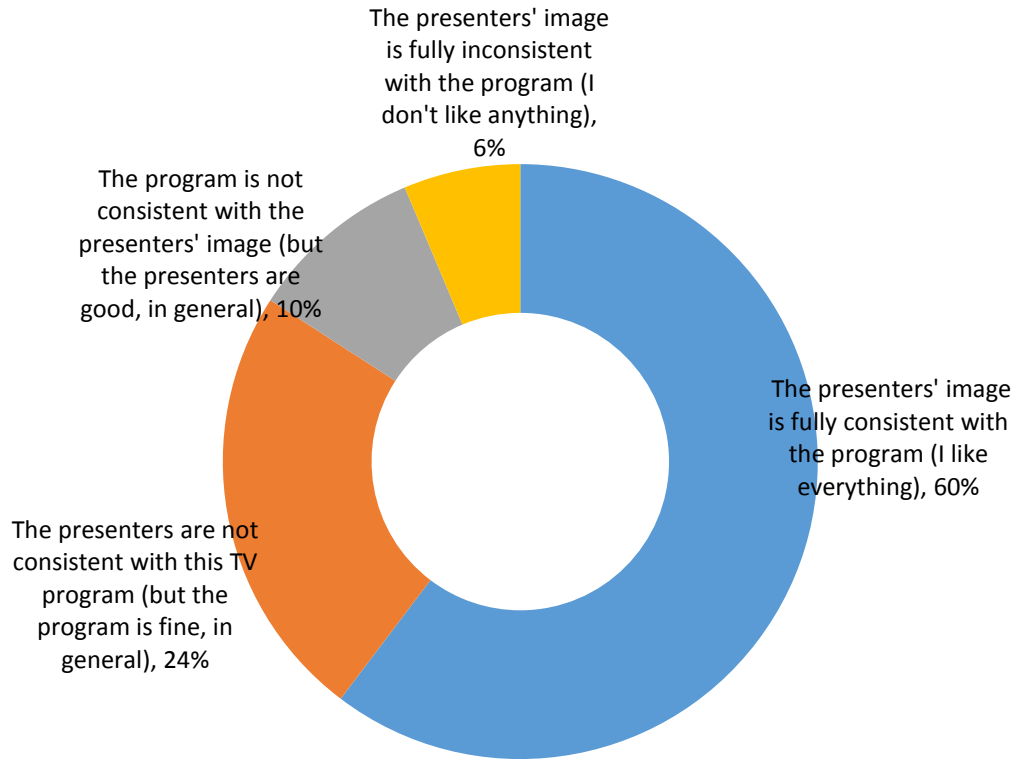
The reasons for assigning a particular score



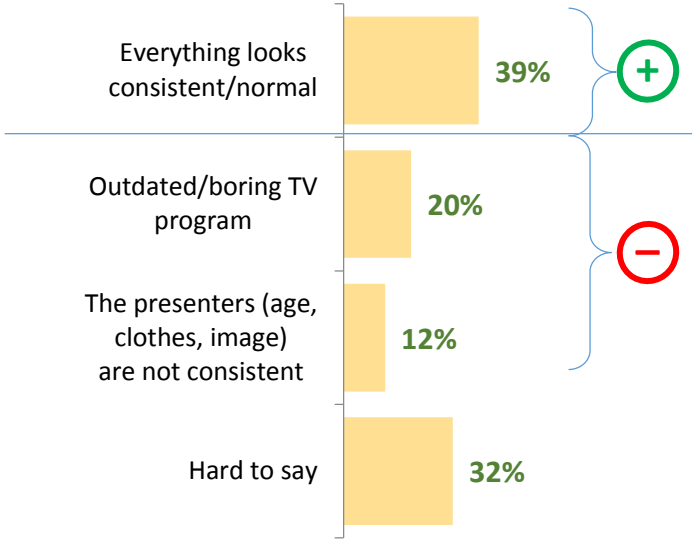
Q6-Q7 *Please rate your impression about this TV program using a 1-5 point for the following categories. Why do you think so? N= 66, viewers of Viera. Nadiezhda.Liubov*

Viera.Nadiezhda.Liubov
Consistency of the Presenter Image

The majority believes that the image of the presenters is fully consistent with the program. An outdated program, the presenters are not consistent with the program



The reasons for assigning a particular score

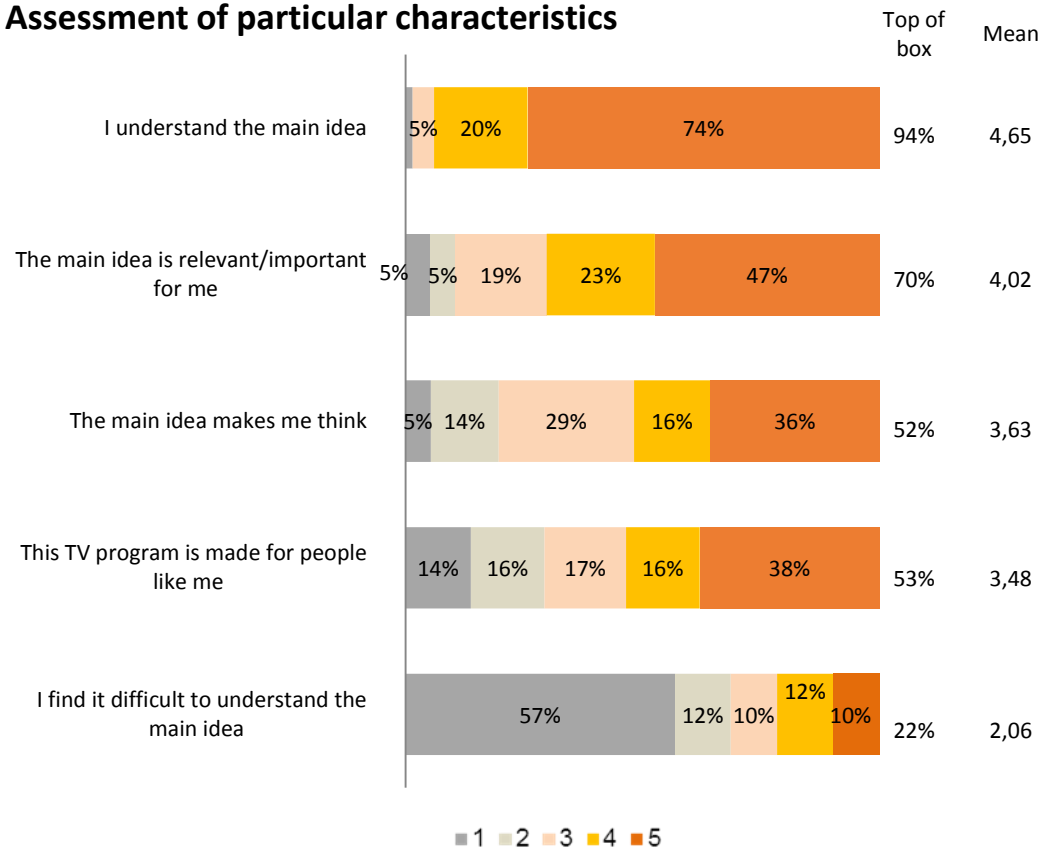


Q8. Please rate the level of consistency of the presenters' image with the program type. Why do you think so? N= 66, viewers of Viera. Nadiezhda.Liubov

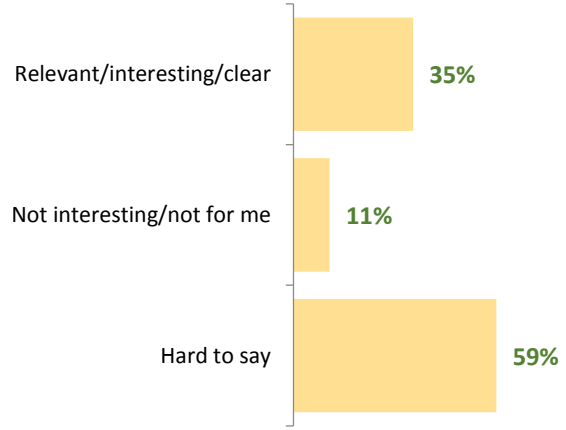
Viera.Nadiezhda.Liubov
Understanding of the Main Idea

The majority understands the main idea, and considers the idea to be relevant for the TA

Assessment of particular characteristics



The reasons for assigning a particular score

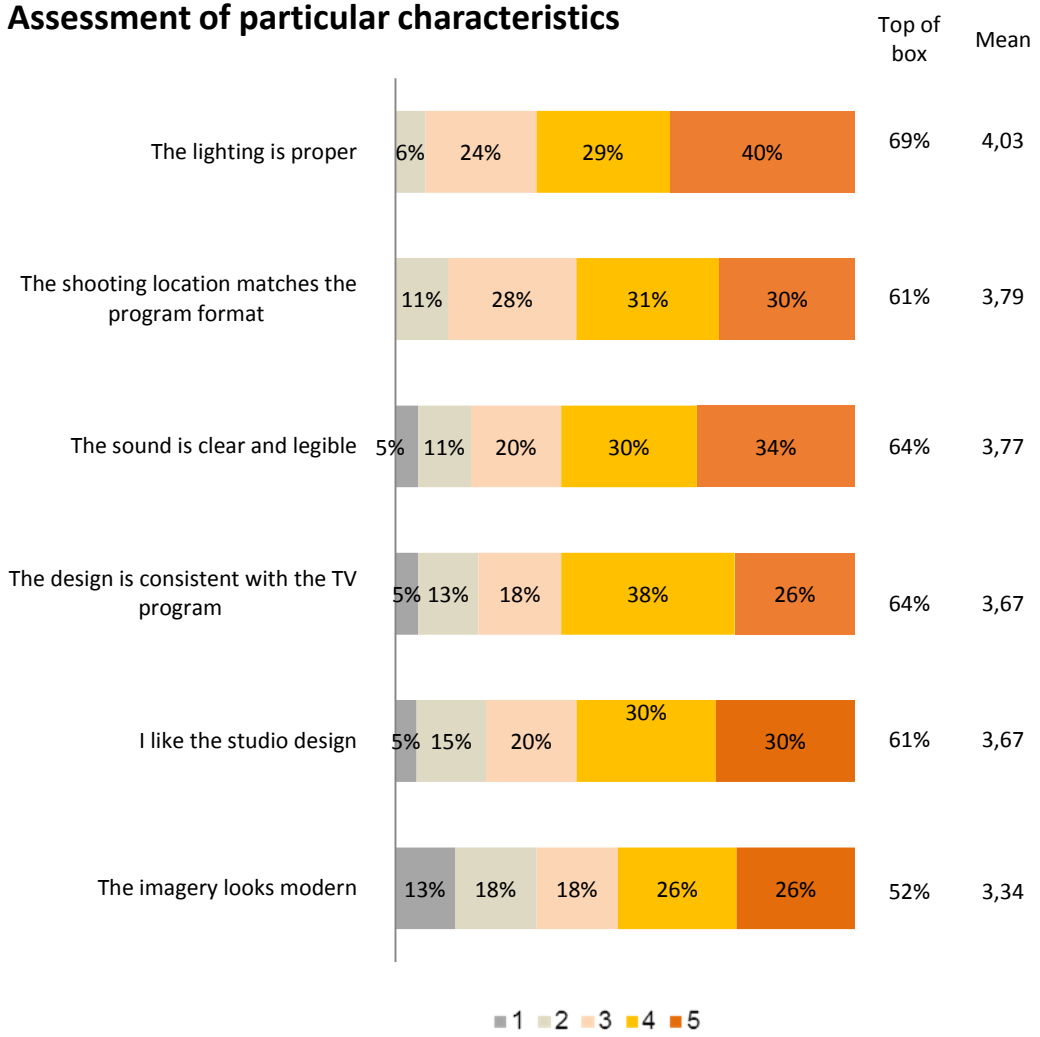


Q9. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so? N= 66, viewers of Viera.Nadiezhda.Liubov

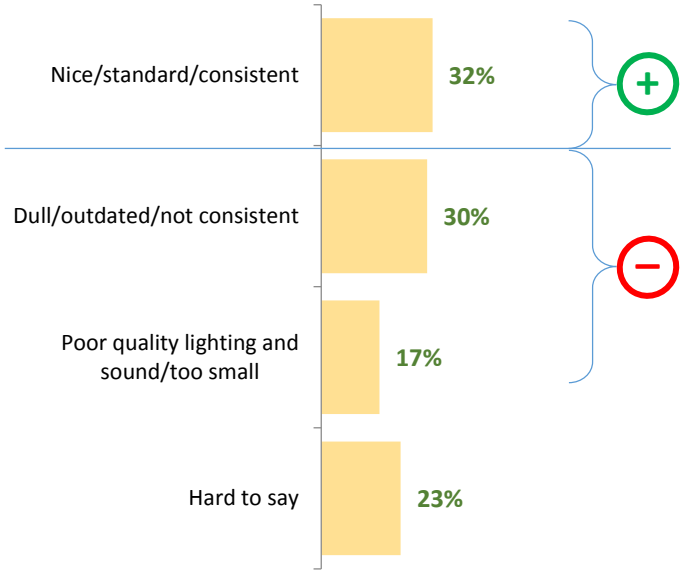
Viera.Nadiezhda.Liubov
Evaluation of the Studio Design

The majority of respondents perceive the studio design in a positive way

Assessment of particular characteristics



Comments on the studio design

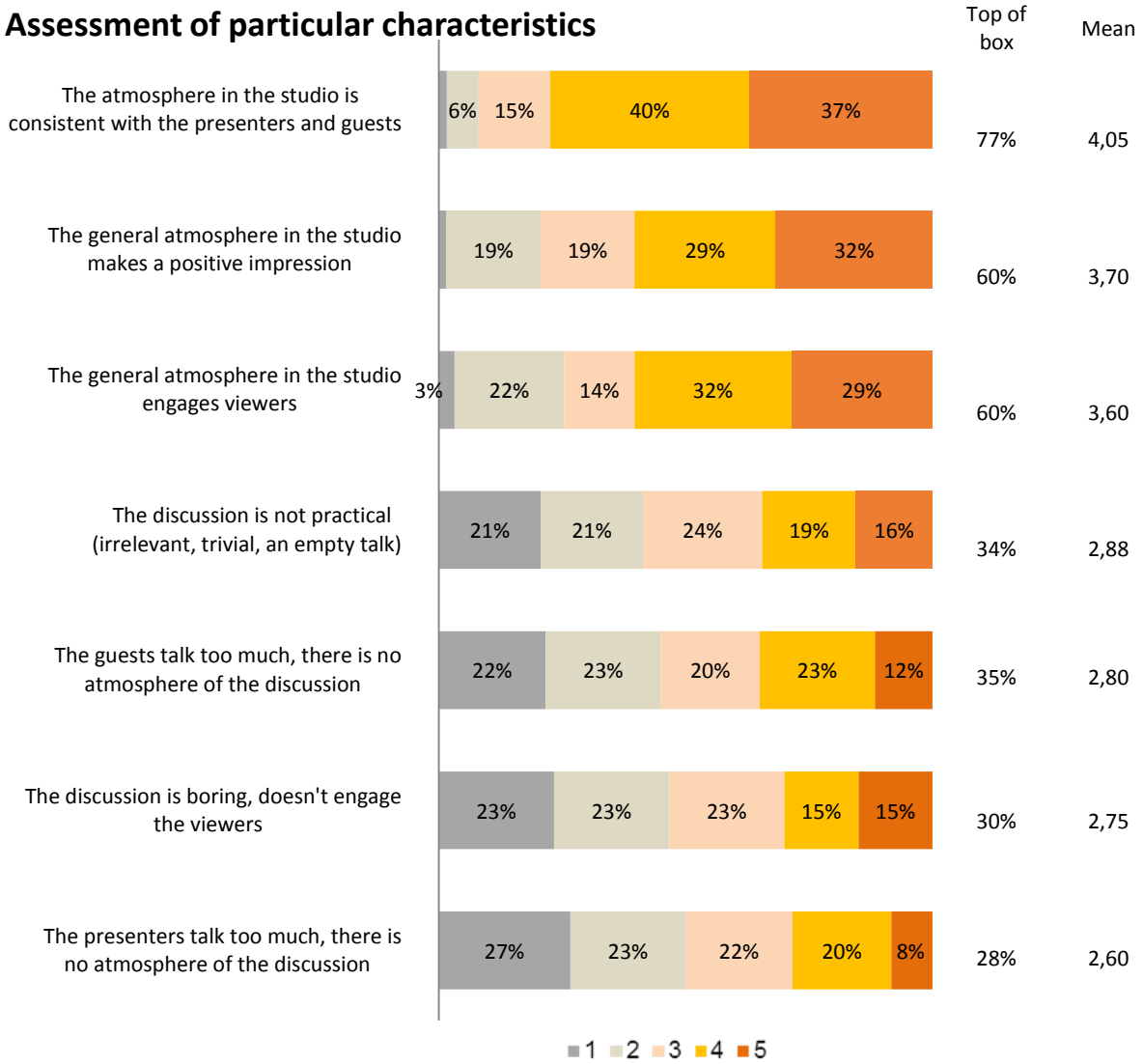


Q10-11. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 66, viewers of Viera.Nadiezhda.Liubov

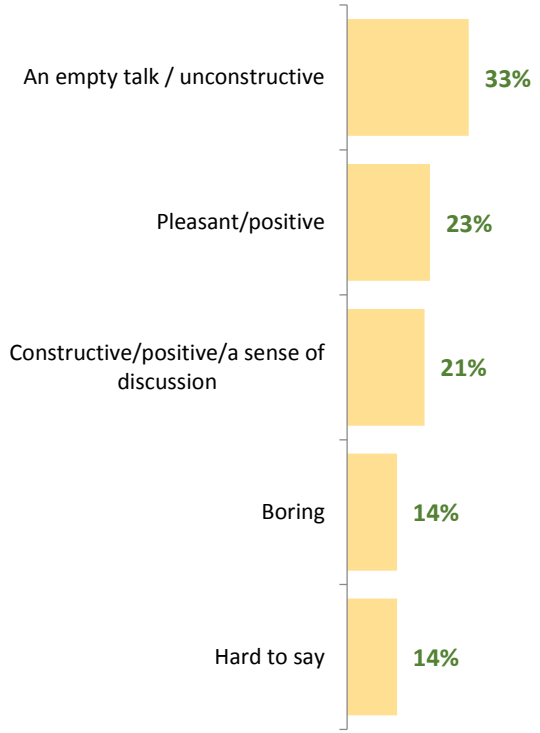
Viera.Nadiezhda.Liubov
Evaluation of the Atmosphere in the Studio

The majority perceives the general atmosphere in the studio and the guests in a positive manner

Assessment of particular characteristics



Comments on the atmosphere in the studio

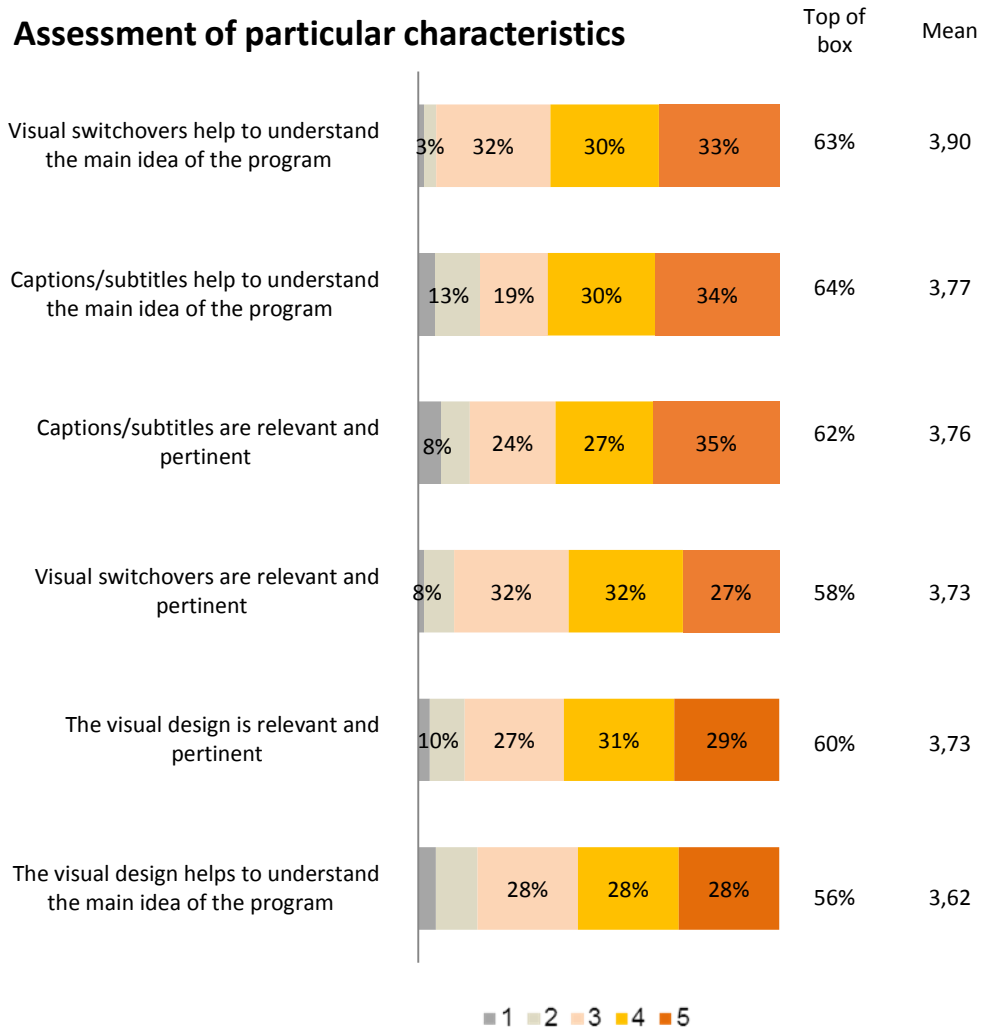


Q12-13. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 66, viewers of Viera.Nadiezhda.Liubov

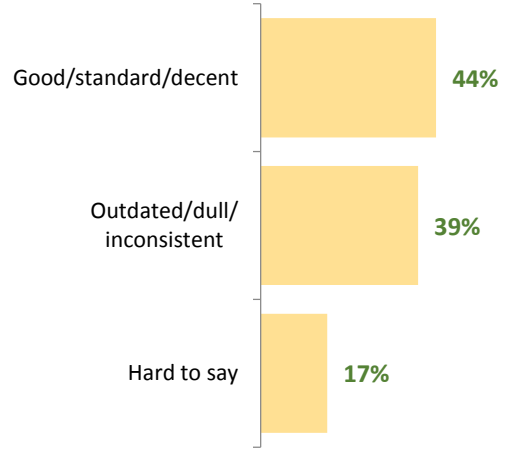
Viera.Nadiezhda.Liubov
Evaluation of the Visual Design of the Studio

Most respondents evaluate the visual design of the studio in a positive manner

Assessment of particular characteristics



Comments on the visual design of the studio

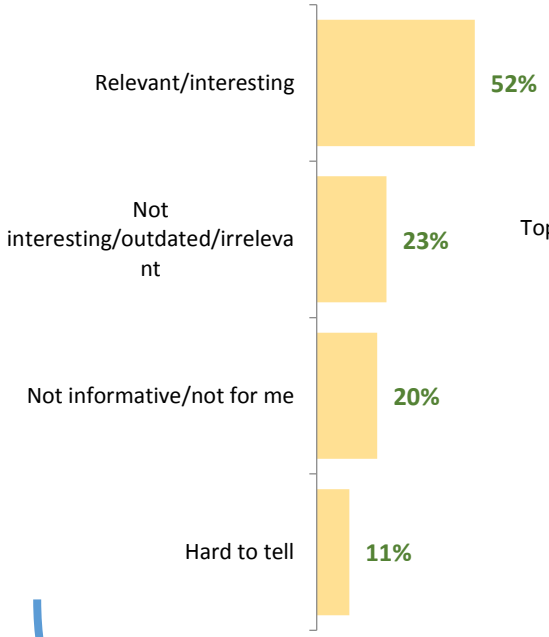


Q14-15. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 66, viewers of Viera.Nadiezhda.Liubov

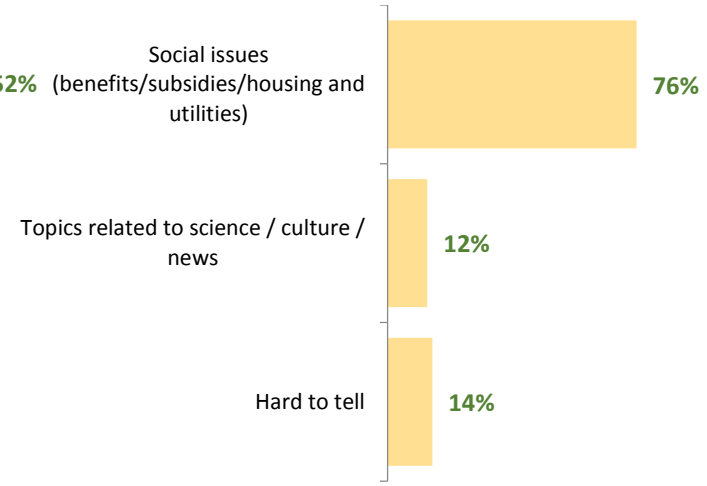
Viera.Nadiezhda.Liubov
Motivation for Watching the TV Program

Most respondents perceive the desire to watch the TV program as relevant / interesting. Major changes: to change the style of the presenters

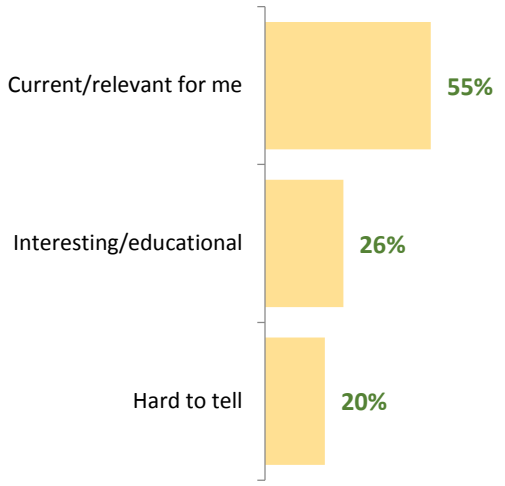
Why I do/don't want to watch a TV program of this format



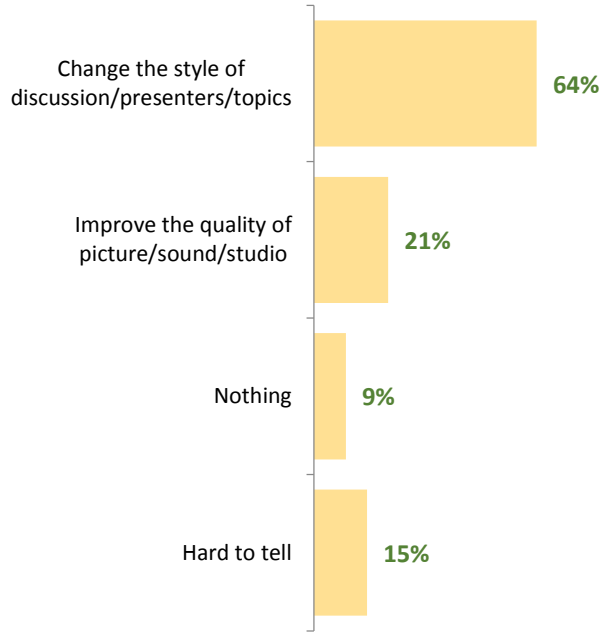
The topics that would be interesting if I watched this TV program

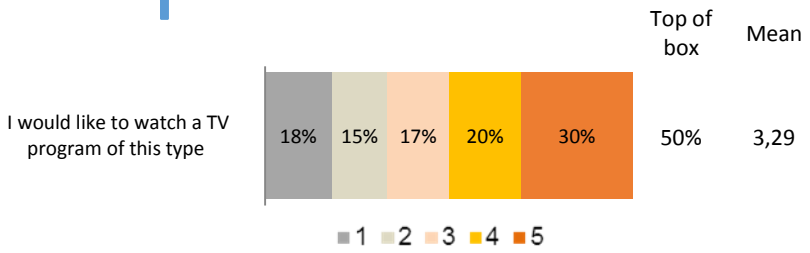


Why do I find these topics interesting?



What changes are necessary to make this TV program interesting?





Q16. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?

Q17. If you watched a TV program of this type, what topics would be most interesting for you?
Q18. Why would these topics be interesting for you?

Q19. From the point of view of the TV viewer, what would you recommend to improve in this TV program to make it more interesting?
N= 66, viewers of Viera.Nadiezhda.Liubov

Perception of Mystetski Istorii

Mystetski Istorii
Perception of Positive and Negative Features

As to the perception of this TV program, respondents note that there is no balance between "music" and "education". It is usually associated with the following TV channels: Culture, Discovery

Positive perception of this TV program

- **The topic of the program** (the classics, the waltz) is interesting for the audience, helps to escape from the routine of life

  "Classical music is always relevant…" FGD9
- **Musical part of the program:**
  - Shooting in the theater, interesting locations
  - Subtitles for the opera (understanding the lyrics of the Italian opera aria)
- It is mainly perceived as the Ukrainian version of Culture, Discovery (education)

Negative perception of this TV program

- **The format of the TV program**
  - No balance between "music" and "education" parts
  - The video blocks are too long, the musical part is too long in comparison with the "education" part

    "There is too much classical music, which make the program boring to watch…" FGD8
- **The lack of specific structure** of the TV program, no logical result by the end
- **This TV program generates boredom, irritation** (due to some very long parts, unattractive image of the presenter)

Positive perception of the presenter

- The presenter's image (reserved, melancholic) corresponds to the program's image
- The Presenter's voice: quiet, calm
- Way of presenting facts, useful information in the "historical facts" part: more involving comparing to musical part

Negative perception of the presenter

- The presenter is mainly perceived in a negative manner:
  - Not charismatic, no expression of emotion
  - Boring, not interesting to watch
  - The style of the presenter's clothes is old-fashioned
- Too short, imbalanced part with the presenter:
  - Very few facts, stories about music

Mystetski Istorii. Recommendations

Main recommendations for improving this TV program: continue work in the current format of the TV program. It is important to establish the right balance between the two following parts - more "interesting facts", less "opera music". It is also necessary to change the scenes more dynamically so that the program does not seem boring. TV viewers prefer to see relevant guests who can tell interesting facts.

Recommendations for improving this TV program

- Make the format of the TV program fully consistent with its name
- To talk about musical stories in a more interesting and dynamic manner, making analogies with foreign musicals, plays
- Improve the program quality :
  - Make the scene changes more dynamic
  - Change the video blocks more often, avoid making too long, extended music / song parts
  - Add interactivity and animation
  - Invite guest who could tell interesting stories related to music
- Improve performance of the presenter:
  - Shooting quality in different locations: better lighting directed on the presenter, use interesting angles for shooting
  - Make information presentation more interesting, add storytelling, make the TV program look more modern

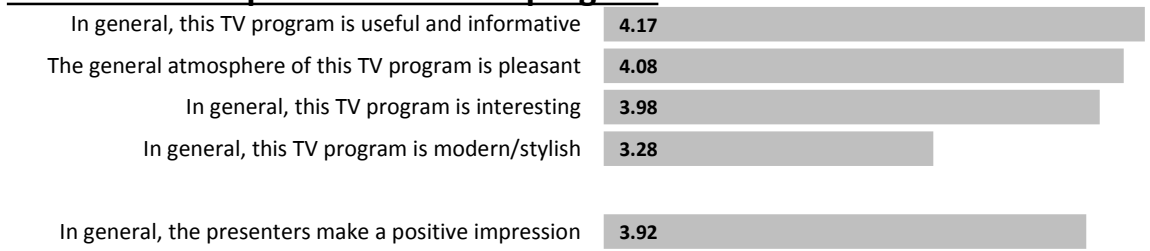
Emotions

- The emotional area:
  - Calm, relaxation, ease, rest

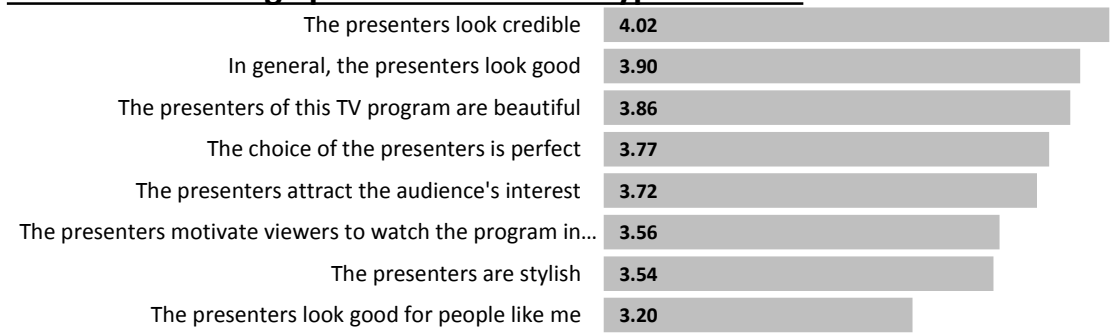
Mystetski istorii: General Perception of Program Characteristics (means)

Quantitative indicators on the program perception are rather high. The presenters, guests, the main idea are also perceived as higher than the average

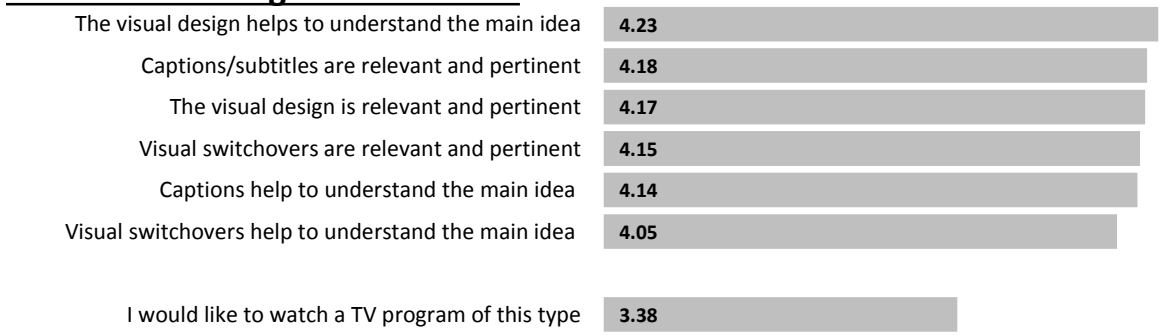
Evaluate of the performers in the program



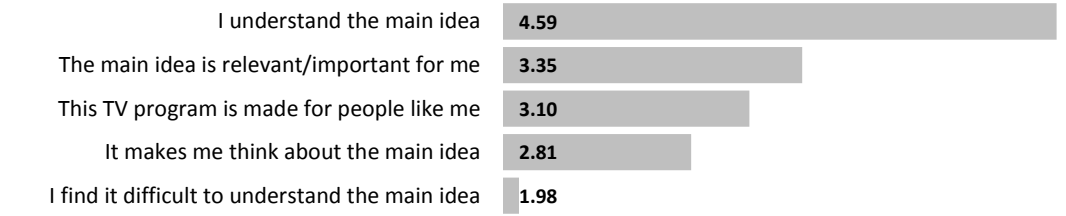
Evaluate the image performer and the type of show



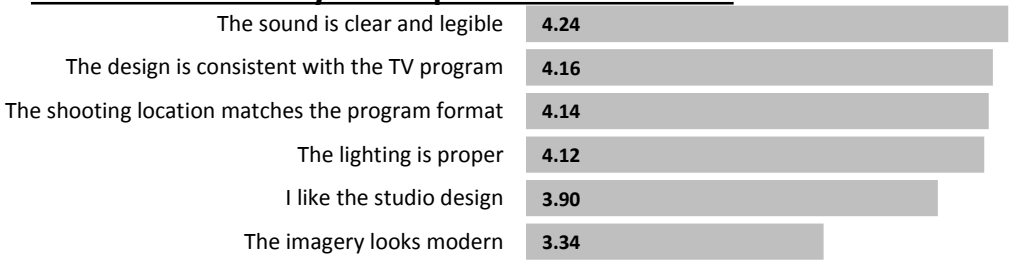
Evaluate the design of the studio



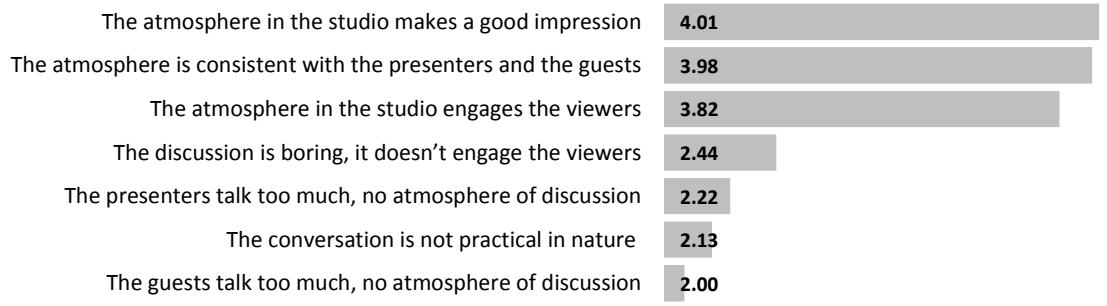
Evaluate the main idea



Evaluate the chatty atmosphere in the studio



Evaluate visual effects in the studio

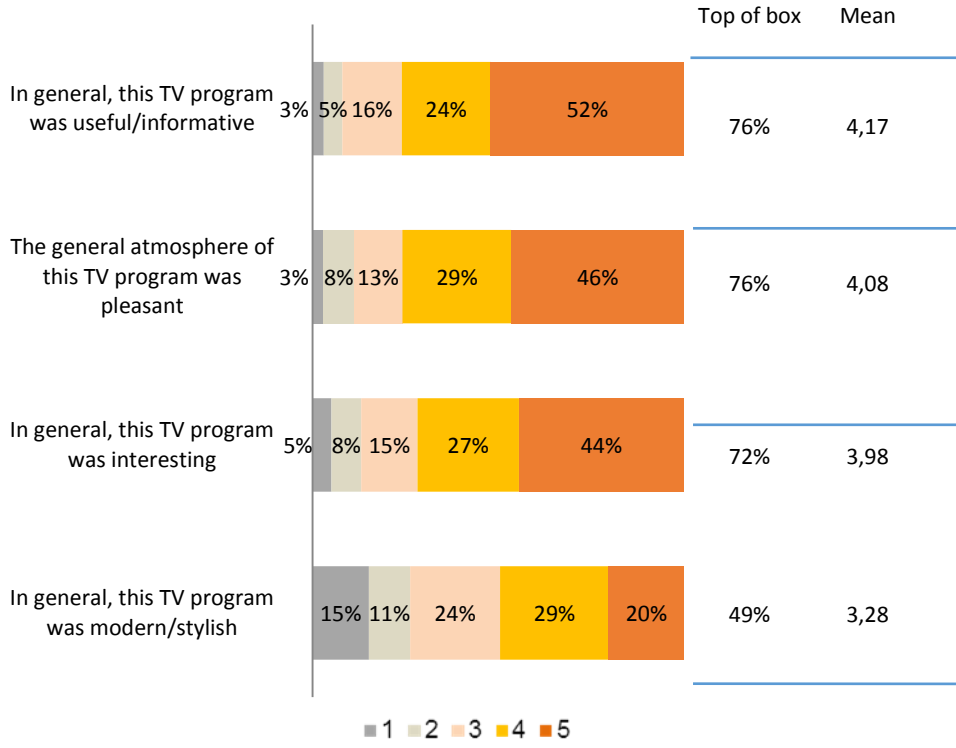


Please rate your opinion about this TV program using a 1-5 point for the following categories.
N= 100, viewers of Mystetski Istorii

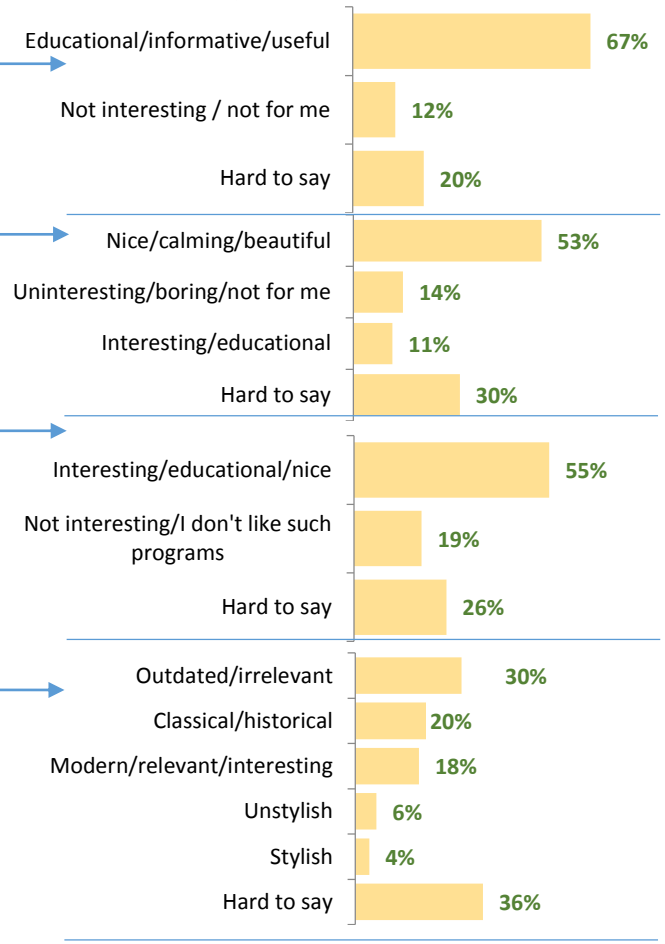
Mystetski istorii Overall Assessment of the Program

The overall assessment of this TV program is quite high (positive, informative, interesting). The main reasons: interesting, informative, musical

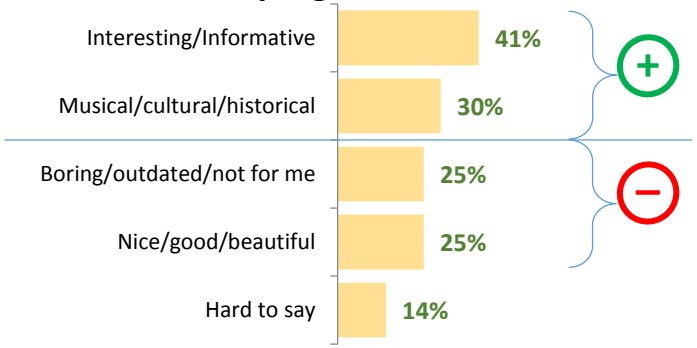
Assessment of particular characteristics



The reasons for assigning a particular score



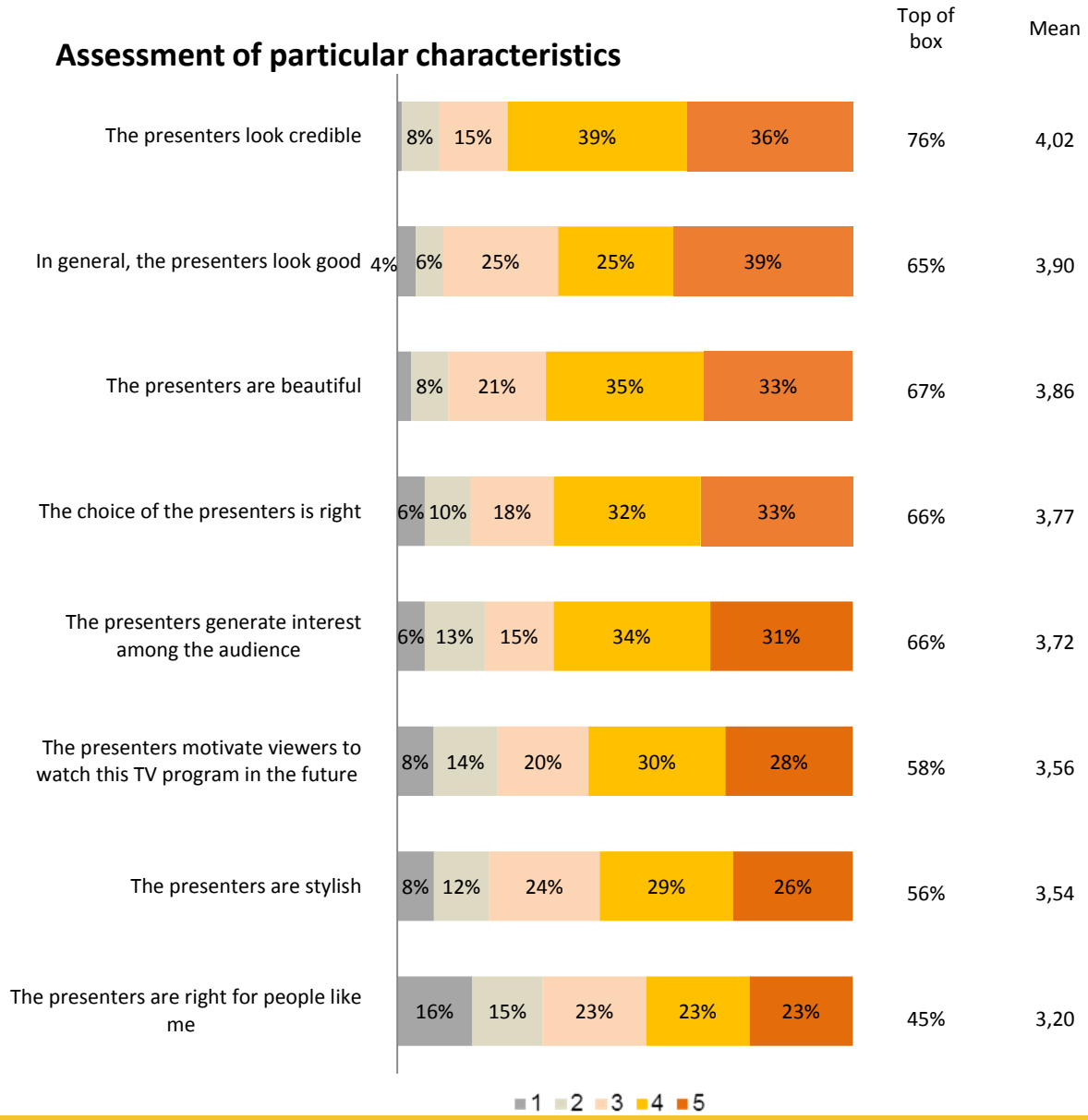
The adjectives describing the TV program



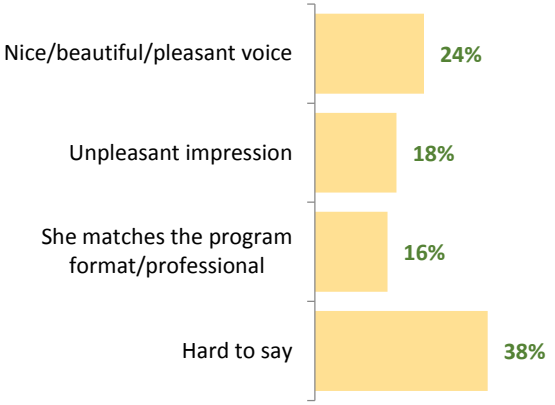
Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
Q5. What adjectives can you use to describe this TV program?
N= 100, viewers of Mystetski Istorii

Mystetski istorii
Overall Assessment of the Presenters

Assessment of particular characteristics



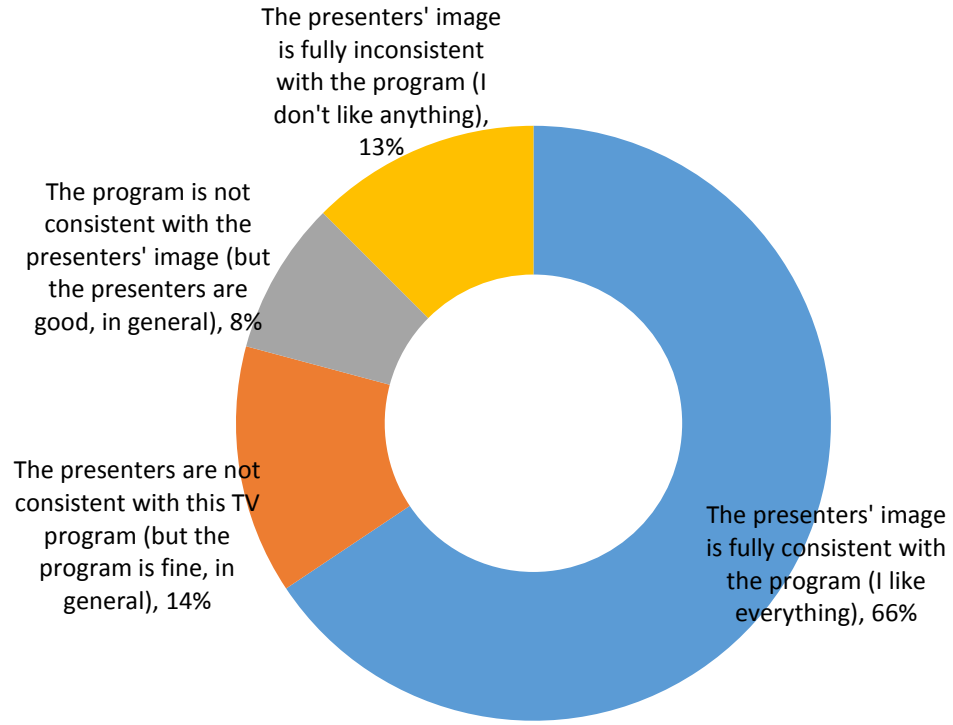
The reasons for assigning a particular score



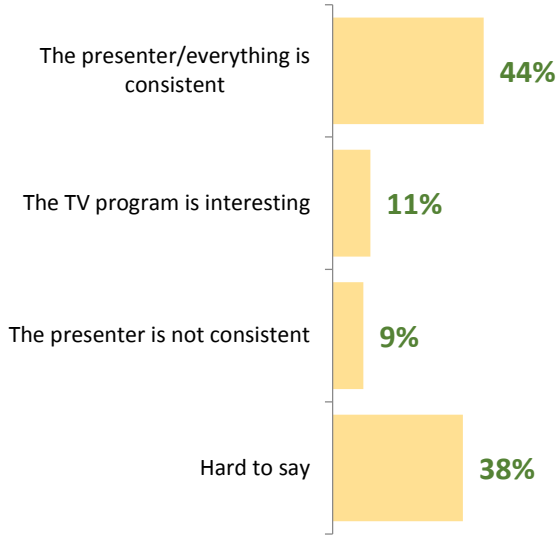
Q6-Q7*Please rate your impression about this TV program using a 1-5 point for the following categories. Why do you think so? N= 100, viewers of Mystetski Istorii*

Mystetski Istorii
Consistency of the Presenter Image

The majority believes that the image of the presenter is fully consistent with the program. The presenter is consistent with the program - 44%



The reasons for assigning a particular score

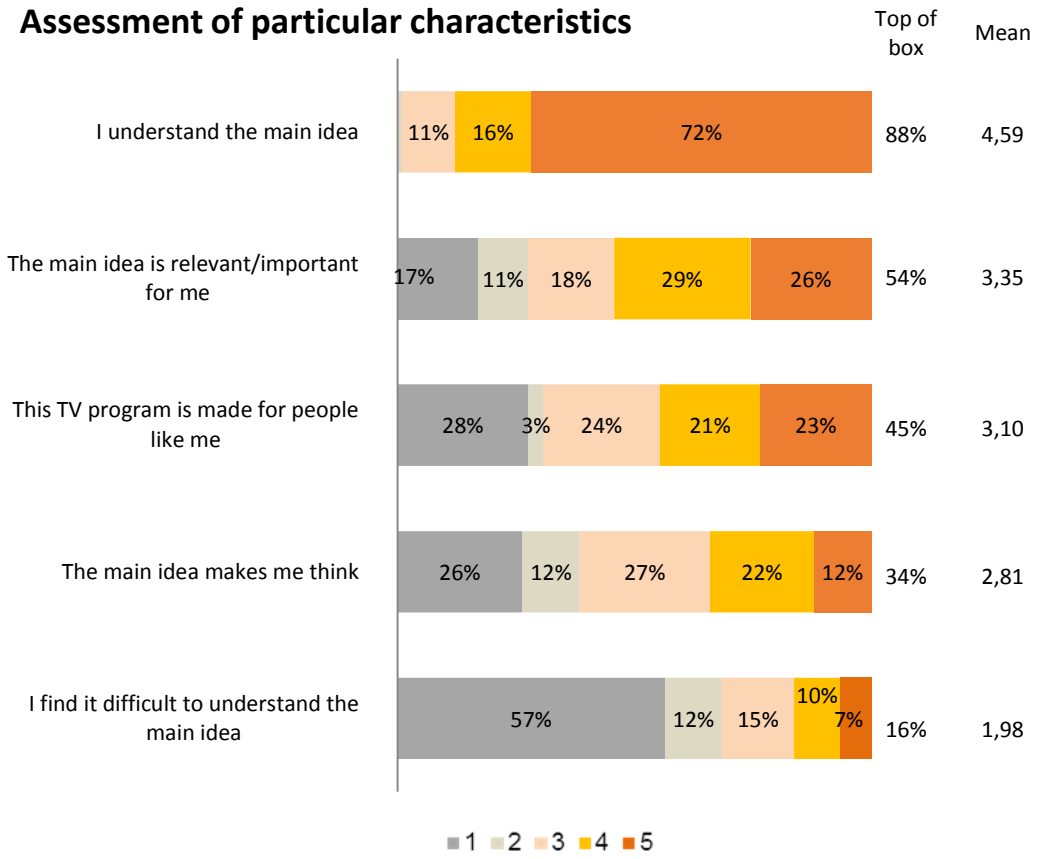


Q8. Please rate the level of consistency of the presenter's image with the program type. Why do you think so? N= 100, viewers of Mystetski Istorii

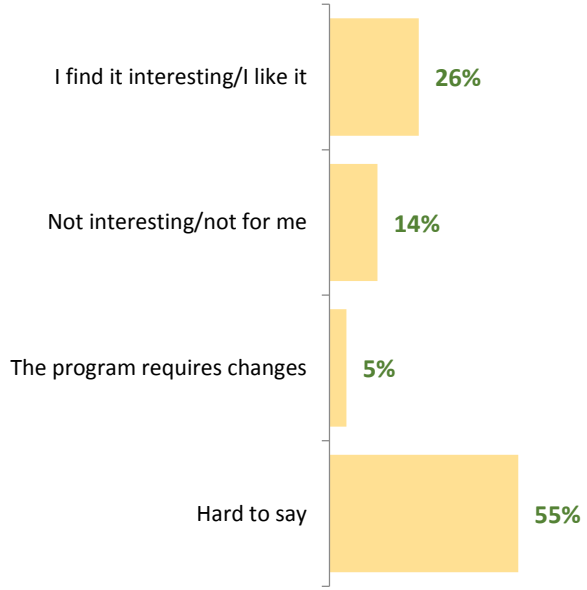
Mystetski Istorii
Understanding of the Main Idea

The majority understands the main idea, and considers it to be relevant for the TA

Assessment of particular characteristics



The reasons for assigning a particular score

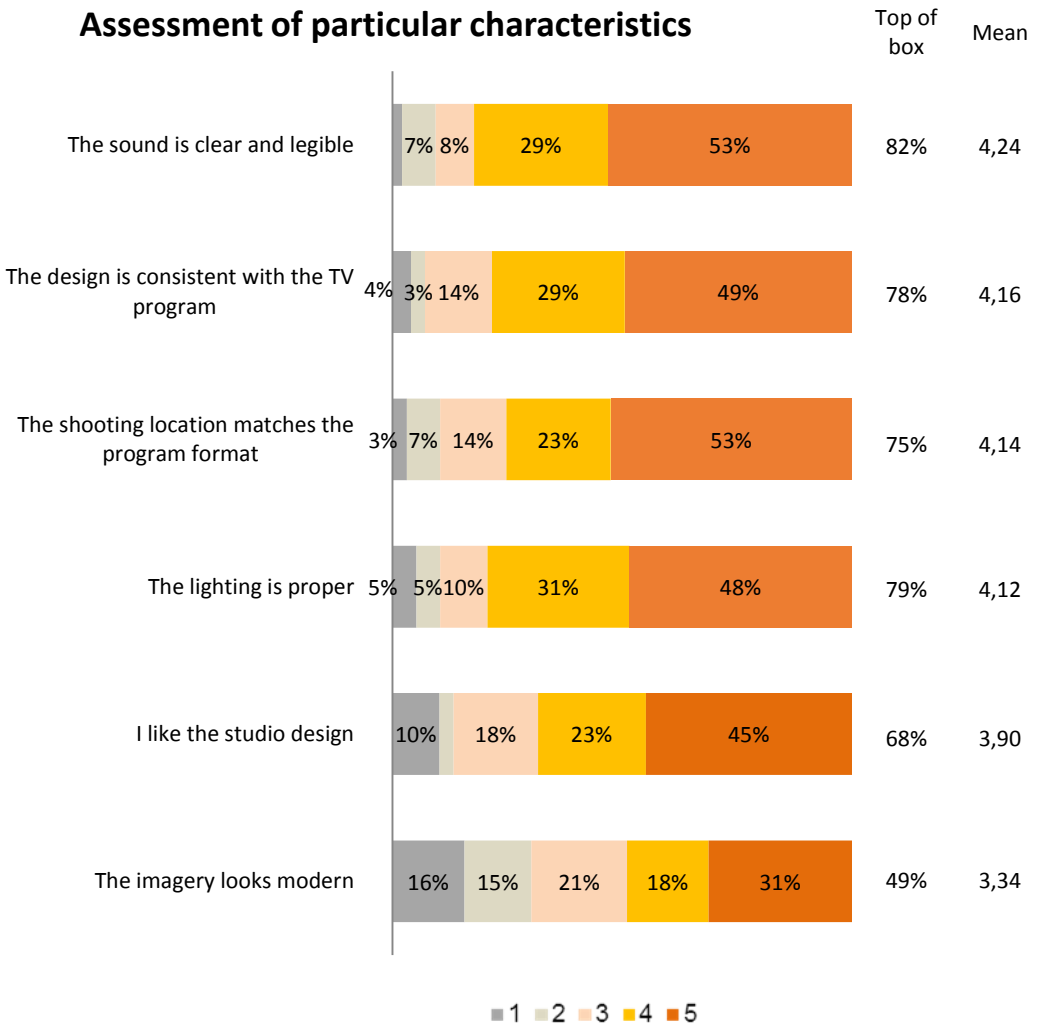


Q9. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so? . N= 100, viewers of Mystetski Istorii

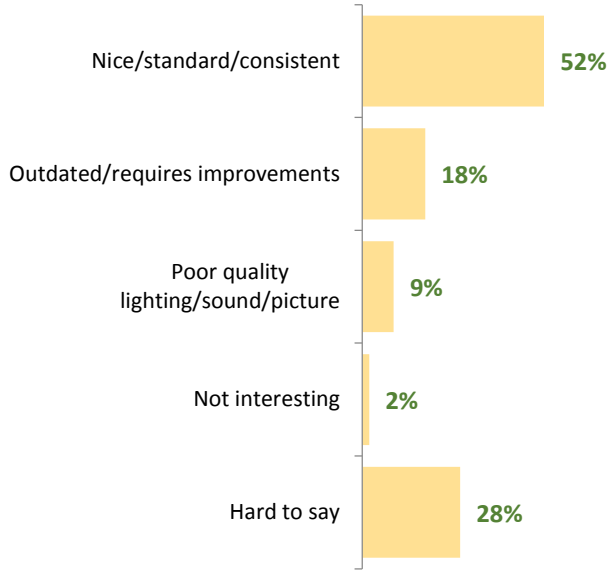
Mystetski Istorii
Evaluation of the Studio Design

Most respondents perceive the studio design in a positive way

Assessment of particular characteristics



Comments on the studio design

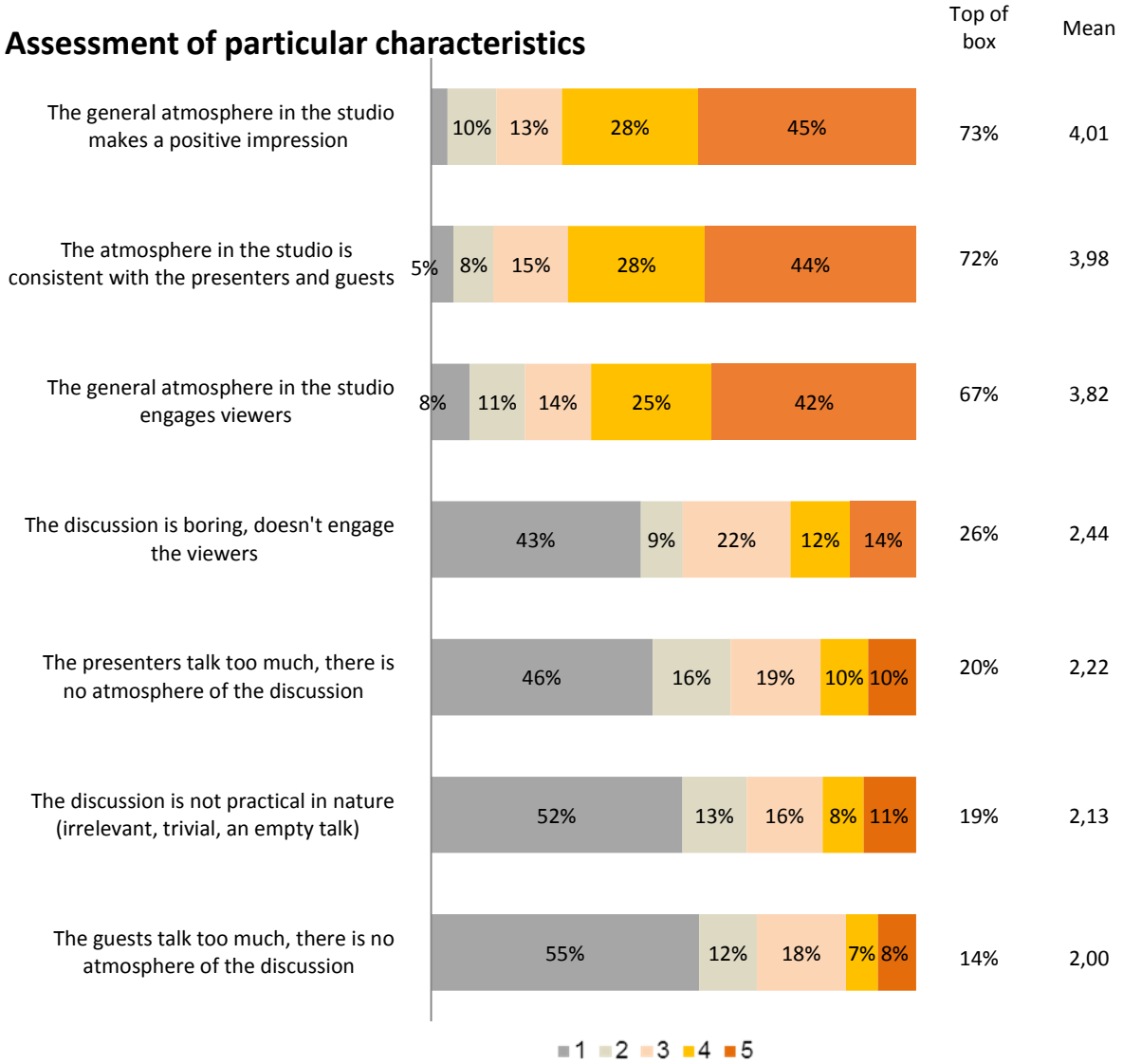


Q10-11. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 100, viewers of Mystetski Istorii

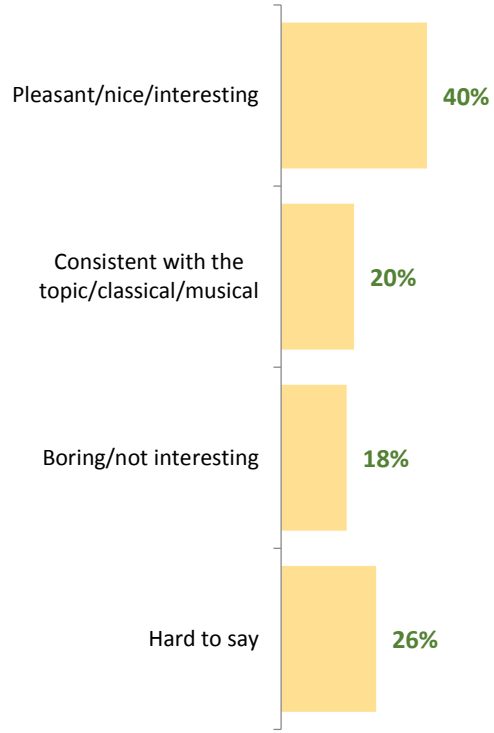
Mystetski Istorii
Evaluation of the Atmosphere in the Studio

The majority perceives the general atmosphere in the studio and the guests in a positive manner

Assessment of particular characteristics



Comments on the atmosphere in the studio

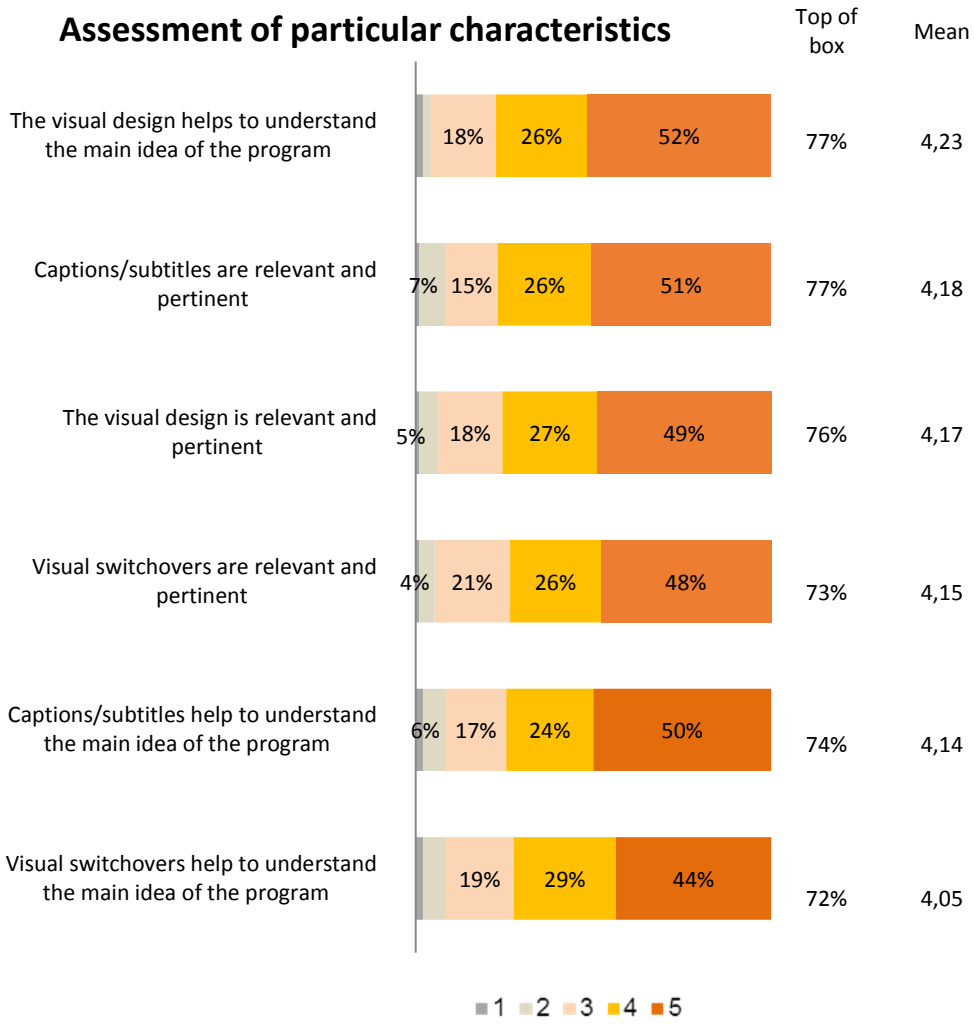


Q12-13. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 100, viewers of Mystetski Istorii

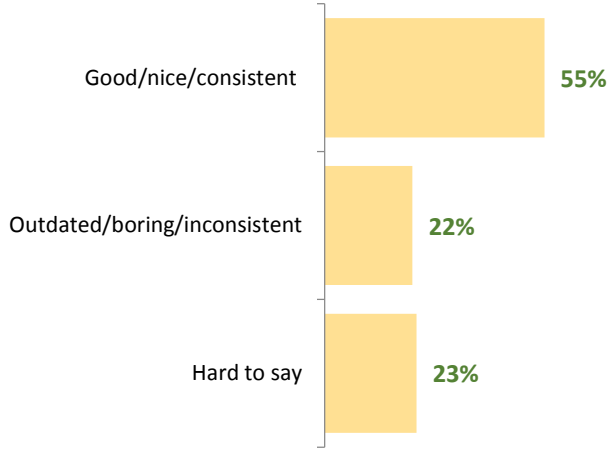
Mystetski Istorii
Evaluation of the Visual Design of the Studio

Most respondents perceive the visual design of the studio in a positive manner

Assessment of particular characteristics



Comments on the visual design of the studio

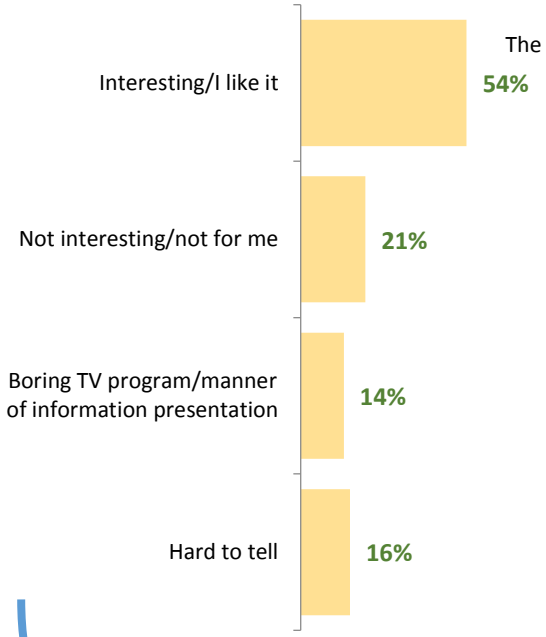


Q14-15. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 100, viewers of Mystetski Istorii

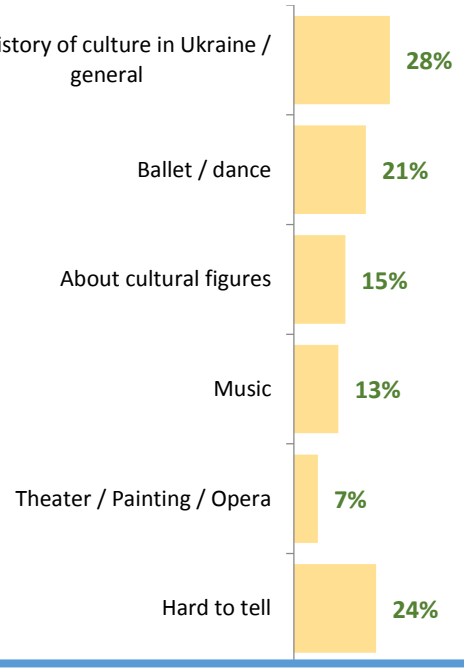
Motivation for Watching the TV Program

Most respondents perceive the desire to watch the TV program as relevant / interesting. Major changes: to increase and improve presentation of new information about the culture of Ukraine

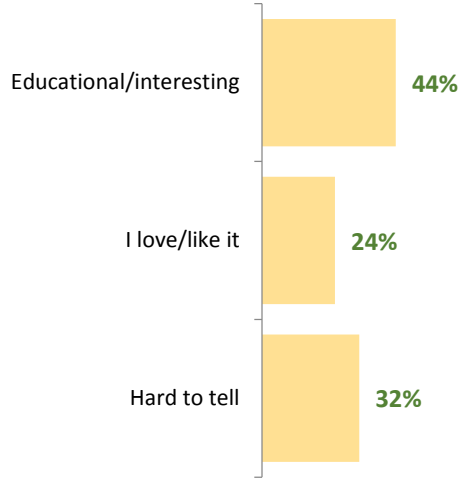
Why I do/don't want to watch a TV program of this format



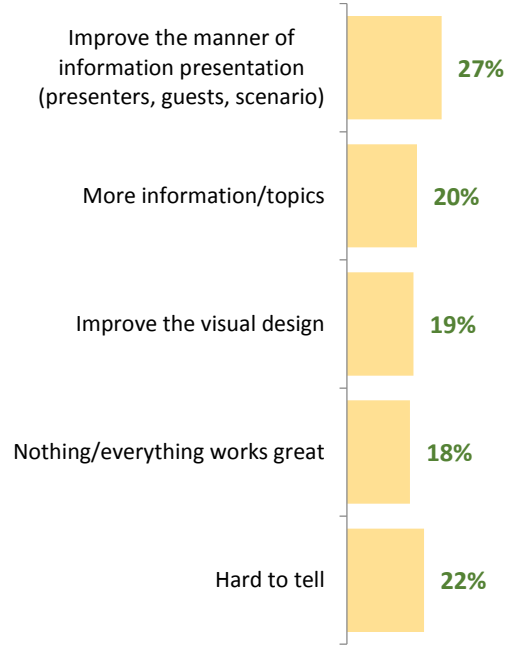
The topics that would be interesting if I watched this TV program

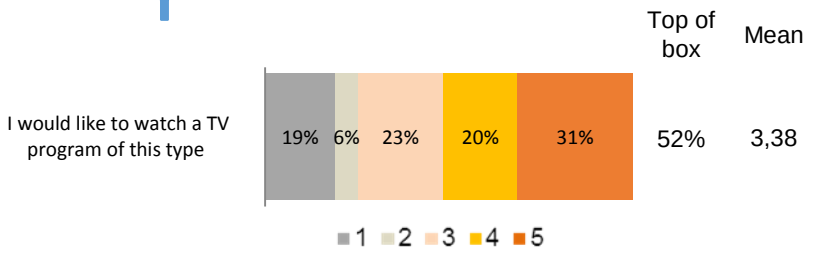


Why do I find these topics interesting?



What changes are necessary to make this TV program interesting?





Q16. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?

Q17. If you watched a TV program of this type, what topics would be most interesting for you?
Q18. Why would these topics be interesting for you?

Q19. From the point of view of the TV viewer, what would you recommend to improve in this TV program to make it more interesting?
N= 100, viewers of Mystetski Istorii

Perception of Want to Be

Want to Be.
Perception of Positive and Negative Features

In general, this TV program is perceived as useful for vocational/ career guidance of schoolchildren, but the format and the presenters are too old (for adults), not interesting execution for teenagers

Positive perception of this TV program

- An original, useful topic for the vocational guidance of school-age children
  "Kids tell other kids where to go to work, how to decide on future profession ..." FGD1
- Interesting and insightful TV program for parents

Positive perception of the presenters

- **The interesting program format** – children tell other children about different professions

Negative perception of this TV program

- This TV program is too fact-laden (overloaded with information):
  - Too many long frames
  - Long and not interesting monologues
    "A lot of information that is overloaded/too much in the program ..." FGD4
- Children would not find this TV program interesting due to excessive use of long monologues in the program format

Negative perception of the presenters

- **The presenters are perceived in an ambivalent manner**: for children they are too old and do not present information in an interesting manner, for adults – unprofessional, amateur team
- The presenters look like an amateur team, a school club
  "The feeling that these are old children ..." FGD3

Want to be. Recommendations

Main recommendations for improving this TV program: to update the format of presenters, to change the scenes more often, to make cuts between the video blocks, avoid monotonous stories of the program heroes

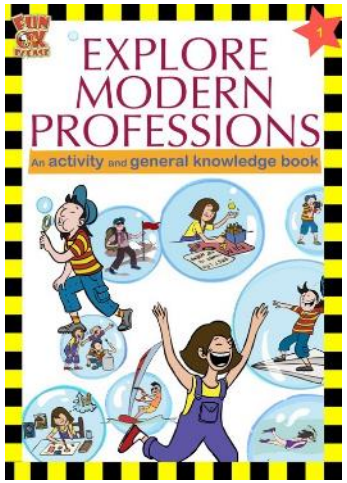
Recommendations for improving this TV program

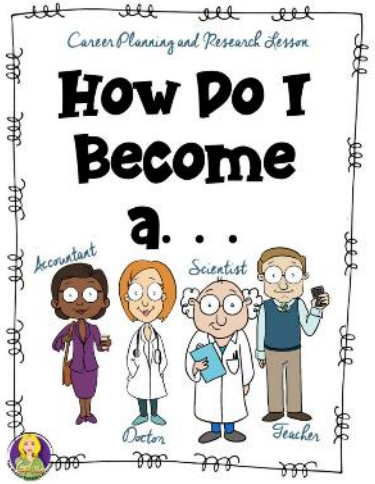
- Expand the rotation of the presenters, combine the presenters – a boy and a girl
- Add a variety of scenes
- It is important to change the scenes often, to shoot in different locations
- Control the quality of shooting: the light and sound quality in different locations
- Talk more about modern professions

"Children often go to the shopping malls where there are different "Cities of Professions", and children can learn about diverse professions ..." FGD4

Emotions

- The emotional area:
  - Dynamics, interest, children's development

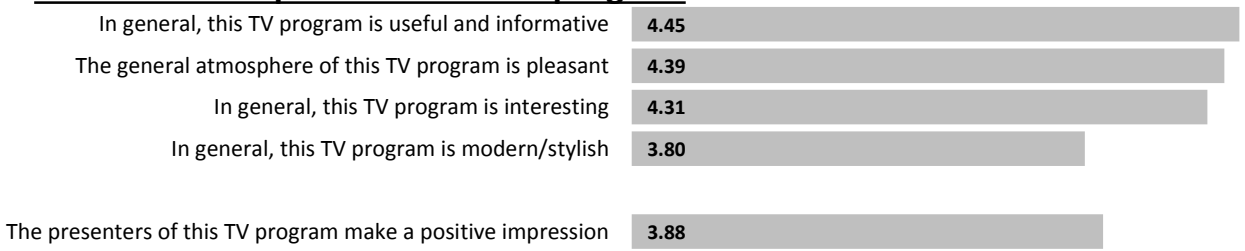




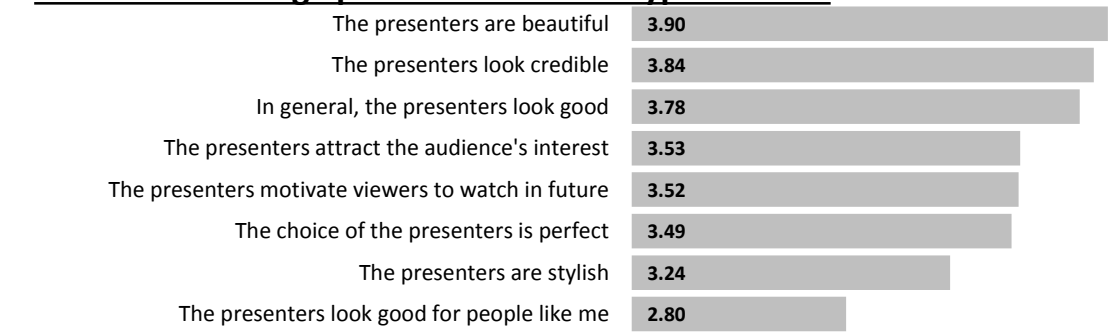
Want to Be: General Perception of Program Characteristics (means)

Quantitative indicators on the program perception are rather high. The presenters, guests, the main idea are also perceived as higher than the average

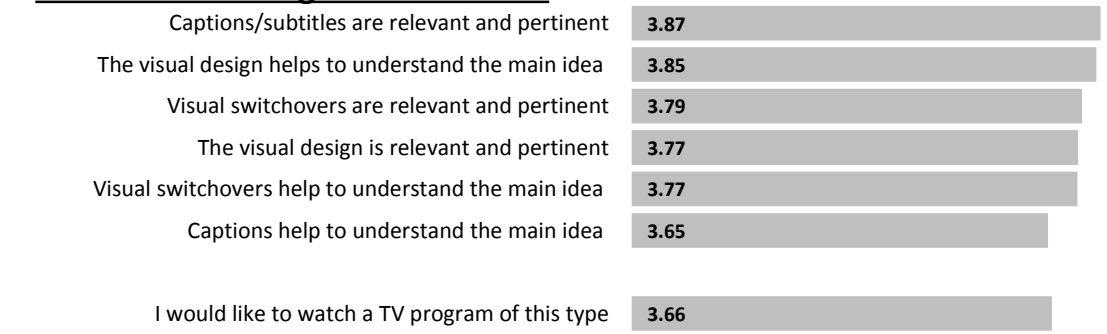
Evaluate of the performers in the program



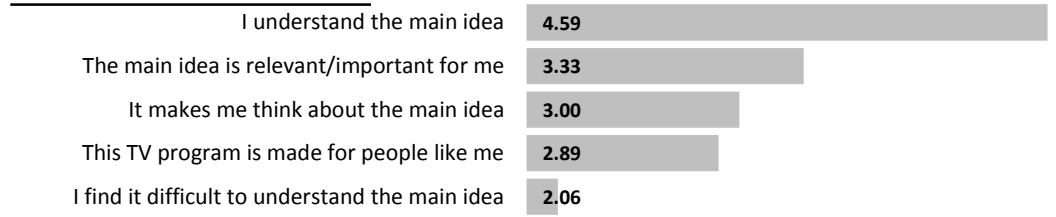
Evaluate the image performer and the type of show



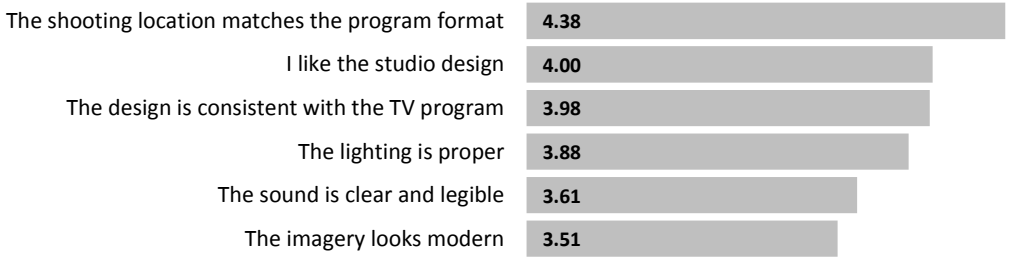
Evaluate the design of the studio



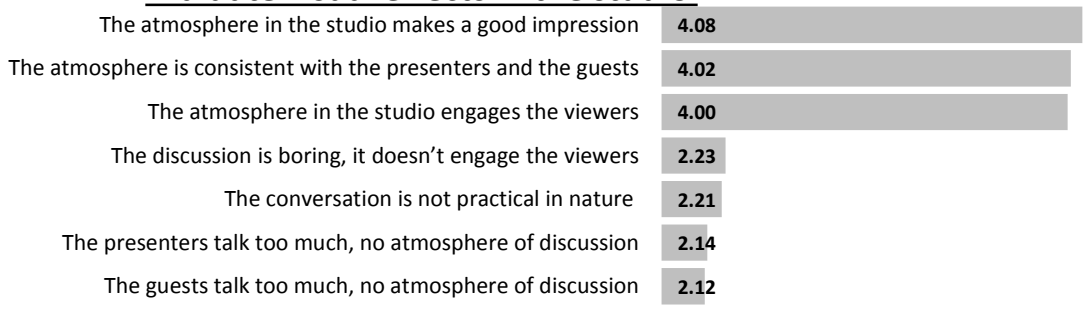
Evaluate the main idea



Evaluate the chatty atmosphere in the studio



Evaluate visual effects in the studio

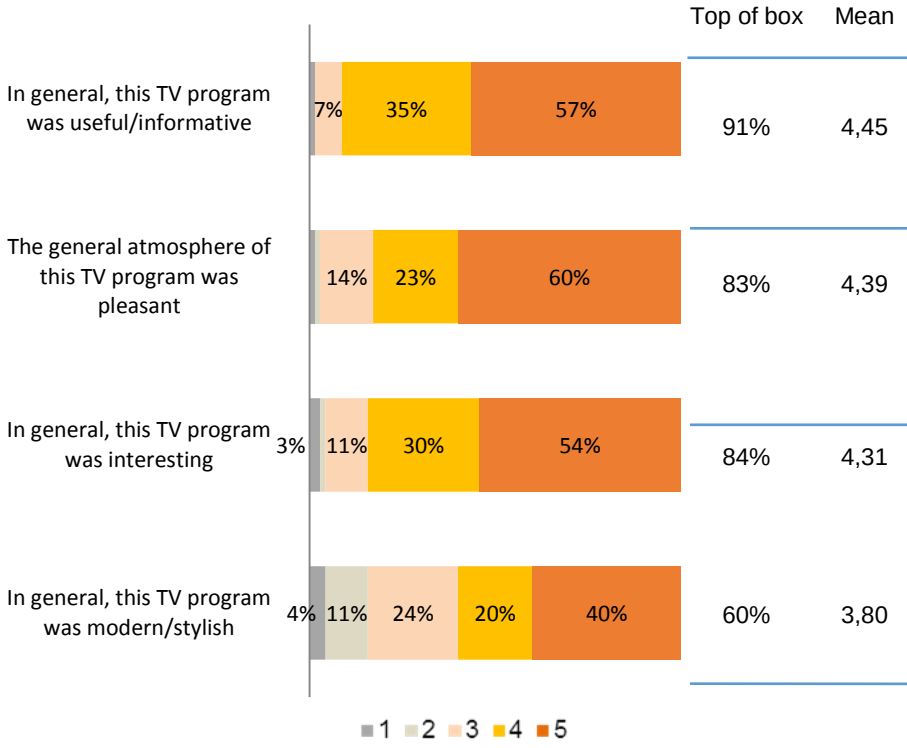


Please rate your opinion about this TV program using a 1-5 point for the following categories..
N= 70, viewers of Want to Be

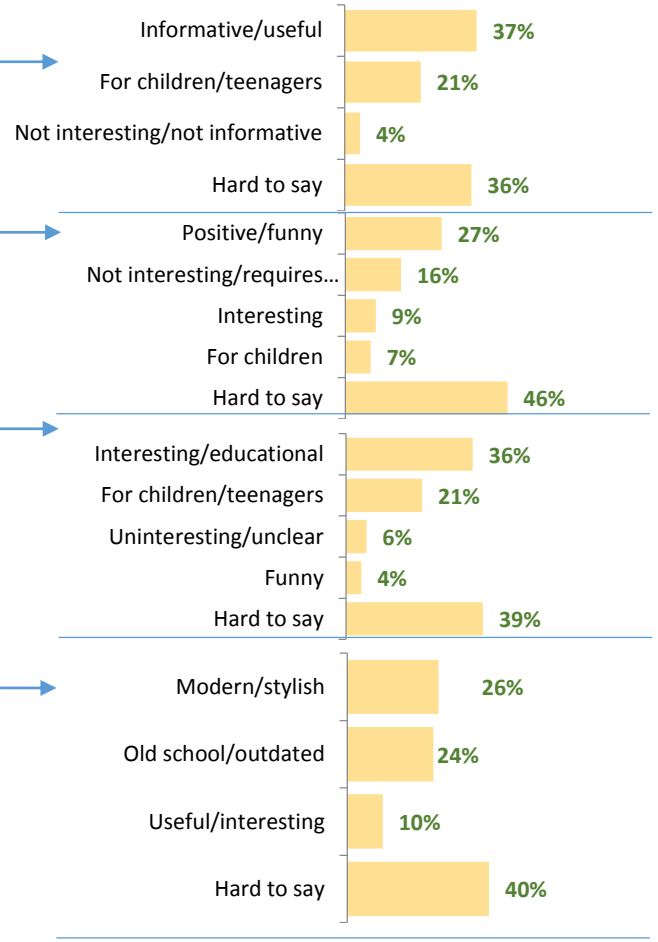
Want to Be
Overall Assessment of the Program

The overall assessment of this TV program is quite high (positive, informative, interesting). The main reasons: interesting, funny, childish

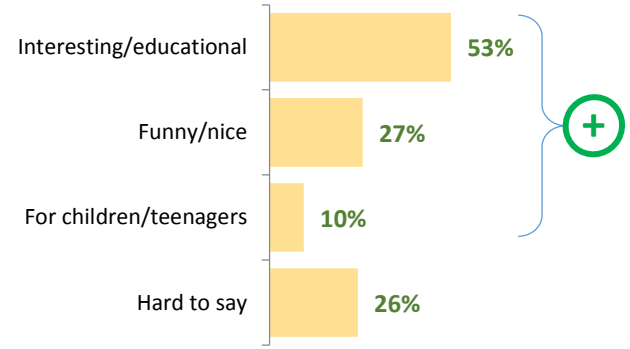
Assessment of particular characteristics



The reasons for assigning a particular score



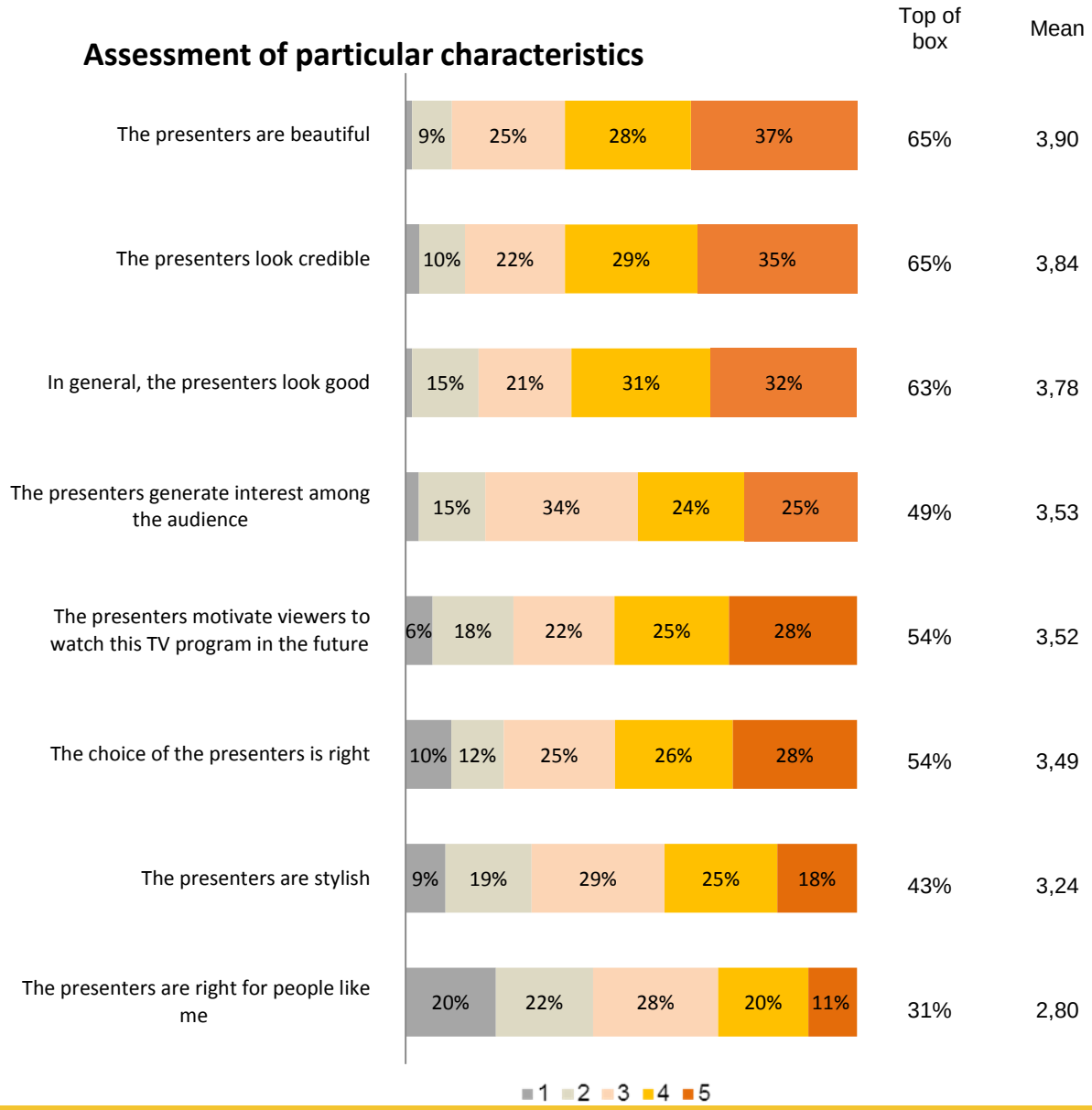
The adjectives describing the TV program



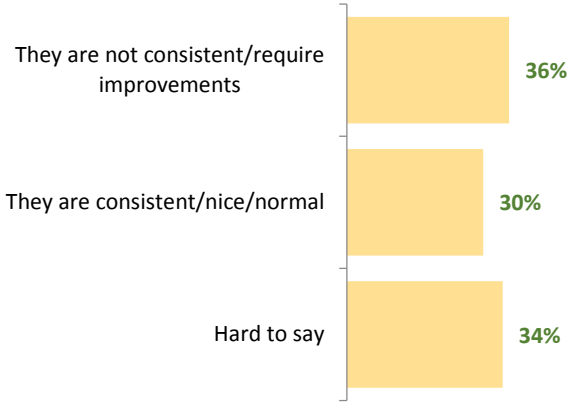
Q1-Q4. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
Q5. What adjectives can you use to describe this TV program?
N= 70, viewers of Want to Be

Want to Be
Overall Assessment of the Presenters

Assessment of particular characteristics



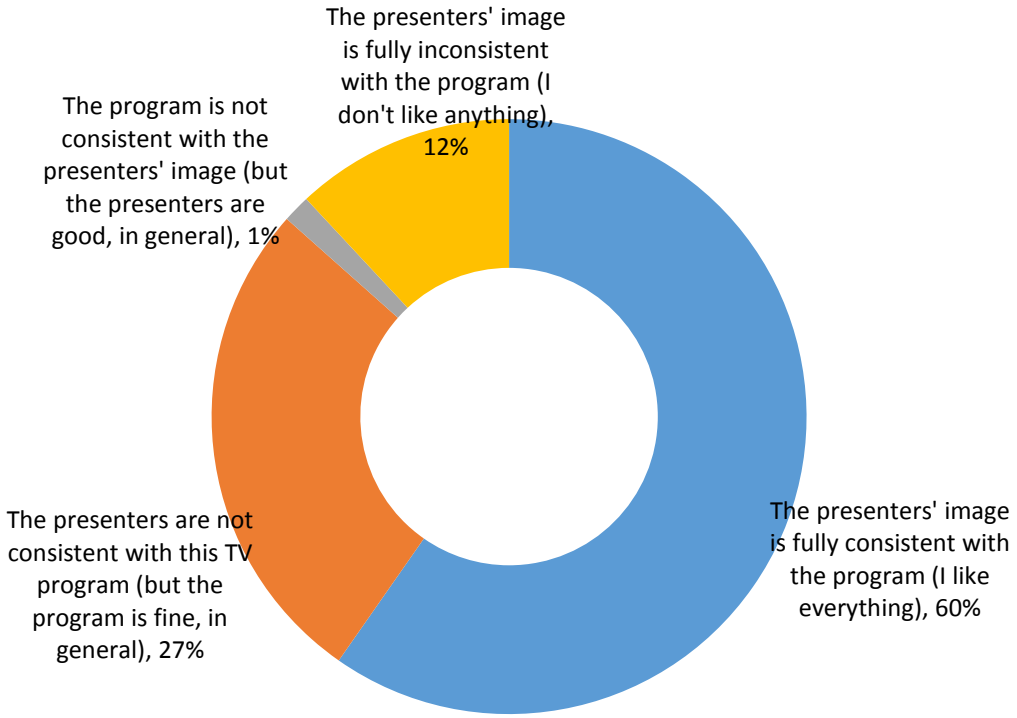
The reasons for assigning a particular score



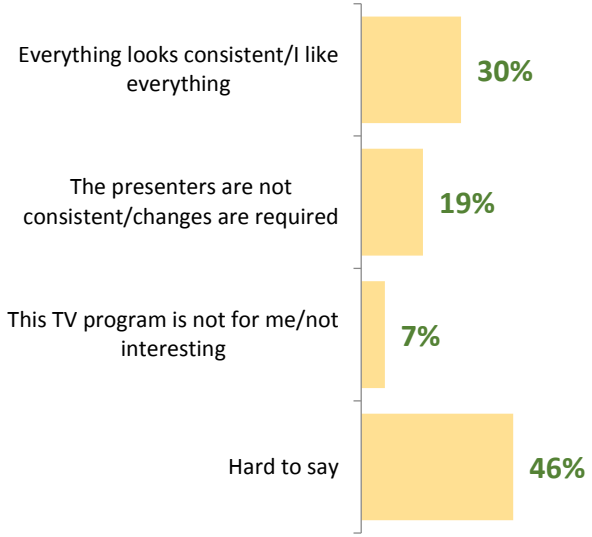
Q6-Q7. *Please rate your impression about this TV program using a 1-5 point for the following categories. Why do you think so?? N= 70, viewers of Want to Be*

Want to Be
Consistency of the Presenter Image

The majority believes that the image of the presenters is fully consistent with the program. The presenters are consistent with the program - 30%



The reasons for assigning a particular score

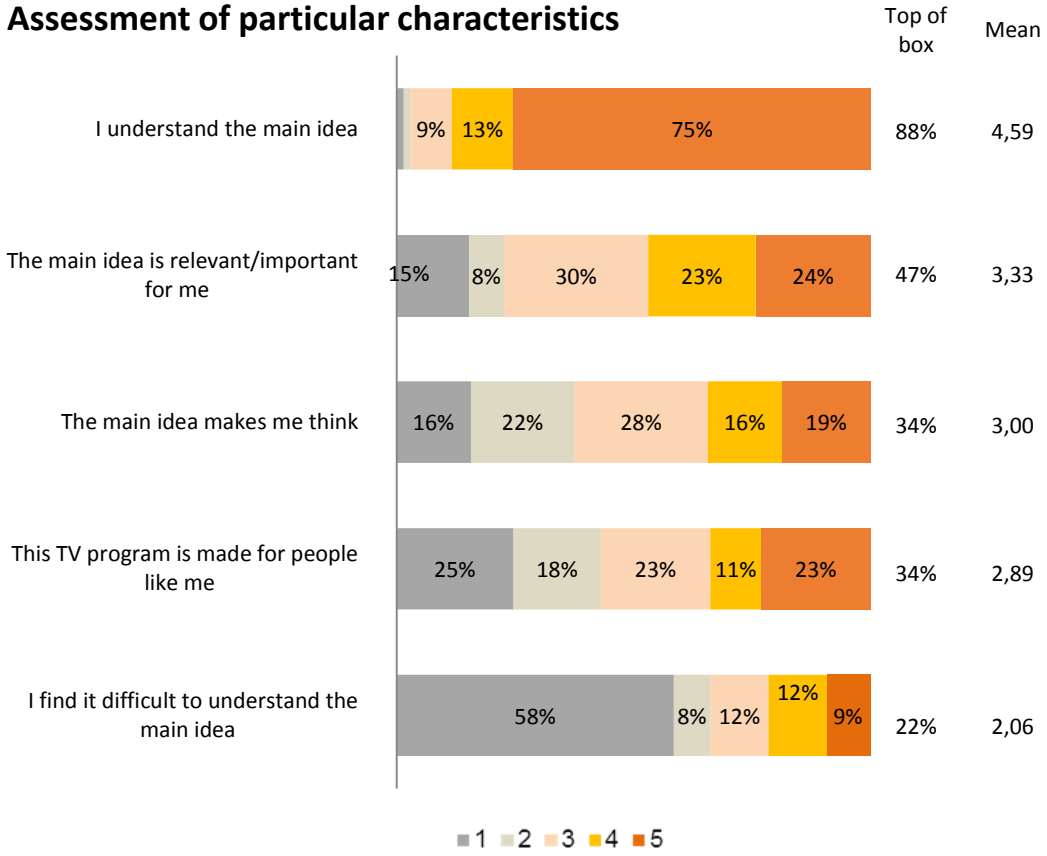


Q8. Please rate the level of consistency of the presenters' image with the program type. Why do you think so? N= 70, viewers of Want to Be

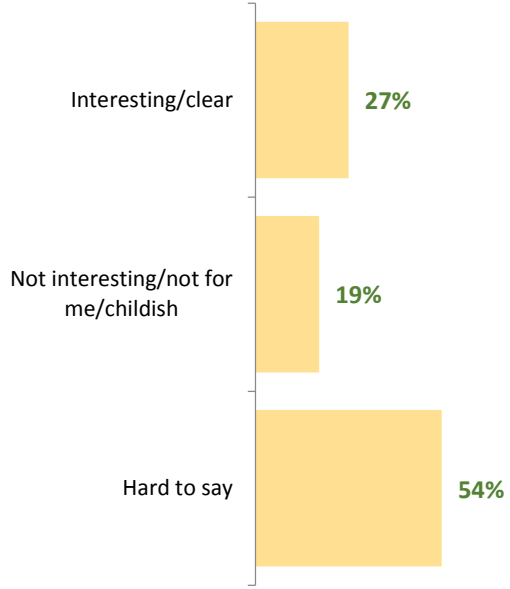
Want to Be
Understanding of the Main Idea

The majority understands the main idea, and considers the idea to be relevant for the TA

Assessment of particular characteristics



The reasons for assigning a particular score

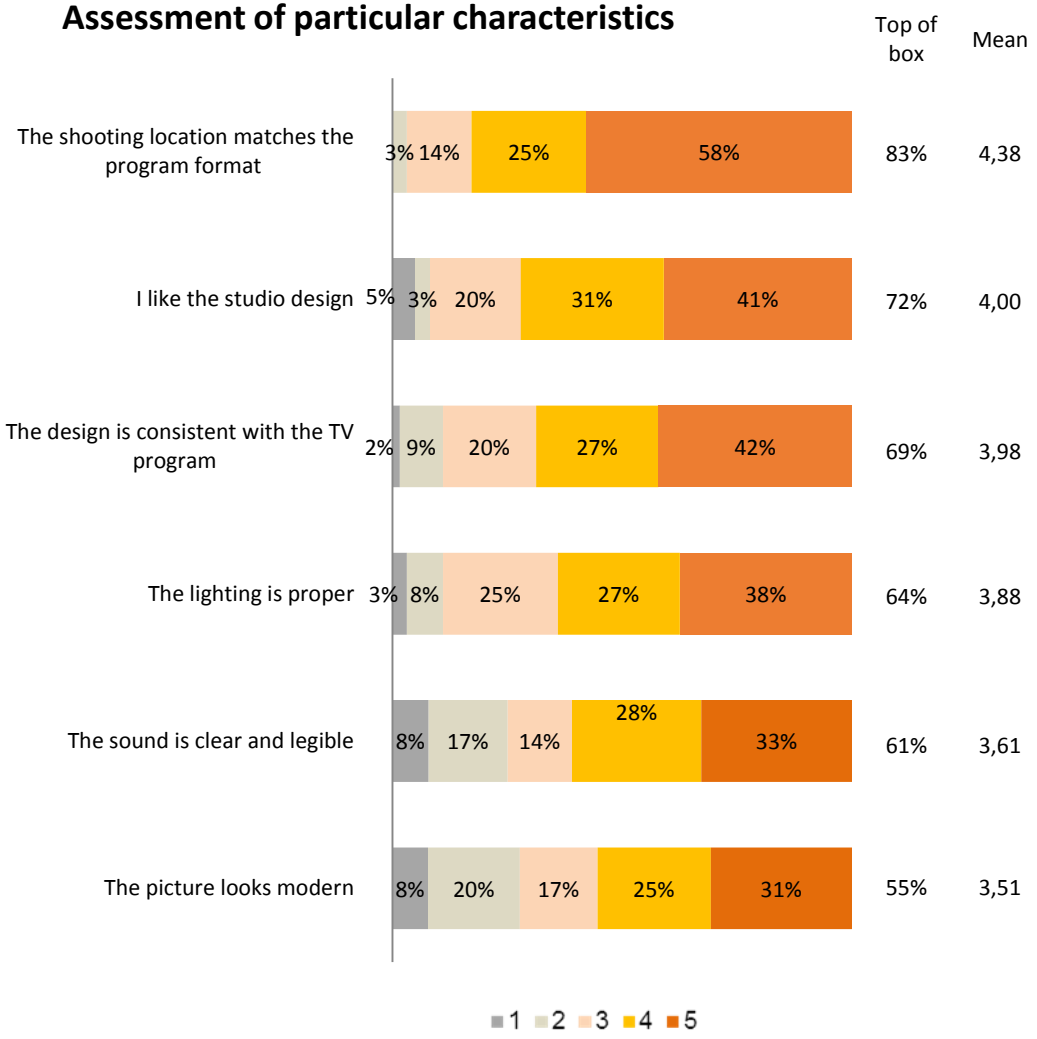


Q9. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so? N= 70, viewers of Want to Be

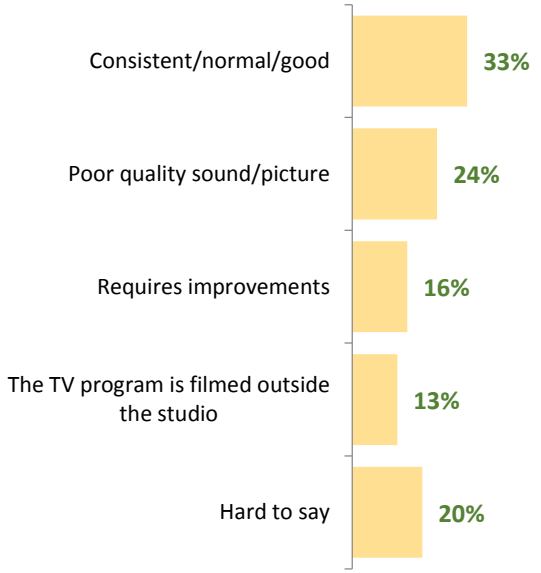
Want to Be
Evaluation of the Studio Design

Most respondents perceive the studio design in a positive way

Assessment of particular characteristics



Comments on the studio design

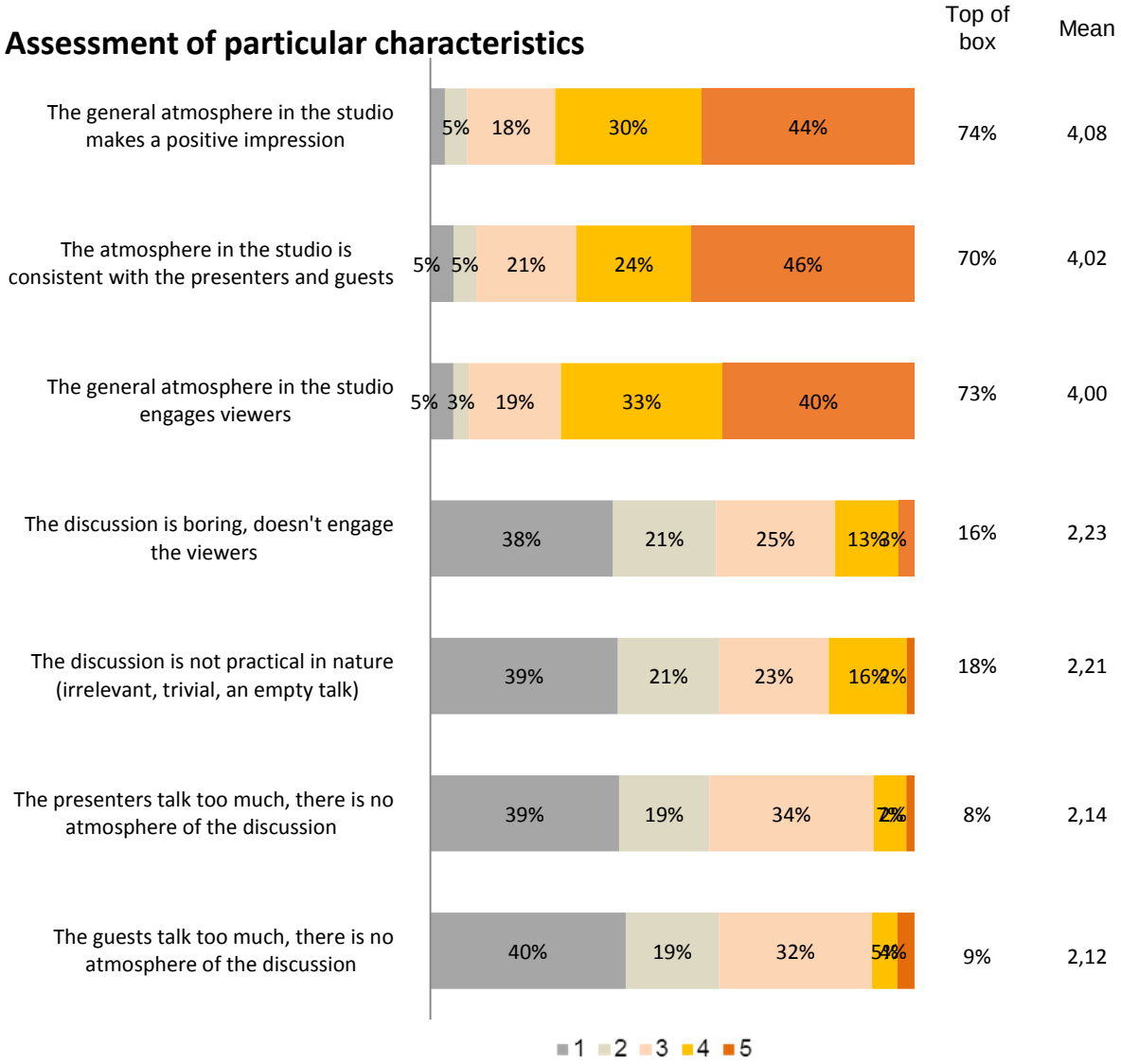


Q10-11. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 70, viewers of Want to Be

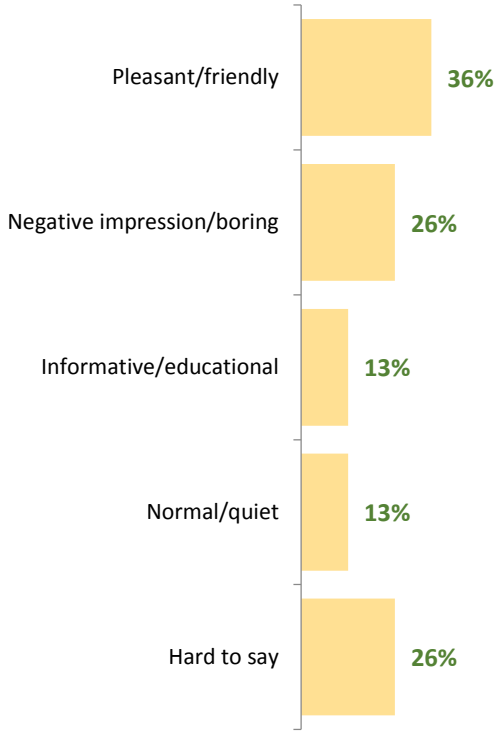
Want to Be
Evaluation of the Atmosphere in the Studio

The majority perceives the general atmosphere in the studio and the guests in a positive manner

Assessment of particular characteristics



Comments on the atmosphere in the studio

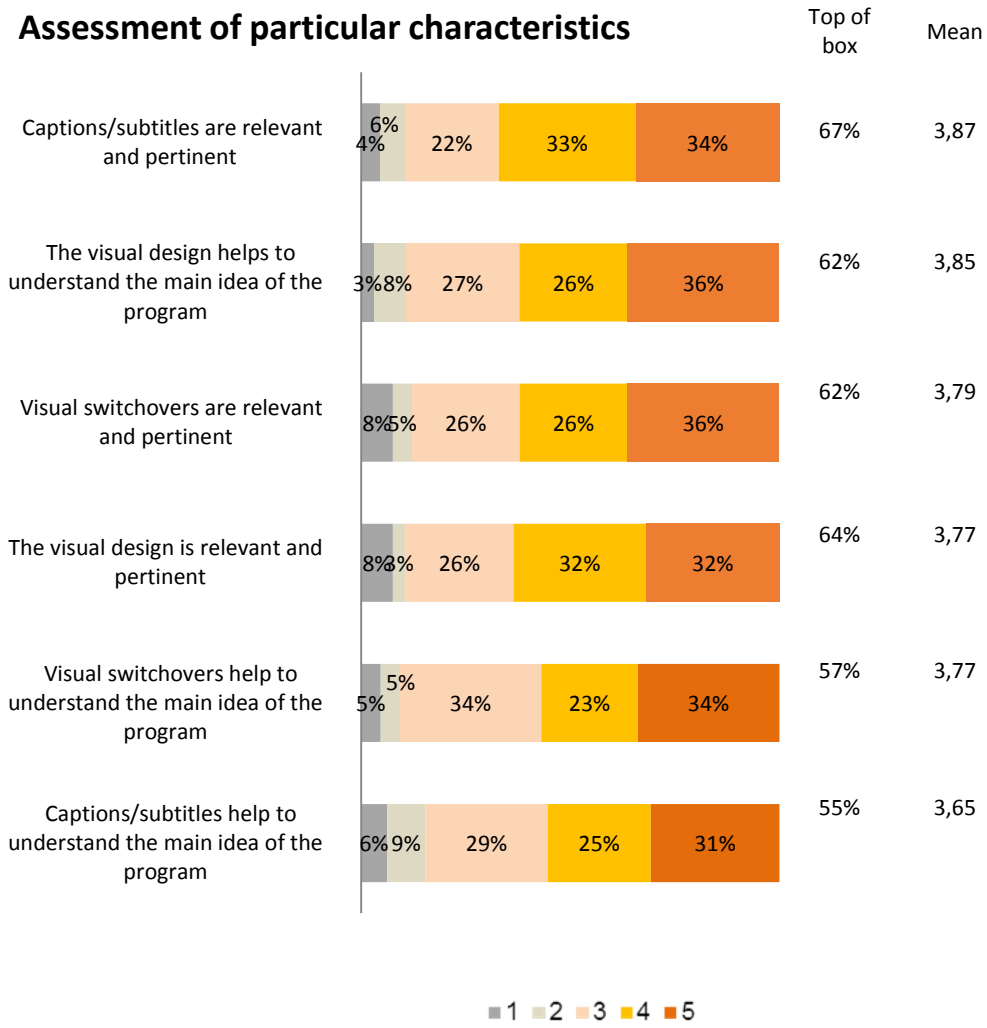


Q12-13. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 70, viewers of Want to Be

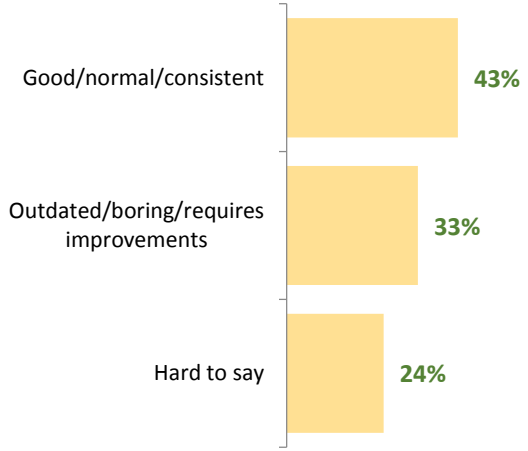
Want to Be
Evaluation of the Visual Design of the Studio

Most respondents perceive the visual design of the studio in a positive manner

Assessment of particular characteristics



Comments on the visual design of the studio

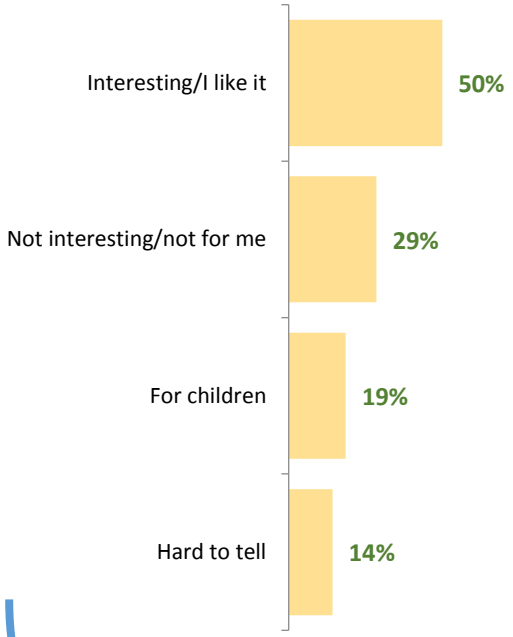


Q14-15. . Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 70, viewers of Want to Be

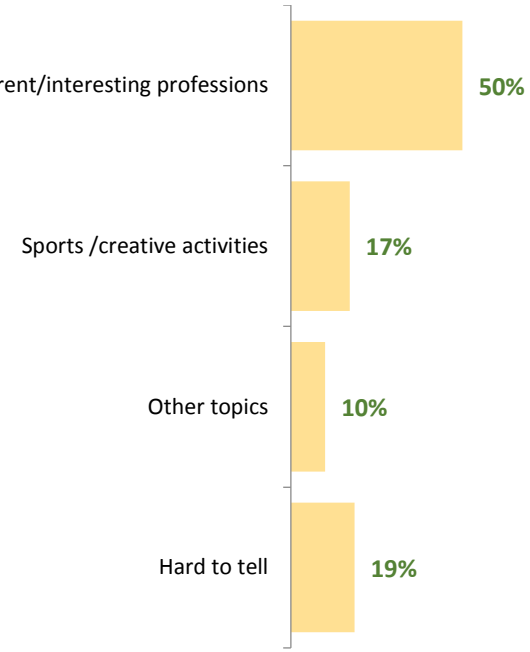
Want to Be
Motivation for Watching the TV Program

Half of respondents perceive the desire to watch the TV program as relevant / interesting. Major changes: to increase and improve presentation of new information, to improve the presenter performance, to improve the sound and picture quality

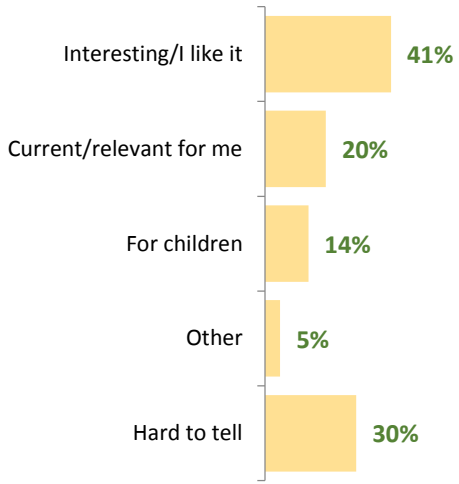
Why I do/don't want to watch a TV program of this format



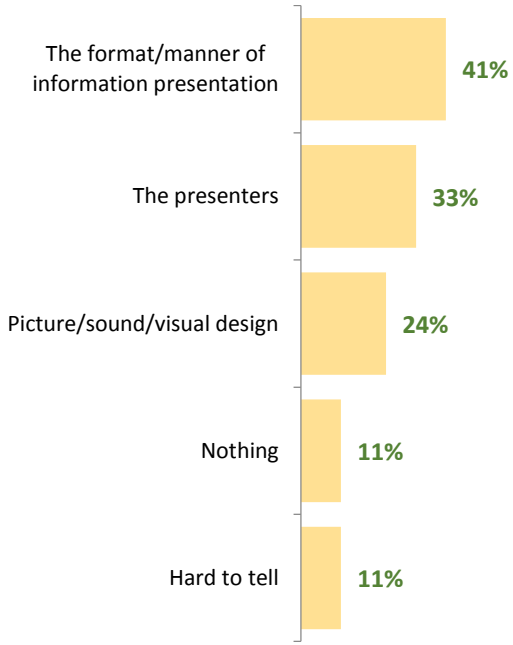
The topics that would be interesting if I watched this TV program

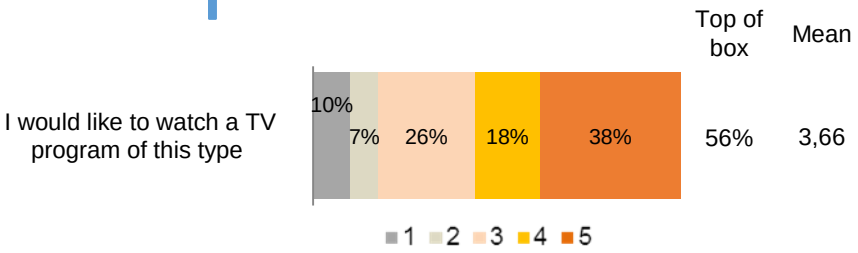


Why do I find these topics interesting?



What changes are necessary to make this TV program interesting?





Q16. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?

Q17. If you watched a TV program of this type, what topics would be most interesting for you?
Q18. Why would these topics be interesting for you?

Q19. From the point of view of the TV viewer, what would you recommend to improve in this TV program to make it more interesting?
N= 70, viewers of Want to Be

Perception of *Mary Poppins' School*

Mary Poppins' School. Perception of Positive and Negative Features

This TV program is perceived is one of few children's TV programs on Ukrainian TV, but there are still some weak points: it is boring, old-fashioned, etc.

Positive perception of this TV program

- **The topic of the children's TV program** – interesting for viewers

  "It is like one of those TV programs from our childhood…" FGD2
- The TV programs that contains interesting facts, ensures children's development

Positive perception of the presenter

- **The presenter** is fully consistent with the TV program format
  - Friendly, positive
- The presenters speak well in Ukrainian. Viewers underline that they like that presenters promote the national/native language among kids

Negative perception of this TV program

- The TV program with outdated imagery:
  - Old music, sound interruptions
  - Neither modern nor dynamic style of the presenter
  - Shooting type: old-school, from one angle
  - Too long frames and conversations, no cuts or interruptions

  "It is an old TV program, from the 80-90s …" FGD5
- No specific structure of this TV program, no practical result from watching it
- This TV program doesn't attract a modern child with internet access to YouTube, tablets: it is too monotonous, dull, gloomy, not developing

Negative perception of the presenter

- The image of the presenter is perceived as too boring, non-charismatic
- The image of children is perceived in a negative manner
- **Negative emotions**: mops and mows, grimacing. Negative consequences for children
  - **Boring texts**, not engaging conversations for children. Kids do not want to watch this TV program
  - Children-presenters look more like grown ups, which is not interesting for young kids

  "A feeling that these children are old" FGD3

Mary Poppins' School Recommendations

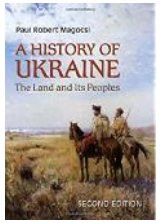
Main recommendations for improving this TV program: to make this TV program more oriented on children of different age groups, to invite psychologists to participate in the program, to involve animated characters in order to make this program more educational and add a game format

Recommendations for improving this TV program

- Put the main focus of the program format on children of different age groups: 7-10 y.o. (more entertainment), 12-15 y.o.(more educational content)
  - For younger children – cartoons, interesting facts, educational games
  - For older children – the history of Ukraine, stories about heroes and Cossacks
- Change the program format into educational-gaming, talk less and demonstrate more how to develop, play, educate children
- Invite psychologists to work with the presenters and give practical recommendations
- Add animated characters like "Fixiki" (cartoon characters)
  - Use body-shaped figures that are associated with certain brands (for example, the Nesquik rabbit)
- Add more interactivity, interactions with children, make the video stories shorter
- Avoid the outdated atmosphere in the studio, update it and make it more modern

Emotions

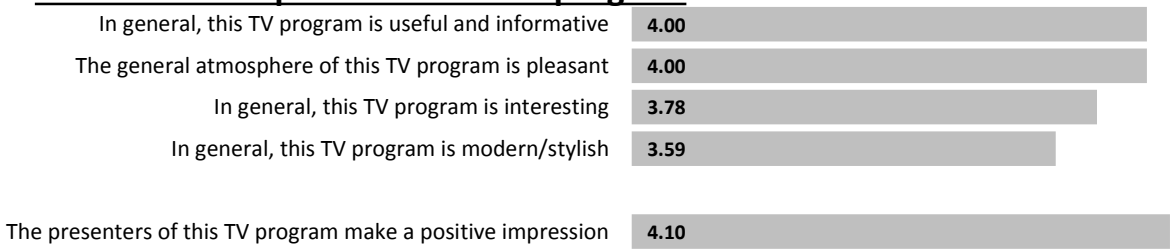
- The emotional area:
  - Uninteresting, non-dynamic, dull



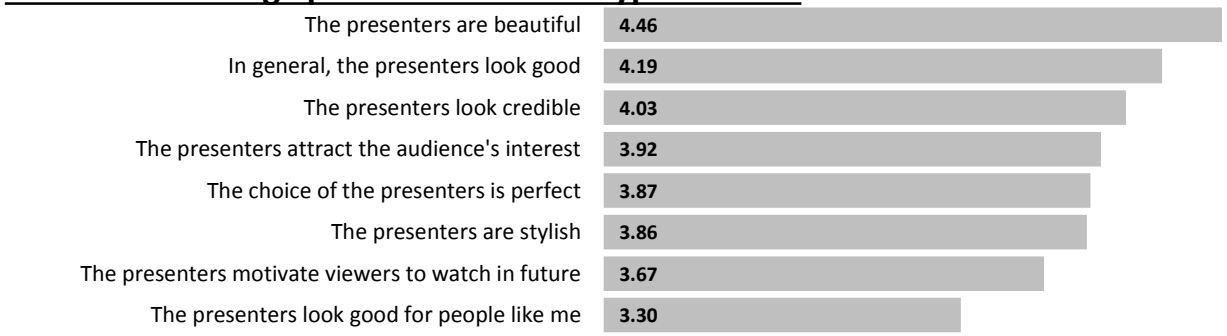
Mary Poppins' School: General Perception of Program Characteristics (means)

Quantitative indicators on the program perception are higher than the average. The presenters, guests, the main idea are also perceived as higher than the average

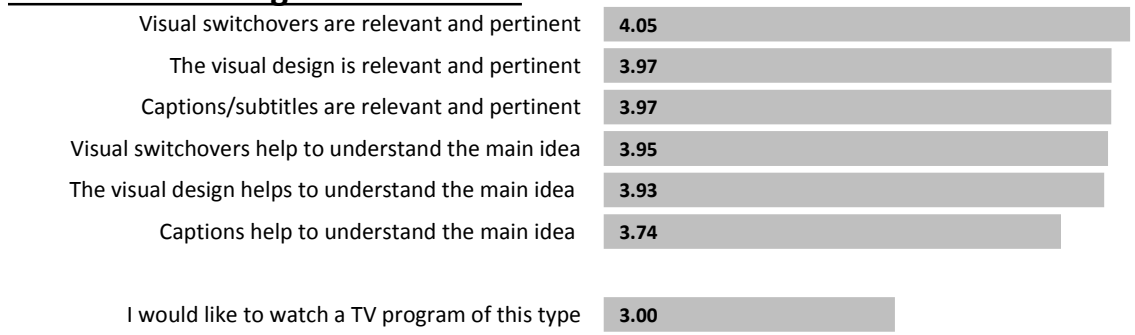
Evaluate of the performers in the program



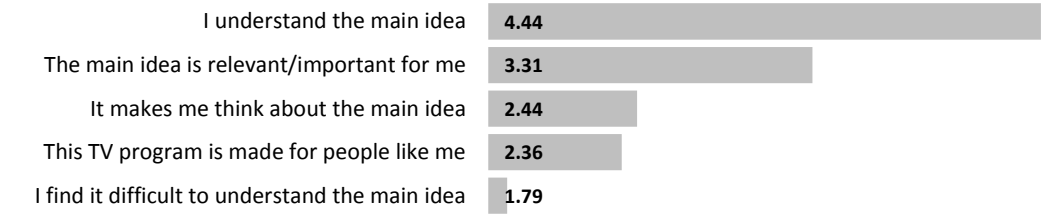
Evaluate the image performer and the type of show



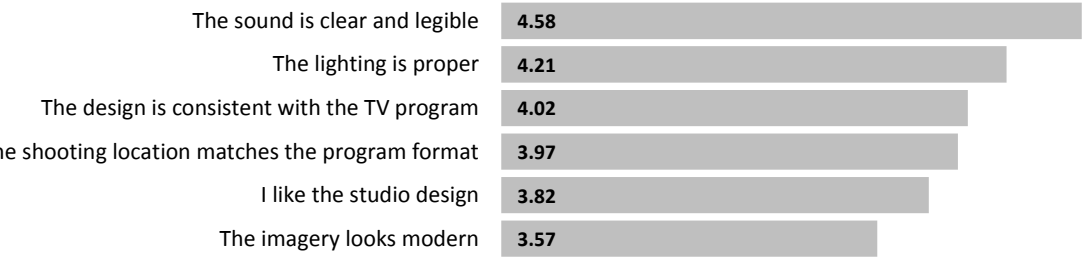
Evaluate the design of the studio



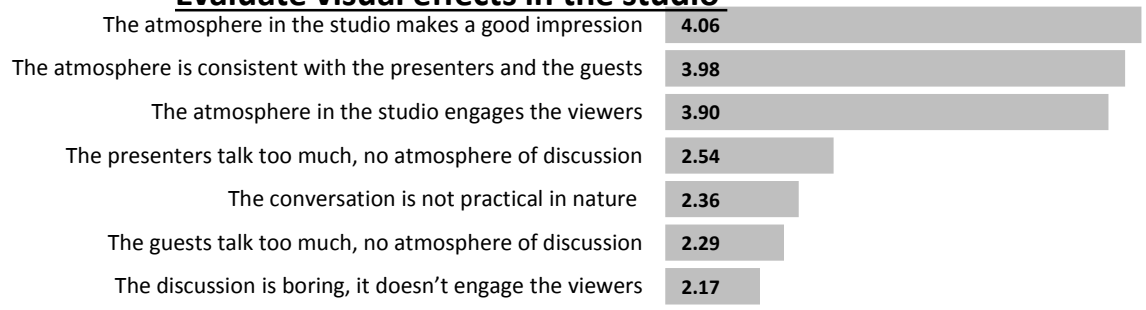
Evaluate the main idea



Evaluate the chatty atmosphere in the studio



Evaluate visual effects in the studio

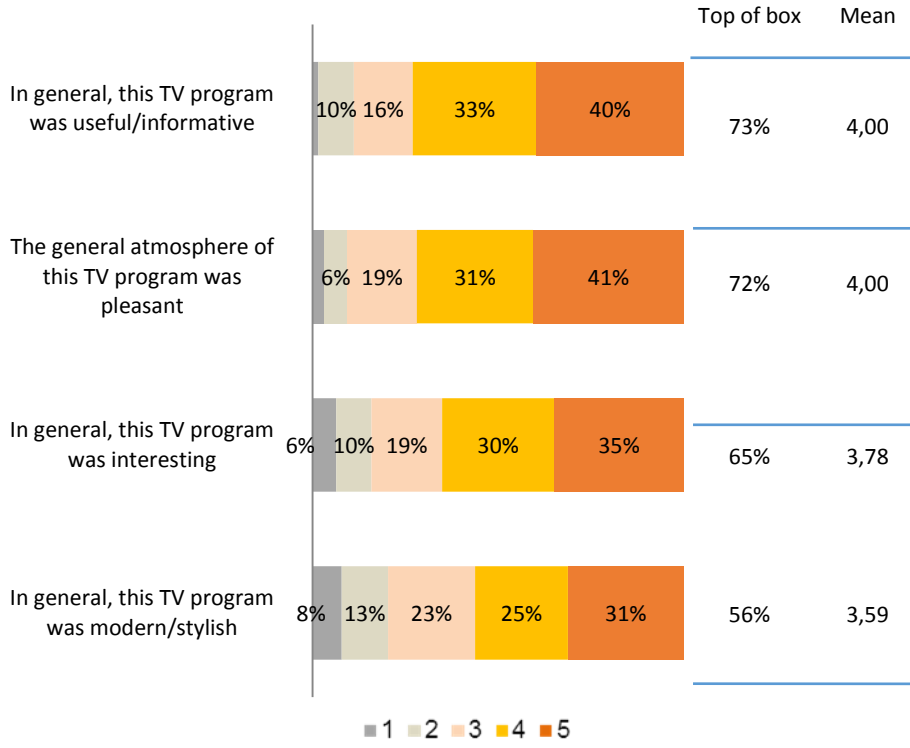


Please rate your opinion about this TV program using a 1-5 point for the following categories.
N= 64, viewers of Mary Poppins' School

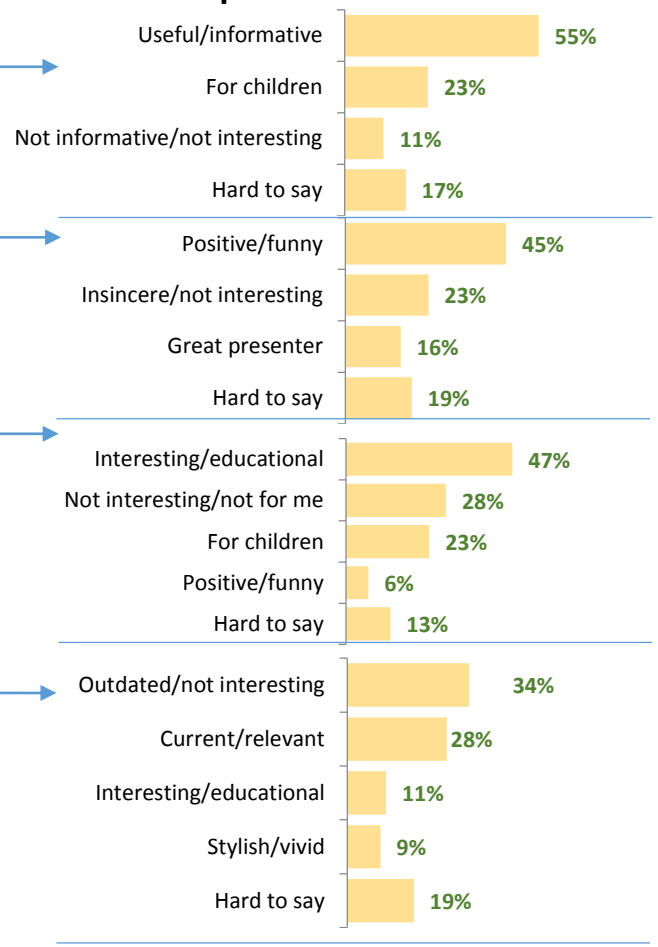
Mary Poppins' School
Overall Assessment of the Program

The overall assessment of this TV program is quite high (positive, informative, interesting). The main reasons: interesting, educational, funny, childish

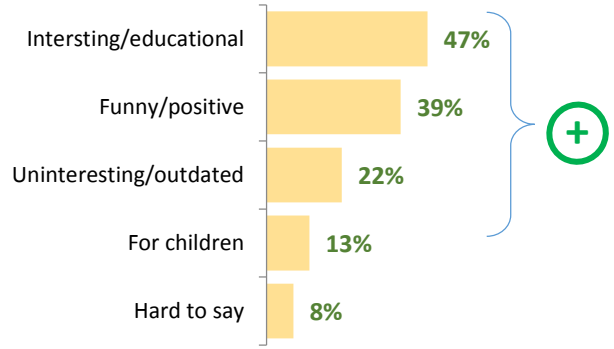
Assessment of particular characteristics



The reasons for assigning a particular score



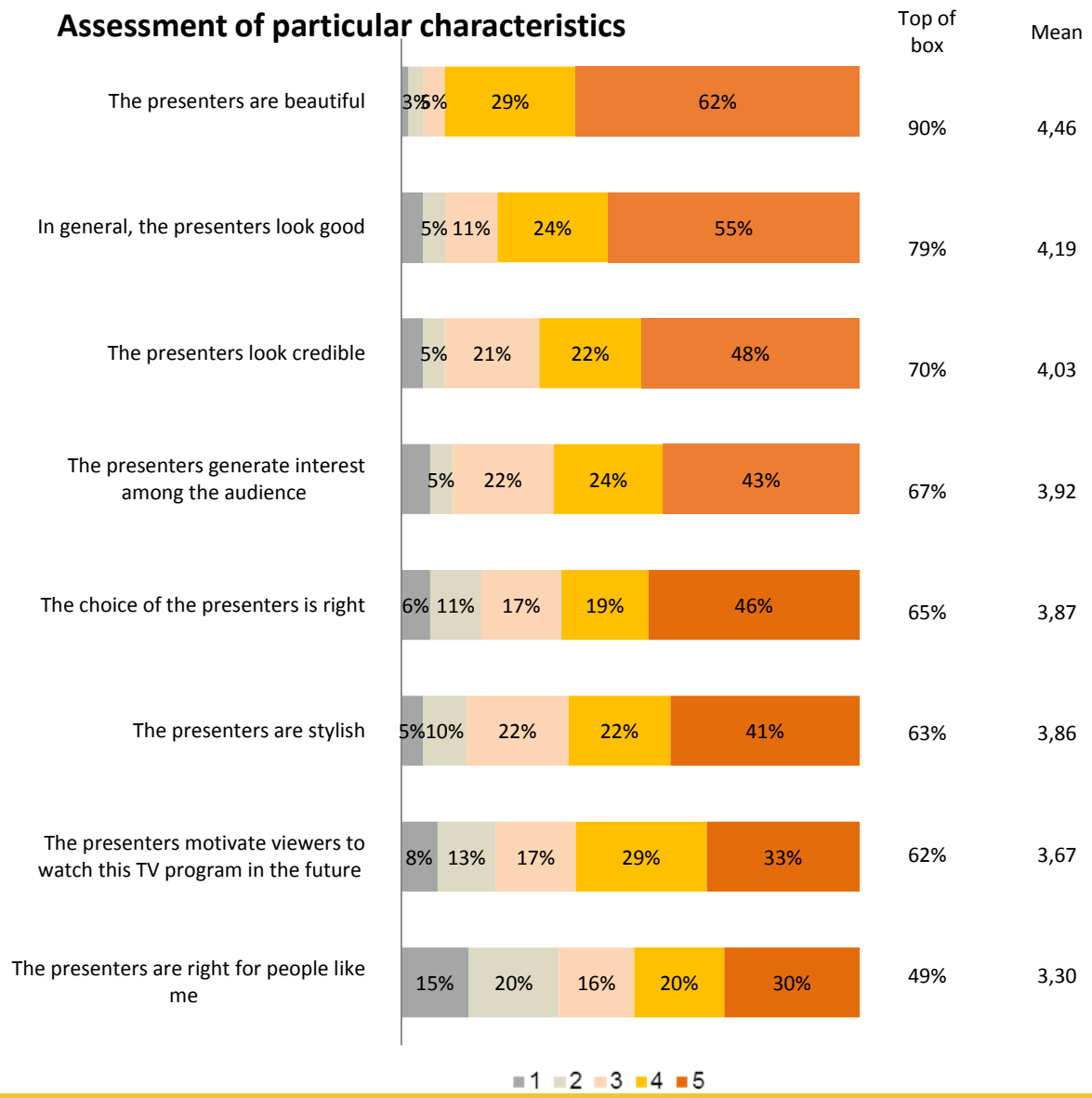
The adjectives describing the TV program



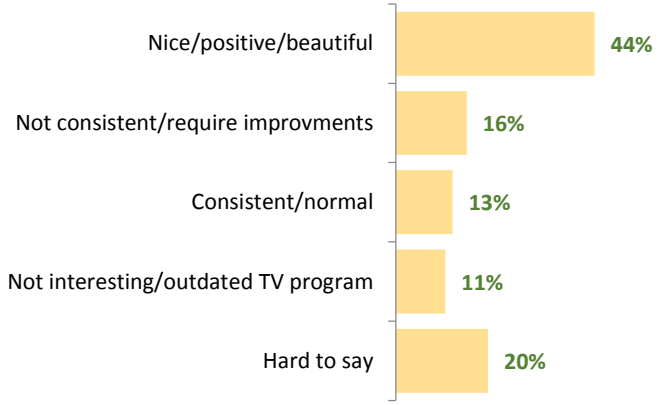
Q1-Q4. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
Q5. What adjectives can you use to describe this TV program?
N= 64, viewers of Mary Poppins' School

Mary Poppins' School
Overall Assessment of the Presenters

Assessment of particular characteristics



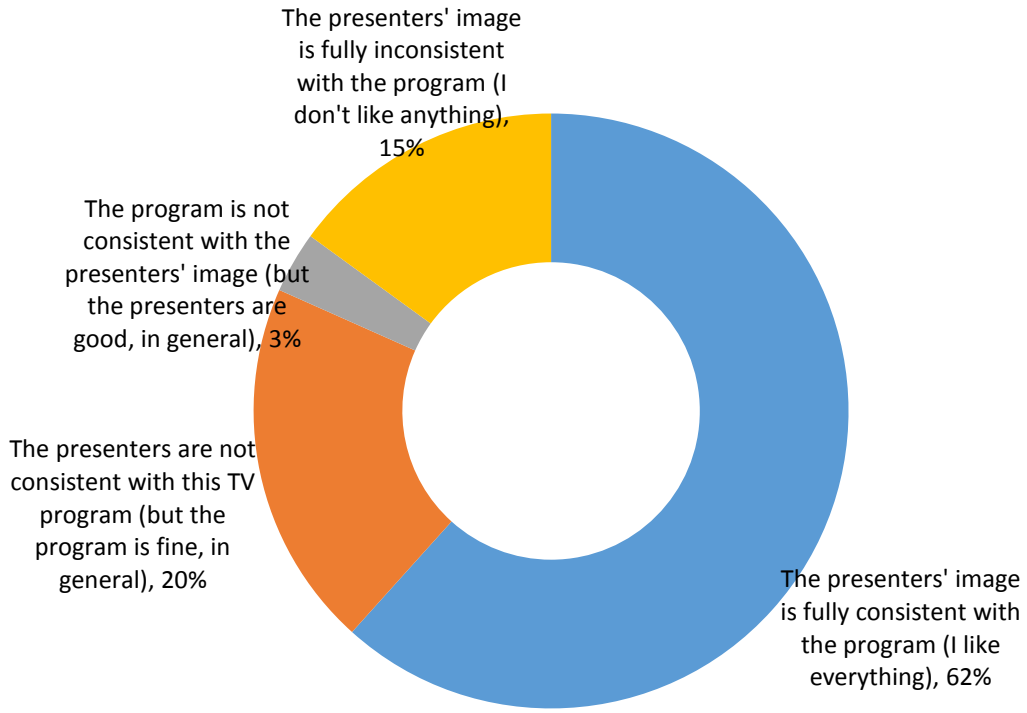
The reasons for assigning a particular score



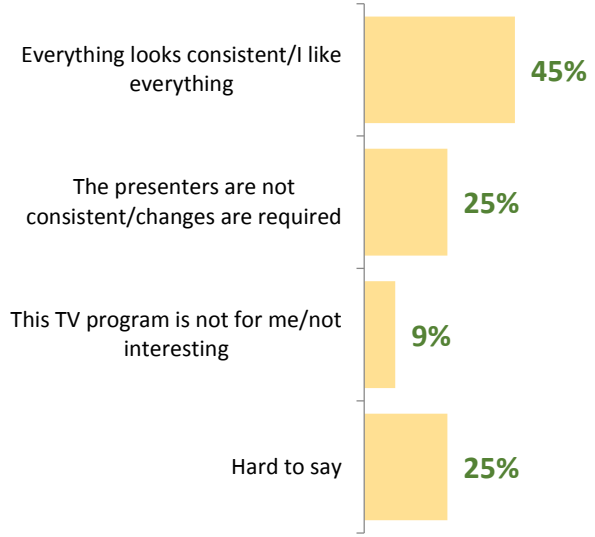
Q6-Q7. *Please rate your impression about this TV program using a 1-5 point for the following categories. Why do you think so? N= 64, viewers of Mary Poppins' School*

Mary Poppins' School
Consistency of the Presenter Image

The majority believes that the image of the presenters is fully consistent with the program. The presenters are consistent with the program - 30%



The reasons for assigning a particular score

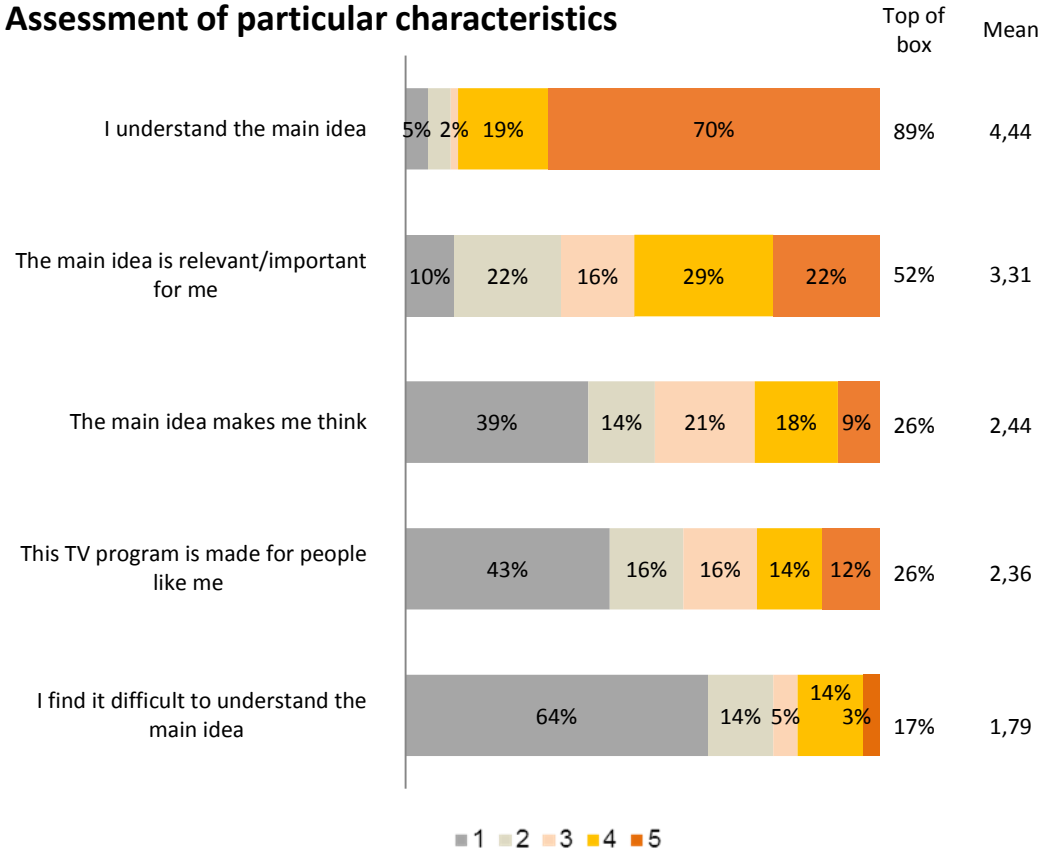


Q8. Please rate the level of consistency of the presenters' image with the program type. Why do you think so? N= 64, viewers of Mary Poppins' School

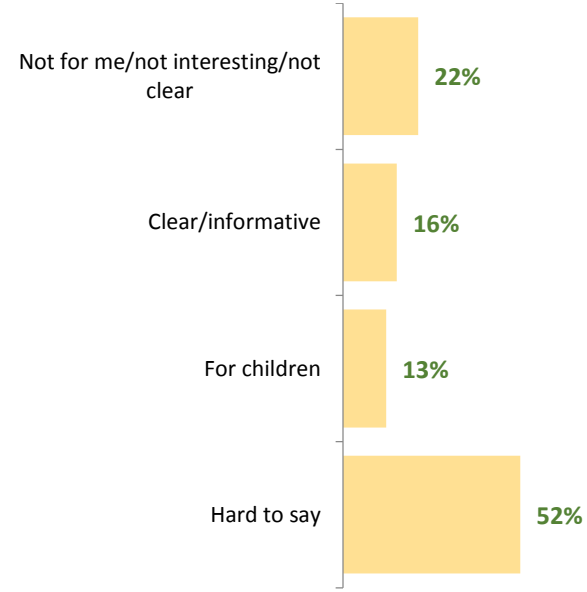
Mary Poppins' School
Understanding of the Main Idea

The majority understands the main idea, and considers it to be relevant for the TA

Assessment of particular characteristics



The reasons for assigning a particular score

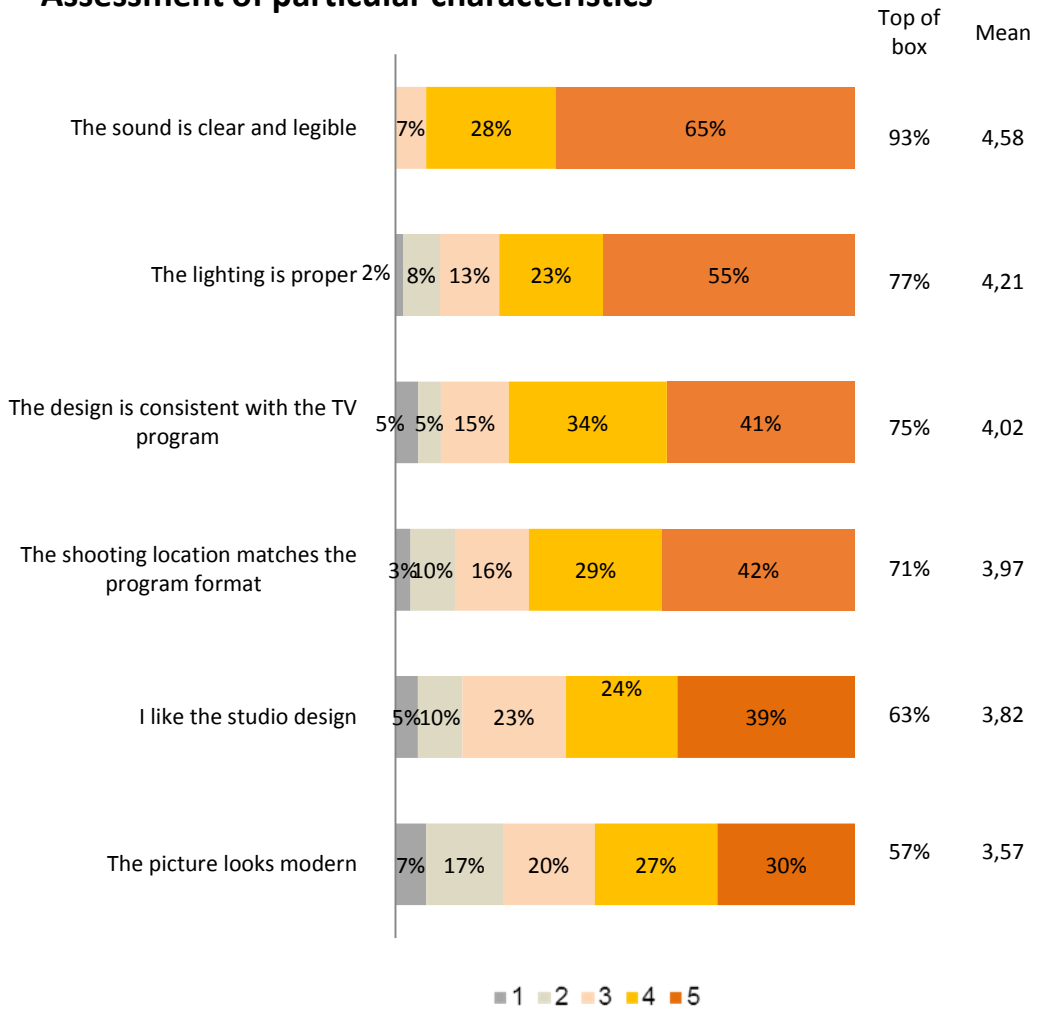


Q9. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so? . N= 64, viewers of Mary Poppins' School

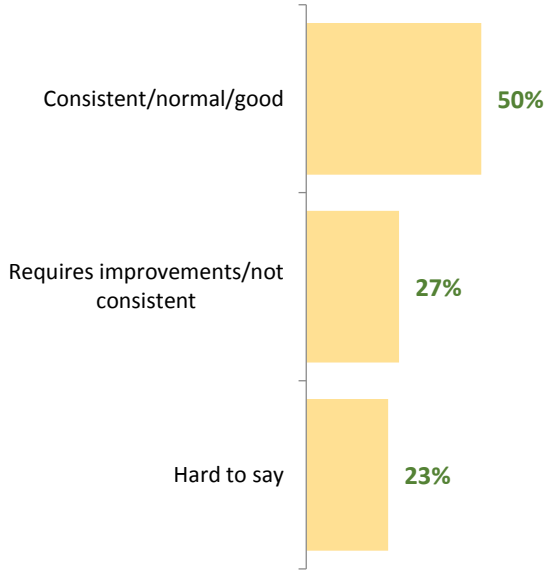
Mary Poppins' School
Evaluation of the Studio Design

Most respondents perceive the studio design in a positive way

Assessment of particular characteristics



Comments on the studio design

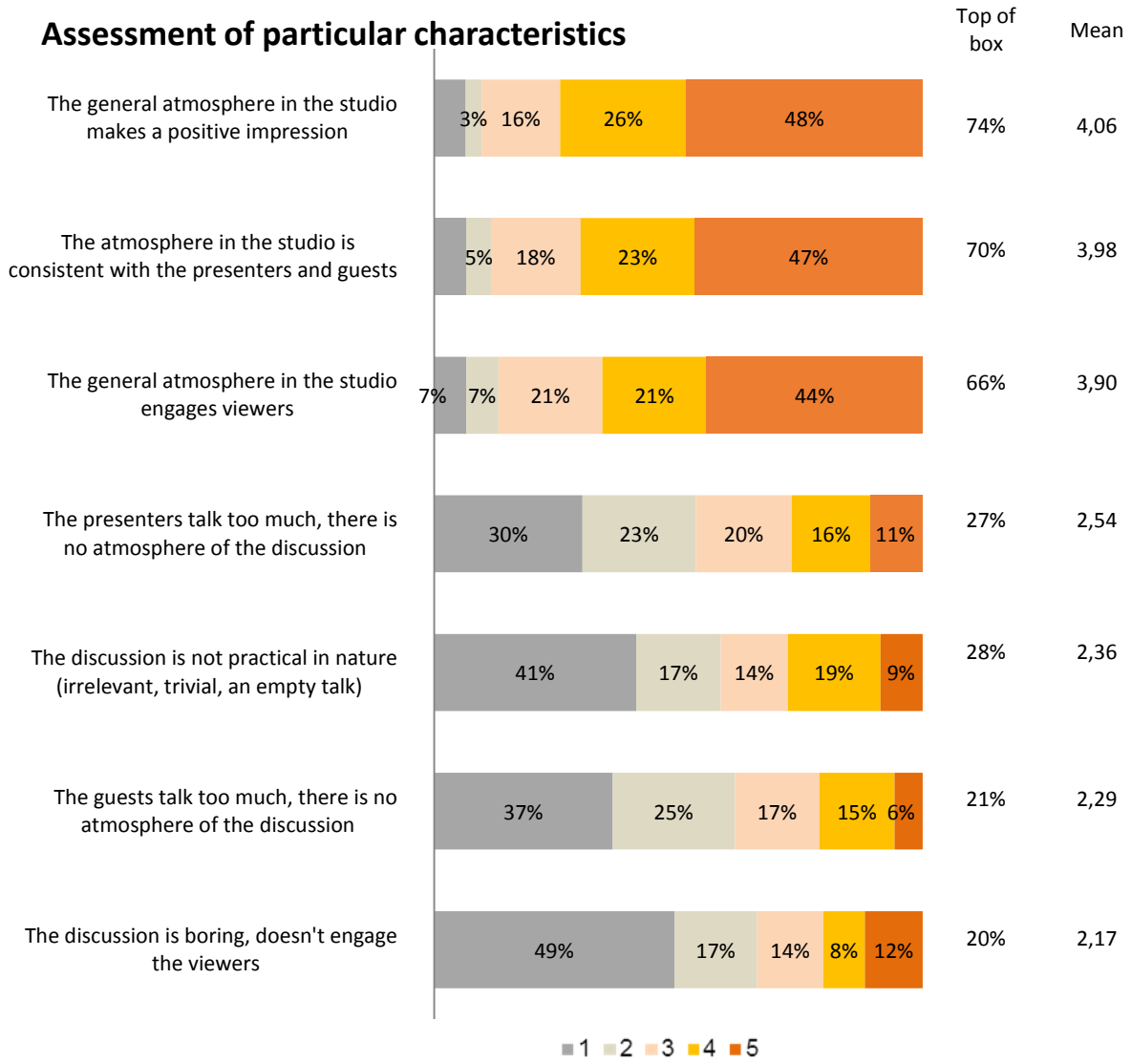


Q10-11. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 64, viewers of Mary Poppins' School

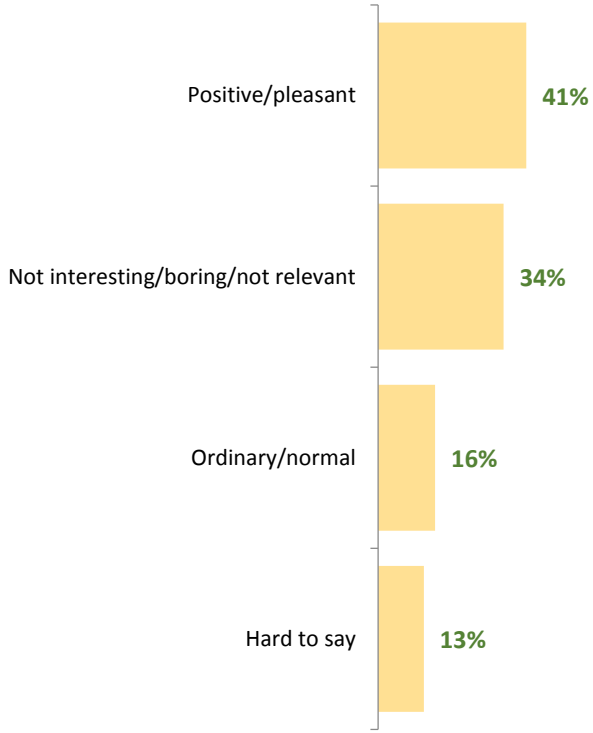
Mary Poppins' School
Evaluation of the Atmosphere in the Studio

The majority perceives the general atmosphere in the studio and the guests in a positive manner

Assessment of particular characteristics



Comments on the atmosphere in the studio

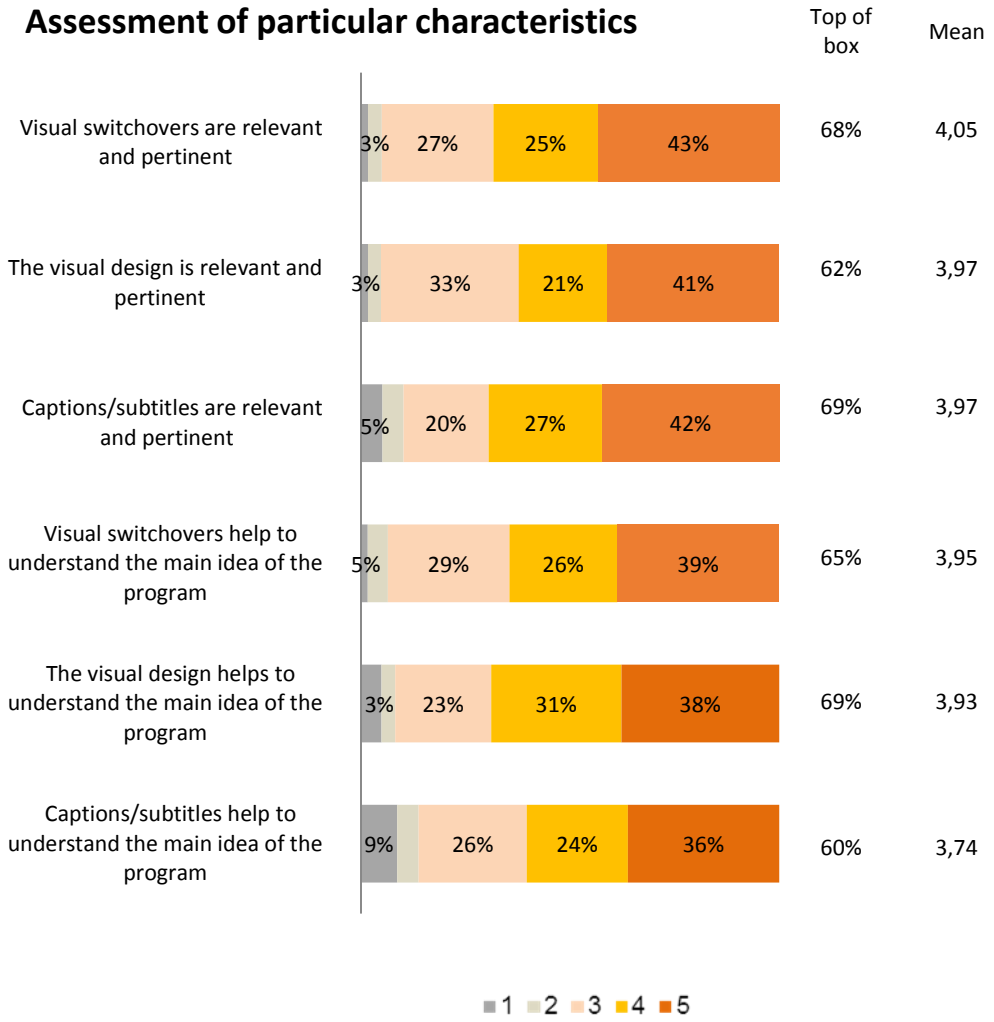


Q12-13. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 64, viewers of Mary Poppins' School

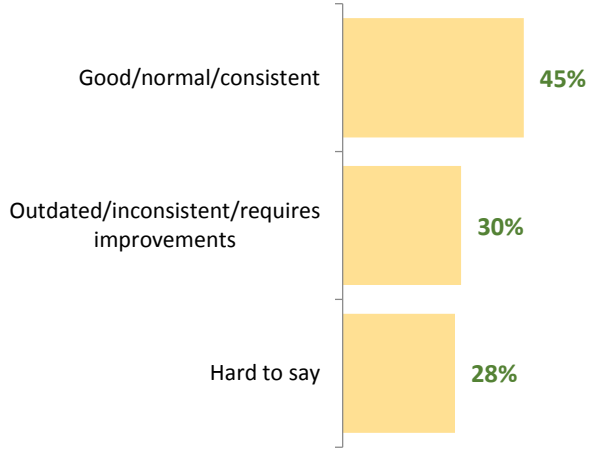
Mary Poppins' School
Evaluation of the Visual Design of the Studio

Most respondents perceive the visual design of the studio in a positive manner

Assessment of particular characteristics



Comments on the visual design of the studio

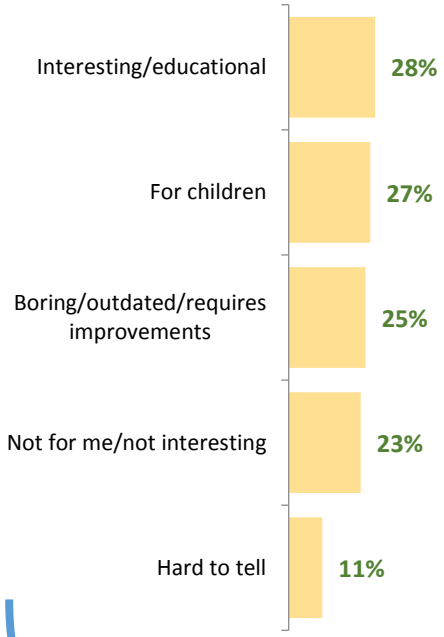


Q14-15. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 64, viewers of Mary Poppins' School

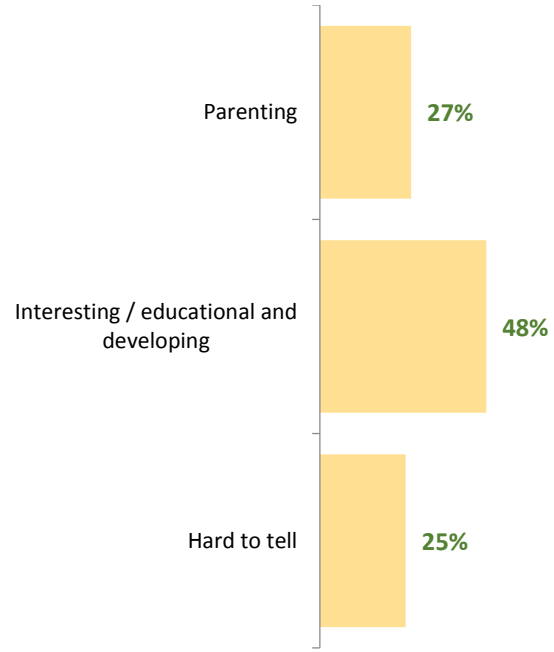
Mary Poppins' School
Motivation for Watching the TV Program

Only a third part of respondents perceive the desire to watch the TV program as relevant / interesting. Major changes: to upgrade the visual design of the studio, to improve the format and the manner of information presentation, make the presenters' performance better

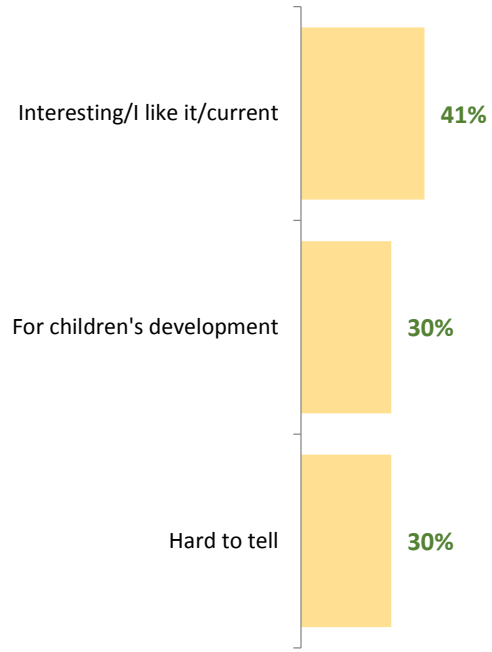
Why I do/don't want to watch a TV program of this format



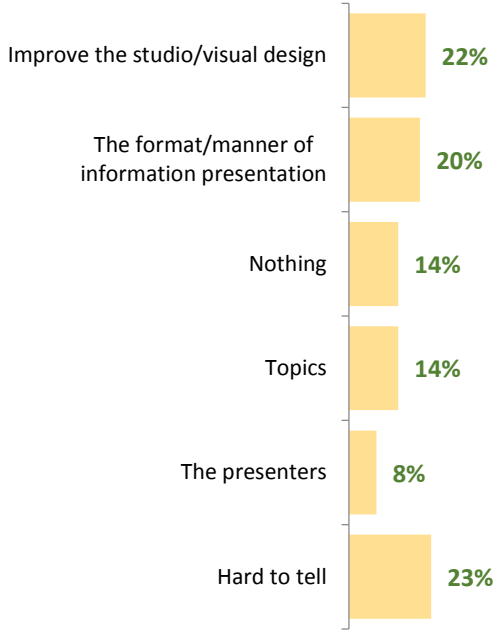
The topics that would be interesting if I watched this TV program

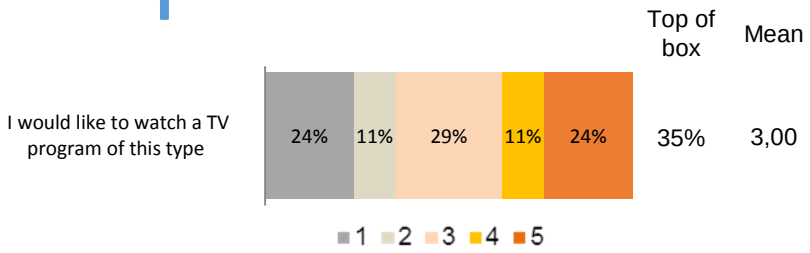


Why do I find these topics interesting?



What changes are necessary to make this TV program interesting?





Q16. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?

Q17. If you watched a TV program of this type, what topics would be most interesting for you?
Q18. Why would these topics be interesting for you?

Q19. From the point of view of the TV viewer, what would you recommend to improve in this TV program to make it more interesting?
N= 64, viewers of Mary Poppins' School

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End-line Survey Report
The Project for Capacity Development of Public Service Broadcaster of Ukraine

December 2021

Japan International Cooperation Agency

NHK International, Inc.

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1. Executive Summary

UA:PBC was, at the time the JICA project was commenced in 2017, an agglomeration of previously independent companies consisting of the Kiev headquarters and 27 branch stations. The linkage between them was weak, and the systems for television and radio were also separate. Further, regarding funding, although THE LAW OF UKRAINE on Television and Radio Broadcasting laid down that 0.2% of the national budget should be accorded to the running of UA:PBC, in fact only 85% of the stipulated sum was disbursed in 2017, producing financial difficulties. According to Viewers Research (Nielsen, Ukraine) of 2016, UA:PBC's viewing rate was only 0.1%, placing it 18th in the list of all television stations. Its core viewers were elderly pensioners living in provincial cities. Additionally, UA:PBC's most popular programs, such as Eurovision, the Olympic Games and the FIFA Club World Cup, were broadcasts not available on other TV stations. Its educational programs were generally considered old-fashioned.

Mr. Zurab Alasania, who became Chairman of the Managing Board in 2017, has implemented numerous reforms with the aim of turning UA-PBC around. First, seeking to improve efficiency, these included structural reform with a series of mergers that reduced the numbers of branch stations from 27 to 22, and staff from 7,318 to 4,231.

Simultaneously, it was understood that the quality of news and other programs, the core mission of the public broadcaster, could not be permitted to fall or viewers would go elsewhere. Mr. Alasania succeeded in maintaining the quality of news and programs and attracting more viewers by distributing digital services on the internet and smartphones. The success of these digital projects earned a Top Ten nomination for Ukraine's Best Corporate Startup Collaboration in 2020. As for the quality of its news and other programs, a joint focus group interview survey implemented by the EU (European Union), Council of Europe, Switzerland, Internews and others at the end of 2020 ranked UA:PBC seventh among the Ukrainian broadcasters with 34.2% of respondents at least sometimes watching the service. UA:PBC was ranked fourth for reliability (35.2%). About 60% of respondents described UA:PBC's TV, radio and web news services as trustworthy. It was regarded as the least biased (most non-oligarchic) channel within the Ukrainian media.

Regarding the motivation of the staff who work there (n=602), a job awareness survey conducted in December, 2021, found an extremely high average satisfaction level of 4.12 on a scale of one to five regarding present work duties. Regarding the prospects, too, an average of 3.99 indicated optimism for the future.

As revealed by the foregoing, UA:PBC has recorded remarkable achievements during the past five years. It is under these circumstances that JICA project for building management systems

for technical equipment, enhancing the quality of educational programs, and building news reporting systems for use in disasters and other emergencies has provided support for UA:PBC's further development.

In the field of management of technical systems, the broadcasting station did not have a unified database for the management of its technical equipment at the start in 2017. The members of Working Group 1, which was concerned with these matters, started out by drawing up a management directory for the equipment in Excel worksheet format. Currently, almost all broadcasting equipment at the Kiev headquarters has been listed on this Excel worksheet database. The next step for Working Group 1 is the use of open source CRM (SuiteCRM) as a database. At present, the Excel data is being transferred to SuiteCRM and used in equipment management, and also to manage the lending of equipment to branch stations.

On-the-job-training to enhance capabilities for the production of educational programs led into the productions of the three programs, *Dodolyki, Razom* and *Syo? Yak?* A questionnaire of viewers of educational programs broadcast in 2021 produced a higher rating for the quality of UA:PBC's educational programs than in 2017, the first year of the project. Whereas its educational programs were considered old-fashioned in 2017, they are thought to be more sophisticated now. The biggest difference concerned the overall feeling of the programs, with special mention of the mascot-presenters and overall flow.

As for disaster and other emergency news reporting, the systems for TV and radio have been combined for operation as a unified system. Concretely, there are joint editorial meetings, collaborative reporting and exchanges of information, and also audio data sharing. At the start in 2017, no cooperative links for obtaining information for emergency news reporting had been established with public institutions such as the police and city halls. Workshops etc. were organized to improve this situation at both headquarters and branch levels, frequent visits made to public institutions, and individual connections forged through frequent meetings with the administrators concerned. Surveys of the branch heads show, overall, that links are being established and relations are improving. An emergency news reporting handbook containing essential knowhow for reporters in times of disaster or other emergencies has been produced and is being used by reporters on the ground.

Mr. Mykola Chernotytskyi succeeded Mr. Alasania as Chairman of the Managing Board in 2021 and has given a central place to digital first reforms and improvements to the local branches in the 2021-2025 plan. Digital first means the enhancement of news and other programs distributed on the internet as a strategy for attracting viewers among the under-forties, the so-called internet generation. The plan also is to implement sweeping changes to news and program production methods. The reform of branch stations is also an extension of the network building moves undertaken already. The aim is to build national unity by discovering and broadcasting

local stories which the big, corporate media groups cannot provide. This is understood to be a suitable objective for the public broadcaster.

2. Achievements of the past 5 years at UA:PBC

This section reviews UA:PBC's first five years from 2017 to 2021 since becoming the public broadcaster, chiefly under Mr. Alasania's direction, and what the JICA project has contributed to its progress.

2-1. UA:PBC developments achieved under Mr. Alasania

UA:PBC is the biggest independent media organization in Ukraine with 2 national television channels, 3 national radio channels, and 24 regional stations. It is a new, fast developing player on the independent PSM(=Public Service Media) map of Europe.

The new public broadcaster was created under the leadership of Zurab Alasania, the former Director General of the National Television Company of Ukraine (NTU), which along with other state nationwide radio and regional TV and radio companies was transformed into UA:PBC on January 19, 2017.

The National Television Company of Ukraine (NTU) initiated and implemented the reforms that turned the state broadcaster into a public media company in the period from 2014-2016 with the aim of establishing a truly democratic media organization in Ukraine.

The reforms were based on an evaluation of both corporate strategy and the public service media goals for a democratic Ukraine with close reference to precedents elsewhere in Europe and the world.

The UA:PBC Supervisory Board appointed Mr. Alasania to the post of Chairman of the Managing Board of UA:PBC on the basis of his corporate development strategy with its focus on quality and independent content production. These reforms included:

- Board members were given responsibility for specific platforms (TV, Radio, Digital)
- 32 previously separate organizations were merged and recombined with new workflows and a new ethos.
- Staffing was downsized from 7,318 to 4,212 employees to enhance efficiency.
- A merit-based payroll system was inaugurated at the end of 2020

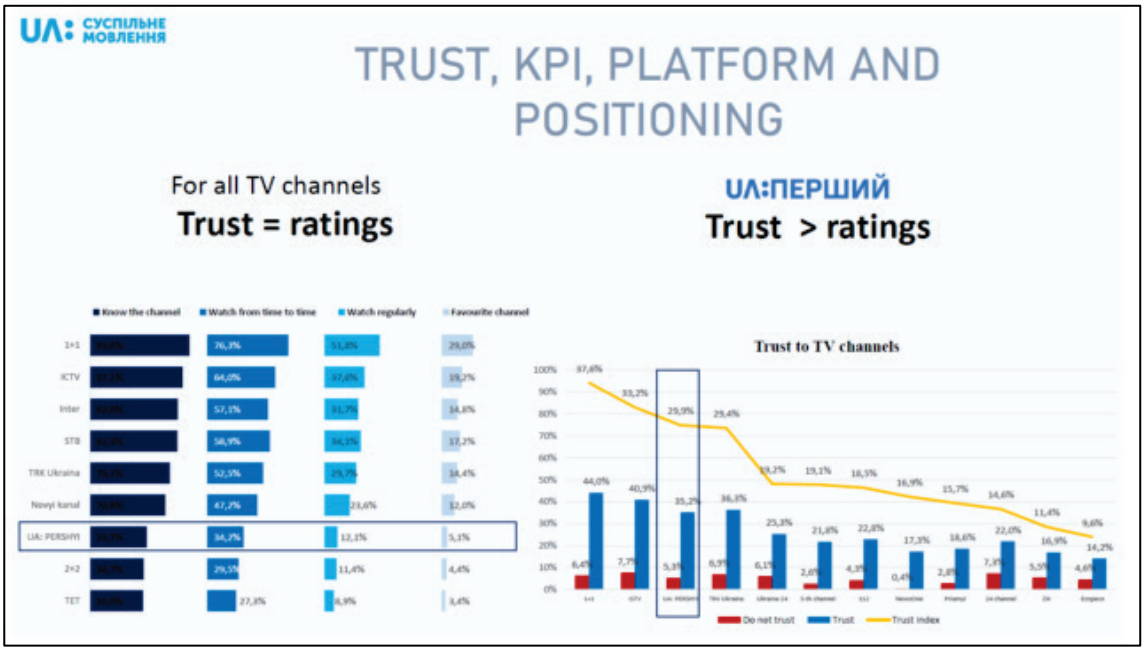
- A Public Media Academy (PMA) was launched together with the PMA Juniors, Kyiv Hub and Odesa Hub sub-divisions.
- A Coordination Center for Broadcasts for Minority Ethnic Groups was created
- A nationwide FM radio network was created.
- International partners were found to assist in underfunded areas, including the joint Newshouse project for all UA:PBC platforms.
- General, societal and political information content was reinforced, including the launch of the live, inhouse "Suspilna Studia|/Public Studio" weekly live talk show, “Zvorotnyi vidlik” (Countdown), investigative documentary films, etc.
- Independent producers were brought in to produce socially valuable content.
- Highly successful digital platforms were created, including the launch of the Suspilne news and (suspilne.media/), Suspilne Sport (suspilne.media/sport/) sites, and unification of all UA:PBC branch sites. Other developments included the setting of the new digital platform strategy for 2020–2022, and launch of UA:PBC TV and radio mobile apps and podcasts.

The biggest achievements of UA:PBC in the period from May 2017 to May 2021 have been in these digital fields and the significant expansion of public trust in UA:PBC.

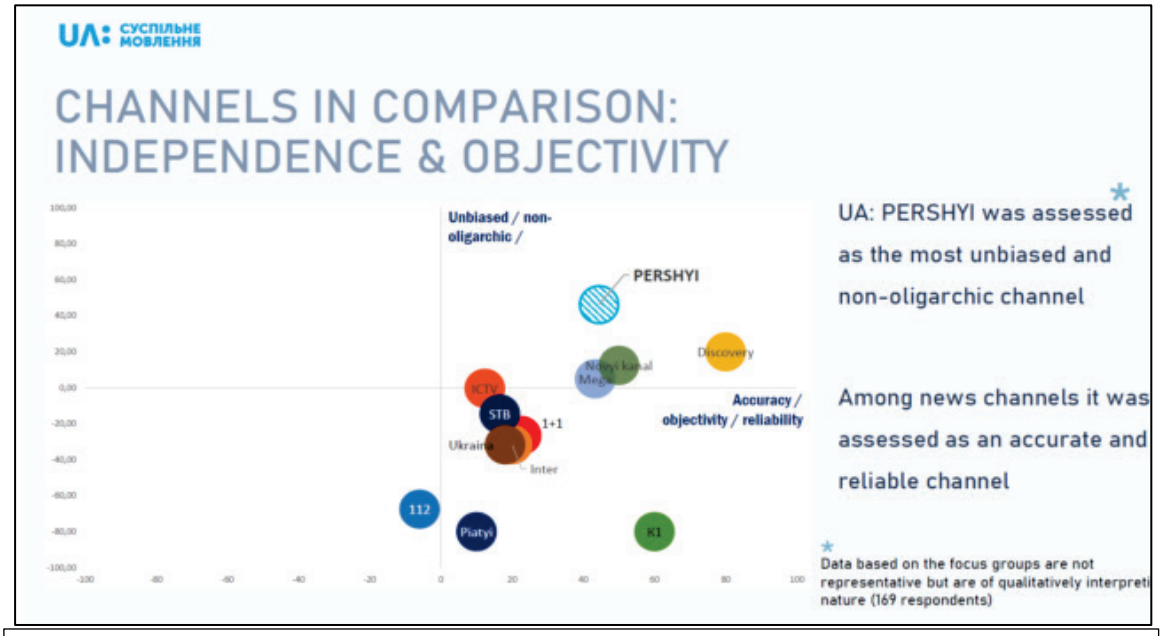
The digital transformation of the central and regional newsrooms of UA:PBC was nominated as a Top Ten Corporate-Startup Collaboration in the 2020 Ukraine Innovation Awards.
As of April 1st, 2021, UA:PBC’s Suspilne website had 4 million unique users (11 Million views), and its Facebook service had 15 million unique users (70 million video views).

The growth in public trust was confirmed by a survey conducted by the EU, Council of Europe, Switzerland and Internews in November-December 2020, as follows:

- About 60% of the Ukrainian population trusts the news on the TV and radio channels and websites of Suspilne, the highest for any news media organization in Ukraine.
- Focus groups regard the nationwide UA: PERSHYI (=UA: Channel-1) TV news channel as the least corrupt and biased.
- Respondents typically believe Suspilne nurtures Ukrainian culture, strengthens national identity and social unity, and promotes ethnic, cultural and religious tolerance.



*This drawing is taken from the presentation made by the Strategic Marketing Dept. in December 2021.



*This drawing is taken from the presentation made by the Strategic Marketing Dept. in December 2021.

Monitoring research performed in 2020-2021 by two public organs, Detector Media and the Institute of Mass Information, found:

- The Suspilne.media news site repeatedly ranked first for professional standards (97.8%) and the absence of political influence.
- Suspilne Novyny, which is the internet news provided by UA:PBC, is among the leaders in maintaining gender balance and reporting on Crimea.

The new Chairman of the UA:PBC Managing Board was elected in the spring of 2021. The new chairman, Mr. Mykola Chernotytskyi, a former Member of the Managing Board, aims to build on the existing strategy of UA:PBC, filling in more details, and push for further advances based on the experience of the previous four years.

Having earned public trust and made great strides digitally, the next priority is to build up a rich local reporting network.

This year's achievements include:

News:

- Suspilne.News is on the White List of high quality online media for the second time (IMI)
- UA: PBC is a leader in compliance with news site standards (IMI)
- The UA: PERSHYI news carries no plugola and reports frequently on the Russian-Ukrainian war in eastern Ukraine (Detector Media monitoring)
- Suspilne.News is a leader in promulgating materials about the Crimea (IMI)

Gender balance:

- Suspilne.News continues to be a leader in maintaining gender in expert comments (IMI)
- UA: PERSHYI is an exemplar of gender balance (the National Council of Television and Radio Broadcasting of Ukraine)

Radio:

- Suspilne Radio is a leader in Ukrainian-language content (the National Council of Television and Radio Broadcasting of Ukraine)

YouTube:

- Launch of the Suspilne Country YouTube channel for regional projects
- Launch of a children's YouTube channel

All of this has been achieved despite substantial underfunding by the state, in part due to important assistance from international development partners which provide experience, expertise, training, advocacy and financial assistance for institutional strengthening.

2-2. The JICA Project's Contributions to the Development of UA: PBC

(1) The Management and Maintenance of Broadcasting Equipment

Broadcasting equipment was managed independently by each operating unit at the start in 2017 by the people appointed on the ground. No comprehensive list of all equipment owned by the broadcaster existed and there was no way to grasp this at a glance.

The technology working group discussed better ways for UA:PBC to manage the equipment in view of the circumstances prevailing in 2017. First, lists of broadcasting equipment managed by each unit were drawn up and a complete list of all UA:PBC equipment was compiled. Assuming management procedures would be performed by personal computer, the lists were made in Excel format. The 23 items to be displayed in Excel were determined in view of which search functions, filters, updates, inputs etc. would be necessary for management purposes, and the data is being inputted accordingly.

Attention was next turned to cloud use, costs, and customization. UA:PBC proposed use of a cloud-type customer management system, (CRM/Customer Relationship Management) for the equipment database. Although originally a customer-oriented system, the idea was to input the equipment item name in the customer box, and equipment faults in the complaints box. Appropriate account security features were included. After studying various CRM options, SuiteCRM was selected as a system that could be adapted for this purpose at little cost.

At the end of the project, the data had all been compiled in Excel format and it was simple to locate any desired equipment item using the Excel filter.

Construction of the full SuiteCRM system is progressing as a trial and error process, and UA:PBC expects to introduce it in February, 2022. Import of the already compiled Excel data will then enable full operation for database management.

(2) The Production of Educational Programs

◆ Handbook Use

Three types of handbook were produced under the project and are now being used on the ground, namely one for use in recommending children's programs for production, a hands-on-guide for producers, and one for use in recommending disabled people's programs for production. They represent the knowhow compiled through on-the-job training in the production of three program types under this project: Dodolyki, a puppet program for children; Razom, a welfare program for

the disabled; and Syo?Yak?, a science program for children. Alena, the sports and welfare program director responsible for Razom, reports, “This handbook containing the useful knowhow gleaned from the problems encountered and experiments performed in program production is also now being used by inexperienced young producers who have recently joined.” Children’s program producers Kateryna and Sasha also report that Dodolyki and Syo?Yak? were valuable experiences. Children’s programs are regarded as particularly important as they are targeted at potentially long-term viewers of the broadcasting station. The viewer ratings for Syo?Yak? were high and the program received a lot of feedback in the form of questions and comments. They describe the handbook for children’s programs as a resource that young people will keep on using.

◆ The Viewers’ Assessment of the Educational Programs

A survey of a group of viewers of the educational programs showed higher interest in UA:PBC than at the start of the project in 2021. The daily viewing figures for UA:PBC’s first channel had risen from 41% in 2017 to 55%. The corresponding figures for educational programs revealed an increase from 44% in 2017 to 57%. The educational programs were regarded as old-fashioned in 2017, but were now considered modern and sophisticated. The biggest difference noted by respondents was in the overall feel of the programs. The presenters, mascots and program flow had all changed.

(3) Disaster and other Emergency News

◆ A Reinforced Network for Disaster and other Emergency News

PBC has implemented appropriate improvements for a public broadcaster at its Kiev headquarters and 22 branches. The headquarters does not, unlike NHK, have special departments, such as a Disaster Meteorology Center, for use in emergency broadcasting, but the news division is ready to take overall control in times of emergency. Digital news distribution for younger viewers has been a strong focus of attention in recent years with a doubling of the number of news staff engaged in this field to reach a present total of eighty. The radio and television services used to be separate and perform their own coverage etc. but have now been merged. Concretely, joint editorial meetings are convened to coordinate coverage, share information, and also share audio materials. The networks essential for the smooth implementation of emergency broadcasting were initially hard to build because of the strong spirit of independence at branch stations inherited from the Soviet era. PBC addressed this with sweeping organizational reforms, including the bringing of all branches under the umbrella of the news head at the headquarters, and replacement of many branch heads. News staff at branch stations have also participated in four emergency news workshops so far, further enhancing communication between the headquarters and branch stations and laying the foundations for a tighter network.

◆ The Disaster and other Emergency News Manual

PBC had no handbook of specific knowhow, points of special concern etc. for emergency broadcasting when the project began. A handbook was produced on the basis of discussions held in the workshop and distributed to the people responsible for news broadcasts at the headquarters and branch stations. Staff questionnaires indicate that the handbook is being used in reporting on the ground and the great majority of staff acknowledge its utility. The results of the questionnaire are shown in the attachment. With the start of the COVID-19 pandemic in 2020, a new special manual for reporting practices, points of special concern etc. was produced to supplement the original handbook.

◆ Links with Public Services and Institutions

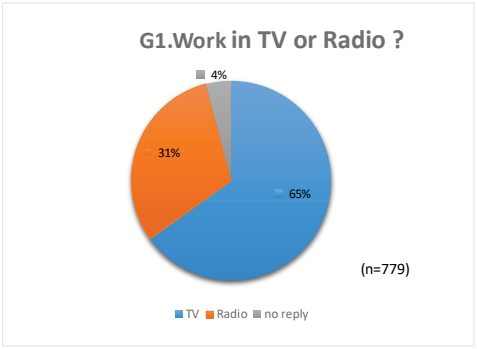
PBC headquarters did not have well-established links with public services and institutions such as the police and city halls that gather disaster-related information at the start of the period. Accordingly, the exchange of memoranda with these institutions was proposed to establish cooperative, information sharing communication, but PBC responded that this method did not correspond well to cultural practice in Ukraine and the proposal was reconsidered a year later. As a result, a survey of the headquarters and branches was performed to ascertain how they viewed their relationships with the public services and institutions, and new parameters were established on that basis. This revised approach was reinforced at the headquarters and all branch stations through workshops etc. and frequent meetings with the people concerned at these services and institutions to forge strong personal ties. The survey results indicate that the necessary links are being forged and relations have improved.

3. The Job Awareness Survey for UA:PBC staff

Job awareness surveys of UA:PBC staff have been performed twice, first in May 2017 (n=799) as the baseline survey, and then also in December, 2021 (n=602) as the end-line survey of this project. The staff surveys were thus conducted directly after UA:PBC became a public broadcaster and five years later, revealing how their attitudes towards work, expectations etc. had changed in the intervening period, what they felt had been improved by the switch to public status and, conversely, what had become worse. It is hard to say what impact the JICA project's contributions may have had on the results but the surveys were performed because these attitudes do count for project's own sustainability and the achievement of its overall goal.

The results are shown in the graphs below, with the key points summarized as follows:

- G10: Satisfaction with present job duties is high at 4.12 on a scale of 5. It is especially high in among radio staff (4.35).
- G11: Optimism for the future is also high with an average of 3.99.
- G12: Job motivation is high for every job type.
- G17: The staff's own main areas of concern have not changed in the intervening period, remaining, in order, remuneration, working conditions, and equipment. Almost all staff thought these had improved since the change to public broadcasting status, and this is thought to underlie the higher levels of job satisfaction.
- G17/18: Regarding what had improved or become worse, the largest number of staff members cited either higher or lower pay. The change to public broadcasting status has brought higher remuneration to some and lower remuneration to others, probably due largely to the graded payroll system introduced in 2020. The introduction of fair and transparent remuneration systems is also considered vital for maintaining high levels of staff motivation. .
- The questionnaire is shown in Annex 3.



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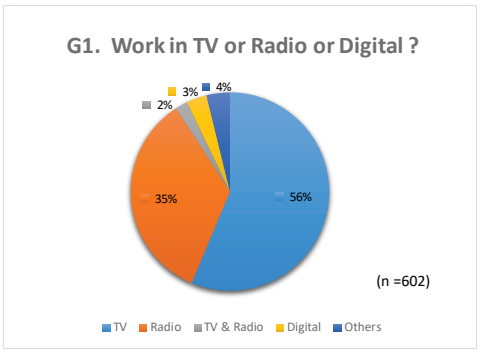

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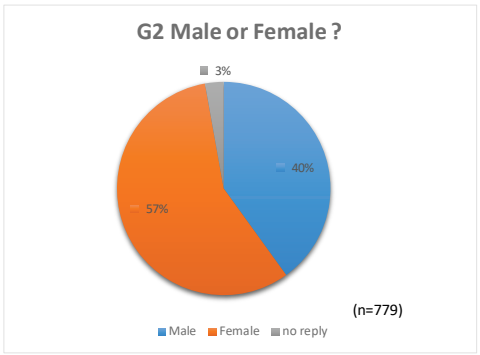

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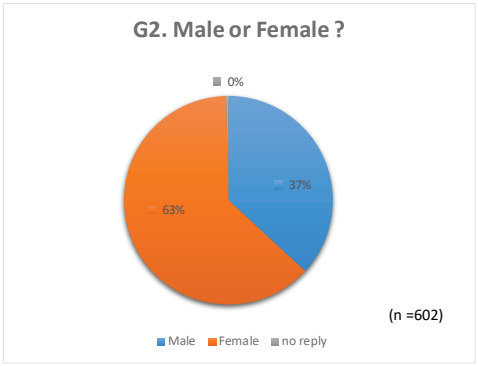

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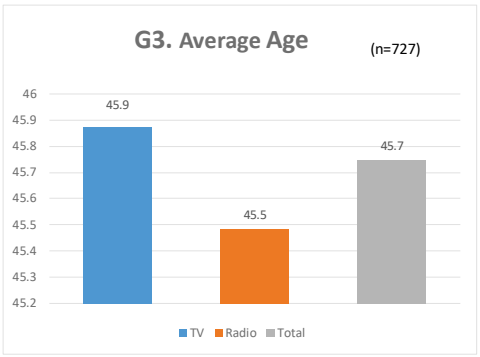

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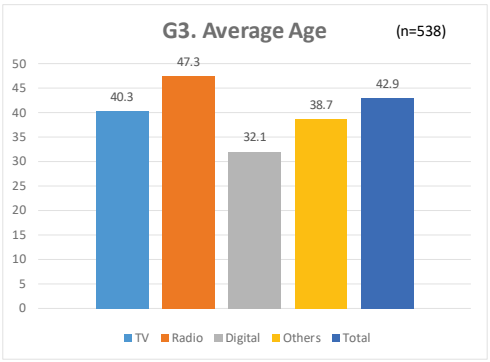

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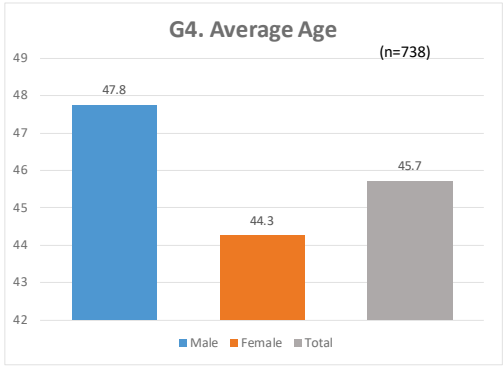

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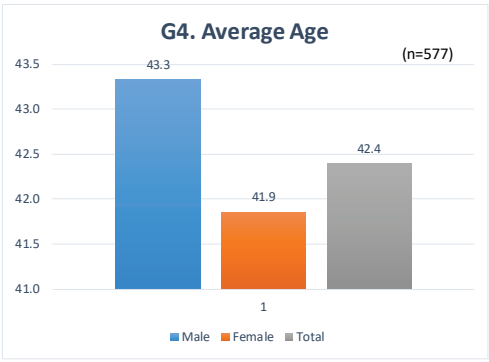

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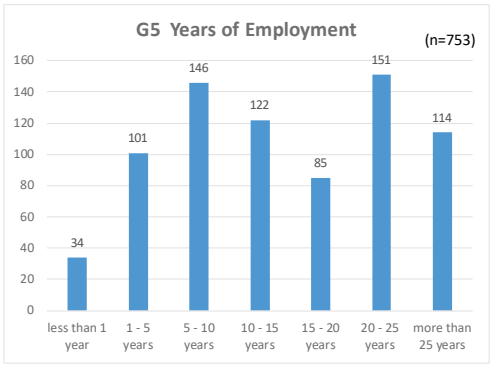

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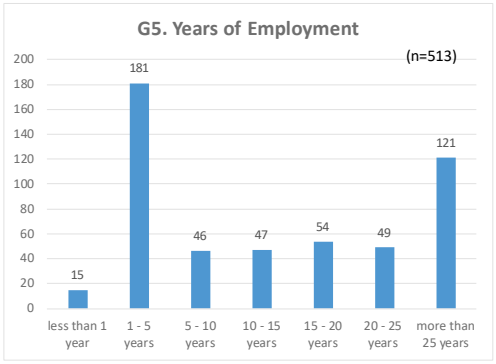

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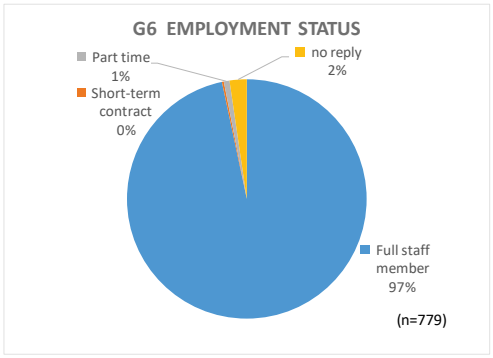

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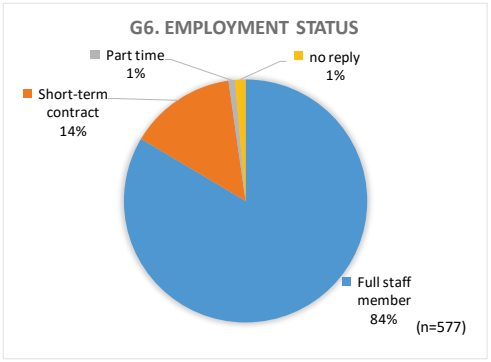

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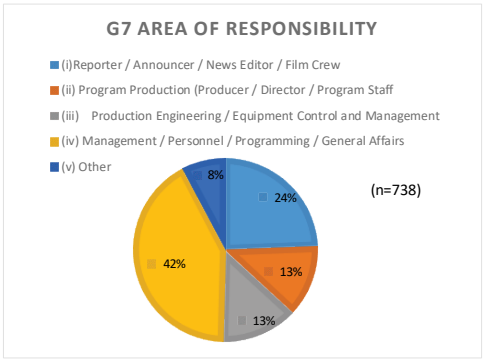

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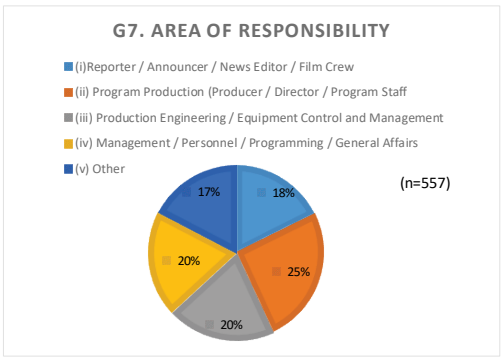

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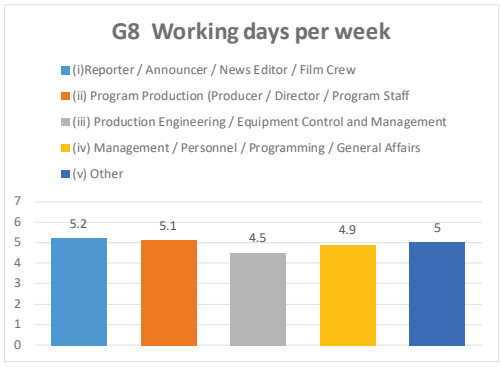

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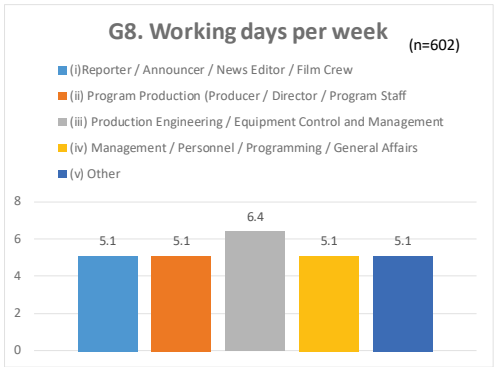

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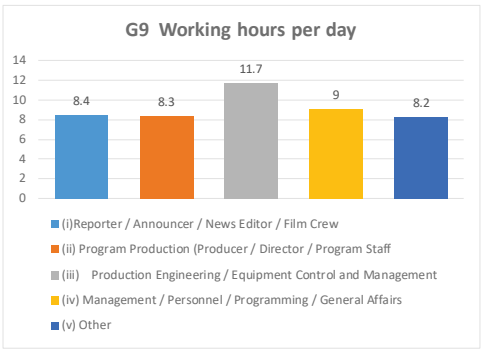

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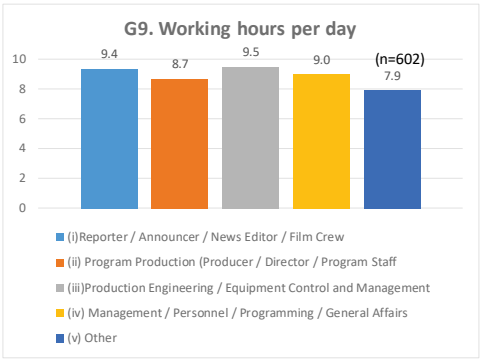

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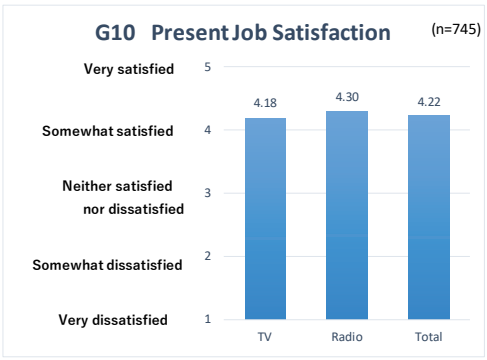

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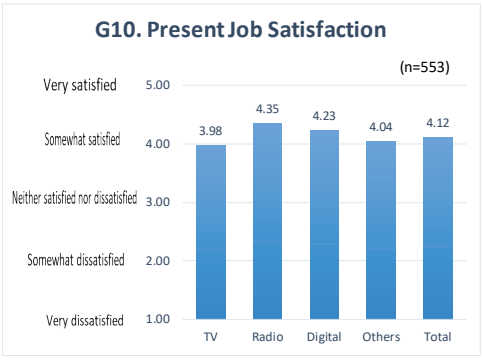

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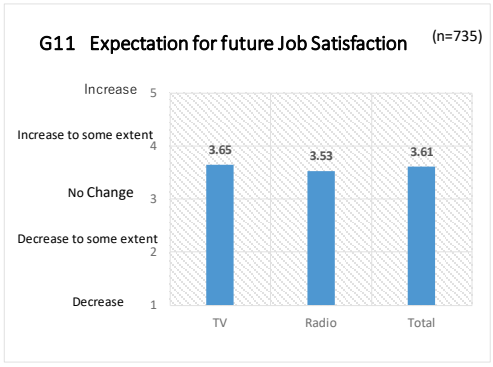

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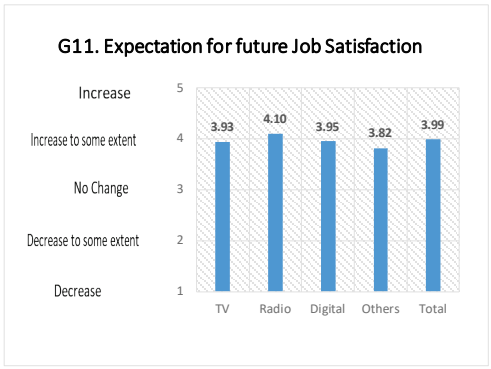

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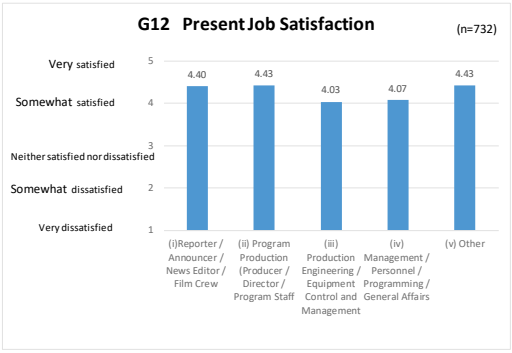

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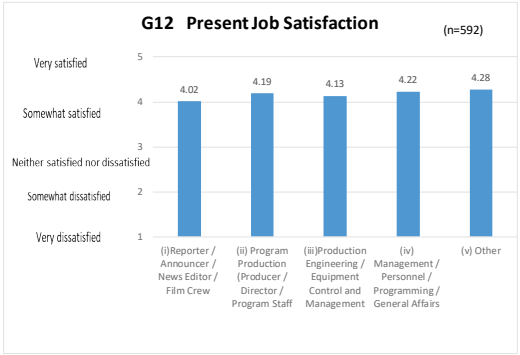

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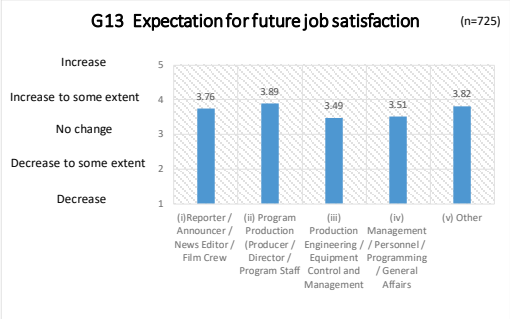

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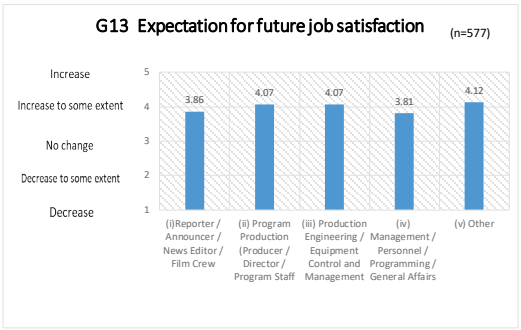

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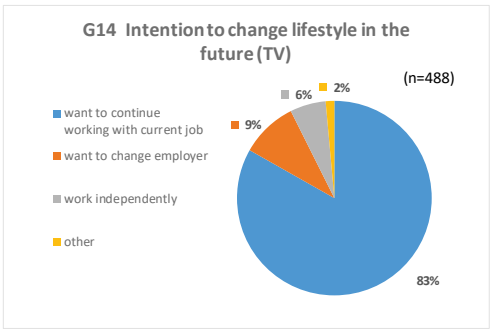

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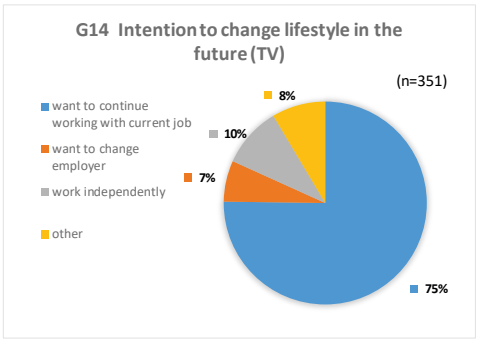

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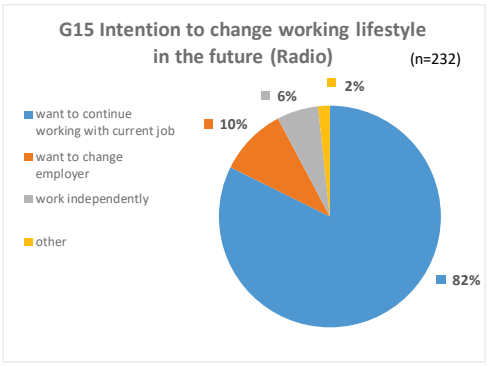

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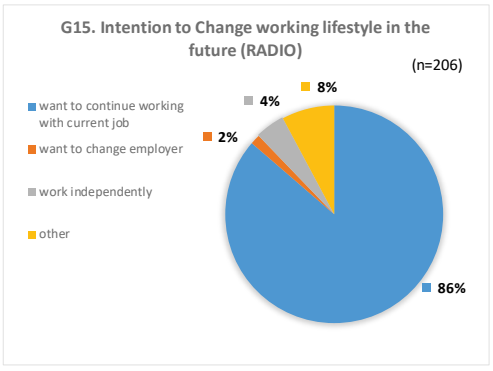

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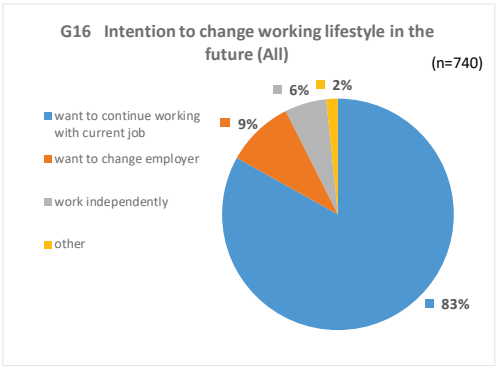

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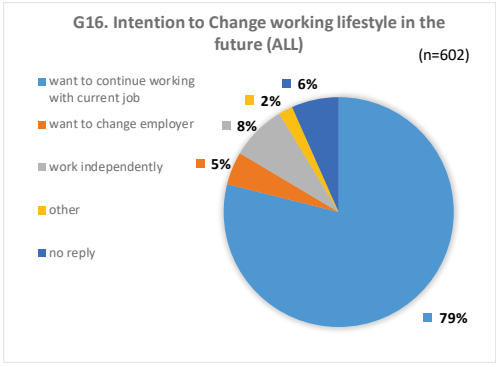

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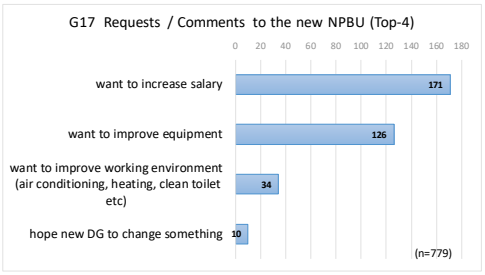

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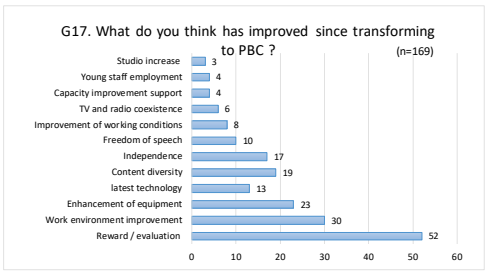

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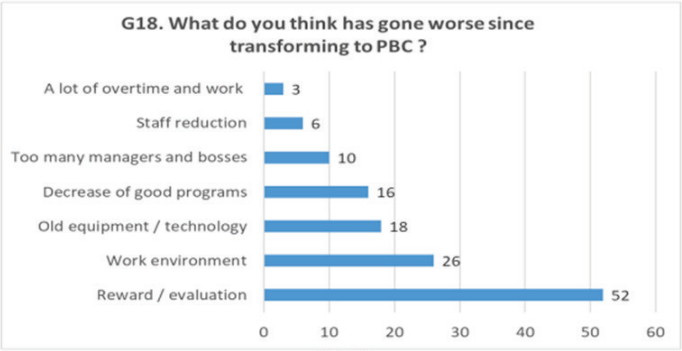
G18. What do you think has gone worse since transforming to PBC ?



2021

4. Comments of the Japanese Experts

4.1 Management of Equipment (Mr. Shinji Takagi, Expert for Equipment Management)

The project examined the construction of the most suitable equipment management system for UA:PBC. The parameters were:

- ✧ Data import and export (data transfer)
- ✧ Browsing for all technical staff (information sharing)
- ✧ Designation of staff for entry, revision and deletion of data, and keeping of data history (security)
- ✧ Production of data for use in equipment replacement and upgrading plans (planning documents)
- ✧ Browser access without special software (cost saving)
- ✧ Management of fixed assets, equipment and parts replacement (broadcasting equipment management)
- ✧ Accessible service and maintenance records (Repair management)
- ✧ Linkage to other database systems (data links)

Equipment lists were gathered from each unit to produce a comprehensive list for the whole of UA:PBC. Assuming management by PC, data lists were drawn up in Excel as a readily editable format available to everyone. Filters, macro-functions, programming languages such as Visual Basic, can be used to make operation as easy as with a normal database, data import and export is easy, and Excel lists are easy to make for transfer to new systems as they come into operation.

Next, we turned to the question of which items to include on the Excel sheets. Purchase date and service life (for use in deciding replacement intervals), contractor and dealer (servicing and repairs), and location (to distinguish between headquarters and branch stations) were added. The addition of the service and maintenance record made it possible to track past issues. The addition of an asset numbering system to the asset database managed by the accounting department made linkage to the asset database possible.

In this manner, upon examination of which data were needed for equipment management and replacement purposes, 23 items were selected for inclusion.

The next step was then to select the database software on the basis of the foregoing parameters. UA:PBC proposed the CRM (Customer Relationship Management) system. CRM was designed for managing and sharing information about customers but the simple replacement of customer name with equipment name and complaints with service and maintenance history made it well able to serve as an equipment management system. Further, with cloud use, access was possible at any time and from anywhere, and the system was also fully secure thanks to the support provided by the account management system. Further, all operations and processes could be performed from the browser, making this a cost-effective option. Among the available CRM services, the SuiteCRM open-source management system was selected for its ease of customization for item categories and displays.

SuiteCRM is currently in operation on an experimental basis for the lending of equipment to branch stations. The items to be inputted and displays are being customized, and proper operation is scheduled to commence in February, 2022. Once the database frame has been finalized, the Excel data will be imported and the database, ready for use.

Presently, almost all equipment at the PBC headquarters has been inserted on the Excel lists, and specific equipment items can be found using the search function. Next, the equipment supplied under this project, equipment at branch stations, and service and maintenance records are to be inputted.

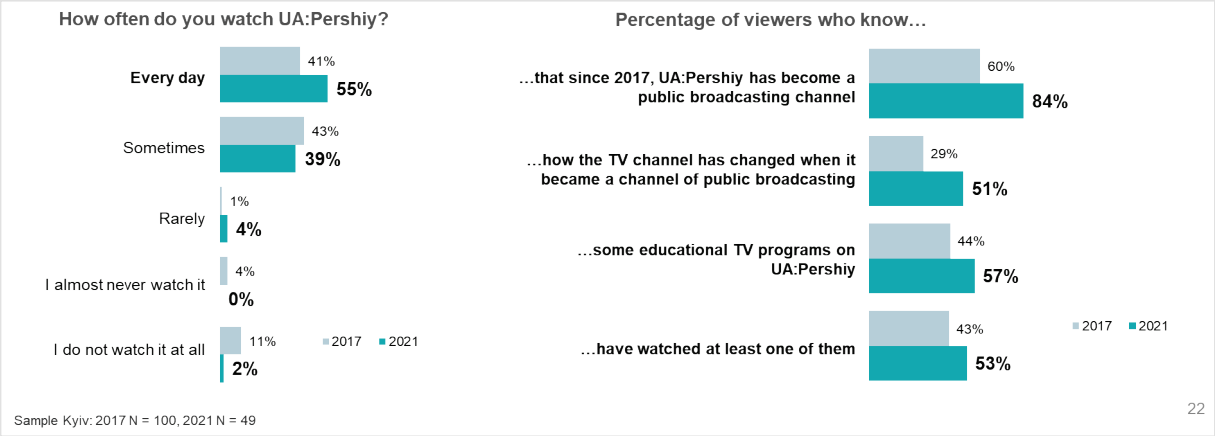
The fact that SuiteCRM is open-source software provides high flexibility but programming skills are needed and this remains a high hurdle. The system was proposed by UA:PBC, however, and UA:PBC is expected to tackle the remaining challenges well.

4.2 Educational TV Program Production (Mr. Masayuki Tsuchiya, Expert for TV Program Production)

The end-line questionnaire viewer groups in Ukraine by area of residence, age, sex, occupation, etc., identified several significant changes from the results of the baseline survey in 2017, as shown in Annex 2. The key points included:

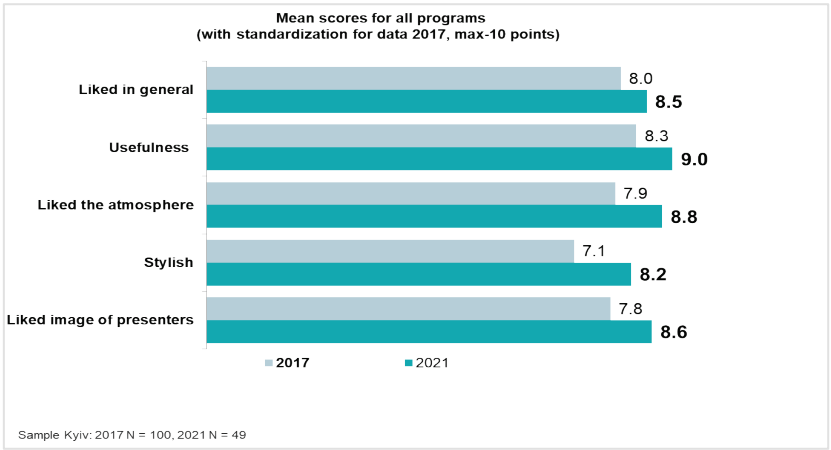
- Perceptions of UA:PERCHYI (Kyiv)

Viewing frequency and knowledge (it is a public broadcaster, its educational programs etc.) concerning the TV channel have increased. Interest in its educational programs has grown. People still regard it as a state-owned and educational channel, but fewer now regard it as old-fashioned or high-brow. As in 2017, the news and other factual programs are its most popular items. The TV channel is thought by many to have modernized its output.



- Perceptions of UA:PERSHYI Programs (Kyiv)

Viewers' general perceptions about the style, atmosphere and usefulness of programs on the UA: First TV channel have improved. The presenters and program execution received more favorable comments.



- Overall positive changes

In 2017, such educational programs as Vera.Nadiezhda.Liubou, Mystetski Istorii, Mary Poppins' School, and Want to Be were frequently described as boring and uninteresting, with outdated topics and old-fashioned presenters. In 2021, such programs as Sho? Yak? And Razom were typically described as interesting, exciting, raising relevant current topics, and attracting the attention of both children and adults.

In 2021, viewers typically expressed positive general impressions of the programs, including their presenters, main characters, atmosphere, design and usefulness, in contrast strong contrast to 2017, when the presenters were often criticized as old-fashioned and uninteresting, and the program atmosphere and designs as unattractive and outdated, including the use of dark studios and poor audio quality.

- Format

The key criticisms of program formats in 2017 for such programs as Vera.Nadiezhda.Liubou, Mystetski Istorii, Mary Poppins' School, and Want to Be, included drawn-out stories and dialogues, the lack of dynamism, and tediousness. Descriptions in 2021 (especially for Dodolyky, and also for Razom to some extent) still included similar remarks, indicating that work still remains to be done to satisfy all segments of the audience, but many fewer. In the case of Sho? Yak?, respondents also mentioned the lack of conclusions at the end of each program, which could make them more attractive to child viewers. Similar comments were made about Vera.Nadiezhda.Liubou in 2017.

- Program Guests

The audience was somewhat critical of the unconvincing acting of the children invited on the Sho? Yak? program, in much the same way as they did not like the acting of the children in Mary Poppins' School in 2017 on the grounds of fake behavior and precocious facial expressions.

4.3 Emergency News Reporting (Mr. Atsushi Miyao, Expert for Emergency News Reporting)

(a) News Program Schedule

As of October 2021, the Public Broadcasting Company of Ukraine (Suspilne) was airing news at the following times:

(Weekdays)

7.00-7.07

8.00-8.07

9.00-9.07

13.00-13.15
15.00-15.15
18.00-18.20
21.00-21.35

(Weekends/public holidays)

7.00-7.07
8.00-8.07
9.00-9.07
21.00-21.25

More news is being aired on both weekdays and weekends/holidays compared to when Suspilne was officially launched in 2017. Initially, no news was aired in the mornings.

(b) Work flows

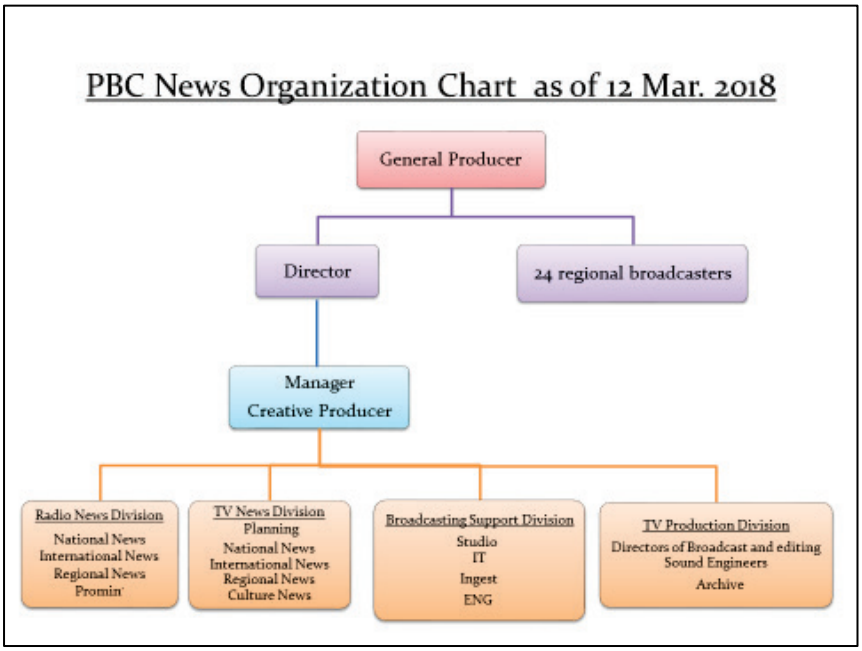
Editorial meetings to decide on the day's news stories take place twice a day at 10.00 and 18.00. Initially, there was only one meeting at 19.00. A meeting has also been set up on Thursdays with a view to making further improvements. This meeting decides on the news stories to be covered and the topics for the news features for the following week.

The news department at the Suspilne headquarters, however, does not have an overnight shift to deal with any domestic or international incidents. There is effectively nobody on hand between the hours of 1.00 and 5.00. Issues remain in this area of having staff on hand at night to respond to breaking news stories and alert others in an emergency.

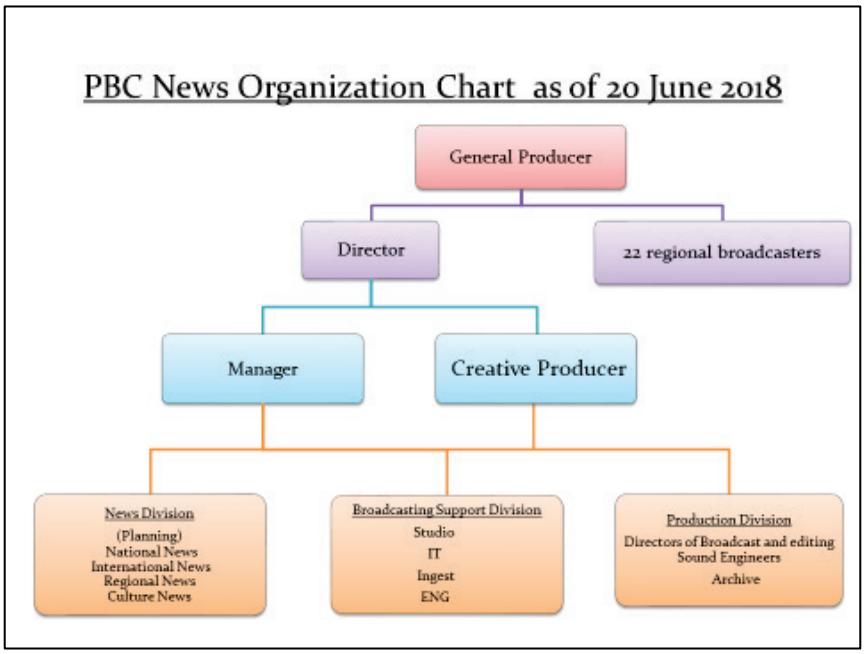
(c) News coverage

Suspilne has in recent years enhanced its digital news targeted at younger people. About 80 people are now engaged in this area, or double the initial figure.

The radio service was initially a separate organization which gathered and aired its own news, but the TV and radio services have now been merged in the form of joint editorial meetings to co-ordinate new stories and share information, and also the sharing of audio materials. (See Organization Charts 1. & 2.)



Organization Chart -1



Organization Chart -2

The headquarters and regional stations did not initially have any co-operative arrangements with public bodies such as the police and local government offices that gather relevant information in an emergency. Efforts to build contacts have led to an overall improvement in such relations, enabling Suspilne to secure such information more quickly.

In 2018 and 2019, we asked the heads of news of 22 regional branches to rate the level of cooperation with public institutions such as the police, prosecutors' offices, emergency authorities at local governments, and the state emergency services of Ukraine, on a five-point scale. The improvements in almost all areas are shown in Table 1.

Table1. Quality of cooperation with regional public institutions

No	Regional branches of UA: PBC	Cooperation with the state emergency services of Ukraine		Cooperation with police and prosecutors' offices		Cooperation with local govt. emergency departments	
		2018	2019	2018	2019	2018	2019
1	UA: PBC HQ	2	4	4	4	1	4
2	Vinnytsia regional branch	5	5	4	5/1	1	4
3	Volyn' regional branch	3	4	5	2/5	4	4
4	Transcarpathian regional branch	4	5	3	5	2	2
5	Dnipro regional branch	4	4	3	4	2	2
6	Zhytomyr regional branch	5	5	3	5/3	4	4
7	Kirovohrad regional branch	4	4	4	3/4	3	3
8	Zaporizhia regional branch	3	5	3	4/2	2	2
9	Ivano-Frankivsk regional branch	5	5	4	4/3	3	4
10	Mykolaiv regional branch	5	5	3	4/2	2	2
11	Lviv regional branch	4	5	3	3/4	2	2
12	Rivne regional branch	4	5	4	5/2	2	2
13	Odesa regional branch	3	4	4	2/5	3	3
14	Poltava regional branch	5	5	4	5/2	1	1
15	Kharkiv regional branch	4	5	2	3	1	2
16	Sumy regional branch	3	4	4	4/5	2	2
17	Ternopil regional branch	4	4	4	5/3	4	5
18	Cherkasy regional branch	4	5	3	5	4	4
19	Kherson regional branch	5	5	5	5/4	1	1
20	Khmelnytskyi regional branch	3	5	4	3/4	2	2
21	UA: Donbas regional branches Luhansk	5	5	4	5	4	4

	Donetsk	3	5	5	5/4	4	4
22	Chernivtsi regional branch		2		3/5		3
23	Chernihiv regional branch	5	3	2	5/3	4	3
	Average score:	*4*	*4.5*	*3.65*	*4.125 / 3.625*	*2.52*	*2.875*

(d) Networking with local stations

Networking with the 22 regional stations across the nation is indispensable to facilitate the coverage of urgent news stories. The creation of such a network was not easy at first with regional stations eager to preserve their distinctive identities from the Soviet era. Suspilne has, however, overhauled the organization to bring the regional stations under the umbrella of the news department in Kyiv. (See the Organization Chart-2) Contacts are being nurtured between headquarters and the regional stations, and also between the latter, to establish a stronger network. These efforts have included four workshops on urgent news coverage involving the heads of the news of all regional stations.

At the computer level, progress is being made with the suspilne.news news video sharing system, and suspilne.20 has been introduced to share information about coverage schedules, etc.

(e) Handbook for urgent news coverage

There was no handbook regarding essential know-how, points of concern etc. for urgent news coverage. One has now been created and distributed to the relevant staff at headquarters and the regional stations, drawing on the ideas that were shared at the workshops.

A special manual has also been created and appended to the handbook for coverage of the COVID-19 pandemic, describing appropriate procedures, points that need to be borne in mind, etc.

Annex-1: Development Program for UA:PBC 2021–2025 (Mykola Chernotytskyi)

Annex-2: Perception of the programs of UA:Pershyi, Analytical Report

Annex-3: Questionnaire for the Job Awareness Survey for UA:PBC staff

Annex1

Mykola Chernotytskyi

DEVELOPMENT PROGRAM
OF JSC “NSTU”
2021–2025

Kyiv - 2021

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INTRODUCTION

The global pandemic, isolationism, the onslaught of populism, and misinformation have clearly demonstrated the need for a single independent media institution in the country, the Public Broadcaster, designed to protect freedoms in Ukraine.

In recent years, we have witnessed the widespread use of media in Ukraine: both old and especially newly created ones—to influence political and economic processes in the interests of individual players. Thanks to a series of presidential, parliamentary, and local elections, the modern political landscape demonstrates an incredible role of commercial and informal (new) media, often used as a means of misinformation, in disseminating and interpreting information.

Combining different media (television, radio, and the Internet), Suspilne becomes a player who sets new standards of responsibility for all participants in the Ukrainian media market.

Incomplete decentralization processes also affect the country's media landscape. The newly formed communities within the administrative and territorial units already have their own periphery, the voices of which are not heard even 20 km from the economic and cultural center of the region. The unheard population becomes a target for political technologists who use local people to achieve their own short-term goals. Never before has it been so essential to engage remote communities in dialogue, create a space for the exchange of views, and jointly solve local problems on the basis of an extensive network of Suspilne.

As the basis for achieving the Public Broadcaster's mission, independent news has acquired a new level of importance and responsibility: responsibility for the country's greatest value: the health and lives of its people. At the same time, new virtual media, such as social media, bloggers, and influencers, fill the daily space with misinformation, dividing people into separate isolated groups, which leads to growing distrust. Misinformation and polarization destroy society, while Suspilne minimizes these processes by informing and telling true and fascinating stories about those who live next to us. Suspilne unites, supports, and inspires.

The global pandemic has brought the most changes to the educational process. The joint actions of teachers, children, and their parents helped digitize education in just a few months. For many Ukrainian families, the time has come for painstaking self-development. Still, there is also a large proportion of those forced to find themselves outside the educational process. There is an abyss between those who can afford secondary education in present-day conditions and those who have the right to it but do not have the appropriate tools.

The real challenge for Suspilne will be the need to be close to different groups of the population while focusing on the digital generation and the development of Suspilne as an institution.

On the world pandemic map, Ukraine is still the object of Russia's aggressive policy. In times of closed borders, our state has become the primary source of confirmation of the facts of aggression by the Russian Federation and the fight against Russian information propaganda.

Suspilne is needed more than ever.

1. DIAGNOSTICS

On January 19, 2017, the National Public Television and Radio Company of Ukraine was registered as a legal entity. From that day, the development of the Public Broadcaster of Ukraine on the basis of the united NTCU began, which included the National Radio Company of Ukraine, the state television and radio company "Culture," and all oblast and regional state television and radio companies. Thus, in four years, the company has become the largest media network in the country, uniting its employees in all parts of the country with shared principles of work and editorial policy.

1.1. SWOT analysis

Strengths:

- independence
- compliance of content with journalism standards
- different platforms (television, radio, online)
- a professional and cohesive team united by shared values
- a unique archive of video and audio materials
- introduction of best practices of corporate governance
- financial integrity
- extensive branch network: closeness to the audience, faster delivery of information, and a deeper understanding of the context
- support and understanding of international partners
- EMU membership
- radio ensembles (orchestras and choirs, recording house)
- guaranteed social protection of employees

Weaknesses:

- reputational heritage of the state-controlled media
- short planning horizon
- excessive regimentation of procedures: budget funding and state regulation impose significant restrictions that other media companies do not have
- consequences of the unification: the complexity of building new business processes between departments

- unmotivated staff: “nostalgic” workers waiting for the return of the former “state-controlled television”
- technical backwardness: the company needs significant investments in updating its technical infrastructure
- illiquid assets: technologically obsolete and energy-inefficient premises inherited from the state

Opportunities:

- development of the mobile industry
- change the way content is consumed from linear media to online media
- development of OTT platforms
- winning dynamics of media consumption during quarantine
- readiness of large production companies to cooperate with Suspilne

Threats:

- company’s budgeting depends on the political decision of the Verkhovna Rada
- political pressure on the work of the Public Broadcaster
- failure to provide capital expenditures for the company
- unformed public understanding of the importance of the Public Broadcaster
- unfriendly legislation in terms of co-production of content with private companies
- excessive regimentation of operational processes compared to private media
- restrictions on the use of budget funds for promotional needs

1.2. Competitive environment

The hypercompetitive Ukrainian media landscape places severe restrictions on each of Suspilne’s platforms in acquiring new audiences. The variety of formats and genres with the same type of content leads to fatigue from information noise and exhaustion from constant empathy.

1.2.1. Television

Television landscape overview:

- high competition under the control of the oligarchs
- television is not a business, but an instrument of political influence
- regular abrupt changes in the television landscape due to changes in political elites
- pluralism of hit pieces

The Ukrainian television market is controlled by four major media groups:
Starlight Media: Novy Kanal, STB, ICTV, M1, M2 (owner Viktor Pinchuk) with a 19.8% market share.
Media group Ukraine: Ukraine, Ukraine 24, NLO-TV, Indigo, Football 1, 2, 3 (owner Rinat Akhmetov) with 15% market share.
"1 + 1" Media: 1 + 1, 2 + 2, Plus-plus, TET, UNIAN (owner Igor Kolomoisky) with a 14.4% market share.
Inter Media Group: Inter, Mega, Pixel, NTN, e-film, K1, K2 (owners: Serhiy Liovochkin, Dmytro Firtash) with 13.3% of the market share.

1.2.2. Radio

Radio landscape overview:

- established market (more economical market regulation)
- lack of genre variety
- pluralism of hit pieces

Media groups of the Ukrainian radio market:

TAVR Media: Hit-FM, Radio Rocks, Russkoye Radio, KISS-FM, Melodiia, Relax, Nashe Radio, Jazz FM (owners: Viktor Pinchuk, Mykola Bahraev) with 39.83% market share.
UMH: Retro, Avtoradio, Jam FM, Radio Piatnytsia, NRJ, Lounge FM (ARMA operational management) with 15.87% market share.
TRK Lux: Radio Maximum, Lux-FM (owners: Roman Andreyko, Kateryna Kit-Sadova) with 10.7% of the market share.

Business Media Group: Shanson, POWERFM, DJFM, Business Radio (owner Anatoliy Yevtukhov) with 10.3% market share.

1.2.3. Online platforms

Online landscape overview:

- competition without borders
- lack of clear legislative regulation
- dependence on platform algorithms
- high rate of change
- the unpredictability of the success of new platforms

The main competitors of the online media assets of Suspilne are TOP 10 national news sites in terms of audience size (as measured by Gemius): Ukrayinska Pravda, NV, Radio Svoboda, BBC Ukraine, RBK, 24 Kanal, TSN, Znay, Gordon, Glavkom, UNIAN, Obozrevatel. Some outlets work according to journalism standards, and some systematically violate them. The specialized online media assets of Suspilne compete with the corresponding niche ones.

In social media, the competitors are the above outlets and media groups, but the main competitor of Suspilne across social media is user content. This is due to the fact that posts are part of the user's feed, and we live in a world where everyone is the media.

2. CONTENT POLICY

The idea of public broadcasting is an indisputable innovation for the media of Ukraine, which determines the uniqueness of Suspilne but also sets limitations that are related to how innovations penetrate any society, regardless of age.

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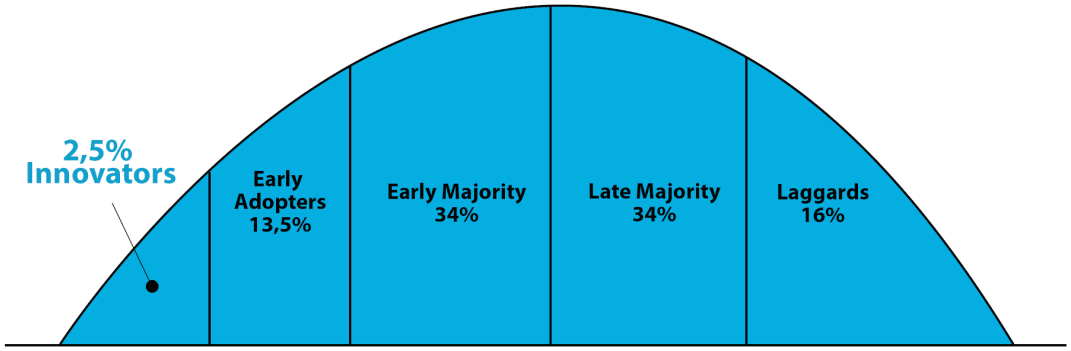
Roger's Diffusion of Innovations



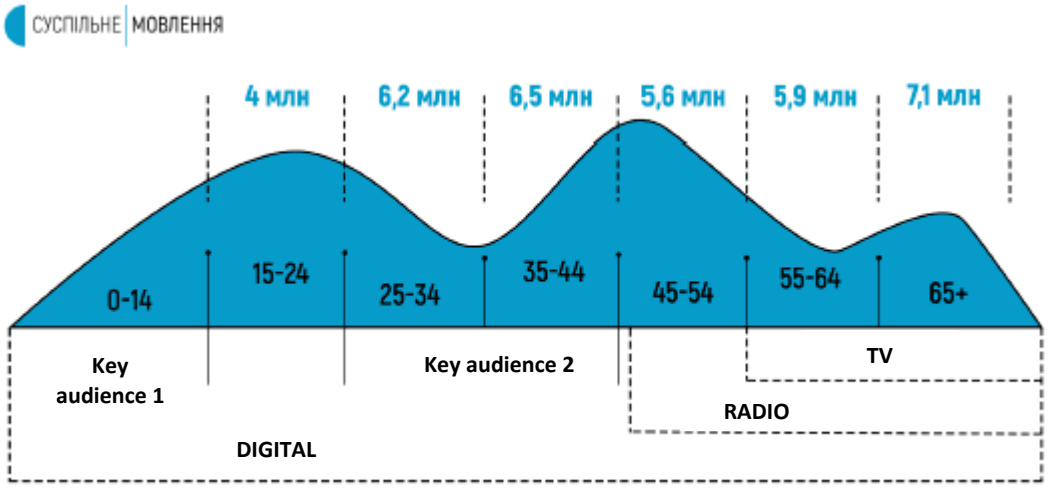
- innovators represent 2.5% of the population
- early adopters - 13.5%
- early majority - 34%
- late majority - 34%
- laggards - 16%

Given the current size of the audience, the idea of Suspilne is on the verge of entering (sometimes entering) the markets of mass audiences. Aggressive marketing is the primary tool to speed up this process. At the same time, we note the presence of a large number of "laggards" among the audience of traditional media assets of NSTU, inherited from the state-controlled broadcaster. Therefore, it is vital to maintain the loyalty of such a politically active audience and, at the same time, look for ways to attract viewers and listeners who are more innovative in terms of their psychography.

2.1. Basic principles and tasks

By their nature, public service broadcasters must deliver their services to the entire population of Ukraine. Today, the demographic structure of television and radio assets of NSTU serves the needs of mostly older people. The newly created online assets have provided access to younger audiences, but several key age groups for the development of Ukrainian society are still underserved by Suspilne. Therefore, the company's task for the coming years is to create assets that could reach out to new target audiences. It is strategically necessary to engage children and adolescents in the NSTU ecosystem in the next five years as those who will decide the country's fate in the future. At the same time, the task of increasing loyalty among existing audiences is essential.

Key audiences in the long run (<10 years)



Changes in the media consumption of the population of Ukraine in recent years show a steady trend towards giving priority to obtaining information from online platforms. Furthermore, given the decline in television viewing and the aging of classic media audiences, online platforms are the only way to deliver information to audiences under the age of 45. Therefore the content and distribution focus of Suspilne in the coming years should be the "digital-first" principle.

Digital-first principle: the content is created and distributed first on the Internet and then on other platforms.

The main tasks of content policy:

- inform (e.g., news and own investigations)
- explain processes (e.g., debates, talk shows)
- inspire self-improvement and learning (e.g., sports broadcasts, music concerts, success stories)
- demonstrate the diversity and bring different groups together (e.g., content for and about national communities, content about regions)
- teach and encourage the development of critical thinking (e.g., children's content, educational programs)
- develop Ukrainian identity (e.g., TV series about prominent Ukrainians)
- entertain (e.g., comedy series, feature films, entertainment shows)
- create new meanings and support vulnerable groups (e.g., content that motivates development and respect for "otherness")

3. PLATFORMS AND PERFORMANCE

3.1. News

Suspilne news takes the lead in adhering to journalistic standards and remains a reliable source of information, especially in times of crisis or events that define the society, such as elections, high-impact decisions on democracy and human rights, reforms, security, welfare, and public health.

Following recognized European practices and adopting the experience of public broadcasters BBC (UK) and DR (Denmark), in 2021, the company's news broadcasting began to work on the principle of multimedia planning and production. The News Broadcasting Directorate has introduced the Newsgathering system: collecting and distributing news across platforms (radio, television, website, and social media) from a single multimedia center. Newsgathering includes a team of multimedia editors who ensure the 24/7 operation of the newsroom, journalists, and planning. The principle of its function is to provide communication between platforms that previously worked separately (sometimes duplicating each other), unified planning and coordination, and make coordinated editorial decisions.

As of 2021, the system is just starting to work in the central directorate in Kyiv. For the sake of technological and comfortable implementation, an innovative Newshouse 2.0 newsroom is being created, which will be completed and fully operational by the end of 2021. The task of Newsgathering is not only to optimize the work but also, by 2025, to build a multimedia system in regions where there is a high demand for reliable and up-to-date local news.

To complete Strategic Task 21-25 and enter the top 3 trusted news sources Suspilne news:

- hold the number 1 position in terms of compliance with journalism standards
- build a strong connection with their audience
- cover complex stories that raise discussions in society
- tell success stories that inspire new accomplishments
- offer constructive journalism

- present news in context
- develop original journalism, own expertise in socially important topics on all platforms
- information of public importance (politics, economics, culture,
- crime, etc.) is presented in a balanced way, without overloading one of the topics
- Suspilne focuses on quality, deep, meaningful journalism, and continuous improvement of journalists' knowledge

3.2. Regional broadcasting

The unique advantage of the Public Broadcaster is that in the coming years, the extensive network of regional branches should reveal thousands of new stories, places, and names to the country: document life in communities of different ethnic, economic, and political compositions. Authentic stories from all over the country and communities make the Public Broadcaster different from any other media. By telling the stories of local people, Suspilne also explains whom it serves and for who it develops. Unheard voices will help Suspilne form a unique picture of our long-term coexistence on the principles of respect, trust, and support.

In addition to improving the quality of information, analytical, and discussion formats, regional public broadcasting of Ukraine should constantly increase funding for local media production, continuing the practice of creating opportunities for the development of the creative media sector on the ground. It will fill the air of regional broadcasting with local content of the highest quality, support local producers, and give impetus to the development of innovation where a large part of the population of Ukraine lives.

The overriding task of regional broadcasting (in the context of decentralization reform and the gradual transformation of the periphery of territorial communities into information deserts) will be to create a hyperlocal network of informants for penetration at the level of districts. Constant communication with communities, involvement of local communities in dialogue, "career growth" of content produced on the ground before broadcasting at the national and international levels—all this is part of the integral work of the public broadcaster in the regions for sustainable growth of social capital of Ukraine.

3.3. Radio platform

Competition in the commercial radio market is reduced to a format sameness of music stations and “pluralism of hit pieces” in the news, especially during the election period. Radio broadcasting has a more established commercial infrastructure and is economically regulated. In the niche of conversational socio-political format, Ukrainian Radio (UR-1) is beyond competition, and the unique offer of Ukrainian Radio Kultura (UR-3) is the only connection of world cultural trends with a wide range of Ukrainian listeners. Through continuous efforts to expand the FM network, Ukrainian Radio Promin (UR-2) has every chance to become number one in the niche of music radio stations, where Ukrainian music and Ukrainian-language youth content dominate.

By 2025, **Ukrainian Radio** should enter the top 10 industry’s rating (by target and commercial audiences) because UR-1, as a socio-political radio channel of NSTU, will be the number one radio platform for political discussions, special radio broadcasts, special nationwide projects, and on-site broadcasts from country’s top forums. Leading positions in the radio market will also be secured by: updating the broadcasting network and presenters, who will become respected and popular political commentators, and thanks to an effective external promotional campaign and technological renewal of the radio broadcasting complex on Khreshchatyk, 26.

UR-1, Radio Promin, and Radio Kultura will become number one in their segment: UR-1 **Ukrainian Radio** — among broadcast and information and analytical radio, UR-2 **Radio Promin** — among music and entertainment stations with Ukrainian-language content, UR-3 **Radio Kultura** — among analytical and educational radios.

The company also plans to produce audio content in close cooperation with online platforms:

- **podcasts**: creation and distribution of unique radio content on the market (for example, audiobooks, radio lectures, radio theater, classical concerts, radio blogs);
- **streaming**: the emergence of niche online subchannels of each radio station of NSTU based on the model of the Italian Radio RAI (for example, Ukrainian Radio-Sport, Ukrainian Radio-Parliament, Radio Promin-Retro, Radio Promin-Dance, Radio Kultura-Literature, Radio Kultura-Jazz).

The main task of the **NSTU radio transmitters network** is the total coverage of the Ukrainian Radio (UR-1) FM signal of the whole of Ukraine (especially in the "white spots" — the northern districts of Odesa, Mykolaiv, and Kherson regions), the completion of the Radio Promin FM network (UR-2) and Radio Kultura (UR-3) in the largest cities of Ukraine.
The company will implement these goals through auctions of the National Council on Television and Radio Broadcasting of Ukraine and the available frequencies.

Broadcasting in the occupied territories will remain a priority until return of these territories under Ukrainian control. Radio broadcasting to the Autonomous Republic of Crimea and Sevastopol and certain districts of Donetsk and Luhansk oblasts should continue to be carried out in two bands: FM-waves — at the demarcation line and administrative border, and AM-band (medium waves) — due to their high permeability to the occupied territories and the practical inability of the occupiers to "silence" these waves.

A new goal for the **network of regional radio stations** (branches of NSTU) will be, in addition to continuing linear broadcasting in segments of Ukrainian radio, the development of systematic work on the production of outsourced content (search and implementation of independent studio projects for partial production of radio programs).

According to European public media's existing practice and traditions in the combined television and radio companies (BBC, RAI, LRT), radio should become the founder and organizer of corporate image promotion events. Given the positive experience of **Radio Dictation** for the entire NSTU, annual rating events such as "Book of the Year," "Hit Parade of the Year," "Influence Rating," etc. will be launched, which will become significant events for the whole company and all NSTU platforms.

For the **Recording House of Ukrainian Radio** and creative groups (orchestras and choir), in addition to the constant improvement of the created content's artistic quality, the priority should be a complete technological overhaul of the recording facility, concert studio and musical instruments in the coming years.
Existing radio ensembles — the Symphony Orchestra, the Folk and Popular Music Orchestra, the Choir, the Bandura Trio, and the Grand Children's Choir — should be among the leaders in their field in terms of production of records for cinema and television (movie soundtracks), as well as in collaboration with artists.

3.4. Television platform

Coexistence with commercial giants in the Ukrainian television market, which operates not under the laws of economics but under the laws of politics, is a grueling and costly process. It is evidenced by the regular changes in the television landscape with the emergence and disappearance of "one-day TV channels." The use of television broadcasting to directly influence the political choice of a citizen in Ukraine is a tradition we have inherited from the Soviet empire.

In unequal conditions of the game, TV platforms of Public Broadcasting, namely: UA: Pershyi, UA: Kultura, and Regional Broadcasting, are fighting for positions in the rankings, currently taken by other TV channels thanks to unlimited long-term financial support, and for the right to be different from entertainment media groups.

Currently, the indicators of the leading TV channel of Suspilne are as follows:

- Approximately equal proportions of women and men in the audience core
- 60+ audience from 50- cities prevails.

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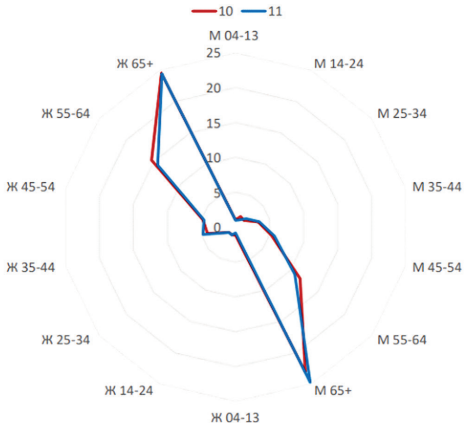
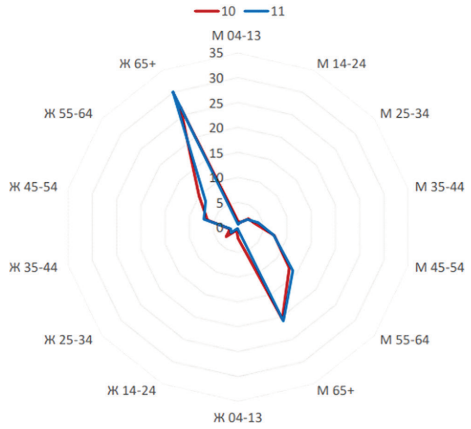
UA: PERSHYI PROFILE

FOR 50+ CITIES



FOR 50- CITIES

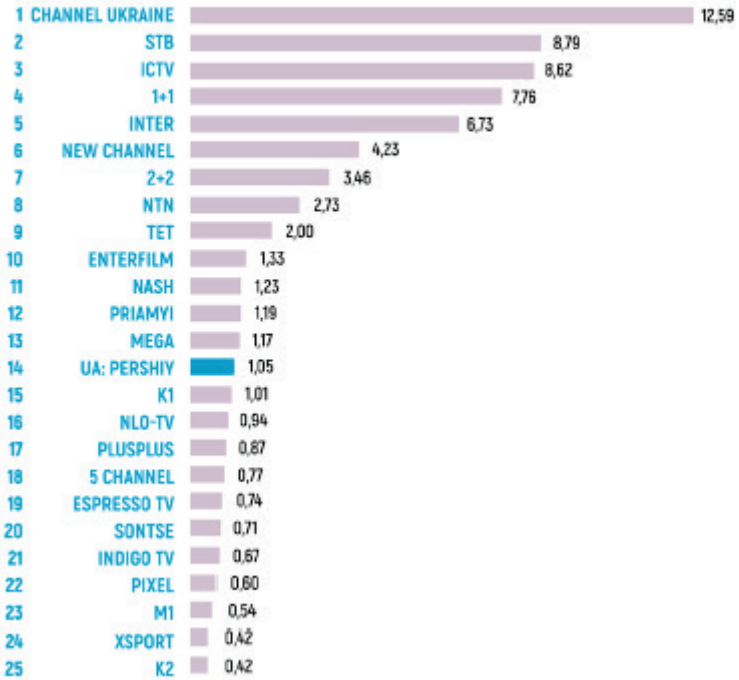


Ж = Female, M = Male

In the last year, UA: Pershyi has shown a steady growth trend (+30% in 2020), sometimes close to the top 10 in terms of 18+ audience. *(TIC (Television Industry Committee) data for the 11th week of 2021 — at the time of development of this program)*

СУСПІЛЬНЕ | МОВЛЕННЯ

18+ AUDIENCE



It is worth noting the patriotic and traditional worldview of viewers of Pershyi (as evidenced by the ranking of the most popular programs: folk songs, religious broadcasts). It makes it possible to work within the mission of Suspilne and prevents the rapid growth of the audience.

The second national TV channel UA: Kultura, also started moving up (+10% in 2020), finding a core audience among people with higher education living in cities 50+. It is an entirely niche TV channel that expands the presence of traditional and modern culture in the national TV space. It is worth emphasizing its high convergence in creating content for digital platforms and coverage of national and international cultural events.

In 2021, regional broadcasting will receive measurable performance indicators for the first time. According to the marketing strategy, the interregional television platform will focus on the older male audience living in the regions, increasing the amount of information and analytical broadcasting in accordance with the preferences of the core audience.

In the coming years, general television will continue to decline slowly, as the influx of young audiences into linear television is almost non-existent. International analysts predict that in the next 10 to 15 years, a rethinking of the functionality of this technology and reducing it to information (news), coverage of major sporting and cultural events. Given the current situation and long-term forecasts for the development of linear television, national television channels have the following tasks for the next four years:

UA: Pershyi

The flagship channel that absorbs the characteristics of Suspilne as an integrator brand as much as possible. National and universal in terms of content (informational, socio-political, movies and TV series, sports, music, educational and entertaining). The starting point of differentiation should be informational, socio-political shows / opinion-based journalism and live broadcasts of socially significant events to create an atmosphere of productive public discussion in search of common unifying principles, values, etc.

Programs that differentiate the TV channel:

- News
- Sports and sports broadcasts
- Public studio
- Political shows and hard talk
- Holiday broadcasts
- Emergency broadcasts
- Movies and TV series of own production (including documentary investigations), educational direction, folk and classical music, religious services, event content from EBU.

On weekdays, we mainly inform, think, analyze, discuss: conversational studios, music, and melodramatic and detective series in the morning and evening prime time.
On weekends, we entertain and inspire: grand shows, best feature films, breaking news and/or Sunday's weekly roundup studio.

Content balance

A universal national channel cannot be robust and popular without entertaining content. At the same time, it is necessary to understand that the entertainment segment is highly competitive, and it is very difficult to stand out in the pool of large TV channels with their budget and resource capabilities.

We need to win where we have a competitive advantage that lies in the plane of content differentiation of the TV channel.

To fulfill the strategic task and enter the top 10 by share of 18+ and increase the audience of 45-50, UA: Pershyi TV channel:

- Maintains an emphasis on high-quality, non-partisan, equidistant from political influence groups news programs. The best news is on Pershyi.
- Invests in the production of large-scale discussion formats. Introduces a line of high-quality social talk shows.
- Creates new rating-boosting formats annually in accordance with the content policy.

- Attracts new audiences by increasing the share of entertainment content in the broadcast network (quizzes, family competitions, sketch shows, satire, etc.).
- Focuses on large-scale events that attract the attention of the broadest possible audience: socio-political, international, sports, religious, etc., and carries out live broadcasts.
- Develops the direction of independent journalistic investigations.
- Invests in increasing the amount of high-quality Ukrainian and foreign TV series content (including the production of its own artistic and documentary series), which will potentially keep the viewer in pre-prime and prime slots, stabilizing and increasing targets.

UA: Kultura

In essence, it is a brand selector, a unique niche TV channel in Suspilne's portfolio, which specializes in the production and distribution of high-quality content of current culture and accumulates around itself nationally and culturally (GLOCAL in content) conscious viewer. National cultural and educational, historical and journalistic, film series, music.

The channel offers a broader TV audience an interesting and valuable alternative to the mass culture and the Russian cultural narrative, acts as a promoter, performs a social function in ensuring equal access to culture and cultural development. In the perspective perception of the audience, it is a mandatory channel of daily viewing for everyone who thinks of themselves as a modern and culturally developed person.

The only national TV channel that fills the gap in quality thematic content in the field of artistic and cultural life 24/7. Non-profit, public, and therefore shows not only what is profitable and in mass demand but selects the best, socially and culturally significant issues.

To fulfill its strategic task and enter the top 25 by share of 18+, UA: Kultura:

- Covers cultural events of national and international level
- Collaborates with leading figures of the cultural and artistic scene of the country
- Produces documentaries and series on cultural and social issues
- Develops and launches daily and weekly in-house formats
- Expands the library of exclusive art content
- Partners with the main centers and institutions of the country that are ambassadors of modern Ukrainian culture (Lviv BookForum, Dovzhenko Center, GogolFest, Docudays UA Human Rights Documentary Film Festival, etc.)
- Creates series of concerts of folk and popular music that meet the direct need of the target audience of the TV channel
- Creates image boosting series of concerts of young Ukrainian music to popularize Ukrainian performers among the audience of the national TV channel
- Holds presentations of the country's major literary premieres
- Creates special projects on major world cultural events (Berlinale, Cannes Film Festival, Venice Biennale, Sziget Music Festival, etc.)

UA: Regional broadcasting

In its form, it is an interregional platform that forms a universal program grid with unique regional windows. At its core, it is a brand informant, as close as possible to the population, because it works and lives next to the audience and knows about life around.

Interregional broadcasting includes regional news and analytical talk shows, joint interregional projects that tell about what is happening in the neighboring regions, content for and about national communities, programs about remote

corners of the regions, history of people and settlements, local investigations, and in the future — local sports broadcasts.
Due to its proximity to its audience, regional broadcasting engages local communities, local opinion leaders as much as possible and reflects what is happening outside the window here and now.

To fulfill its strategic task of entering the top 20 by share of 18+, UA: Regional Broadcasting:

- Increases the amount of local information content
- Creates platforms for local discussions
- Produces local investigations
- Increases opportunities for content production by local creators
- Reaches hyperlocal audiences
- Updates the portfolio of purchasing documentary cycles
- Expands the portfolio of game series

3.5. Online platforms

The peculiarity of the online media market is competition without borders, unpredictable development, hybrid regulation, and lack of legal framework.
We currently see three main trends:

- The dominant role of technology platforms (for example, Facebook, Google, Tiktok) in consuming information by a mass audience, particularly news content, is growing.
- The low threshold for entering the digital media business opens relatively easy ways for political and corporate players to create misinformation and manipulative content disguised as online news. The result is a crisis of audience confidence in the media.
- The global media industry is changing rapidly. No longer one winning strategy fits all. Instead, media survival depends on the speed of response to challenges and a diversified development strategy.

A year of Suspilne's online presence has demonstrated all the hidden potential and the thirst of the online audience for valuable and responsible content, inspiring stories, and local content.

Performance of Suspilne's Digital Platform as of 2021:

- Own resources:

- audience of Suspilne News, Sports, Culture websites: 3 million unique users every month.

- Social media:

- coverage of unique users on Facebook every month: 16 million
- video views on Facebook per month: 70 million
- Instagram followers: 100k
- YouTube followers: 400k
- Telegram followers: 20k
- Facebook followers: 1.1M

- Mobile apps:

- Suspilne.tv: 5k downloads
- Suspilne.radio: 10k downloads
- Suspilne.news: MVP, recently created

The goal of online platforms

Build relationships with new audiences. As part of the implementation of the Public Broadcasting strategy, create a system of online media assets to meet the informational, cultural, and educational needs of society and be at a convenient time in a convenient place for our users.

The goal of existing resources based on Suspilne News is to enter the top 10 news sites (as measured by Gemius).

The target audience of online platforms

Online platforms are part of a large media corporation. Because the audience of television and radio is mostly older and starts at 45+, the task of online platforms is to reach an audience of 45 and younger. Success in coverage can be achieved by separating target groups. The age division among children and youth, taking into account the broadcasting concept for children and youth, will be as follows: 3-5, 6-9, 10-12, 13-15, 16-18, 19-21, 22-24. These target groups have entirely different preferences and needs, respectively, a different type of content should be created, and different distribution platforms should be used for each of them. Existing assets partially cover target audience 25-45: own platforms and social

media. Therefore, the focus of the next four years, given the company's available resources, will be to get the attention of several new target groups.

Production of digital-oriented content

As of 2021, the most popular format of digital-oriented video content of Suspilne is the unique regional stories of locals. The priority should be an in-house production; the priority is to create a matrix of formats, themes, audiences, and distribution channels. Since large art forms, TV series, and documentary production are part of the Streaming Platform direction, the priority of the digital-oriented production is the formation of simple production forms, such as vlogs, web series, instadramas, podcasts, etc.

Development of a single media asset ecosystem

In 2019–2020, a number of online media assets were created, which form the basis of the future online ecosystem — Suspilne News, Suspilne Culture, and Suspilne Sports sites. The development and creation of new media assets of the Suspilne online platform will be implemented using the same technological base. Combining all digital media assets on a single technology platform will ensure the high efficiency and sustainability of modern technologies.

Social media development and update

From users' perspective, digital means social media along with search engines and streaming platforms. As social media detox and account deactivation become more popular, the Internet remains a landscape for new social media, and year after year, we see new players being absorbed by giants, fading, or breaking through.

Considering the potential traffic indicators of Suspilne's own resources or views of native video content, it is necessary to focus efforts on those social media that can maximally influence the coverage of existing and new target audiences and other quantitative and qualitative indicators of Online Platforms' own resources.

3.6. OTT/VOD streaming platform

A new replacement for the linear consumption model is the video streaming system. Netflix has created a new industry that has changed the pattern of video content consumption. It is the place of transition of classic television to online. The OTT/VOD streaming platform should become the main focus of Suspline's work for the next four years and a meeting place for new audiences. Developing our own OTT system is critical because it is a matter of survival for traditional media companies.

The purpose of creating the OTT system of Suspilne is to comprehensively attract new audiences (which are beyond the reach of traditional media) to modern entertainment, educational, informational, and socially crucial Ukrainian content on a free basis in a convenient way.

OTT (Over-the-top) technology covers linear (online broadcast with recording function) and nonlinear VOD (video on demand) content, which may include an archive of Suspilne's linear media assets.

The creation of the OTT architecture will cover all platforms of Suspilne. Therefore, OTT will be the place where the platforms will leave the mode of television, radio, digital and switch to video and audio mode.

According to a study by the EBU Media Intelligence Service, PSM VOD Landscape, almost all European public broadcasters have a streaming platform or have announced its launch. Also, most of them prefer to produce digital-only content.

The Video-On-Demand (VOD) platform of Suspilne is a part of the general system of Over-the-top (OTT) media services, which must be developed, approved, and supported by the development strategy.

Suspilne's VOD platform is the most convenient free video platform on the Ukrainian market, representing safe, high-quality, meaningful video content in entertainment, art, education, sports, children's, and teenage forms. Its editorial/content policy is based on the guiding principles of Suspilne.

The national platform will coexist with international digital giants, which monopolize the rights to blockbusters (movies, series, shows) and almost all international sports competitions. Therefore, local Ukrainian high-quality content is a priority way to fill the Platform.

4. SOCIALLY RESPONSIBLE CONTENT

4.1. National communities

Activities aimed at meeting the information needs of the national communities and indigenous peoples of Ukraine, people with disabilities, and particularly vulnerable populations should be cross-cutting.

The public has a duty to portray national communities and indigenous peoples as an integral part of society, with common concerns and problems affecting both minorities and society as a whole. Therefore, topics related to national communities and indigenous peoples should form the basis of popular Public Broadcasting projects of various genres and formats to draw the attention of the majority of society to these groups and to avoid the formation of new and strengthening old cultural reservations.

In the absence of relevant data on the ethnic composition of the population of Ukraine, the Public Broadcaster should conduct a separate study of the information needs and characteristics of media consumption of national communities that live compactly and use their language in everyday life. The obtained data should become the basis for determining the volume of content production in the languages of national communities and the further development of the established Suspilne's Coordination Center for Broadcasting of National Minorities.

As part of the implementation of the Concept of Broadcasting on issues of National Minorities, the following tasks should also be implemented at Suspilne:

- production of national projects in the Ukrainian language, aimed at overcoming the social stigma of society and the formation of the company's image with communication and digital plans of each project;
- involvement of representatives of national communities and indigenous peoples in the development of projects and offline events to acquaint the people of the country with the unique cultural heritage;
- creation of correspondent stations in cities/villages of compact residence of national communities and indigenous peoples;

- investment in internal development and training: shared understanding of the term "diversity" among the company's employees;
- creating a separate platform based on Suspilne with content that reflects diversity;
- development and implementation of a critical national educational media training project, "Borderland";
- a separate vector of activities concerning sensitive national communities, particularly the Roma minority, the integration of Roma into society will be considered a separate topic in short documentary projects and the constant regional coverage of their issues.

4.1.1. Crimea

Ukrainian satellite TV channel UA: KRYM, which broadcasts around the clock in Ukrainian, Crimean Tatar, and Russian, performs the following tasks:

- keeping the memory of the occupation of the peninsula and actualization of the current situation in Crimea (content that creates and reproduces the recent history of Ukraine, in which Crimea has close ethnocultural and historical ties with mainland Ukraine and Ukrainians regardless of territorial status (documentaries, socio-political talk shows, entertainment content);
- establishing a civil dialogue to establish ties between the inhabitants of the occupied and free part of Ukraine, building public trust, developing civic responsibility;
- keeping records of acts of Russian aggression in Crimea to preserve the chronology of the annexation of Crimea (live feeds from the mainland of

Ukraine, occupied Crimea, long marathons, materials of journalists (stories, documentaries), socio-political programs;

- preservation of cultural heritage and development of the language of indigenous peoples (Karaites and Crimean Tatars): documentaries and feature films in the Crimean Tatar language; children's content in the Crimean Tatar language; series of programs on the indigenous peoples of Crimea for all residents of Ukraine;
- explanation and up-to-date information about the international context regarding Crimea: live feeds of journalists from the International Criminal Court (Netherlands), the United Nations (USA), the PACE (France), the ECHR (France).

4.2. Inclusivity

The public broadcaster of Ukraine should represent and cultivate the society it serves. Involvement in decision-making, creating conditions for growth, and inclusion of unrepresented or previously underrepresented people is the basis of the inclusive policy of Suspilne.

First of all, Suspilne needs significant participation of those excluded from everyday life for a long time due to Soviet policy: it is necessary to ensure unimpeded access to vital information for people with physical and mental disabilities on the platforms of Suspilne. In addition, entertainment and educational content should also be adapted subject to the company's resources.

Equality, normalization of disability, accessibility, diversity, tolerance of "otherness," and unconditional observance of the highest value of a democratic society — the rights and freedoms of every citizen — should become the basic principles of the company's functioning and development.

Inclusivity at Suspilne:

- Non-discrimination: according to Article 21.1 of the Charter of Fundamental Rights of the European Union, "any discrimination based on any ground such as sex, race, color, ethnic or social origin, genetic features, language, religion or belief, political or any other opinion, membership of a national minority, property, birth, disability, age or sexual orientation shall be prohibited."

- Integration and involvement: involvement in decision-making on the production of content of relevant groups in the format of pre-publication expert discussions or pilot focus groups.
- Representation and access: everyone who has the appropriate knowledge and skills can become an employee. Each employee has the right to career growth and personal development. Each employee is guaranteed (barrier-free) access to perform their duties.
- Improving coverage: Suspilne has a responsibility to find stories that have not been told or heard before and create additional content about real problems and achievements of all population segments.

4.3. Countering misinformation and propaganda

Misinformation and propaganda as components of the recent hybrid wars in today's digitalized world pose a particular danger, drawing on the enmity of all gadget users.

Propaganda has evolved from a tool that can change attitudes toward something to a tool that can incite action against something. On the one hand, everyone can express their position in political conflicts from the comfort of their home. On the other hand, it has led to instant intolerance, the destruction of lasting ties between friends and families, whose opinions may differ. Propaganda has become participatory and has turned social conflicts into a part of everyday life. Increasing involvement also internalizes conflict, which means that instead of encouraging users to filter out alternative sources of information, propaganda imposes new cognitive filters on audiences that affect their reality.

Everyday life is now filled with new means of manipulation, bot farms, deep fakes, dissent suppression, and more sophisticated formats of international attacks, which undermine faith in democracy as the best form of government. Thus, Suspilne must bring back the very essence of such words as "freedom" and "human rights" and, in its priorities, focus on world practices of countering misinformation and propaganda.

Countering misinformation and propaganda at Suspilne:

- popularization of mechanisms that identify propaganda and misinformation: every Ukrainian should know what propaganda and misinformation are, what their main characteristics are, and what the purpose of these processes is;
- participation in raising the level of media literacy of the population: all employees of Suspilne shall take training programs for the development of critical thinking and critical analysis of discourse, and later, with the assistance of the Public Broadcasting Academy, adapted and open to a wide range of users;

- development of rules to identify and combat bots on Suspline's online platforms;
- cooperation with fact-checking agencies;
- creating content with new meanings in the style of "over propaganda": when telling about events and processes, it is necessary to add information that propagandists have not yet distorted, therefore, without refuting already heard theses (which according to cognitive prejudices will be perceived as more realistic), and giving new meanings and details to the events of the past.

5. STRUCTURE AND OPERATIONAL ACTIVITIES

5.1. Corporate culture and personnel policy

The Public Broadcaster inherited from the former state administration not only inefficient assets and large debts, but also all the negative consequences of bureaucratization of production: bureaucratism, procrastination, red tape and formalism.

Since 2017, the Public Broadcaster has implemented several stages of administrative and managerial optimization, reducing the number of staff and laying the principles of healthy interaction on the basis of corporatism. However, no effective and profound transformation of the company is possible without a change in corporate culture. These changes began in 2020.

According to internal research, the company's culture is shifting from a bureaucratic-hierarchical state-oriented company to a market-oriented, result-oriented one. However, it is important to maximize the culture of an innovative company, because the production of content requires innovation.

An important component in the development of organizational culture is to increase the level of employee involvement, shared understanding of the company's mission and values, responsibility for spreading and maintaining the desired culture in the company, creating an atmosphere of partnership and creativity. Wherever our employees work, they should know that they defend freedoms in Ukraine with their daily work.

The company must provide each employee with comfortable working conditions, decent remuneration and stimulate professional growth within the company. The introduction of a grading system allows to increase the salaries of employees in accordance with market requirements, which is a guarantee of the possibility of attracting and retaining professional staff. Due to the growing domestic demand for training and development of employees, the functional capacity of the Public Broadcasting Academy as a training center should be strengthened.

It is planned to conduct the following training programs: continuous training of employees, leadership programs, foreign language training, adaptive programs of business schools. The following will also be introduced:

individual employee development plans, leadership programs, and value profiles of the company's management. The implementation of all these changes will help Suspilne build a strong employer brand and become a magnet for the best professionals in the field of media.

5.2. Operational processes

The main principle of internal transformations in the company is that "the speed and quality of content production should not suffer because of the complexity of internal procedures."
Over the last year, the company has been moving to a new style and method of management, including the transition from manual to process-based management, which minimizes the number of inefficient processes and reduces the time to kick off projects.
An important stage of internal transformations in the company should be the transformation of the operating unit into a full-fledged service-oriented service that ensures timely and quality content production.
Process optimization should take place subject to a comprehensive understanding of the company's goals and objectives. Project management must be flexible, accessible and adaptable to change. The company must complete the process of creating clear rules, regulations and procedures.
In order to increase the efficiency of the company, we must systematize the work in the direction of digital transformation. Processes that have already been optimized should be as automated as possible. Now the company has started implementing EPR system, CRM system and electronic document management. In the next four years, all these systems should be integrated into a single internal corporate portal for comfortable and efficient administration of internal company information.
The company must build a reliable and homogeneous IT infrastructure with appropriate rules and regulations. All this will make the process of content production and service functions faster.
A separate important component of strengthening the company is the continued implementation of the risk function and compliance to reduce potential losses. Further full implementation of the risk management system will allow the company to move to a qualitatively new level of management.

Such simultaneous and multi-vector changes in the company require constant communication to all employees about these changes, which is possible only through both quantitative and qualitative strengthening of internal communication.

5.3. Economics and finance

5.3.1. Restructuring the financial management system

One of the advantages of Suspilne over other players in the national market is funding from the State Budget of Ukraine, which, according to the law, must be at least 0.2% of the general fund expenditures for the previous year. This financing should guarantee the sustainable development of Suspilne, the ability to conduct timely technical and technological revamp, minimize the impact of adverse market factors. However, at the same time, the requirements of the law are not always met, which leads to a loss of Suspilne's time in the struggle to expand the audience.

However, funding from the state budget remains the only realistic source of revenue that can ensure sustainable development. The solution to this issue may be the transition to an alternative financing model for NSTU through revenues from radiofrequency rent. This will secure funding for Suspilne from the Special Fund of the state budget. The amount of financing from income from radiofrequency rent will be more guaranteed than it is now.

Ensuring reliable and predictable budget financing allows changing the horizon of financial planning for 3-5 years (instead of the current horizon of one year) to ensure sustainable development and fulfillment of the main tasks of the broadcaster. Furthermore, changing the horizon of financial planning will optimize part of the costs and make the most efficient use of funds received from economic activities.

5.3.2. Reorganization of the commercial component

The increasing role of digital content is leading to revisiting and large-scale restructuring of advertising services. However, in the context of implementing the law on reducing the volume of advertising on television, commercial rental

income and monetization of the unique intellectual property of Suspline are becoming more critical.

Creating a free in-house OTT / VOD platform will provide a significant competitive advantage in the national market and further attract advertising and sponsorship for digital products.

A new type of activity will be the sale of rights to use our own content, which, subject to proper funding for “digital-first” content production, will make Suspilne a supplier of Ukrainian media products to the world market.

There are also plans to introduce crowdfunding communities of like-minded people who share the values and mission of the Public Broadcaster and are willing to provide financial support in the form of monthly or annual contributions.

A unique asset of Suspilne is the Ukrainian Radio Recording House, with its recording studios and concert hall. Revenue growth (ticket sales and recording services once the coronavirus pandemic has been overcome) from this asset alone can be up to 10% per year.

The unified archive of Public Broadcasting, which currently requires systematic and prompt digitization, also has the potential for monetization.

5.3.3. Asset management

Suspilne owns both unique tangible and intangible assets and assets that have almost completely lost their value and are only accounted for by Suspilne. Asset management priorities are as follows:

Tangible assets:

- systematization of existing assets (land plots, movable and immovable property), their optimization and assignment to business process owners;
- advocacy of amendments to the Law on “Public Television and Radio Broadcasting of Ukraine” regarding the possibility of disposal of property that Suspilne does not use;
- improvement of business processes for the provision of services for the lease of premises and equipment.

Intangible assets:

- creation of intellectual property management system;

- optimization and improvement of business processes related to the sale of intellectual property rights.

5.4. Interactions with stakeholders

The formation and development of the Public Broadcaster is an essential step towards strengthening democracy and freedoms in Ukraine. The mission of Suspilne envisages, in particular, the need to establish a civil dialogue to enhance public trust and develop civic responsibility and society in general. The wave of brand new reform processes, which began with the Revolution of Dignity, is gradually fading, and the changes that have been initiated are not strong enough to transition to the stage of sustainable development. It depends on all of us whether the irreversibility of changes in Ukraine will be preserved, or all victories and gains will be lost. To achieve strategic goals, Suspilne interacts with its audience through its platforms and with society as an institution.

The main stakeholders with whom the Public Broadcaster interacts as an institution include:

- Supervisory Board
- Shareholder
- State or local government
- International partners and donors
- Opinion leaders
- Public organizations
- Local communities
- Society

Interaction with the Supervisory Board

Interaction with the Supervisory Board as the governing body of the Public Broadcaster is based on the provisions defined by the Law, the Company's Charter, the Corporate Governance Code, the Regulation on the Supervisory Board, etc. Given the newly formed composition of the Supervisory Board this year, the priority is to timely provide important information about the company's activities to all members of the Supervisory Board. A separate task of Suspilne in its interactions with the Supervisory Board is to involve its members in advocacy of the interests of the Public Broadcaster and communication with all other entities, especially regarding the proper financing of the NSTU.

Interaction with the shareholder

Interaction with the shareholder is based on the principles defined by the Law, the Charter, and the Corporate Governance Code. At the same time, it is understood that the shareholder may not interfere in the current business activities of the company, exercise the powers of other governing bodies or influence the implementation and formation of editorial policy.

The exceptionally close interaction of the Board and the Supervisory Board with the Shareholder should occur during the preparation of appropriate proposals to the chief controller to ensure the company's total financing.

Interaction with state and local authorities

To interact with state and local authorities, a separate GR direction will be introduced, and a GR strategy will be developed and implemented, within which communication and activities will be carried out regularly to inform policymakers and government officials about the achievements of the Public Broadcaster, its values and priorities. The main principle of such interaction is the involvement of state and local authorities representatives in the successful implementation of the Public Broadcasting reform and its further development. The independence and non-involvement that Suspilne has demonstrated during the first 4 years of the reform are the principles of high-quality cooperation aiming to convey critical information from the government to the audience.

Interaction with partners and donors

The creation of the Public Broadcaster and the reform of public broadcasting took place thanks to the support of international partners and donors. Further cooperation should be based on the principles of trust, openness, and transparency to form lasting partnerships, regularly engage both material and diplomatic support to complete the reform of the Public Broadcaster, taking into account the best practices of other European broadcasters, establishing European principles and principles of independent journalism.

Interaction with opinion leaders

Interaction with opinion leaders is designed to strengthen information cooperation. By understanding the importance of the Public Broadcaster, opinion leaders can support it in times of crisis, promote it, increase trust in it, and strengthen its reputation.

Interaction with public organizations

Public organizations in Ukraine are also experiencing a new stage of development, transforming from isolated initiatives into influential associations of people who are able to control and constructively interact with the government to achieve the goals of sustainable development of the country.

The public broadcaster provides informational support to the most significant civil society events that share the values of Suspilne (for example, the Forum for Organizational Development of Society, the Docudays Festival, the Lviv Media Forum, Reanimation Package of Reforms). Cooperation should be strengthened

and complemented by regular meetings of the Suspilne team with organizations that share common values and goals.

Interaction with communities

The main task in interaction with communities, in addition to those defined by the general development program (informing, supporting, inspiring, etc.), is to create conditions for dialogue in which all participants will be heard. Suspilne already has experience in initiating, organizing, and conducting off-air discussions. During such meetings, communities have the opportunity to honestly discuss local issues and identify priority areas for development in the region. In addition, Suspilne should conduct regular audience surveys and make efforts to establish feedback, which will allow getting additional loyalty to and trust in the company's brand.

Interaction with society

In addition to interacting with society through content distributed on major platforms, Public Broadcasting also invests its knowledge and experience in society's development through the Public Broadcasting Academy, idea incubators, and project accelerators.

Educational tasks of Suspilne include, among others, the promotion of media literacy and critical media consumption skills under the auspices of the Public Broadcasting Academy. The Academy regularly holds online and offline educational events with Ukrainian and international experts, including for the whole society. In addition, the company has started a project for youth — Public Media Academy Juniors — online marathons and webinars for children and teenagers; Odesa and Kyiv hubs that host educational events have been opened.

5.5. Distribution of powers

The distribution of functional powers between the board members is based on the logic of maintaining the platform distribution and administrative and service areas that serve these platforms.

Chairperson of the Board

1. Member of the Board responsible for the news and online platforms
2. Member of the Board responsible for the radio and audio content platform
3. Member of the Board responsible for the television platform
4. Member of the Board responsible for operational activities

5. Member of the Board responsible for strategic development and communication
6. Member of the Board responsible for technical, IT, and distribution

6. EXPECTED RESULTS IN FOUR YEARS

Ukraine's public broadcasting has excellent potential to realize the set tasks and implement the "digital-first" leap. To do this, it is necessary to ensure good funding and the interaction of stakeholders at all levels. Timely and constructive communication between the supervisory board, the shareholder, and the board is the key to institutionalizing independent journalism in Ukraine.

In the coming years, Suspilne must focus its resources on the sustainable and gradual expansion of the audience without compromising its values and mission. Thanks to the transition to the production of "digital-first" content, Suspilne will become closer and more accessible to the younger generations, in whose hands lies the future of Ukraine. Considering that we have an enemy on the eastern border, part of the resources should also be allocated towards the development of critical media consumption skills in the audience. Suspilne must and can influence sustainable world practices in overcoming misinformation and countering Russian aggression.

In order to achieve its goals, the company will continue the practice of conducting open pitching of ideas and projects. This system has proven its effectiveness at the regional level. As a result, we have excellent positive dynamics in terms of both quantity and quality of regional projects. The next challenge is to engage large production companies to co-produce content.

The company also implements the operation of idea incubators and project accelerators, which will improve the quality and efficiency of projects.

Expected results by activity areas:

- **Audience expansion**: constant dynamics of growth of quantitative indicators — breaking into the top 10 leading media companies
- **Information sharing**: news —TOP-3 trusted sources

- **“Digital-first” principle**: Suspilne’s OTT platform (producer of feature films, documentaries, series, animations, etc.)
- **Quality competition**: regular pitching at the national and local levels

- **Market impact**: No. 1 media in terms of compliance with journalistic standards
- **Coverage**: media assets of Suspilne interact with all age and social groups
- **Open to the world and the world open to us**: participation in international co-production
- **Strategic accessibility**: development of total UR (Ukrainian Radio) coverage
- **Proximity and engagement**: a hyperlocal network of reporters
- **Corporate development**: automation of essential business processes

Perception of the programs of UA:Pershyi

Analytical Report

April 2021

MASIYENKO/ZAGRYVENKO HUB
RESEARCH SOLUTIONS

Prepared for

UA:ПЕРШИЙ

CONTENTS

1 Research Tasks and Design

2 Key Findings

3 Perception of the UA:Pershiy TV Channel

4 Dynamics of Perception 2017 vs 2021

5 Perception of Programs

6 Contacts

RESEARCH TASKS AND DESIGN

RESEARCH TASKS

1. To collect and to understand the audience’s opinions regarding TV programs
2. To compare results with the baseline survey for Kyiv viewers
3. To evaluate the nationwide overlook for TV programs

Target Audience Profile

- TV audience
- Ukraine (oblast centers):
  - ✓ Central Ukraine: Kyiv, Zhytomyr
  - ✓ Southern Ukraine: Odesa,
  - ✓ Western Ukraine: Lviv
  - ✓ Eastern Ukraine: Kharkiv, Melitopol

	Profile	Sample size
Category 1	20–45 y.o. f – 60% m – 40% Have kids from 0 to 6 years old Taking care of children 50% from Kyiv	20
Category 2	16 – 30 y.o. m/f equal 50% from Kyiv	30
Category 3	Employed 30 – 50 y. o. m/f equal 50% from Kyiv	30
Category 4	Employed & pensioners Older than 50 years f – 60% m – 40% 50% from Kyiv	20
Total		100

Research Procedure

1. Recruiting and filling screening
2. 3 TV programs watching

For TA 1 and TA2
- Sho? Yak?
- Dodolyky
- Razom

For TA3 and TA 4
- Sho? Yak?
- Razom

3. Self-filling questionnaires after each program online
4. FGD after TV-program watching (8-10 respondents per group) via Zoom
5. Data analysis and repost preparation

KEY FINDINGS

CONCLUSIONS

Perception of the UA:Pershiy TV channel

- **Among the participants in the study, the majority (84%) have experience of watching UA:Pershyi**, and almost **half (49%) of respondents watch it regularly**.
- **UA:Pershyi is generally perceived as an accessible, widespread, public** (and therefore unbiased and independent) as well **educational channel for a wide range of audiences**. Most of the respondents have noticed the TV channel's renewal, noting that the content has been updated. In addition, **70% of respondents know that UA:Pershiy turned into a public broadcasting channel**.
- In addition, **66% of respondents consider the TV channel to be attractive**. The main programs that are watched on the TV channel: news, sports, investigative programs (Skhemy (Schemes), Hroshi (Money)), entertainment content (Michael Shchur), cooking show (Aeneid) and educational programs for adults (about nature, animals) and children (cartoons, educational programs).
- **More than half of the respondents (54%) know about educational programs on the TV channel**, and most of them (95%) have watched at least one of these programs. The most popular educational programs among the respondents are: Sho? Yak? (What? How?) and Dyki Tvaryny (Wild Animals). **Most of the respondents are in favor of more educational content appearing on the channel as they feel a lack of such programs on Ukrainian television.**

CONCLUSIONS

Positive dynamics in UA:Pershiy TV channel and programs perception

- **The TV channel in general has managed to alleviate the shortcomings of obsolescence and out-datedness**, viewers increasingly more often **speak of content updates and modernization** compared to 2017.
- **In 2021, the audience tend to compliment and express appreciation of their general impressions of the educational programs, presenters and heroes, the general atmosphere, design and usefulness of the topics in general –** in contrast to the ratings of 2017, when **presenters were often criticized** as old-fashioned and uninteresting, and the **atmosphere** and **design** as **unattractive** and outdated.
- **At the same time topics of programs remain to be interesting and relevant to target audience**

CONCLUSIONS AND RECOMMENDATIONS

Perception of the Sho? Yak? program

- **The viewers liked the program Sho? Yak?**
- It is described as **interesting, informative, accessible and exciting for both children and adults**.
- Respondents **like the format of the program** – experiments, practical examples, involvement of children in the dialogue.
- **Topics and facts** discussed in the program are of interest, **relevant and conveyed in an accessible way**.
- They like the host but the **"Co-host" Robotessa drew the most criticism, as outdated, old-fashioned, too garish and primitive** for this type of program.

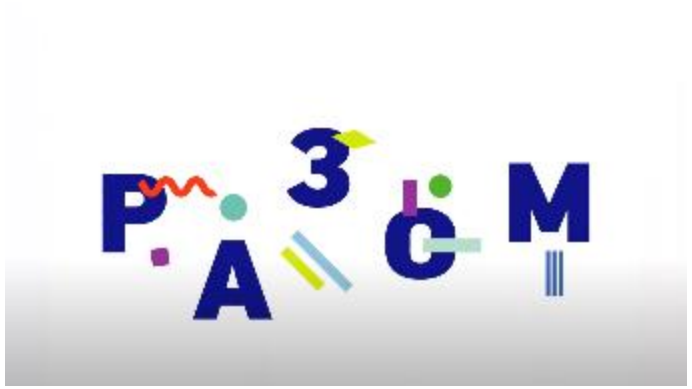
✓ To improve the program, **it is a good idea to reduce the number of topics per program** but pay more attention to each topic: **explanations, evidence, examples, consolidating visuals and summarizing material**.

✓ To bring the program up to date, some **work on the image of the "co-host" might be welcome,** as her role in the program is very important – she introduces the audience to the material, summarizes it, and draws a line between topics. **It is important to bring the image of Robotessa closer to the contemporary ideas about robots – less bright colors, more technologically advanced**.

✓ **Programs of this format are of great interest to audiences of all ages so they can be extended to include various topics**: nature, science, technology, etc.

CONCLUSIONS AND RECOMMENDATIONS

Perception of the Razom program



- **The Razom program provoked the most emotional reaction**.
- The audience **like the format – live story, without studios, guests and shows**.
- **The hero is admirable, perceived as sincere and confident, he managed to muster sufficient strength and overcome problems**, setting an example for others.
- Most watch the program **"in one breath", it evokes a sense of pride for the hero, motivates, evokes intentions to watch such programs further**.
- For some of the audience, the program turned out to be **too hard emotionally - it makes them sad, distressed, thinking about the disadvantaged and the sick, and, accordingly, reluctant to watch such programs**.

- ✓ To improve the program **it is advisable to reduce the duration of some scenes** (in particular, the movement of the hero around the room, walks in the park with the host), as well as **add a more uplifting finale** (options to help the hero, chance to solve problems, involve the government in support him, etc.).
- ✓ In general, the program **captivates the viewer with its honesty and truthfulness, the hero's frankness, his motivating behavior and personality**. More than half of viewers do not think that the program and its format should be changed.
- ✓ It is recommended to diversify topics with **stories about other people who succeeded despite problems – it is important to focus on positivity, without dramatic scenes**.

CONCLUSIONS AND RECOMMENDATIONS

Perception of Dodolyky program

- **The Dodolyky program is generally disliked by the audience**.
- It is criticized for **the unusual and unattractive appearance of the puppets, the outdated format of puppet cartoon, dissonance with the theme of its musical background**.
- Even though **the topic** discussed in the program **is very important to the audience** – they claim that it is crucial to get across to children the relevant behavioral patterns, those of mutual support and assistance in the event of the death of a friend.
- **Such topics are important for the development of children's social intelligence** and appropriate as content on a public service channel.

✓ To improve the program **it is advisable to improve and modernize the heroes of the program** – change the design of the puppets, make them more attractive, similar to real animals or people. **Alternatively, animation might be used instead, which is more popular and familiar to the contemporary children's audience**.

✓ **The topic raised in the program is relevant, and it is important to cover it for the children's audience.** It should be presented in a light, child-friendly format. Such issues should be covered on television, but the current way in which it is done repulses the adult audience and fails to make them want to show it to their children.

✓ **Increasing the characters' attractiveness, changing the atmosphere and using design with softer tones, calm music and a friendly manner of conveying information** will help to draw a larger audience's attention to the program.

PERCEPTION OF THE UA:PERSHYI CHANNEL

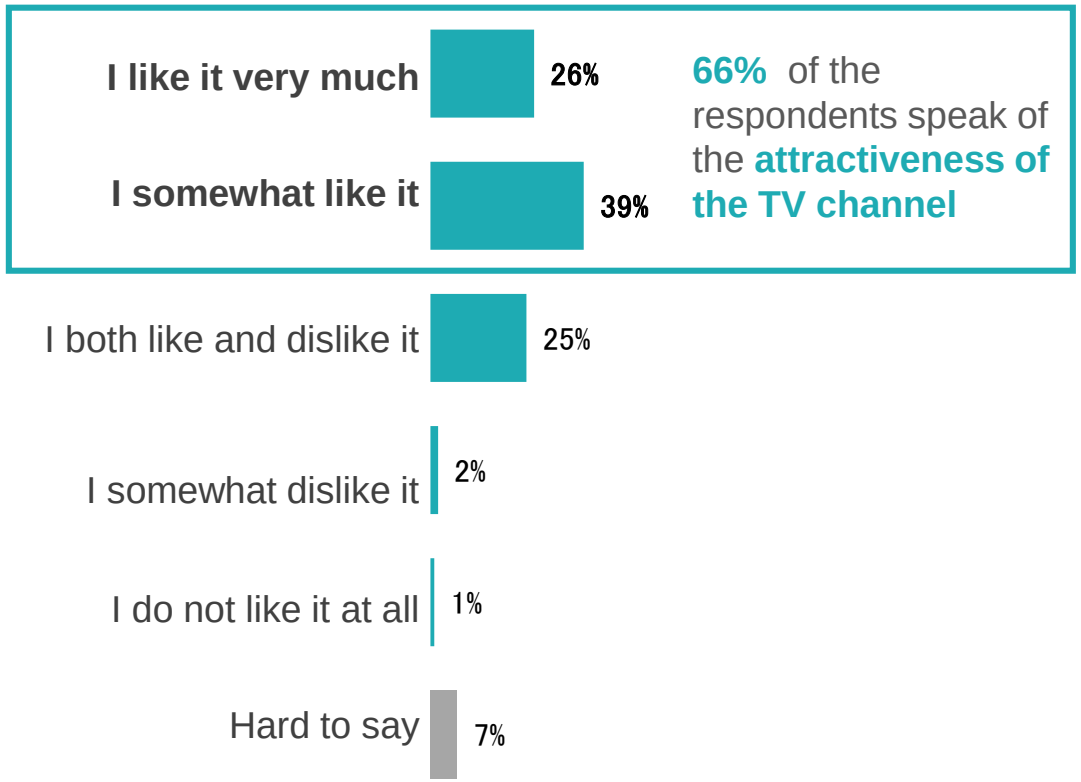
PERCEPTION OF UA:PERSHYI

Result of the questionnaire-based survey, 102 respondents

EXPERIENCE OF WATCHING AND ATTITUDE TOWARDS THE TV CHANNEL

- **84%** of the study participants have **experience of watching** UA:Pershyi
- **70%** of the respondents know that since 2017 UA:Pershyi has been a **public broadcasting channel**
- **49% watch the TV channel every day**, and 37% watch it sometimes
- **43%** of the respondents know **how the TV channel has changed since it became public**
- **42%** of the female audience **have improved their attitude to the channel**, whereas 58% have not changed it.

What is your take on the UA:Pershiy TV channel?



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PERCEPTION OF UA:PERSHYI

Results of 10 focus group discussions

HOW THE TV CHANNEL IS PERCEIVED

- The respondents mention **the updating of the channel and its content** and a more modern format in recent times (a year or two)

“I didn't watch this channel at all before. I just ignored it. Now I see that there are a lot of new projects, programs and movies, even if they are in Ukrainian, last week I enjoyed watching a show there. I like it that they have updated their content, that they launch all these new programs.” 30-50 y. o., Kyiv

- **It is a state-owned channel** and therefore it is objective and impartial, independent, which makes **the facts being broadcast** (news, TV studio shows) more reliable

"They just state the facts. They do not express their opinion but simply tell about things, there is a variety of topics, not only politics but in general events in the country" 30-50 y.o., Kyiv

- Spontaneously it is perceived as an **educational channel** – it offers many programs **focused on learning and education** both for adults and children

“Not every family has a satellite dish. Many retirees cannot afford it. That is, everyone has T2 – that's for sure. They are used to this channel. That is, the first button is UT1. It's out of a habit remaining from the Soviet past but, nevertheless, it covers the audience more extensively, I think it's great."

- **It covers a large audience**, popular among the elderly and among the middle-aged people as a childhood habit – **available on TV, they switch it on out of habit**

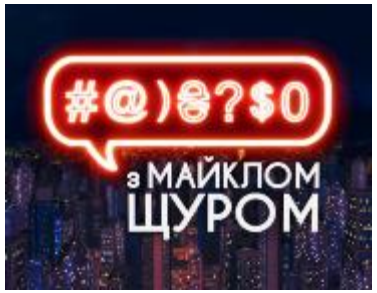
- **Occasionally it is described as obsolete and outdated** – this opinion is still held by young people under 40, who watch less TV and this channel in particular

"UT1 – the Soviet Union, concerts of requests, boring, outdated"

PERCEPTION OF UA:PERSHYI

Results of 10 focus group discussions

“I watch it because there is news there. My dad and grandfather watched it, and I'm used to it. That's it"



WHAT IS WATCHED ON UA:PERSHYI

MOST POPULAR:

- **News** – in the morning and in the evening, it is the main content for most respondents.
- **Investigative programs**: Hroshi (Money) with Denys Bihus, Skhemy (Schemes)
- **Sports programs**: Olympics, biathlon.
- **Cooking shows** Eneyida (Aeneid) with Yevhen Klopotenko
- Programs **about animals and wildlife**
- **Entertainment programs**: Michael Shchur
- **Educational children's programs**: Lessons of Aunt Owl, Dodolyky were mentioned (even among the audience who were not given the task to watch the program), other educational programs.

AGE AND GENDER PATTERNS:

- **Men** prefer **sports** on the channel (biathlon, football, competitions).
- **Women** like **the Aeneid cooking show** and educational programs.
- **The older audience of 50+** prefer programs about **wildlife**, **documentaries** and **historical programs**, **public Suspilna Studia (Public Studio)**, Olympic Games.

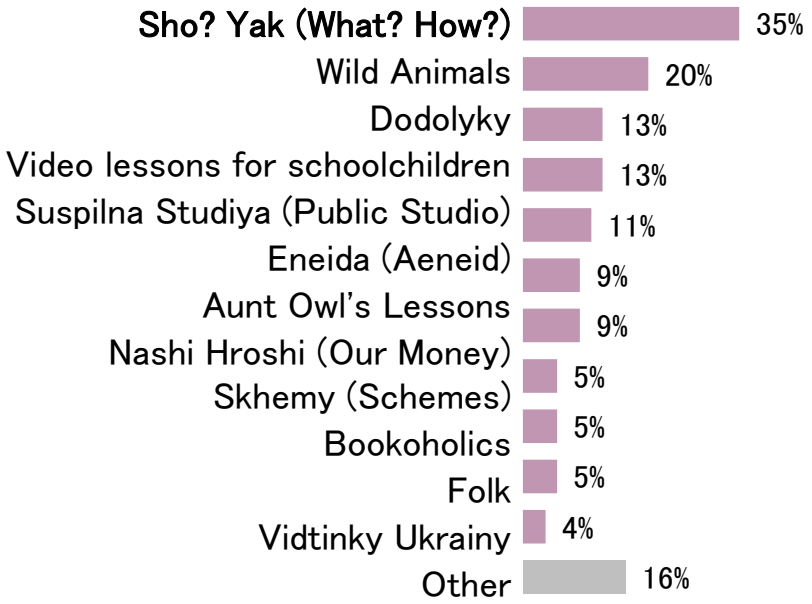
PERCEPTION OF UA:PERSHYI

Result of the questionnaire-based survey, 102 respondents

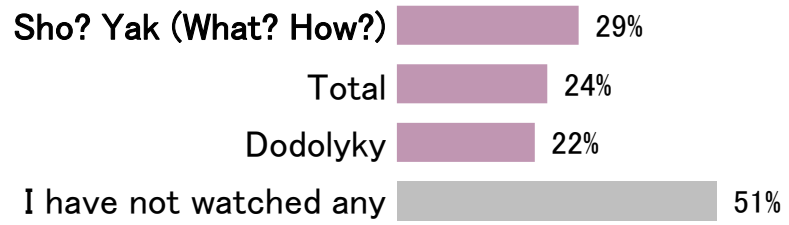
EDUCATIONAL PROGRAMS ON UA:PERSHYI

- ✓ **54% of respondents know about educational programs on UA:Pershyi.** At the same time, 95% of those aware of them have watched at least one of these programs.
- ✓ Most respondents show an active interest in educational programs on the channel - **94% want educational programs to appear on UA:Pershiy.**

What educational TV programs on UA: Pershiy do you know?



Have you ever watched the following programs on UA:Pershyi?



PERCEPTION OF UA:PERSHYI

Result of the questionnaire-based survey, 102 respondents

EDUCATIONAL PROGRAMS ON OTHER CHANNELS

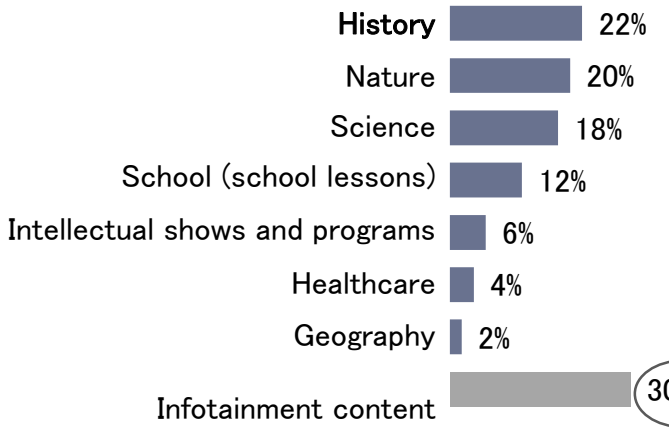
✓ **49% respondents watch educational programs on other channels**.

✓ **Key requirements for educational programs**:

- **accessible**, **clear** presentation of information (clear language, universal presentation aimed at different ages);
- **illustrative material**, **visualization** of information, quality filming;
- requirements for content presentation: **relevant/interesting** information, **dynamic**, **interactive** presentation form (possibly with feedback), **entertaining** way of presentation. Content should be exciting;
- **interesting**, **professional hosts** and **guests/experts** (in addition to expertise they should be charismatic, with a sense of humor);
- **in line the curriculum** – if the program is for students;
- **practical aspect of programs** so that the acquired knowledge could be applied in real life;
- **diverse topics** of programs, but they must make up an integral sequence and **be released in cycles**.

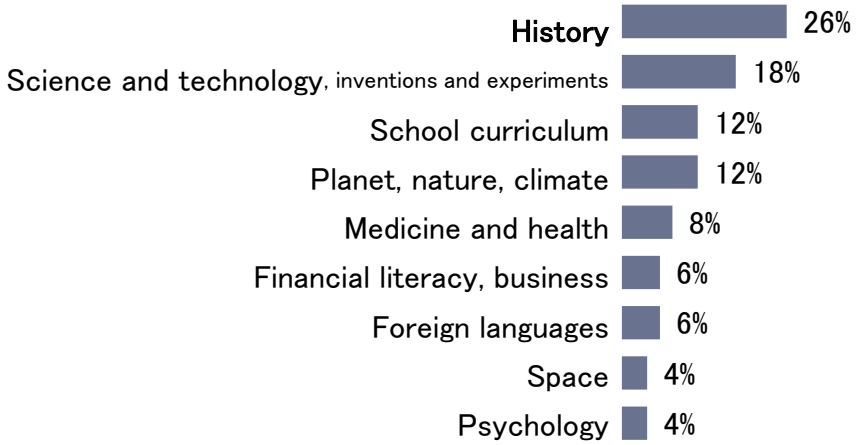
"Make the format similar to that of travel shows: a topic, facts, some footage about the same facts, something interesting for associations to come into play"

Educational TV programs on what topics do you watch on other channels?



Educational programs also include travel programs (Svit Navyvorit (World Inside Out), Oryol i Reshka (Heads and Tails), reality shows (Supermama), talk shows (with D. Gordon).

What would you like to see in educational programs? (topics of programs)



PERCEPTION OF UA:PERSHYI

Results of 10 focus group discussions

WISHES FOR UA:PERSHYI

FORMAT

- **The minimum expected set of content for any channel includes**: educational programs (including children's shows), feature films and TV series, news and social studio shows, sports, historical and travel programs about Ukraine, and entertainment programs.
- **More positive, educational programs** on the channel: social, family, historical, entertaining content makes up the basis of the channel.
- It is important **to have appealing, charismatic presenters**. (For example, I like Dmytro Komarov on 1+1, Yanina Sokolova on Channel 5 – charismatic personalities in journalism, presenters who lead people). *"Who of UT1 host is much talked about? We don't know." Mariupol*
- **Broadcasting** and **repeating of programs online** – on YouTube. This will make the channel more modern.

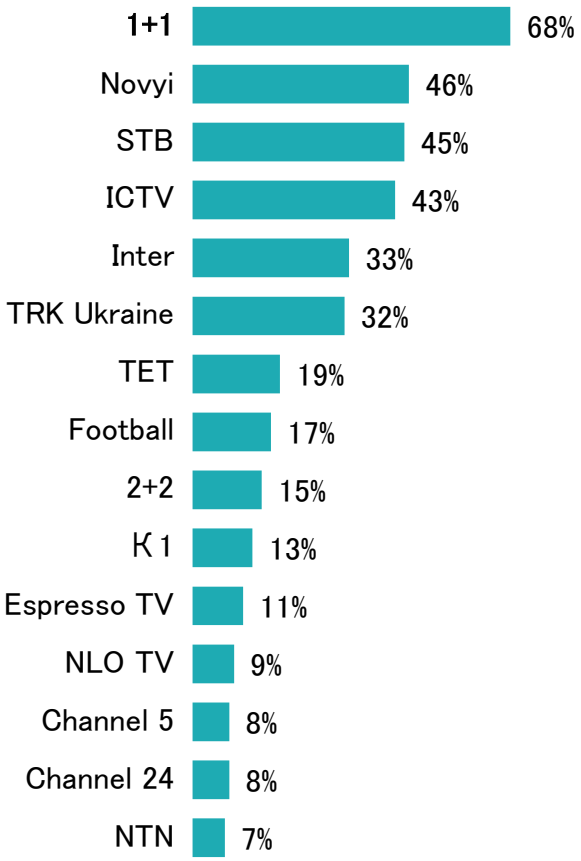
TOPICS

- **Travel** programs about Ukraine: educational programs about tourism attractions of Ukraine, unknown, local facts. Opportunity to ask questions, show more extensive and more interesting facts about Ukraine. (Format examples: Oryol i Reshka, Svit Navyvorit, Le Marshrutka).
- **Ukrainian feature films,** modern **foreign and Ukrainian TV series.**
- **Historical** programs (a series of programs about different nationalities in Ukraine – **traditions, customs**, "flash videos", Ukrainian history, telling about our writers in an up-to-date way – Young Shevchenko). **Success stories** in Ukraine.
- More **sports programs** (there used to be a lot of football – now there are few such programs).
- **Entertainment content**:
  - music programs, Ukrainian music, concerts – **contemporary music,** modern concert formats. The fact that there is not enough formats and programs for youth is mentioned.
  - **morning shows** – with interesting experts, entertaining morning content.
  - references to **entertainment content**: Fort Boyard, Variaty, Khto Zverkhu (Who's on Top), Bohatyrski Ihry (Strongman Games). *"Ukrainian-language, humorous and light."*

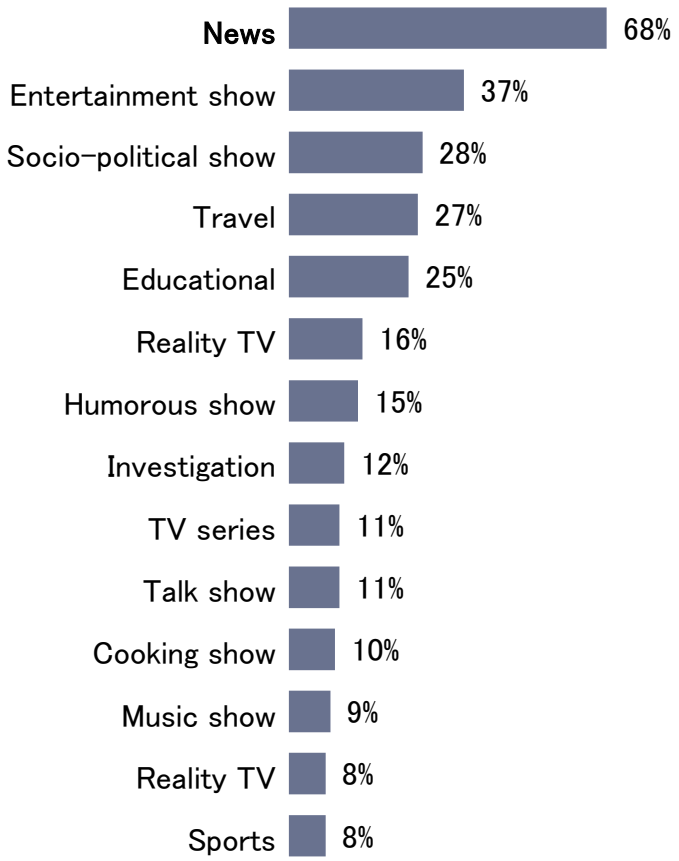
AUDIENCE REPERTOIRE

Result of the questionnaire-based survey, 102 respondents

What TV channels do you prefer / watch most often?



What TV programs do you prefer / watch most often?



Most popular programs

- Svit Navyvorit – 12%
- Khto Zverkhu – 10%
- Skhemy – 8%
- Holos (Voice) – 6%
- Maska (Mask) – 6%
- Bachelor – 6%

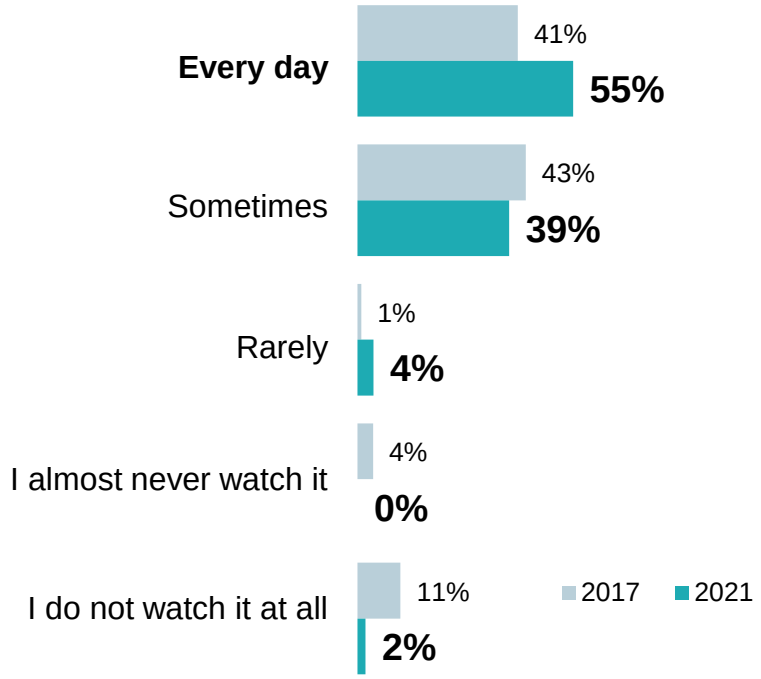
DYNAMICS OF PERCEPTION

2017 vs 2021

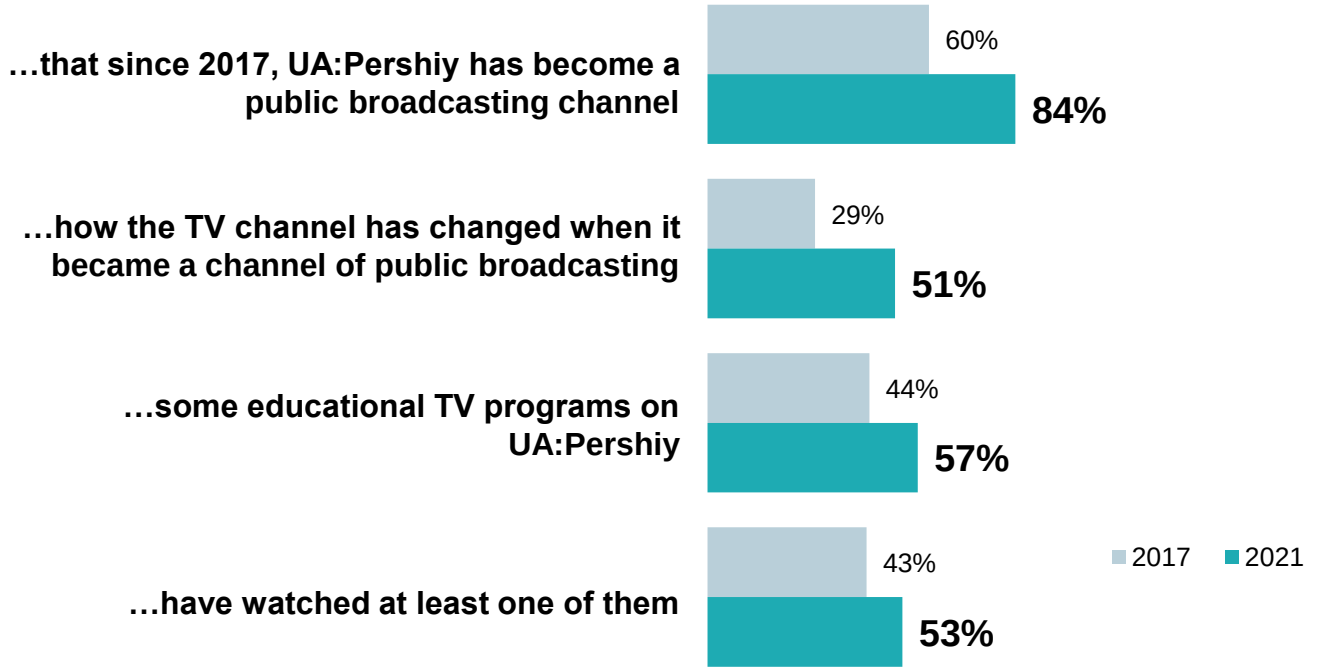
DYNAMICS OF PERCEPTION OF UA:PERCHYI (Kyiv)

- ✓ Compared to 2017 **there is an increase in the frequency of viewing of the TV channel**.
- ✓ Also, the share of viewers who know some details of the channel (it becoming a public broadcaster, relevant changes, educational programs on the channel) has also increased – **viewers are much more interested in educational programs on UA:Pershyi**.
- ✓ **Key persisting associations** with the channel – **state-owned and educational** channel. There have been considerably **less mentions of the old-fashionedness and intellectuality of the** TV channel. Just like in 2017, the **most popular programs on the channel are: news and investigations**, but there are **almost no mentions of the charismatic presenters** of the channel anymore. **The TV channel has managed to alleviate the shortcomings of obsolescence and out-datedness**, viewers increasingly more often **speak of content updates and modernization** compared to 2017.

How often do you watch UA:Pershiy?



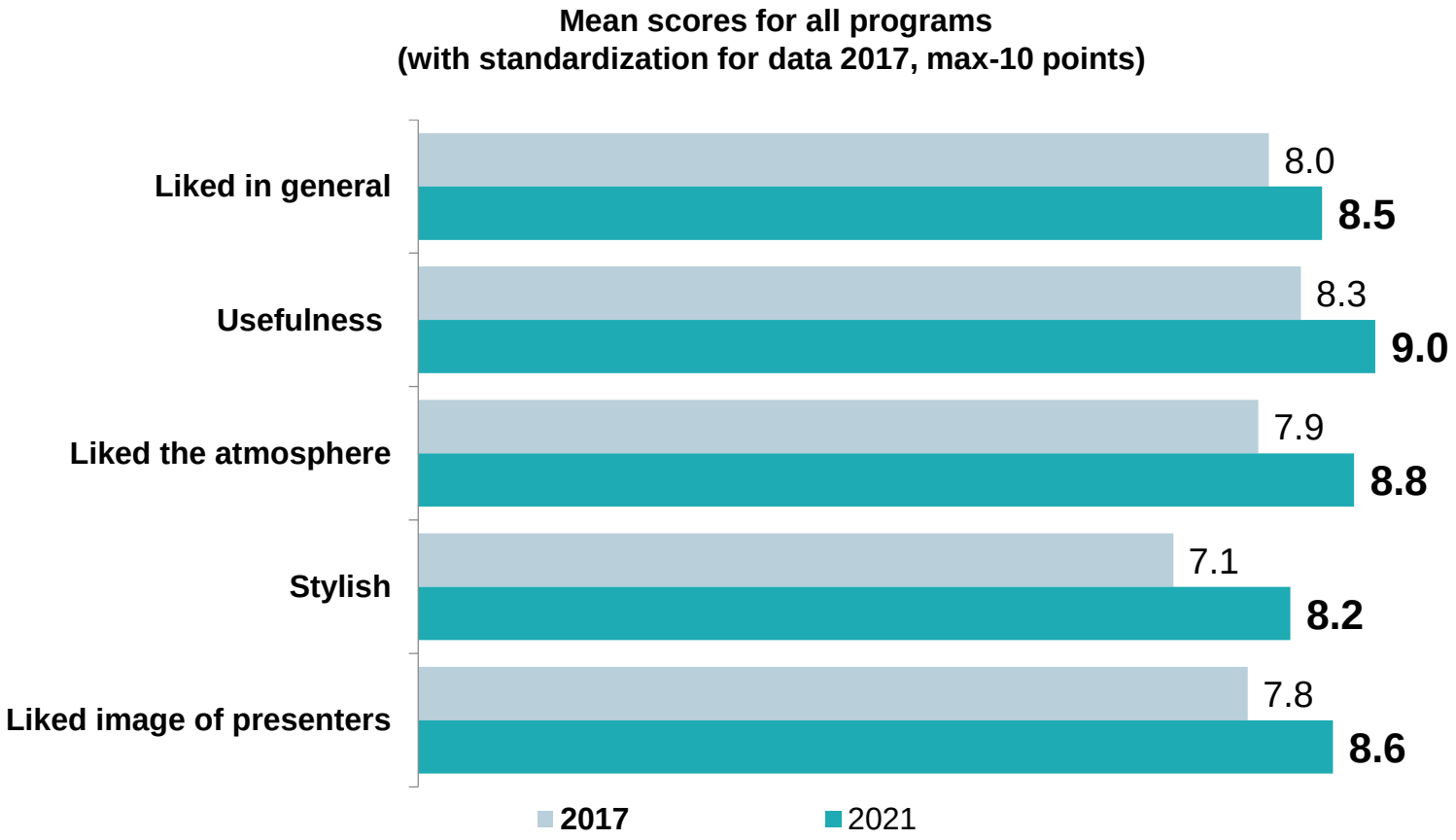
Percentage of viewers who know…



Sample Kyiv: 2017 N = 100, 2021 N = 49

PERCEPTION OF UA:PERSHYI PROGRAMS (Kyiv)

In general, it can be noted that the general perception, style, atmosphere and usefulness of programs in 2021, compared to 2017, on the UA: First TV channel has improved.



The most noticeable increase is shown by assessments of the perception of the atmosphere, presenters and style of programs execution

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Sample Kyiv: 2017 N = 100, 2021 N = 49

PERCEPTION OF UA:PERSHYI PROGRAMS (Kyiv)

Overall positive changes in perception

- **When rating the educational programs in 2017** (Vera.Nadiezhda.Liubou, Mystetski Istorii, Mary Poppins' School, and Want to Be), respondents often mentioned attributes such as **boring and uninteresting, as well as pointed to their outdated topics and old-fashioned presenters**.
- **While the programs of 2021** (especially SHO? YAK? And Razom) are mostly described as **interesting, exciting, raising relevant and current topics, attracting the attention** of both children and adults.
- **In 2021, the audience tend to compliment and express appreciation of their general impressions of the programs, presenters and heroes, the general atmosphere, design and usefulness of the topics in general –** in contrast to the ratings of 2017, when **presenters were often criticized** as old-fashioned and uninteresting, and the atmosphere and design as unattractive and outdated: a dark studio and bad sound.

Format perception

- Regarding the format of the programs, the key **critical comments concerning the 2017 programs** (Vera.Nadiezhda.Liubou, Mystetski Istorii, Mary Poppins' School, and Want to Be) focused on the **drawn-out stories and dialogues, lack dynamism and tediousness**. The descriptions of the **2021 programs** (especially Dodolyky, and partly Razom) **also contain similar remarks – they are not that common but still require some additional polishing** to cater for the audience's tastes. Concerning the SHO? YAK? program, respondents also mentioned the **lack of summarizing conclusions**, which could significantly improve children's perception of the program. The same comments were made about the Vera.Nadiezhda.Liubou program in 2017.

Guests perception

- Also, the audience was **somewhat critical of the behavior of the children** invited to SHO? YAK?, just like in 2017 they did not like the image of children in Mary Poppins' School – **the negative response is mainly elicited by the fake behavior of the children invited to the program and their grimacing, which does not correspond to their age.**

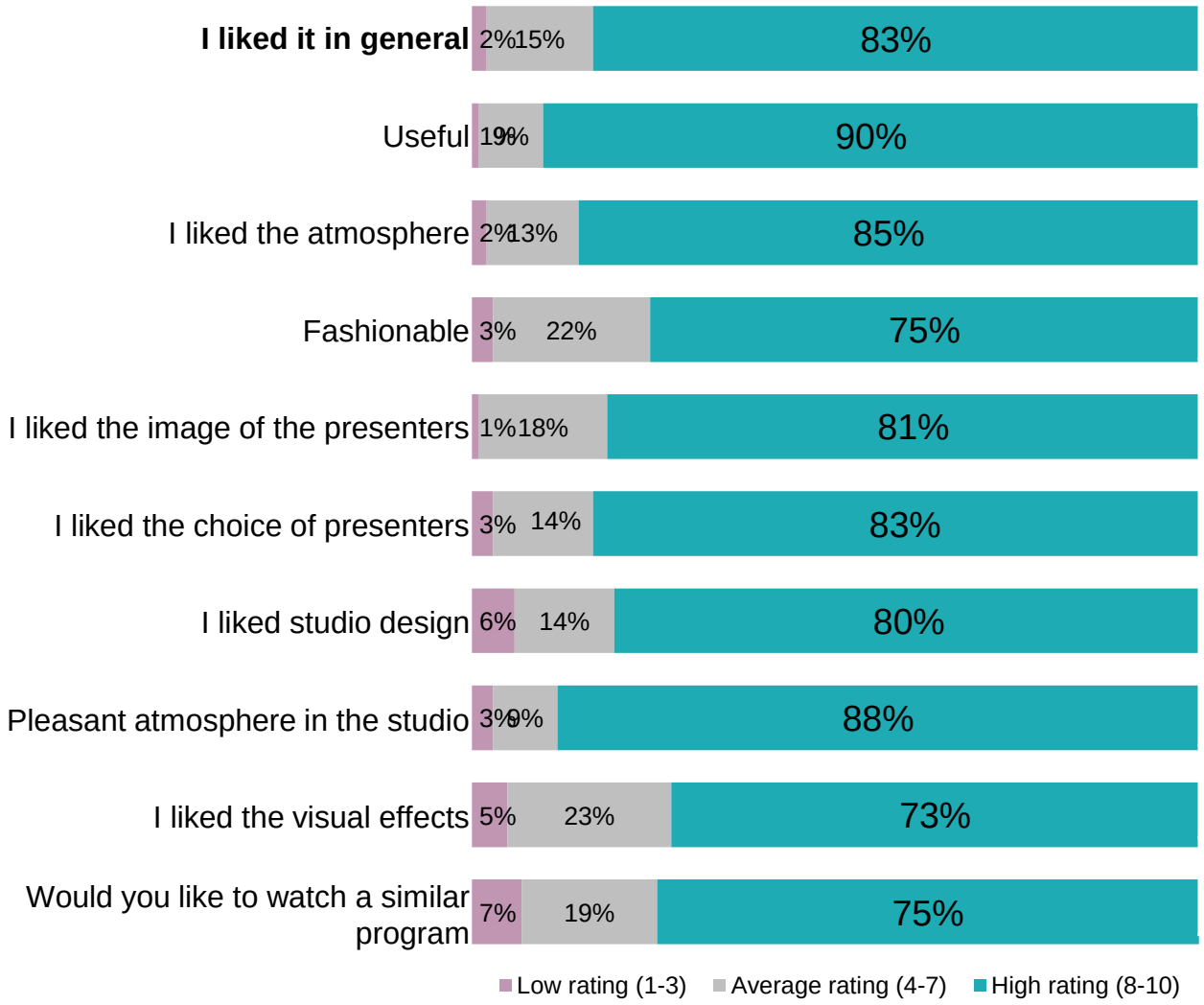
Sample Kyiv: 2017 N = 100, 2021 N = 49

PERCEPTION OF THE PROGRAM SHO? YAK? (WHAT? HOW?)

PERCEPTION OF SHO? YAK?

Result of the questionnaire-based survey, 102 respondents

Rating of the program



Reasons behind the rating

"The program is interesting, dynamic, modern, convenient in terms of time, interesting questions, explanations, experiments and involvement of children in the experiment, a lot of new things"

"A lot of useful information that is not easy to find on your own"

"Casual atmosphere of the communication of children with the presenter, simple presentation of material"

“Overall, the impression is positive. I don't like the cartoon presenter, the robot. Today it could be a real or 3D-graphics robot. The beginning is a bit drawn-out"

“The presenter is likeable and explains things to the children as if to peers, therefore the audience should take him well. Illustrative examples (live/artificial flower, how to water flowers if you have to leave for a long time)"

"Everything is fine, except for the cartoon character, which is rather mediocre, they could have come up with something more interesting"

"Both indoors and outdoors, the lighting is great and the set design is brilliant, that’s exactly what children need"

"The atmosphere is nice, children have fun and it is interesting for them. All experiments were made as a game"

"The visual effects are good, but the female presenter is so-so. This has to be modified or redone"

"I would watch it with my granddaughter, for her, it would be like a lesson, and I would refresh my knowledge"

PERCEPTION OF SHO? YAK?

Results of 10 focus group discussions

"When I was a school student, I loved to watch such programs. It was Galileo. It is very similar to this one. It really gets you engaged"

IMPRESSIONS

- ✓ The program is **interesting, inquisitive, educational, developing, informative**.
- ✓ **It elicits positive emotions** in most viewers, as well as amazement and interest in adults, along with children.
- ✓ They like the **educational and game format** of the program in the **form of dialogue**, similar to the Galileo program – on modern TV it is very relevant and the number of such programs is insufficient.

AUDIENCE OF THE PROGRAM

- ✓ **The format is suitable for young children** (kindergarten, elementary school: 5-10, maximum 12 years). But **topics** that are covered are more suitable **for teenagers, middle school children** when they begin to study physics and chemistry.
- ✓ Adults liked the program, **topics, interesting and new facts are explained in an accessible way**, they are willing to watch such programs, get positive emotions, *"It was interesting to watch and it captured my attention. Such a show, it's kind of for kids, but I managed to immerse in it myself and get new things that I may have missed earlier when I was a student*", *"Many parents didn't know the things they were talking about".*
- ✓ More skeptical adults found the topics discussed in the program (photosynthesis, GMOs, ecology) uninteresting, **insufficiently professional, the experiments were described as low-level** – they are unwilling to watch such a program in the future, *"Very childish", "There are more interesting ones for adults, like Discovery, the BBC and many other thematic channels. Animal Planet. Travel.*
- ✓ Similar topics or formats: "The Fixies", "Galileo", "I Want to Know Everything".

PERCEPTION OF SHO? YAK?

Results of 10 focus group discussions

LIKED

- The program as a whole is **clear, accessible, evokes positive emotions**.
- **The idea of the program** – educational, arousing interest in children and adults, motivating to learn more.
- **The topics discussed in the program**: ecology, photosynthesis – are relevant, important, educational, they accessibly explain and encourage children to think and be active.
- **Practical format of the** program – **experiments, examples, practice –** better remembered by both children and adults.
- **The questions at the end of the program are appropriate –** they motivate viewers, add interactivity to the program.

DISLIKED

- **Co-host** Robotess – elicits mostly mixed comments, confusion and criticism.
- **Guests in the studio** – insincere behavior of children, unfit for their age.
- **Too many topics**, **fragmented explanation**, not enough information about each topic, abrupt transitions.

"No consistency, jumping from one topic to another"
"Somewhat lame logic. No succinct conclusion for children to arrive at"

- **The video is too long** to be remembered – children will not be able to remember and understand everything. Drawn-out action with a descent into the studio, sunbeds, putting on overalls – a deviation from the topic which does not add anything essential to the program, redundant.
- **Outdated studio**, primitive, outdated setting.
- **No explanation of safety rules** during the experiments.

"If you make children sit for 18 minutes, they can't stay put. The program is too long. 10 minutes is enough for those videos. Because I work at school, I understand that a child cannot stay put that long. That's the only issue - it's too long."

PERCEPTION OF SHO? YAK?

"Laboratory of a researcher, scientist"

"Poorly furnished"
"The laboratory seems to come straight from the 90s"

“Are the children offered fake knowledge? Or is it a provocation"

“I liked the moment when he started doing experiments the most. And he passed this current through the cucumber."

STUDIO DESIGN

- **In general, the studio is perceived positively, they describe it as colorful, corresponding to the topics and age of the audience.**
- **Part of the TA criticizes it for the outdated appearance and** old-fashioned setting.

STORYLINE, TOPICS

- **Ecology, photosynthesis, flytrap** – as a whole they raise **important educational topics** for discussion among adults and study for children.
- **Most mixed responses** concerned the topic of GMOs:
  - part of the audience (young age) welcome the debunking of myths and explanation of what the crux of the matter is;
  - another part (older audience) perceive it like a deception, which runs contrary to their established ideas and can harm children by misrepresenting the issue.
- **The most eye-catching** and attention-drawing **experiment was the one with a cucumber** – vivid, interesting and unusual, it makes you want to reproduce it.

PERCEPTION OF SHO? YAK?

Results of 10 focus group discussions

"The host is suitable for the role of a scientist"

"Robotessa is old-fashioned, no, I want somebody who's more lively"

"I just saw from my son that he was also trying to answer. That is, it was a dialogue. Kind of interactive, I would say. That is, the child is not a mere observer, he is involved in the process."

HOST

- **Sasha Koliada, the host, is positively perceived** by the majority. He is described as a pleasant person, who presents information in an accessible way and demonstrates experiments, the game-like manner helps children to make sense of the topic.
- **The virtual host Robotessa** (associations: fairy, Barbie, My Little Pony) – **outdated and old-fashioned**, **does not fit into the context, the style of the program: primitive, garish**, at odds with the topics of discussion – a frivolous image, not suitable for an educational program.
- **Benefits**: the idea of having a co-host is appropriate, **she summarizes the story**.

GUESTS

- **The presence of children and their involvement in the process generates positive feedback** – it adds interactivity, gets you interested, brings you closer to the real situation.
- **Comments concerning somewhat fake behavior** of the children, **demonstrative and insincere interest**.
- **Part of the audience finds disconcerting the inconsistency of the topic and the children's age**, demonstrative "dullness" and ironic perception of older children – it is annoying.

PERCEPTION OF SHO? YAK?

Results of 10 focus group discussions

COMPATIBILITY WITH THE CHANNEL

- **The format of an educational program is in accord with** a public-service channel.
- Public service channels, in general, should include educational programs that help to reach out to all segments of the population.

"It seems to me that there have always been such programs, a long time ago, as a child there were educational programs"

“Programs that bring closer children and adults, that can be watched by the entire family. These are the ones we need. And it is more suited to this channel, it's in line with its style."

RECOMMENDATIONS

- **Consistency and better structure** of stories and topics.
- **Reducing the program time** – remove transitions, entry (music intro, changing of clothes, going down the stairs, etc.), add more communication, experiments. Softer transitions between topics/stories, accents, conclusions at the end of each story/program as a whole.
- **Greater involvement of children in the program** – adequate questions and answers, greater activity of children, clear contact of the host with children, interest on their faces.
- **Modernization of the studio, of the co-host Robotessa** – in line with children's contemporary idea about robots (more digital, perhaps better a real girl as a co-host).
- **Program topics** for different ages: a show for younger children (5-7 y.o.) and experiments, involvement for older children (10-12 y. o.).
- **Safety precautions** – some rules of conduct and precautions should be added concerning experiments.
- **Visuals**, graphic materials, infographics, etc.
- **Feedback, more interactivity and engagement**: in addition to questions, homework with experiments that can be done at home, observations, competitions, etc.

TOPICS OF INTEREST:

- amazing chemistry and physics facts
- space,
- gadgets, technologies,
- human body, first aid,
- behavior on the street, at home – safety rules, etc.

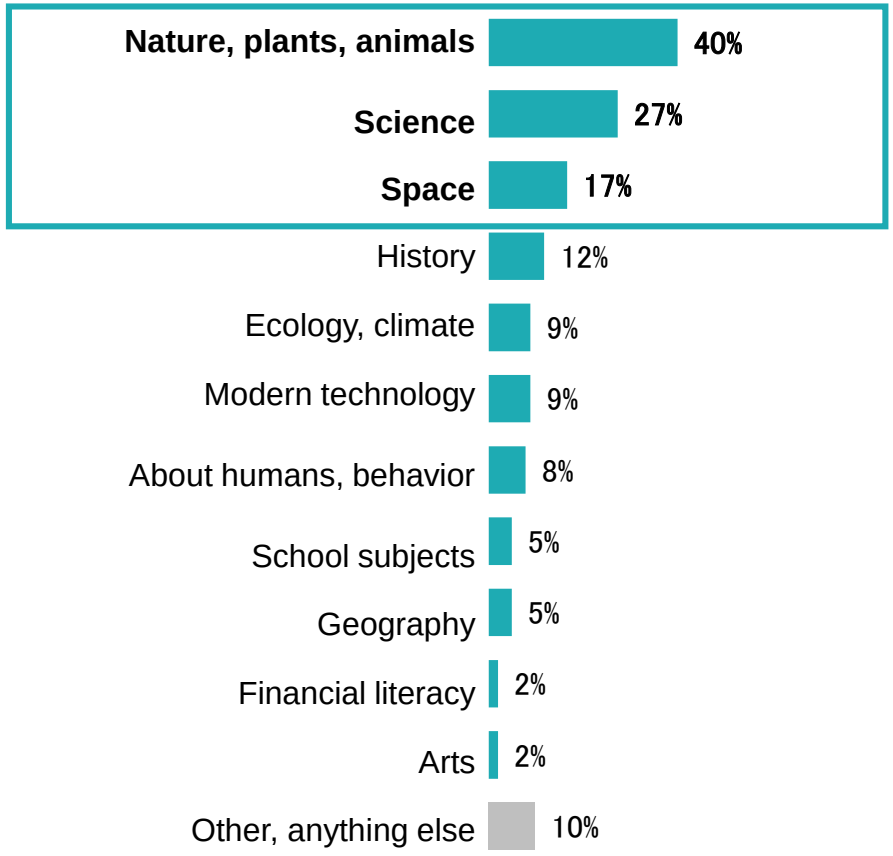
"Children tried to appear smarter, I’d like them to be more natural"

"That is, we quickly filmed, photographed, sent it. They show it on TV – it will be fantastic"

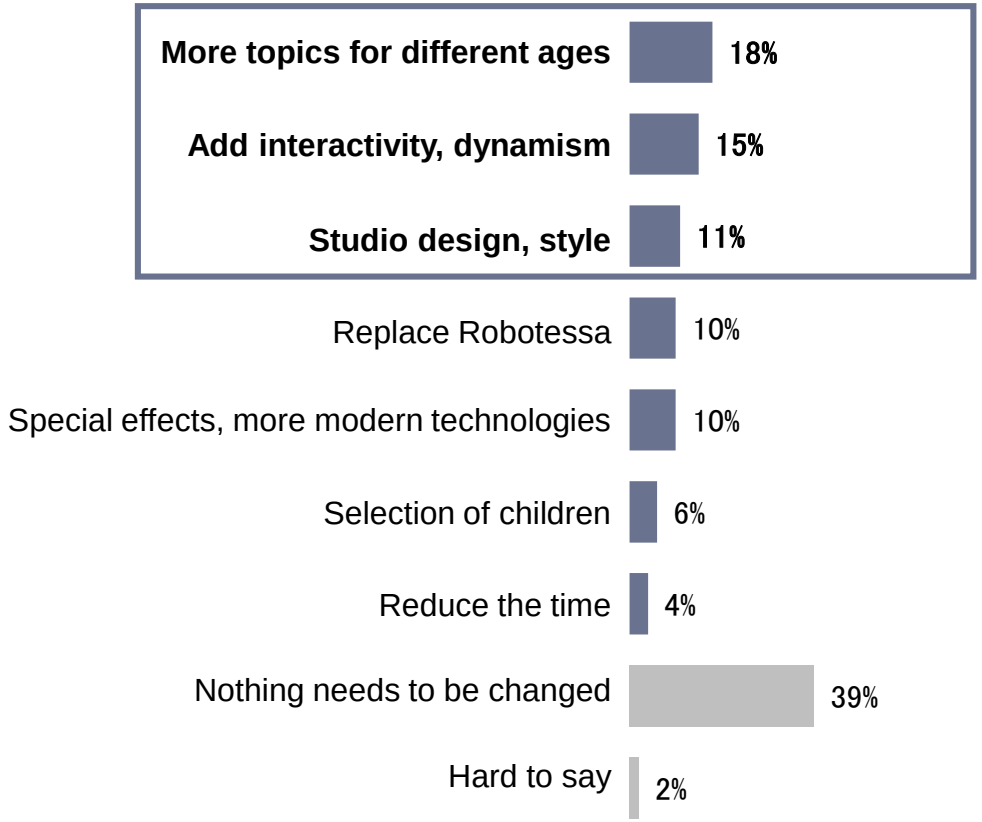
PERCEPTION OF SHO? YAK?

Result of the questionnaire-based survey, 102 respondents

If you watched such a program, what topics would you find most interesting?



From the viewer's point of view, what would you like to change to make the show more interesting?

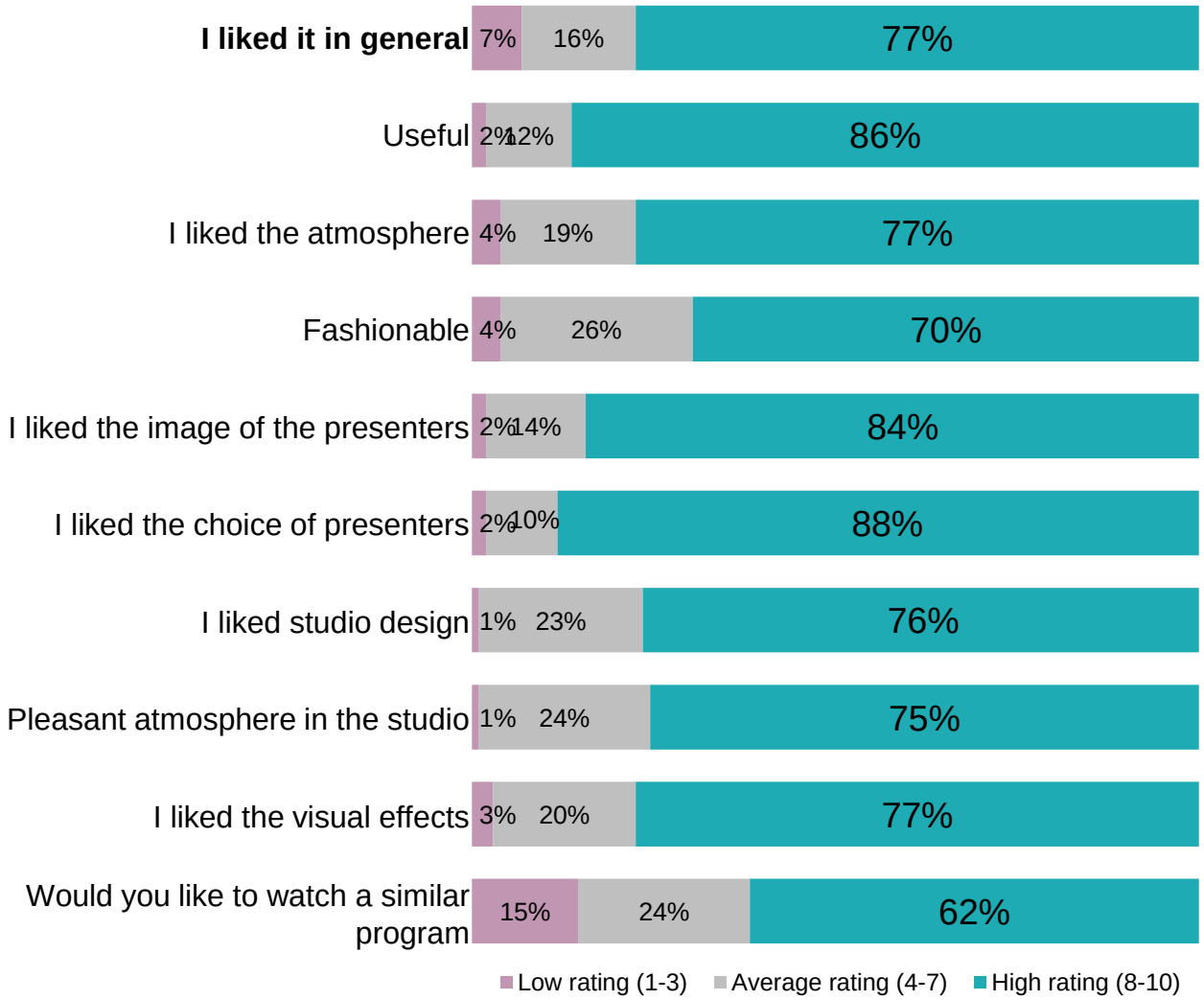


PERCEPTION OF THE RAZOM (TOGETHER) PROGRAM

PERCEPTION OF RAZOM

Result of the questionnaire-based survey, 102 respondents

Rating of the program



Reasons behind the rating

"An interesting program about a person who found his favorite thing to do despite all difficulties"

"It is useful because it induces empathy, arouses emotions, shows us how to fight and that we should be grateful for what we have"

"The atmosphere is optimistic, but emotionally it causes despair and sorrow"

"Quite relevant and in keeping with the spirit of our time", "Very insightful"

"I like the presenter, she conducted the program in a professional manner, in a kind way", "Competent, attentive, friendly person"

"She was chosen completely in accordance with the topic of the program, her clothes, intonation, her understanding attitude to the hero"

"It shows the realities in which a person lives. It shows the details of the house made to accommodate the need of the person, how he moves."

"Home-like", "Normal", "Pleasant", "Everything is in line with the situation"

"Everything is well-chosen, harmonious, nothing distracts from the key things"

"Mixed feelings. Such programs frustrate you, they are not so easy to watch, maybe once a week, not every day."

PERCEPTION OF RAZOM

Results of 10 focus group discussions

"*It is life-affirming, and they did not ask for money, no fundraising*"

IMPRESSIONS

- ✓ The program evokes very **strong emotions**, and, due to this, it is **perceived with mixed feelings**.
  - Most of the audience claim that they watched it **in one breath, the program evokes admiration, respect and pride, they are willing to watch it to the end, the topic is inspiring and motivating.**
  - *"I really like watching social programs. I think I would watch it. It is useful", "Powerful program, it's motivating".*
  - Less often, **the program and its topic cause stress, anxiety, sadness, some respondents do not want to watch it in their free time, "too dramatic", hard.**
  - "*When trying to relax, you want to watch more entertaining things. Maybe I'm not old enough yet*".
- ✓ The title Razom (Together) is often hard to understand, but after viewing it is interpreted as **a story about a family that managed to cope** with problems together.
- ✓ **The idea of the program is a story about a hero who motivates with his achievements** and life, not a call for help or an attempt to elicit pity.

PROGRAM FORMAT, TOPICS

- **Successful, real program format** – it helps to cover the topic in a better way
- *"The format is very good, I think. They show the person's real life rather than just him sitting on a couch in the studio. Just speaking, complaining a little. Here, in fact, they show how he spends every day in this apartment, generally unfit for life with such disabilities. And every time the person struggles – it's cool. Because nothing is made up".*
- **Sincere, genuine behavior of the hero and his family** is welcomed by the audience, they like it more than the studio show format.
- **Focusing on achievements** of the hero rather than his problems makes the program more life-affirming, positive.
- **The topic draws attention to and helps to learn more** about people with disabilities, encourages you to think about your life
- "*This program makes us pay attention to such people, to the fact that there is a problem in the country, that such people need help", "We've grown accustomed to turning away from them since childhood, we are used to not noticing them. But these people are not only worthy of attention…These people are full-fledged members of society."*

PERCEPTION OF RAZOM

Results of 10 focus group discussions

LIKED

- **The documentary format of the program** – organic, without any show, the program focuses on the person, the person in his environment, a real person, without any strawmen, pretentiousness and unnecessary drama.
- **It activates your moral principles, provides a role model**, without negativity and does not put the viewer in a helpless position.

"*It is better to watch a non-fiction life story than some fake tales, something else. I really like it, I would watch it with pleasure*"

DISLIKED

- **Drawn-out story**: non-dynamic, even slow moments – **focusing on the hero's movements** indoors, a long trip around the park, **unnecessary appeals to the hero to demonstrate his skills**
- **Technical glitch in the hero's speech translation** (two languages are heard at the same time – distracting, annoying), *"It all looked so artificial," "It was a little annoying, but it should be done so by law."*

"*It might be a good idea to remove the part where the presenter took a seat and they are moving around outdoors if you want to reduce it. …it did not add any substance as for me – no emotions, neither positive nor negative, it was even. In principle, it did not convey any sense at all, as for me. If the daughter went there instead of the host, it would be more family-like*"

PERCEPTION OF RAZOM

Results of 10 focus group discussions

"He takes a hot cup with his lips so as not to make his wife do it and not to ask her every time."

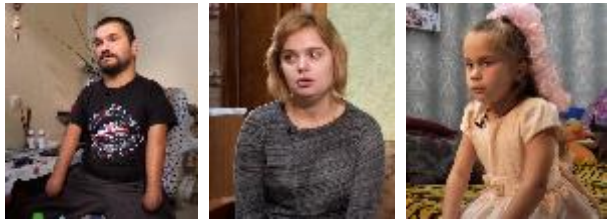
STORY

- **The most emotional moments that were remembered – during which the audience felt the greatest excitement**:
  - when the hero makes himself a drink and carries a cup of hot drink,
  - mouth drawing and teaching the presenter to draw,
  - wheelchair ride in the park,
  - the girl's comments about her father,
  - memories of the hero about his parents.
- **The presenter's request to the hero to demonstrate his skills** of coping with household chores **was perceived with mixed feelings** – too show-offy, tactless on the part of the presenter, uncalled-for.

"He's not a monkey to show that he can do"

PERCEPTION OF RAZOM

Results of 10 focus group discussions



HEROES

- **The hero of the program is natural, sincere, demonstrates a very self-restrained willpower** and **self-confidence**, he develops and does not complain about life, arouses the desire to talk to him, to learn more about its story and the way to overcome problems.

“There was a desire to talk with this person. Because he is so radiant and open."

- **Often compared to the famous Australian Nick Vujcic** as a successful person.
- Often the respondents see the **wife** as another hero of the story – she is **admirable**, because she boldly took on the responsibility for her husband and family, was able to develop together, raises a daughter, and was not afraid of difficulties.

“It liked the presenter. I liked the tone of her voice. It's pleasant. She spoke in a calm and polite way. It was nice to listen to her."

PRESENTER

- **They liked the presenter and the appropriateness of her behavior**: constructive, positive and dignified manner of presenting and communication with the hero.
- *Less often* – the presenter is too intrusive, asks the hero to demonstrate his skills, which is inappropriate.

PERCEPTION OF RAZOM

Results of 10 focus group discussions

COMPATIBILITY WITH THE CHANNEL

- Suitable for the channel – **it is focused on spiritual, social and true topics**.
- The format is more in line with the style of the channel – **true, honest stories, specific unadorned facts, relevant topics**, not a talk show (as Hovoryt Ukraina (Ukraine Speaks), Stosuyetsia Kozhnoho (Concerns Everyone)).

*"It's kind of entertaining. You just watch it and in this case **you sympathize with the person in a positive sense**. I do not sympathize with those people, I tend to look down on them*

RECOMMENDATIONS

- **Reduce the duration of the program** by removing the drawn-out and distracting moments.
- Choose a **more neutral**, less dramatic musical background.
- **The respondents would like a logical conclusion of the program** – they express **expectations concerning some help for the hero**, "happy end" – a positive note, hopes for surgery, changes to make life easier for the hero. Details at the end of the program are a humiliation for the hero, like a show, irritating. **Links for help, ways to help – tactful options for rendering help**.
- **Topics for the next programs –** focus on the **positivity of the story and achievements**:
  - medical workers, teachers – about those who help, do specific actions, "workingmen";
  - people who achieved something (without emphasizing their shortcomings) or children with disabilities;
  - Paralympians, the Invincibles – motivating programs;
  - vulnerable groups: disabled people, pensioners, orphans, anti-terrorist operation veterans, children in need of help (children from Kharkiv, Melitopol)

I would reduce it or remove something, especially those casual moments when he walks on his knees. And the camera films it from the floor. And he walks on his knees. I think: God, his life is hard enough. Why are you torturing him for that footage?

"After watching this program, how can we help this person?"

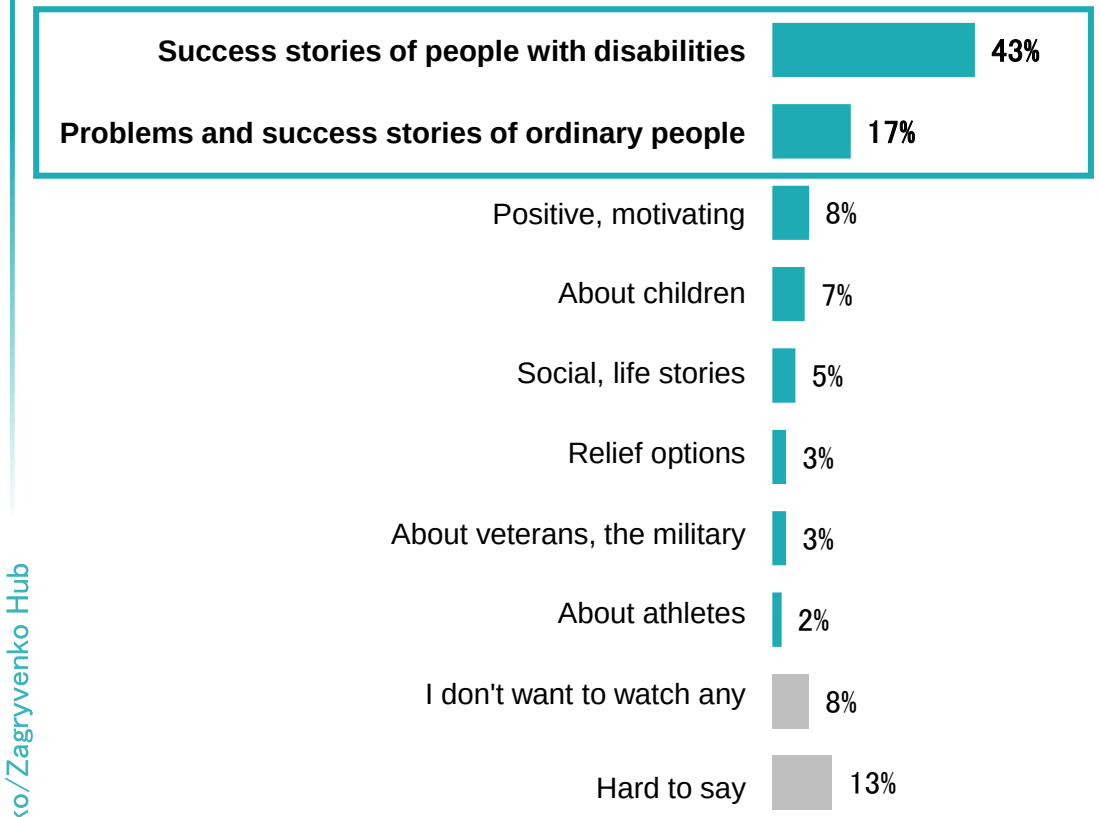
"Those who need social assistance, adaptation. Acceptance in society"

PERCEPTION OF RAZOM

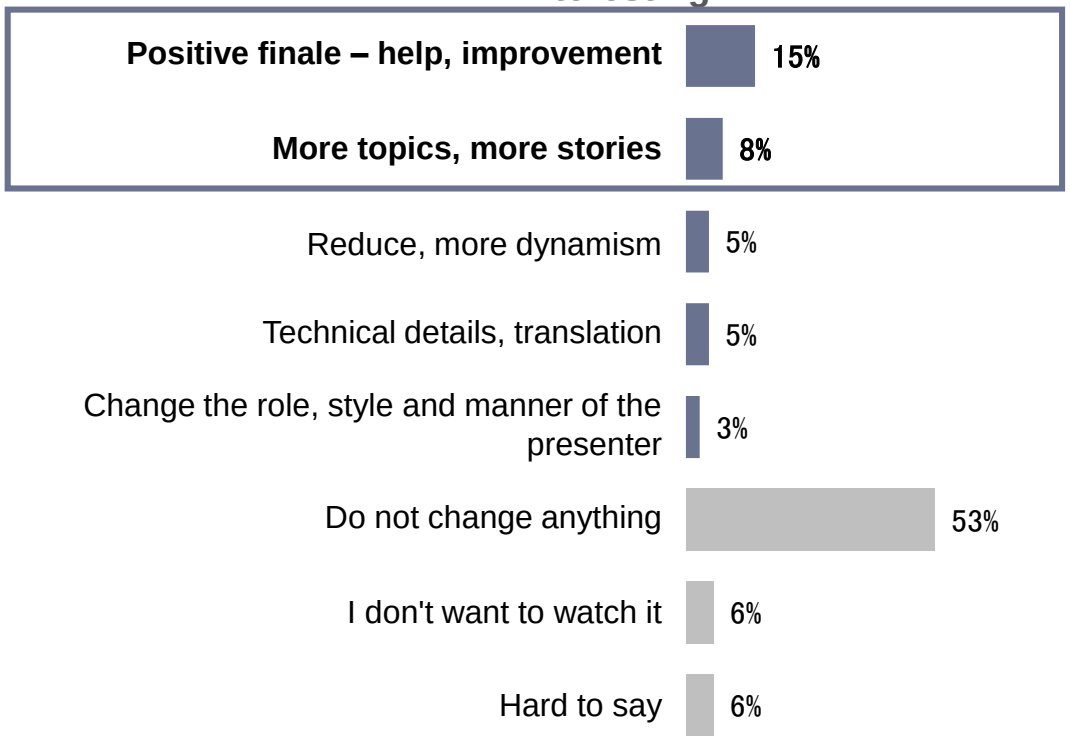
Result of the questionnaire-based survey, 102 respondents

Only **13 of 102 respondents know about the Razom page** created by UA:Pershyi. And only 7 of them visited this page.

If you watched such a program, what topics would you find most interesting?



From the viewer's point of view, what would you like to change to make this show more interesting?



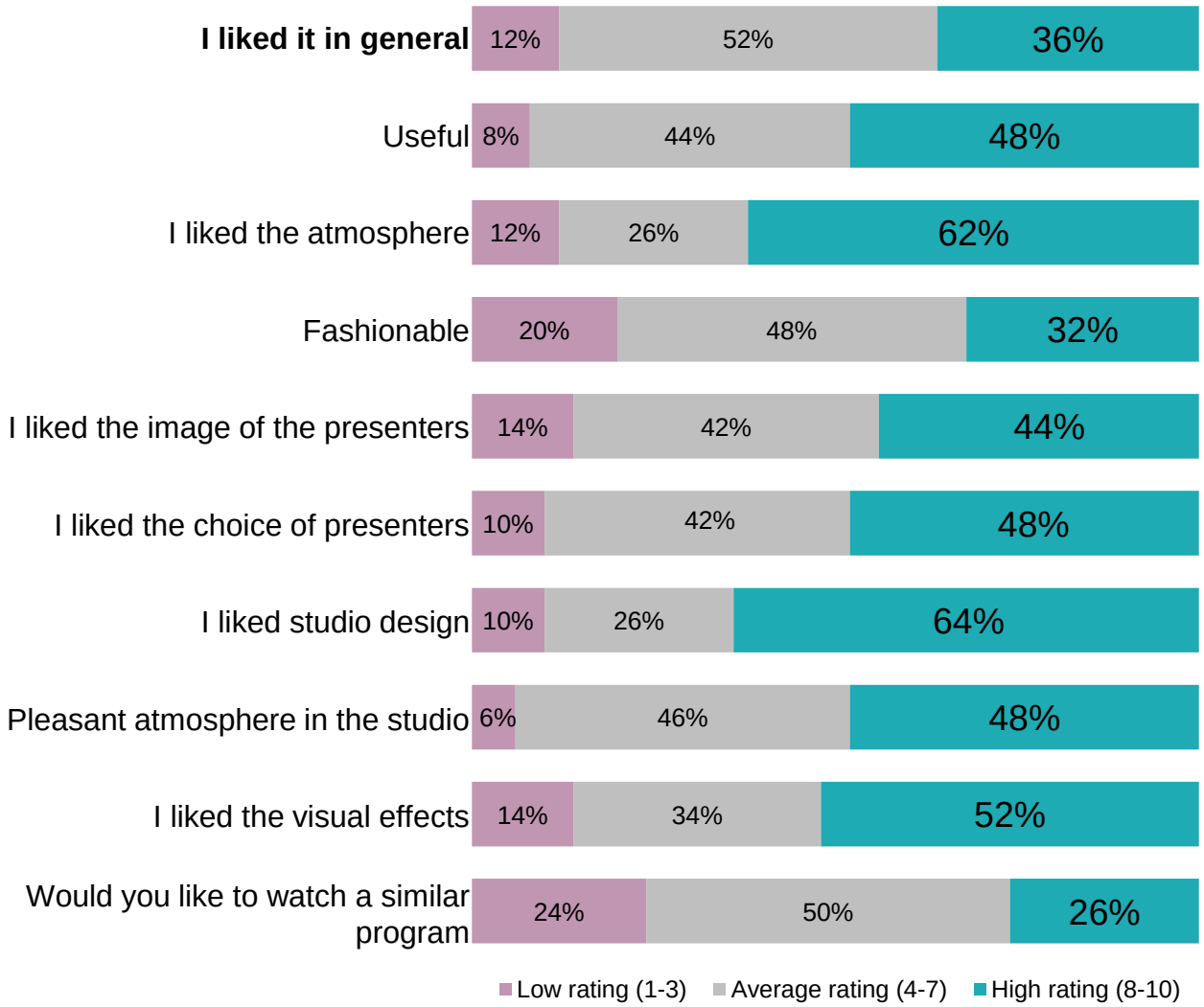
Masiyenko/Zagryvenko Hub

PERCEPTION OF THE DODOLYKY PROGRAM

PERCEPTION OF DODOLYKY

Result of the questionnaire-based survey, 50 respondents

Rating of the program



Reasons behind the rating

"I didn't really like those dolls, it looks a bit old-fashioned"

"It teaches children to be there for their friends, to empathize and support each other"

"The atmosphere is nice, positive, but I didn't like the visual picture much"

"Puppet theater is, of course, a classic, but for today's children it is not interesting", "Outdated version"

"It's more like a puppet show for a child," "I don't like the puppet characters." There are no facial expressions, and it is very difficult for children to perceive."

"Not bad, but I didn't recognize anyone," "Maybe it would be better to use more cartoon-based characters."

"A children's tale from the past. The setting is fabulous. Like a child's dream"

"The design is not bad for a child's eye"

"Quality video editing but the format with puppets is outdated", "Everything is primitive. Children do not perceive this well today"

"These puppets are not easy to perceive, if you change them a little, the perception would be better"

PERCEPTION OF DODOLYKY

Results of 5 focus group discussions

"I was watching, you know, for fun, and thinking 'what is it all about?'"

IMPRESSIONS

- ✓ **In general, the program is mostly disliked**. Perceived as cheap, low-budget, unfinished.
- ✓ In terms of emotions, it arouses surprise, shock, confusion, lack of understanding.
- ✓ Even the topic of death, which is important and relevant to be explained to children, **did not evoke emotions in such an interpretation.**
- ✓ **The name of the program, its origin is unclear**. It is similar to the English term for dolls.
- ✓ **The puppets are perceived as obsolete**, many focus on the shortcomings (poorly sculptured, threads/wires, etc.)

AUDIENCE OF THE PROGRAM

- ✓ **Younger children aged 4-7 years** - it is at this age that such socially and morally important topics need to be explained.
- ✓ But because of the way the program is realized, it might be incomprehensible for children and put them off – the quality of characters, storyline, etc. **scare them off rather than attract attention.** *"My two children were watching it, the girl is older and she was not interested at all, the little one did not want to watch it at all, turned around and left. To make a long story short, I did not like it. Even though the topic is well-developed, I didn't like the way it was filmed"*
- ✓ If the way it is made is improved, it can be **watched together with adults** who will help to understand and internalize the topic.

PERCEPTION OF DODOLYKY

Results of 5 focus group discussions

LIKED

- **An important and relevant topic for discussion with children** – softly and accessibly presented topic of death and help to a friend, support
- **The storyline and idea of the cartoon** are good, teaching to sympathize, support each other
- **Musical background** of the cartoon is modern, liked by young people.

"This way to present the topic is not traumatic to the child's mind"

"I liked this story and what this cartoon teaches children"

DISLIKED

- **The atmosphere and outdated format** of puppet cartoons - vivid but tasteless
- **Ugly, disproportionate puppets that do not look like real animals** or **people**
- **A drawn-out story, many senseless transitions**: scenes of searching for a friend and sorrow were too long.
- **Too bright colors of the characters, setting and inconsistency of the musical accompaniment with the topic of the cartoon** – such bright and colorful dolls are not suitable for explaining socially important, psychological topics (such as life and death) to children. Colorfulness is **associated with entertainment, fun**.

“I think a child's attention will not be attracted by such a picture. That is, initially it is the picture that should catch attention first and then the topic"

"*Ineptly made characters, they could have been made more beautiful*"

"Sometimes I watched it and didn't understand what kind of characters they were, what kind of animal it was?"

PERCEPTION OF DODOLYKY

Results of 5 focus group discussions

"We need to be there for each other, we need to support each other, help if your friend is in trouble."

"Examples for children, how to solve them, find solutions, how to get out of some situations"

DESIGN

- **The design of the cartoon is perceived with mixed feelings**.
  - on the one hand, the audience is **nostalgic about similar puppet** and **plasticine cartoons** ("Plasticine Crow") **and the puppet theater format**;
  - on the other hand, **the way it is done is criticized**: the puppets are decorated too primitively, all the shortcomings are visible – it demonstrates the obsolescence and low budget of the program, puts people off;
- Often, the **puppet format of cartoons is perceived as outdated, irrelevant** for modern television (the format should be different – "cozy" puppet theaters, street theaters, etc., rather than TV, which is expected to be more modern, digital, based on computer technology).

HEROES

- **The format of heroes is unusual for contemporary television**.
- **Heroes of different formats, no integral concept**, unambiguous resemblance to real people/animals – seem repulsive, do not elicit positive emotions.
- It was **Nona** – **the horse's head** who evoked the most positive emotions
- "*The talking horse head looks really cool on the table*".

STORYLINE, TOPICS

- **An important topic – the death of a close friend –** is accessibly and gently explained, makes it possible for the child to understand how to act in such cases. It is important to talk to children about such topics.
- Less often, it is perceived as **a topic that is too sensitive and acute for children**, which should not be delegated to TV.

PERCEPTION OF DODOLYKY

Results of 5 focus group discussions

COMPATIBILITY WITH THE CHANNEL

- **The idea, topic and story of the cartoon is suitable for a public service channel** – it is important to show educational programs on such a channel.
- **Respondents are unwilling to watch and show to children even socially important topics in a bad format** – it is important that the format of the cartoon should be attractive to children.
- It is compared with "Good Night Children" with Filia and Stepashka, Muppet shows, and Japanese puppet cartoons as more successful cases of the puppet format.

"*I know it's taxpayer money. You can't dispose of it in such a way, it's just wasted*"

RECOMMENDATIONS

- **Make the puppets more up-to-date**, neater, based on one concept – similar to real animals, people. Or animate characters instead of using puppets, make them more digital or drawn.
- **Shorten the story**, cut the scenes with tears and sorrow.
- **Announcement of the program topic for parents to have an idea of what it is about** – not everyone is ready to show the theme of death to their children.

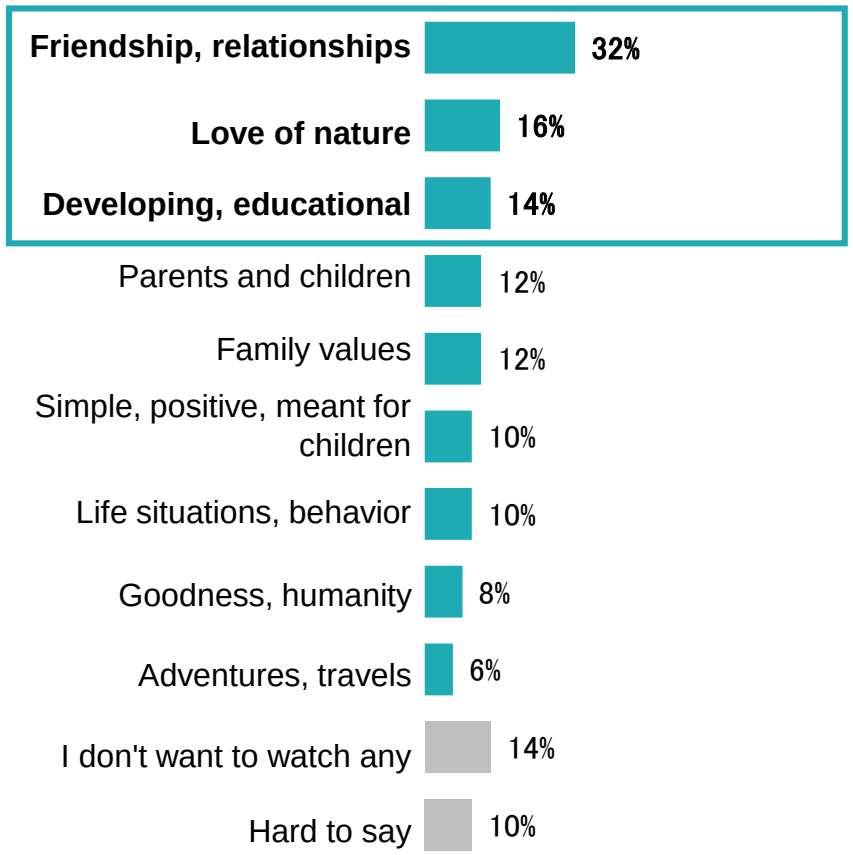
"*As for me, animals should look like themselves. A dog like a dog, a cat like a cat… And the colors should be natural*"

"*If they want to keep a background tune, it should be something neutral*"

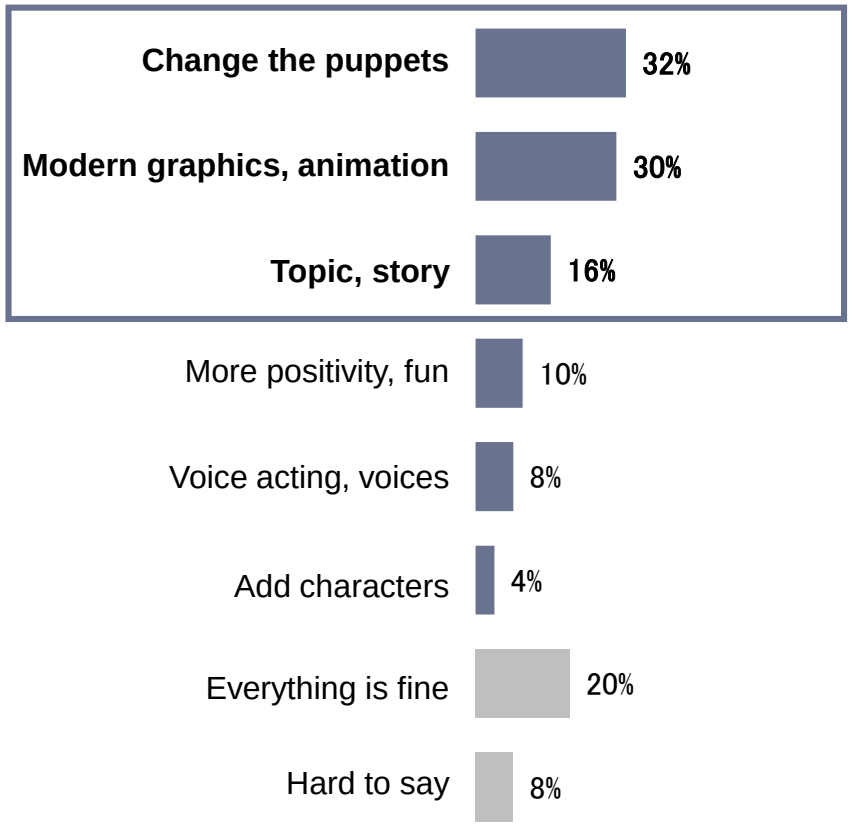
PERCEPTION OF DODOLYKY

Result of the questionnaire-based survey, 50 respondents

If you watched such a program, what topics would you find most interesting?



From the viewer's point of view, what would you like to change to make this show more interesting?



Дякуємо за увагу!

Контактна інформація

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Annex3

End-line Survey Questionnaire of Job Awareness Survey for UA:PBC Staff

Greetings

NHK International has the aim of ascertaining the views of staff of the Public Broadcasting Company of Ukraine (UA:PBC) as a end-line survey for the project to reinforce its public broadcasting functions. All answers will be converted into numerical data only and no personal information will be divulged to any party. No data obtained through this survey will be used for any purpose other than this end-line survey. We apologize for placing this extra burden on your time and would appreciate your kind cooperation with this study.

September, 2021

How to complete this survey:

1. This survey is dated September 2021, in principle. Please reply regarding the state of UA:PBC at the date September 2021.
2. Please indicate your answer or answers by drawing a circle around the answer(s) which apply. If selecting “Other”, please explain your answer wherever possible.
3. Please answer as many questions as possible. It does not matter if some questions are left unanswered.
4. When you have finished, please place the questionnaire into the enveloped provided and deliver it to Irina at the JICA Project Office (Room ****).

1. Do you work in TV or Radio? (Select one answer only)
   1) TV
   2) Radio

2. Are you male or female? (Select one answer only)
   1) Male
   2) Female

3. How old are you? (As of September 2021)
   ____ years old

4. How many years and months have you worked for UA:PBC / NTU ? (As of September 2021)
   ____ years ____ months

5. What is your present employment status? (Select the most appropriate answer)
   (i) Full staff member
   (ii) Short-term contract
   (iii) Part time
   (iv) Other (Please specify)

6. What is your present area of responsibility? (Select the most appropriate answer)
   (i) Reporter / Announcer / News Editor / Film Crew
   (ii) Program Production (Producer / Director / Program Staff
   (iii) Production Engineering / Equipment Control and Management
   (iv) Management / Personnel / Programming / General Affairs
   (v) Other (Please specify)

7. How many days do you normally work in a week, and how many hours in a day? Please include overtime, night duty, work on holidays etc. and answer with the numerical totals. (Excluding breaks.)
   (i) _____ working days per week
   (ii)_____ working hours per day

8. Are you satisfied with your present work? (Select one answer only)
   (i) Very satisfied

(ii) Somewhat satisfied
(iii) Neither satisfied nor dissatisfied
(iv) Somewhat dissatisfied
(v) Very dissatisfied

9. How do you expect your motivation for your job to change in the future? (Select one answer only)
   (i) I expect it to increase
   (ii) I expect it to increase to some extent
   (iii) I think it will stay the same
   (iv) I expect it to decline to some extent
   (v) I expect it to decline

10. How do you want your working lifestyle to change in the future? (Select one answer only)
   (i) I wish to continue working for my present employer
   (ii) I wish to change employer
   (iii) I wish to work independently
   (iv) Other (Please specify))

11. This is a question for those who have been enrolled since the days of NTU / NRU's national broadcasting station.
   What do you think the most improved point about this broadcasting station transforming from state-owned to public broadcasting, that is, from NTU / NRU to UA: PBC ? What's the worst point after transforming to public ?

Most improved point: Worst point:

Broadcasting Equipment Utilization and Maintenance Action Plan

1. Broadcasting equipment utilization and maintenance tasks

1.1 Background.

National Television Company of Ukraine (NTU) was established back in 1956. On January 19, 2017 NTU officially transitioned to public broadcasting and became National Public Broadcaster of Ukraine (NPBU) comprising of 28 regional offices.

Presently, NPBU includes the following channels: “UA:First”, “UA:Crimea”, “Culture”, “FirstDigital”, as well as 27 regional channels.

According to the law, NBPU’s budget is 0.2% of the budget of Ukraine, however it is not funded in full. Because of that lion’s share of the budget is allocated towards salary, distribution of signal and utilities, and expenses towards repairs, maintenance or upgrade are partially allocated from other budget items. At the same time the budget does not provide for funds towards equipment upgrade therefore maintenance of equipment is carried out inconsistently. Funds for repairs are hastily released only in case of failure of equipment that is critical to broadcasting. This funding system should change in the future – the company is thinking of introducing subscription, tax paid by citizens to fund the company.

NPBU has specialists in charge of different types of equipment; head of each such division has a list of equipment, however general list of equipment is available only as an accounting statement. Maintenance department is keeping log of equipment failures, list of equipment failures is maintained annually, however that is not reflected in the general list of equipment, and this list does not reflect history of failures by equipment type.

It is suggested to merge such separate equipment lists into a general list and make it a database with access through interface for users contingent on their roles (administrator, manager, user). To properly manage the equipment the list shall be supplemented with such columns as “year of upgrade”, “expendables”, “repair records”, “address / contacts of manufacturer” and upload this list to server so that any specialist would be able to read it, correct it, and add the required information.

NPBU has 12 studios. All studios work on equipment that supports standard resolution (PAL). There are 12 studios designed for production of TV programs, but because the equipment is obsolete or depreciated studios do not have control rooms that control cameras, audio devices and lights. In this case OB van that is parked next to studio is often used to produce a TV program.

ОГЛЯД ІСНУЮЧОГО КОМПЛЕКСУ – МЕЛЬНИКОВА 42

АСБ 1 - 654 м.
АСБ 2 - 657 м.
АСБ 3 - 439 м.
АСБ 4 - 443 м.
АСБ 5 - 157 м.
АСБ 6 - 159 м.
АСБ 7 - 76 м.
АСБ 8 - 76 м.
АСБ 9 - 300* м.
АСБ Культура - 177 м.
Студія ЕРА - 188 м.
Студія UBR - 359 м.

Overview of existing facilities at 42 Melnykova Street

1. АСБ 1 [*TV production studio*] – 654 m^2
2. АСБ 2 [*TV production studio*] – 657 m^2
3. АСБ 3 [*TV production studio*] – 439 m^2
4. АСБ 4 [*TV production studio*] – 443 m^2
5. АСБ 5 [*TV production studio*] – 157 m^2
6. АСБ 6 [*TV production studio*] – 159 m^2
7. АСБ 7 [*TV production studio*] – 76 m^2
8. АСБ 8 [*TV production studio*] – 76 m^2
9. АСБ 9 [*TV production studio*] – 300* m^2
10. АСБ [*TV production studio*] Culture – 177 m^2
11. ERA Studio – 188 m^2
12. UBR Studio – 359 m^2

In 1996 the company purchased cameras and VCRs supporting 4:3 standard (BVP-500 series) form loan funds provided by the government of Japan. This equipment is currently used in Studio No 1 during production of political talk shows while using leased modern lighting devices.

In 2007 the company established TVO [*creative production union*] “Novyny” (news outlet) paid by funds allocated from Ukraine’s budget. This union is also using the equipment supporting 4:3 standard. The latter indicates that the company is lagging behind its competitors from private sector in terms of information volume reflected on screen and in image quality.

In connection with the termination of technical support of the majority of tape VCRs by manufacturers, the company used funds allocated from the state budget to purchase and

implement Playout System using EVS file server. The system supports standard image quality and with a little investment it can be upgraded to support HD format.

There are 3 large OB vans each 15 m long, 1 OB van of medium size (13 m), all manufactured between 1989-1993. Equipment in all OB vans was partially modernized during the period from 2004 to 2009, however they still produce only 4:3 standard signal.

1.2 Brief description of tasks

1) Procured equipment is maintained by specialists, however there's no general list of equipment.
2) In case of equipment failure, person in charge of equipment submits failure report to tech support. Tech support checks the report and decides whether repair can be done on site (in the TV company) or contact the manufacturer. Repairs outside the TV company require NPBU's authorization and allocation of funds.

Equipment failure records are available and submitted annually as a report in Word format, however there's no equipment list specify each type of equipment.

1.3 TV company mission (why equipment control is required)

To ensure trust to TV and radio Public broadcaster needs to provide accurate and unbiased information as well as various programs; in terms of equipment it is required to create an instantaneous switching system in case of equipment failure and ensure backup equipment to streamline its recovery. In addition, to enhance the trust of the audience it is important to create broadcasting system that works even during times of natural disasters.

This requires comprehension of broadcasting equipment situation in whole and, considering the record of equipment failure, replacement of expendables, supply thereof, ensure regular maintenance, employ measures to prevent equipment failure and, despite limited budget, create equipment upgrade schedule based on its lifecycle.

1.4 Goals (functions required for broadcasting equipment management and tech support thereof)

In view of the matrix of this project the equipment component is described as follows:

Goal:	Being a public TV and radio company that provides accurate, unbiased and fair information NPBU shall enhance the quality of its TV and radio programs being broadcasted in entire Ukraine;
Instruction:	Build a system capable to prevent broadcasting failures arising in connection with NPBU's operations, and, being a public TV and radio company, ensure uninterrupted broadcasting of its programs to TV and radio audiences;
Method:	Record NPBU programs into Operation Log Book;
Result 1:	Enhance the skills of NPBU staff in terms of broadcasting equipment management and maintenance;
Method:	Adhere to NPBU's broadcasting equipment management and maintenance work plan.

Considering the above current equipment operation and maintenance status should be checked and equipment list should be created. Studio preparation create a plan specifying which equipment shall be used during the broadcast at particular time.

In addition, equipment list shall contain such information as history of failures and supply of spare parts. Another list shall contain description of equipment operation status, list/plan of further

equipment upgrade and implement it gradually by linking to the annual budget. All these action shall substantially improve the broadcasting of NPBU.

2. General principles and details of action plan

2.1 Expected results

1. Equipment/operation project

1) Studio layouts, video and audio equipment layouts, racks location layouts, facility designs are available.
2) On-site inspection revealed that there's a space for new control room with power supply and AC, also location of equipment racks and facility design is specified.
3) NPBU's equipment is installed by the manufacturer, successfully implemented hence there shall be no compatibility issues with the equipment that we are about to procure.
4) System and equipment validation is carried out as well as validation of current and to-be-procured equipment in terms of compatibility and interchangeability, thus it will be easy to eliminate any issues at the time of installation.
5) Installation plan, operational and technological chart, specialist distribution plan are being prepared.
6) Testing (simulation) will allow users to accumulate know-hows to eliminate future issues.
7) A backup system and operational processes will be in place for unexpected issues.

2. Equipment control

1) Current status of each type of equipment (operational status / repaired / written off / location) as well as maintenance records (replacement of expendables, maintenance schedule, etc.) can be checked against the list.

2) Equipment list shall contain the following information : date of manufacture, lifecycle, upgrade costs and procedure (precedence). All that is used to secure budget for equipment upgrade and long-term plans.

3) The list shall contain manufacturer's name and point of sale that will help to get the following info: whether manufacturer provides servicing/maintenance, address of store. All that will ensure timely response to equipment failure, i.e. timely repairs, purchase of expendables, etc.

4) Maintenance and repairs records will enable the staff to know whom to contact in case of breakdown, understand the tendency in terms of what failures are typical for a specific type of equipment, as well as equipment recovery methods.

5) List of expendables – allows to monitor stock.

3. Training and its implementation

1) Instructions for use of new equipment will be prepared therefore even those employees that did not pass training will be able to manage such equipment.

2) Tech support will be provided with manufacturers' equipment manuals and will determine proper actions in case of major failures. Equipment maintenance staff of each department will

get simple equipment maintenance instructions hence they will be able to check the equipment, eliminate minor malfunctions and respond timely to major breakdowns.

3) Tech support department will be able to check the history of failures because such history will be maintained and will be able to accumulate repairs know-hows; other specialist will also be able to check the history of failures thus enhancing the work efficiency and adding tech know-hows.

4) Members of WG-1 (work group 1) will acquire experience and skills as tech department teachers through training by manufacturer as well as through self-training and getting to know the equipment.

5) Members of WG-1 become teaching staff that teaches tech staff how to respond to equipment failures.

6) OJT (On the Job Training). A simple instruction is prepared and short-time effective vocational training may be carried out.

2.2 General matrix of work plan

Below are NPBU's goals, tasks and measures to be taken.

Tasks	Measures
Facility design and its implementation	1) Facility design and its implementation; 2) Program control; 3) Preparing simple instructions for facility operation
Equipment maintenance/procedures how-tos	1) Collection of info, creation of list 2) Validation of data from equipment list 3) Preparation of maintenance instructions
Training plan and its implementation	1) Preparation of training materials; 2) Conducting equipment management training; 3) On the job training for equipment maintenance 4) обучение ремонту оборудования / устранению поломок

2.3 Plan execution timeframe

Work plan execution timeframe will consist of 3 milestones:

1) before equipment installation;
2) during equipment installation;
3) after equipment has been installed.

Activities before studio equipment installation	○**Project creation and implementation** - audio-, video-equipment and communications layout scheme; - checking equipment, location of racks, cabling, AC, power supply; - checking coherence with the existing equipment (standards, interchangeability); - preparing works execution plan, table of technical operations / actions.

	○ **Equipment control** - exploring current equipment status; preparing equipment list; - checking additional info to equipment list; ○ **Training plan** - collect instructions for use of equipment - prepare and verify instructions for technical operations, tech support in each division / department; - WG-1: training future teachers by manufacturer; - WG-1 on the job training (period, staff)
Activities for equipment installation	○ **Project creation and implementation** - equipment installation; checking equipment, system, installation, testing, switching / transfer to new equipment ○ **Equipment control** - inclusion of the newly implemented equipment into the equipment list; ○ **Training plan** - correcting instructions for use and maintenance of equipment ○ **Training** - checking equipment recovery methods after failure / malfunctioning system, preparing instructions
Activities after equipment has been installed	○ **Project creation and implementation** - elimination of malfunctions in equipment - consideration of efficient methods of us of equipment; - considering a plan for writing off old / outdated equipment. ○ **Equipment control** - update the equipment list (enter the new equipment into the list, remove old equipment); - prepare maintenance system table (manufacturer contacts, tech support, collaboration info, maintenance plan, info about spare parts); - calculate annual maintenance costs and prepare suggestions; ○ **Training plan** - On the job trainings.

3. Action plan to improve tech support and operation of broadcasting equipment

3.1 Facility design and its implementation

It is required to check interconnectivity with the existing system; also, precise operation system is required upon installation. WG-1 cooperates with the company that performs the works and prepares a detailed work plan, operations flow chart.

Activity 1. Facility design, commissioning

Only general conceptual design of the existing system is available. Equipment installation location shall be studied in future and as soon as power supply, AC, space distribution plan, detailed audio- and video-equipment charts, communications charts are prepared.

Chart	Details
Chart / plan	· overall system concept · audio-, video-equipment chart, communications chart

	· facility design · interconnectivity with existing equipment chart
Location charts	· space distribution charts, location of racks, etc. · power supply and AC charts
Work plans	· Work plans · Operational and technological plan (deadlines, assigned employees)

Activity 2. Operational management

In order to carry out various complex works (import and implementation of equipment; system and equipment validation; installation, setup, connection with interface of the current equipment, testing, transfer to the new equipment, etc.) it is required to think of transition to new equipment plan, work plan that is safe and provides for a certain degree of liberty of action, as well as to arrange such a system in which the staff will be able to undergo training at the time of equipment testing.

In addition, equipment transition period will require coordination, cooperation, open collaboration with each division / department.

Installation is divided into 3 milestones. Each milestone will include effective training.

Period	Equipment setup / maintenance program	Training
① Preparation (Equipment import～ installation)	· system/equipment checkup · coherence checkup · checking interconnectivity with the existing equipment	WG-1 training by manufacturer (incl. training teachers to teach the staff in the future)
Arranging space	Arranging space	
②Testing (offline)	· checking the operation of entire system · testing	· training · failed equipment recovery training
Switching / transfer to the new equipment	Switching / transfer from existing equipment to new one	
③Operation (work mode)	Learning malfunctions / errors (existing equipment will serve as a backup and will be placed in regional TV stations after the new equipment will become stable)	· on the job training how to use the equipment · fixing breakdowns (simulation)

Activity 3. Preparing operation manuals

WG-1 prepares equipment and control room operation manuals. Tech support department collects materials on each type of equipment as well as prepares instruction for daily maintenance of studio equipment containing guidelines for actions in case of minor malfunctions. WG-1 also prepares instructions for insubstantial breakdown of ordinary equipment (simulating recovery in the event of failure).

In addition, they will prepare a table containing contact details of manufacturers, etc., to respond to failures in a timely manner.

3.2 Equipment control procedures / methods

In the event of equipment failure in NPBU a person in charge of maintenance will draw up a report and hand it over to the technical maintenance department. The technical department will either carry out the repairs on-site or outside the TV company. If equipment has to be repaired outside, it will be sent for repairs after the

funds are allocated from the budget. All matters pertaining to equipment repairs are handled by technical maintenance department. The staff of this department shall convert handwritten reports into electronic form (such as Word docs) however they do not collect info concerning the operational status and history of failures of each type of equipment.
In connection with enhanced equipment control the company needs to create a list of equipment that is used currently as well as focus on collecting such info as history of failures and maintenance (replacement of spare parts, maintenance frequency), etc., with subsequent data aggregation and structuring.

Activity 1. Collection of equipment data and creation of list

First of all the company needs to explore what broadcasting equipment is currently being used and data on its working condition. A brief overview of equipment should be created based on NPBU's list of equipment; prepare separate abstracts of such info as failures, malfunctions and operational status of each type of equipment (for instance, "operational", "out of order", "under repair", "replacement of parts", "pending write-off", etc.).
In addition, available repair records (history of failures) need to be sorted by equipment type, list of failures has to be created and data needs to be structured. The equipment to be procured shall be handled the same way.
List creation will enable data structuring and creation of simple abstracts using such functions as data sorting and filters.

Activity 2. Equipment list review

Uninterrupted use of studio facilities implies regular technical inspection of equipment installed therein, replacement of expendables; also it is required to calculate annual facility maintenance costs (operational costs), which requires such additional costs item as "maintenance costs". In addition, based on available failure data and lifecycle of each type of equipment the company decides when studio facilities need to be upgraded, which requires the development of short- and long-term funds allocation plans.

For that purpose WG-1 should collect equipment data based on the list (see Activity 1) and work on creation of the list. While preparing the list the company should think of what to control in this system, which info is to be removed (from the list), and create a basic plan for what data is to be added, etc.

Below is an example of items containing data that is necessary for technical control.

- Failures based on each type of equipment ・history and list of repairs (date, failure details, actions taken, cause of failure, working condition, etc.)
- Manufacturer ・ name of store・list of contacts of service centers / repair shops → actions in case failure
- Keeping repair reports
- Annual list of repair costs (replacement of expendables, regular technical inspection) → securing annual budget
- Expendables should be taken out from equipment operation manual and presented in the form of a list. Replacement period, control over recording info (about actions taken)
- Oversight over stock of expendables
- Equipment lifecycle (approximate period of updates, list of updates) → materials for development of middle- / long-term plans
- In future we will consider the creation of database based on data from the list (see Activity 1).

Activity 3. Preparing maintenance instructions

WG-1 reviews / analyzes work methods, progression, and prepares operation manual. Based on equipment list the company will be able to check info about lifecycle of studio facilities, also it can be

used as the following documents: annual maintenance plan, annual budget, etc.

Maintenance department is fully in charge of manufacturer's instructions and maintenance instructions; it regularly conducts technical inspection on-site and separately prepares simple instructions for what to do in case of minor failure.

In addition, in terms of equipment to be procured, each department / division will be provided with information / materials; also trainings in departments / divisions will include information sharing, including distribution of manufacturer's information.

3.3 Plan of trainings and its implementation

Implementation of new equipment (system) for studio is aimed at the following:

1. Interconnection of 4 studios that previously have not been managed from a single point and control / management from a single control room.
2. Conducting trainings for the staff: from studio preparation for the use of new equipment to studio management.

WG-1 closely examines the plan of trainings and cooperates with every department / division.
If during the training more efficient operation and maintenance plan is put forward, the best option will be considered (in such case materials will be reviewed and training contents will be adjusted).

Activity 1. Preparing training materials

The following materials for trainings should be prepared:

- Instructions for using equipment list;
- Operation manual for each department / division;
- Maintenance manual for facility where equipment is used (daily technical inspection, actions in the event of minor failure);
- Instructions "How to act in case of system failure".

Activity 2. Training program and its implementation

Each department / division will have their trainings divided into 3 stages:

- Facility design・facility design works
- Manufacturer-led trainings for WG-1
- Studio management training for WG-1

Installation, testing:

- Training for equipment operation from control room
- Technical department・Engineers
- Training for using the equipment list
- Training for equipment maintenance
- Training "How to act in case of equipment failure"

Equipment post-launch stage:

- On the job training for studio operation
- On the job training for technical support department

Perception of UA:1 educational programs

Full-report
Qualitative Research Results
April-May 2017

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Business issues

To collect and understand opinions and points of view of the audience in order to improve the TV programs under review

- Self-administered questionnaires
- FGD after watching the TV-programs under review
- Duration: 3 hours
- Geography: Kyiv, Ukraine

Research design

Target audience:

Category 1: 20 adults
20-45 y.o.
Have kids from 0 to 6 years old

- Mystetski Istorii
- Mary Poppins' School
- Want to Be

Category 2: 30 adults
16 - 30 y.o.

Category 3: 30 adults
Employed
30 - 50 y. o.

- Viera.Nadiezhda.Liubov
- Mystetski Istorii
- Want to Be

Category 4: 20 adults
Employed & pensioners
Older than 50 years

- Viera.Nadiezhda.Liubov
- Mystetski Istorii
- Mary Poppins' School

Watching TV programs:

Conclusions and Recommendations

Conclusions and Recommendations

- The Ukrainian TV audience watches the following top-rated TV programs and shows: talent shows (*Holos Krainy (the Ukrainian version of The Voice)* on 1+1, *Ukraine's Got Talent, The X-Factor* on STB), entertaining shows (Noviy Kanal), TV series (Ukraina TV channel), news programs (Inter), movies (ICTV), sports, concerts, etc..
- The audience demonstrates the mixed perception of **UA:1 TV channel**
- **The likes (the minority)**: Ukrainian national orientation of most TV programs and the TV channel in general, news releases with concise facts, sports broadcasts with the world and Ukrainian sportsmen (the Olympic Games, football championships, biathlon, boxing, figure skating), broadcasts of concerts (the Eurovision Song Contest - ESC), famous presenters who are the icons of the Ukrainian TV
- **Weak points (the majority)**: old-fashioned, post-Soviet TV channel, which does not advance or progress. This TV channel is stuck in the old 80-90s of the XX century, while the rest of the Ukrainian TV channels are actively developing, releasing interesting top-rated expensive TV programs and TV shows

- **The main recommendations for UA:1, taking into account the budget constraints:**
- Make TV program editing more dynamic, with faster cuts between program pieces
- Use modern filming and shooting approaches, add dynamics to the camera work (for example, vloggers in YouTube use inexpensive cameras, but they add dynamic cuts, rapid changing of shooting angles and frames)
- Use modern animation, make an atmosphere in the studio brighter, work more actively with guests in the studio
- Regarding the presenters, the main recommendation consists in attracting more young people, who will be able to add new and fresh ideas to this outdated TV channel. The older presenters should rather talk about professionalism, while the new, younger presenters should add dynamics to the TV programs
- To ensure increase in TV viewing, it is necessary to improve the basic technical characteristics: picture quality (produce a brighter, more saturated and sharp picture), sound quality (ensure proper sound quality in diverse locations, no extraneous noise)
- Continue work on children's and educational programs. There are practically no such programs on Ukrainian TV, so such programs can become a special feature of this TV channel. It is important to consider the current trends and children's wishes, as well as to involve children's psychologists and experts

Conclusions and Recommendations

Perception of educational programs on UA:1 TV channel:

- ***Viera.Nadiezhda.Liubov*** **TV program** is perceived as rather boring and not interesting, but covering relevant topics for pensioners (social issues). **The discussion format:** tedious conversations and monologues of the guests. No resume as to problem solution, no specific advice on resolving the issue under consideration. **The studio** is too small, narrow, dimly lit. **The editing works:** monotonous, too lengthy and extra footage. **The images of the presenters** – not modern, but the presenters are actually well-known people.

- ***Mystetski Istorii*** **TV program** with classical music generates the audience's interest, as it helps to escape and take one's mind of the real-life routine. The main disadvantage of this TV program is the imbalance between "music" and "education"**. The video blocks are too long,** especially in the music part, and lack of interesting facts about music**. The presenter's image** is rather perceived as negative: she lacks charisma and is not emotional enough.

Main recommendations for TV programs broadcast on UA:1:

- **As to *Viera.Nadiezhda.Liubov* TV program,** they should decide on a format – it is rather a talk show or a cultural program. They should also invite guests who would be more professional and actively participate in the discussion. The presenters should also be more dynamic and actively ask questions, they should also look more modern and stylish. At to shooting and editing works, there should be more dynamics, interactivity and animation (so that the program would be in tune with the currents trends). When editing, avoid using long frames with people who are mainly silent

- ***Mystetski Istorii*** **TV program** should be more focused on educational aspect, the too long parts with "music, opera singing" should be removed. It's important to add more information, interesting facts about music, as well as transform the program format into information-musical. The presenter should demonstrate emotions and engage the audience

Conclusions and Recommendations

Perception of educational programs on UA:1 TV channel:

- **Mary Poppins' School is** one of few children's TV programs on Ukrainian TV, with the following major weak points: boring, not dynamic, too long. This program is considered unattractive for modern children who watch everything of their interests on the Internet, on YouTube. **The presenter's image** is mainly perceived as too boring, not charismatic**. Children-presenters** are perceived in a negative way. The negative emotions are mainly generated by: grimacing, mops and mows - negative education of own children.

- ***Want to Be*** **TV program** is usually perceived as useful for career guidance of schoolchildren, but the format and the presenters are regarded as quite old, not interesting. The format is too long, monotonous. The atmosphere in the program does not seem attractive: dull frames, bad sound, long stories.. **The presenters are children**, who do not look interesting to the audience (this team looks too amateur and unprofessional for a national TV channel)

Main recommendations for TV programs broadcast on UA:1:

- **Mary Poppins' School TV program** should continue production as one of not so many children's programs on the Ukrainian TV. It is necessary to focus on elimination of weak points: improve the dynamics of the storyline, remove the long video blocks. It is important to bear in mind that modern children prefer TV programs with quick changing and more vivid images. The presenters should be more dynamic and avoid long monologues. Children-presenters shouldn't overdo grimacing, mops and mows. Children's psychologists should also work on the children's program (this is especially important for the target audience including parents with children)

- ***Want to Be*** **TV program** should keep its unique format – career guidance for schoolchildren (children for children). Children-presenters are an interesting format, but they should be engaging for other kids. As to the overall program format, long and monotonous stories should be avoided, long monologues made shorter. The locations should be well-lit and high quality sound should be ensured

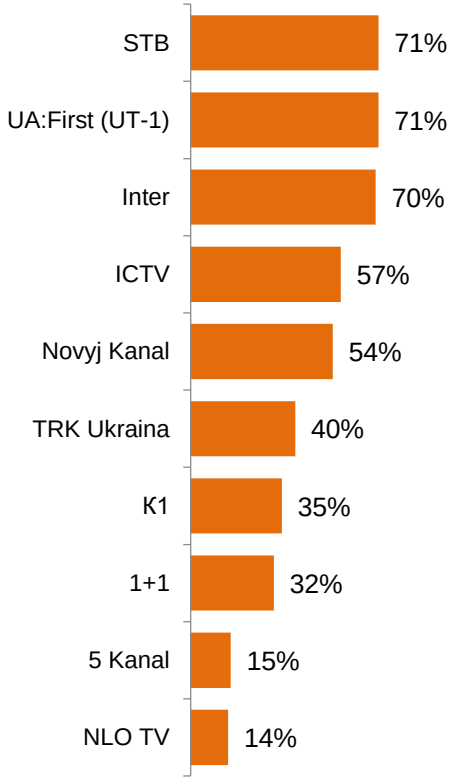
Perception of Ukrainian TV Channels and TV Programs

The Ukrainian TV Channels

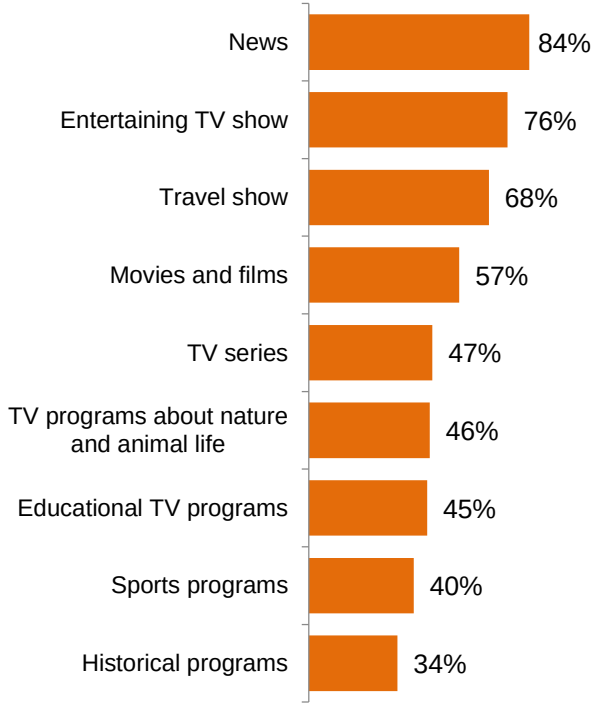
TV Channels in Ukraine are developing quite actively. The most popular program formats include talent shows, talk shows, TV series, news broadcasts, movies and sports broadcasts.

Perception of the Ukrainian TV channels

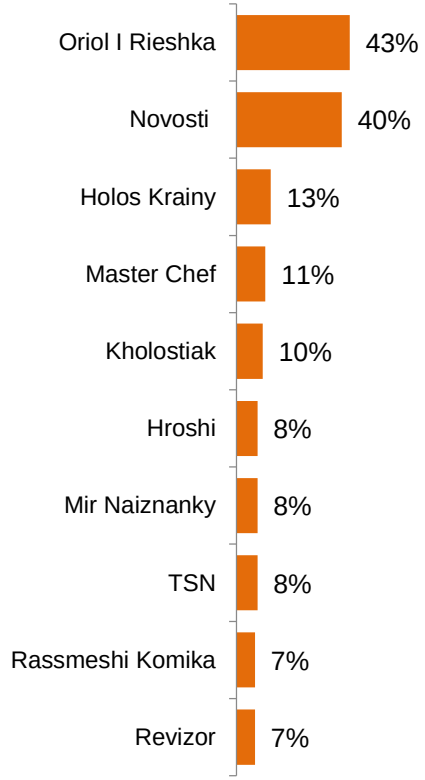
Top10: Most Preferred TV Channels (not current TV channels rating)



The most preferred formats of TV programs, regardless of the TV channel



Top10: The share of respondents who indicated the TV program as the most viewed



Q3. What specific TV programs, taking into account the subject matters, do you prefer/watch most often, regardless of the TV channel?
Q4. Which TV channels do you prefer to watch/ do you watch most often?
Q5. Please name the TV programs/shows that you prefer to watch/ watch most often, regardless of the TV channel? On which TV channel is this TV program broadcast?
N=100

Perception of UA:1 TV Channel

Particular aspects of the perception of UA:1 TV channel – Ukrainian, national, laconic, reserved TV channel. According to the viewers, this TV channel has stopped to develop and has not advance the 90s of the XX century.

Associations with this TV channel

- Ukrainian, national
- State, public
- Old school, ancient
- Classical, educational

"The First National TV Channel is the identity of Ukraine, as the old dies away, and becomes the past ..." FGD3

Emotional area of this TV channel

- Intelligent
- Calm
- Old-fashioned

Advantages

- State, makes the Ukrainian language popular among the population
- Reserved, laconic TV channel
- Interesting and charismatic presenters: M.Veresen, N.Gerasimiuk
- Programs about corruption and investigative journalism – *Hroshi* (lit. "The Money")
- TV programs that are broadcast on TV for a long time: *Spokojnoj Nochi* (lit. "Good night"), *Skazki Dieda Panasa* (lit. "Tales of Grandfather Panas")

Disadvantages

- Old-school and outdated TV channel: old-fashioned, boring
- Poor picture quality, old broadcast format: cutting, plain imagery, terrible sound

"A picture of poor quality, as in the old days, While other TV channels provide high quality picture..." FGD3

- Rare broadcasts of movies and TV series (both the classical and new ones)

Perception of UA:1 TV channel

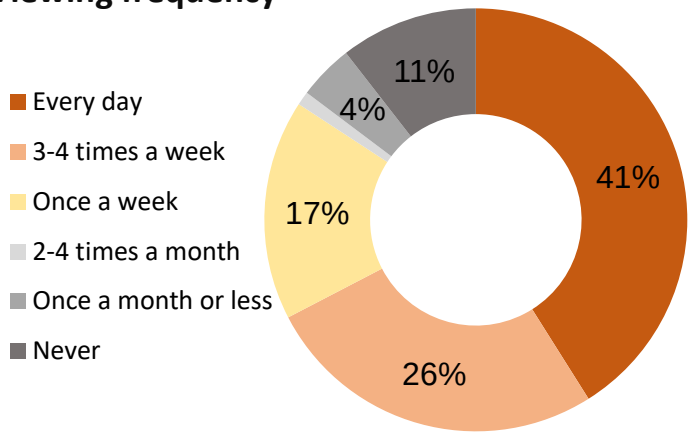
Particular aspects of the perception of UA:1 TV channel – Ukrainian, national, laconic, reserved TV channel. According to the viewers, this TV channel has stopped to develop and has not advance the 90s of the XX century.

The TV programs that respondents watch on this TV channel (spontaneous answers)

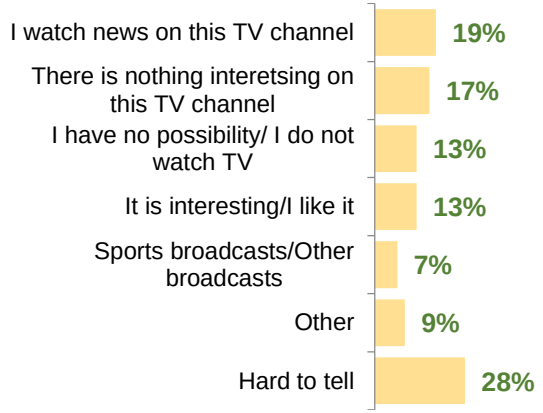
- The most viewed TV programs on this TV channel
  - **Sports broadcasts**
    - The world level sports events and successful performances of the Ukrainian sportsmen: the Olympic Games, Boxing, Football, Biathlon
  - **Concerts:**
    - The Ukrainian and world's pop music
    - International concerts – the Eurovision Song Contest (ESC)
  - **News:** short, concise stories. Independent, Ukrainian perspective on events. It seems more credible than other TV channels
  - **TV programs**:
    - Investigative journalism – *Hroshi, Schemes*
    - Humorous programs – *Michael Shchur*
    - Cultural programs – *Mystetski Istorii*
    - Historical program – *National History*
    - TV program about books – Knyha.ua
    - Children's program – Mary Poppins' School

"It is associated with the first Ukrainian TV series – Roxelana, produced in the 90s…" FGD1

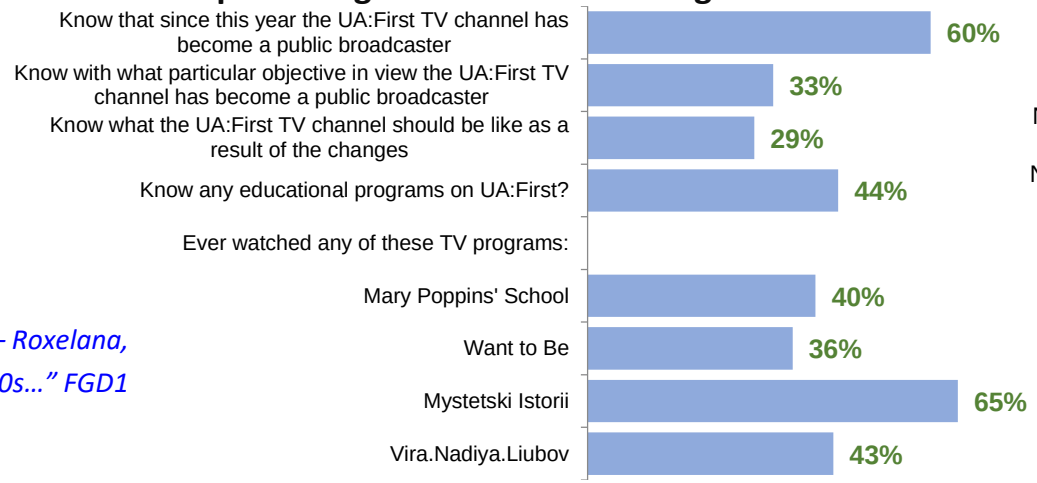
Viewing frequency



Why so rarely?



The percentage of the viewers being aware



The image of the TV channel

Perception of Viera.Nadiezhda.Liubov

Viera.Nadiezhda.Liubov. Perception of Positive and Negative Features

This TV program is perceived as boring, not interesting, but with up-to-date and relevant information. Mainly the elderly like this program (social topics – relevant and important for the vulnerable population groups)

Positive perception of this TV program

- The program addresses relevant and important issues: tariffs, social field

"Increase in tariffs, social issues are important for people…" FGD10

Negative perception of this TV program

- **The name and format of the TV program,** the topic of the program are not consistent and interrelated:

"Having learnt its name, I expected something more romantic, not the discussion of social issues…" FGD6

- **According to most respondents, the discussion format** is not moderated well:
  - Very long conversations, too monotonous monologues
  - Guests are not interesting to listen to, they cannot say anything specific

"It is like a conversation held in the kitchen, just an empty talking and no actual results…" FGD8

- **No problem solution:** no resume on problem solution, no specific advice as to how the issue can be resolved
- **The studio:** small, cramped, uncomfortable, poorly lit
- **The editing:** monotonous, too long frames, many excessive images

"Why do they show me a chewing man for 5 minutes?..." FGD10

Positive perception of the presenters

- Tatiana Tsymbal, a famous TV presenter – the history of the Ukrainian television

"She has be a TV presenter since the 80s, you can't talk bad about her…" FGD9

- The presenter talks well in a lovely Ukrainian, she is interesting to listen to

Negative perception of the presenters

- **She doesn't moderate a discussion in an active enough manner:**
  - She does not moderate the discussion of the guests in the studio, some people talk too much, the other are mainly silentH
  - She doesn't looked interested in the subject matter
  - She doesn't look knowledgeable enough in the subject matter, each presenter simply asked 2-3 prepared questions and did not participate in the discussion anymore
- **The presenters' images:**
  - Old-fashioned, outdated
  - Not interesting for middle-aged people, rather oriented on the elderly
- **Frames with presenters:**
  - Not dynamic, not changing during the program, which ruins the impression
  - Too many frames with the presenters when they are passive and not doing anything

Viera.Nadiezhda.Liubov. Recommendations

Main recommendations for improving this TV program: to decide on the program format, to invite relevant guests, to improve the program quality, as well as the presenters' work and the scene change dynamics, and to add more interactivity and animation. Focus on the segment: calm

Recommendations for improvement of this TV program

- The name of this TV program assumes a socio-cultural format. The name is not associated with the talk show format including discussion of social issues
- Improve the program quality:
  - Image frequency and scene change
  - Shooting quality
- Improve the presenters' performance:
  - Participate more actively in the program
  - More constructive questions
  - More dynamics when asking questions
- Add the scene dynamics, interactivity and animation

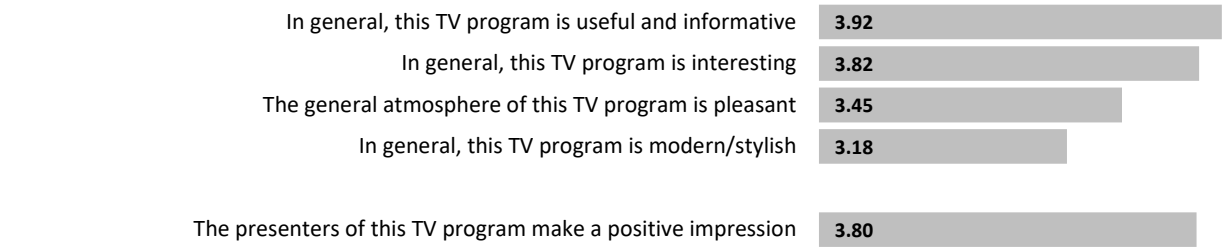
Emotions

- Emotional area:
  - Sadness, sorrow , irritation
  - Calm, indifference

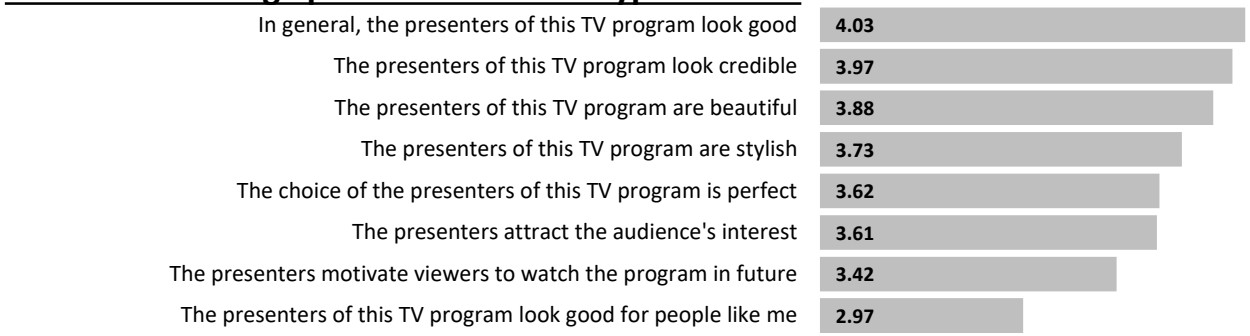
Viera.Nadiezhda.Liubov: General Perception of Program Characteristics (means)

Quantitative indicators on the program perception are the average. The presenters, guests, the main idea are also perceived as average.

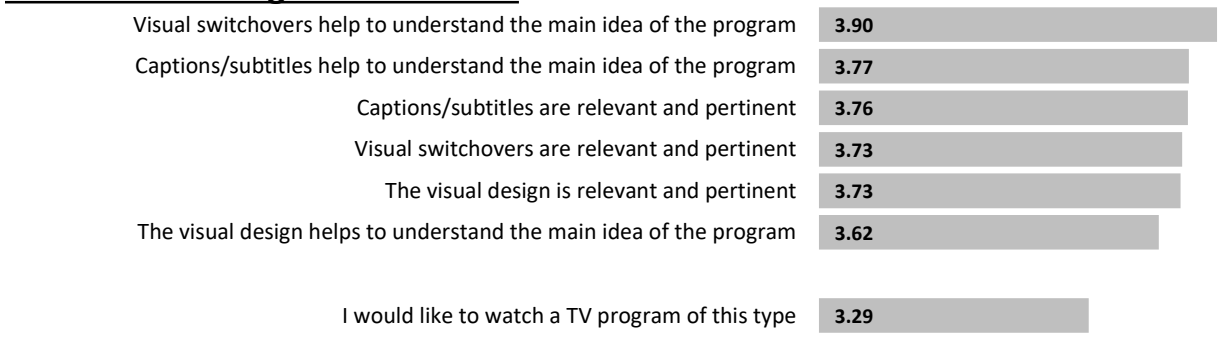
Evaluate of the performers in the program



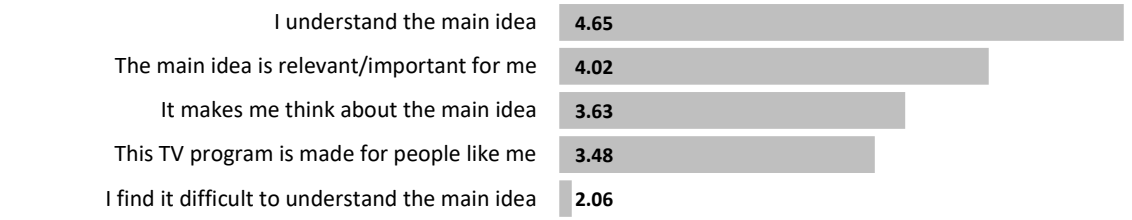
Evaluate the image performer and the type of show



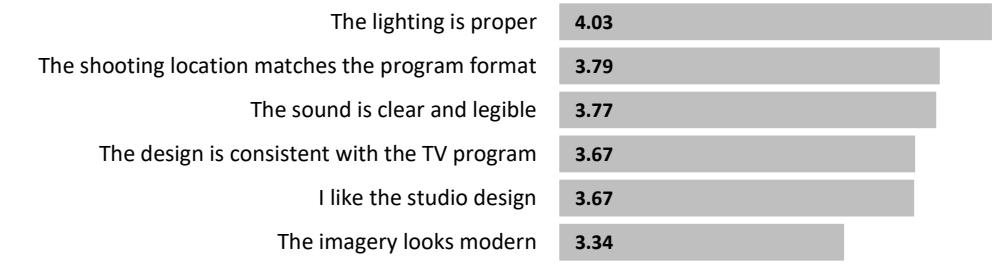
Evaluate the design of the studio



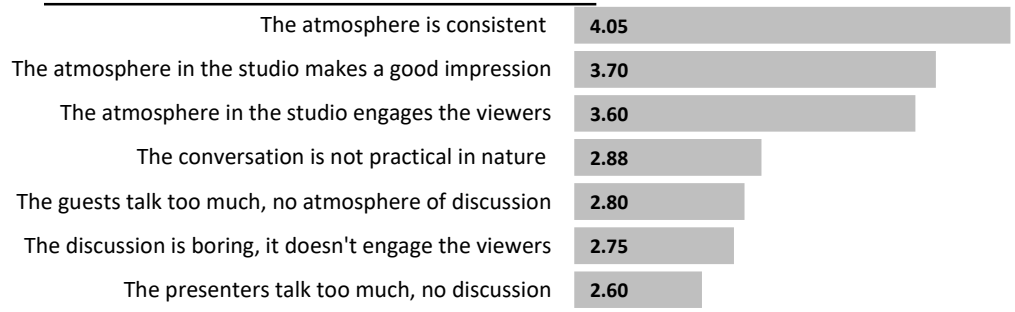
Evaluate the main idea



Evaluate the chatty atmosphere in the studio



Evaluate visual effects in the studio

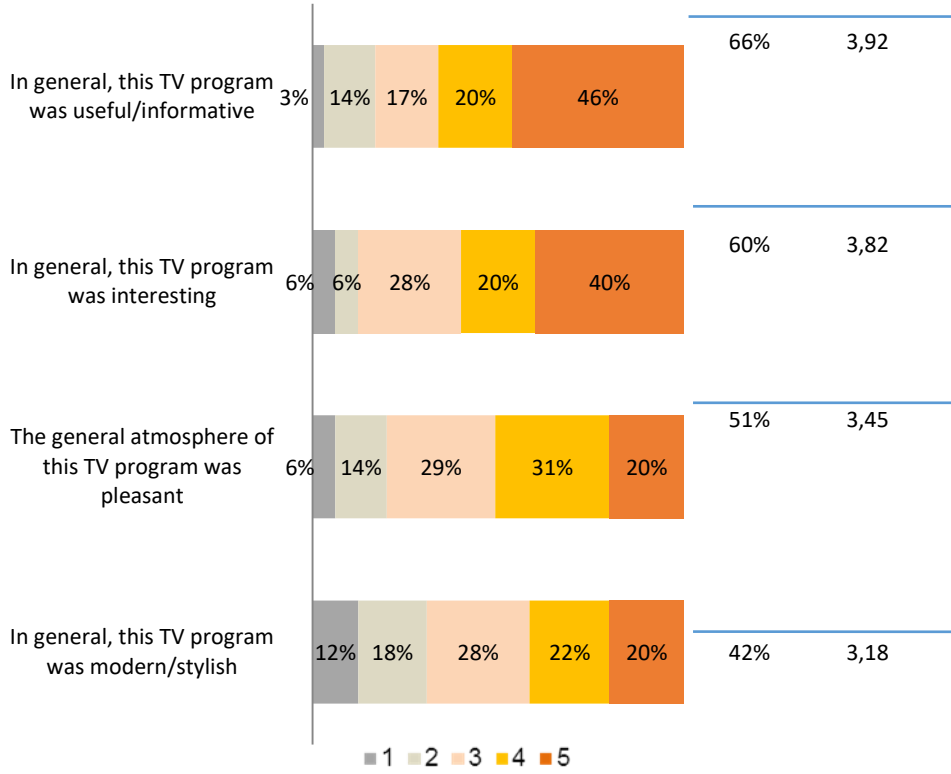


Please rate your opinion about this TV program using a 1-5 point for the following categories.
N= 66, viewers of Viera. Nadiezhda.Liubov

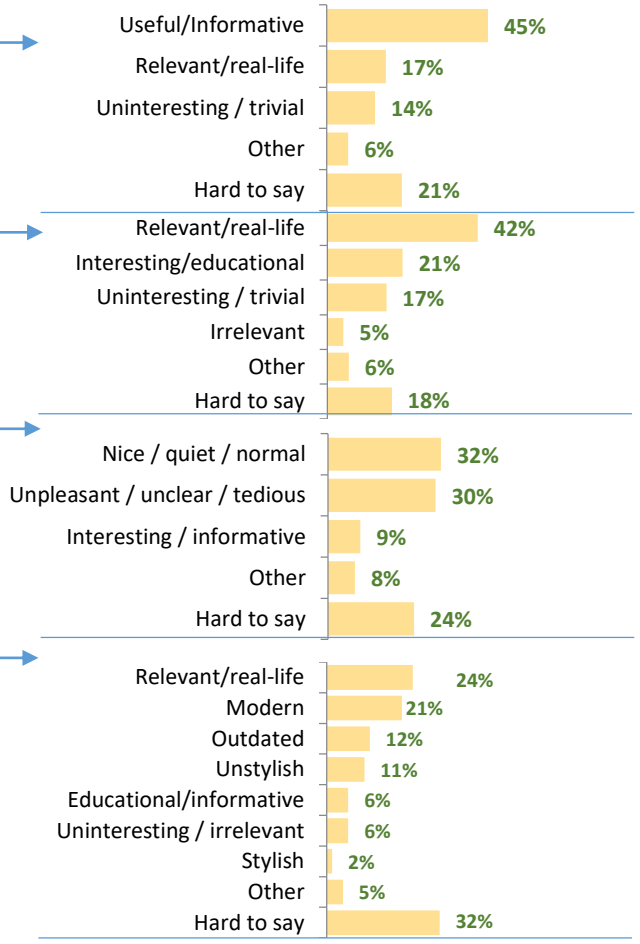
Viera.Nadiezhda.Liubov
Overall Assessment of the Program

The overall assessment of this TV program is quite high (positive, informative, interesting). The main reasons: useful, informative, related to real life

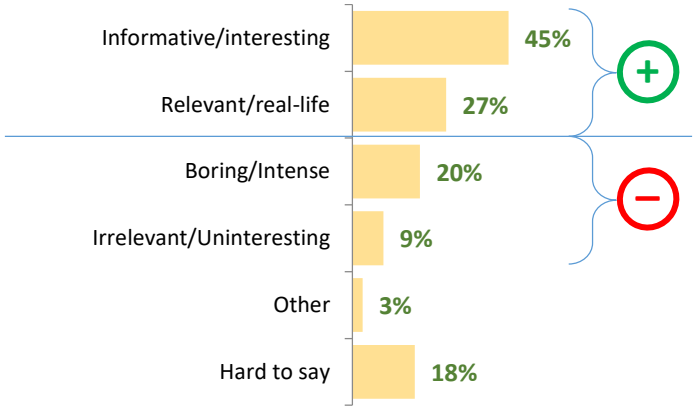
Assessment of particular characteristics



The reasons for assigning a particular score



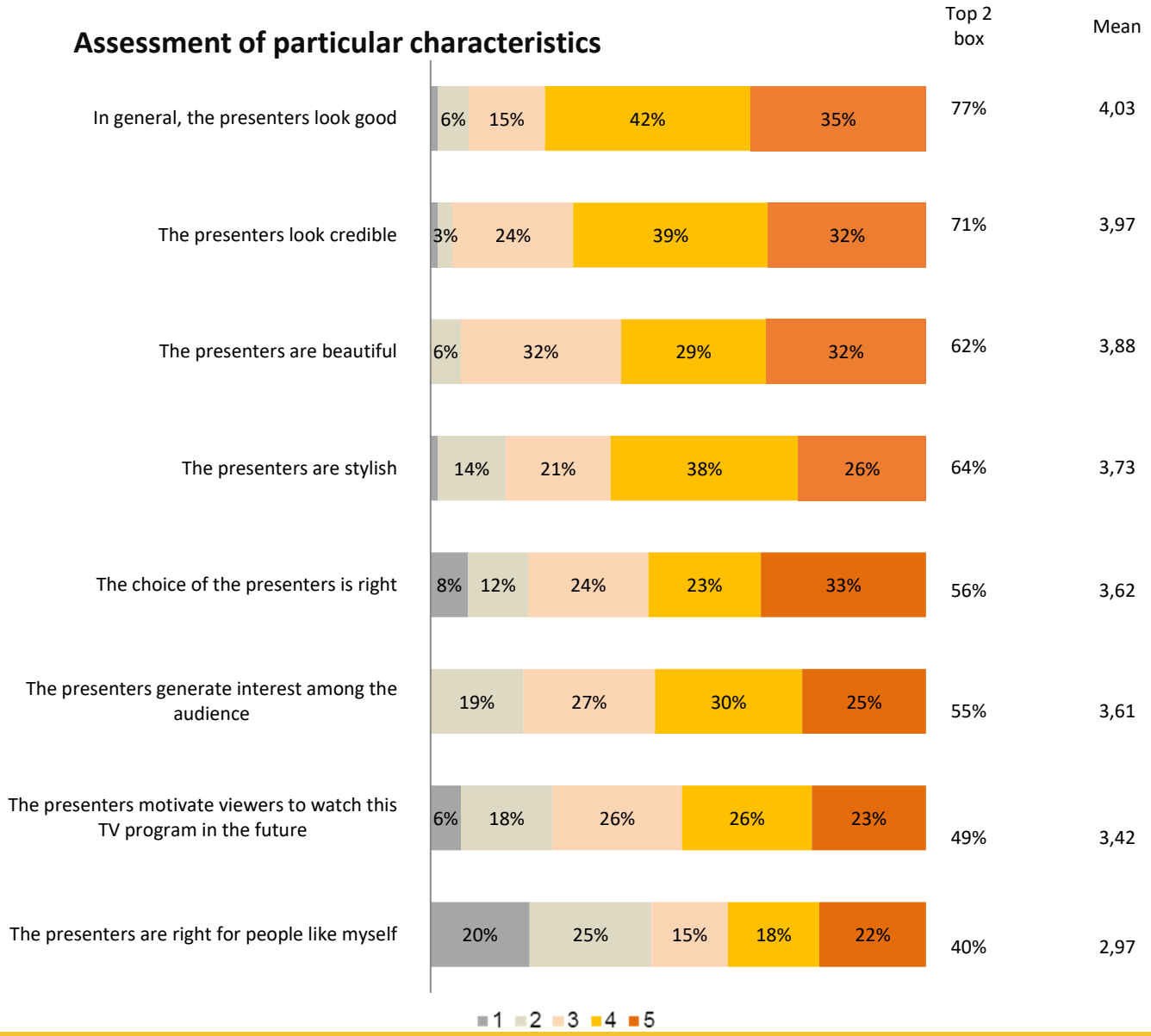
The adjectives describing the TV program



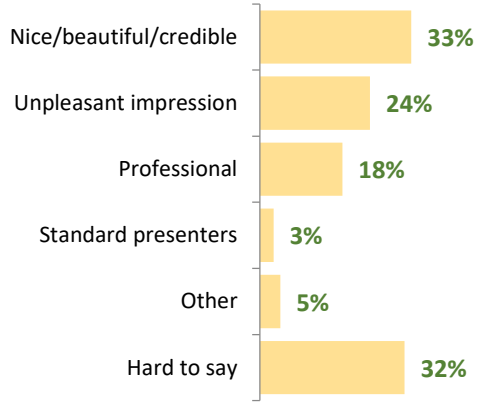
Q1-Q4. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
Q5. What adjectives can you use to describe this TV program?
N= 66, viewers of Viera. Nadiezhda.Liubov

Viera.Nadiezhda.Liubov
Overall Assessment of the Presenters

Assessment of particular characteristics



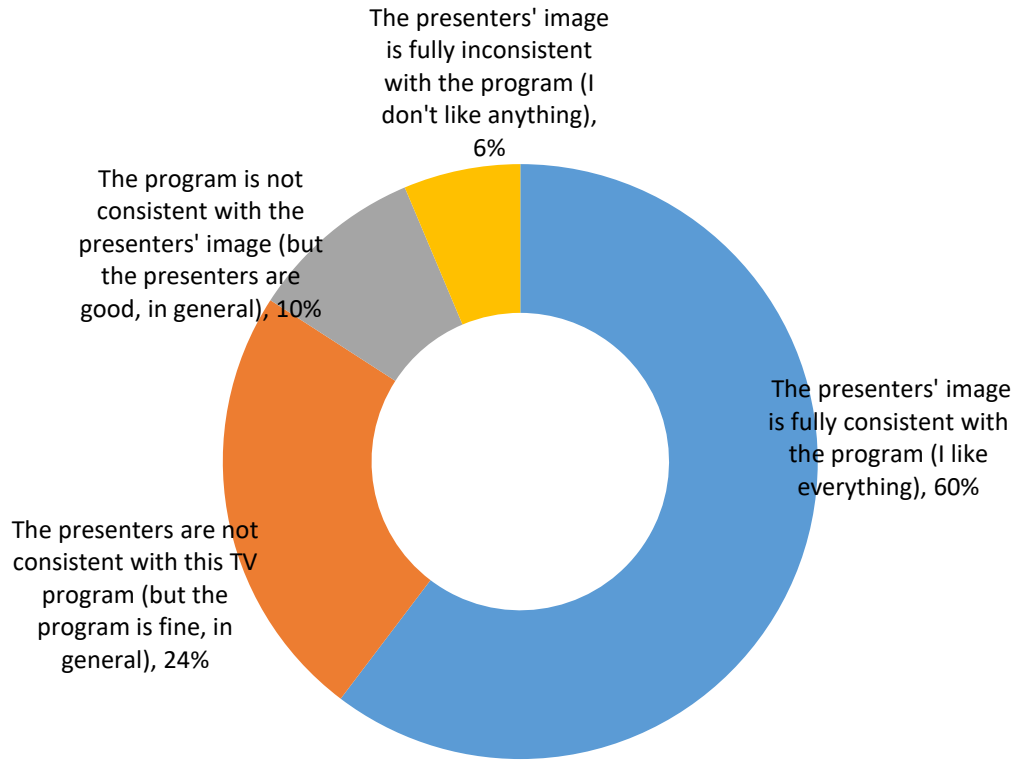
The reasons for assigning a particular score



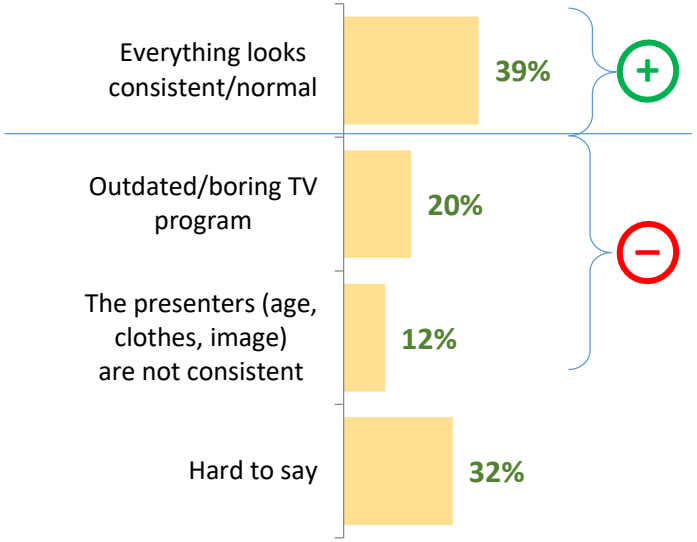
Q6-Q7 *Please rate your impression about this TV program using a 1-5 point for the following categories. Why do you think so? N= 66, viewers of Viera. Nadiezhda.Liubov*

Viera.Nadiezhda.Liubov
Consistency of the Presenter Image

The majority believes that the image of the presenters is fully consistent with the program. An outdated program, the presenters are not consistent with the program



The reasons for assigning a particular score

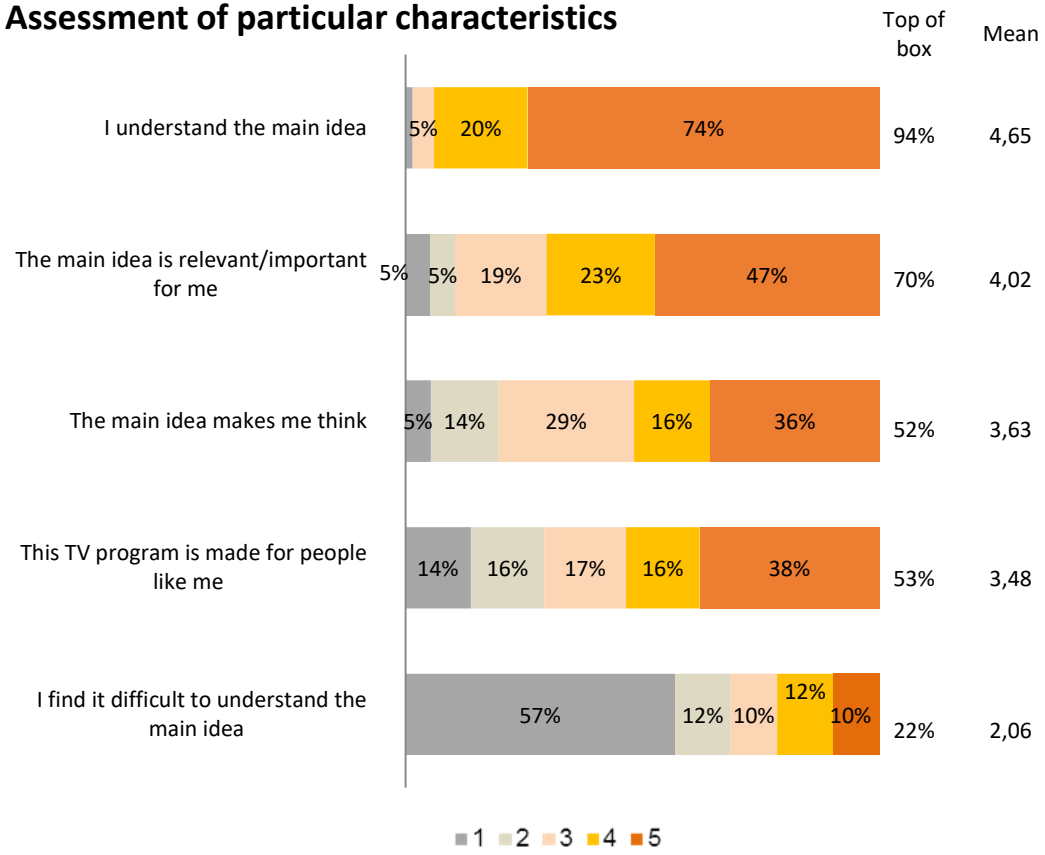


Q8. Please rate the level of consistency of the presenters' image with the program type. Why do you think so? N= 66, viewers of Viera. Nadiezhda.Liubov

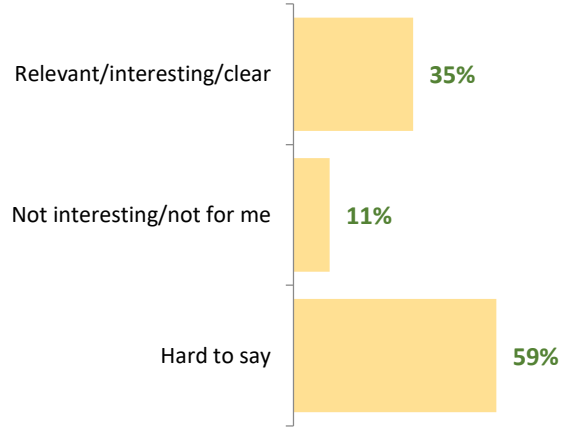
Viera.Nadiezhda.Liubov
Understanding of the Main Idea

The majority understands the main idea, and considers the idea to be relevant for the TA

Assessment of particular characteristics



The reasons for assigning a particular score

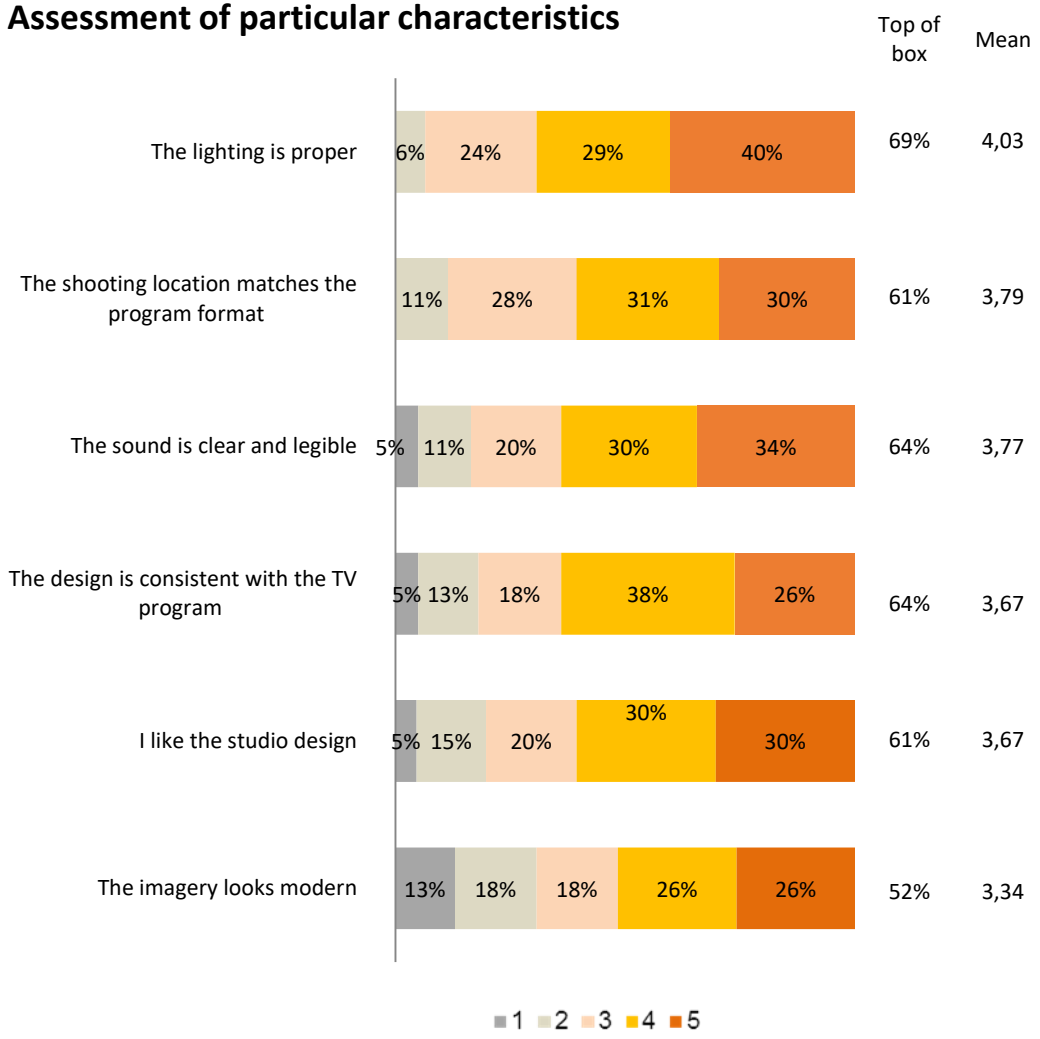


Q9. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so? N= 66, viewers of Viera.Nadiezhda.Liubov

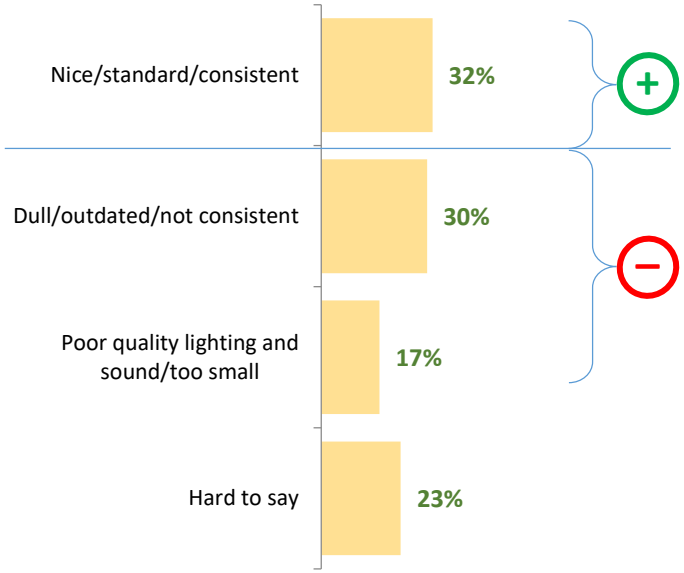
Viera.Nadiezhda.Liubov
Evaluation of the Studio Design

The majority of respondents perceive the studio design in a positive way

Assessment of particular characteristics



Comments on the studio design

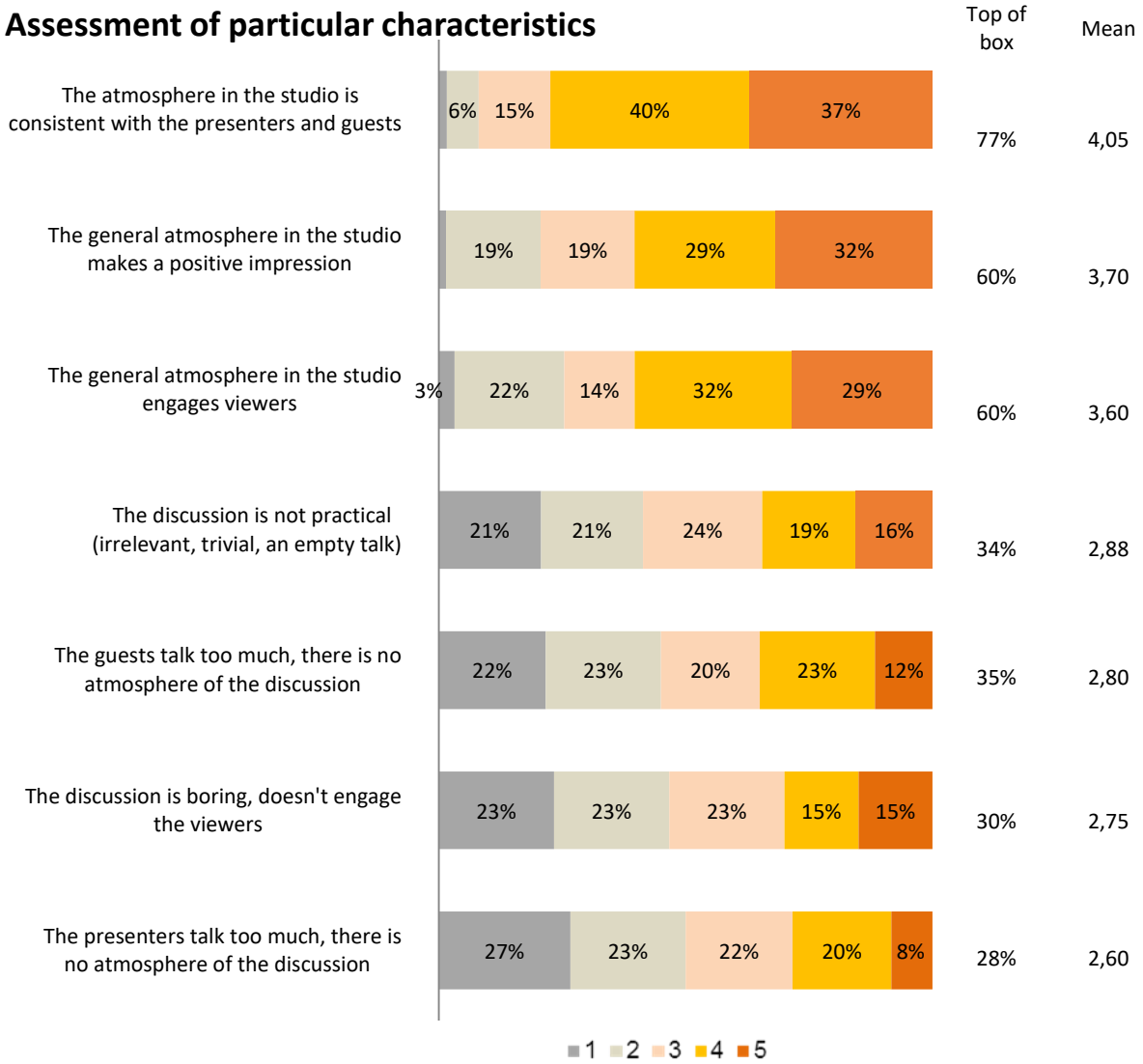


Q10-11. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 66, viewers of Viera.Nadiezhda.Liubov

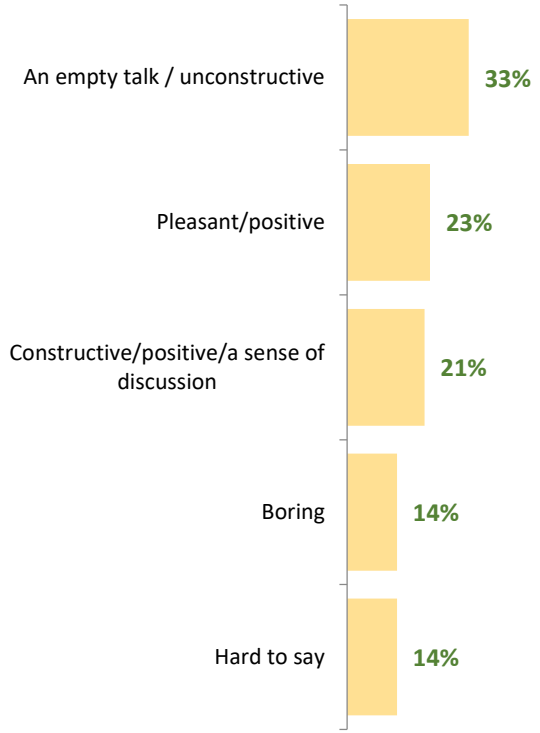
Viera.Nadiezhda.Liubov
Evaluation of the Atmosphere in the Studio

The majority perceives the general atmosphere in the studio and the guests in a positive manner

Assessment of particular characteristics



Comments on the atmosphere in the studio

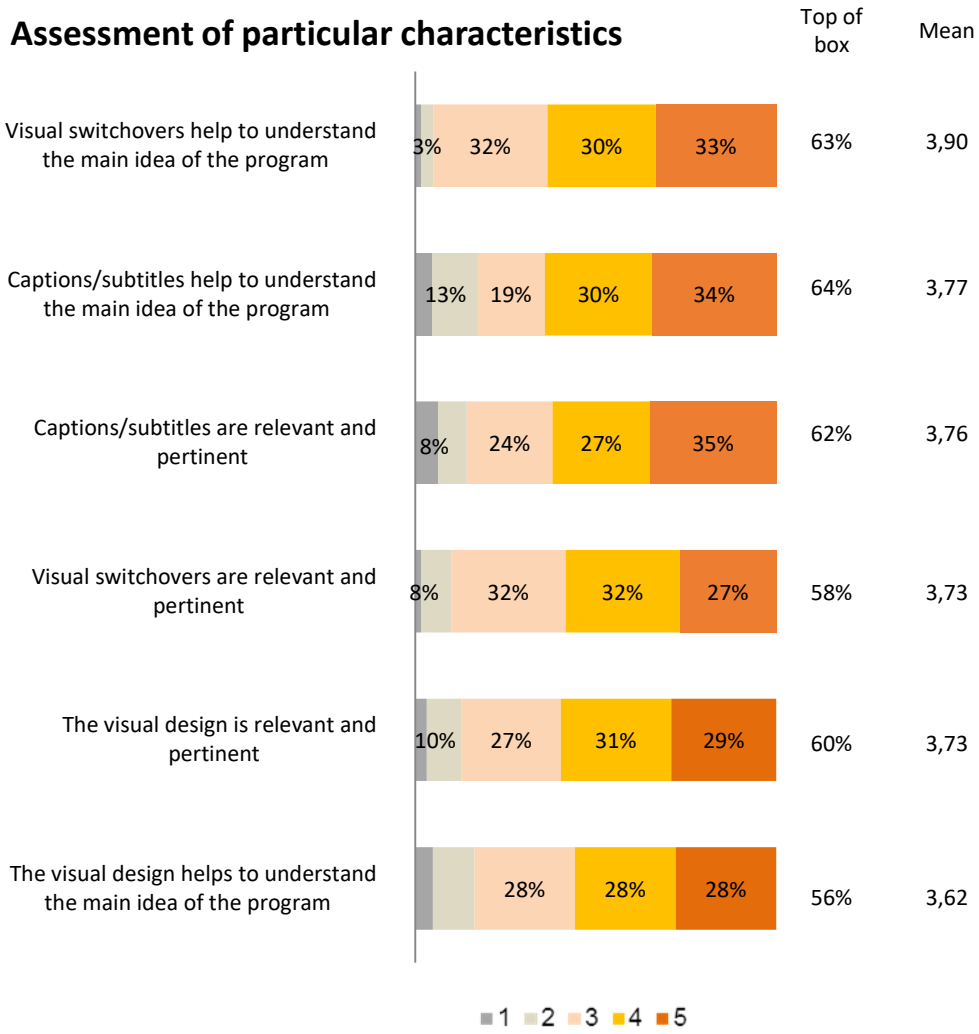


Q12-13. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 66, viewers of Viera.Nadiezhda.Liubov

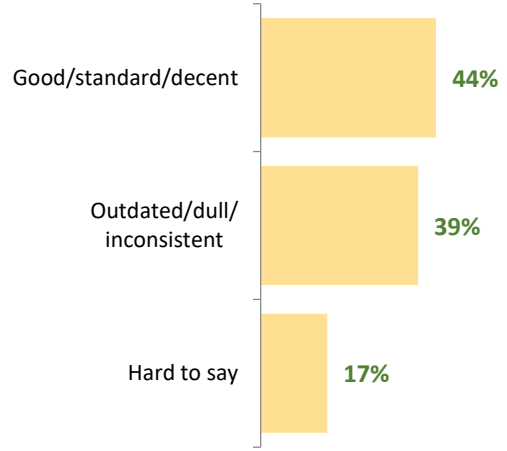
Viera.Nadiezhda.Liubov
Evaluation of the Visual Design of the Studio

Most respondents evaluate the visual design of the studio in a positive manner

Assessment of particular characteristics



Comments on the visual design of the studio

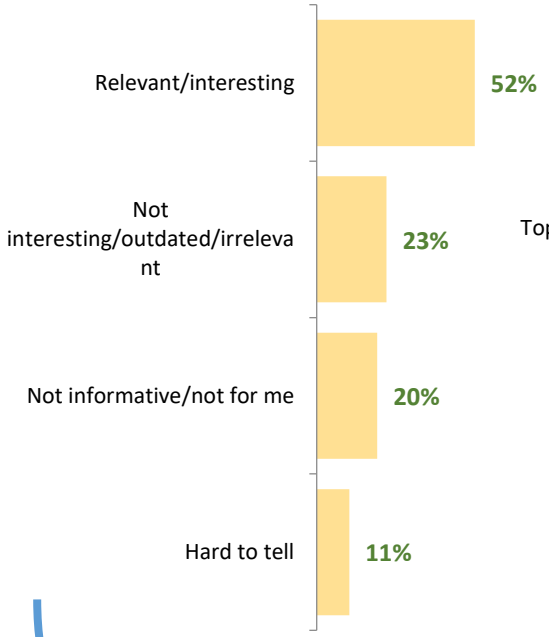


Q14-15. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 66, viewers of Viera.Nadiezhda.Liubov

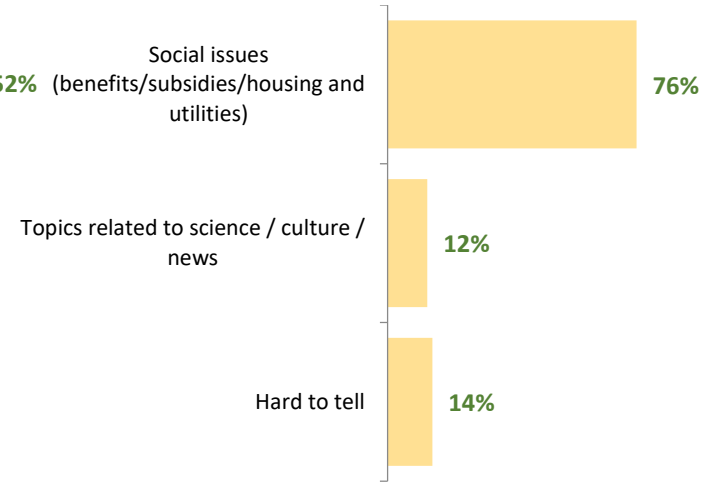
Viera.Nadiezhda.Liubov
Motivation for Watching the TV Program

Most respondents perceive the desire to watch the TV program as relevant / interesting. Major changes: to change the style of the presenters

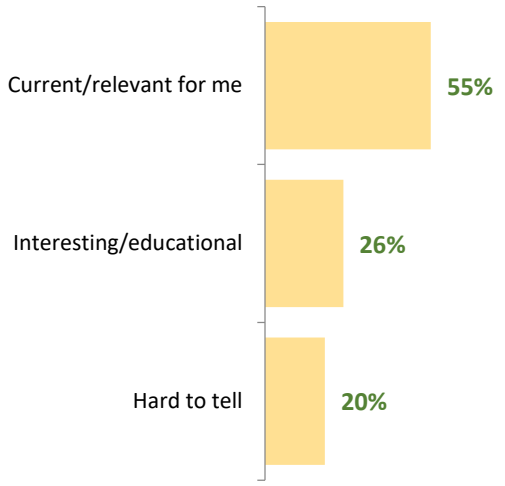
Why I do/don't want to watch a TV program of this format



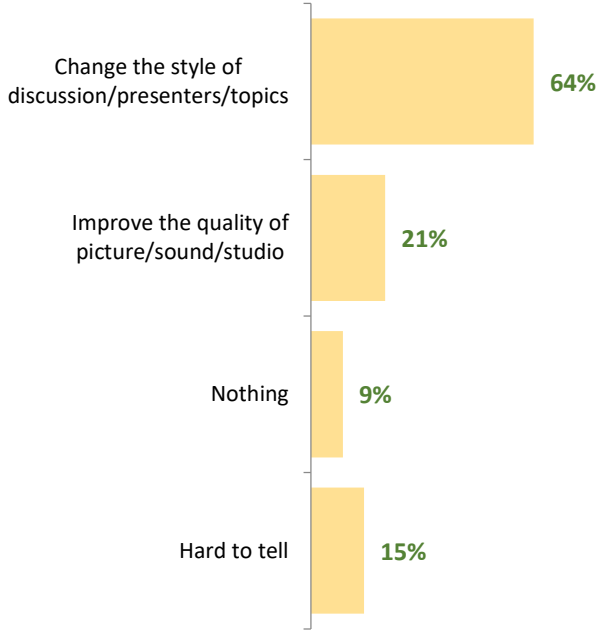
The topics that would be interesting if I watched this TV program

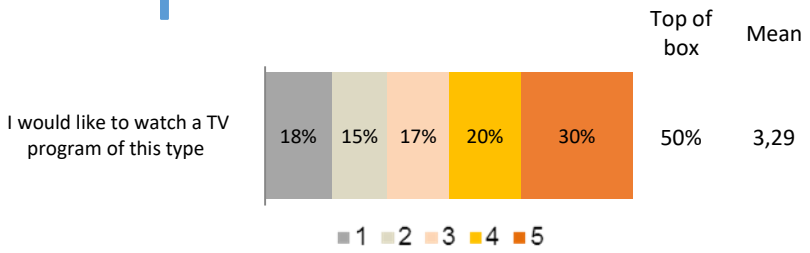


Why do I find these topics interesting?



What changes are necessary to make this TV program interesting?





Q16. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?

Q17. If you watched a TV program of this type, what topics would be most interesting for you?
Q18. Why would these topics be interesting for you?

Q19. From the point of view of the TV viewer, what would you recommend to improve in this TV program to make it more interesting?
N= 66, viewers of Viera.Nadiezhda.Liubov

Perception of Mystetski Istorii

Mystetski Istorii
Perception of Positive and Negative Features

As to the perception of this TV program, respondents note that there is no balance between “music” and “education”. It is usually associated with the following TV channels: Culture, Discovery

Positive perception of this TV program

- **The topic of the program** (the classics, the waltz) is interesting for the audience, helps to escape from the routine of life

  “Classical music is always relevant…” FGD9
- **Musical part of the program:**
  - Shooting in the theater, interesting locations
  - Subtitles for the opera (understanding the lyrics of the Italian opera aria)
- It is mainly perceived as the Ukrainian version of Culture, Discovery (education)

Positive perception of the presenter

- The presenter’s image (reserved, melancholic) corresponds to the program’s image
- The Presenter's voice: quiet, calm
- Way of presenting facts, useful information in the "historical facts“ part: more involving comparing to musical part

Negative perception of this TV program

- **The format of the TV program**
  - No balance between “music” and “education” parts
  - The video blocks are too long, the musical part is too long in comparison with the “education” part

    “There is too much classical music, which make the program boring to watch…” FGD8
- **The lack of specific structure** of the TV program, no logical result by the end
- **This TV program generates boredom, irritation** (due to some very long parts, unattractive image of the presenter)

Negative perception of the presenter

- The presenter is mainly perceived in a negative manner:
  - Not charismatic, no expression of emotion
  - Boring, not interesting to watch
  - The style of the presenter’s clothes is old-fashioned
- Too short, imbalanced part with the presenter:
  - Very few facts, stories about music

Mystetski Istorii. Recommendations

Main recommendations for improving this TV program: continue work in the current format of the TV program. It is important to establish the right balance between the two following parts - more "interesting facts", less "opera music". It is also necessary to change the scenes more dynamically so that the program does not seem boring. TV viewers prefer to see relevant guests who can tell interesting facts.

Recommendations for improving this TV program

- Make the format of the TV program fully consistent with its name
- To talk about musical stories in a more interesting and dynamic manner, making analogies with foreign musicals, plays
- Improve the program quality :
  - Make the scene changes more dynamic
  - Change the video blocks more often, avoid making too long, extended music / song parts
  - Add interactivity and animation
  - Invite guest who could tell interesting stories related to music
- Improve performance of the presenter:
  - Shooting quality in different locations: better lighting directed on the presenter, use interesting angles for shooting
  - Make information presentation more interesting, add storytelling, make the TV program look more modern

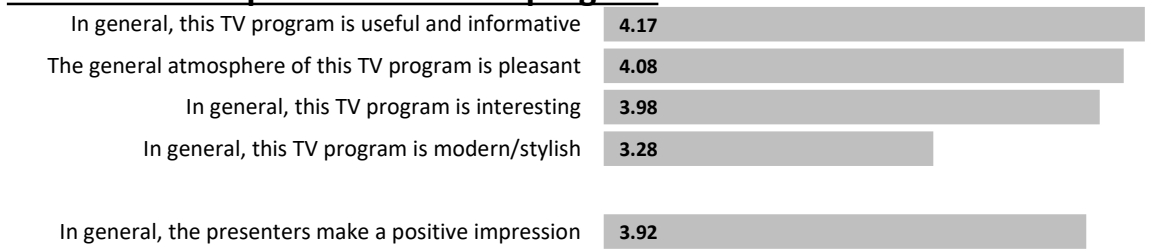
Emotions

- The emotional area:
  - Calm, relaxation, ease, rest

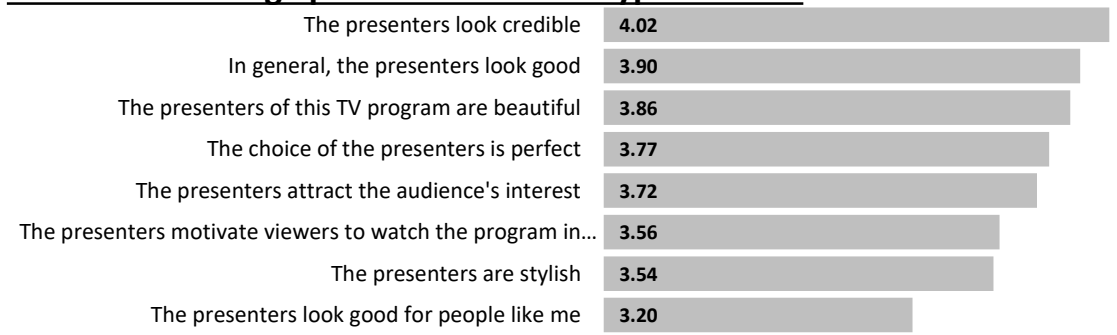
Mystetski istorii: General Perception of Program Characteristics (means)

Quantitative indicators on the program perception are rather high. The presenters, guests, the main idea are also perceived as higher than the average

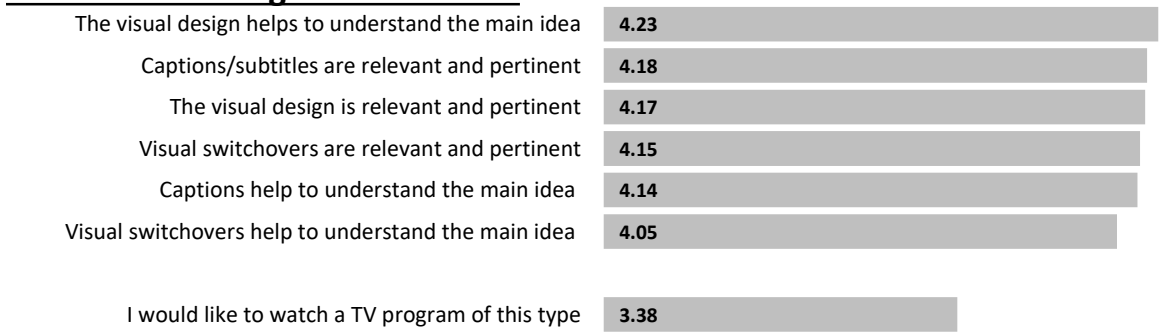
Evaluate of the performers in the program



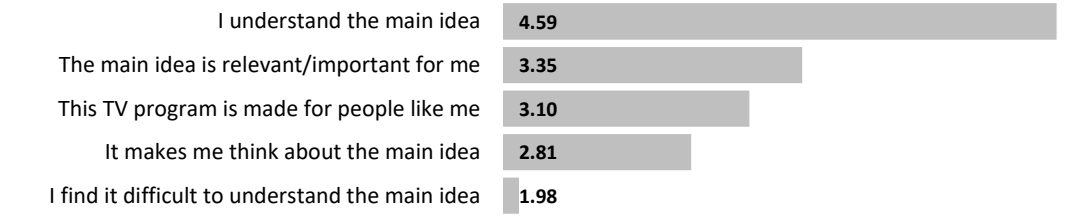
Evaluate the image performer and the type of show



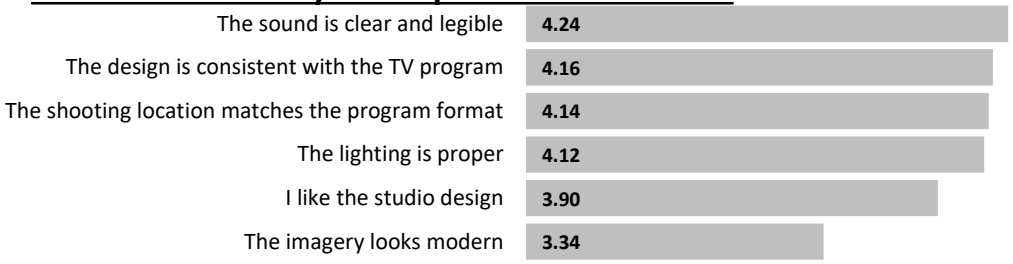
Evaluate the design of the studio



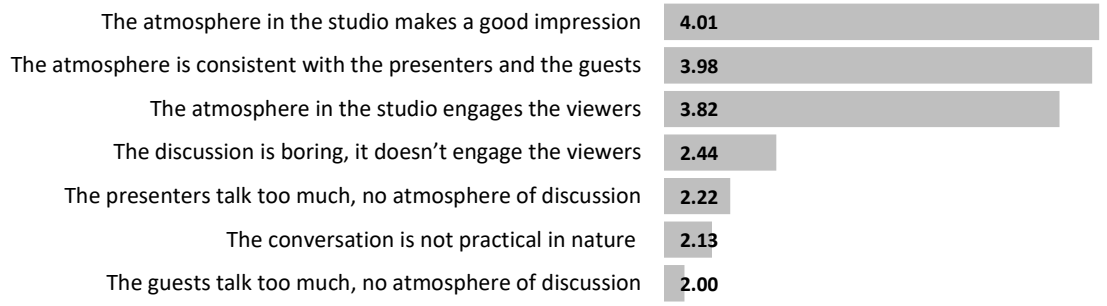
Evaluate the main idea



Evaluate the chatty atmosphere in the studio



Evaluate visual effects in the studio

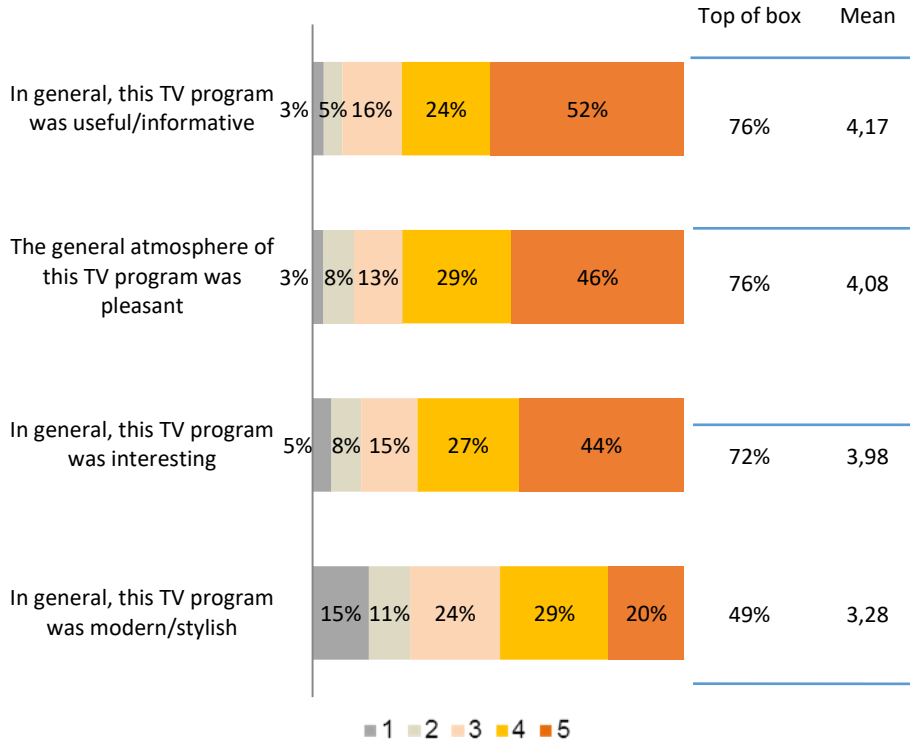


Please rate your opinion about this TV program using a 1-5 point for the following categories.
N= 100, viewers of Mystetski Istorii

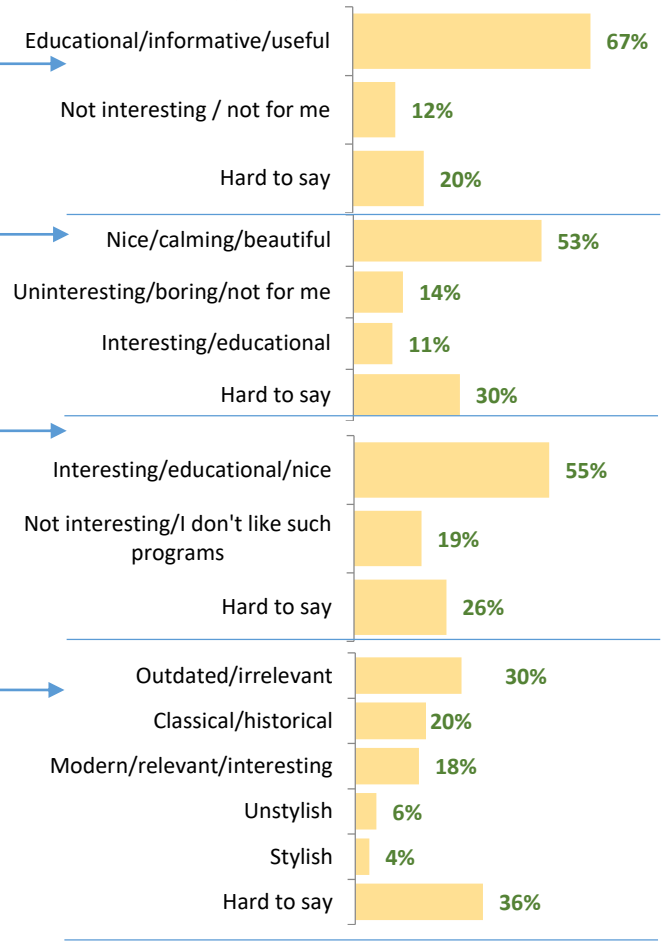
Mystetski istorii Overall Assessment of the Program

The overall assessment of this TV program is quite high (positive, informative, interesting). The main reasons: interesting, informative, musical

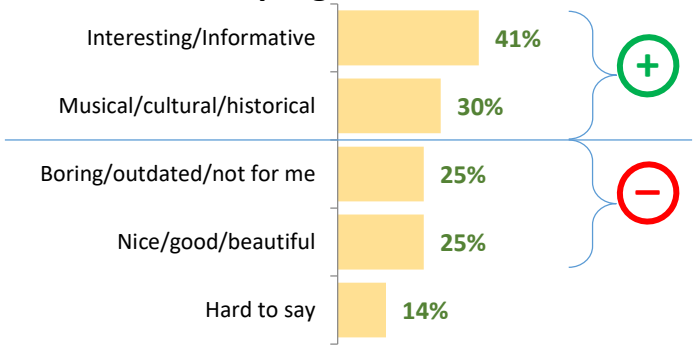
Assessment of particular characteristics



The reasons for assigning a particular score



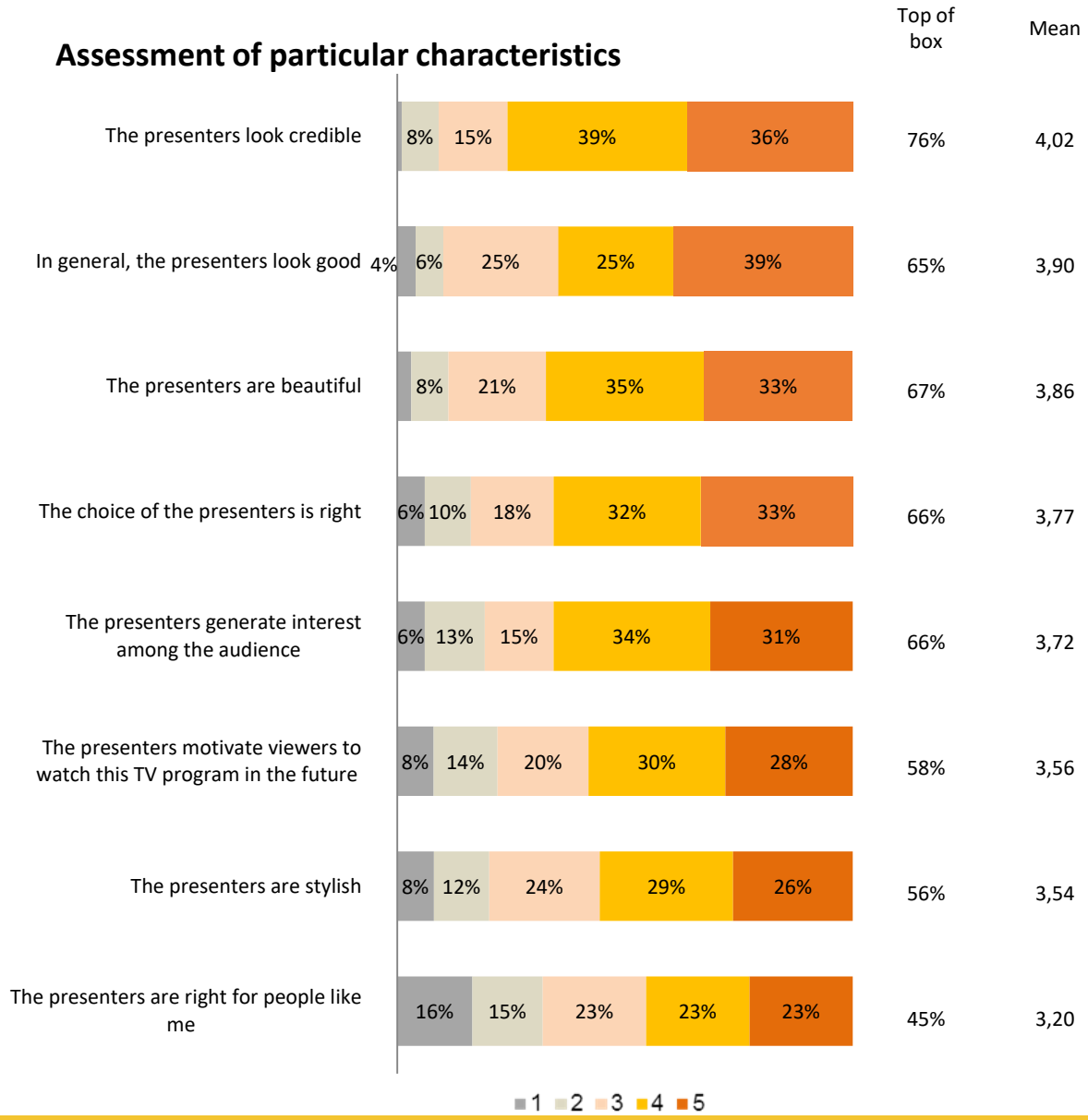
The adjectives describing the TV program



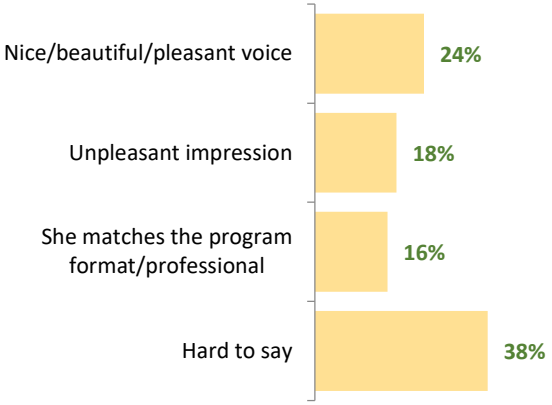
Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
Q5. What adjectives can you use to describe this TV program?
N= 100, viewers of Mystetski Istorii

Mystetski istorii
Overall Assessment of the Presenters

Assessment of particular characteristics



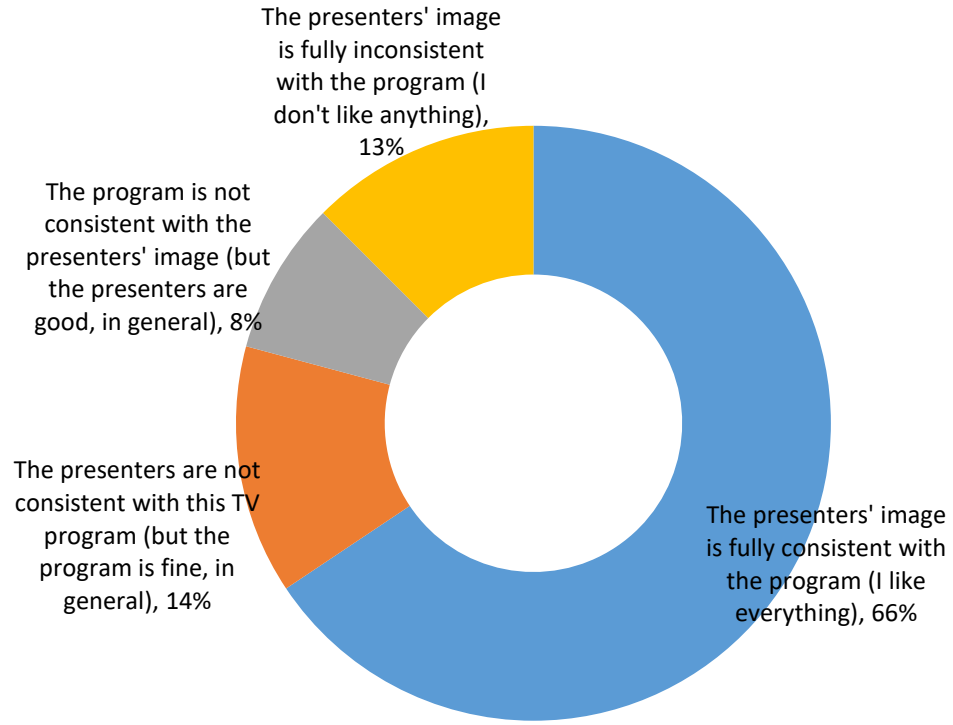
The reasons for assigning a particular score



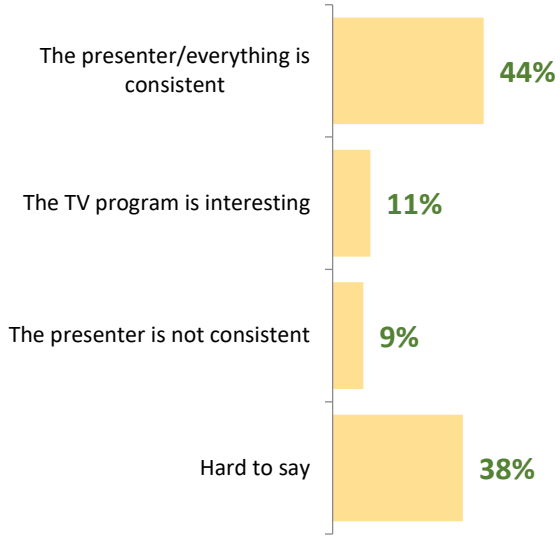
Q6-Q7*Please rate your impression about this TV program using a 1-5 point for the following categories. Why do you think so? N= 100, viewers of Mystetski Istorii*

Mystetski Istorii
Consistency of the Presenter Image

The majority believes that the image of the presenter is fully consistent with the program. The presenter is consistent with the program - 44%



The reasons for assigning a particular score

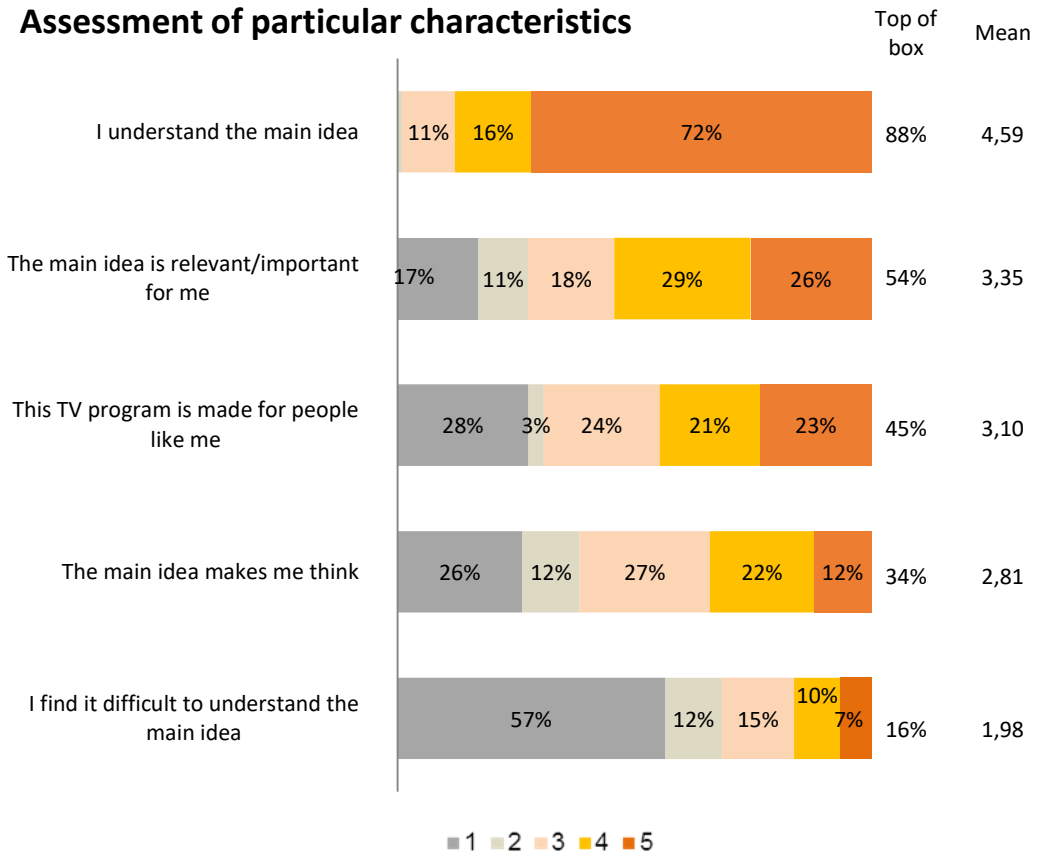


Q8. Please rate the level of consistency of the presenter's image with the program type. Why do you think so? N= 100, viewers of Mystetski Istorii

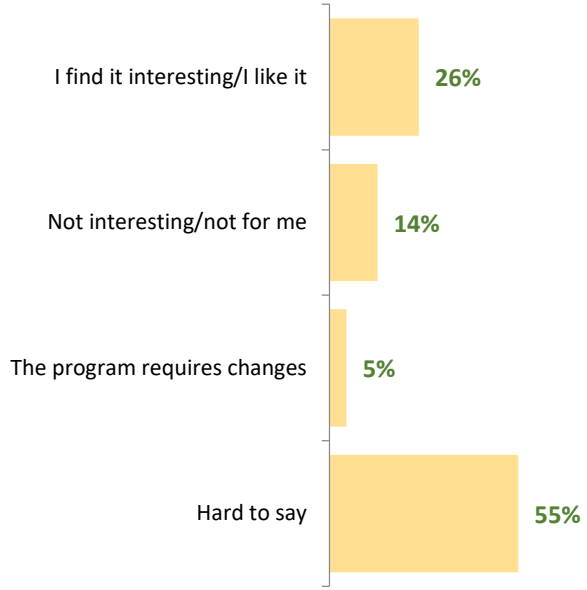
Mystetski Istorii
Understanding of the Main Idea

The majority understands the main idea, and considers it to be relevant for the TA

Assessment of particular characteristics



The reasons for assigning a particular score

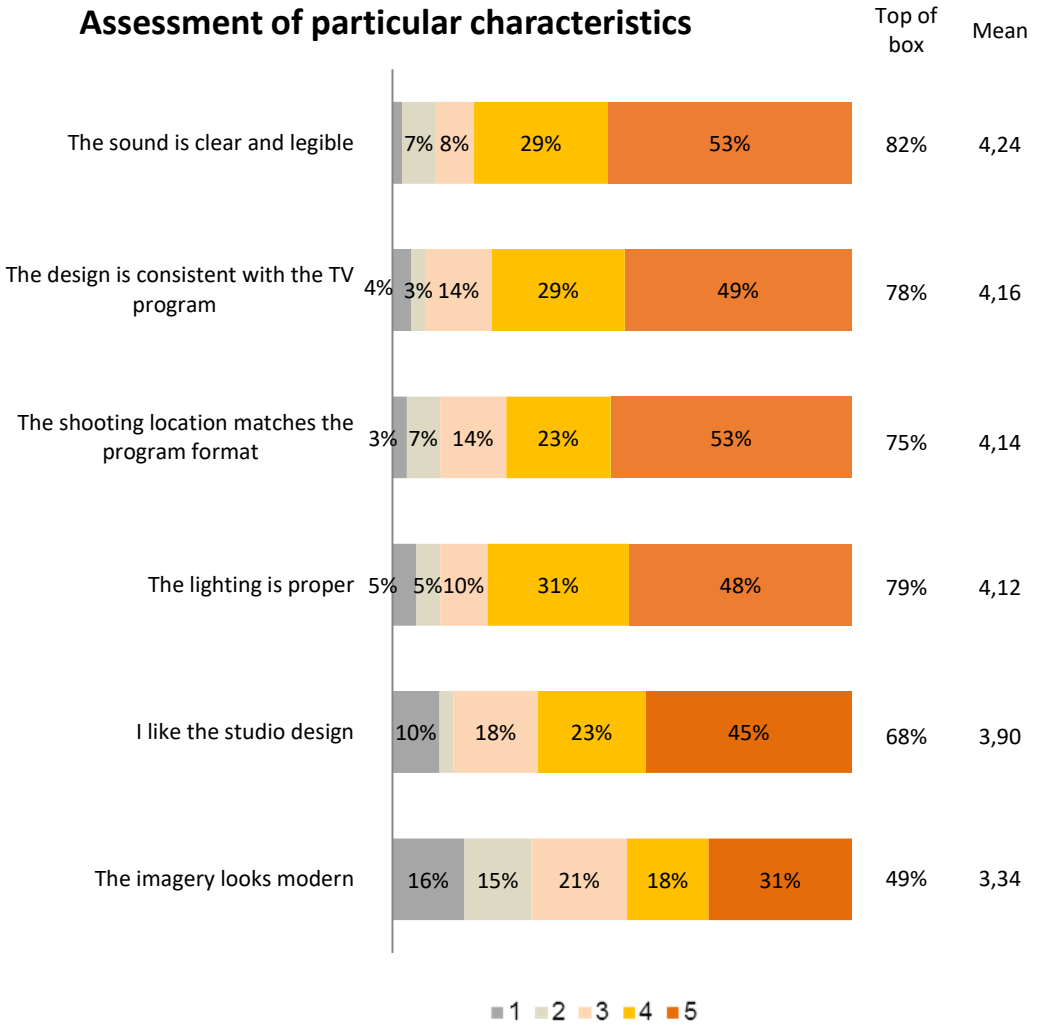


Q9. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so? . N= 100, viewers of Mystetski Istorii

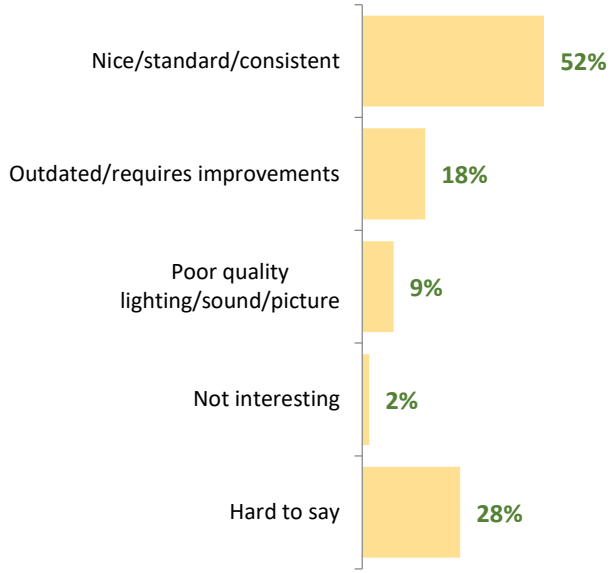
Mystetski Istorii
Evaluation of the Studio Design

Most respondents perceive the studio design in a positive way

Assessment of particular characteristics



Comments on the studio design

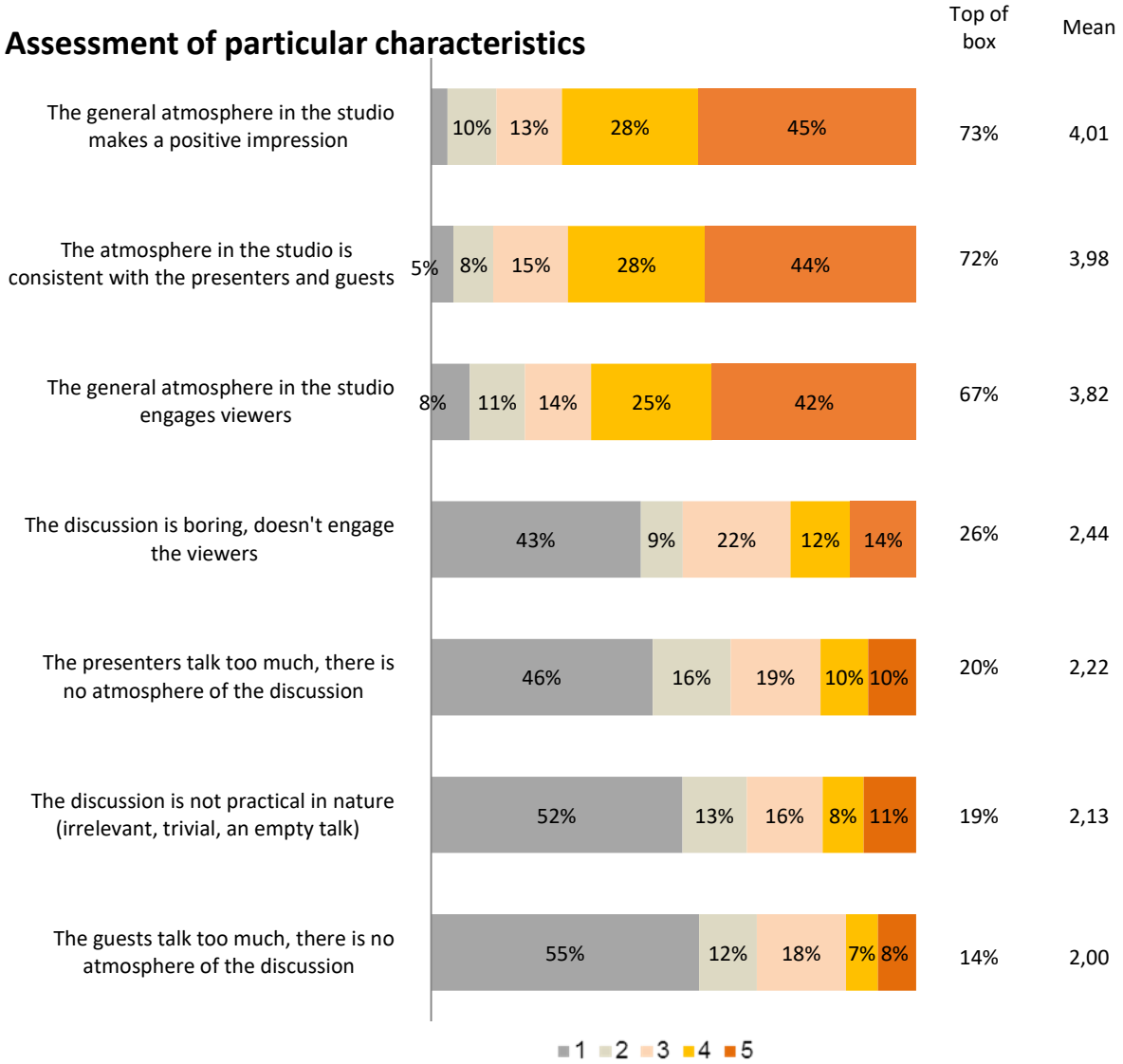


Q10-11. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 100, viewers of Mystetski Istorii

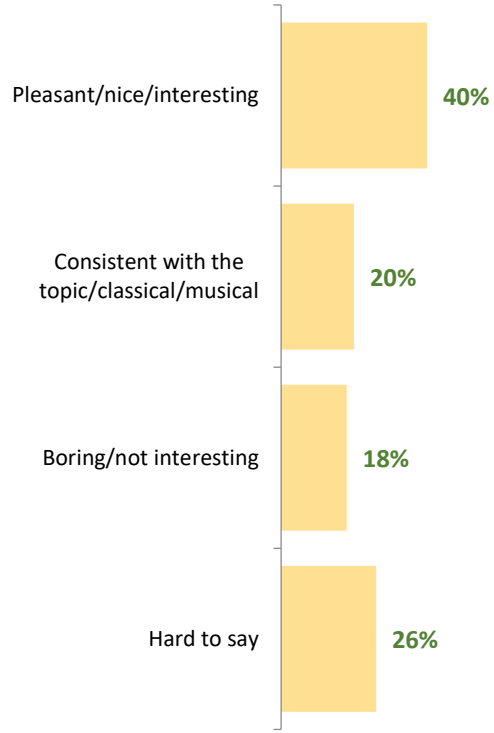
Mystetski Istorii
Evaluation of the Atmosphere in the Studio

The majority perceives the general atmosphere in the studio and the guests in a positive manner

Assessment of particular characteristics



Comments on the atmosphere in the studio

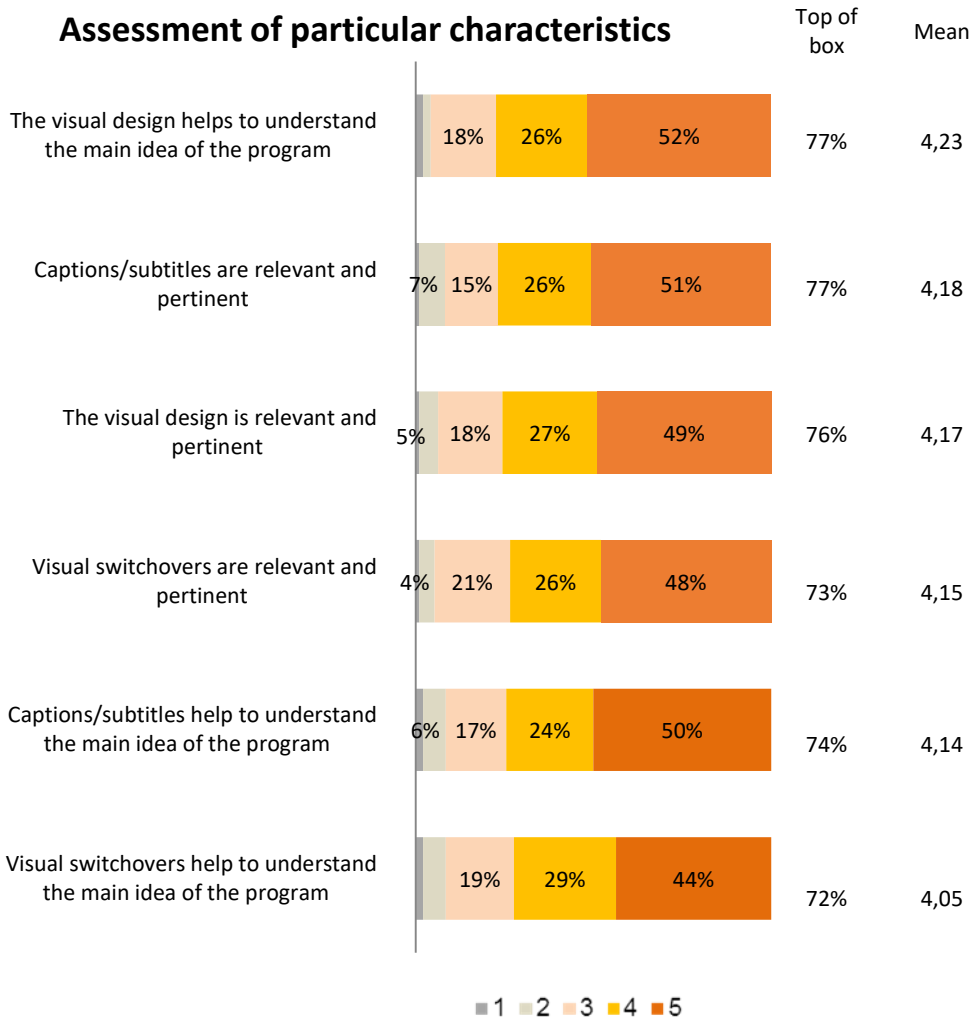


Q12-13. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 100, viewers of Mystetski Istorii

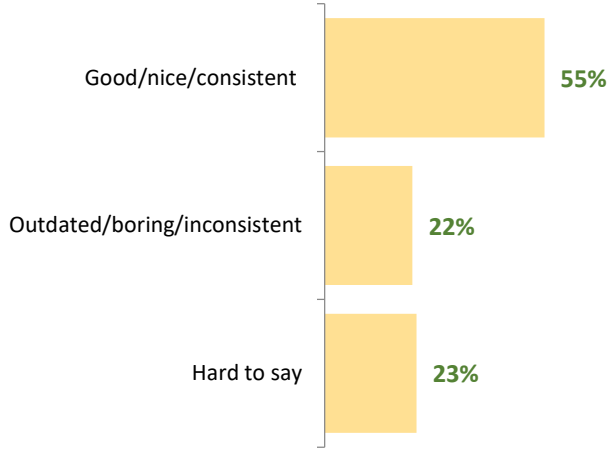
Mystetski Istorii
Evaluation of the Visual Design of the Studio

Most respondents perceive the visual design of the studio in a positive manner

Assessment of particular characteristics



Comments on the visual design of the studio

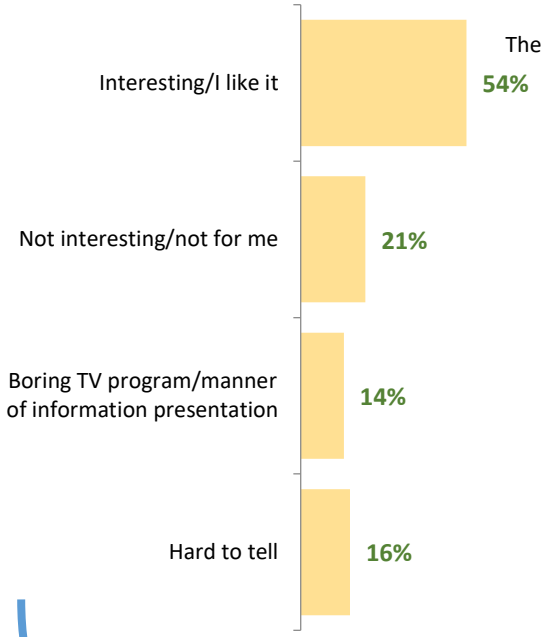


Q14-15. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 100, viewers of Mystetski Istorii

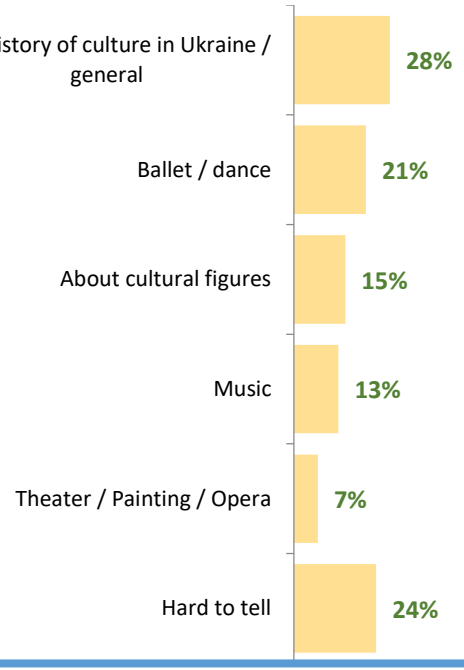
Mystetski Istorii
Motivation for Watching the TV Program

Most respondents perceive the desire to watch the TV program as relevant / interesting. Major changes: to increase and improve presentation of new information about the culture of Ukraine

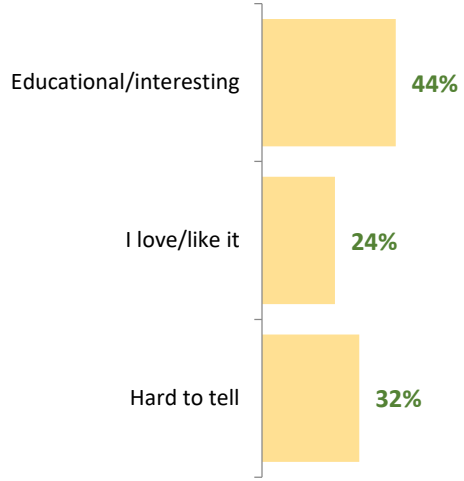
Why I do/don't want to watch a TV program of this format



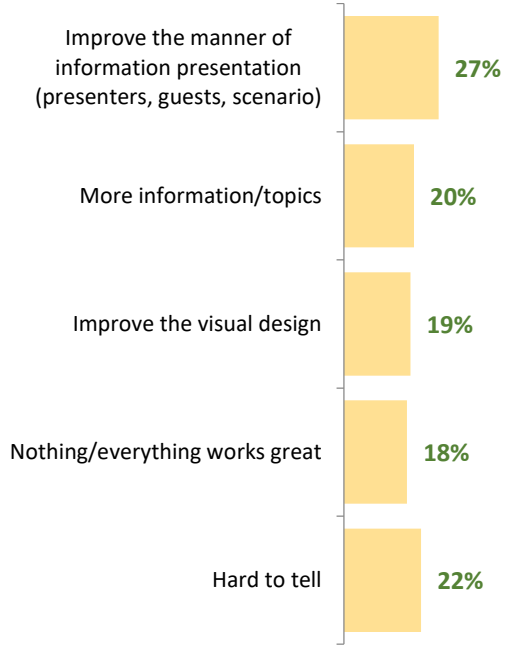
The topics that would be interesting if I watched this TV program

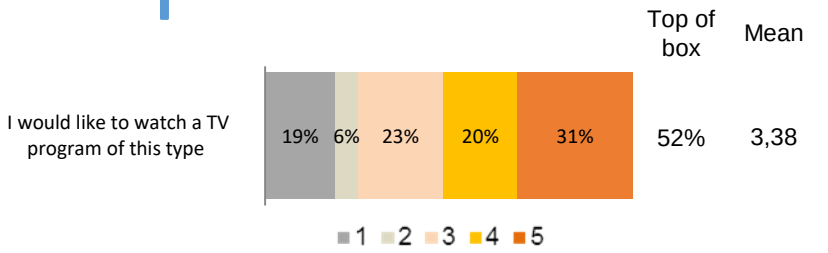


Why do I find these topics interesting?



What changes are necessary to make this TV program interesting?





Q16. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?

Q17. If you watched a TV program of this type, what topics would be most interesting for you?
Q18. Why would these topics be interesting for you?

Q19. From the point of view of the TV viewer, what would you recommend to improve in this TV program to make it more interesting?
N= 100, viewers of Mystetski Istorii

Perception of Want to Be

Want to Be.
Perception of Positive and Negative Features

In general, this TV program is perceived as useful for vocational/ career guidance of schoolchildren, but the format and the presenters are too old (for adults), not interesting execution for teenagers

Positive perception of this TV program

- An original, useful topic for the vocational guidance of school-age children
  "Kids tell other kids where to go to work, how to decide on future profession ..." FGD1
- Interesting and insightful TV program for parents

Positive perception of the presenters

- **The interesting program format** – children tell other children about different professions

Negative perception of this TV program

- This TV program is too fact-laden (overloaded with information):
  - Too many long frames
  - Long and not interesting monologues
  "A lot of information that is overloaded/too much in the program ..." FGD4
- Children would not find this TV program interesting due to excessive use of long monologues in the program format

Negative perception of the presenters

- **The presenters are perceived in an ambivalent manner**: for children they are too old and do not present information in an interesting manner, for adults – unprofessional, amateur team
- The presenters look like an amateur team, a school club
  "The feeling that these are old children ..." FGD3

Want to be. Recommendations

Main recommendations for improving this TV program: to update the format of presenters, to change the scenes more often, to make cuts between the video blocks, avoid monotonous stories of the program heroes

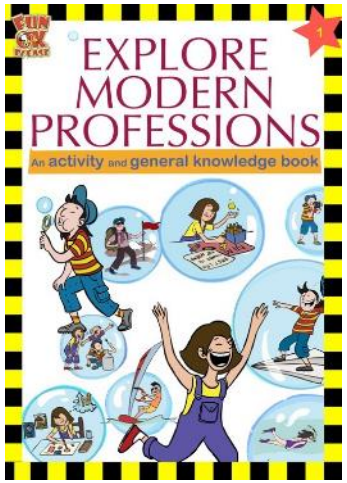
Recommendations for improving this TV program

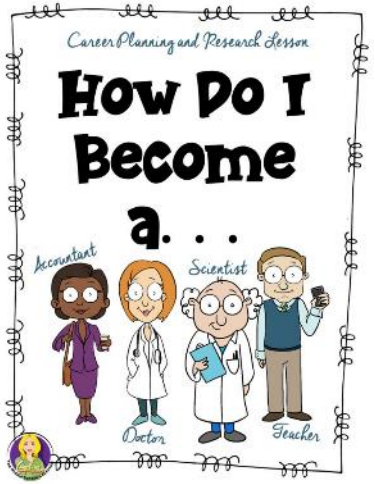
- Expand the rotation of the presenters, combine the presenters – a boy and a girl
- Add a variety of scenes
- It is important to change the scenes often, to shoot in different locations
- Control the quality of shooting: the light and sound quality in different locations
- Talk more about modern professions

"Children often go to the shopping malls where there are different "Cities of Professions", and children can learn about diverse professions ..." FGD4

Emotions

- The emotional area:
  - Dynamics, interest, children's development

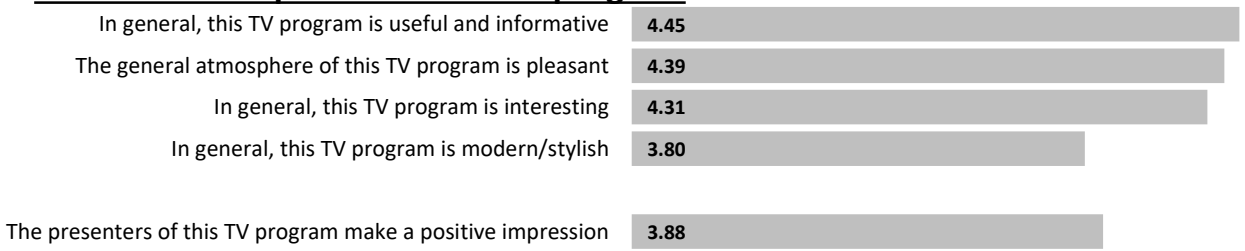




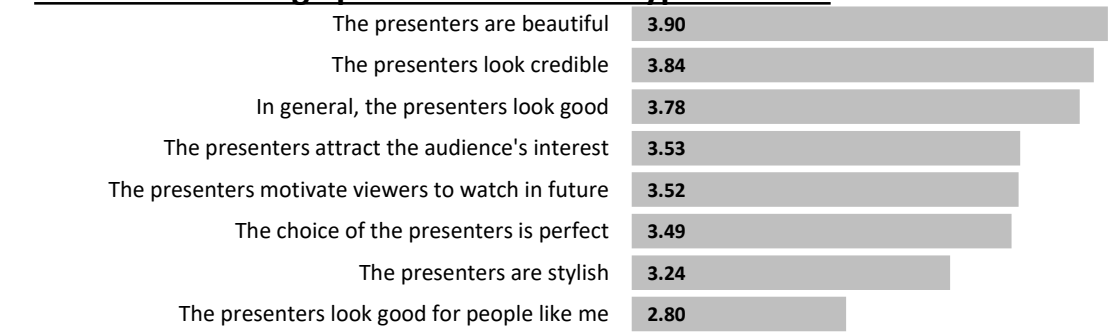
Want to Be: General Perception of Program Characteristics (means)

Quantitative indicators on the program perception are rather high. The presenters, guests, the main idea are also perceived as higher than the average

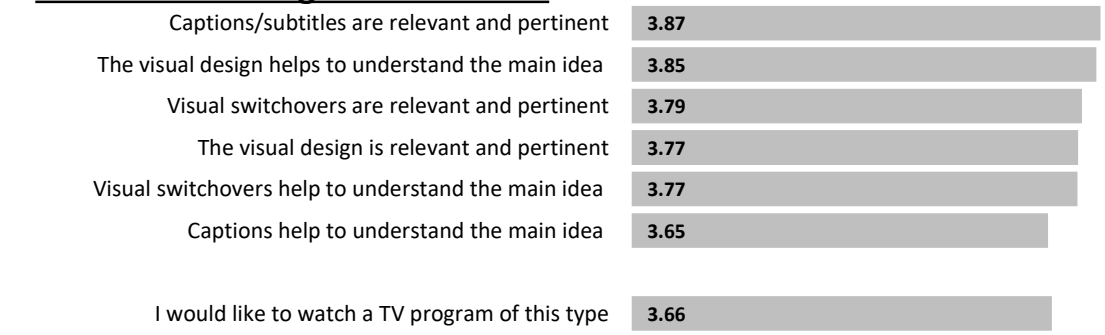
Evaluate of the performers in the program



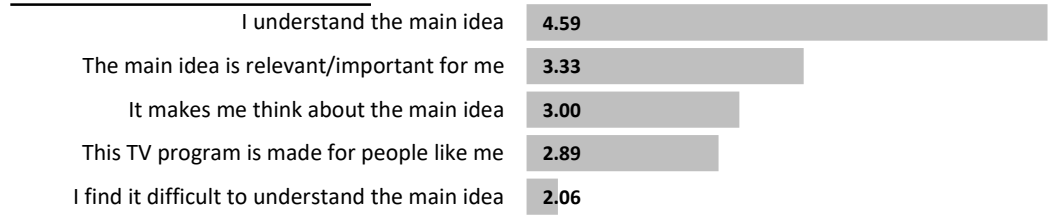
Evaluate the image performer and the type of show



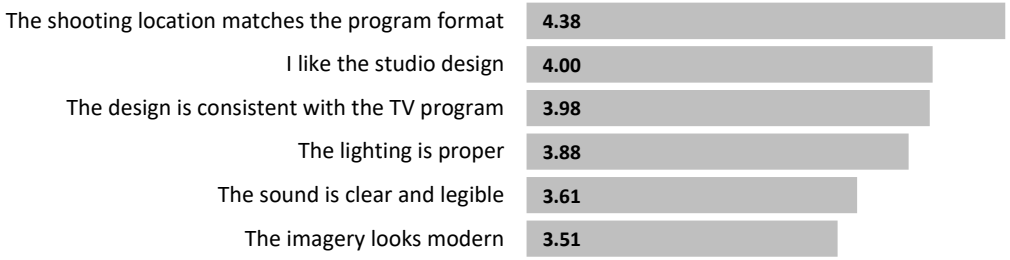
Evaluate the design of the studio



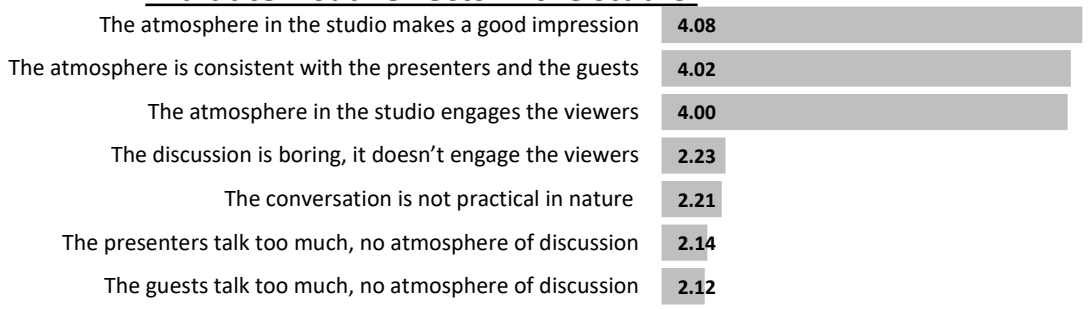
Evaluate the main idea



Evaluate the chatty atmosphere in the studio



Evaluate visual effects in the studio

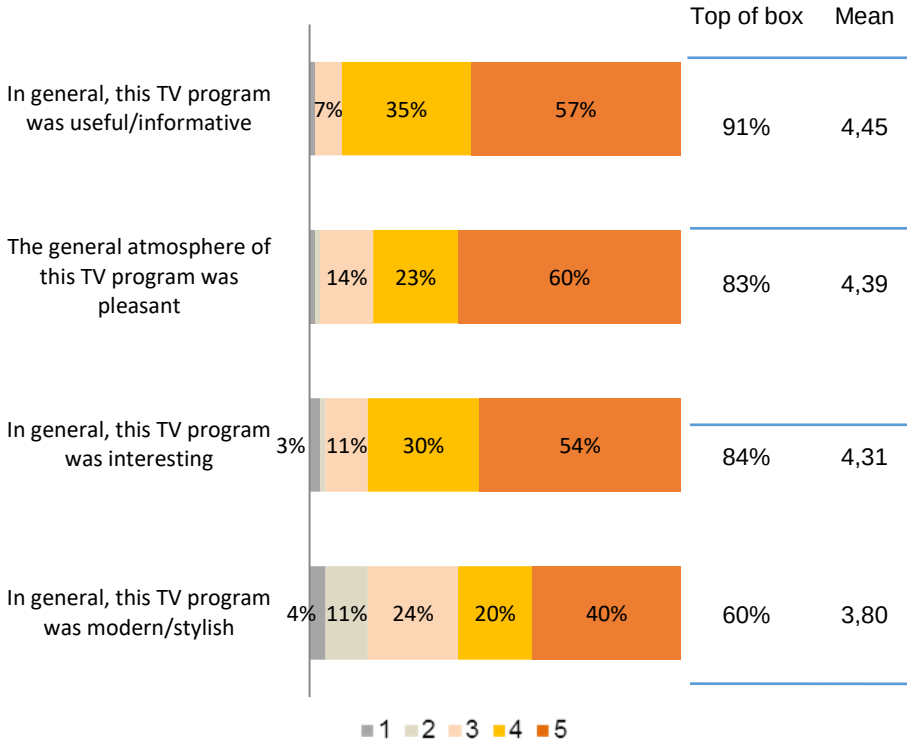


Please rate your opinion about this TV program using a 1-5 point for the following categories..
N= 70, viewers of Want to Be

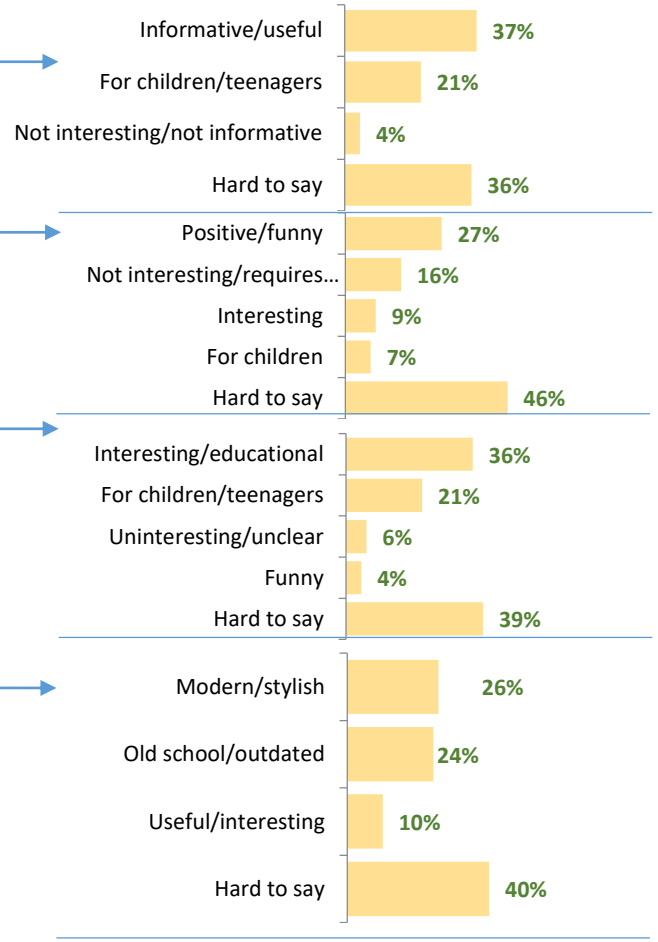
Want to Be
Overall Assessment of the Program

The overall assessment of this TV program is quite high (positive, informative, interesting). The main reasons: interesting, funny, childish

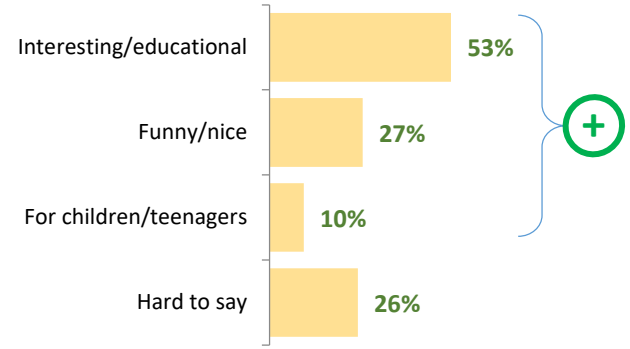
Assessment of particular characteristics



The reasons for assigning a particular score



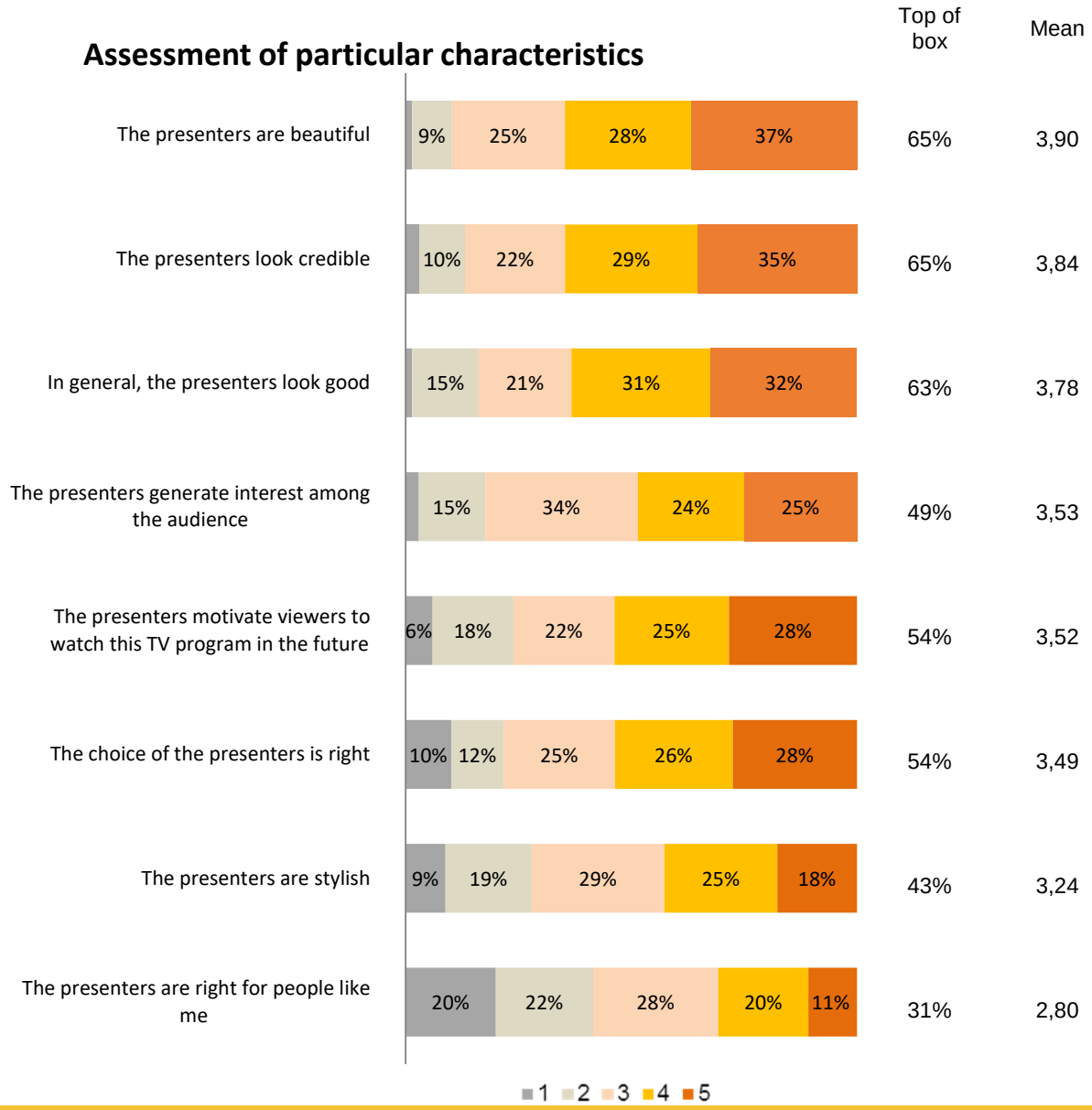
The adjectives describing the TV program



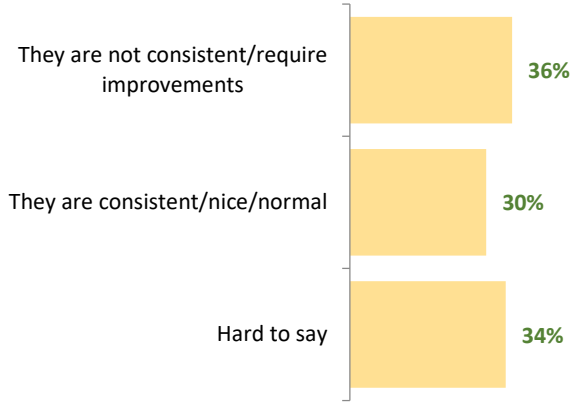
Q1-Q4. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
Q5. What adjectives can you use to describe this TV program?
N= 70, viewers of Want to Be

Want to Be
Overall Assessment of the Presenters

Assessment of particular characteristics



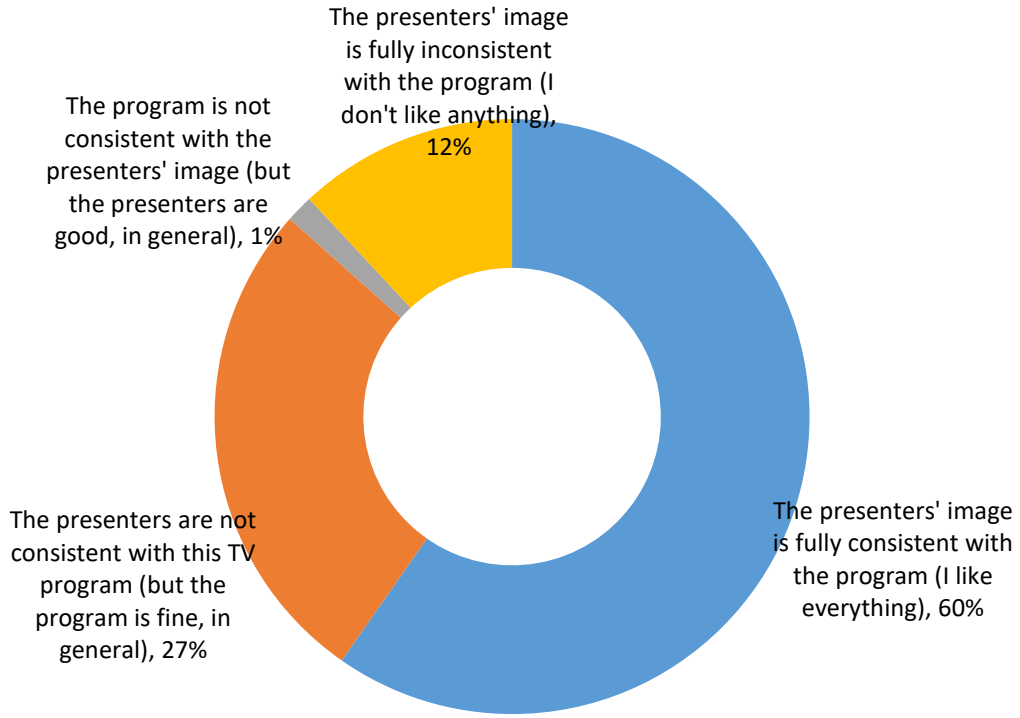
The reasons for assigning a particular score



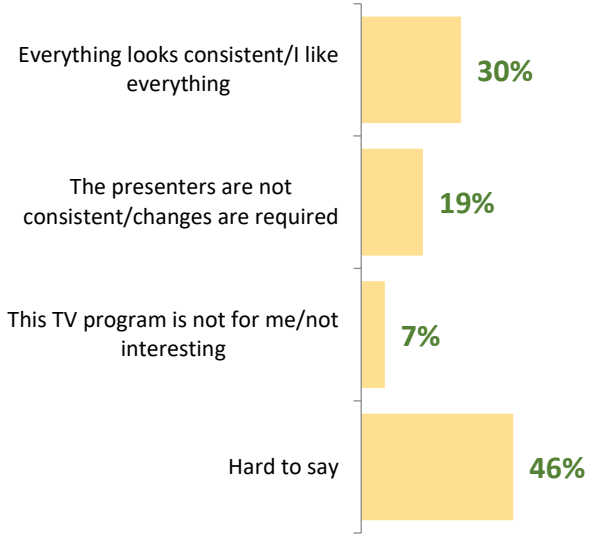
Q6-Q7. *Please rate your impression about this TV program using a 1-5 point for the following categories. Why do you think so?? N= 70, viewers of Want to Be*

Want to Be
Consistency of the Presenter Image

The majority believes that the image of the presenters is fully consistent with the program. The presenters are consistent with the program - 30%



The reasons for assigning a particular score

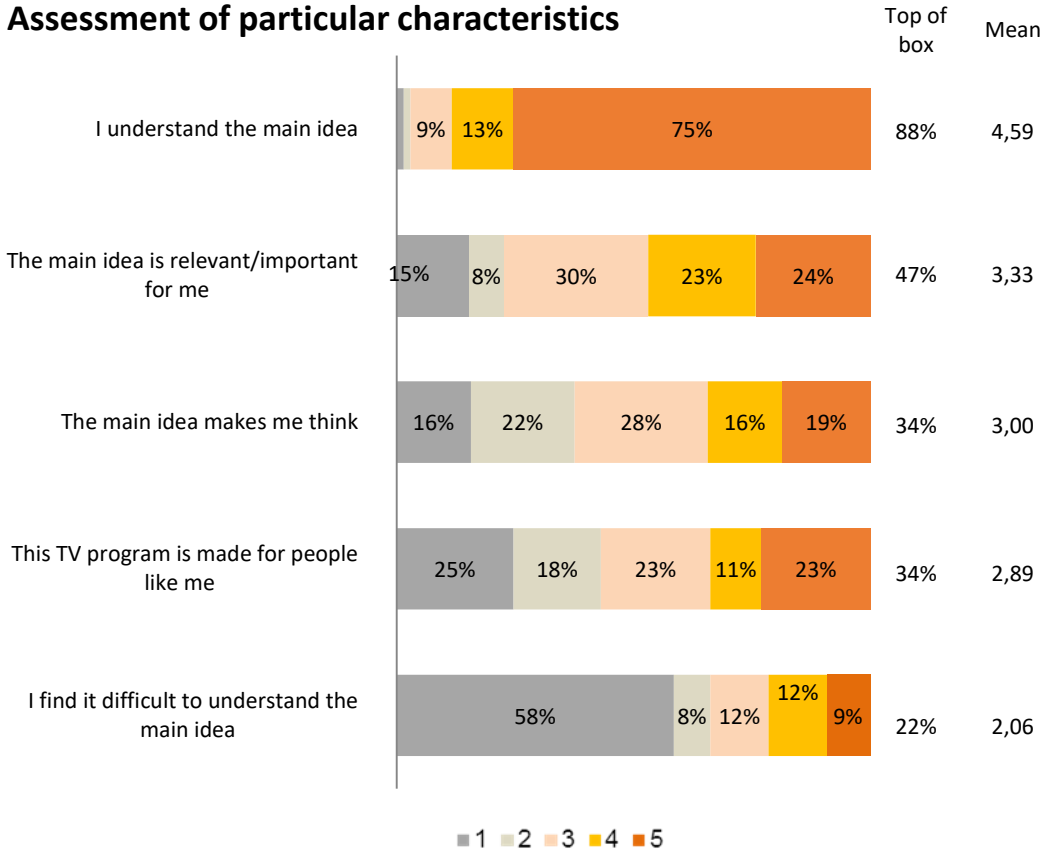


Q8. Please rate the level of consistency of the presenters' image with the program type. Why do you think so? N= 70, viewers of Want to Be

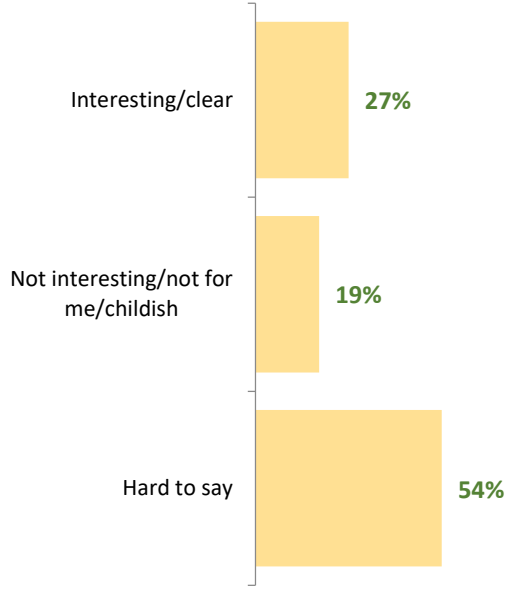
Want to Be
Understanding of the Main Idea

The majority understands the main idea, and considers the idea to be relevant for the TA

Assessment of particular characteristics



The reasons for assigning a particular score

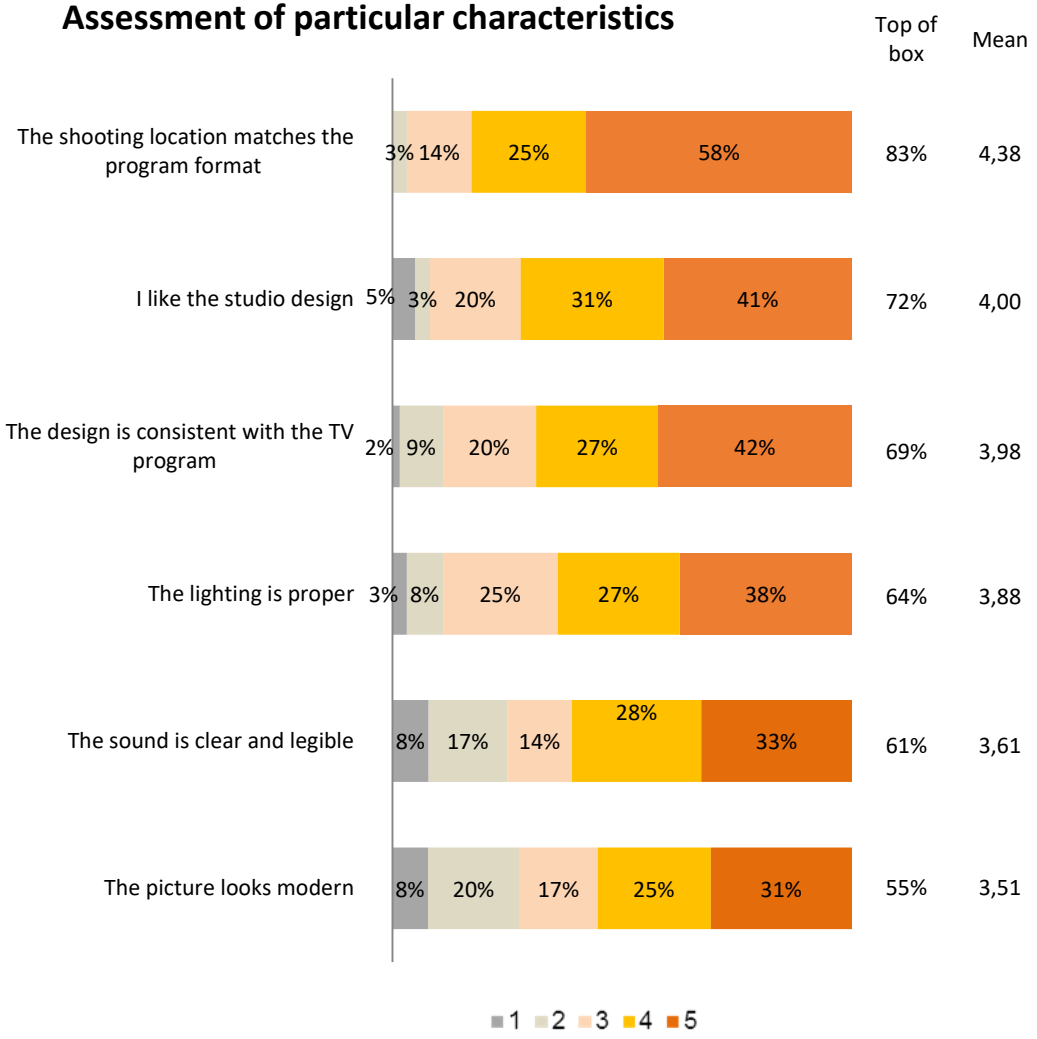


Q9. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so? N= 70, viewers of Want to Be

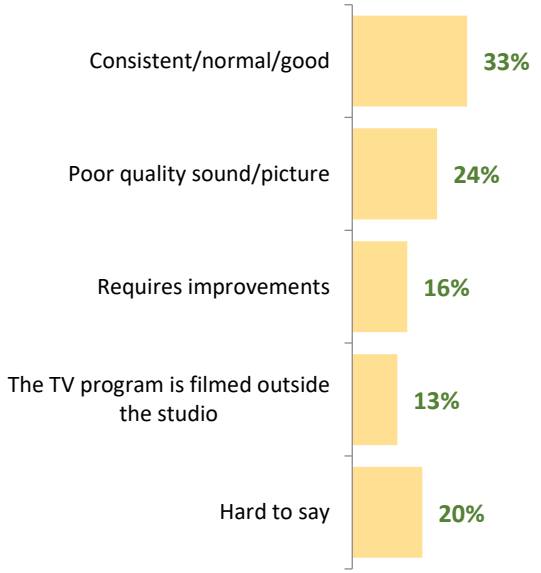
Want to Be
Evaluation of the Studio Design

Most respondents perceive the studio design in a positive way

Assessment of particular characteristics



Comments on the studio design

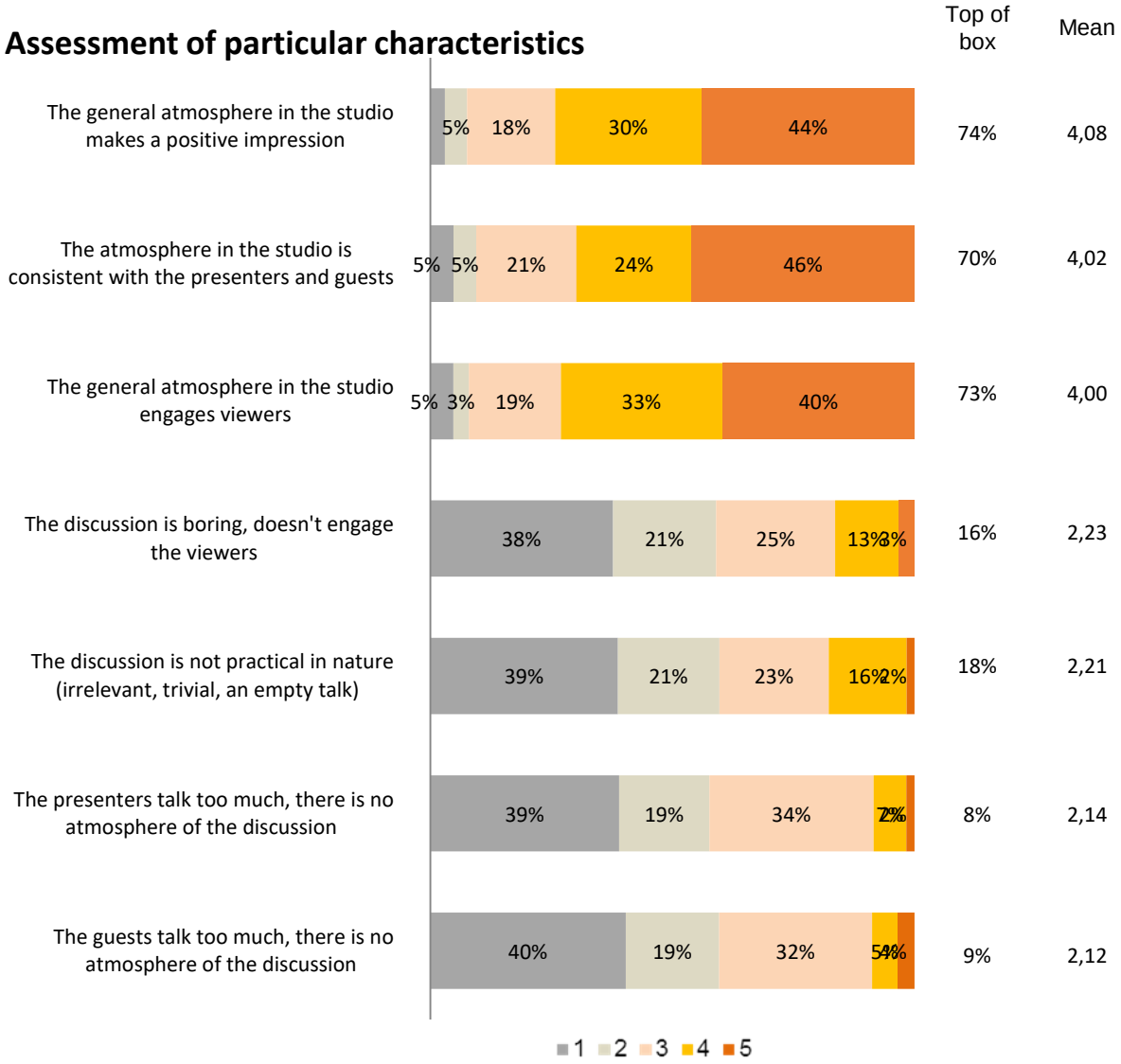


Q10-11. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 70, viewers of Want to Be

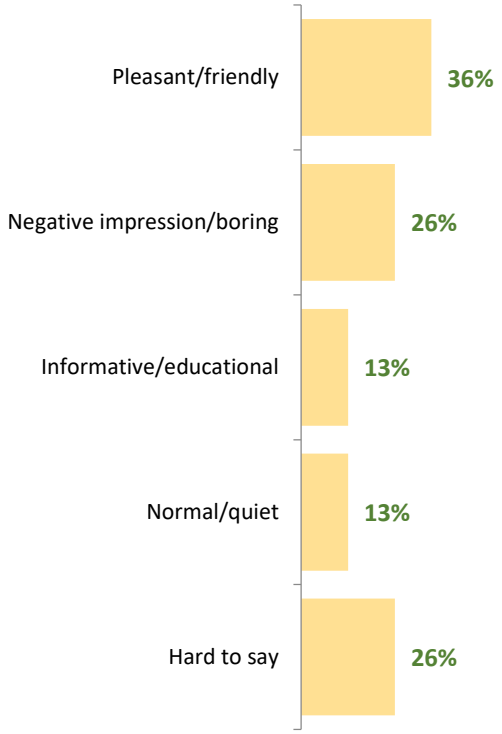
Want to Be
Evaluation of the Atmosphere in the Studio

The majority perceives the general atmosphere in the studio and the guests in a positive manner

Assessment of particular characteristics



Comments on the atmosphere in the studio

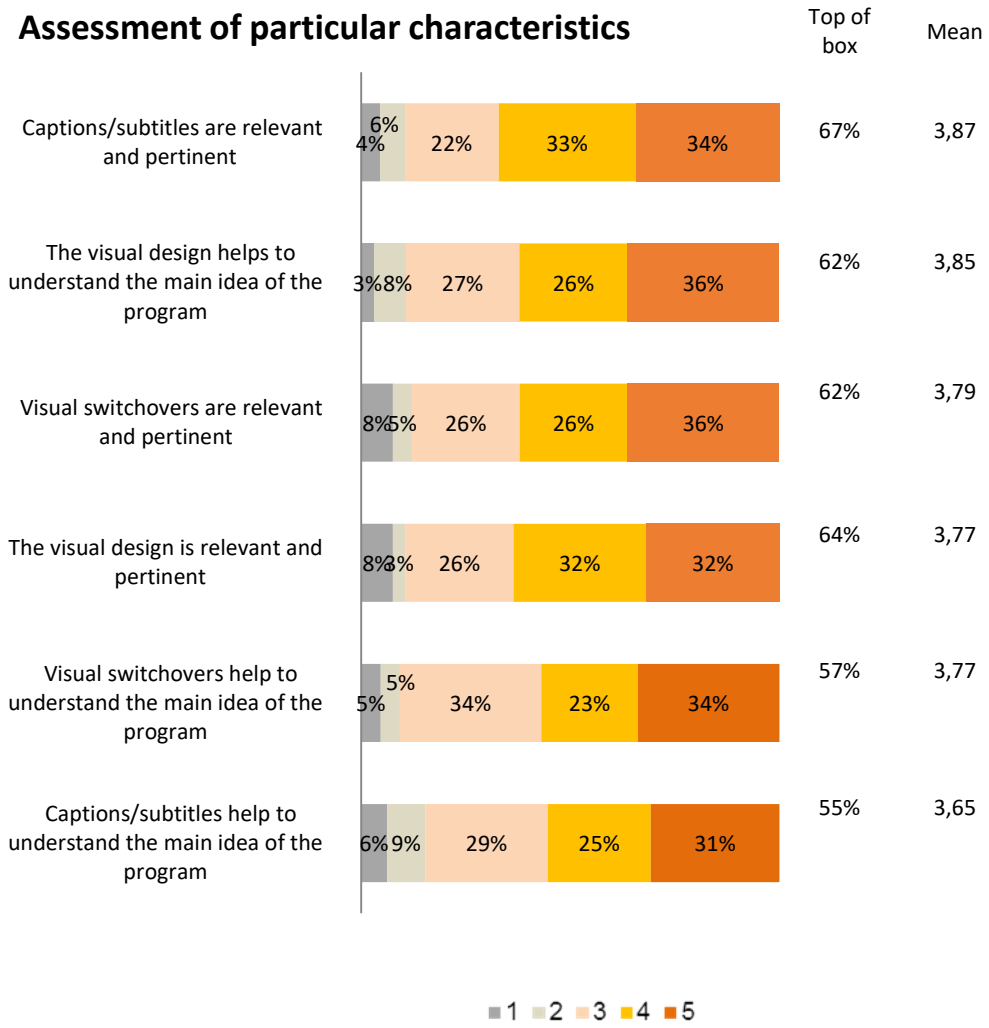


Q12-13. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 70, viewers of Want to Be

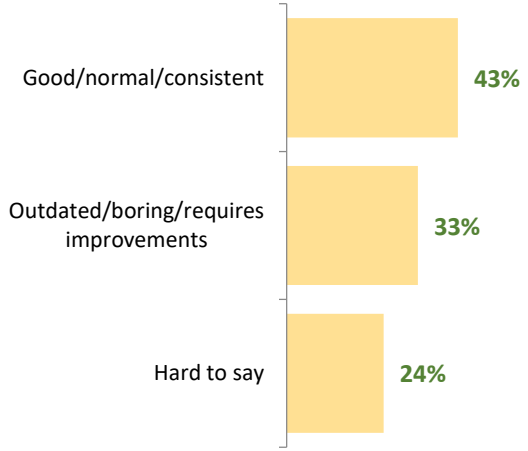
Want to Be
Evaluation of the Visual Design of the Studio

Most respondents perceive the visual design of the studio in a positive manner

Assessment of particular characteristics



Comments on the visual design of the studio

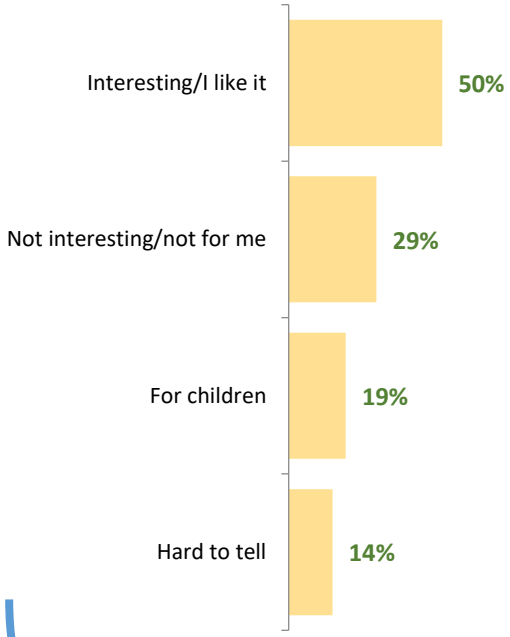


Q14-15. . Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 70, viewers of Want to Be

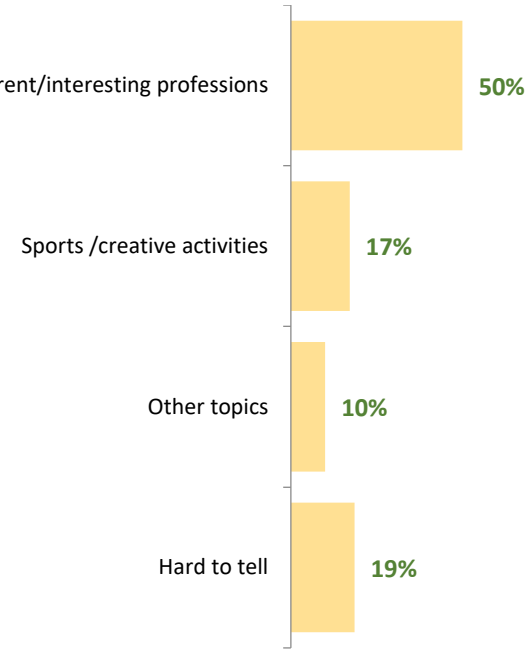
Want to Be
Motivation for Watching the TV Program

Half of respondents perceive the desire to watch the TV program as relevant / interesting. Major changes: to increase and improve presentation of new information, to improve the presenter performance, to improve the sound and picture quality

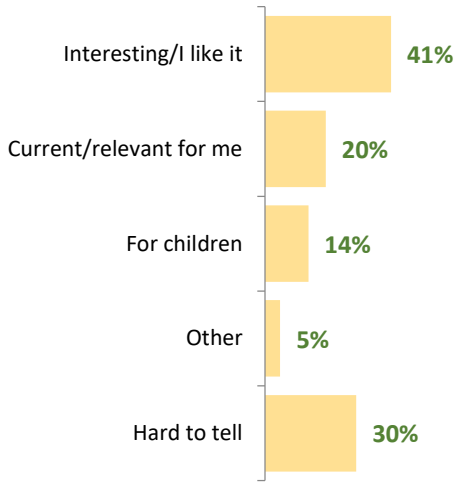
Why I do/don't want to watch a TV program of this format



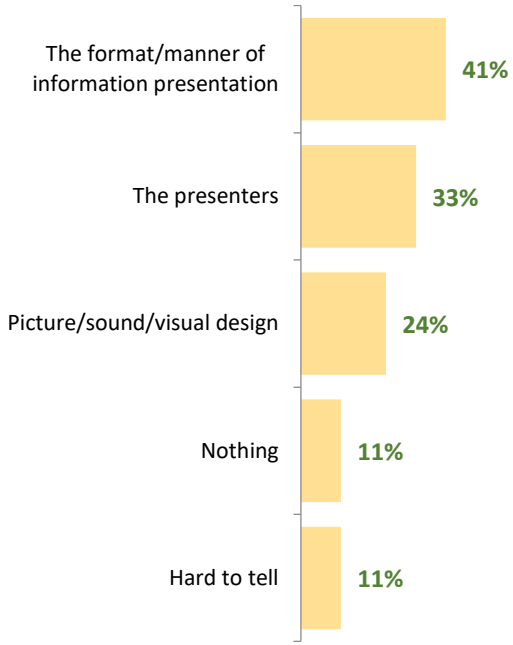
The topics that would be interesting if I watched this TV program

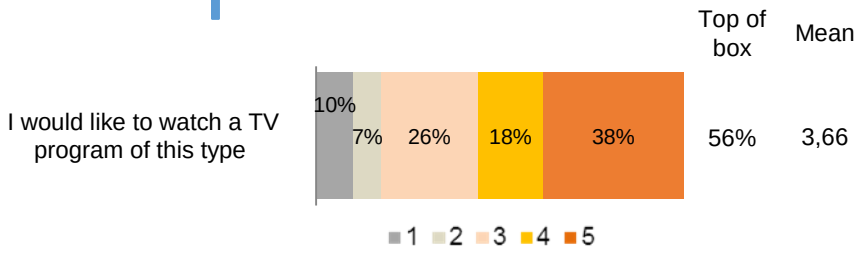


Why do I find these topics interesting?



What changes are necessary to make this TV program interesting?





Q16. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?

Q17. If you watched a TV program of this type, what topics would be most interesting for you?
Q18. Why would these topics be interesting for you?

Q19. From the point of view of the TV viewer, what would you recommend to improve in this TV program to make it more interesting?
N= 70, viewers of Want to Be

Perception of *Mary Poppins' School*

Mary Poppins' School. Perception of Positive and Negative Features

This TV program is perceived is one of few children's TV programs on Ukrainian TV, but there are still some weak points: it is boring, old-fashioned, etc.

Positive perception of this TV program

- **The topic of the children's TV program** – interesting for viewers

  "It is like one of those TV programs from our childhood…" FGD2
- The TV programs that contains interesting facts, ensures children's development

Positive perception of the presenter

- **The presenter** is fully consistent with the TV program format
  - Friendly, positive
- The presenters speak well in Ukrainian. Viewers underline that they like that presenters promote the national/native language among kids

Negative perception of this TV program

- The TV program with outdated imagery:
  - Old music, sound interruptions
  - Neither modern nor dynamic style of the presenter
  - Shooting type: old-school, from one angle
  - Too long frames and conversations, no cuts or interruptions

  "It is an old TV program, from the 80-90s …" FGD5
- No specific structure of this TV program, no practical result from watching it
- This TV program doesn't attract a modern child with internet access to YouTube, tablets: it is too monotonous, dull, gloomy, not developing

Negative perception of the presenter

- The image of the presenter is perceived as too boring, non-charismatic
- The image of children is perceived in a negative manner
- **Negative emotions**: mops and mows, grimacing. Negative consequences for children
  - **Boring texts**, not engaging conversations for children. Kids do not want to watch this TV program
  - Children-presenters look more like grown ups, which is not interesting for young kids

  "A feeling that these children are old" FGD3

Mary Poppins' School Recommendations

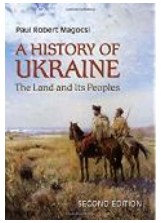
Main recommendations for improving this TV program: to make this TV program more oriented on children of different age groups, to invite psychologists to participate in the program, to involve animated characters in order to make this program more educational and add a game format

Recommendations for improving this TV program

- Put the main focus of the program format on children of different age groups: 7-10 y.o. (more entertainment), 12-15 y.o.(more educational content)
  - For younger children – cartoons, interesting facts, educational games
  - For older children – the history of Ukraine, stories about heroes and Cossacks
- Change the program format into educational-gaming, talk less and demonstrate more how to develop, play, educate children
- Invite psychologists to work with the presenters and give practical recommendations
- Add animated characters like "Fixiki" (cartoon characters)
  - Use body-shaped figures that are associated with certain brands (for example, the Nesquik rabbit)
- Add more interactivity, interactions with children, make the video stories shorter
- Avoid the outdated atmosphere in the studio, update it and make it more modern

Emotions

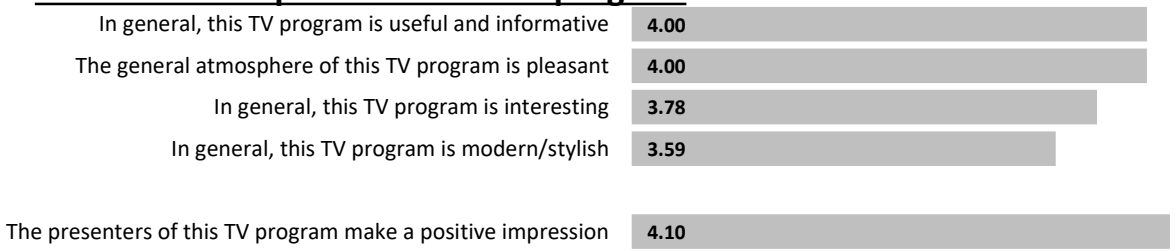
- The emotional area:
  - Uninteresting, non-dynamic, dull



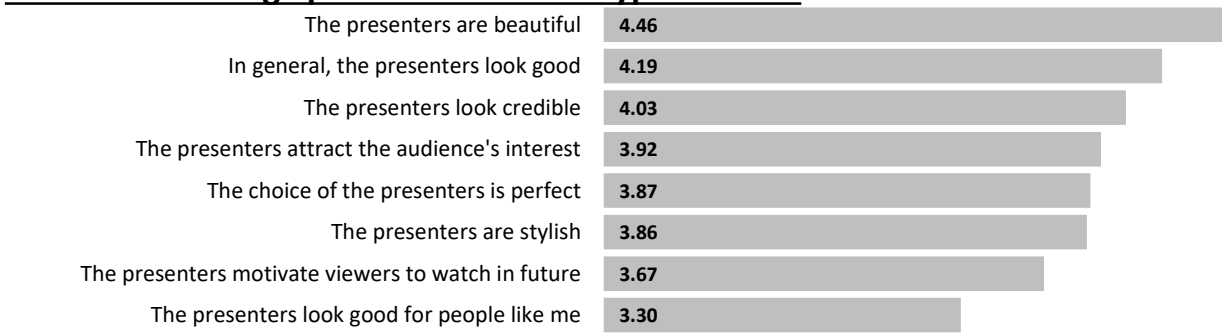
Mary Poppins' School: General Perception of Program Characteristics (means)

Quantitative indicators on the program perception are higher than the average. The presenters, guests, the main idea are also perceived as higher than the average

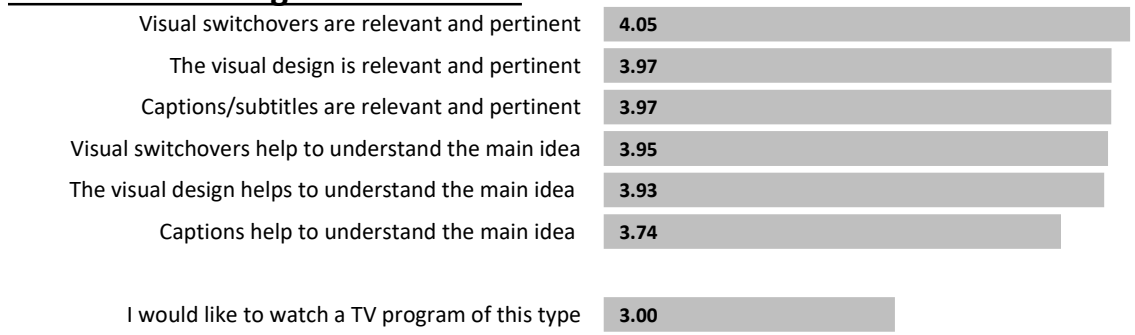
Evaluate of the performers in the program



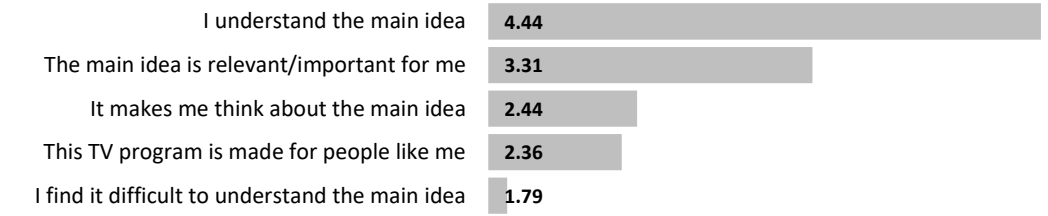
Evaluate the image performer and the type of show



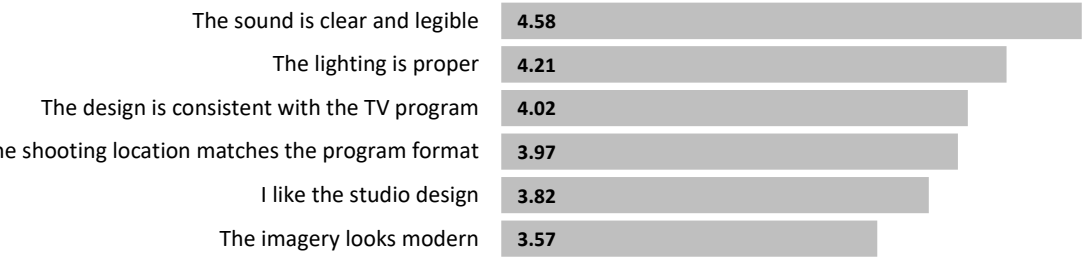
Evaluate the design of the studio



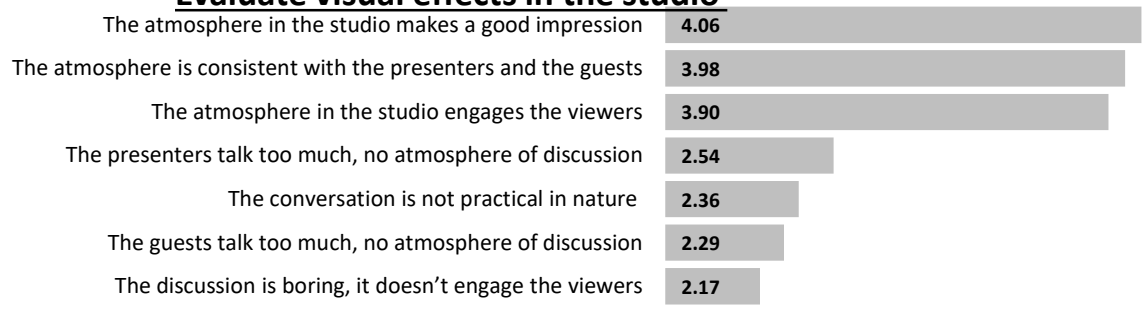
Evaluate the main idea



Evaluate the chatty atmosphere in the studio



Evaluate visual effects in the studio

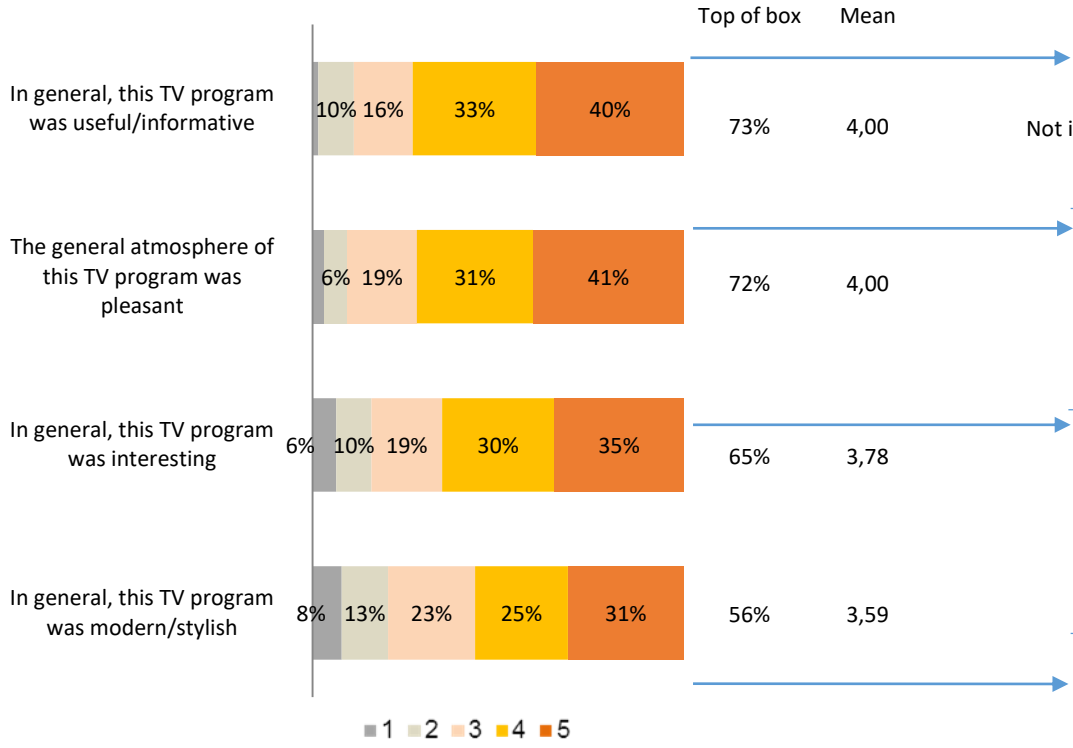


Please rate your opinion about this TV program using a 1-5 point for the following categories.
N= 64, viewers of Mary Poppins' School

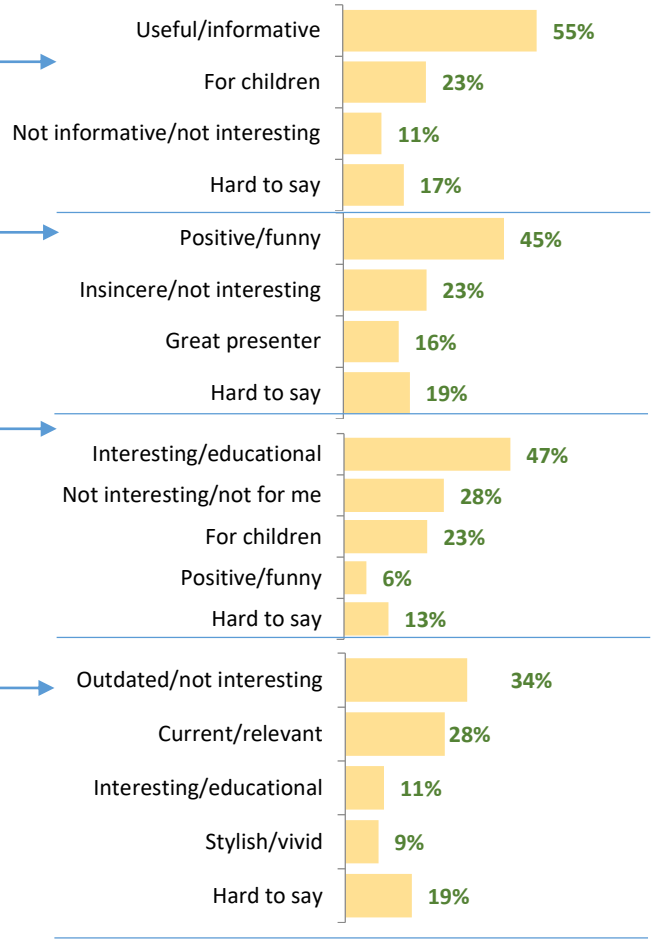
Mary Poppins' School
Overall Assessment of the Program

The overall assessment of this TV program is quite high (positive, informative, interesting). The main reasons: interesting, educational, funny, childish

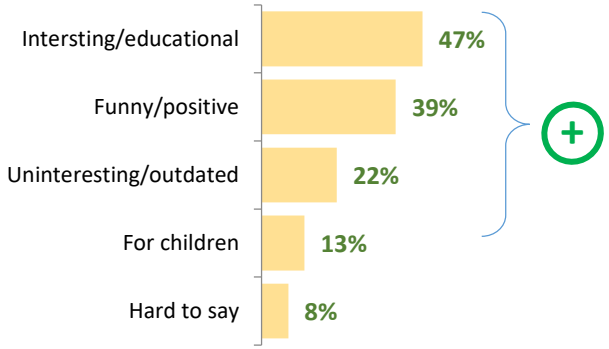
Assessment of particular characteristics



The reasons for assigning a particular score



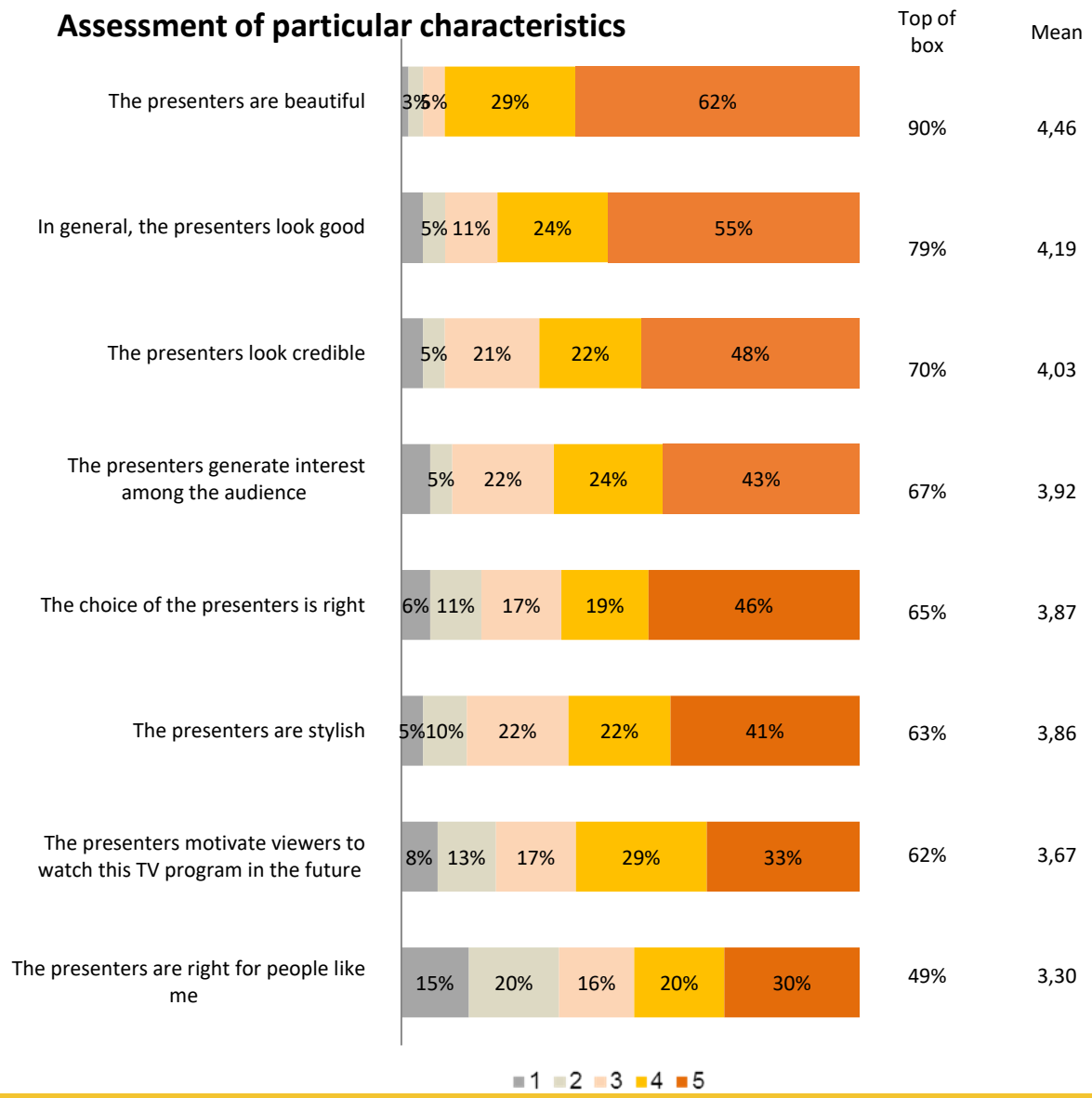
The adjectives describing the TV program



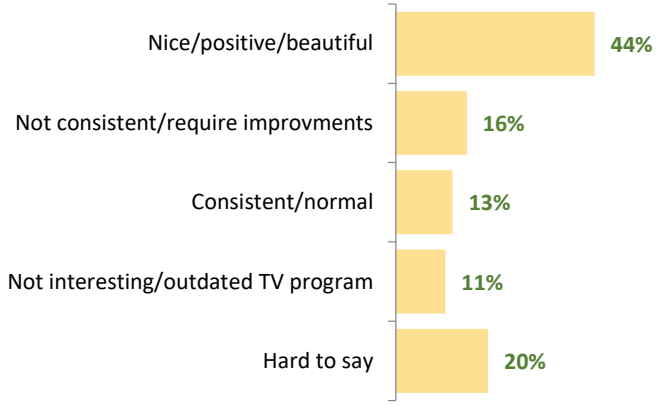
Q1-Q4. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
Q5. What adjectives can you use to describe this TV program?
N= 64, viewers of Mary Poppins' School

Mary Poppins' School
Overall Assessment of the Presenters

Assessment of particular characteristics



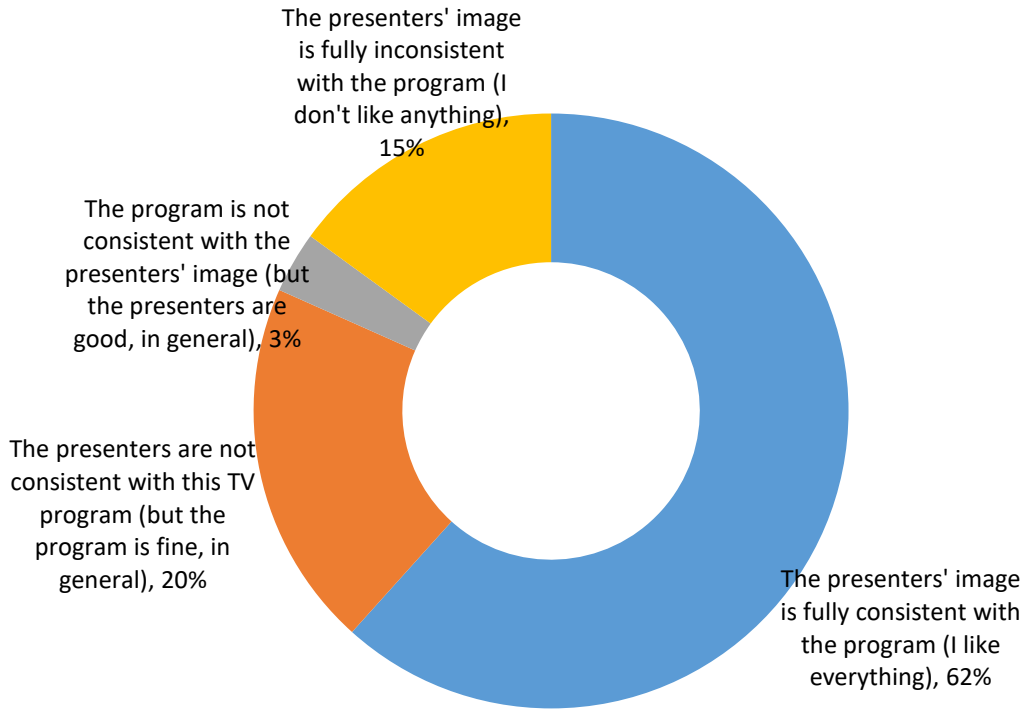
The reasons for assigning a particular score



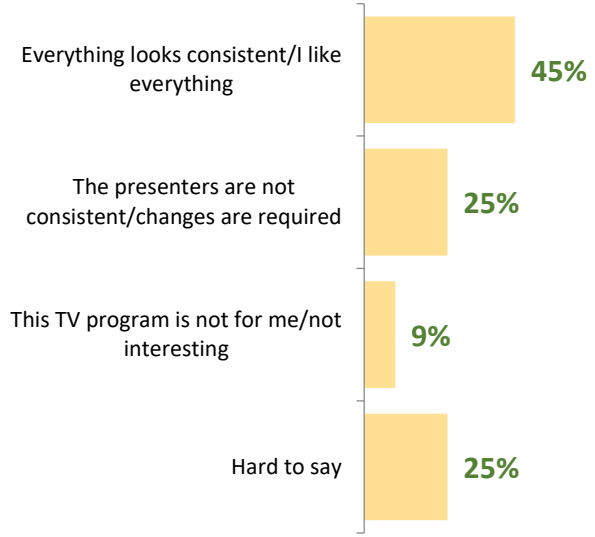
Q6-Q7. *Please rate your impression about this TV program using a 1-5 point for the following categories. Why do you think so? N= 64, viewers of Mary Poppins' School*

Mary Poppins' School
Consistency of the Presenter Image

The majority believes that the image of the presenters is fully consistent with the program. The presenters are consistent with the program - 30%



The reasons for assigning a particular score

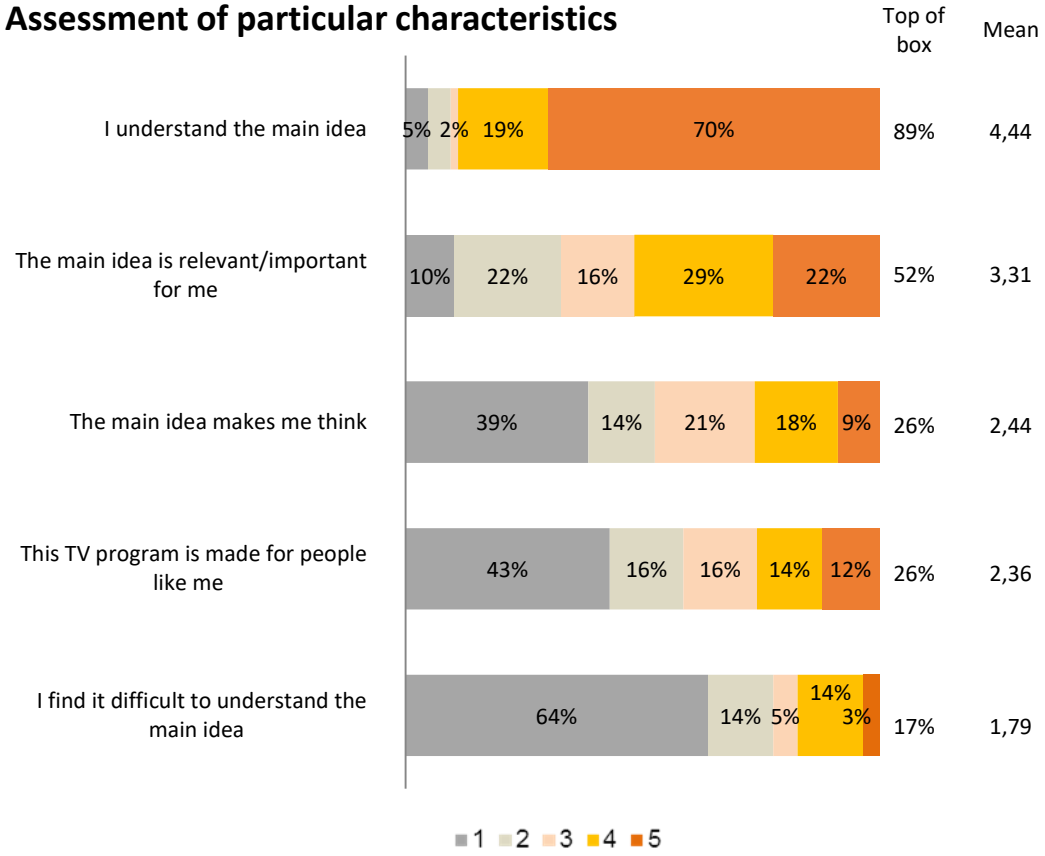


Q8. Please rate the level of consistency of the presenters' image with the program type. Why do you think so? N= 64, viewers of Mary Poppins' School

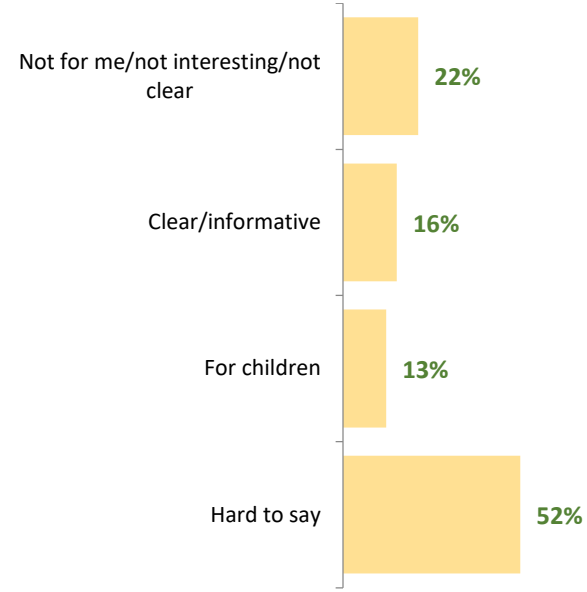
Mary Poppins' School
Understanding of the Main Idea

The majority understands the main idea, and considers it to be relevant for the TA

Assessment of particular characteristics



The reasons for assigning a particular score

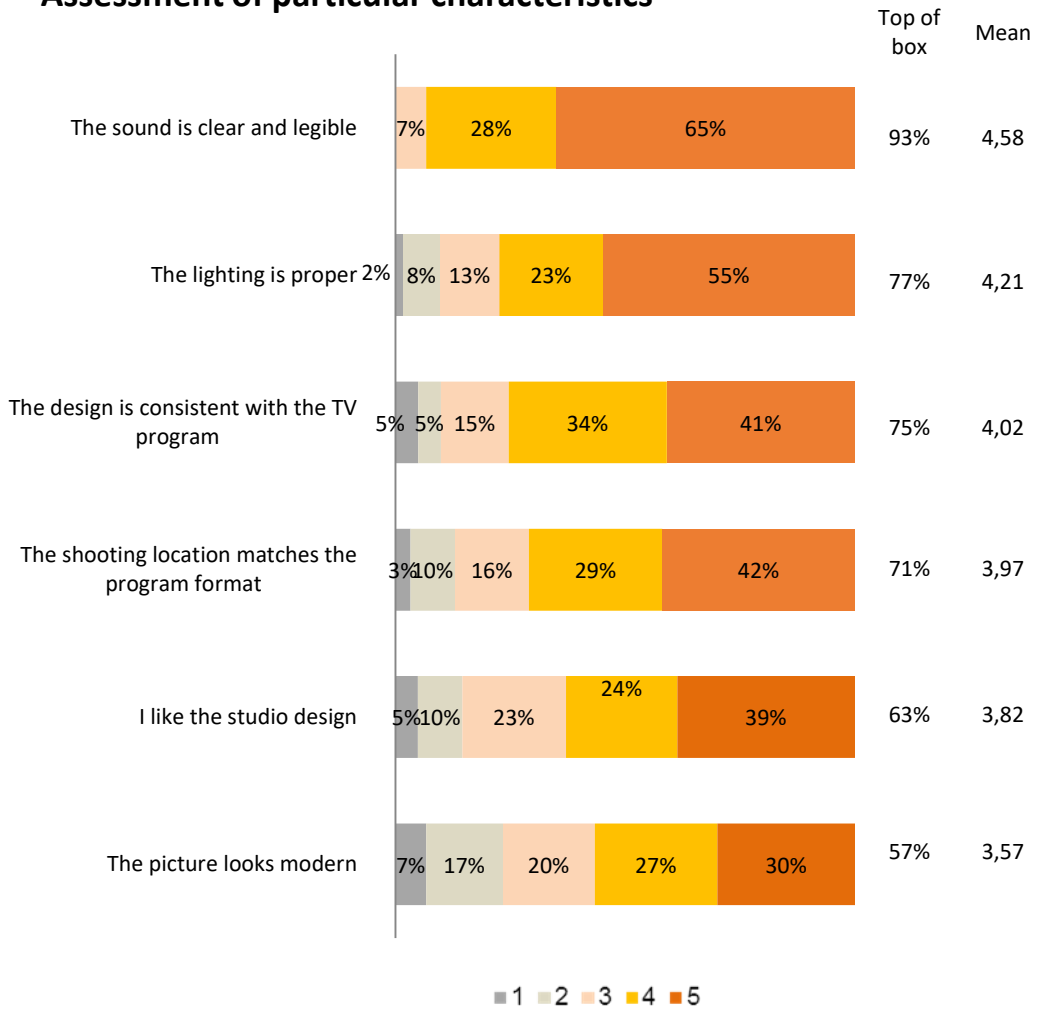


Q9. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so? . N= 64, viewers of Mary Poppins' School

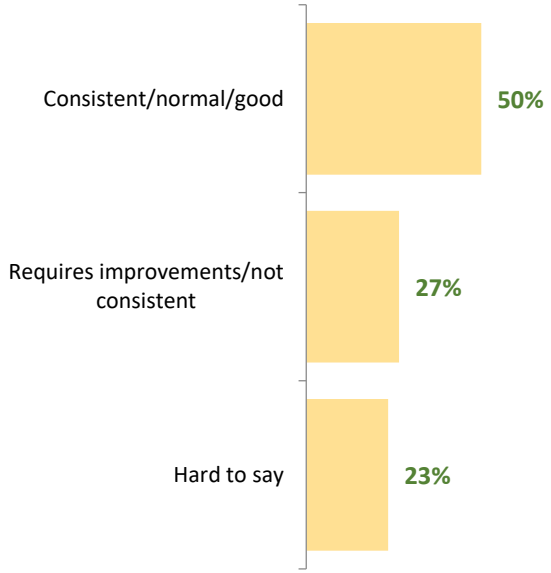
Mary Poppins' School
Evaluation of the Studio Design

Most respondents perceive the studio design in a positive way

Assessment of particular characteristics



Comments on the studio design

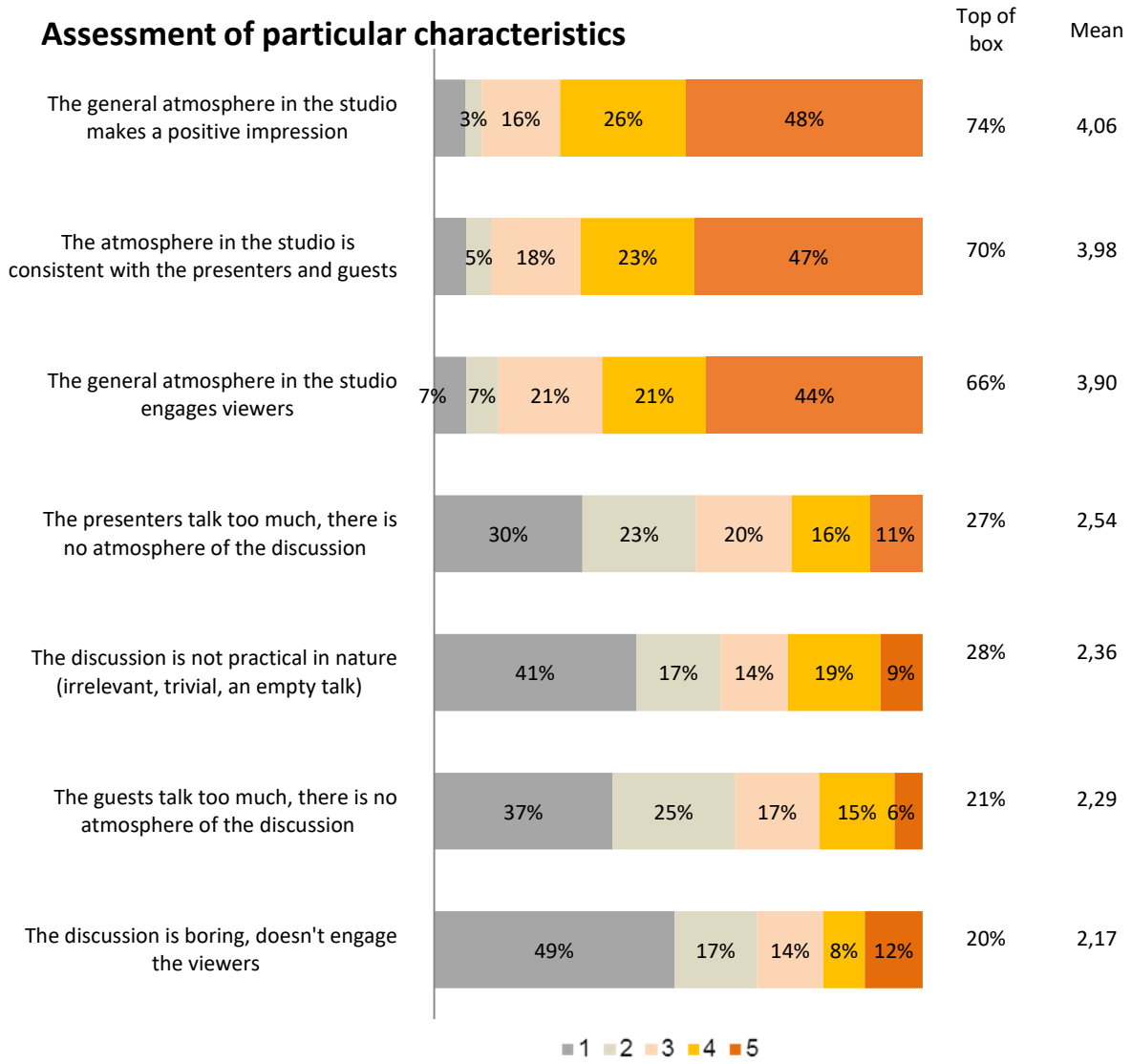


Q10-11. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 64, viewers of Mary Poppins' School

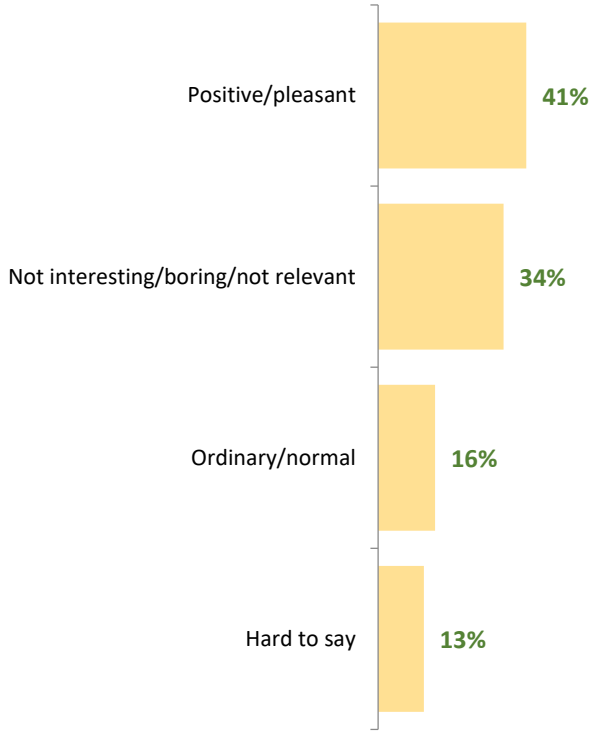
Mary Poppins' School
Evaluation of the Atmosphere in the Studio

The majority perceives the general atmosphere in the studio and the guests in a positive manner

Assessment of particular characteristics



Comments on the atmosphere in the studio

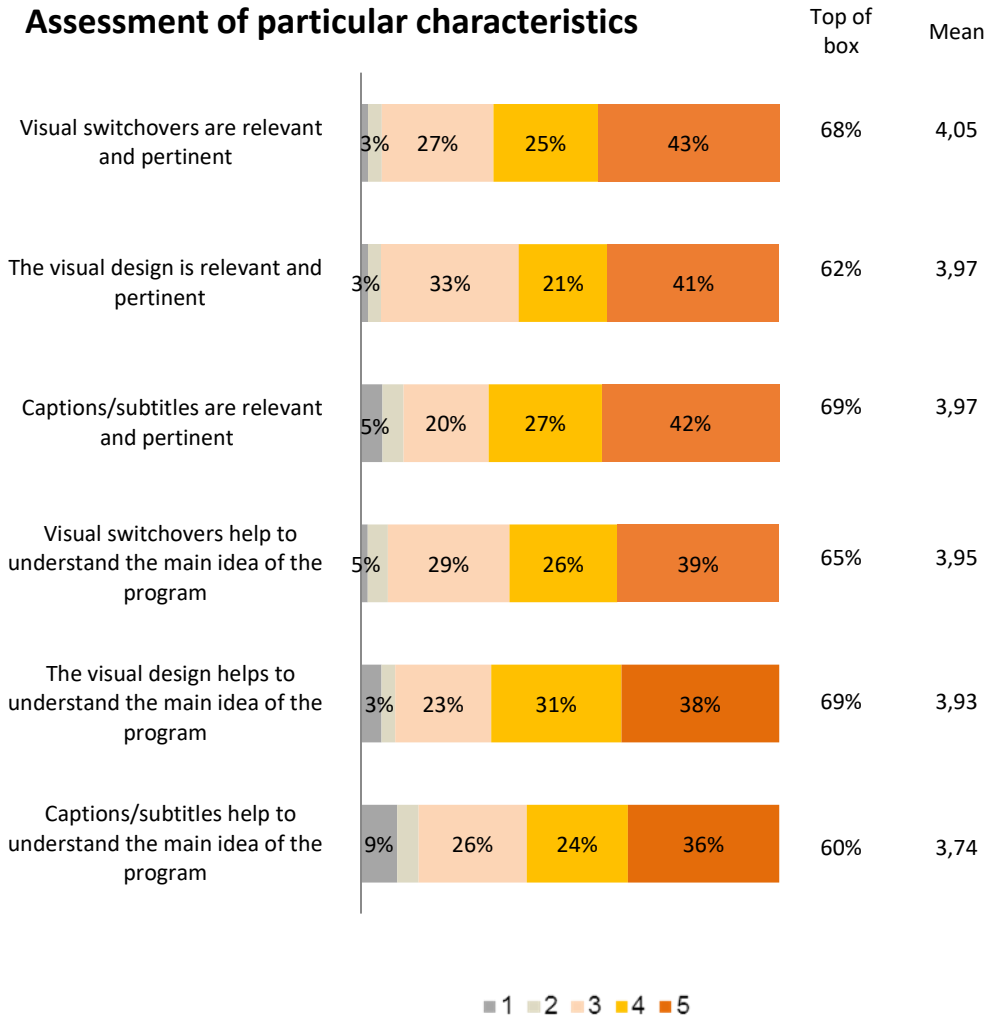


Q12-13. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 64, viewers of Mary Poppins' School

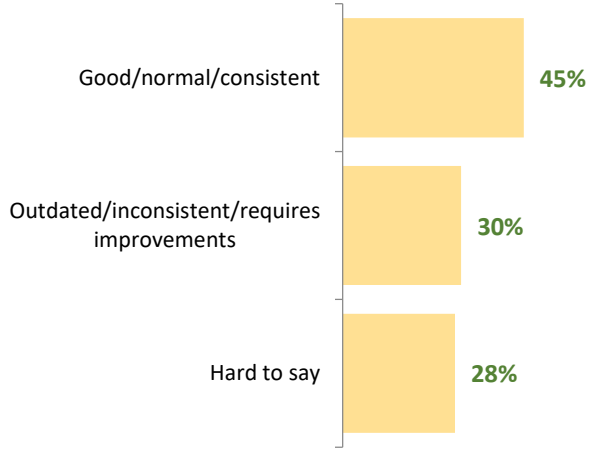
Mary Poppins' School
Evaluation of the Visual Design of the Studio

Most respondents perceive the visual design of the studio in a positive manner

Assessment of particular characteristics



Comments on the visual design of the studio

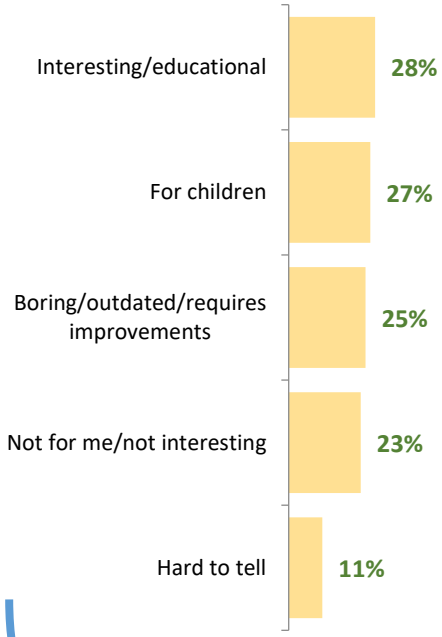


Q14-15. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?
N= 64, viewers of Mary Poppins' School

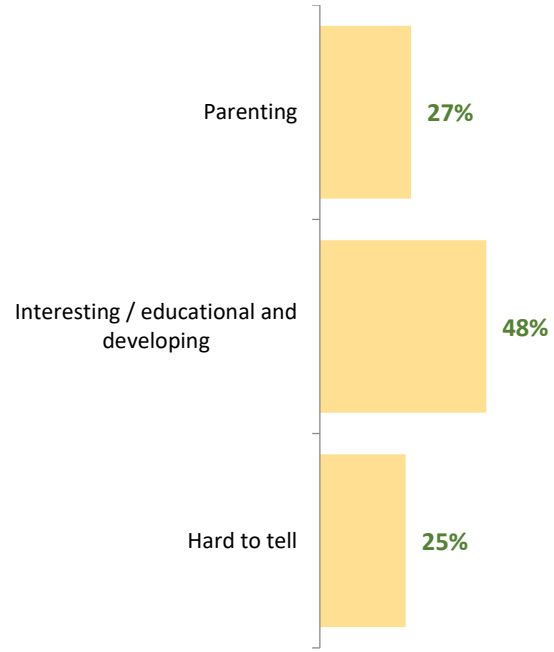
Mary Poppins' School
Motivation for Watching the TV Program

Only a third part of respondents perceive the desire to watch the TV program as relevant / interesting. Major changes: to upgrade the visual design of the studio, to improve the format and the manner of information presentation, make the presenters' performance better

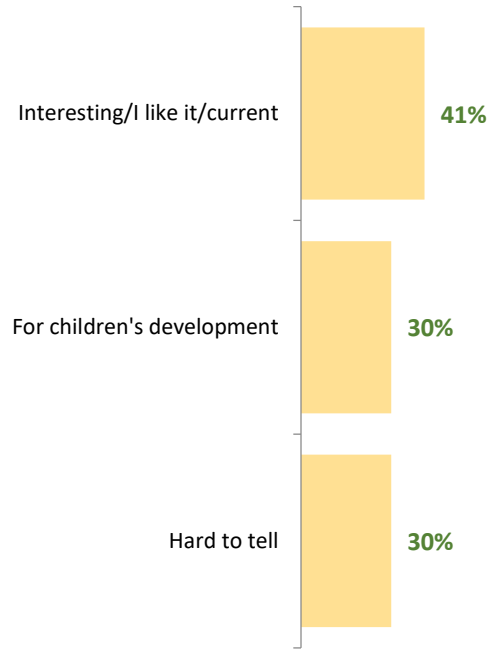
Why I do/don't want to watch a TV program of this format



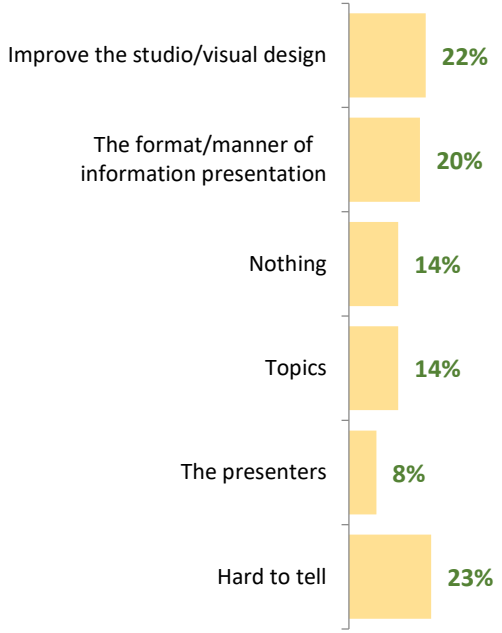
The topics that would be interesting if I watched this TV program

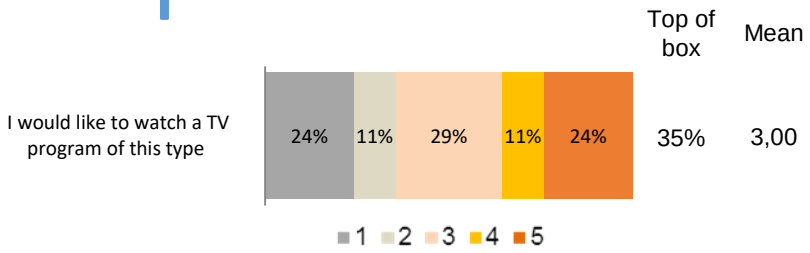


Why do I find these topics interesting?



What changes are necessary to make this TV program interesting?





Q16. Please rate your opinion about this TV program using a 1-5 point for the following categories. Why do you think so?

Q17. If you watched a TV program of this type, what topics would be most interesting for you?
Q18. Why would these topics be interesting for you?

Q19. From the point of view of the TV viewer, what would you recommend to improve in this TV program to make it more interesting?
N= 64, viewers of Mary Poppins' School

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