



FREE TV

BROADCAST JOURNAL

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COMMISSIONING 1st SMT LINE In West Africa

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Pace of DSO
in Africa



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Biggest Content,
Creative Provider in Africa



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The Need to think
outside the box



Digital SwitchOver Will
Revolutionise Nigeria's
Broadcast Industry



GOSPELL DIGITAL TECHNOLOGY FZE

PIONEERING SURFACE MOUNT TECHNOLOGY (SMT) THROUGH DIGITAL SWITCH-OVER

Gospell Digital Technology FZE is a leading DTV and triple-play solution provider for Digital TV/OTT and Household entertainment manufacturing company in Nigeria: Founded in 2014 as the first indigenous DTT/DTH Set Top Box assembling & surface mount technology (SMT) plant. In furtherance to the deadline set by the International Telecommunications Union (ITU) for the transition from analogue to digital broadcasting: GOSPELL was among the pioneer companies licensed by The Federal Government of Nigeria under the National Broadcasting Commission (NBC) for the Digital Switch Over (DSO)



Supported By:



Factory: Plot C11 Calabar Free Trade Zone, Calabar, Cross River State, Nigeria

FROM THE PUBLISHER

With the launch of the digital switch over in Nigeria, government has opened a new vista of wealth creation for content producers in the country. Nigeria's broadcasting sector - comprising over 187 radio stations, 143 television stations, and others is easily the largest on the African continent.

Programming remains a key instrument for attracting audience and determining the viability of a station.

For content producers, both Radio and Television, the fact is as the broadcast stations increase their channels, they will need content to fill the space every hour of the day and night. So demand for good quality content will increase just as the companies will inevitably increase.

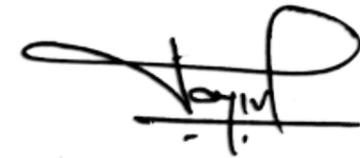
With the target of 150 million+ viewers and average of 5 viewers in each home across the country, Nigeria is estimated to be the biggest free TV market in the world. This fact should not be lost on content producers.

There will eventually be an astronomical increase in the need for content thereby challenging the creative ability of millions of Nigerian youths.

You can look up to the multiple sale windows digitization offers- Cinema/DVDs; Pay TV; VOD/PVOD; OTT; In-Flight entertainment, FTA and many more. So it's a new era for the Nigerian broadcast content producer.



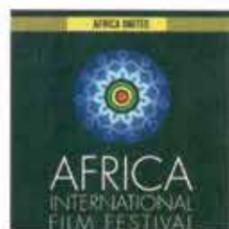
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FROM THE EDITOR'S DESK

Hurray!!! The FreeTV broadcast Journal successfully made the 4 editions of 2017. An idea to promote the FreeTV brand, update Nigerians, industry stakeholders and patrons of broadcasting the essence of the digital switch over and reporting its progress. Reporting local, national and global industry events and activities as well.

Circulation is improving for every edition, reaching all the Embassies and Consulates in the country, corporate entities, media outfits and all, and for free. It is also being circulated on-line and through social media pages and handles.

All the 4 editions were made possible by the patronage of key industry players and associates for which we owe gratitude; Gospell Digital Technology, INVIEW Nigeria Technology, Pinnacle Communications Television Services, StarTimes, Access Bank, LRI Atlantic Resources, Hamaz Communications and Dragnet Distribution Services.

We promise to do better in the coming year, counting on your continued support.

In this last edition for 2017, one of the highpoints of the digital transition recorded this year was the commissioning of the multi-billion Naira Surface Mount Technology (SMT) and Set-Top-Box manufacturing factory in the Calabar Export Processing Zone by Gospell Digital Technology. We bring you stories and pictorials of that event.

Broadcast entrepreneurs, producers and managers attended several local and global industry events to showcase their productions and find markets, learn from case studies presented, witnessing latest technological innovations at MIPCOM, Cannes, France; Discop and Africom, South Africa; NextCEO, Mauritius; NAB, US and others. We also have 2018 schedule of global events.

Our guest on the interview corner, is the GMD of Gospell Digital Technology, Sir Godfrey Ohuabunwa. A serial entrepreneur, passionate about the DSO and his contribution to its success is remarkable.

Many other interesting stories awaits you as you flip through the pages. Compliments of the season and a prosperous new year.

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SLOW PACE OF DSO IN AFRICA

Kunmi Balogun

The slow pace of the digital migration in Africa can be seen as a dark cloud hanging over the African TV market. Since 2006 when the International Telecommunication Union (ITU), a United Nation agency, issued the Geneva 2006 agreement, signalling the development of 'all-digital' terrestrial television services, African countries, including Nigeria, have been battling to complete the migration process from analogue television broadcasting to digital television broadcasting.

So far only six African countries have completed the migration exercise, otherwise known as Digital Switch Over (DSO). Tanzania and Rwanda completed their migration processes in March and July 2014 respectively, while Mauritius completed in 2012.

Like Nigeria, other African countries that are yet to complete the DSO

process, are faced majorly with infrastructure and funding challenges, because of the huge cost in digital migration. It's high time Nigeria as the giant of Africa swallows its pride and approach smaller countries like Tanzania and Mauritius to find a solution on how to actualize Digital Switch Over in Nigeria.

On 31 December 2012, Tanzania became the first country in mainland Sub-Saharan Africa to switch off its analogue television signal. On the positive side, the government and the regulator have been clear and firm about the process, and stakeholders were involved from an early stage. This encouraged investment by the private sector and avoided an excessive burden on public finances. The relative size of the challenge was, however, lower than in some other countries, due to the limited geographical coverage of terrestrial

broadcast (24% of population) and the widespread use of free-to-air satellite TV. Tanzania's pioneering switch-off of analogue TV was, however, achieved at the expense of an appreciable number of viewers who lost access to TV for at least some time – estimated at around 20% in one city; mitigation strategies such as starting in regions with fewer viewers may be more effective than avoidance strategies such as delaying Analogue Switch Over (ASO).

Tanzania Communications Regulatory Authority (TCRA) began preparations for DSO shortly after the ITU Regional Radio Conference 2004 (RRC-04), at which digital terrestrial broadcasting was planned for Europe and Africa. In August 2005, TCRA published its first consultation

document, addressing changes to the policy, legislative and licensing framework required to prepare for DSO. TCRA's proposed approach to licensing included:

- Licensing of multiplex operators, separate from channel providers
 - Regulation and licensing of set-top boxes (STBs) and TV sets
 - No requirement for mobile or high-definition services
- Designation of existing free-to-air channels (ITV, TBC1 Star TV, Channel Ten, East Africa TV) as 'must-carry' channels.

TCRA began a public education roadshow in April 2011, and the country's president launched the Digital Tanzania campaign in August 2011. The following month, StarTimes (the brand name of Star Media) held its grand launch – although its service had been available earlier in the year – and by November 2011 had acquired 130 000 subscribers. The other two multiplex operators launched only after analogue switch-off. In the first half of 2013 Agape launched in six localities, while Basic

Transmissions launched in three.

Tanzania Communications Regulatory Authority (TCRA) indicated that it would develop a scheme to help low-income users, while the government contributed to a reduction in the cost of STBs by exempting terrestrial STBs from VAT and import duty up to the end of 2012 – although this only benefited StarTimes, as the other multiplexes had not yet launched.

The analogue TV signal in Dar es Salaam – Tanzania's financial hub and most populous city – was switched off on 31 December 2012. The result was massive demand for STBs at distribution centres during the first five days of the new year.

A positive result of the swirl of publicity around switch-off in Tanzania's largest city was that viewers in other cities became aware of the ASO, leading to increased STB sales in those areas prior to their switch-off.

Tanzania has clearly achieved a lot in its digital transition programme. Countries across the continent and indeed further afield have much to learn from the challenges the country has faced.

Above all, Tanzania serves as a reminder that DSO is primarily an exercise in changing consumer behaviour, rather than being a purely technical, regulatory or policymaking exercise. Consumer education must be a key focus of any DSO.

Tanzania's experience will give policymakers across Africa further insight into the practical challenges involved in DSO – and indeed in practising clear and firm policymaking and regulation.

Analysts said from a regulatory perspective, digital migration is successful, although it threatens the advertising revenue of media houses.

D RAGNET
DISTRIBUTION SERVICES

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Dealers
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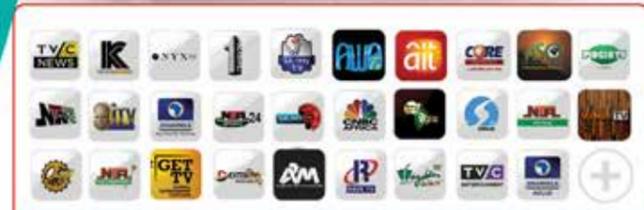
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FREE TV
Authorised Distributor





More prospects for film business as AFRIFF 2017 opens in Lagos

The Africa International Film Festival (AFRIFF) began its 7th Season with a prospect of more support for film business, as government representatives, business leaders and developmental agencies made exciting speeches, at a glamorous ceremony held Sunday night, at the Genesis Deluxe Cinemas, The Palms, Lekki, Lagos.

The Opening Night films; 'Waiting for Hassana', a Short on the abducted Chibok girls, directed by Ifunanya Maduka, and 'I am not a Witch', a Zambian film by Rungano Nyoni, were a befitting food for thought, as they highlight topical social issues relating to African children.

Minister of Information and Culture, Alhaji Lai Mohammed, who welcomed all delegates to the festival, expressed his administration's willingness to support the creative industry through grants, tax breaks and funding opportunities.

He said: "I will re-iterate a few of the initiatives we are pursuing; "We are pushing for a single-digit interest on loans for infrastructural developments for the Industry. We are supporting the building of 100 community cinemas to be evenly spread across the country. We are close to having world-class pre- and post-production facility using the current NTA infrastructure with a few additions. We want to ensure that in the focus on studio facilities, we ensure that one is located in every geo-political zone of the country. And on the back of the DIGITAL SWITCH-OVER of our television, we are ensuring that the set top boxes are enabled to allow our 24 million TV households to buy our movies with and without the need of data. This way, the home goes digital!"

It was a night of great promises for AFRIFF and the Nigerian film industry, as Managing Director of Access Bank, Mr. Herbert Wigwe, whose bank returns as lead sponsor of the festival, pledged more support for filmmakers, especially through the AFRIFF/Accelerate Filmmakers Project, an initiative set up to help burgeoning filmmakers to nurture their ideas. Wigwe, who is also the patron of AFRIFF, stressed the importance of film as a powerful tool for Africans to tell their stories, different from the usual story of poverty, often projected by the Western media.

Representing the Governor of Lagos state, Commissioner for Information and Strategy, Mr. Steve Ayorinde, welcomed delegates to the centre of excellence and positioned AFRIFF as "one of the leading creative platforms in Africa that has been consistent, truly awe inspiring and which has found the Lagos arty landscape compatible with its own vision."

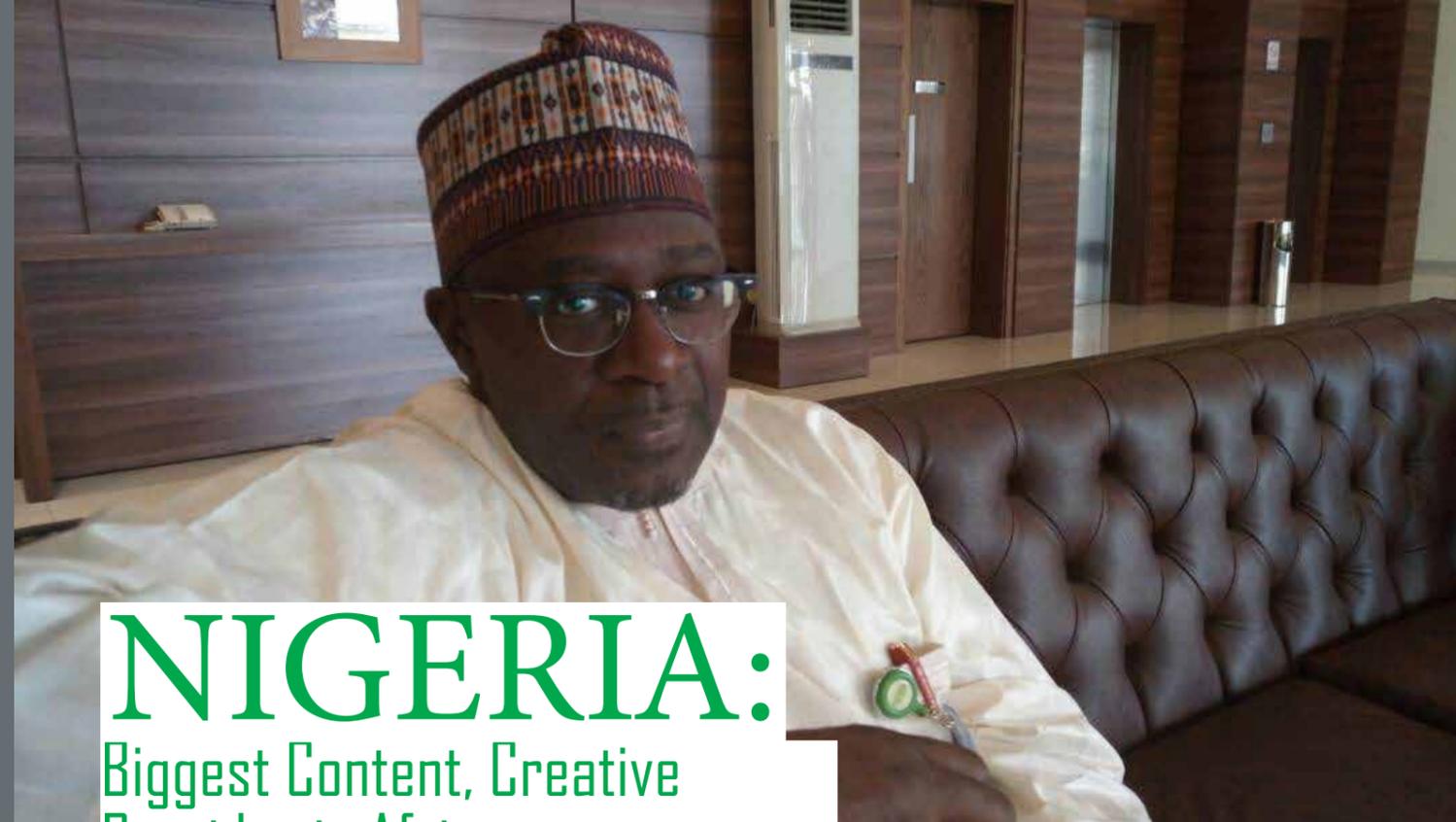
Introducing the opening night films, former governor of Akwa Ibom state and current Senate Minority Leader, Senator Godswill Akpabio gave a lengthy account of his efforts to bring the exaggerated problem of witchcraft, associated to children in the state to an end. According to Akpabio, his administration had succeeded through education, convictions and rehabilitation in halting the dangerous trend.

Also speaking at the event, French Consul General, Lagos, Mr. Laurent Polonceaux said; "This is a great opportunity for us because this is the first time that the French government is involved with Africa. We will be having two days at the festival for French films, with possibility of co-production with Nigeria and Africa." He noted that it was good that the festival will be closing with the French film, 'Felicite', and disclosed that arrangement has been made to have about 70 film students for further training in France as an exchange programme with AFRIFF.

The opening ceremony started with a red-carpet show that had celebrities like Wale Ojo, Hilda Dokubo, Uche Jombo, Kemi Lala Akindoju, Judith Audu, Linda Ejiogor, Hilda Dokubo and Funlola Aofiyebi-Raimi.

Others dignitaries include star filmmakers and film entrepreneurs such as Mahmood Ali-Balogun, Biola Alabi, Peace Anyiam-Osigwe, Fred Amata, Zick Zulu Okafor, Kunle Afolayan, CJ Obasi, Belinda Yanga, Kenneth Uphopho, as well as media personalities like Fidelis Anosike, CEO of Daily Times, Shaibu Husseini of The Guardian, and Ameyaw Debrah from Ghana. AFRIFF is an annual week-long, all-encompassing world class showcase running from October 29 to November 4, 2017.

About 200 carefully curated feature length, short, documentary and student films will be screened this year. The festival also encompasses talent development classes, industry workshops and inspiring creative discussions.



NIGERIA: Biggest Content, Creative Provider in Africa

• MODIBBO, D.G NBC

In a bid to ensure that Nigeria presents to the world current efforts towards ensuring a successful migration from analogue to digital broadcasting, the Director General of the National Broadcasting Commission (NBC) Mallam Modibbo kawu, has explained that the commission will continuously expose Nigerian content producers to the world broadcast community.

Modibbo, who spoke at the Market for International Programmes in Communication otherwise known as MIPCOM held in Cannes France, disclosed that that Nigeria is the hub of content production in Africa and a market place like MIPCOM gives opportunities to creatives and those who produce content to establish business opportunities and showcase the opportunities therein.

The NBC DG also led the Nigerian delegation to the 2017 annual IBC event in Amsterdam which had a record attendance of more than 55,000 from 170 countries, exhibiting more than 1600 of the worlds key technology suppliers.

Interestingly, Modibbo during the Amsterdam event, held strategic meetings with broadcast equipment manufacturers, GATESAIR, SKYES and

others on their willingness to support the digital switch over process in Nigeria.

Kawu who explained the NBC's presence at the MIPCOM content market place said "the NBC decided to be at MIPCOM in a very expressive manner in order to showcase to the World what Nigeria is about in terms of content. He said the Nigerian pavilion hosted by the NBC is a "go to" place for those who want to reach Nigerian content and Nigeria's creatives.

The Chairman Senate Committee on Information Suleiman Adokwe who was part of Nigeria's delegation to the global event noted that he was impressed with the possibilities and cooperation between Nige-

ria, Turkey and other countries with emphasis on exchange of content.

Adokwe added that Nigeria's content producers should take advantage of the opportunities available at MIPCOM so that they will devote more time and commitment in bringing out Nigeria's content to compete favourably with other content in the world.

The Chairman of the House of Representatives Adhoc committee on Digitisation, Honourable Sunday Marshal Katung, who was also in Cannes France stated that "indeed, there are some areas of interest and collaboration Nigeria can take advantage of in moving the country forward, as well as looking up to people who can take advantage of what Nigeria has to offer on content and exchange of ideas"

Improving Broadcasting Through Digitisation

Joy Patrick-Akpan

Continued from last edition

According to the NBC, Nigeria has achieved about 22% digitization so far. The government's plan is to focus on the Nigerian border states that transmit signals to neighbouring countries, to ensure that their transmitting signals will not cause inter-boarder interference. These states include Akwa Ibom, Bayelsa, Cross River, Kebbi, Kwara, Lagos, Rivers and Sokoto. However, as at January 1, 2015, the first phase of the migration plan only commenced in a few cities – Abuja, Kaduna, Kano, Lagos, and Port Harcourt. In a more recent development, a successful pilot scheme of the DSO was conducted in Jos, Plateau state on the 30th of April, 2016. This calls to question, government's ability to adhere to the DSO roadmap and its commitment towards achieving the latest deadline.

Following Nigeria's failure to meet the last deadline, member countries of the Economic Community of West African State (ECOWAS) have decided on June 2017 as the new deadline for DSO in the sub-region. From Abuja, the expectation is that Nigeria will roll-out to other states in phases, until complete migration is achieved. If this transition is successful by 2017, Nigeria will be in the lead with 30 million

FreeTV households, compared to 13 million, 10 million and 3 million for Australia, the United Kingdom and New Zealand, respectively.

GOVERNMENT INITIATIVES

The federal government has taken several measures to ensure a successful transmission to the digital platform and to meet the stipulated deadline. These steps include: instituting a solid framework to drive the process, setting up the Presidential Taskforce on Digitization, and inaugurating Digiteam Nigeria. The Digiteam is made up of experienced industry professionals who are expected to work in collaboration with the National Broadcasting Commission (NBC).

The advent of digital broadcasting and the NBC's efforts towards a successful switchover has changed the broadcast landscape tremendously. Expectedly, it has heralded a wave of requests for broadcast licenses that would enable private investors set up broadcasting stations in the country. So far, the federal government is committed to meeting the new DSO deadline of June 2017 and has put the following in place to help achieve this result:

1. Authorised thirteen (13) local set-top box manufacturers to produce the decoders for the Digital Switch Over
2. Engaged the middleware operator

Inview Nigeria Limited to ensure that the varied channels signals are compressed into multiplexes and well packaged before transmission to consumers. Their mandate also includes protecting the boxes from hacking and piracy.

3. Appointing Cable Channels Nigeria Limited (CCNL) to manage the marketing and aggregation of the channels on behalf of the content owners and the signal distributors.

4. Established license signal distributors – one from the public sector and the other two from the private sector. These are the Independent Television Services (ITS) Limited; Pinnacle Communications Limited and MTS Communications Limited.

These initiatives are expected to act as a catalyst for a successful DSO rollout in all parts of the country and will ensure that Nigerians meet the July 2017 deadline.

CHALLENGES OF DIGITAL BROADCASTING

While the benefits of a digitally-enable broadcasting are manifest and government initiatives abound, the road to achieving the Digital Switch Over is filled with challenges that threaten the nation's communication – chal-

lenges that made it impossible for the country to meet its two earlier digital switchover deadlines in 2012 and 2015, respectively. These challenges include but are not limited to:

1. Inadequate funding
2. Dearth of knowledge and lack of awareness
3. Inadequate technical skill and insufficient human capacity
4. Inadequate and unreliable power supply
5. Derisory legal and regulatory framework
6. Non-utilization, underutilization, and inadequacy of infrastructural and assigned spectrum
7. Under-development and ineffective distribution of transmission networks.

THE NEW DIRECTION AND OPPORTUNITIES PRESENTED

According to the London based Digital TV Research Limited, statistics on digital TV penetration has shown a steady trend in SSA, up from 18.7 percent (7.9 million TV households) in 2010, to 35 percent (14 million digital TV household). In 2012, a further rise to 36.2 million TV homes that are connected to digital signals by the end of 2015. Likewise, the count for countries that have migrated to digital broadcasting in SSA is expected to increase from 6 in 2015 to 11 countries by the end of 2016, and 35 countries by 2021 when Digital penetration is expected to reach 99.9 percent or 74.7 million homes.

Projections by the Digital TV Research estimate that about two-third of TV households (50.95 million) in SSA will use the DTT (pay and free-to-air combined) as their primary TV signal; out of this number of TV households, about 14.85 million are likely to use primary pay DTT, and about 36.10 million will use free-to-air DTT. This emphasizes the demand for, and urgent need to migrate to DTT, as it is bound to surpass the use of satellite as the predominant TV platform by 2021. Experts postulate a 1.9 percent growth of TV households for satellite TV, from 19.3 percent in 2015 to 21.2 percent in 2021, as against a 9.7 percent growth, from 10.2 percent to 19.9 percent for DTT within the same

period. These emerging market dynamics have set the new direction in the broadcasting sector, and ample opportunities abound.

Consequently, as broadcasting deviates from the traditional platform to digital space, it brings fresh opportunities. Broadcasters, investors and the viewing public all benefit from this revolution, as these stakeholders embrace the new platforms for diverse content, which they in turn leverage to access other associated devices. In due course, the market opportunities will increase, and new revenue streams will keep opening up in more ways.

The inherent benefits that will ensue from digitizing broadcasting include:

1. Leveraging existing technologies to link the unconnected households in rural communities, thereby closing the digital divide
2. Democratizing information in the country as digital information signals can carry extra information such as electronic program guides for additional program and schedule information
3. Boosting the nation's economy by creating investment and employment opportunities
4. Efficient use of available spectrum which will allow more channels to be carried across fewer airwaves. This will bring more choices to viewers and free up a substantial part of the broadcast spectrum for other services
5. Optimizing the utilization of TV stations through the full propagation of local content and the availability of multiple channels as well as higher audio and video quality
6. Multiplicity of channels would improve advertising revenue as well as generate opportunities in the entertainment sector
7. Enhancing interactive (two-way data exchanges) programming and viewing, which will provide legitimate exploration for aired programmes
8. Stimulating a high level of competition which will enhance quality

content provision and improve mobile reception of video, internet and multimedia data

9. The federal, state and local governments will have an information outlet to reach every home through the interactive news and information service
10. Increasing access and connectivity as households that cannot afford new digital televisions would use the Set-Top Boxes to receive signals from digital terrestrial transmitters.

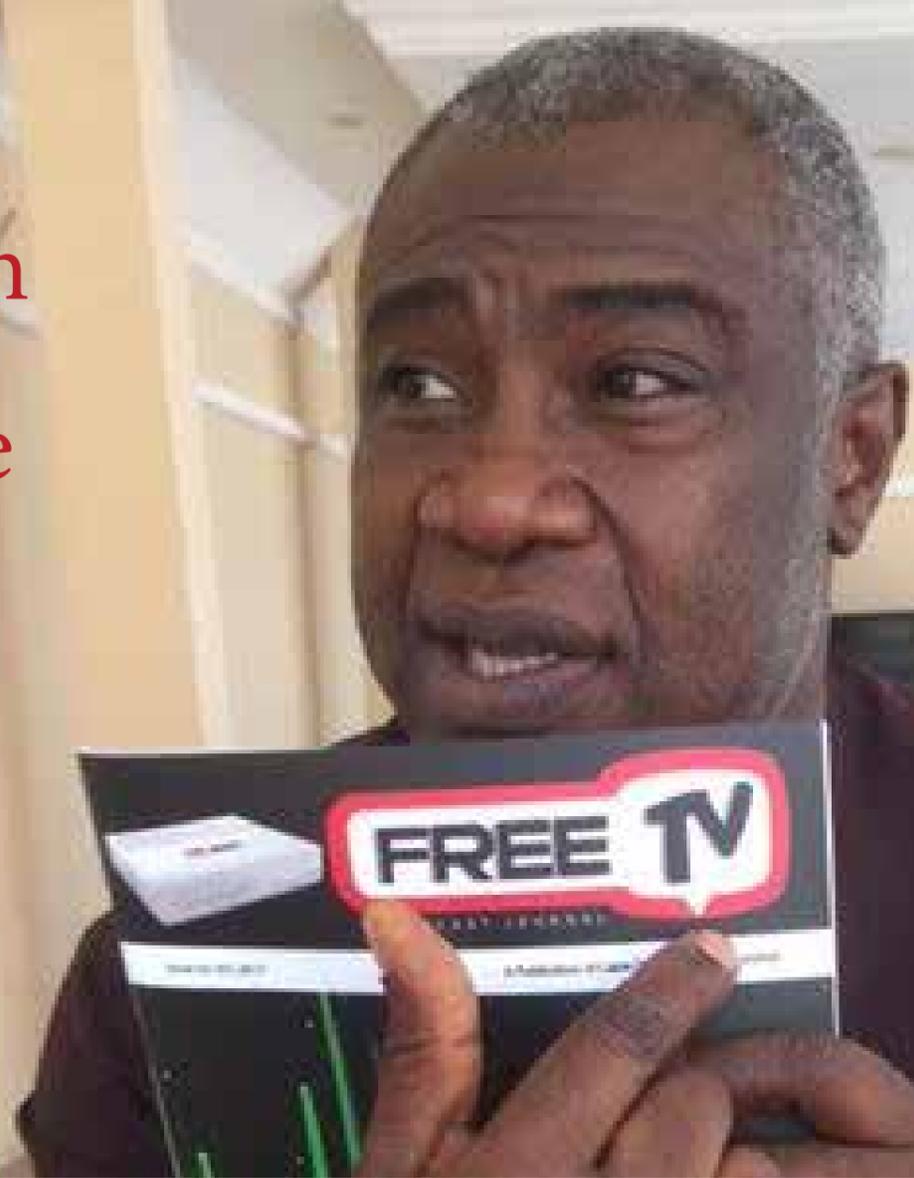
CONCLUSION

Regardless of the massive benefits of digital broadcasting, Nigeria is bound to face some transition challenges owing to low household income and the low level of technological advancement in the nation. Presently, most low-income households own analogue televisions; they use antennas to pick signals resulting in weak quality transmission and limited access to varied channels. Unless connected to an external digital tuner/converter box for digital signals, DSO would render a non-digital television obsolete. Consequently, for a smooth transition, these analogue televisions are expected to co-exist with the digital television signals.

The country has already missed two deadlines and is assiduously working towards the July 2017 deadline. The challenges are enormous, and the goal may be difficult to achieve. However, the federal government can improve the process by proving a clear roadmap for harvesting the digital dividend and ensuring competitive allocation. Furthermore, there is an urgent need to increase penetration of broadband services; increase available funding for the DSO project; engage more private investors, and empower information communications and technology experts in the country.

Digital Switch Over Will Revolutionise Nigeria's Broadcast Industry

• Ohuabunwa



Gospell Digital Technology recently unveiled its Ultra-Modern Surface Mount Technology (SMT), at the Free Trade Zone in Calabar, the first of its kind in West Africa is a government initiative to encourage private sector investments to grow the economy. In this interview, Group Managing Director of the firm, Sir Godfrey Ohuabunwa, speaks on the enormous opportunities for the country with the digital switchover.

You pioneered digital switch over technology. What is new in the Surface Mount Technology?

Gospell Digital Technology is an over-the-top manufacturing company. Basically, the difference from what we are doing with others is that we are the first in Nigeria in the manufacturing of set-top boxes. The SMT is a computerised system through which robots or machines place chips on top of printed circuit boards. A printed circuit box is what is used by all electronics whether it is refrigerator, television, air conditioner, even what is inside the mobile phones.

The system we have put in place is able to place between 80-250,000 components in circuit boards in one hour. That is what is unique about us and it is technol-

ogy transfer that will create jobs for Nigerians and enable us provide services for other electronic assembly plants. We are the first to set up this factory among the thirteen-licensed set-top box manufacturing companies in the country and we are pioneering that effort.

Will Nigerians handle the manufacturing of these products or you are bringing in expatriates?

Of course, it is a technology that requires expertise, so we have expatriates. The company is hinged on the experience of Skyworth Digital Holdings Co. Ltd. the number three largest set-top box manufacturing company in the world, which is quoted in the Hong

Kong Stock Exchange. It is a very big company with a strong history of quality control and quality assurance.

On the digital switch over (DSO) process in Nigeria, Skyworth is the company producing the boxes as the original equipment manufacturer for all, so for us to partner with the company is a plus. However, the whole essence is not to fill the country with expatriates. Our agreement with Skyworth is that in the next two to three years, they will completely hands-off. We are going to have knowledge transfer and the plant will be fully manned by Nigerians. As at today, the plant is fully run by expatriates from France, China and young graduates from Nigeria.

Gospell Digital Technology is being referred to as a white label company.

It means we are not interested in building our brand. We are manufacturing for FreeTV. We are a contract company that manufactures for everybody; so, we would like to manufacture for all the companies. They can put their names on what we manufacture. We are not competing with anybody but providing service for the industry. Gospell's business strategy is to manufacture for brands like Multichoice, GoTV, MTN, Glo, Kwese Tv, the Federal Government, Army, police. Any product that requires electrical/electronic board, we will provide those services for them.

However, we also intend to localise some of other people's products. Right now, we already have off take from the federal and state governments.

What are your challenges in terms of procurement of raw materials and taxes involved?

Availability of foreign exchange is one of the biggest challenges manufacturers in Nigeria are facing. As you know, nobody in Africa manufactures chips, there are few companies in the world that manufacture chips and it is the major component which we use in electronics. The chips are imported as well as some other components. Over 60 percent of the components are imported. What we do in Nigeria are like the cover sheets, the marketing materials.

We are asking the Central Bank of Nigeria CBN to make special funds for the STB manufacturing because the DSO is a time bound thing and portends great opportunities in terms of employment, wealth creation. Two, the issue of tax is there and for us to harness our capacity, we are requesting the government to completely stop importation of fully built STB's whether for free-to-air or pay TV, so we can grow the capacity. We can't set up a factory of millions of dollars and people are importing the same thing from outside.



The free trade zones should be totally overhauled. We went to the zone on the premise that we are going to enjoy stable electricity, access to one stop shop. That is not the case as at today There is no stable electricity in the zone, it is epileptic; we must put about four generators to run the plant. Today, 90 percent of companies at the free zone have parked out because of excruciating condition of the free zone. Government must come to our aid.

How do you intend to transfer technology and make the company wholly indigenous?

There is no wholly indigenous technology anywhere in the world anymore; the world has turned to a global village. What we intend to do is to preserve as much as possible locally. But we will continue to enjoy foreign expertise. For us to continue to maintain our relationship with our foreign experts like Skyworth. But the good thing is that Gospell Digital Technology is wholly owned by Nigerians.

We want to train Nigerians and hope that in the next three to four years, young men who are working there will be trained to be proficient in providing these services. Our aim is not to completely cut off, because it's a new idea. There is no need to reinvent the wheel, we want to copy. We let the companies do the research and produce and we'll copy from them because it is cheaper to copy.

How much of capital flight will you be saving?

Nigeria will be saving with local manufacturers over 500 million dollars annually because it will reduce that 30 per cent that will be done locally.

How big is the set-top box market?

The market in Nigeria is up to 60 million because we have

used the cell phone as an example; The market is up to 45 million capacity TV household in Nigeria.

With the DSO pilot done in two states, do you think government can continue to subsidize the boxes? Originally from the government White Paper, government plans to subsidize up to 10 million boxes, the reason being that it is part of United Nation's protocol. Besides, let's face fact, government is the one that brought this solution or policy and not the citizens, that we migrate from analogue to digital and for good reasons, government is going to make a lot of money from it.

How will government make money?

By migrating from analogue to digital. Government will farm back all those frequencies hitherto used by TV stations and as you are aware, one of those frequencies was sold last two years by NBC to MTN Nigeria for over 34 billion naira. Government has the responsibility to provide for the poor. So, as it is done all over the world it is the duty of government to subsidise those boxes to low-income citizens

Bearing in mind that the set-top boxes would be used to collect TV license fees, government will be able to make between N50 billion to N300 billion annually from TV license all over Nigeria if 30 to 35 million Nigerians log on. The benefits are huge. However, since the last roll out in Jos and Abuja there has been lull on the part of government and NBC, but I believe with the new commitment and zeal, government will do more. However, our business model is to sell to the open market.

In what ways will this intervention assist Nigerian film industry?

Gospell and the DSO will provide huge opportunities for the broadcast industry in Nigeria. The Nollywood industry is the third largest in the world. The Minister of Information and Culture has said he wants to grow the Nollywood to a N100 billion industry. If you walk the streets of Lagos, Abuja, Port Harcourt, you will see that piracy is one of the major challenges. Nollywood will produce a film today and it will be in Ghana the next day.

I had an experience when we produced Amazing Grace by Jeta Amata. We previewed the film and I went to Sierra Lone and I saw them selling the film on the streets.

Going forward with the DSO the issue of piracy will end?

You will not have to buy CDs; immediately a movie is released the film will be released in the box. What it means is that every Nigerian that has the box, pays N10 to watch the film. Imagine if every Nigerian pays N10 and 30 million people watch it, the guy has walked away with 30 million overnight.

Again, how does it affect you?

You are supposed to buy a CD for N300. You don't have to buy but pay N10 to watch the film and be happy. Besides, the number of channels that are being viewed by citizens will increase. Today, you have about five national channels but on the DSO Abuja, 30 free to air channels and it will grow to a 100.

DSO: The Need to think outside the box

Tunde Aina



The Digital Switchover otherwise known as the DSO is the Nigerian Government's programme of migration of television from analogue to digital. The Nigerian DSO journey started with the inauguration of the Presidential Advisory Committee (PAC); this body was made up of experts and stakeholders in the broadcast industry and it was tasked with charting a road map for Nigeria in the DSO journey. The report of the PAC was submitted to government in 2008 but wasn't considered until 2012 when a white-paper, based largely on the recommendations of PAC, was released.

Unfortunately, some of the recommendations of the white-paper were already obsolete by the time it was released; this was because major events and milestones which couldn't have been foreseen by the experts who constituted PAC had taken place. The white-paper was completely silent about pay Digital Terrestrial Television (DTT) probably because it almost didn't exist in Africa at the time the PAC made its recommendations, but between 2008 when the PAC report was submitted to government and 2012 when the government white paper was released, two DTT pay-tv operators already entered the Nigerian market. NTA-Star TV Network also known as Startimes Nigeria and GOTV an offshoot of Multichoice began an aggressive roll-out of DTT infrastructure across the country, with the benefit of hindsight, the recommendations of PAC needed to have been updated before it became a whitepaper in order to factor in recent events that had a major impact on the industry.

The white-paper tried to provide guidelines for the licencing and operations of various stake-holders but

fell short in the specifics and left a lot to various interpretations; while it could be argued that recommending local manufacture of set-top boxes was beneficial to the industry and the country in general, it is doubtful if 13 set-top box manufacturers can survive. There was no mention of encryption standards or middleware, a new set of standards was proposed and approved consequently all viewers must purchase the new set-top boxes to watch free TV channels after the completion of the DSO. It has been challenging to find the funds to subsidise the set-top boxes and the current economic indices makes it unlikely that government will be able to find the funds to fund the subsidy; the country has more serious infrastructure challenges competing for scarce resources.

From the foregoing, it is very obvious that trying to implement the white-paper as is will not achieve the objectives of the DSO, some work still need to be done to make more specific recommendation in areas where the guidelines are open to various interpretations. There is also the need to obtain legislative endorsement for the DSO to provide the required legal protection for the whole process. Funding is also a big challenge and there is no hope of getting any funds legally appropriated if the National Assembly have not officially "recognised" and probably legislate on the DSO.

The white-paper did not recommend having a separate company engaged in content aggregation but with the benefit of hindsight, it would be duplication of efforts if signal distributors have to all invest in content aggregation infrastructure. If content producers have to bear the cost of content aggregation, they will need

to pay more than one company for the same service because the current system of allocating signal distributors to different cities by fiat would have required each content producer dealing with all signal distributors to achieve nationwide content aggregation coverage.

If we get engrossed in this white-paper mania, we may fail to notice that NTA-Star and GOTV currently cover most of the country with Digital Terrestrial Television, or that the average Nigerian household already have a subsidised digital set top box from the many available DTT or DTH providers. Let us imagine a situation where government directs the existing operators to carry freeTV channels under mutually agreed terms, directs all operators to patronise only local set-top Box manufacturers, and collects the digital access funds through existing pay or freeTV carriers. The only sore thumb will be the fate of licensed signal distributors since there is no compelling reason for a new roll-out in areas where DTT infrastructure already exist, a solution can be found that ensures all players are assured of some protection for their investments.

The suggestions made in this write-up are completely hypothetical and require further investigations and discussions among the major players in the TV industry to determine their practicability. However one thing is very clear, to achieve the objectives of the DSO in the light of current realities, we need to do things differently.



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Gospel Digital Technology Limited, one of the key players in Nigeria's digital switch over process, has finally unveiled West Africa's first Surface Mount Technology (SMT) line at the Calabar Free Trade Zone.

The event had in attendance the Governor of Cross River State, Prof. Benedict Ayade; Minister for Information and Culture, Alhaji Lai Mohammed; the Minister of Industry, Trade and Investment, Dr Okechukwu Enelamah who sent in representatives;

The Minister of Science and Technology, Dr Christopher Ogonnonye Onu; Minister of Labour and Employment, Dr Chris Nwabueze Ngige; the Director General of the National Broadcasting Commission, Mallam Moddibo Kawu; the Obong of Calabar, Ekpo Abasi-Otu V as well as other royal fathers and dignitaries.

The Chairman of Gospel Digital Technology, Mazi Sam Oluabunwa, who spoke at the launch of the factory explained that the company had launched two separate factories and would be advancing beyond the scope of Set-Top Boxes.

"The critical thing here is that we have two factories; the factory that assembles and the factory that manufactures. It is Set-Top Boxes today, but



Gospel Digital Unveils SMT Line in Calabar

Chioma Eke *who was in Calabar*

we are set up to do more than Set-Top Boxes;

"anything that is electronic, we are going to advance into it to make sure that we can provide Nigerians electronic circuitry that will support all our products," he said.

Mazi Oluabunwa expressed gratitude to partners such as Skyworth, the Bank

of Industry, and others who showed support through the provision of equipment and technology.

The Governor of Cross River State, Prof. Benedict Ayade, who spoke at the historic event described it as a welcome development; one that would greatly boost the economy and reduce unemployment in the state.



Ayade promised to work with the federal government to ensure a smooth digital switch over in Cross River state and to lend all necessary assistance to the process.

"Your Set Top Box is coming to the right place. I, on behalf of Cross River State, make a commitment that we will, on proper negotiation, place an order for 5,000 Set Top Boxes.

"I am sure that by the time I take away the taxes you have to pay, we can reach a working understanding. Let me point out that Cross Rivers State has started a smart city which will be the first in Nigeria.

Ayade pointed out the "urgent and critical" need for digital broadcasting, reiterating his commitment to collaborate with the federal government. He also urged the management of Gospel Digital to involve the youths of Cross Rivers State through the creation of more jobs and training of staff.

Situated in the Calabar Export Free Trade Zone, the facility is said to have a production capacity of 2.4 million Set-Top Boxes annually. The plant, according to the Minister for Information Alhaji Lai Mohammed, has already provided 500 jobs.

The information minister, who spoke during the event, commended investors and managers of the factory for their "absolute competence" and dedication to the DSO, adding that this development would greatly improve quality of service.

"I have continued to reiterate that the quality of service goes to confirm that our objective is not to just move Nigerians from analogue to digital in a simple technical sense, but to improve the viewing experience and give them increased variety of channels and services.

"Going by its achievements in so short a time, the company's vision of becoming the leading manufacturer of household electronic video, home entertainment and electrical appliances in Africa is very much within its reach," the minister said.

He urged the Set-Top Box manufacturers to go a step further by produc-



ing affordable television sets with built-in Set-Top Boxes.

"The average home today – in order to have access to the various types of entertainment – will require a television, a Set-Top Box and a VCD/DVD player. This era is about to end.

"I am challenging the industry to move to one device in the home – the television. Give us a TV with a built-in decoder and the requisite middle-ware inside it, being able to access Nollywood releases with or without the internet.

"And please not for the rich, but for every Nigerian home. With that we will have succeeded in the reduction of the cost of access to television, information and education," he noted.

Sir Godfrey Oluabunwa, The Group Managing Director of GDT, explained that the factory can readily manufacture DTT and DTH boxes to meet with current demand.

"In addition to DTT and DTH we are today witnessing career efforts in local production by commissioning three Surface Mount Technology (SMT) automatic Chip Placement Lines and 4 Pneumatic Assembly lines with the capacity of producing 215,000 components per hour at production of 200,000 USD per month.

"We are also able to manufacture at least 100,000 printed circuit boards per month," he added.

Oluabunwa also revealed plans to commence production of decoders, prepaid electricity meters, smart phones, TV Sets, tablets, computers and all kinds of electronic devices. He thanked the National Broadcasting Commission (NBC) for providing licensing, and several financial institutions and partners who made the launch possible.

The Director General of the NBC Mallam Moddibo Kawu, who spoke during the event, said the commission was delighted that one of its licensees had made a major contribution to the success of the country's DSO.

"Nigeria leads West Africa in this digitisation process and with the opening of this SMT line, we have also created an opportunity to serve this region of Africa.

"From the standpoint of the National Broadcasting Commission (NBC), an initiative like this is the best justification for all the efforts that we have put into the digital switch over (DSO) process," Kawu stated.

With the support of the Bank of Industry, Gospel Digital Technology is investing about \$5million in both the assembly and SMT lines in Calabar. This is a strategic response to Nigeria's quest to achieve a speedy and successful transition from analogue to digital broadcasting.

Gospell Digital SMT Factory Launch in Calabar



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EMBRACE THE NEW TV REVOLUTION



FUTURE OF RADIO: Time For Broadcasters to Embrace Digital

In its prime, radio was the dominant medium for music discovery – both new hits and back catalog. Today, radio exists in a sea of options and online alternatives for music enjoyment.

For many people, radio is no longer the primary source for listening to music. Indeed, radio's most frequent listeners are 20% to 30% less valuable to the music industry (in terms of per capita expenditures) than less frequent listeners.

"Rather than resist the digital age, radio must either ride the digital wave or have it crash on top of them."

We urge radio to adapt to the new digital reality because the global music ecosystem is better off with a vibrant, innovative broadcast radio industry. But time is running out for broadcasters to change the way they do business.

A similar revolution rocked the music industry, which ultimately approached digital disruption as an opportunity to evolve. Broadcasters should take the same approach. Rather than resist the Digital Age, radio must either ride the digital wave or have it crash on top of them.

This situation was a hot topic of conversation at the National Association of Broadcasters Radio Show in Austin, Texas. The dialog at the show reinforced an important message to the industry as it contemplates its future: modernise now.

Younger listeners (12-24 years old) have fled terrestrial radio on a massive scale.

Apple Music, Spotify and Pandora have created offerings targeted at radio's audience of the future. The result: AM/FM radio listening among teens de-

clined by almost 50 percent between 2005 and 2016.

"Younger listeners (12-24 years old) have fled terrestrial radio on a massive scale."

Equally concerning for the 25-54-year-old demographic and beyond, radio's monopoly in the car dashboard is rapidly eroding. John Ellis, a former technologist at Ford Motor Company, warned that the future car dashboard may not have an FM tuner at all. In fact, Apple CarPlay and Android Auto are available in most new cars.

Addressing radio's digital distribution dilemma, analyst Fred Jacobs told Radio World: "You don't just compete against other radio stations anymore. You compete with everybody. Expanding the strategic lens to study the larger competitive challenge is key to surviving and thriving in an accelerated media and technology environment."

These audience and technology trends are impacting radio's bottom line, which is experiencing alarming declines in advertising revenue. Davis Hebert, an analyst with Wells Fargo Securities, reported that radio's share of ad spending is just 7% and is projected to decline to 5% by 2020.

"Digital is where the market is moving, and it's what listeners crave."

Hebert said the radio industry's current business model isn't sustainable, that radio remains a straggler in mobile use, and he stressed the need for radio to extend itself into newer platforms like mobile and smart speakers.

The good news is that radio can turn things around if it recognizes the opportunity and all that digital can bring to listeners: improved customer choice (free from the real estate limits of the radio dial), the ability to listen when you want (not just when the music is served up), and the potential for one-to-one connection (as opposed to simple broadcasts).

Digital is where the market is moving, and it's what listeners crave.

It's true that some broadcasters, iHeartRadio in particular, have made moves to address these changing consumption models. But terrestrial radio as a whole has been slow to follow in their footsteps.

The music industry is tuned into digital for good reason. In addition to its ability to reach music consumers and enable new consumer experiences, unlike broadcast radio, digital compensates the creators of sound recordings for the use of their work.

The digital performance right in sound recordings created a new paradigm in which music services pay the music industry for the music they use. (Imagine that!) It is a mutually beneficial relationship that allows both sides to share in the incredible value created by the act of listening to music. Listeners are flocking to these new platforms, and as a result total music industry revenues are finally growing again.

Perhaps US radio's hesitation to adopt streaming is based in part on

their reluctance to compensate the creators of sound recordings (as digital does).

"Perhaps US radio's hesitation to adopt streaming is based in part on their reluctance to compensate the creators of sound recording."

This short-sighted economic motive is driving the broadcasters' opposition to the Fair Play Fair Pay Act (a bill seeking to eliminate the loophole in current law which enables terrestrial broadcasters to use sound recordings in the analog world without paying for them).

Broadcasters have done everything they can to stall the momentum behind the legislation, hoping to prop up their outdated model. But in doing so they miss the point because digital is only going to grow. Rather than doubling-down on a declining business, radio should seek a commonsense solution that recognizes the new reality of the marketplace.

Radio should move to digital – and all that entails.

The record industry and the broadcast radio industry have a relationship going back decades, and that's a foundation on which we can build. We urge broadcasters to recognize the audiences and revenue that the digital future can deliver.

To do so radio must adapt to the new world, just as the music industry has. Radio's free ride on free content has to end. A true partnership starts with the recognition by broadcasters that music has value. We stand ready to work with radio to craft a fair and equitable solution.

With this step, radio can truly begin to embrace their digital future and start on a path towards their own recovery. Music Business Worldwide

Micheal Huppe is CEO and President of US based digital performance licensing sound exchange.

NEWS



day subscriptions at N990 and N1,850 respectively, as well as a 30 day subscription option for only N6,275," added Amkpa.

Subscribing to Kwesé TV is as simple as visiting a Kwesé branded store and purchasing a satellite dish and decoder combo for N10,960 inclusive of installation. What's more, your first month's (30 day) subscription to Kwesé TV's full entertainment and sports bouquet is free. After expiration of this free 30 day pass, Kwesé audiences can continue to enjoy exceptional quality programming at an affordable price of just N6,275 per 30 day pass.

This means Nigerian audiences can remain connected to Kwesé with channels such as Africa News, Flow TV, NTA, Islam TV and of course Kwesé Free Sports.



GHANAIAI MOVIES SHINE AT FILM AFRICA 2017

As Ghana marks its 60th independence, particular focus was on women's stories and films from Ghana at the London's Film Africa 2017 festival which held October 27.

The Ghana @ 60 stand featured the European premiere of Keteke, the debut feature from Peter Sedufia, a kinetic road trip with a killer soundtrack from Accra-based band, Worlasi; the UK premiere of Leila Djansi's epic tale about the Atlantic slave trade, I Sing of a Well; and a rare chance to catch one of Ghana's most celebrated works, Kukurantumi – Road to Accra by King Ampaw, who will be in attendance. Screenings will show at six venues: Rich Mix, BFI Southbank, Ritzy Brixton, Ciné Lumière, Bernie Grant Arts Centre and the South London Gallery – until Sunday 5 November.

KWESÉ TV ENTERS WITH FLEXIBLE SUBSCRIPTION, PAYMENT PLANS

New pay-television provider, Kwesé has formally announced its entry into the Nigerian market with flexible subscription plan and payment system. The subscription plans are 3, 7 and 30 days plans and flexible payment system of N990, N1,850 and N6, 275 respectively.

The launch of Kwesé TV brings entertainment, international and African series and movies, children entertainment channels, news and a diverse mix of exclusive channels for family enjoyment. Speaking, Elizabeth Amkpa, General Manager Kwesé TV Nigeria, at the launch in Lagos, said, "We are excited to launch our dynamic content business in Nigeria, a market that we know is hungry for a compelling alternative pay TV network. She went on to say, "Our business is premised on the concept of TV anywhere and everywhere. This means we have made our premium content easily accessible across a number of platforms namely linear TV, mobile and digital platforms, providing unlimited viewing options for our subscribers."

Kwesé is at the forefront of innovation through pioneering ground-breaking payment options that offer flexibility and convenience in the industry. "With Kwesé, content is not only accessible through our multi-platform service, but also through a revolutionary payment model. We have pioneered 'pay-as-you-watch' subscription packages for premium programming which enables consumers to purchase three and seven

TEEN AFRICA DEBUTS

A television channel exclusively for teenagers is set for launch by the end of November 2017 and on Cable by April 2018. Its name is Teen Africa Television. It will air original content only, stated the movie producer cum actor. Charles Novia said: "After years of working hard and sleepless nights, with the journey still far from being over, my channel TEEN AFRICA TELEVISION prepares to launch in a two-phased plan by the end of November.

Teen Africa Television is the first of its kind in this part of the world and I dare say, Africa," he declared, adding that the channel aims to give teenagers their own voice and showcase the creative dynamics of the new Nigerian and African teenager to the world.



DSO TO FUEL NIGERIAN CONTENT PRODUCTION GROWTH

The Chief Executive Officer of Cable Channels Nigeria Limited (CCNL) has disclosed that Nigeria's digital switchover (DSO) will power growth across the country's TV industry and fuel a surge in production.

The country began its switch from analogue to digital in April 2016 in Jos, Plateau State, expanding into Nigeria's administrative capital Abuja later that year.

The CCNL CEO told C21 the roll-out to date had involved 600,000 government-backed set-top boxes being activated, with more than 450,000 subscribers now active.

While explaining that the boxes were being well-received by viewers and were beginning to generate numerous production jobs as the new channel operators sought additional programming.

"We'll add more content of course, and that means more production companies having to generate more of that content, and that goes back to more

jobs and all the associated opportunities." Nollywood and Bollywood programming would remain major fixtures on the new platform, Mekkat said, but he added that other genres would likely come in as the DSO project expanded.

"It's more movies and telenovelas, they're the main things going on now, I'm sure we'll move into panel shows and reality series – at the moment, there are only one or two. We're not there yet, but we are catching up." Mekkat admitted the roll-out to date had been "a little slow" but said that once completed the DSO would mean "plenty more Nigerian content and allow OTT's and other media opportunities for international customers."

The Nigerian Broadcasting Commission licensed CCNL to work across the switchover, with a remit to develop platform offerings and work on content for free-to-air and DTH services.

Mekkat said that the manufacturers of the boxes would also create employment, with the intention of producing all the country's set-top boxes in Nigeria rather than importing. "That will boost up employment and give many Nigerians jobs," Mekkat added.

An indigenous firm, Gospel Digital Technologies (GTD) is already manufacturing set-top boxes at the Calabar Free Trade Zone and was on Thursday October 5, commissioned by the Minister of Information, Alhaji Lai Mohammed.



1. NAB SHOW: April 7-12, 2018 Las Vegas Convention Centre, USA
2. NATPE: January 16-18, 2018 Miami Beach, Florida
3. NEXTV CEO: May 2-4, 2018 Mauritius
4. MIPCOM: Cannes, France. October 13-16, 2018
5. DISCOP: October 25-27, 2018. Johannesburg, South Africa.
6. AFRICAST: October 23-25, 2018. Abuja, Nigeria.
7. CABSAT: January 14-16, 2018. Dubai Trade Centre
8. MIP TV: April 9 -12, 2018. Cannes, France.
9. AFRICACOM: November. Cape Town, South Africa.



WAY OUT FOR NIGERIA'S DIGITIZATION

If there is a public policy in Nigeria that its implication is shrouded in unnecessary confusion especially in the last five years, it is the policy on the digitization of broadcasting in Nigeria from analogue to digital.

According to the National Broadcasting Commission (NBC), digital Switch Over (DSO) is the name given to the process of changing from analogue to digital TV broadcasting. The digital television transition or analogue switch-off (ASO) is also the process in which analogue television broadcasting is converted to and replaced by digital television. But how does it benefit the consumers of broadcast services in Nigeria?

Digital broadcast according to experts, means that consumers can enjoy a wider variety of shows on multiple channels with a better quality of broadcast. It also facilitates reduced power and energy consumption, and spectrum efficiency which brings a host of associated benefits for consumers and broadcasters. For instance, in Abuja, TV viewers will be able to enjoy 30 channels unlike the limited number of channels offered

by analogue TV. Many people today, according to an expert quoted in a Daily Trust's piece, will be familiar with analogue broadcasting-having a restricted choice of programming due to limited space for channels; having to tune the TV to your region to ensure that you could pick up broadcasts; having to play with the antennae to get a smooth, uninterrupted signal. But digital TV has changed all that. The digital dividend will be used by the telecom industry players, thereby giving more internet access to the people, according to the International Telecommunications Union (ITU). Also, broadcast transmissions involve many players in the chain-content producers, chain programmers, point-to-point links (such as between the studio and the transmitter station), manufacturers and end users. All of them will benefit immensely from the DSO. What steps have we adopted to achieve this milestone of digitization of broadcasting in Nigeria?

The media recalled that ITU (international Telecommunications Union) gave Nigeria up to June, 2017 to switch from analogue broadcasting to Digital to free up some spectrum for telecoms use. If Nigeria meets the deadline, it means the country will cease to broadcast analogue TV. There is a this talk about the soap box.

This is a box-shaped device that converts a digital television signal to analogue for viewing on a conventional set, or that enables cable or satellite television to be viewed is a critical component of the entire mechanisms of digitization.

Television owners generally will be expected as of necessity to get set top boxes to receive digital signals.

The government subsidized set top boxes according to the NBC are being sold across markets and shops at N1,500. But TV viewers will pay N1000 annually for TV license fee, which would be put inside a fund for the use of the industry and Nigerians. Also, those with low signals in their areas will need external antennas that will give them clear signals.

The 30 channels operators on the Abuja Rollout have been trained and sensitized on the management of the channels, according to NBC.

Viewers can reach out to NBC call centre operators and receive services or have their boxes activated even as the Federal Government is credited as stating that over 30 million TV set top boxes were being locally-made to give more Nigerians opportunity to own the device. Seriously, most of these items that requires that the central government should provide subsidies can't be met given the current reality of economic downturn and competing demands on government's fund. This piece won't be complete without recommending that the Chinese government be approached for funding support and StarTimes be commissioned to handle this process.

Sadly, this switch over process which should not be muddled up in the murky waters of politics has suffered the notorious fate of being subjected to all sorts of organized policy sumersault, all in a bid to use the tran-

sition process in the broadcast industry to enrich some persons who have friends in government. It would be recalled that the global organization that regulates public and private broadcasting known as the International Telecommunication Union (ITU) made a declaration on digital switch over in the year 2008. But Nigeria and most other African countries are battling with the notorious issues of lack of twenty first century infrastructure to power this process. But since the year 2012, Nigeria which is obviously the largest black nation in the World has failed to effectively achieve this transition due to poor policy implementation.

The apparent failure on two occasions to meet up with the target of this digital switch over has therefore left this writer wondering whether we are cursed not to always follow the best global practices and follow better examples from technologically advanced nations such as the West and China but do often allow bureaucratic bottlenecks to unduly frustrate the realization of good programmes and public policies. Writing in the book "Public Policy: formulation, implementation and evaluation," R.K. Sapru has counselled officials of government to be decisive and resolute in picking and choosing the best of policies to be implemented.

The writer stated thus: "Policy Inputs are the demands made on the political systems by individuals and groups for action or inaction about some perceived problems. Such demands may include a general insistence that government should do something to a proposal for specific action on the matter. For example, prior to the passing of the Commission of Sati (Prevention) Act of 1987, some organisations voiced a general desire for enactment of law on the 'sati-pratha' is-

sue." "In the political system model, outputs are regarded either as effects on the environment or as 'feedback' to the political supporters of the system. Easton says that outputs are said to constitute a body or specific inducements for the members of a political system to support it, either by threats of sanctions, rewards for support given, or by socialization into the political norms of the society."

"In other words, policy outputs are the actual decisions of the implementers. They are what a government does, as distinguished from what it says it is going to do. Examples of policy outputs relate to such matters as the education institutions built, taxes collected, compensation paid, or curbs on trade eliminated. Outcomes are real results whether intended or unintended."

There are various reasons why a holistic switch over has been impossible, for example, Since the ITU declaration in Geneva 2006 on DSO, Nigeria and several African countries have been faced with infrastructure and funding challenges in meeting their obligations on DSO.

Although the transition from analogue to digital television broadcasting in Africa has so far been a rather slow process, even in some of the most developed and advanced nations, but the digital revolution is underway in a number of countries, including Nigeria, Rwanda, Tanzania and some other east African countries.

Most African countries have pushed the responsibility of completing the DSO migration to their various ministries, but lack of adequate funding on the part of government, poor broadcasting infrastructure among others has stalled this process, which Africans and the rest of the world are looking up to.

Since 2012, Nigeria has more than twice failed to meet the deadline it had set for itself in achieving the digital switchover initiative of ITU. The journey towards the prepara-

tion for digital switchover really started in Nigeria over a decade ago, in May 2006, after Nigeria signed international and regional agreement to conclude digital migration by June 17, 2012.

In a bid to achieve the 2012 migration date, the federal government, in 2007, approved the process of migration, and in 2008, inaugurated a Presidential Advisory Committee (PAC) on transition from analogue to digital broadcasting. The committee was given the responsibility to come up with a policy, framework and a broadcasting model for the process, and in 2009, the committee submitted its report with several recommendations. Government, however, kept the recommendations for three years and did not release the white paper for digital migration, a situation that caused Nigeria to miss out on the June 17, 2012, initial date for migration.

Having missed the initial date in 2012, government was forced to shift migration date to June 17, 2015. Although the NBC was ready to conclude the migration in 2015, but it was faced with cash constraints, as the federal government did not release the necessary funds for the migration.

To effectively complete the migration process, a keen look must be taken at the model adopted by other countries. For example, StarTimes, a privately held Chinese broadcasting company has achieved tremendous progress in the drive towards digital switch over in East Africa.

Operating in more than 12 African countries, StarTimes has a clear direction which it has pursued and recorded a huge success especially in Tanzania, Rwanda, Kenya and other notable East African countries which is plugging on existing platforms to achieve digital broadcasting as opposed to building new infrastructure.

If the Government of Nigeria were to adopt this model, to allow already existing infrastructure be upgraded and developed by players in the broadcasting industry using the StarTimes model, perhaps a full migration would have been achieved.

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INSPUR

Inspired by Cloud Computing

Inspur's growth in the global technology market is a remarkably inspiring trail of technological innovations and world-class technology solutions. Once a local company in Shandong China, the multinational group presently has three publicly listed subsidiaries: Inspur Information, Inspur Software and Inspur International. In this interview, Xiaolin Yang, the Vice President Digital Media Business Unit, elucidates Inspur's goals and possible contributions to Nigeria's media industry.

LET'S GET TO KNOW YOU AND WHAT YOU DO.

Inspired by cloud computing, big data, and innovative total solution services, Inspur deeply focuses on the global TV & Media market and is dedicated to creating new smart terminals, smart voice, mobile apps and personalities for operators, telecom and new media operators. The new ecology of TV integration brings new TV service and experience for millions of users' homes.

Insisting on taking technological innovation as the core driving force, Inspur has set up digital media R & D centers and laboratories in Taipei, the United States and Shenzhen in addition to R & D headquarters. At present, Inspur has conducted digital TV business cooperation in Asia, Africa and Latin America and conducted strategic cooperation with many top operators such as China State Administration of Radio Film and TV, JDS, China Network System (Taiwan) and Telefonica to realize the media cloud platform system and terminal set-top box Such as full

CAN INSPUR FIND SPACE IN NIGERIA?

We look forward to deep plowing in the field of TV and Media in Nigeria to contribute to the FREETV business and other ancillary series.

Based on decades of experience in government, industry and enterprise informatization, Inspur Group relies on the advantages of cloud computing, big data and innovative digital TV solution to export mature digital TV products and technology solutions to Nigeria and provide interaction TV, mobile TV and other services,



es, thereby enhancing the residents of digital living standards.

While setting up the digital television network platform, Inspur gives full play to its role as a system integrator and solution provider and will gradually increase input in content and support for local channels in Nigeria. On the basis of strengthening the cooperation in product and technology fields, we will carry out deep cooperation with content introduction and concept delivery.

ARE WE EXPECTING INSPUR TO FINANCE SOME OF THE PROJECTS?

We hope the ability of Inspur financing can help and contribute to the cause of DSO in Nigeria and help to promote the DSO in Nigeria in 2-3 years.

Inspur Group owns four listed companies and has rich experience in financing cooperation and industrial introduction. It is hoped that the experience and capabilities of Inspur Finance will accelerate the digital conversion in Nigeria and enable Nigeria to fully digitize 100% of the ground in 2-3 years so that every Nigerian family can afford to watch digital television. **Inspur has been supported by the Chinese government on financial solutions which will greatly facilitate the digitization process in Nigeria and Africa.**

WHAT WILL YOU INTRODUCE TO THE BROADCAST INDUSTRY IN NIGERIA?

We should make a good connection between the propaganda of Chinese culture and the propaganda

and culture of Nigeria, bring value-added services to Nigeria and localize it in TV, provide more employment opportunities in Nigeria and bring advanced technologies and services related to TV & Media to Nigeria

Not only that, in line with the Nigerian government to promote local manufacturing, sharing economic and social development dividends, the wave is also actively carrying out localised product development, production and delivery, and jointly with the Nigerian digital set-top box manufacturing plant so that more African families Can easily watch digital TV.

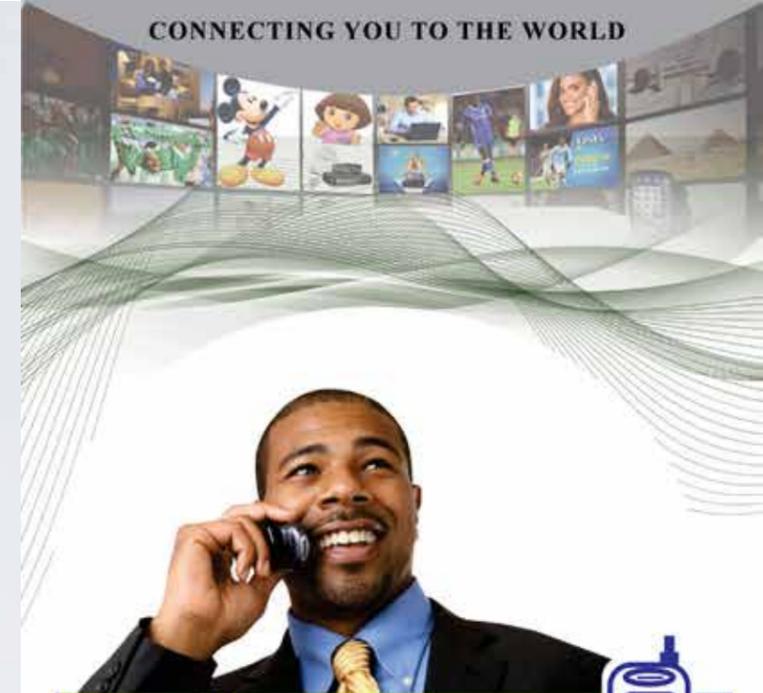
Inspur fully realizes that in the process of promoting the "Belt and Road" of informationization, Chinese enterprises not only need to export products and technologies, but also sum up their effective practical experiences in China to form a "China program," so that the whole world can learn from the sharing, Develop together. In accordance with the international development strategy of "Product Output - Technology Output - Idea Output", Inspur will gradually carry out all-round investment in platform construction, cultural contents and operational services, help Ni-



gerian media in capacity-building and expand cooperation in content fields.

Inspur will adhere to the "bridge" and "pillars" for going out of Chinese programs and actively promote cultural exchanges between China and Africa. By promoting the construction of an all-media business platform and launching of TV channels with local operators, the Company will jointly conduct business operations and accelerate the localization and broadcasting of outstanding Chinese TV dramas and other cultural works.

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ECONOMIC PRESSURES FORCING CHANGES ON AFRICAN BROADCASTERS

DISCOP AFRICA Johannesburg

Africa's leading television content market, a barometer of the health and progress of the continent's broadcast industry is sifting the tea-leaves to see what can be said about future prospects.

This is coming just as DISCOP attracted 1,506 attendees from 81 countries including 37 Sub-Saharan African nations. The market was over one floor this year that made it easier to find people. Subjectively it seemed about the same size as last year and not surprisingly somewhat reduced from its peak size in previous years. Economically Sub-Saharan Africa is going through tougher times, particularly in major markets like Angola, Ghana, Kenya, Nigeria and South Africa.

Sensing a change in the market, DISCOP's organizer Patrick Zuchowicki has confirmed plans to do two new markets in addition to Johannesburg and Abidjan. In 2018 he will run an edition of DISCOP in Zanzibar for East Africa that will coincide with the Zambia International Film Festival (11-13 July 2018). In 2019 DISCOP will have a Nigeria event, dates to be announced.

"We believe in the "regionalization" of the Sub-Saharan African entertainment market place and our plan to have four markets available by 2019 has been very well received. Until recently, the Sub-Saharan African entertainment content market-place was dominated by one or two players, and thus negatively impact-

ed by minimal income opportunities and chronic lack of funding for independent producers. Today, competition is intensifying, with massive investments in internet connectivity, a steady migration to digital terrestrial television and significant smart phone adoption, mobile, digital and online content distribution platforms are challenging the dominance of previously dominant operators".

The DISCOP event in Johannesburg will also see two new additions: DISCORE aimed at music executives wanting to establish stronger relations with the film, television and online content industries and DISCOMICS aimed at the animation and video game industries.

Nick Wilson's Animation Network put together a strong conference

stream to showcase animation from across the continent, giving it both a profile and a presence. Two prize-winning projects from DISCOP go forward to take part in Anney's prestigious Animation du Monde in 2018 event. The two winners were: Mumue by Wendy Spinks & Clea Mallinson from South Africa and L'arbre à Palimpseste by Ingrid Agbo from Togo.

The BBC announced that it will making a staggering 800 hours of Africa programming in English, Swahili and Hausa. Programmes will include: investigative documentaries; daily and weekly business programmes; a 30-minute entertainment show exploring health, food and lifestyle; a factual show aimed at 10-16year olds; a sports show; and a womens' programme. The majority of its new African content will be produced



and presented from our new multimedia production studios in Nairobi and Lagos.

The African Pay TV market is undergoing a fundamental shift as economic pressures make it more costly to buy international content and behaviors slowly shift as more VoD platforms begin to expand. Earlier in the year the media was full of speculation that MTN was going to buy DStv. It didn't happen but the underlying story is that Naspers is open to offers on its Sub-Saharan DStv business.

If that sale went through then the whole dynamic of the market would shift and become a great deal more fluid. Kwese TV is building up an impressive staff and content offer but so far no public numbers, which makes it hard to judge actual performance underneath the announcements. Star Times was at DISCOP but was fairly quiet compared to previous years and Wananchi was simply not present, which tells its own story.

According to Dataxis, the number of pay-TV subscribers across Africa reached 23.7 million in the second quarter of 2017, an 18 percent jump from the previous year. The research firm expects the total subscriber base for the con-



continent to approach 35 million by 2022, nearly doubling since 2016.

The slow transition to DTT in Africa is often commented on: less than half of African countries have come anywhere close to completion. But in those more competitive markets where the transition has taken place, the number of channels has increased significantly.

Traditional Free-To-Air channels have tended to hold on to their primary positioning, but other channels have become serious challengers. A satellite delivered, Free-To-Air bouquet in Ghana (Multimedia) has many channels at the top of the audience charts and a similar platform in Ethiopia (Kana TV) - which dubs popular programmes into Amharic - has done the same.

I moderated the session on VoD platforms in Africa. Prospects are good in the long-term but in the short-term, there are a number of issues like data prices, piracy and free content (on You Tube) holding things back. Showmax Africa head Chris Savides noted that audienc-



es in Nairobi already had their own version of video-on-demand: Pirated content which was downloaded, distributed on flash drives, and often delivered to your door. I made the point that these people were spending dollars on a weekly and monthly basis and this must be the money African VoD platforms need to be chasing.

There are an estimated 180 VoD platforms across the continent being accessed by a wide range of devices but most consistently and in greatest numbers by mobile phones. The big players doing battle include Naspers' owned Showmax, Netflix, iFlix, Econet Media's Kwesé and Iroko. MTN pulled its own VoD offer at the end of last year and is focusing on being a distribution channel for other VoD platforms.

No-one platform suits all audiences and small regional players will thrive in locally focused content niches. Manny Teixeira, MTN's group head of digital media and services said: "What we're not doing is finding a lot of services...that talk to local communities. We have 230 million subscribers. That's who I've got to serve."

None of the big players are giving out numbers so we can reasonably guess that the numbers are not yet good enough to give out.

Teixeira cited a study that 50% of African smart phone users regularly switch off their data out of fear that auto updates and unexpected usage will exhaust their data supply. "Data consumption on mobile is an expensive medium at the moment. It's a challenge that we face on a daily basis."

It's a much tougher market out there but this market pressure may well force change more quickly. A lot of what were the dominant Free-To-Air players in competitive markets are now feeling shell-shocked. Social media pressure on Government broadcasters is making them think much harder about how the can keep audiences. Change is going to come.....



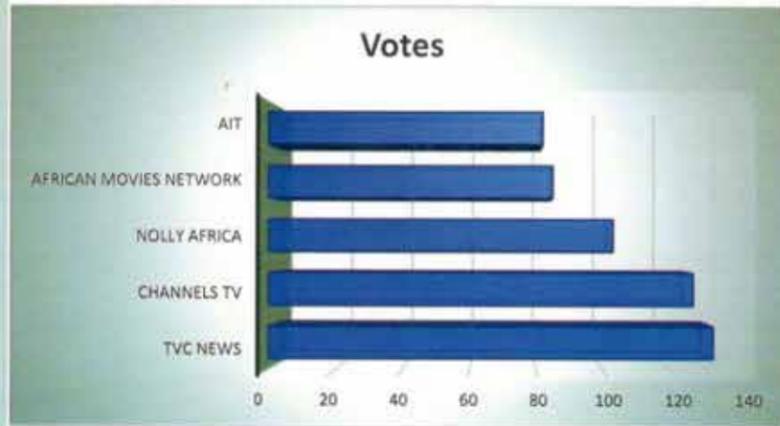
TOP 5 CHANNELS SURVEY

FREETV CHANNELS	VOTES
TVC NEWS	133
CHANNELS TV	127
NOLLY AFRICA	103
AFRICAN MOVIES NETWORK	85
AIT	82
TRYBE	79
NTA NEWS 24	75
1MUSIC	73
GALAXY	69
KWESE	68
LIBERTY TV	65
TVC ENTERTAINMENT	63
KENNIS MUSIC	61
WAZOBIA TV	59
CORE TV	57
GET TV	55
AWA TV	51
NTA SPORTS	50
AIT ABUJA	50
CNBC AFRICA	44
ONYX TV	44
NTA ABUJA	41
DEXTERITY TV	40
RAVE TV	38
ITV	33
PIDGIN TV	26
PRTV	26
STV JOS	25
NTA JOS	25

Based on a survey carried out between November 1st and December 13th involving 1383 People, 444 responding and 939 abstentions. TVC news with 133 votes had a tie with Channels TV 127, Nolly Africa 103, African Movies Network 85 and AIT 82 to emerge tops.

Abuja, Plateau, Kaduna and Ilorin were used as survey zones with the Federal Capital Territory accounting for 37% votes, Kaduna 41.88% votes, Plateau 12.75% votes and Kwara 10% votes.

Interestingly, people from age groups of 15-22 accounted for 12 %, ages 23-40 72.8 %, ages 41-60 13.33% and people 61 years and above accounting for 1.87% of total votes.



TOP 5 CHANNELS AS THE STAND



133 VOTES



127 VOTES



103 VOTES



85 VOTES



82 VOTES

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