Community TV & Video in South Africa:
From Special Event to Main Event?

A SCOPING DOCUMENT, 1990-2005

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Contents

1. Timeline (1990-2005)

1990
- Campaign for Open Media (COM) established
- COM march on SABC Offices, Johannesburg
- Rhodes University Media Policy Workshop

1991
- Jabulani! Freedom of the Airwaves Conference, The Netherlands
- ANC Media Charter
- *Windhoek Declaration on the Promotion of Free & Pluralistic African Press*

1992
- Campaign for Independent Broadcasting (CIB) launched, an umbrella of 40 groups
- 'Free, Fair and Open' Conference, Cape Town

1993
- *Independent Broadcasting Authority Act* (IBA Act) mandates creation of an independent broadcast regulator and calls for three tiers of broadcasting: community, public and private/commercial

1994
- Independent Broadcasting Authority (IBA) established
- Licensing of community radio begins (one-year licences); no call for applications for full-time community TV licences
- ANC Reconstruction & Development Programme (RDP) Base Document outlines the Development Information Programme (DIP)

1995
- IBA *Triple Inquiry Report*, on public broadcasting, cross-media control and local content/music
- Rugby World Cup TV special event community TV broadcast, coinciding with the Rugby World Cup tournament, in Cape Town (under IBA one-month "special event" licence)
- Greater Durban Television (GDTV) community broadcast, based at the University of Natal Durban campus (under IBA one-month special event licence), linked to "Visual Voice '95" festival
- SA Open Window Network (OWN), a national community TV and video NGO, launched at Community Media 2000 Conference, Cape Town

1996
- Task Group on Government Communication (COMTASK) calls for establishment of a media development agency (eventually to become the MDDA)
- Constitution of South Africa protects freedom of the press and other media
- IBA reluctance to licence full-time community TV revealed in *IBA Discussion Paper on Private Television*: "To the extent that community television broadcasters are licensed, they will have an impact on the audience and revenue bases of private and public broadcasters and on available frequency. Although community television broadcasters point out that they will target an advertising base different to that of the

private broadcasters, until such policy determinations are made community stations could cream-skim in metropolitan areas and through a national network compete with the private and public broadcasters. (IBA, 1996: 31)
- Signing of Declaration of Intent between SABC and the Open Window Network (OWN), entitled *SABC and Community Television: The Natural Partnership*, in which SABC commits to "joint venture programming" with community groups "that would add value to public broadcasting services."
- Community Video Access Centre (CVAC) project begins in Durban

1997
- *IBA Position Paper on Four-Year Community Sound Broadcast Licences*; no Position Paper for community TV full-time licensing

1998
- *White Paper on Broadcasting Policy* released by Department of Communications (DoC)
- IBA call for applications for full-time (4-year renewable) community sound (radio) licence applications; still no Position Paper for community full-time licensing
- Cape Community Broadcast Channel (CBC), 15 days free-to-air on SABC breakaway channel in Cape Town (IBA special event licence)
- Cue-TV community broadcast, National Arts Festival, Grahamstown, (with IBA special event licence)

1999
- *Broadcasting Act* maintains three-tier broadcasting system of IBA Act of 1993; *Act* also calls on IBA to hold public investigations to determine priorities for community radio and community TV
- Cue-TV community broadcast, National Arts Festival, Grahamstown, (with IBA special event licence)

2000
- New converged regulator, the Independent Communications Authority of South Africa (ICASA), takes over broadcast regulation from the IBA and telecommunications regulation from the South African Telecommunications Regulatory Authority (SATRA)
- Cue-TV, Grahamstown, stages satellite/Internet special event broadcast (no free-to-air coverage) for National Arts Festival

2001
- *Windhoek African Charter on Broadcasting* calls for three tiers of broadcasting: public, commercial, community.

2002
- *MDDA Act* establishes Media Development & Diversity Agency (MDDA)
- *Broadcasting Amendment Act* calls for two SABC Regional TV (RTV) channels

2003
- ICASA *Local TV (LTV) Discussion Paper*
- ICASA public hearings on LTV Discussion Paper, Johannesburg
- MDDA begins operations

2004
- June-July – Greater Durban Television (GDTV) special event broadcast
- Oct. 8 – Community TV & Video Strategy Workshop, Johannesburg; development of *SA Community TV & Video Statement*
- Oct. 18 – Community TV lobbies ICASA at ICASA's Regional TV (SABC Channel 5) hearing, Cape Town
- Nov. 30 – ICASA *Community TV Position Paper* outlines dispensation for four-year licensing (with one-year licences in Cape Town)

2004-05
- Dec. 29, 2004 to Jan. 27, 2005 – Greater Durban TV (GDTV) "Summer Sizzler" broadcast, with one-month ICASA special event licence

2005
- ICASA Broadcasting Policy Dept. to issue amendments to community TV special event broadcast regulations, in order to allow for special event licences of up to 12 months in duration (instead of the present one-month limit)
- ICASA Broadcasting Spectrum Dept. to Gazette frequency re-allocations in main metropoles – from commercial or public use to community TV use
- ICASA Broadcasting Policy Dept. to release *Subscription Broadcasting Position Paper*, in which issue of "must-carry" rules for pay-TV operators (e.g., M-NET, MultiChoice) will be clarified

2005-06
- ICASA Broadcast Licensing Dept. to issue call for applications for four-year community TV licences
- ICASA Broadcasting Policy Dept. to conduct Review of Signal Distribution

2. Country Commentary

Introduction

The timing of this study, in the latter half of 2004 and the first few weeks of 2005, has been opportune in several respects.

June-July 2004 saw the staging of a one-month community TV broadcast – the first in the country for several years – by the Greater Durban Television (GDTV) group. The broadcast, done under a one-month ICASA "special event" licence, was timed to coincide with the 25th Durban International Film Festival. Some of the drivers of this 2004 Durban broadcast had also been part of team that, nine years earlier, had staged one of the pioneering community TV events in the country -- the first GDTV "Visual Voice" broadcast -- in 1995.

Then, at the end of 2004, the ever-ambitious GDTV team – having barely managed to pay off its debts from the June-July broadcast -- got another ICASA special event licence to stage a one-month "Summer Sizzler" broadcast. The "Summer Sizzler" transmissions began on 29 December 2004, and at the time of the writing of this report in mid-January 2005, the broadcasting was still going strong (broadcasting, 24 hours a day, on a mix of themes from transport safety to ballroom dancing to HIV-AIDS awareness and everything in between), with the finale scheduled for 27 January.

The year 2004 also saw interesting activity on the community video front, with the Johannesburg-based Film Resource Unit (FRU) – South Africa's NGO distributor of local and African films and documentaries – teaming up with government-run Multipurpose Community Centres (MPCCs) to launch community-based video projects at four locations.

Meanwhile, in Cape Town, on the campus of the University of the Western Cape (UWC, a former so-called "bush university"), a team of about 20 students spent much of their spare time in 2004 producing a weekly pre-packaged one-hour video slot, called "Bush TV," which was screened every Thursday and Friday at different student residences and in the student union building.

There were also some important stakeholder meetings in 2004:
· A series of meetings by emerging community TV and video consortia in Durban, Cape Town and Gauteng (Johannesburg/Pretoria area)
· A national SA Community TV & Video Strategy Workshop, funded as part of this study, in early October at Wits University in Johannesburg
· A Communication for Development Forum, convened in November in Cape Town by the regional film and video collective SACOD (Southern Africa Communications for Development)
· Several meetings of local film and TV producers hoping to set up a South African chapter of the Independent World Television (IWT) initiative

In mid-October, the South African community TV movement made its presence felt at the regulatory level at the broadcast regulator ICASA's hearing in Cape Town on the planned SABC Regional TV (RTV) channels, SABC 4 and 5. Karen Thorne of Cape

Town's Arts & Media Access Centre (AMAC) was on hand at the hearing to voice concern over the apparent prioritisation of public regional television while community TV – a third tier of broadcasting enshrined in the 1993 IBA Act – still didn't have a full-time licensing regime.

That licensing regime finally arrived on 30 November 2004 in Johannesburg, when ICASA released its *Position Paper on Community Television Broadcasting Services,* a document that sets out the manner in which community-based non-profit groupings will now be able to apply for full-time four-year licences or special-event licences of up to one year in duration – a vast improvement on the current dispensation, which only allows for special-event licences of up to one month. The *Position Paper* also sets out in detail the requirements community TV groups will need to meet – e.g., clear community support, not-for-profit entities, revenue from donors, advertising and sponsorship – to get full-time licences or long special-event licences.

Thus, as South African community TV and video activists begin 2005, there is reason for optimism. But in speaking to the key players in Cape Town, Durban and Gauteng in recent weeks, it became clear that there is still a fair bit of caution among the activists. There is a strong sense that the community TV movement needs to learn from some of the difficulties encountered in the community print and radio sectors during the first 10 years of South Africa's democratic media environment – difficulties around community participation and legitimacy, around skills development, around funding. Full-time community TV and video operations will be even more expensive, and potentially even more fraught with organisational difficulties, than their radio and print cousins. But, at the same time, there is the realisation among all the potential players that, if they can get the formula(s) right, they are dealing with something very powerful. In a world hooked on visual stimulus, community TV and video workers have the potential to generate strong audiences, and to develop skills of great use in South Africa's broader media and communications sectors.

From 1993 to 2002
Legalised community-run, non-profit broadcasting has only been possible in South Africa since 1994, when the Independent Broadcasting Authority (IBA) was established in terms of the 1993 IBA Act.

A key driver behind the liberalisation of the South African airwaves was the push in the early 1990s by the democratic movements to have a non-propagandistic public broadcaster in place for coverage of the April 2004 elections – the country's first democratic elections. The South African Broadcasting Corporation (SABC) radio and TV channels had up to that point been "state" broadcasters, not "public" ones. Instead of the public-service mandates developed for national broadcasters in parts of Europe, the UK, Canada and Australia, the SABC (via radio from the 1940s, and via TV starting in 1976) had been a vehicle for propagation – sometimes subtly, sometimes not – of the apartheid "separate development" philosophies. Its "cultural" programming had aimed to keep cultures separate with clear patterns of superiority and inferiority; its "news" had aimed to reinforce the myth that South Africa was an untroubled land of plenty.

Once a new SABC Board had been put in place and the IBA had been established, attention turned to the need to expedite the set-up of community broadcasting outlets, The IBA duly granted the country's first set of community radio licences in 1994-95, but

these initial community radio licences were only for one-year, needing to be renewed every 12 months. As well, the IBA granted one-month "special event" radio broadcast licences to radio groups awaiting the outcome of longer-term licence applications. Less attention at this time was paid to the needs of community TV, though two groups – Greater Durban Television (GDTV) and the Rugby World Cup TV project in Cape Town – did manage to get one-month IBA special event community TV licences in 1995.

In 1997, the IBA's focus on community radio continued, with its issuing of rules (a *Position Paper*) for four-year licensing of community radios. Applications from community groups for four-year radio licences then began in 1998, and between 1999 and 2003, about 60 four-year renewable community radio licences were issued by the IBA and its successor ICASA (the Independent Communications Authority of South Africa, formed in 2000). This community radio licensing process was not a smooth or speedy one, with some community groups – particularly in the Western Cape, KwaZulu-Natal and Gauteng – having to wait five years (from 1998 to 2003) to have their applications heard. Some community radio groups collapsed during this long wait for a licence hearing, earning the IBA and ICASA some strong criticism.

Meanwhile, the community TV sector remained without a *Position Paper* (a set of rules for full-time licensing). It wasn't until August 2003, when ICASA released its *Local TV (LTV) Discussion Paper*, that the regulator turned its attention to creating an enabling environment for community TV.

For nearly 10 years -- from the establishment of the independent regulator (IBA) in 1994 to release of the *LTV Discussion Paper* in 2003 -- it had seemed to community TV activists that the regulator (first the IBA, then ICASA) saw community TV mostly as a potential threat to the audiences and revenues of the private/commercial free-to-air TV sector – a sector the regulator was also obliged to enable, in terms of the "three-tier" model (public, private/commercial, community) set out for South African broadcasting in the 1993 IBA Act and reaffirmed in the 1999 Broadcasting Act. The IBA's 1997 *Private TV Position Paper* did make some mention of community TV, saying that "Public, private and community television services will share the responsibility and the opportunity to provide a range of news and information programming to the public" (IBA, 1997: 12) But the IBA *Private TV Discussion Paper* of a year earlier, in 1996, had made it clear that full-time community TV would not be a priority until after private national TV (subsequently eTV) got a foothold in the market. The *Private TV Discussion Paper* of 1996 said: "To the extent that community television broadcasters are licensed, they will have an impact on the audience and revenue bases of private and public broadcasters and on available frequency. Although community television broadcasters point out that they will target an advertising base different to that of the private broadcasters, until such policy determinations are made community stations could cream-skim in metropolitan areas and through a national network compete with the private and public broadcasters" (IBA, 1996: 31).

Overshadowed by developments in community radio and private television, community TV advocates and workers toiled in relative obscurity for much of the 1990s, with the notable exception of a few key initiatives:
- The 1995 special event broadcasts by Greater Durban Television (GDTV) and Cape Town's Rugby World Cup TV
- The 1995 launch of the SA Open Window Network (OWN), a national community TV and video NGO, at the Community Media 2000 Conference, Cape Town

- The 1996 Declaration of Intent between the SABC and the Open Window Network (OWN), in which the SABC committed to "joint venture programming" with community groups.
- The 1998 Cape Community Broadcast Channel (CBC) project, in which community broadcasters did 15 days of free-to-air broadcasting on an SABC breakaway channel in Cape Town, thus taking advantage of the SABC's 1996 Declaration of Intent and realising the aim of "open window" programming, using the production and transmission infrastructure of the public broadcaster
- The Cue-TV special event community broadcasts in the Eastern Cape city of Grahamstown, in 1998, 1999, and 2000, linked to that city's National Arts Festival
- "Video access centre" training work by Durban's Community Video Access Centre (CVAC) and Cape Town's Community Video Education Trust (CVET)

The Community Video Access Centre (CVAC) in Durban was particularly dynamic. Started in early 1996, the CVAC had membership from community-based cultural, youth and development organisations. The Centre provided training and access to resources and production facilities. The CVAC helped members set up Community News Programming Units (CNPUs) in their communities, and CNPUs were established in five areas around Durban: KwaDinabakubo, Ntuzuma, Welbedact, Amatikwe and KwaNgcolosi. The CNPUs did video productions around issues such as crime, self-help, health and sport. The Durban CVAC initiative got commissions from the NGO sector, providing trainees with experience and income. Funding for CVAC also came from the Department of Arts and Culture (Scott, 1996a, 1996b).

Probably the earliest community video initiative in South Africa was the Community Video Education Trust (CVET) in Cape Town, which had its heyday in the 1970s and 80s and is still in operation today. CVET currently delivers training and participates in the consortium working towards a community TV station in Cape Town. Another interesting early initiative, in Durban, was called Audio Visual Alternatives (AVA), a project started in 1987. The AVA team recorded workshops and used a participative methodology to empower communities to make their own videos as producers, scriptwriters and video camera operators. AVA's assets were eventually handed over to the Greater Durban Television (GDTV) project, and one of the AVA's founders is currently on the GDTV Interim Steering Committee.

The Years 2003 & 2004
It was seen as a long-overdue step when ICASA released its *Local Television (LTV) Discussion Paper* in August 2003 (ICASA, 2003a).

Confusingly, the *LTV Discussion Paper* was released at the same time as ICASA's *Regional TV (RTV) Discussion Paper*, which was a much more high-profile document given that the SABC had been compelled, by the Broadcasting Amendment Act of 2002, to start planning for the roll-out of regional public service TV (ICASA, 2003b). The *RTV Discussion Paper* raised pressing issues: should the SABC be allowed to carry ads on the regional channels SABC 4 and 5? Should there be English-language regional TV programming? Should there be commercial regional TV broadcasters as well as public ones? Local TV issues were seen by most industry players as much less pressing. ICASA's public hearings on LTV were held at the same time as the RTV hearings – October 2003 in Johannesburg – and most of the discussion at the hearings revolved

around RTV. There were, however, two submissions at the hearings by the community media sector, from the National Community Radio Forum (NCRF) and from Mikhail Peppas of Greater Durban Television (GDTV) (NCRF, 2003; Peppas, 2003).

Given that the SABC was compelled by the Broadcasting Amendment Act of 2002 to apply to ICASA for regional TV licences on or before December 8, 2003, ICASA was then under pressure, after the October 2003 RTV/LTV hearings, to speedily come up with its *RTV Position Paper* (regulations for Regional Television). Thus, barely a month after the RTV and LTV hearings, ICASA released its *RTV Position Paper* (ICASA, 2003c). This release was in late November 2003, just a few days before SABC handed in its applications for licensing of the two regional channels (SABC 4 and 5) to the regulator. This ICASA RTV *Position Paper* got wide media coverage, because it ruled that the new SABC 4 and 5 channels would *not* be able to carry advertising – thus putting the bulk of the burden for funding the new services onto government. The *Position Paper* also said that English-language programming should not be carried on the regional channels, a measure intended to support vernacular languages and to limit audience competition between the regional channels and the existing English-dominated national ones. This *Position Paper* was welcomed by national private broadcaster eTV, which had feared lost advertising revenue to the SABC if the new regional channels were able to carry adverts. Etv had also feared further segmentation of English-language programming viewers (eTV's staple) if the regional channels were allowed to carry English-medium programming. (Government, meanwhile, was now faced with the challenge of sourcing funding from the National Treasury to fund advert-free regional SABC 4 and 5 channels – a challenge that, still today in mid-January 2005, has not been resolved.) As media-industry watchers digested and analysed the implications of ICASA's *Regional TV Position Paper* at the end of November 2003, no attention was paid to the fact that the regulator had *not* issued any regulations pertaining to the other subject of the October 2003 public hearings -- Local TV (LTV). Yet again, the regulator found its energies taken up with balancing the interests of the public and private/commercial TV tiers, leaving the third tier (community TV) on hold. When, the activists wondered, would community TV be given a chance to go from being a "special event" to being the "main event"?

The answer came a year later, on 30 November 2004, with *ICASA's Position Paper on Community Television Broadcasting Services.* The *Position Pape*r calls for, among other things:
· four-year renewable full-time licences for non-profit, South African-controlled local TV groups able to prove local support
· an amendment of the community TV special event licence rules to allow for the awarding of special-event licences of as long as one year in duration (instead of the current one-month limit)
· financing of the stations through adverts, sponsorships and donors, provided the stations remain non-profit (i.e., don't have shareholders, don't pay out dividends)
· a 55-percent South African local content quota for community TV broadcasters
· licence applications from community TV groups to begin sometime in the 2005-06 financial year
· no public or private/commercial community TV stations

Frequency Scarcity
The one remaining regulatory snag, acknowledged in the ICASA *CTV Position Pape*r, is the existing shortage of terrestrial broadcast frequency spectrum for community TV use.

There is a shortage of available TV spectrum for community channels in Johannesburg, Pretoria, Cape Town, Durban and Port Elizabeth. The scarcity is due to the space used up by eTV, the two M-NET pay-TV terrestrial channels, the three SABC national channels (SABC 1, 2, and 3), and the frequencies already set aside by ICASA for the planned SABC regional channels (SABC 4 and 5). Further pressure on frequency allocations comes from ICASA's set-aside since November 2003 of two spare frequencies in most parts of the country for use by digital terrestrial television (DTT) services – a set-aside for when South Africa follows the international trend towards digital TV migration, expected to begin sometime in the next five to 10 years.

To address this problem of the lack of spectrum designated for use by community TV services, the ICASA *CTV Position Paper* calls for re-categorisations – over to community use – of unused commercial television frequencies in Johannesburg, Durban and Port Elizabeth, and an unused public (SABC) television frequency in Durban North. These re-categorisations are due to be gazetted by ICASA for stakeholder input sometime in 2005. Assuming these re-categorisations in Johannesburg, Durban and Port Elizabeth go ahead, the only remaining frequency access problem will be in Cape Town, where there are no unused commercial or public TV frequencies for re-allocation to community use. For Cape Town, ICASA has decided that community TV licencees will have to make use of an unused frequency currently set aside for digital TV, and that Cape Town broadcasters will only be able to get special-event licences of a maximum of 12 months in duration (unlike the four-year community TV licences that will be available for frequencies in other cities). "Of course, this is not an ideal solution," ICASA Councillor Lumko Mtimde said of the Cape Town situation during the *CTV Position Paper* launch on 30 November in Johannesburg, "but the Authority is committed to ensuring that community television can be licensed in South Africa's largest metropolitan areas" (Mtimde, 2004).

2005 & Beyond
Despite the awkwardness of the Cape Town frequency "squatting" arrangement (analogue broadcasting on a frequency reserved for eventual digital use), the ICASA *Community TV Position Paper* of November 2004 is undoubtedly a significant breakthrough for South Africa's community TV movement. ICASA can now be expected to call for full-time four-year community TV station applications sometime in the 2005-06 financial year (March to February, 2005-06). ICASA is also in the process of amending the community TV special event rules to allow for special event licences of up to 12 months in duration, instead of the current one-month limit. That means that by late 2005 or early 2006, community TV groups will have the option of applying for either a full-time four-year licence, or for a temporary licence of anywhere up to 12 months in duration. In Cape Town, due to spectrum scarcity, only non-renewable special event licences of a maximum of 12 months in duration will be allowed. (The Cape Town Consortium says it will be challenging ICASA to make this a renewable license.)

The pressure now moves off of the regulator and onto the community TV and video sector – a sector that has had its share of ups and downs over the past decade, partially due to regulatory uncertainty but also due to the difficulties inherent in managing civil society processes. The national Open Window Network (OWN), established in 1996, collapsed a couple of years ago, as did the National Community Media Forum (NCMF), another body mandated to promote community TV and video. (During its existence, the NCMF's key achievement was the successful lobbying by Tshepo Rantho, the NCMF's

representative on COMTASK (Task Group on Government Communication), in support of the establishment of the Media Development & Diversity Agency (MDDA)).

However, new groupings are slowly starting to emerge, in Durban, Cape Town and Gauteng. The next section of this study takes a look at some of the key stakeholders, and at some of the other bodies that may be in a position to provide funding and skills development support in the years ahead.

3. Stakeholder Analysis

Durban Community TV & Video Consortium
This Consortium consists of:
- Greater Durban Television (GDTV)
- Durban Arts Association
- BAT Centre
- Durban Institute of Technology (DIT)
- Durban Film Office

The Durban Consortium had an extremely busy 2004, successfully applying for two one-month ICASA special event licences and managing to get on-air both times – in June/July at the time of the 25th Durban International Film Festival and again at the end of the year, starting December 29th, with the "Summer Sizzler" event (which is scheduled to end on 27 January 2005). A key driver of the recent GDTV broadcasts has been Mikhail Peppas, a veteran of the1995 GDTV "Visual Voice" event. Peppas, a Journalism Lecturer at the Durban Institute of Technology (DIT), has been working closely with Durban's BAT Centre, the Durban Film Office, the Durban Arts Association (whose music coordinator, Patrick "Big Boy" Zungu, is current head of the GDTV Interim Steering Committee) and Lou Haysom, another community video activist who was part of the former Audio Visual Alternatives (AVA) project and the pioneering 1995 GDTV broadcast. Other key organisers and contributors in Durban are Lindi Gross of Arts Aid Trust and media trainer Mary Pappaya.

Most of the operational personnel for GDTV have been drawn "off the street," so to speak, with interested community members trying their hand -- with no previous experience and minimal training -- at interviewing, camera operation and even editing. A group of about 50 volunteers was pulled together for the June/July 2004 broadcast through a series of open community meetings beginning in January. Other key workers were drawn from among the students at DIT's Department of Journalism. The current "Summer Sizzler" broadcast has about 100 dedicated volunteers.

It is probably fair to say that GDTV is, at present, primarily a "Public Access" model, aimed at giving people the chance to "make TV." The emphasis is on access, exposure, community-building and initial skills development, more than on producing a highly-professionalised product.

A key strength of the GDTV work over the past year has been the project's ability to bring in a wide range of partners to provide in-kind and funding support. For example:
- Durban Metro Council covered the R120,000.00 debt incurred in the June-July event
- The public broadcaster SABC has made a fully-equipped studio available in its Durban headquarters for both broadcast events, free of charge (testament to the SABC's willingness to live up to the spirit of the 1996 Declaration of Intent it signed with the Open Window Network (OWN))
- The DIT Journalism Department has loaned cameras to the project, and other cameras have been loaned by community members
- The BAT Centre for the arts has provided office space

- Parastatal broadcast signal distributor Sentech, which charged R120,000.00 for a month of signal distribution in June-July, cut its fee in half to R60,000.00 for the December-January broadcast, and Sentech has agreed to purchase additional equipment to have on hand in Durban to make future GDTV broadcasts smoother
- Apple computers donated digital editing software to the second special event broadcast, and provided trainers to teach community volunteers how to use it
- A local furniture company donated a high-end couch for the "Summer Sizzler" broadcast set in December
- Church groups have donated food to the volunteers
- A small local taxi firm has provided discounted transport for one of the station managers who lives far from the Durban CBD where the studios are located

In terms of the focussed "special event" content required by the ICASA licensing rules, the June-July broadcast covered the films and filmmakers in town for the International Film Festival, while the December-January "Summer Sizzler" has linked up with the national Department of Transport's "Arrive Alive" road safety campaign and has highlighted HIV-AIDS awareness messages. On a lighter note, one of the most popular programming features during the "Summer Sizzler" broadcast that started Dec. 29 has been the regular ballroom-dancing slot, organised by the Durban Arts Association's Patrick "Big Boy" Zungu. "The ballroom-dancing has generated lots of phone calls!" says DIT's Mikhail Peppas. Indeed, the ballroom-dancing slot, one hour in duration, typically receives a stream of viewer call-ins and dozens of SMSs each time it goes on air, a sign that GDTV is developing a loyal viewer base on its channel, which is carried on the UHF 50 frequency (viewers have to re-tune their sets to receive it).

Peppas says the next move for GDTV will be to apply for a full-time licence, once ICASA issues its call for four-year community TV applications, as is expected sometime in 2005-2006. The project has its office at the BAT Centre in the city's harbour district, and Peppas says he is confident that GDTV is starting to reach a critical mass of partnerships and awareness. But funding – particularly to cover Sentech's signal-distribution costs -- will continue to be a difficulty. (Sentech claims its "common-carrier" broadcast signal distribution licence does not allow it to differentiate its price structure to suit clients, i.e., it has to charge the same rates to community groups as it does to its public and commercial clients (SABC and eTV). This fee regime will be up for review when ICASA conducts its Review of Signal Distribution, due to begin sometime in 2005).

Cape Town Community TV & Video Consortium
This Consortium currently consists of:
- Arts & Media Access Centre (AMAC)
- UWC's Bush TV (project of the African Film Society)
- Workers World Productions
- Bush Radio
- Community Video Education Trust (CVET)
- Molweni Township Film Festivals
- Cape Town Festival

The Cape Town Community TV & Video Consortium had regular meetings in 2004, originally with the aim of staging a special event transmission in March 2005. The new plan is for a test transmission later in 2005, in around October or November. The Consortium has decided to spend the first four months of 2005 building a community

base and community support – including a team of volunteers – for the city's CTV project, culminating in a workshop in May 2005 at which all possible role-players will be brought together: universities, NGOs, Cape Town Metro Council, the private sector.

The Cape Town Consortium is also focussing during the first half of 2005 on developing business models for a station, and a legal structure, and an information package to promote and explain the project. The Consortium plans to elect a formal structure at the May workshop, a structure that will be mandated to fundraise and carry out the planning and research towards a national conference in Cape Town in October 2005. Ideally, a test broadcast will happen at the time of the conference or shortly after.

One of the projects in the Cape Town Consortium is based at the University of the Western Cape (UWC), where students have been producing weekly one-hour programming packages for screening on campus and in residences. This "Bush TV" project, an initiative of the UWC's African Film Society (a student organisation started in 2003), was initially a project aimed at staging film screenings and linking to festivals, including the 3 Continents Film Festival. The project gradually developed into the weekly one-hour programme, edited on the university's analogue audio-visual equipment, and circulated on VHS videotape. About 25 students have participated in one way or another in the presenting, shooting, editing and screening of the programmes.

Gauteng Community TV & Video Consortium
This consortium consists of:
· Gauteng East TV
· Independent Media Centre South Africa (IndyMedia-SA)
· Southern Africa Communications for Development (SACOD)
· Film Resource Unit (FRU)

The Gauteng Consortium is at an earlier stage of development than either the Durban or Cape Town groupings, but Gauteng Province – which takes in both Johannesburg and Pretoria – offers great potential, as it is home to a critical mass of TV production talent; strong NGOs and CBOs with interests in community TV and video (FRU, MISA-SA, SACOD); the head offices of key funding bodies (MDDA and NFVF); government departments (DoC, GCIS, DAC); and key education and training providers (Monash, Wits, TUT, NEMISA, AFDA).

The Consortium began its work in October 2004, and has had half a dozen meetings since, with about 15-20 different entities and individuals showing interest in one way or another. A core group of organisations decided at the most recent meeting, in mid-January 2005, that Gauteng Consortium workers and their supporters – who lack office space and computers – would be given access to a SACOD computer with Internet for a few hours each week at SACOD's offices in Braamfontein, Johannesburg. The meeting also decided to initiate a concerted awareness-raising drive towards a larger meeting of Gauteng stakeholders in mid-February. Other key decisions included:
· That the Consortium should try, if possible, to draw on Gauteng East TV's Constitution as a basis for a Consortium Constitution
· That the Consortium will need to form a legal non-profit entity, and that it could try to piggy-back on, and/or expand the scope of, Gauteng East TV's existing registration as a Non-Profit Organisation (NPO) in terms of the SA NPO Act
· That the group should not focus in the short-term on applying for a full-time four-year licence from ICASA, but should rather focus on getting a special event licence and

broadcast windows on existing or future public broadcast channels (i.e., SABC-TV's existing public-service Channels 1 and 2, and the future SABC Regional TV (RTV) Channels 4 and 5). One possible special event broadcast under consideration by the Consortium is a broadcast linked to the Johannesburg Arts Alive festival in September 2005.

• That the group should liaise with the Cape Town Consortium around an application to the Media Development & Diversity Agency (MDDA) for research and development funding

• That the mid-February meeting should elect a Chairperson and other office-bearers who can be given the mandate to fundraise and carry out other functions on behalf of the Consortium

Other Key Initiatives & Role-players:

Film Resource Unit (FRU)
A film distribution and education NGO based in Johannesburg, FRU holds the distribution rights to over 400 educational films and dozens of South African and African shorts, features and documentaries. FRU employs a range of strategies to develop audiences – including township screenings, mobile video units and film and TV festivals/markets. One of FRU's newer initiatives has seen it teaming up with government Multipurpose Community Centres (MPCCs), which are overseen by the national Government Communication and Information System (GCIS). The three-year FRU-MPCC pilot has already begun at four centres, with two more to be added. FRU and GCIS are testing a four-stage model at the MPCCs:

• Phase 1: Market Penetration – Facilitated film screenings aimed at creating awareness of the power of film;

• Phase 2: Market Development – Training local civil society structures to use social message film and video for educational purposes;

• Phase 3: Product Development -- Identifying and training community-based entrepreneurs to produce their own images for use in local film festivals as well as in teaching and training environments;

• Phase 4: Diversification -- Creating platforms for other cultural and education initiatives to use MPCC facilities and the FRU Mobile Van for video-based work.

Each MPCC is being equipped with a FRU Mobile Van for outside screenings. Screenings at MPCCs and in the adjacent communities have so far been organised around "mini-festivals" linked to events such as Human Rights Day, World AIDS Day and Women's Month. The link with national government (GCIS) aims to ensure high-level support and to develop synergies with government programmes in the areas of:

• Public health (e.g. cholera, malaria, HIV/AIDS);

• Social welfare (child maintenance grants, pensions, accessing of funds for development of projects, housing subsidies);

• Agricultural information (farming techniques, animal husbandry);

• Arts and culture; and

• Municipal Integrated Development Plans (IDPs)

FRU is now in talks with the Department of Arts & Culture (DAC) about rolling out similar initiatives via DAC Community Arts Centres (CACs) around the country.

USA Telecentres

The roughly 100 Universal Service Agency Telecentres around the country, funded by the Universal Service Fund (USF) and overseen by the DoC's Universal Service Agency (USA), are being furnished with Sentech Vivid satellite receivers, allowing the Telecentres to show South Africa's four free-to-air channels: SABC 1, 2, and 3 and eTV. If community TV activists do at some point manage to secure "windows" on SABC channels (including the planned regional SABC 4 and 5 channels), USA Telecentres could become useful community-screening and focus-grouping locations.

Human Sciences Research Council (HSRC)

The HSRC, in consultation with an advisory committee representing various CTV stakeholders, is conducting research in 2005 to inform the development of viable models for CTV, taking into account issues of structure, financing, ownership and control, mandate, and technical aspects. The plan is for the research to culminate in a national consultation workshop in the latter half of 2005. This research project aims to support awareness-raising and advocacy, and will result in the production of resource materials, including a written report and a video.

Media Development & Diversity Agency (MDDA)

The MDDA, established in 2003 by national government with an annual funding dispensation from government and the commercial media sector, has a mandate to support emerging small-scale commercial and non-profit community-based print, radio and TV/video enterprises. So far, in its initial funding cycles in 2003-04, the MDDA has focused its grants on community print and community radio operations. Now, with the release of the ICASA *Community Television Position Paper* in late 2004, the MDDA has expressed interest in investigating the needs of the community TV and video sector. The MDDA says its initial priority would be to fund some feasibility study research work aimed at finding a workable, sustainable model for a full-time community TV operation. The MDDA says it is also in talks with the Department of Communications (DoC) about supporting video access centres, making use of existing facilities in places such as NEMISA in Johannesburg and the Community Video Education Trust (CVET) in Cape Town.

National Film & Video Foundation (NFVF)

The National Film & Video Foundation, a statutory body funded through a parliamentary appropriation channeled through the Department of Arts & Culture, was founded in 1999. Much of its support goes to the mainstream film and video sector, for script development, production, marketing and distribution. It also funds skills development through bursaries and support for training providers, including:
• Newtown Film & Television School, Johannesburg
• Community Video Education Trust (CVET) Cape Town
• Wits School of Arts (WSOA), Johannesburg

The NFVF also works with the Media Sector Education and Training Authority (the MAPPP-SETA) to develop curriculum for, and implement, certificate and "learnership" programmes. One such learnership, for aspiring film and video producers, is currently being offered by Monash University in Johannesburg, as part of the MAPPP-SETA's CREATE-SA project. The NFVF is also in initial talks with the MDDA about possible collaboration in support of video content development by small community-based media.

Media Sector Education & Training Authority (MAPPP-SETA) & CREATE-SA
The MAPPP-SETA sits under the Department of Labour and is charged with managing the expenditure of Skills Development Levy (SDL) monies in the media, advertising, publishing, print and packaging sectors. The MAPPP-SETA's funding comes from a levy of 1 percent of payroll paid by all companies in the five sectors it oversees. Firms can claim back a proportion of their levies for training of employees, and the remainder goest to the National Skills Fund (NSF) or sits with the SETA to cover administration costs and for use as "discretionary funds" to fund special skills development projects. Community TV and video groups should try to tap into these discretionary funds, which the SETA is mandated to use to build skills among the unemployed or among small enterprises.

As well, the SETA has established a special "creative industries" skills development project, called CREATE-SA, which is funded by the National Skills Fund (NSF) and implemented in partnership with the Department of Arts and Culture, the National Arts Council and the National Film & Video Foundation. The CREATE-SA project funds learnerships (a mix of classroom and on-the-job learning) in a range of skills connected to creative industries. One such CREATE-SA learnership, in Film & Video Production, is being facilitated by Film & TV Unit at Monash South Africa, a subsidiary of Monash University Australia. Some of the members of the Gauteng CTV and Video Consortium have applied for places in the programme, which would be a boost to the Consortium. The learnership includes skills development in film and TV research, proposal-writing, script-writing, production, administration, accounting, directing, camera, sound and art design.

Other recent providers of CREATE-SA film and video learnerships have been:
·   CVET, Cape Town
·   Movietech Film & Television College, Durban
·   NEMISA, Johannesburg

Department of Communications (DoC)
The national Department of Communications is a key potential funder of community TV and video initiatives. It has invested heavily – and continues to invest – in the community radio sector, providing studios, equipment and satellite audio/Internet infrastructure for around 50 stations since the late 1990s.

For the past few years, the DoC has been prioritising a "Community Multimedia Services" (CMS) strategy, with two key national summits on the topic, in November 2001 and 2003. A CMS Policy Task Team, made up of representatives of MPCCs, community media organisations and Telecentres, was convened at the 2001 meeting and its findings were released at the 2003 gathering. The key findings focussed on the need for collaboration, cross-promotion and facilities/Internet-sharing among community media and other community ICT projects. Clearly the FRU-MPCC would fit into this category, as would the use of USA Telecentres as community TV viewing locations.

National Electronic Media Institute of South Africa (NEMISA)
NEMISA, a Johannesburg training institute established and funded by the national Department of Communications (DoC), offers a three-year Diploma in Creative Multimedia. It has also been a training provider for the MAPPP-SETA/CREATE-SA film and video production learnership and its facilities are to be used for production of an SABC-DoC TV project later this year. As well, NEMISA's Broadcasting Dept. has been in talks with stakeholders in the city of Pietermaritzburg about the establishment of a video

access facility there. In 2004, NEMISA trainers and graduates worked together with community members to produce multimedia content, including video, at the "i-community" centre in Mogalakwena in the Limpopo Province. The focus of the productions was to capture the talents and local culture of the area.

Southern Africa Communications for Development (SACOD)
SACOD is an NGO collective of filmmakers with members throughout the region. Its main functions are organising annual gatherings of filmmakers to network and view each other's work. SACOD also has a history of supporting community-based screenings using mobile units. Its head office in Johannesburg is currently providing computer and Internet access to the Gauteng CTV & Video Consortium. SACOD also has an advocacy function, and can be useful in pushing for an enabling community TV environment to be created in other SADC countries. At the international level, SACOD participated in community TV/video advocacy work as part of the Civil Society Media Caucus of the World Summit on the Information Society (WSIS), and was represented at the WSIS Geneva Summit in December 2003.

SA Chapter of the Media Institute for Southern Africa (MISA-SA)
A core document for MISA at regional level is the *Windhoek African Charter on Broadcasting*, which calls for the promotion of national broadcasting dispensations that cater to three tiers of activity: public, commercial and community. The MISA-SA Chapter, based in Johannesburg, has been represented at most of the recent Gauteng Community TV & Video Consortium gatherings, has made its office space available for many of the meetings, and has helped to minute decisions taken by the stakeholders.

Steps for the Future Project
The Steps series of short films, on matters connected to HIV and AIDS, were developed by a range of young directors from around Southern Africa. As well as being shown on SABC and via broadcasters and festivals around the world, the Steps films have also been shown in local communities, via facilitated community screenings using a mobile unit, in South Africa, Lesotho and Mozambique. In some cases, the facilitators of the films – who provide introductions and answer questions and facilitate discussion – have been local youth living with HIV-AIDS or actors featured in the films. The films themselves are "non-didactic," in that they have strong narrative and creative elements and sometimes only touch on the social message in a tangential way. For example, one of the most popular of the Steps films involves the use of a condom in the making of a soccer ball for children playing a match on a dirt-patch.

Youth Alive Ministries Telecentre, Soweto, Johannesburg
The Youth Alive Christian organisation ran an educational video project in 2002-03, through which about 30 youth were trained in the use of digital video cameras and computer-based editing. The youth made more than 10 videos, on topics including small business start-up, career guidance, HIV-AIDS, hygiene and pedestrian road safety. The video project has since shifted direction, with video now being used to document the organisation's activities for archiving purposes and for engagement with donors.

Independent World Television – South Africa (IWT-SA)
The IWT initiative is based in Toronto, spearheaded by Canadian alternative TV producer Paul Jay. The aim of IWT is to create an international TV service or channel containing independently-produced, non-commercial TV content – to counteract what IWT advocates see as the "increasing domination of the airwaves by commercial and

political interests." As a recent IWT-SA Mission statement put it, "We believe that a democratic society depends on the ability of all people to be informed and to express themselves, independently of the profit motive or party politics. This is especially true of the poor and marginalised communities in South Africa."

It is likely that such a service or channel will need to make use of satellite TV carriers and/or Internet-based video streaming to achieve its global programme-sharing and programme distribution goals.

The IWT-SA Chapter, as with chapters in other countries, is still very new, and still finding its feet. Its key players say they are keen to synergise with the South African community TV and video movement wherever possible, while at the same time preserving the differing goals of the two initiatives.

Mindset Network
The Mindset Network is an ambitious Johannesburg-based satellite TV distance education initiative with a large funding base from foundations including Liberty Life, Standard Bank, the Nelson Mandela Foundation and the Telkom Foundation. Mindset services currently include:
- The Mindset Learn satellite TV channel, on Channel 82 of the MultiChoice Africa DStv pay-TV bouquet, which features high-school English and Science classes for live use in classrooms around the country;
- The Mindset Health satellite TV channel, featuring a wide variety of public health content produced in SA (e.g., Soul City, Lovelife) and internationally (e.g., World Health Organisation), which is screened live at hospitals and clinics around the country; and
- The Mindset Healthcare Worker video/multimedia channel, supported by the Department of Health, which uses IP (Internet Protocol) satellite data-casting to provide both live video streams and multimedia content that can be cached at the receiving end for later use. This video/multimedia service is currently going out to more than 20 health care facilities around the country.

Mindset does its own digital "multiplexing" of the TV and video/multimedia channels and sends the multiplex via broadband land-line to Orbicom, the Johannesburg-based satellite signal distribution firm, where it is uplinked to the PanAmSat (PAS)-7 satellite for distribution on the three separate channels. PanAmSat of the United States, one of the world's largest satellite communications firms, provides Mindset with free transponder space on PAS-7 satellite, which covers Southern Africa.

Community TV and video groups should consider engaging with Mindset in the years ahead around possible access to Mindset's distribution infrastructure, i.e., inclusion of community TV and video programming in Mindset feeds.

Mediastream
Mediastream is a private digital media company run by community TV activist Mike Aldridge. Aldridge was part of the original Greater Durban Television (GDTV) team in 1995 when it was based at the then-University of Natal (now U of KZN), and did his Master's dissertation on community media. He was a key player in the launching of the Gauteng CTV & Video Consortium in 2004, and is currently maintaining the "South African Community TV" website, http://www.mediastream.co.za/community-tv/ .

Aldridge has recently relocated Mediastream from Johannesburg to Cape Town, where he hopes to support the work of the Cape Town Consortium.

Training Providers:
Apart from the skills development providers already mentioned in this report – DIT and Movietech in Durban, AMAC and CVET in Cape Town, NEMISA, Monash and the Newtown Film & TV School in Johannesburg – there are also elements of TV and video training incorporated into film, journalism and communications programmes at several other institutions around the country, including:
- AFDA, Johannesburg and Cape Town
- City Varsity Film, Television & Multimedia School, Cape Town
- Boston Media House, Johannesburg
- University of Cape Town (UCT) Institute of Film and New Media
- Tshwane University of Technology (TUT) Motion Picture Academy, Pretoria
- Rhodes University School of Journalism, Grahamstown
- Wits University (Television Division and Digital Arts Dept.), Johannesburg

Wits Television Division & Wits Digital Arts, Wits University, Johannesburg
The Wits University Television Division, within the Wits School of Arts (WSOA), was formerly known as Wits TV, and used to be an independent production company operating within the university. Today it is a primarily a provider of university degree courses, including undergraduate and graduate work, and a Certificate programme in TV that is less academic and more broadcast-focussed. The Head of Wits Television, Dr. Jyoti Mistry, has a background in community television in New York City. WSOA also has a Digital Arts Department run by Prof. Christo Doherty, who was Executive Producer of the Cue-TV community television broadcasts in Grahamstown from 1998-2000, and also Director of the Highway Africa media-ICT conference at Grahamstown's Rhodes University in 2001. Wits Digital Arts has a Master's programme in Digital Animation, and a Master's in Interactive Media Design. The Department also hosts weekly "Digital Soirees," open to the public, which often feature the work of prominent video artists.

4. SA CTV & Video Strategy Workshop (Oct. 8, 2004)

The workshop, entitled "From Special Event to Main Event? Community TV & Video in South Africa" and funded as part of this study, brought together a wide range of South African community TV and video stakeholders from around the country.

The workshop was organised and hosted by the Learning Information Networking Knowledge (LINK) Centre, Graduate School of Public & Development Management (P&DM), Wits University, Parktown Campus, Johannesburg.

Workshop Participants

1.	Chris Armstrong	Associate	LINK Centre, Wits University, Jhb
2.	Alison Gillwald	Research Director	LINK Centre, Wits University, Jhb
3.	Simon Batchelor	Director	Gamos, UK
4.	Jesikah Maria Ross	Community Media Consultant	Praxis Projects, US
5.	Karen Thorne	Co-Director	Arts & Media Access Centre (AMAC), Cape Town
6.	Mikhail Peppas	Station Manager & Journalism Lecturer	Greater Durban Television (GDTV) & Durban Inst. Of Technology (DIT)
7.	Lucy Zakwe-Christo	Broadcaster	GDTV & Durban Youth Radio (DYR)
8.	Pfanani Lishivha	Projects Manager: Broadcast Policy	Independent Communications Authority of SA (ICASA), Jhb
9.	Shareef Cullis	Media Activist, Producer	African Cinema Collective & Stonehouse Media, C Town
10.	Joshua Ogada	Audience Research Consultant	Bush Radio, C Town
11.	Tusi Fokane	National Director	SA Chapter, Media Institute of Southern Africa (MISA-SA), Jhb
12.	Tambudzai Madzimure	Acting Director	Southern Africa Communications for Dev (SACOD), Jhb
13.	Mike Aldridge	Director	Mediastream, Jhb
14.	Karen Aldridge	Community Media Activist	Mediastream, Jhb
15.	Chuck Scott	General Manager	Constitution Hill Project, Jhb
16.	Dimitri Martinis	Senior Manager: Policy	National Film & Video Foundation (NFVF), Jhb
17.	Desmond Mthembu	Manager: MPCC Project	Film Resource Unit (FRU), Jhb
18.	Christo Doherty	Head of Digital Arts	Wits School of Arts (WSOA), Wits University, Jhb
19.	Bruce Maweni	Broadcast Manager	National Electronic Media Institute of SA (NEMISA), Jhb
20.	Tracey Naughton	Communications & Dev. Consultant	Nyaka, Jhb
21.	Jerry Ramaboa	Filmmaker	Gauteng East TV & Tshelolo Community Film Makers, Jhb
22.	Rehad Desai	Film/TV Producer/Director	Uhuru Productions, SACOD-SA & Independent World Television SA (IWT-SA), Jhb
23.	Jabulani Chiliza	Telecentre Manager	Youth Alive Ministries, Soweto, Jhb
24.	Mehlo Magwaza	Video Coordinator	IndyMedia-SA, Jhb
25.	Nami Mhlongo	Freelance Sound Operator	IndyMedia-SA, Jhb
26.	Desmond Damons	Manager: Democracy Programme	Heinrich Boll Stiftung, Jhb
27.	Paul Hanrahan	Producer	AFRO/Hinge Productions, Jhb
28.	Jane Lipman	Film/TV Producer/Director	Current Affairs Films & Independent World TV SA (IWT-SA), Jhb

29.	Rene Smith	Researcher	MISA-SA, Jhb
30.	Joel Sekgoela	Lecturer	Tshwane U of Technology (TUT), Pretoria
31.	Yue Man Lee	Project Manager	Mindset Health Channel, Jhb
32.	Jason Cowan	Executive, Delivery	Mindset Network, Jhb
33.	Hillar Addo	Consultant	Former Schoolnet Africa, Jhb
34.	Vanessa Phala	Coordinator, Research ICT Africa Network	LINK Centre, Wits University, Jhb
35.	Mduduzi Malishe	Communications Officer, Community Arts Centres (CACs) Project	Dept. of Arts & Culture, Pretoria
36.	Gerard Hagg	Project Manager, CACs	Dept. of Arts & Culture, Pretoria
37.	Heather Ford	Coordinator: Creative Commons SA	LINK Centre, Wits University, Jhb
38.	Ashraf Patel	ICT Projects Officer	Open Society Initiative of Southern Africa (OSISA), Jhb
39.	Ben Cashden	Film/TV Producer/Director	Independent World TV SA (IWT-SA) & Seipone, Jhb
40.	Harry Letsebe	Manager: Community Media Programme	Media Development & Diversity Agency (MDDA), Jhb

Workshop Presenters:

1. Pfanani Lishivha, Projects Manager, Broadcast Policy, ICASA
2. Mikhail Peppas & Lucy Zakwe-Christo, Management Team, Greater Durban Television (GDTV)
3. Desmond Mthembu, Manager, MPCC Project, Film Resource Unit (FRU)
4. Karen Thorne, Co-Director, Arts & Media Access Centre (AMAC), Cape Town
5. Yue Man Lee, Project Manager, Mindset Health Channel
6. Tambudzai Madzimure, Acting Director Southern Africa Communications for Development (SACOD)
7. Rehad Desai & Ben Cashden, Producers/Directors, Independent World TV South Africa (IWT-SA)
8. Prof. Christo Doherty, Digital Arts Programme, Wits University School of Arts (WSOA) & former Executive Producer, Cue-TV, Grahamstown

See Appendix 1 for content of the eight presentations.

Workshop Resolutions

1. That there be CTV & Video "Lead Groupings" (beginnings of Consortia) in Cape Town, Gauteng and Durban, initially to be made up of:
- Cape Town - CVET, Bush Radio, Bush TV, Workers World Productions, African Cinema Centre, AMAC
- Gauteng -- SACOD, Mediastream, FRU, MISA-SA
- Durban - GDTV and Durban Film Office

2. That there be a SA CTV & Video National Advocacy Group, made up of: Tambu Madzimure (SACOD), Tracey Naughton (consultant, Nyaka), Lucy Zakwe-Christo (GDTV), Karen Thorne (AMAC), Josh Ogada (Bush Radio), Rene Smith (MISA-SA), Hillar Addo (independent consultant).

3. That there be an SA CTV & Video Research Group, made up of: Karen Thorne (AMAC), Josh Ogada (Bush Radio), Mike Aldridge (Mediastream), Rene Smith (MISA-SA), Simon Batchelor (Gamos, UK), Jesikah Maria Ross (Praxis and U of C (Davis), USA), Chris Armstrong (LINK Centre, Wits).

4. That an e-mail Listserv and other on-line presence be coordinated by Mike Aldridge (Mediastream)

5. That an SA CTV & Video Statement be issued on behalf of this workshop (see Appendix 2)

6. That the way forward from this meeting be as follows:
- Policy & Advocacy, including a response to the ICASA Position Paper expected in the coming weeks + contact with DoC and Sentech and SABC; and input at ICASA SABC RTV Hearing on 18 Oct in Cape Town
- Research – case studies, baselines, looking at technical options, financial options; analysing policy; including a series of meetings to take findings/ideas back to the groups in regions
- Networking – loose coalitions, based on today's Oct. 8 Declaration; a web site and Listserv, working groups (e.g., Research + Advocacy & Lobbying)
- Test Transmissions – in Cape Town, Durban, Gauteng

7. That the key upcoming "action moments" will be:
- Declaration -- Today's Oct. 8 Community TV & Video Statement (Issued by Johannesburg Community TV & Video Strategy Workshop, 8 October, 2004)
- *Screen Africa* coverage + other media coverage
- ICASA Cape Town 18 Oct (SABC RTV hearing)
- SACOD meeting Nov in CT
- Nov -- Sithengi – NGO Forum in CT
- ICASA CTV Pos Paper launch in November
- ICASA Broadcast Frequency Plan in November

8. That the slogan emerging from this meeting should be: "Community TV Access to the Airwaves – Democratise Broadcasting Now!"

5. Issues

Based on the current legislative, policy and regulatory environment – and based on the findings of this study's Stakeholder Analysis, the outcomes of the 8 October 2004 Strategy Workshop, and recent Consortia activities in Durban, Cape Town and Gauteng – the following emerge as issues central to the future of community TV and video in South Africa:

Definition of Community – Geographic v. Interest
The relevant SA legislation and policies allow for a community to be defined "geographically," or as a "community of interest." ICASA, and its predecessor the IBA, have always made it clear that geographically-defined communities are favoured. In the case of community radio, a majority of the 80-odd existing stations in South Africa are geographically-defined, with a minority formed around communities of interest. Most of the community-of-interest stations have a religious (e.g., Christian, Muslim) or national cultural (Chinese community, Greek community) orientation. The existing Durban, Cape Town and Gauteng CTV & Video Consortia are clearly aiming to serve geographically-defined communities, with the objective of developing TV production operations that draw on the full range of individuals and organisations in the viewing area.

Sustainability & the 'C-PEG' Model
Probably the most thorough articulation to date of a sustainability strategy for a South African community TV station has come from Mediastream's Mike Aldridge. In his 1997 paper commissioned by the Open Window Network (OWN), entitled 'Community Television Broadcasting in South Africa: Theoretical Overview and Business Plan,' (http://www.mediastream.co.za/community-tv/html/ctv_business_plan.html), Aldridge outlines what he calls the "C-PEG" model – an adaption of the PEG model popularised in the United States. The PEG model calls for a mix of Public access, Educational and Government content. In C-PEG, a Commercial dimension is added, with the idea that a non-profit, community-owned/controlled TV station or production house could combine Commercial, Public access, Educational and Government programming to achieve diversity, and thus sustainability, in both content and income generation (Aldridge, 1997).

This C-PEG model would seem to fit well with the South African policy and regulatory context, given that ICASA's November 2004 *Community TV Position Paper* allows for community TV stations to carry advertising. At the same time, the *Position Paper* rules out the possibility, for the time being, of public or commercial TV at the local level – thus giving community TV broadcasters a clear potential revenue stream: TV advertising from firms that only want to target a specific city or town. Durban's GDTV project has already started to tap into the local business community, getting in-kind support from furniture, taxi and software firms, and there would appear to be much room for growth in this area.

In terms of the "E" and "G" of the C-PEG model (Educational and Government programming and sponsorships) the Durban Community Video Access Centre (CVAC) of the mid- to late-1990s clearly showed the possibilities of income generation from educational and government sources. CVAC workers were able to generate funding from NGOs and government departments for their productions. In today's context, the MDDA, NFVF, DoC, GCIS and Department of Arts & Culture could all reasonably be expected to support innovative programming ventures by community TV and video groups.

Community TV operations may also want to try to follow one of the key revenue-generation models pursued by South African community radios – broadcasting live feeds of provincial and municipal budget speeches and legislature/council openings and meetings (another example of the "G" in the C-PEG model.) Live broadcasts of council proceedings are a staple of community TV slots on cable channels in North America. As for the "P" (Public access) part of the C-PEG model, Durban's GDTV project has proven with its two recent broadcasts that there is strong community interest in getting on the airwaves. GDTV has had as many as 100 volunteers working on its most recent broadcast.

Local Content
The ICASA *Community TV Position Paper* of November 2004 calls for community TV stations to meet the same local-content ratio – 55 percent – as the two national public-service broadcast channels, SABC 1 and 2. (Commercial stations SABC 3 and eTV have a lower quota of 35 percent.)

Though SABC 1, 2 and 3 and eTV do meet their local-content quotas, much of their local content programming consists of low-budget game shows and derivative children's, teen and soap opera programmes. Meanwhile, the four national channels' news and current affairs programming is very Johannesburg- and Cape Town-focussed. The call, via the 2002 Broadcasting Amendment Act, for SABC to roll out two Regional TV (RTV) channels – SABC 4 and 5 – is a measure aimed at boosting regional, non-Johannesburg/Cape Town content provision, but it is by no means clear when these stations will become operational, as funding has not yet been forthcoming from Treasury. This situation leaves definite gaps to be filled by CTV in locally-based, locally-focussed programming.

Vernacular Languages
Apart from the evening news bulletins on SABC 1 and 2 and a handful of dramas, the national TV channels offer little in the way of non-English content. The SABC RTV channels are supposed to fill this gap by carrying programming in the 10 non-English official South African languages, but with the future of these services uncertain, English remains the dominant language of South African TV.

Community TV projects should consider positioning themselves as strongly multilingual broadcasters. The ICASA *Community TV Position Paper* calls on community TV broadcasters "to broadcast in languages used in the relevant communities." Community stations in urban areas such as Durban, Cape Town and Johannesburg – areas with large migrant populations – would thus need to consider using several South African official languages in their schedules, as well as niche programmes for immigrant communities in Arabic, Kiswahili, Portuguese, French and other African vernacular languages such as Shona and Wolof.

Community Video
As the Steps, FRU-MPCC, Youth Alive, CVAC, AVA and CVET models have shown, there is much more to community TV and video than broadcasting over the airwaves. All these projects have employed a strong community access/empowerment dimension, through community screenings and production skills development. The now-defunct Durban CVAC project, with its Community News Programming Units (CNPUs) in five communities, would seem to be a model worth pursuing once again. And Youth Alive's

development of video skills through the making of simple public-education videos is another valuable model.

One vision of community TV and video for South Africa, as articulated by AMAC's Karen Thorne at the October 8, 2004 Strategy Workshop in Johannesburg, is to have a network of small local video production collectives, all screening their work locally in non-broadcast settings while at the same time contributing their work to a national pool of content to be used in broadcast events.

Broadcast/Distribution Platforms:

Terrestrial Free-to-Air, 'Windows' & SABC 'Natural Partnership'
The ICASA *Community TV Position Paper* of November 2004 is essentially a free-to-air policy framework, assuming community use of small-footprint terrestrial analogue transmissions receivable on any standard TV set via simple re-tuning. This is the method Greater Durban Television (GDTV) has been using, broadcasting on UHF 50 with the signal distribution provided by South Africa's parastatal monopoly free-to-air signal provider, Sentech.

Another way for community groups to get access to a terrestrial free-to-air broadcast frequency would be to negotiate a "window" or "windows" within the programming schedule of an existing free-to-air broadcaster – presumably SABC 1 or 2, given that these channels have the strongest public-service obligations. The pioneering South African community TV coalition, the Open Window Network (OWN), took its name partially from this idea of citizens getting windows of air-time on established broadcast networks. In the annexure to the 1996 "Natural Partnership" Declaration of Intent between OWN and the SABC, there is a call for communities to broadcast "in partnership with other broadcasting services, thus reaching many communities within a geographical area." This phrase is an articulation of the window idea.

So far, community TV groups have not managed to secure a permanent window on an SABC channel, but there have been examples of short-term windows and access to SABC facilities. Examples of CTV-SABC cooperation include:
· In 1998, the Cape Community Cape Community Broadcast Channel (CBC) broadcast for 15 days free-to-air on a SABC breakaway channel in Cape Town, working out of the SABC's Sea Point studios
· In June-July 2004, the Greater Durban Television (GDTV) broadcast made use of a studio and equipment at the SABC's Durban broadcast centre
· The current GDTV "Summer Sizzler" broadcast, ending January 27, 2005 is also being produced out of an SABC Durban studio

A good opportunity to exercise the "open window" element of the "Natural Partnership" between CTV and the SABC may arise if and when the SABC rolls out its two Regional TV (RTV) channels, SABC 4 and 5. Both of these channels will only have a few hours of programming per day in their initial years, thus potentially providing a great deal of unused air-time for community broadcasts. However, one potential difficulty with this scenario would be adverts: community TV is allowed to carry adverts, but public regional TV isn't. Presumably any CTV window on an RTV channel would thus have to be advert-free.

To the extent that community TV broadcasters want to have their own terrestrial frequencies – as provided for in the ICASA *CTV Position Paper*, a key barrier will be signal distribution costs. Greater Durban Television's (GDTV's) biggest difficulty in its two broadcast events in 2004-05 has been covering its broadcast signal distribution payments to Sentech. Sentech has long maintained – in its dealings with community radio and community TV – that its "common carrier" licence does not allow it to engage in "discriminatory" pricing (i.e., charging community broadcasters less for signal distribution than it charges public or commercial broadcasters).

Sentech's pricing practices are likely to come under the spotlight in 2005 or 2006 when ICASA conducts its Signal Distribution Review, an inquiry during which community TV activists will need to team up with their community radio counterparts in lobbying for lower tariffs for non-profit broadcasters. The main South African community radio umbrella, the National Community Radio Forum (NCRF), is already readying itself for making submissions to the Signal Distribution Review.

Satellite Pay-TV & 'Must-Carry'
Another distribution method to consider for community TV and video groups – as an add-on to terrestrial coverage – would be a channel or "window" on the MultiChoice Africa DStv satellite pay-TV bouquet, the same bouquet that currently carries the Mindset Learn channel on a non-commercial basis. The Cue-TV community TV project in Grahamstown managed to get its programming carried on DStv during the Grahamstown Arts Festival. DStv, which costs about R1500 for installation (satellite dish, decoder, smart card) and about R370 per month in subscription fees, only has about 700,000 subscribers in South Africa – compared to about 6 million free-to-air TV households. The cost of satellite pay-TV may come down – and subscriber numbers may go up – when competition in the subscription television sector is introduced in the years to come. That competitive environment is expected to be created sometime in 2005 with ICASA's *Position Paper on Subscription Broadcasting*. ICASA released its *Discussion Paper on Subscription Broadcasting* in April 2004 and held public hearings in August 2004.

It is possible that a community TV group or groups, upon reaching a certain level of quality and consistency, could ask the regulator ICASA to impose a "must-carry" obligation onto satellite subscription-TV broadcasters, thus forcing the pay-TV channels to carry, free of charge, community services. "Must-carry" rules are common in other markets, including the US, where cable-TV providers (who often have local monopolies and collect subscriptions from viewers) are obliged to carry all local free-to-air services, including community channels.

"Must-carry" rules could also be applied to terrestrial (non-satellite) pay-TV services, such as the current M-NET terrestrial analogue pay-TV service or the future digital terrestrial television (DTT) subscription services that can be expected in the next decade or so.

Digital TV
Within the next 10 to 20 years, South Africa can be expected to follow the global trend and "migrate" all of its television signals away from analogue terrestrial frequencies and onto digital platforms – probably a mixture of digital satellite (e.g., the MultiChoice DStv platform, already in use in South Africa) and a newer technology known as digital terrestrial television (DTT). DTT is a system that can use the same land-based transmitter towers as the existing analogue system, and which can carry as many as six

broadcast channels in the amount of spectrum used to carry one analogue channel. Once the digital switchover is complete, there is likely to be a relative abundance of terrestrial TV broadcast spectrum in South Africa, with many of the current one-channel analogue frequencies being used to carry "multiplexes" of five or six channels. This could be a favourable environment for a community TV station, which could argue for "must-carry" of its content – by both free-to-air and subscription broadcasters – on spare channels within digital multiplexes.

But South Africa's full digital migration is still a long way off, and the transition period – the "double illumination" period of perhaps five to 10 years when free-to-air services (SABC, eTV) will need to be carried on both digital and analogue – could be a period of extreme spectrum crowding and scarcity (particularly in Cape Town), thus potentially undermining community TV group's access to spectrum in the medium-term.

The national Department of Communications (DoC) is currently soliciting inputs from broadcast industry stakeholders and ICASA on digital migration, and the DoC, via the Communications Minister, is expected to present a digital broadcasting migration plan to the Cabinet sometime in 2005. One question is whether government should set a "switch-off" year for analogue TV, thus forcing broadcasters, equipment manufacturers and signal carriers to hasten their transition to digital.

IP (Internet Protocol) Data-casting/Streaming
Another type of transmission technology that warrants consideration by community TV and video workers is Internet Protocol (IP), through which video can be streamed – via broadband satellite or a broadband telecommunications/data land-line – in digital "packets." Mindset is already using an IP-based system, via satellite, to send video and multimedia content out to certain health facilities via Orbicom's satellite broadband capacity, and broadband costs can be expected to come down in the years ahead through competition between Telkom, Sentech, the Second National Operator (SNO) and the cellular phone companies' broadband networks.

IP-based broadband systems could have two practical applications for SA community TV and video projects:
· Distribution – allowing different local collectives to share content around the country and internationally for use in local screenings and broadcasts
· Web-casting and web-streaming – allowing community TV and video collectives to promote their work nationally and internationally through web sites featuring live video web-casts and pre-recorded downloadable video streams

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Appendix 1

Minutes of Oct. 8, 2004 Workshop Presentations

1. Pfanani Lishivha – ICASA

- ICASA published a Discussion Paper on Local Television and Regional Television in 2003. Hearings were held in October 2003. The IBA Act says ICASA must regulate broadcasting. Rather than saying "community," ICASA said "local." In terms of the Act there is public, commercial and community. At the hearings, it was clear that we wouldn't be able to afford commercial local television. ICASA is licensing regional public channels. ICASA has decided not to licence public or commercial local television.
- ICASA had to rush the licensing of regional television [because of the Dec. 8, 2003 RTV licence application deadline set in the Broadcasting Amendment Act of 2002]. ICASA only started finalising the policy on community local television in 2004.
- Frequency assignment -- If ICASA is going to licence community television, are there frequencies available? ICASA is also licensing SABC TV 4 & 5, so some frequencies will be taken up. ICASA has also decided to set aside frequencies for eventual migration to digital television. During the period of transition, extra frequencies will be used for digital broadcasting and this will have an impact on regional and community television. According to the technical report on the availability of frequencies, in the metropolitan areas of the major cities, there are no community television frequencies available. ICASA wants to license community television, but frequency scarcity is a problem. One of the things ICASA is considering is that because migration to digital hasn't started, could ICASA use those frequencies with the provision that when SA starts migrating, those frequencies will be lost to community TV?
- Principles of community television -- The questions are: why do we need it, and how different is it from public and commercial television? Definition – community television is to be controlled by a non-profit entity and carried out for non-profit purposes. It means that you don't have shareholders and can't declare dividends. Whatever profit is made has to be ploughed back into the community being served. The channel will serve a community of interest or a geographic community. Priority will be given to geographic communities because of frequency scarcity. The other principle is public access. The model of community television challenges the division between broadcasters and viewers. The viewer becomes the broadcaster. Local origination – the majority of programmes must be produced and sourced locally. Programming must be sourced from the community. This factor distinguishes it from public and commercial broadcasting. Community participation – the organisers must bring the community structures to a meeting where they appoint people to represent them on the board and in the programming committee.
- Licensing -- Stations will be licensed in terms of section 41 and 47 of the IBA Act and Section 32 of the Broadcasting Act.
- Funding -- Community radio is relatively cheap; television is another story. Community TV broadcasting should be funded by advertising, funding and grants. It will be allowed to advertise, receive grants, donations and sponsorship. There is also the MDDA – but there is the question of whether they have enough money.
- Programming -- The difference between public, commercial and community TV is programming. Conditions will be imposed; minimum standards. Language obligations -- African languages were marginalised in the past. ICASA is trying to reverse that trend. A community broadcaster must accommodate languages spoken in that

particular area. News -- the broadcaster must broadcast news. Newsgathering is expensive, but news gatherers can be posted in the community. Actuality programming – the broadcaster doesn't have to deal only with what is happening in the community, although majority of programming must deal with local issues. Children's programming is also important. South African content quotas and regulations will be imposed.

2. Mikhail Peppas & Lucy Zakwe-Christo, Greater Durban TV

- GDTV was incepted at the Visual Voice conference in 1995. One must ask the question of who is applying for the licence. In 1995, there was a loose collaboration called Greater Durban Television. This is not feasible today. It is important how you convene the licence. We are a not-for-profit, Section 21 company. We have a board, a website and a bank account. You have to have auditors. GDTV is democratising the airwaves for previously disadvantaged communities. In June/July this year, we had zero budget, no marketing, only newspaper interviews. The success we had was in training. We presented technical and business workshops. We had meetings encouraging community participation every week before the broadcast.

- Community involvement was one of our successes. We had people coming in off the street with no skills and wanting to learn how to broadcast. We had two people during the broadcast who were snatched up by the SABC. It is important to be backed by affiliations. SABC provided services for free. We were affiliated with the Durban International Film Festival. The BAT Centre provided us with an area to have workshops. The city was the guarantor to get transmission from Sentech. The Mayor opened the station. We made history by having an interview with King Zwelithini. Sentech is a problem because it charged commercial rates rather than community rates. The first week of broadcast was poor quality and we got complaints. The licence was shortened. We need to educate Sentech to respect community television, to give good quality transmission. We had good quality people on the board and had educational workshops. We are applying for another special event licence in December, which is AIDS Awareness Month, and there are also a lot of road accidents so we want to communicate road safety issues.

3. Desmond Mthembu – Film Resource Unit (FRU)

- Government has started the MPCCs, with a role to create a one-stop shop where people can access government information. We have been working with communities and rural areas. We wanted to piggy-back on the MPCCs. The immediate objective of the project is effective distribution and viewing of films and videos supporting national development initiatives. We want to have partnerships with industry players for distribution of films and videos.
- The duration of the pilot is three years. Each centre will have a mobile van that will operate within 50-100 km of the centre for outreach projects. The idea is that it is not only for FRU, but also for social services where they can screen videos and run workshops. We are using DVDs and videos, as well as doing vox pops so people can understand comments and views from the public. We want to feed back to filmmakers that these are the issues that need to be addressed in an area. We are not only taking films to the community, but giving feedback to film makers so they know what is relevant to communities.
- We also invite filmmakers to present and interact with the community. Our focus group workshops involve different stakeholders. We don't want to be biased to

government. We identify champions -- we don't want to be implementers of the project – so they can become field workers who organise the events, so that when we hand over to government there are people who can run the project. The government partnership seeks to ensure the support and backing of government ministries.

4. Karen Thorne – AMAC

- We are a very young group in Cape Town looking at getting a project going. It consists of non-profit organisations with capacity and resources to engage in community television. These include AMAC, Bush TV at the University of the Western Cape, Bush Radio, the Africa Cinema Centre, Community Video Education Trust, Workers World Productions and Molweni. Between these groups we have a lot of production and training capacity, and a long history of involvement going back to the 1970s.
- We are planning a test transmission next year. The plan is to test our capacity as a group. We will popularise and consult with the local community about community television in the Western Cape. Our long-term vision is to apply for a long-term licence. We have a lot of discussions around the model to be applied.
- One possibility for SA is a decentralised network with dispersed hubs for training and production, producing content for local communities. The hubs could share a central play-out centre or community broadcast channel.

5. Yue Man Lee – Mindset Health

- Mindset Health is one of the projects of Mindset Television, a Section 21 non-profit organisation that creates and packages educational video content, distributed by satellite TV. We deliver the channel via the DSTV MultiChoice platform on Channel 82. We will be in about 1000 schools by the end of the year.
- Mindset Health has target audiences of healthcare workers and patients in waiting rooms. We operate a 24-hour programme of health education content. For health-care workers we create video content and computer-based content in various languages including English, Zulu and Xhosa. We have servers on sites delivering into TVs and computers, allowing for datacasting. It is video-on-demand where health workers can access the content and choose the language of delivery.

6. Rehad Desai & Ben Cashden, Independent World Television (IWT)

- Independent World Television is coordinated out of Canada with chapters in six to seven countries, aiming to be a "people's CNN." A group of filmmakers have started to set up a South African chapter and are trying to work out how it can fit with community TV. We are a group of professional media practitioners who are tired of our airwaves being dominated by a small group of conglomerates. Our public broadcaster is becoming increasingly commercial. We need a new initiative whose community is not geographic but an interest group – people who do film because they have something to say. We believe there are tremendous synergies that can be developed with community TV.
- The only way we are going to be able to make Cape Town work, Durban work and Gauteng work is by cooperating, sharing our resources, sharing our films. Programmes must be interesting, programmes that can win audiences and that can win revenue from advertising.

7. Tambudzai Madzimure – SACOD

- SACOD is convening a Communication for Development forum in Cape Town on 13-14 November. SACOD is a network of film and video professionals working in the SADC region. We come together for training purposes to see each other's films and to have discussions around that. People present projects around advocacy and alternative distribution. It encourages a platform where we can have an exchange of ideas. Content has to go somewhere and there are people in need of that content.

8. Prof. Christo Doherty, Digital Arts Programme, Wits School of Arts (WSOA) & Former Executive Producer, Cue-TV, Grahamstown, 1998-2000

- Cue-TV had a training function, so it could draw on the energy of students. It centred on providing content around the Grahamstown Arts Festival, taking that content and some of the experiences of the festival to a broader community. We started in 1997 with ten students. We played VHS tapes on monitors in different public venues around the festival. That got a very positive response, which emboldened us to apply for a community TV license as a Section 21 company, in conjunction with the festival, in 1998. We had a 50-watt transmitter loaned to us by Sentech. We put together a broadcast for nine days that broadcast to the Grahamstown area. It had extensive reach around the entire community.
- In 1999, encouraged by the experience of the previous broadcast, we broadcast for 15 hours a day over the time of the festival. As well as being free-to-air, we negotiated with DStv to get onto their digital satellite platform and streamed content over the Internet. We had 80 students working on it as well as professionals and students from Natal Technikon [now DIT] and Wits Technikon [now part of U of Johannesburg]. In 2000, due to the tremendous bureaucratic difficulty in applying for a free-to-air license, it was just on DStv and it was the end of that cycle.
- Useful experiences – we gave up applying for licenses because it was a bureaucratic nightmare. There is a huge amount of documentation that has to be filled in and delays around process, so we had to trust that we were going to get our licenses and go ahead. At one time we only got a license a week before broadcast and on the other occasion we only got it after we started broadcasting.
- The community sector must engage with the technological possibilities. For example Mindset is utilising convergent technologies. Community broadcasters have to produce something better than commercial or public TV. Have to be technically organised. (When we first switched on our transmitter it blocked out other transmissions.) Another thing to be taken into consideration with free-to-air broadcasting is the difficulty of getting people to tune into another channel. This is specifically a problem with events broadcasting where you are only going to be up for a month or so. You have to run a long campaign to educate people to tune in. It is beyond the competence of most people to do this. We had teams of students going door to door, tuning people's TV sets to our channel.
- The costs of producing television and getting production value are important. People have expectations of what TV should look like. People aren't going to go for bad TV, so money is important. This sector needs to address alternative models of advertising. Advertisers have national reach at great expense through the national broadcasters but they don't have regional reach. We have to look at cheaper production models of advertising. Community broadcasters can look at smaller audiences.

- Market research is very important – you have to demonstrate that people are watching your programming. You do need to have convincing figures and this research should be a part of the budgets.
- Cue-TV was unusual because it was in the context of an arts festival and that gave us a pool of people who were desperate to communicate. We managed to attract into the production process a whole generation of young professionals frustrated by the constraints of their usual practice. It was an opportunity to experiment and to try new forms of television. Community TV should be innovative rather than using tired forms of broadcasting.

Appendix 2

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South African Community TV & Video Statement

Issued Friday October 8, 2004
by delegates to the Community TV & Video Strategy Workshop,
Parktown, Johannesburg

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A. This Statement takes as its grounding the communications principles affirmed in:

- Article 19 of the 1948 UN Universal Declaration of Human Rights, and subsequent UN-backed multinational declarations;
- South Africa's Constitutional Bill of Rights;
- South Africa's 1993 Independent Broadcasting Authority (IBA) Act, which, among other things, calls for the enabling and licensing of three tiers of broadcasting, including a tier owned and controlled by communities;
- The People's Communication Charter;
- The 2001 Windhoek African Charter on Broadcasting; and
- The 2003 Geneva Declaration and Plan of Action of the UN World Summit on the Information Society (WSIS).

B. The organisations and individuals endorsing this Statement call for:

1) A 'Social Contract'
Completion of the process of democratisation of the South Africa airwaves through realisation of a 'Social Contract in South African Broadcasting," which manifests itself in material and moral commitment by government, the private sector and civil society to diversify access to, and use of, South Africa's broadcast TV airwaves, which are a public resource;

2) Frequencies
Allocations of terrestrial TV broadcast frequencies throughout the country (in both the analogue and digital environments) to community-owned/controlled television broadcasting, including frequencies in metropolitan areas where there is growing scarcity of available TV broadcast frequency spectrum;

3) Licensing
An enabling four-year licensing regime for community TV broadcasters that ensures true community ownership/control and community participation as well as rapid licensing – so as to avoid the debilitating delays experienced by community radio groups applying to ICASA for four-year community radio licences;

4) Funding
Enhanced funding of the Media Development & Diversity Agency (MDDA) and implementation of a national Broadcast Production Fund – both of which will need to draw significant resources from government, and from levies on commercial

broadcasters' profits, in order to provide systematic funding support for community TV station start-up and production of innovative, locally-based South African programming in under-served languages on under-represented topics;

5) Prioritisation of Community TV (CTV) Ahead of Regional TV (RTV)
Prioritisation of frequency allocations, licensing and funding for community TV (CTV) ahead of the establishment of enabling mechanisms for regional TV (RTV) broadcast outlets, because the objectives cited for the establishment of RTV -- increased local programming, increased programming in under-served languages on under-served topics -- will be better-served by community TV outlets;

6) Capacity-Building
Skills development and production partnerships between community TV/video organisations and their counterparts in the public (SABC) and commercial TV/video sectors, in keeping with the objectives of South Africa's Skills Development legislation;

Skills development and production partnerships between community TV/video organisations and tertiary, state-run (e.g., NEMISA) and NGO education and training providers;

7) CTV & the SABC
Invocation by CTV/video stakeholders, where appropriate, of the 1996 "Declaration of Intent" signed by the SABC, in which the SABC pledged to nurture CTV "through the implementation of joint projects designed to build capacity within the community television sector" and to "take into account the needs of the community television sector regarding access to facilities, training and internship opportunities and other in kind support";

The inclusion in SABC-TV channel licences of a provision calling for SABC-TV to support, by various means, the development of community television;

8) Audience Development
A flexible, developmental approach to broadcasting and distribution of TV/video content that ensures a growing audience for, and knowledge/literacy in, community-based TV and video, including use of traditional TV broadcasting platforms (terrestrial and satellite), community screenings at schools and communal access points, screenings via mobile video units, and use of newer broadband data platforms for Internet-based streaming and video-on-demand;

9) Networking
Establishment of several consortia (Community TV & Video Consortia) around South Africa composed of organisations and individuals committed to the realisation of the aims of this Statement and committed to staging community TV/video production and broadcast/screening events in their local areas;

10) Research
Research by Community TV & Video Consortia in support of the development of sustainable community TV/video models in South Africa, including audits of capacity-building needs in the sector, and research into policy, regulation, funding, mixed-income/programming models (e.g., C-PEG*), the structure of CTV (exploring possible links with other broadcasters), ownership, control, governance, and the short-, medium-

and long-term technological options for production, distribution and broadcasting/screening of TV/video content;

11) Advocacy & Communications
Advocacy at civil society, industry, government, Parliamentary and regulatory fora by members of Community TV & Video Consortia, in support of the aims of this Statement;

Liaison with existing media outlets (radio, TV, print, on-line) aimed at getting media coverage of, and popularisation of, the aims of this Statement and the activities of Community TV & Video Consortia.

*C-PEG = a non-profit, community-owned/controlled TV production model that combines Commercial, Public access, Educational and Government programming to achieve diversity in both content and income generation.

Appendix 3

SA Community TV & Video Activists
Push for Broadcast Frequencies

Cape Town, Oct. 19, 2004 -- South African community TV (CTV) and video activists are lobbying the broadcast regulator ICASA to prioritise frequency allocations for community groups.

Karen Thorne, Cape Town representative of a national coalition of community TV and video organisations, yesterday handed over an advocacy *Statement* to Independent Communications Authority of South Africa (ICASA) Councillors during the regulator's one-day Cape Town hearing into the SABC's application for licences for two regional TV channels – SABC 4 based in Polokwane and SABC 5 based in Cape Town.

Community TV and video groups are concerned that there are not enough analogue TV broadcast frequencies available for both regional TV (RTV) and community TV (CTV), and they are calling for priority to go to community-owned, community-controlled TV broadcast projects – similar in mandate to the more than 80 community radio stations in the country.

The *SA Community TV & Video Statement* **(attached),** drafted at a national meeting of more than 20 organisations in Johannesburg on October 8, calls for "Prioritisation of frequency allocations, licensing and funding for community TV (CTV) ahead of the establishment of enabling mechanisms for regional TV (RTV) broadcast outlets." The community TV coalition argues in the *Statement* that "the objectives cited for the establishment of RTV -- increased local programming, increased programming in under-served languages on under-served topics -- will be better-served by community TV outlets."

The *SA Community TV & Video Statement* highlights the Independent Broadcasting Authority (IBA) Act of 1993, which calls for three tiers of both radio and TV in the country – with those three tiers being public (SABC), commercial, and community broadcasters. These three tiers exist in radio but not in TV. South Africa currently only has two TV tiers -- commercial (eTV, M-NET, MultiChoice) and public (SABC). In the absence of a full-time licensing framework for community TV, community-based TV and video groups in South Africa have so far only been able to produce occasional one-month "special event licence" broadcasts. The most recent of these broadcasts was undertaken by Greater Durban Television (GDTV) in June-July of this year. GDTV has applied for another one-month licence for December, and a Cape Town consortium -- made up of the Arts & Media Access Centre (AMAC), UWC's Bush TV, Bush Radio, Workers World Productions, the African Cinema Centre and the Community Video Education Trust (CVET) -- is currently preparing for a two-week broadcast in March 2005.

ICASA held public hearings in 2003 on the feasibility of both RTV and CTV. In late 2003, ICASA released a Position Paper calling for RTV to be non-commercial and delivered only by the SABC. But ICASA has yet to release its Position Paper on CTV.

The ICASA CTV Position Paper is expected to be released in the next few weeks, and it is likely to outline regulations for the issuing of renewable 4-year TV licences to community groups, with licence applications beginning in 2005.

Community TV and video stakeholders are in favour of this ICASA 4-year CTV licensing process, but they say its impact will be undermined if all the available TV frequencies in the major cities – where broadcast frequency spectrum is becoming increasingly scarce – have already been allocated to the SABC RTV channels.

The *SA Community TV & Video Statement* also calls for more funding for the Media Development and Diversity Agency (MDDA) and for the SABC to honour its 1996 "Declaration of Intent," in which the public broadcaster pledged to support the development of community TV in South Africa. At the ICASA hearing in Cape Town yesterday, SABC CEO Peter Matlare said the SABC has pledged its support for the objectives of the MDDA and is willing to engage with community TV and video groups.

Appendix 4

SA Community TV & Video Activists Applaud ICASA Position Paper

South African community TV (CTV) and video activists are applauding the broadcast regulator ICASA for outlining a way forward for community TV.

In its *Community TV Position Paper* released Tuesday in Johannesburg, the Independent Communications Authority of South Africa (ICASA) called for 4-year licences to be awarded to non-profit TV groups that are able to prove local support and are willing to meet 55-percent South African content quotas. ICASA will issue a call for applications from community TV groups in the 2005-06 financial year.

There are already Community TV & Video Consortia in Durban in Cape Town, and a third one in the making in Gauteng. These groups met at a national meeting in Johannesburg on October 8 and issued a joint *SA Community TV & Video Statement* (attached) urging the regulator to create an enabling environment for community-based TV broadcasting.

This week's ICASA announcement appears to pave the way for community TV, but a key remaining hurdle is frequency availability in the major metropolitan areas. Due to the presence of eTV, two M-NET channels, three SABC national channels and the planned SABC regional channels (SABC 4 and 5) – as well as the set-aside of frequencies for migration to digital television in the future -- there is a shortage of available terrestrial broadcast spectrum in cities such as Johannesburg, Pretoria, Cape Town, Durban, and Port Elizabeth.

To address this problem, the ICASA *Position Paper* proposes a re-categorisation of spare commercial television frequencies in Johannesburg, Durban and Port Elizabeth -- and the spare public television frequency in Durban North -- over to community use. But these re-categorisations still have to be gazetted by ICASA for stakeholder input, raising the possibility of opposition from commercial operators.

An even greater frequency problem exists in Cape Town, where there are no spare commercial or public TV frequencies for re-allocation to community use. For the Mother City, ICASA has decided that community TV licencees will have to make use of a frequency set aside for digital TV, and with licences of a maximum of 12 months in duration (unlike the four-year licences that will be up for grabs in other cities). "Of course, this is not an ideal solution," said ICASA Councillor Lumko Mtimde at Tuesday's launch, reading prepared remarks, "but the Authority is committed to ensuring that community television can be licensed in South Africa's largest metropolitan areas."

Despite the awkwardness of the Cape Town frequency "squatting" arrangement and the uncertainty around the frequency recategorisation process in other cities, the ICASA *Position Paper* is still a significant advance for South Africa's community TV movement.

Up until now, in the absence of a full-time licensing framework, community-based TV and video groups in South Africa had only been able to produce occasional one-month "special event licence" broadcasts.

By announcing licensing rules for full-time stations, ICASA is fulfilling the requirements of the 1993 Independent Broadcasting Authority (IBA) Act, which stipulates that there must be three tiers of broadcasting in the country – public, commercial, and community tiers. These three tiers have existed in radio for nearly a decade, but not in TV. South Africa currently only has two TV tiers -- commercial (eTV, M-NET, MultiChoice) and public (SABC).

The most recent community TV special event broadcast was staged by Greater Durban Television (GDTV) in June-July 2004.

It was GDTV that did the first community TV broadcast in South Africa, in 1995, followed in later years by groups in Cape Town and Grahamstown.

The GDTV group is hoping to go on-air again later this month, and the newly-formed Cape Town CTV & Video Consortium -- made up of the Arts & Media Access Centre (AMAC), UWC's Bush TV, Bush Radio, Workers World Productions, the African Cinema Centre and the Community Video Education Trust (CVET) -- is currently preparing for a broadcast sometime in 2005. Meanwhile, a Gauteng CTV & Video Consortium has started holding monthly meetings in Johannesburg an effort to pull together a project.

SABC and Community Television
The Natural Partnership

Declaration of Intent (1996)

1. The SABC is committed to the development of the television production industry to ensure that the viewing public benefit from the widest possible choice of local production.

2. The SABC views the community television sector (see annex) as an important tier of broadcasting in South Africa as its video journalists and producers are ideally located to reflect the views of citizens and community life in general in television programming.

3. The SABC recognises the role of community television as an entry point into the broadcasting industry as a whole and is therefore committed to nurturing new talent in the community television sector through the implementation of joint projects designed to build capacity within the community television sector.

4. While community video producers should pitch for commissioned work with other independent producers, the SABC is committed to developing a special partnership with the community television sector to help develop joint venture programming within geographical communities or communities of interest such as youth and women, that would add value to public broadcasting services.

5. Such a partnership would also take into account the needs of the community television sector regarding access to facilities, training and internship opportunities and other in kind support.

The SABC will host a workshop with interested parties in the community television sector to develop concrete proposals in this regard.

Signed on behalf of:

_____   _____

SABC   **Open Window Network**

_____
DATE

annex.

The partnership between public and community broadcasters must be guided by the South Africa's broadcasting policy in terms of the principles which define community broadcasting as outlined below:

1.   Ownership and Control

A community broadcasting service, referring to both radio and television services, should be defined as a service which is owned and controlled by the community it serves. This includes participation by representative community structures in the management of the station as well as access to training and production facilities. The application of this definition should be regarded within the current social, economic and political context whereby special priority needs to be given to historically disadvantaged communities.

2.   Defining Community

Specific to community television, the definition of "community" should accommodate the need for a community television station to broadcast over a broader radius than the current requirements or in partnership with other broadcasting services thus reaching many communities within a geographical area. These may be geographical communities or communities of interest. This is necessary due to the high cost of television programming, the scarcity of frequency and the limitations of the market to support many stations in one area. This should not, however, jeopardise the principles of ownership and control which can still be achieved though democratic decision making between the various stakeholders.

3.   Legal Entity

A community broadcasting service should be controlled by a not for gain entity. In the case of community television, where the programming and broadcasting components of the service are separate the Government must give due attention to the dual function of CTV as a forum for skills development and job creation for a new generation of black independent film makers (SMMEs) and as an access point for citizens and organs of civil society (non profit entities)) to exercise their right to communicate..

4.   Programming Mandate

CTV programming will support and promote local development, language and culture and the interests of participating groups (women, youth, religious, sport, civic, health etc). Its programming mandate is based on principles of human rights, local relevance, educational objectives, information, access and participation.

5.   Sources of Finance

Community broadcasters should be sustained through a range of financial sources including, for example, advertising and sponsorships, sale of programmes and services, donations and government support. No one source of funding should dominate and thus exercise undue influence on broadcasting services.