A Day For

COMMUNITY TELEVISION

15th November 2002

REPORT
From the Workshop

Contents

<u>Summary</u>

Community Television

By the people, for the people – community television is participatory, empowering, and celebrates diversity. Already existing in many countries around the world, it is new in Ireland. The most important thing about community television is that it is not-for-profit and community driven; it is this that differentiates it from local and independent television which are profit-making entities, and whose futures and stability will be decided by share-holder profits alone.

Why now?

After many years of activism, Community television has been legislated for by Sections 39 and 40 of the Broadcasting Act 2001. The Broadcasting Commission of Ireland will be awarding licences during 2003-2004, so it is important to establish a precedent for community owned and controlled community channels.

For whom?

There is now a window of opportunity for those working in the Community and Voluntary Sector, to organise together to discuss and plan what exactly they want to see happen in this new and exciting venture. If community channels cannot help this sector do their community development work – so vital to the survival of many communities - then it will have little relevance to those most in need.

What will it "do"?

Community television can contribute in a variety of ways – it can provide a voice to those who are marginalised through some disadvantage; it can increase participation encouraging debate and involve people in finding solutions to the problems they face; it can provide opportunities for education, training and development; celebrate diversity and the richness of talent that is found within communities; celebrate achievements and mark important events; it can entertain; it can tap the creative potential of people who join together to sustain and enjoy their communities.

Why a workshop?

A Feasibility Study was carried out during 2002 on the possibility of a community television channel for Dublin. The report "Building Community through Television: A Plan for Dublin Community Television" was published in July 2002. An Interim Steering Committee was established as part of the Action Plan and this workshop brought together all those who had taken part in the project. The aim was to explore how far groups around the country had progressed in their own areas, to support the development of Thematic Content Groups for the production of content for the Dublin channel, and to establish the next steps.

What are the outcomes?

Huge interest has been registered from the sector – even on a day when floods almost brought the country to a standstill, over 70 delegates crowded the rooms of the Teachers Club! It was an important information and networking point for the sector. A number of Content Groups met to develop their programmes, and new groups explored the possibilities for new themes. An advocacy Group was formed to carry forward the lobby work that needs to be down to secure the commitment, support and funding for community television.

Actions and next steps?

To set up a lobby group to support, co-ordinate and monitor the on-going work of establishing Dublin Community Television. This group would also lobby and liase with BCI on an ongoing basis, particularly in relation to issues relating to expression of interest and application for license submissions. Community Media Network are willing to facilitate the work of the lobby group by offering space and facilities.

Groups formed at the workshop will continue to work together in partnership, generating ideas and implementing their plans.

Expression of interest submissions to be with BCI by 25th November 2002.

How can you get involved?

-Join an existing Thematic Content Group

-Identify other groups that would be willing to participate in a group working around a common theme. Contact them and send a letter of intent to the DCTV Steering Group – contactable through the Temporary Secretariat at CMN.

-If you are still unsure as to how to start up a content group then contact the DCTV Secretariat at CMN.

The Dublin Community Television initiative has developed an open structure that promotes the creation of new content groups. Community television needs lots of diversity, participation, and people! Get involved.

Introduction

The guiding principle of Community TV is the ownership and control of the channel by the communities themselves. Representatives of groups from across the 32 counties, 80 individuals attended the workshop "A Day For Community TV" on the 15th November – despite the floods - demonstrating the potential of the channel even before it is on the go!

Friday 15th November 2002 was a very wet day as the rains had continued nonstop for a few days. Dublin City was flooded and the traffic was chaotic. It was a day when a 30-minute journey stretched to over two hours. It was a day for staying indoors. But for some people it was a day for community television. The rains, the flood or the chaotic traffic situation would not deter them form attending the Dublin Community Television Workshop held in the Teacher's Club, Parnell Square.

The workshop was sponsored by the Dublin City Community Media Forum, and supported by the Dublin City Development Board. Over eighty individuals attended, people committed to making a positive contribution towards the creation of Dublin Community Television; people with knowledge, interest and experience of community media initiatives, gained over many years involvement in the community sector. Signing was provided by Cormac Leonard of the Irish Deaf Society and by Caroline (name) contracted through Irish Sign Link.

It is always dificult to tell how many people to expect at this sort of event, experience tells us it could be anything from 10 to 100! Almost 80 people attended the workshop, and although conditions were crowded for the first session, when the second part of the room was opened we were quite comfortable.

Sean O'Siochru, Chair of CMN welcomed the participants and introduced the key speakers: Farrel Corcoran, Professor of Communications, DCU who opened the workshop, and Celene Craig from the Broadcasting Commission of Ireland. Farrel was chair of RTE Authority for 5 years and has tried very hard on behalf of the people of Ireland to bring RTE to progressive positions. Currently on a sabbatical from DCU, he has been a good support to community media over the years.

Farrel Corcoran, Professor of Communications, DCU

In his opening address, Farrel outlined the values and principles of community TV, it's place within the broadcasting arena and some of the challenges we face in starting out. He recalled being involved 25 years ago this month in helping to launch a public access television station in Alberqurque, New Mexico, an exciting venture, run on cable system. One of the very first in the US, it collapsed in first few years because of a change of government. Ronald Reagan came in, a right wing agenda was put in by the broadcasting authority, the cable company was allowed to relax the rules and the access channel was squeezed out for business reasons. The space was needed to earn a bit of money.

The slow progress towards digitalisation, despite the work that had gone into formulating a good plan within RTE, was very disappointing. It had been frustrating to see the political inertia that failed to grasp the opportunity to establish a cheap and universal terrestrial digital system by the end of 1999. In the vacuum, Sky Television has now signed up more than a quarter of all households in the country, 255,000 are the latest count, a system with little Irish accountability other than getting its subscriber list enlarged.

At this important moment - the development of the 3rd tier of broadcasting, (the 2nd being the huge growth in commercial broadcasting over the last decade), it is very important to set our sights in terms of what we think it is and what are the core values.
Community broadcasting and public service broadcasting share similar values:
Firstly in terms of the goal to reach everyone, to be answerable to everyone and to be able to speak to everyone. The goal is universality and inclusiveness in terms of its reach, to reach everyone in the community and to be relevant all to everyone in the community as well.
Secondly, the goal of editorial independence, independence from two huge forces, the marketplace, the commercial forces that are so powerful now in broadcasting; and public service. (In our case it's actually a mix of a commercial and public service system)
And thirdly to provide the kind of broadcasting that the market simply will not. More and more the markets are looking for a niche, for valuable niche audiences to provide niche broadcasting. Obviously that does not fit in as a driving force to community television or indeed to public service broadcasting either.

The big differences are:

For public service broadcasting the community is the nation; but for community television the community - in this instance - is the city of Dublin.

Staffing - who actually does the work in these cases? Community television relies on the enthusiasm of the voluntary sector, of people who have energy, enthusiasm, and passion. This means a huge emphasis on access to production, the core aspect of community broadcasting as distinct from public service; people are the active agents in the whole process.

Funding - which is a big concern to people involved in the Dublin initiative.

He pointed out that the development of a plan for community television in Dublin was a cause for celebration also, and that it is worth remembering when we are thinking about funding that when the BBC launched a new channel recently the bill for the launch party alone was over one million sterling!

The big issue in terms of this project, as he saw it, will be

"what do we mean by Dublin, what is Dublin from community broadcasting point of view. Dublin is changing, we can look at it geographically, we can look at it from the point of view of civil society, those organisations who are citizens coming together to organise themselves in various ways. How do we define the city in that way? We must also think about it as a multicultural city and one that is becoming more and more multicultural and what should be the role of television in that system".

This should address a big gap - Dublin receives very little attention from the national media.

Community Television for the first time ever is now recognised legally despite big obstacles: the climate of the time both in Ireland and in the EU where the thrust of broadcasting policy has been to favour market liberalisation; old myths - that community television doesn't work and who wants it anyway.

A great deal has changed due to a lot of work on the part of the huge network of people involved in the community movement, community organisations involved in the media themselves, photography, newspaper, video, television, radio; and peolpe organised outside of media groups but looking to the media groups to see how synergies and economies of scope can be achieved by co-operation. All of that coming together resulted in very successful lobbying of the government at the end of the '90s, to make a place for community broadcasters in the new broadcasting act.

The other driving force for the Dublin community television initiative is City government in Dublin wanting to avail of the Information Society, to make the delivery of their own services more efficient, using new and digital technologies, to form a new platform for serving the citizens of Dublin.

Celine Craig
Secretary to the Broadcasting Commission of Ireland (BCI)

Celene Craig, Secretary of the Broadcasting Commission of Ireland, described the background to the new legislation and the IRTC policy on community broadcasting through the pilot community radio project in the mid 1990's. She outlined the provisions of the Broadcasting Act 2001, and tried to give some idea of the timeframes involved in the rollout of the BCI policy and licensing process. The BCI has yet to define its policy for community television and they see this as developing through a consultation process with communities. They are encouraging groups to respond to the call for expressions of interest, hoping that there will be then a better picture of what ideas and proposals are out there in the community. She emphasised that an expression of Interest was not a complete application and that she hoped that the sort of support that had been given to the community radio projects would also be made available to community television. The BCI have attempted to engage with and help radio stations reach a point where they are ready to apply for a license – where they are operationally prepared and ready to meet their contractual commitments. For the most part, (except for the commercial sector, which would be quite different) they would know where those expressions of interest for community radio services would have come from and would have had previous involvement with them.

There are a number of key principles underpinning the commission's policy, which also have defined community broadcasting as a separate strand in Irish broadcasting. There are three key characteristics concerning:

1. the ownership and control of community radio broadcasting services;
2. the means by which they're financed and resourced;
3. the means and manner in which programming is conducted on the services.

Typically community radio services are owned and controlled by not-for-profit organisations whose structure provides for membership, management, operation and programming primarily by members of the community the service is licensed to serve. The fundamental principle of the programming is that it is based on community access and it should reflect the special interests of the listeners it is licensed to serve. In relation to finance the commission requires that a station be funded from a diversity of sources. Another thing - a recommendation from the sector itself –was that the principles of the AMARC Charter were embodied in the station's contract. At this stage the sector is well-established as a viable strand of community broadcasting and the commission considers that it greatly to the mix of services within the Irish broadcasting scene.

The 2001 Broadcasting Act is significant for its recognition of community broadcasting as a distinct strand in Irish broadcasting. The 1988 Television Act under which the current community radio services are licensed didn't define community broadcasting or distinguish it in any way from other form of commercial broadcasting. The 2001 Act makes specific provision for community media services. Sections 39 and 40 of the Act provide for the licensing of community television and radio services carried on cable or MMD system serving local communities. These have been defined as the community of a town or other urban or rural area to be licensed by way of community content contracts. Section 37 contains a 'must carry' provision whereby cable operators and MMD operators must carry community content where the holders of the community

6

content contracts are members of the local community served by the operator. This is a significant departure as up to now the must carry provision have concerned the free-to-air, national treasury services. The Act states that

1. Those to whom a community contract is awarded must be representative of the community.
2. The supply of programmes must be specifically address the interests of the community involved.
3. The contract holders must achieve a monetary award no greater than is reasonably necessary to defray the expenses incurred.

This appears to relate to the three characteristics underpinning community radio, implying that those characteristics also apply to community television.

Other provisions of the act relating to community media services include a requirement of the commission to enable communities make submissions around the types of contracts to be offered and the conditions that will apply to those contracts. This is not miles removed from the Commission's policy in this area in relation to the process they were engaged in to date and Celine felt it didn't present a major difficulty for them.

Another unique feature within the act is the requirement of the BCI to conduct evaluation surveys of communities, to ascertain the extent to which a licensed community television service has facilitated the active participation of the community it is serving, particularly in relation to the compilation of programme material, the quality of the programme material, and the extent to which it addresses the interests of the community being served. This seems to provide the basis for evaluation applications and for monitoring and assessing the ongoing performance of services as well a possible basis for the re-licensing of services.

Section 40 of the Act is specific to community services. It states that the commission can, on its own initiative or at the request of a community organisation, carry out an assessment of the needs of a community in respect of broadcasting, which can also assess the extent to which production, training and resources are available to the community, to enable the organisation to best serve the community in respect of those needs.

Celine felt that the wording of the Act strongly embraces the principles and characteristics of community broadcasting as it has been operating and licensed up to now.
The sector has also been acknowledged as a distinct strand in Irish Broadcasting in the Report of the New Forum on Broadcasting which recommended that the promotion of community broadcasting would be a stated policy objective of both the departments of communications and the BCI or other body that would succeed the BCI. The recommendation, whilst lacking in specifics was an important acknowledgement of the need for support from the statutory sector.

Staffing issues delayed progress and as the staff expands it will facilitate the work in this area. When the commission considered this issue in March it was also very conscious of the existence of Dublin community television and that there was a substantial review being undertaken at that time. They deferred debate pending the outcome of that research. She said that the

commission may want to undertake further research itself before considering the framework for licensing and the principles and conditions that will underpin the policy. The experiences with community radio broadcasting and the policy up to now as well as the experiences and recommendations of groups like Dublin Community Television are going to be very important in terms of informing the commissions policy.

A feature of how the commission conducts it's work has been to consult with the players in trying to define its policy in particular areas and this will extend to how they develop codes of broadcasting standards. They held a review of the ownership and control policy end of last year and consultation played a significant part as it did in terms of other television services. The commission is very keen to extend and consult and get feedback from the community sector. Its very likely that there will be a requirement for further consultation in the first half of next year around the regulatory framework for licensing, the terms and conditions for licenses, as well as the actual licence application process.

Formal applications for licenses will be invited by early 2003, with licenses being issued by mid 2003 or early 2004, depending on factors such as the length of consultation process, and the re-constitution of BCI board late next year. In the absence of stated policy for the granting of licenses, concern was expressed by participants that BCI may hinder rather than help in the development and roll-out of community television channels. While the Broadcasting Act 2001 was broadly welcomed, there was also some frustration expressed at the perceived slow pace by the Broadcasting Commission of Ireland (BCI) in developing policy and initiating the application process for licenses.

A Question from the Audience

Panel Discussion

A panel discussion co-ordinated by CMN and attended by many of it's members from around the country explored what's happening around Ireland. A high level of interest in community television was reported from many different parts of the country; many video projects have been established and some are gearing up for community television.

In Cork, screenings were taking place in community centres, and the "seeds for community television were being sown". Groups from Cork and Dundalk said they were preparing Expressions of Interest to submit to the BCI. A lot of video and media activity was reported from Leitrim and the border counties, groups from these areas expressed their interest in the workshop and that they would like to be in contact with any interested parties in nearby areas to form regional community television groups. Dublin Groups described their activities and their readiness to participate in community television; a variety of skills have been developed and the experience and expertise now exists to provide the training and support community television activity.

A number of institutions have also become involved including Dublin City University, Ballymun College and Cholaiste Dhulaigh, whilst others present, such as Griffith College, expressed their interest.

Opening up Irish airwaves to local communities is now seen in Northern Ireland as promoting identity, local citizenship, social cohesion and democratic participation. Northern Visions currently holds a community radio license, but wants to secure a community television license. The existence of community channels across the border provide the opportunity of sharing and exchanging programming and also would support the peace initiative.

Independent production groups described the difficulties of working with mainstream and public service broadcasters on issue-based and community-type work, involving youth for example, and this made the drive for community TV very important. Panellists stressed the difference between talking about the possibility of community TV now and ten years ago. The developments in technology mean that recording and editing can be done cheaply and on easily accessible equipment at low cost. There is now also the experience and expertise available to provide suitable community oriented training in programme making to help community groups produce high quality content suitable for TV broadcasting. In contrast with Ireland, other countries have seen significant growth in community television. Legislative changes are necessary to promote such developments in Ireland. A key challenge for the development of a community television channel will be securing core funding.

Concerns were expressed that the first three months of broadcasting will set the image of community TV for a long time. It is therefore important to get it right now, to ensure that the channel is addressing the issues, and seen to be an effective voice. The advantage of something like community TV is that it can provide a forum for many diverse groups and increase the possibilities for co-operation. It is a clear and open opportunity for groups to pull together to create a truly effective tool for change.

In summary, Farrell Corcoran highlighted the significant amount of activity at local and national level. A co-ordinating mechanism needs to be created for continued generation of ideas and networking, leading to the implementation of DCTV. This concluded the panel discussion deliberations.

Panel contributers were:

Sean O'Siochru, Chair CMN
Alan Byrne, Dundalk Community Media Centre
Dr Maria Gibbons, Community Video Activist, Leitrim
Emma Bowell, Community Video Activist, Framework, Cork
Dave Hyndman, Northern Visions, Belfast
Oliver McGlinchey, Ballymun Communications
Ken Lynam,Fairview Productions, Dublin
Seamus McGreanery, Big River TV and Open Channel, Dublin
Margaret Gillan, CMN, Dublin.

Panel contributer, Emma Bowell

Presentations

Two case studies were presented which explored the importance of community organisations to community media, the presenting organisations are also convening Thematic Content Groups.

The Irish Deaf Society

(IDS) has a long history of involvement in community media, using it as a means to communicate with its members throughout Ireland. To date it has produced documentaries, videos and other educational material, but has experienced considerable difficulty getting this material broadcast, either by the public service or commercial sector operators. The IDS, according to, Kevin Stanley, Chair, Irish Deaf Society, is strongly committed to developing and using community media for the benefits of its members. It considers community television to be the natural medium through which it can achieve its objectives for the benefit of its members. The IDS would also like Dublin Community television to use sign language or subtitles in most of their programmes.

Community Experience with Community Media: Case Study

"I would like to thank the Dublin Community Television Steering Committee for inviting me, on behalf of the Irish Deaf Society (IDS) to present our case study of dealing with the media.

First of all, it is important for me to explain the IDS, its' nature and whom they represent. The IDS is the national representative organisation of the Deaf in Ireland. The IDS represents the whole Deaf community in Ireland in all degrees and levels. The first and preferred language of Irish Deaf community is Irish Sign Language (ISL). It is an indigenous language at its' own rights, bearing no relation to spoken language and its' own cultural characteristics. Therefore, the Deaf community is a cultural and linguistic minority group, because they are a minority group in Irish society. The Deaf community is also a disability group because it is what society created due to the lack of opportunity for access and participation. The IDS are seeking the recognition of Irish Sign Language in Irish Constitution as the third official language, following spoken Irish and English.

It is very important for the public to comprehend the Deaf community. The society and indeed the media largely ignored the Deaf community, which endured the decades of cultural and linguistic oppression by those running Deaf education and services for the Deaf. The media often portrayed the Deaf community in a very negative fashion, not only to the Deaf community, but also to the whole disability sector. We are often seen as misshapen and unfortunate people. The media usually rely the information from the non-disabled or paternalists on the disability matters. This resulted in the disabled people being seen as a medical group that required to be mended. The media often asked the public for generosity to "cure" their disability, which is so degrading and patronising for people with disabilities who only asked for their rights not charity. The media certainly influenced the charity dependency among the disability sector. The media also used many negative and more accurately offensive languages to portray the disability groups, such as "deaf and dumb", amongst the others. I have no doubt that some of you may have read the headlines; something like "deaf and dumb man

caught shoplifting". It is a highly offensive term in describing a deaf person, which is also an outdated and "Victorian" term. I find it amazing on the shortcoming of the media, who would have been qualified to use such appropriate languages.

The Deaf community does not appreciate the term of "hearing impaired" as well. There are many misconceptions that the hearing impaired would be acceptable to the Deaf community, which is not the case. It was based on information from the paternalistic organisations, which are run by the non-deaf. They either know little of Deaf community or deliberately mislead the public. We know that the hearing impaired are as prejudicial as Deaf and dumb. We the Deaf are proud of being Deaf and who we are? We are proud of our culture and language. It is our right to declare ourselves as simply the Deaf and use our language, which is ISL and enjoy our culture, in line with the UN and other international conventions and declarations.

As recently as last Wednesday, the 13th November Irish Times featured cochlear implant for the Deaf. It was misleading information since they glamorised the surgery implant as some sort of a miracle cure. In stark reality, there is no such thing as it is merely enhancing device to help those with little hearing loss. It is worrying for parents of Deaf children, thinking it as the answer to the problems. There were no reference of ISL, Deaf community and Deaf culture, which are the fundamental elements to the progress of Deaf children and the cochlear implant users. The IDS had since written to Irish Times for clarification, which we hope to be published shortly.

There are lots of people unaware of the Deaf community; it's culture and language as matter of rights of which the former obviously require to be educated preferably by the Deaf. The other elements of awareness are the information that society requires. How do we do that? The IDS use all kind of available methods and we perceive the media to be the most important mechanism of information that society requires. That is why it is extremely vital for the media to comprehend the Deaf community, which must be included in the modules of the media training. The IDS attempted to provide information on Deaf community through the media.

The IDS managed the video project for eight years, funded by the FAS Community Employment Project, which is limited. We received the statutory grants purchase the video project equipments and production of short films or documentary information on the video in ISL. The IDS really require its' long term funding to produce more ISL short films, documentaries and information videos.

The IDS welcomes the proposed Community Television Channel, which certainly fits well for the Deaf community because it is a community based group. Inside the Deaf community, we have groups such as Deaf women, Deaf youth, Deaf gay & lesbian, elderly Deaf, Deaf travellers, Deaf refugees and especially the education interest. It would be a great boost for the Deaf community to be involved in the Community Television Channel, enabling their integration Irish society and increase the awareness of Deaf community as well as participation as equal citizens."

Kevin Stanley, Chairperson, Irish Deaf Society

Pavee Point

Pavee Point, a representative group of the Traveller community in Ireland, have worked with independent production companies to produce documentary photography and videos aimed at diverse groups within the travelling community. Pavee Point considers community television to be an ideal medium for achieving its objectives of development and community building within the travelling community and are strongly supportive of the community television project.

> "I'm going to talk about the kinds of things we're going to focus on after lunch to try and focus people's minds a bit, to work on content, and community organisations looking at the types of programmes or what they can produce in terms of content for a community television station. In Pavee Point we have been involved in some of the stuff along the way, so I'd like to give an example of the way we've approached it, I don't know if it will help other people, but it might.

> To follow on from what Kevin was saying, Travellers have also been classed as disabled and it is only a couple of year since they were taken out of the disabled section in the Department of Health. In terms of the community television, it is also important to say that about a quarter of the travelling population are now living in Dublin City and its environs. Pavee Point is an organisation of Travellers and settled people working together to improve living conditions for Irish Travellers and to achieve full human rights for Irish Travellers, and starting from that point, as a community organisation looking at community television, we have a strategy – a strategic plan for the next three years, and really that's where we look to community television, what we want to get out of it-what we want to put into it. So in terms of community organisations looking at their own strategies and seeing how these are best facilitated by community television, so say for example we, like the Irish Deaf society, would be looking at the issue of minorities within minorities.

> One of our strategies is around Traveller children and young people and the video I'm going to show is one that was made about 2 years ago. It facilitates young Irish Traveller teenagers to talk about their own lives, their own fears, and their hopes for the futures. So that was part of our strategic plan and that is why we made this video. So obviously that is the kind of thing that was made as part of an awareness-raising programme and could easily slot into a community television output.

> Another of our strategic goals is promoting Traveller culture, and the video we made around that, that was screened during the break, could fit into television as well. These are things we have done; a lot of community organisations could look at what they have in their own libraries and see what could be adapted for community television. One of the videos we did last year was a 15 minute about the Census, because it was the first time that people had been asked "Are you a member of the Travelling Community". It was the first time there had been any reference to ethnicity in the census, and we wanted to see a question such as "What ethnic group do you belong to" – a general question that everyone would have to answer. But they went ahead and put in the question for Travellers only. So we produced a video about that, looking at the issues for Travellers around that. We wanted something that we could send out to Traveller organisations. Now that is something that with a bit of editing

could make an interesting discussion piece, for example the references to the census, around identifying your ethnic identity in society today - what are peoples fears around that, what are the benefits to be had from it? I'm sure that other community groups will have material like that as well, that with editing they can easily adapt.

We have tried to move on as well, for example in the production of this video we hired a production company to do the work – filming, production, editing and all that. We would have come across problems – trying to maintain editorial control, in trying to ensure that the production company would reflect the values of the organisation – a common issue I'm sure for other community groups in terms of hiring people and working with people. There are people here with experience of working with community groups as production groups and that makes a difference, we'd like to see more and more of that so that there would be more availability of production people who can embrace the ethos of community development. In this video there were production companies interviewing Travellers, we've more recently gotten involved in trying to produce a pilot for a possible Traveller TV series. We got money for the pilot and we want to use that to raise money to put the series together. In this we have the Travellers interviewing the Travellers, to try to up the participation level as we go along. But I don't think we could have done that without doing this video and then the pilot first – it is a process you go through and it does take quite a while.

In terms of community organisations doing all this and community television, I'm the Information Co-ordinator in Pavee Point and I think it would be really, really difficult to do what we are talking about in community television without having somebody who is designated, for whom this development of community media is part of their role. I think it is very important that it is assigned to a person, that this would be their role in terms of community television and community media. With the best will in the world there is a good chance this work won't get done unless there is a designated person within the organisation and that everyone knows that that is what they are there to do.

In terms of the process and participation, I've pointed out how producing media, video or TV output can be part of the strategic work that you do, but there is also the possibility that in terms of community development its also possible that producing media can become part of community development – if you know what I mean. It can work the other way around, in that establishing media projects it can be part of an empowering process for an organisation. It would be useful for community groups to look further at this to see how that could be used to attract funding for that media project from a community development perspective.
We also see this as important in terms of linking in with other groups – for example where there are programmes dealing with adult literacy, that there would be an opportunity for Travellers to be represented in those areas as well; for older Travellers to be involved in Older Peoples Programmes or whatever it is. Part of the problem for Travellers or any group is that you get boxed in and boxed off. It is about showing that there is a range of people within the community, and that is important because it also fits in with our own strategic goals about building solidarity and building links. I think that community media can have huge potential in furthering your own strategic goals once it is built into workplans and things like that, if it is not an add-on, it can be really beneficial and its about how that can be done. I know there is potential in the cultural heritage work we do as well - in our oral history project

and our drama projects, that lends itself to radio and television. There is sense in looking at how community media can fit into you day-to-day life as an organisation and how it can further your own strategic goals as well."

Caoimhe McCabe, Information Co-ordinator, Pavee Point

Discussion revolved around the defining features of community television as set down in the legislation, and how in practice communities of interest could work within geographically based communities. The need for captions and sub-titles on all work was emphasised by the Irish Deaf Society members present. Thanks are due to Cormac Leonard and Caroline from Irish Sign Link for providing signing for the morning session.

Caoimhe McCabe, Pavee Point

Afternoon Workshops

The afternoon slot was given to workshops, which were organised around two themes – funding and licensing issues, and content issues. A brief run-down on the organisational structure of the DCTV initiative was given by Margaret Gillan, to explain how the afternoon session had been organised.

One group met to discuss Licensing and Funding issues. The Adult Education Groups and the Environment Group held workshop sessions developing the work already begun; both worked on programme schedules and content ideas. An introductory workshop was also held with groups including Lesbian and Gay groups, Women's Groups, Local Partnership, Housing, and Parenting organisations. All participants greatly enjoyed the workshops and gave robust feedback indicating that much ground had been covered.

Core Operations - Funding and Licensing

The report from the group discussing funding and licensing highlighted a number of important factors. International experience shows that secure core funding is critical to the long-term viability of community television. The capacity of the community sector to produce quality content over the long-term is directly linked to adequate funding. In the short-term a sum of approximately 250,000 is required to fund the application for license stage. An Advocacy Group was set up from this workshop. (see appendix for list of members)

The Broadcasting Act (2001) requires the cable network to transmit community content, known as the 'must-carry' clause. However, without the capacity in the community to produce consistent, quality content for itself, access to the cable network and a license to broadcast will be of little value.

Developing Thematic Content Groups

This workshop worked with new groups on the process of building a Thematic Content Group. It addressed:

1. Ways of working – structures proposed by DCTV Interim SC.
    -Core Operations and Content production
    -Thematic Content Groups; terms of reference

2. Thematic Content Groups
    -identifying strategic issues
    -identifying possible themes and partners
    -programming content and schedules
    -programme formats

For a full list of Participants see end of Document.

Environment Content Group Workshop
Flip chart pages

Page 1
Common themes:
- global/local
- Strengthening and linking communities
- Exploring human-centred rather than profit-centred ways of living/structures
- Exploring paths to sustainability
- Critical approach to the issues confronting communities today

Page 2, 3
Looking for common ground:
(LYCS)
- Promote a global perspective on issues affecting the city in NE Inner City
- Shed light on local issues
- Reduce isolation of problems, individuals, communities
- Look for solutions/ learn from other places
- Build solidarity
- Take a lead on local/community media: Promote, encourage participation, training

(LASC)
- Link Ireland and Latin America though cultural promotion, development education and campaigning solidarity.
- Use Latin American experience to inform attempts in Ireland to create sustainable development (Feasta)
- Aim to show how economic globalisation is affecting communities in Ireland
- Promoting environmental sustainability in local cities
- Localisation: city taking back power from global corporations
- Managing wealth of communities

(Sustainability Ireland)
- Disseminating information re sustainability
- Zero waste, ecological footprints, etc.,
- Through *Convergence* and *Sustainable Ireland Sourcebook*
- Mainstreaming sustainability
- Getting alternatives out there
- Networking
- Networking between movements
- Bringing Anti-Globalisation Movement back home
- Connecting community and other movements

Page 4
Routes to contact potential participants. Benefits to participant groups
- Umbrella groups
- Local networks

- E-mailing list
- Community Exchange
- National networks
- Global/local networks
- Mainstream media
- Wider audience
- Cost effective
- Accessible
- Empowering process
- New audiences – not just the converted
- Cultural mainstreaming
- Videoing as distribution system
- Having voice heard

Page 5
- Alternative versons of mainstream formats
  (pop idols, fair city, big brother e.g. Carrickmines)
- Timing issues
- Positive news
- Media report
- Cookery – organic, ethnic, fair-trade
- Q+A
- Ali G Style (Paddy G)
- Alternative Angelus – call to meditation
- Soap-Box
- Films like "Learning from Ladakh" – generally available

Page 6
Groups who might be interested in programming possibilities
- Environmental sector
- Development Sector
- City organisations – youth, women, etc
- City Arts
- Indymedia
- GR/ Grassroots Gathering
- Holistic health
- Other arts
- Self development
- New communities
- Migrant communities
- College film depts
- Tantric sex hour!
- NB – sub-titles, signing
- Irish language, foreign language, ISL, etc
- Documentaries
- How-to Programmes (incl capacity building)

- Magazine
- Live debates
- Aternative music
- Reporting campaigns (participative)
- Oral history
- Drama
- Satire
- Info Programmes – services etc
- Round tables
- Community Theatre
- Ad-busting
- Film shorts

Page 7
Funding
- NCDE, CPA, NWCI, NTC (?NTL?)
- Groups sourcing own funding for programmes
- Sponsored programmes
- Partnerships
- Alternative aps (?)
- Depts. of Environment and others
- Universities, schools, FAS, Youthreach

Environment Group Members/Participants:

Helena McNeil	LYCS
Rachel Dempsey	LASC
Davie Philip	Feasta; Sustainable Ireland
Michael Lemass	Feasta; Sustainable Ireland
Laurence Cox	NUI Maynooth
JD Prince	Indymedia
Margaret Gillan CMN	

Adult Education Content Group

Brief Notes on the Progress of the Educational Content Group

The educational content group has so far developed three brief treatments for educational programmes. The three proposed programmes share an intention to facilitate personal empowerment in the areas of citizen and consumer rights through entertainment. The programmes will be produced and presented by people from concerned community groups. Thus, it is hoped that programmes will be more interesting, and more effective, because they reflect the language, concerns and culture of the audience.

The three programmes are briefly described below:

Magazine Programme

We propose that this programme would be 1 hour long if staff, training and resources permit. This programme would provide a mixture of entertainment, discussion and information. It would follow the classic studio show format of two presenters, guests, studio events and video inserts. It is hoped that local bands, musicians, comedians and so on will fill the numerous entertainment slots in the programme. The show will highlight cultural activities and also have an emphasis on media literacy. It is also hoped that the programme will raise awareness of citizen and consumer rights through real examples provided by people in the community. It is hoped that the show will ventilate local issues by staging and promoting discussion and debate.

"To the Core"

This will be a half hour show. It is to be modelled on a Dutch educational programme that focuses, in each episode, on a particular object or phenomenon and then attempts to get 'to the core' of it. This will be done through simple humorous studio sketches. The show will provide a detailed treatment on a number of issues both serious and light. This can be applied, for example, to issues as diverse as home entertainment or problematic drug use.

A Quiz Show

This will be a half hour quiz show with teams composed of members from an extended family or from a household. Teams will compete not only in questions of general and local knowledge but also activity based competitions. These will include activities like role-plays, household budgeting, cookery and so on.

Media Awareness Training

The group has also proposed that a media awareness course be run in advance of the creation of production teams. It is hoped that this course will raise awareness of some of the following issues

- The role of community television and how it differs from commercial television or public service

broadcasting.
- Ownership and control of media and how it affects content.
- Production constraints in time, personnel and resources.
- A tour of a working television studio.
- Basic camera work, pictorial composition and continuity.
- Montage and lighting and their effects on viewers' perceptions.

It is hoped that this course will allow people to go on to develop informed and critical program-ming. It is possible that some of our programming may be developed in collaboration with stu-dents from the Dublin Institute of Technology. This would provide valuable experience for the students while providing a 'buddy system' for training team members from various community groups.

Adult Education Content Group Participants

Sue Esterson   DALC
Maud Hendricks   DALC
Valerie Bowe   LYCS
Tommy Bryne   NALA
Edward Brennan   DIT

Following from this workshop a plan of action was developed. Among the key decisions made and targets set were:

   -To set up a lobby group to support, co-ordinate and monitor the on-going work of establish
    ing Dublin Community Television. This group would also lobby and liase with BCI on an
    ongoing basis, particularly in relation to issues relating to expression of interest and
    application for license submissions. Community Media Network are willing to facilitate the
    work of the lobby group by offering space and facilities.

   -Groups formed at the workshop will continue to work together in partnership, generating
    ideas and implementing their plans.

   -Expression of interest submissions to be with BCI by 25th November 2002.

In conclusion, thanks were extended to the Dublin City Development Board for its continued support and in particular to Kelly O'Sullivan for her encouragement and help. The Community Forum had provided financial assistance for the workshop, it had been involved from the beginning and it's ongoing participation was seen as extremely important to the venture.

Finally it must be said that the commitment and energy of the participating community groups in braving the rain and the floods is a fair indication of the determination that exists to build a vibrant and exciting Dublin Community Television channel.

Registration

	Name	Organisation
1	Stephan O'Brien	UNCHR
2	Brendan Madden	NEAR FM
3	Brian Leavey	Tallaght FM
4	Aileen Fay	Tallaght FM
5	Dan Dwyer	REHAB
6	Edward Brennan	DIT
7	Ronan O'Dubhthaigh	NUI Galway
8	Chris Orr	North West Television
9	Shane Wallace	North West Television
10	John Gorman	Near FM
11	Sarah Farrelly	Northside Partnership
12	Maura Kane	DunLaoghaire/Rathdown
13	Hannah TiernanB.Irish,	C/o Outhouse
14	Chris Saunders	Outhouse
15	Brendan Keegan	Moondance
16	Ian White	CMN
17	Nial O'Sullivan	Kerry Community TV
18	Jackie Malcolm	Firestation Studios/NCAD
19	Siraj Zaidi	MEEM
20	Maggie Murphy	CMN
21	Paul Rodgers	PLANET
22	Susan White	Ballymun Communications
23	Teresa Garrett	Ballymun Communications
24	Corina Bowes	Ballymun Communications
25	Sue Esterson	Dublin Adult Learning Centre
26	Heidi Bedell	Fingal County Council
27	Alan Barrett	Ballymun Axis
28	Mhuireann De Bharra	Independent Film/Video maker
29	Michael Lemass	Sustainable Ireland
30	JD Prynce	Photovideo
31	Laurence Cox	Community researcher, Maynooth
32	Reggie McCrohan	FAS TV Production, Tralee
33	Michael Monaghan	Art and Cultural Society of the Deaf
34	Declan McLoughlin	Community Radio
35	Jennie O'Reilly	The Wheel
36	Pat Quinn	Youth Culture TV
37	John Markes	NEAR FM
38	Shay de Bharra	FAS TV production
39	Rose Dugdale	Tar Isteach
40	Rachel Dempsey	LASC
41	Tommy Byrne	NALA
42	Farrel Corcoran	DCU

Name		Organisation
43	Paula Brudell	South West Inner City Network
44	Rowena Newman	Northside Partnership
45	Valerie Bowe	Lourdes Youth & Community Service
46	Jim Lowther	Outhouse
47	Alan Byrne	Dundalk Media Centre
48	Bisi Adigun	Independent Filmaker
49	Angela Jones	Cork Film Centre
50	Emma Bowell	Frameworks Fillms
51	Brian Butler	CMN
52	Fidelma Twomey	Clondalkin Partnership
53	Catherine Kavanagh	NEAR FM
54	Grainne NiLochnann	Ballymun Communications
55	Lisa Martin	CMN
56	Gerry MCKevitt	Tosach
57	Tom Reidy	Ballymun
58	Charles Travis	TCD
59	Moji Oduola-Falola	CMN
60	B. Denny	Ballymun Axis
61	Ken Lynam	Fairview Productions
62	Davie Philips	Sustainable Ireland
63	Pat Grant	Gingerbread
64	Seamus McGreanery	Big River TV
65	Helena McNeill	LYCS
66	Dave Hyndman	Northern Visions
67	Marilyn Hyndman	Northern Visions
68	Celine Craig	Broadcasting Commission of Ireland
69	Sean O'Siochru	Nexus Research
70	Bill McConnell	CMN
71	Kelly O'Sullivan	Dublin City Council
72	Oliver McGlinchey	Ballymun Communications
73	Margaret Gillan	CMN
74	Joe Byrne	CMN
75	Gavin Byrne	CITBureau
76	Val Farrelly	Coolock Co-operative

Advocacy Group

The following people put their names forward to act as a liaison between the BCI and groups interested in being granted a community content licence:

Sean Ó'Síochrú, CMN

Emma Bowell, Frameworks Films, Cork

Val Farrelly, DCTV

Gavin Byrne, Media Co-Op, Dublin NE

John Gorman, 3 Grange Abbey Dr., Dublin 13

Gerry McKeever, TOSACH, 44 Gardener St, Dublin

Shay de Barra, FAS TV Production

Angela Jones, Cork Film Centre

Alan Byrne, Dundalk Media Centre

Pat Quinn, Youth Culture Television

Marilyn Hyndman, Northern Visions, Belfast

Dave Hyndman, Northern Visions, Belfast

Margaret Gillan, Community Media Network