

Community Television Training Network

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This module is designed for the Community Television Training Network, Ireland, to support the knowledge needs of the new community television sector. This document defines and reviews a range of programme formats that have proven useful and viable for community television production. Particular emphasis is placed on television formats that are low-cost and high impact, providing an economic and effective communications tool for community organising. This is a collaborative project and users of this resource are invited to send in any information that is relevant, that they think should be added, and to share their own programme formats. 2 DVDs accompany this paper, compiling the clips mentioned in the text, examples of the formats discussed. The DVDs also includes clips where participants discuss the value of the format, or the community television service itself, for their own goals. This work is compiled by Margaret Gillan, CMN, under a Creative Commons License (see page 4 for license details).

Programme Formats Module



How to use this material:

This module identifies programme formats useful to community television. The material is in two parts –

1. A text document with information on a range of formats
2. 2 DVDs compiling sets of clips as identified in the text

The material is intended for use by community media organisations, community television channels, and others to support information and training needs, particularly for discussion sessions, seminars, workshops and other initiatives that seek to inform people in how they can begin and continue to use community television. The material can be used in any way that facilitate groups information needs according to the terms of use – see page 4.

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Programme Formats Module, DVD, Terms of Use:

The License used for the DVD is different since it contains clips from a range of programmes, and we sought the producer's permission for the clips used, therefore some rights are reserved.

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However this total resource is designed for training and educational purposes and is completely available for use in those contexts, we hope it is useful.

Acknowledgment:

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Introduction: What are programme formats and why use them?

Note: This module is accompanied by a DVD which links to the text – containing the numbered clips illustrating the range of formats we are talking about.

As television viewers we are all aware of certain television programme formats such as sitcoms, game shows, chat shows, and talk about them as such. But for the most part we don't even notice that we *do* see them as programme formats until we start to think about it. In much the same way we don't notice the editing in programmes until it is talked about, and then we become much more aware of how the content is constructed.

The simplest way of thinking about a programme format is as a formula - like a template to create a newsletter or a pattern followed to make a suit of cloths, only the content or the material changes.

On Wikipedia the term 'TV program formats' is explained as a 'licence' that allows international television markets to use and adapt a form of programme for different national contexts. In its simplest meaning it is still a formula – the names and titles and some local details are changed, but otherwise the script is the same. Well known examples are types of *sitcoms* such as the UK-made "Dad's Army" which was remade in the US as "The Rear Guard", or *game shows* like "Who Wants To Be A Millionaire". The purpose for commercial and international market is to cut costs and make greater profits. It is also a deceptive practice as it is used to create an illusion of successful local production for national audiences who will be unaware of the real origins of the programme. However, it has very different implications when used in the context of community television.

The essential meaning of the term is a programme that is formulaic, low cost, and can be adapted for different contexts. This is important for community channel producers who need to make low-cost television with diverse content for a range of groupings within their community.

Community channels have found that they have to work with the organisations in their communities to understand their needs and to devise suitable means for them to access the channel and get their message out. Chicago Access Network Television (CAN TV) surveyed the NGO's and non-profit organisations in Chicago to do precisely this. Barbara Popovic, CAN TV's Station manager, told the participants at a Dublin workshop about the results:

"What we found when we surveyed non-profits was that the majority need more than a sound bite to tell a story, the second most important thing was the cost, the third was the lack of time to do public communications, and then the need for more than a single medium to reach an audience. You know, when you look at a list like this - and time and resources came out of your items too - you have to be able to formulate your services on what people need. .

In the second findings the highest result was making it easy and convenient for people to receive the information. Most non-profits are really challenged when it comes to distributions technology – so how do you make that easy for them. Being able to distribute information on a regular basis - which a number of you said was very highly rated - was an important thing for the non-profits we talked to."

Barbara Popovic speaking at the Programme Formats Workshop, Dublin, November 2006.

Formulas or templates are often derided as simplistic and confining, but this view comes from a perspective that values the unique over and above access. Using a template is an easy way to produce something that is needed - for some it may be the first contact with a technology which they then progress to learn more about; but for many it is all they need for their purpose. The issue for community channels is how to devise formats so they are useful, low-cost and effective. This takes some time and effort, CAN TV began with a survey and went on to develop a small number of formats that they found very successful. In this module the concentration is on low-cost and effective formats so less space is given to the more labour intensive and resource heavy formats such as documentary features and fiction.

This module gathers together examples of different programme formats drawn from various sources, but particularly those used to carry community content. Some of the examples were presented at the Programme Formats Workshop held in Dublin in November 2006. Workshops like this are one of the few ways that this information can be gathered, and this type of event is only possible through the solidarity that community channels build. Those who came to Dublin to share their experience took time out of their already very busy lives to provide essential information to a newly emerging community channel. In the spirit of that workshop we invite the reader to contribute their knowledge and experience to this effort. This is an unfinished document – it is really just the first steps towards building a resource that can stay current and relevant only with everyone's participation.

Some programme formats.

This is a rough attempt to take account of the resources available to the producers and the context in which some programme formats are produced. Many of the examples were presented at a workshop held in Dublin in November 2006 called “*Taking The Air*” which was specifically designed to look at programme formats being used and developed by a range of community channels from Europe and the USA; some are collected from a number of international seminars for community media; others are home-grown – from the Island, North and South.

The formats are organised in five categories as follows:

1. **Software Templates and Bulletin boards**
2. **Studio produced formats**
3. **Compilations**
4. **‘Field production’ and documentary**
5. **Other programme types and genres**

The information on the examples is collated under headings to try to identify the resources needed for the format. For some of these headings we do not have succinct information, but they are being left as such so that we can see the gaps clearly and begin to address them.

Mainstream television analysis divides television programming into major themes or categories such as *Entertainment; News, Sport, and Children’s Television*, and then divide these again into genres and subgenres. “Genre” is a way of organising and studying art, literature, film – and now also television. It is essentially an approach that seeks to define groupings of cultural products by their elements which can be content, production methods and techniques combined. Genre is an awkward concept for community media because firstly a genre can only be defined once a body of work exists, and secondly because so much community media is context specific in its content. Perhaps community media is a genre in itself. However genre remains a term that functions within the bounds of media studies, community media entails more sociological factors in its production and so the term genre is unsatisfactory, saving in the broadest sense of factual documentary or drama. While these are popular formats they are also the most demanding in terms of cost and time.

Community television programming and scheduling is generally divided into categories reflecting different types of content that relates to community activity such as *News, Local Government Programming, Education Programming, Community Programming* etc (see Note 3 for some examples). Treatment of news is probably the most varied amongst channels - some community channels such as CAN TV don’t have “News” but all their programmes carry content that is current and highly relevant to the life of the community.

When we talk about programme formats for community television we are talking both about types of programmes *and* ways of going about making programmes – these are different things but they each affect the outcome.

The five categories we have used here for programme formats are defined by *how the programme is put together* rather than the content. The last category of the five is not the least - but it is a list of types of programmes that can be made using a range of different formats. These are types of programmes mentioned by groups as being of particular interest so a number of examples are included here. Again, there will be cross-over in some of these categorisations – for example people will ask “*How do you do ‘News’?*” – a news programme can be a magazine format or a live studio presentation or a mixture (lots of mainstream news programmes have a sports section and a business section as well) but news is considered here separately under “other programme types” because it is important to people, and we have some examples of how community channels have dealt with delivering news..

This is an exploration to which we ask others to contribute, as such it is an unfinished document and hopefully will remain so as more knowledge about the formats mentioned, new inventive formats, clips from examples, and people’s experiences of using them are contributed.

We start the examples with the type of simple format that the channel can use to provide a service to community groups.

1. Software potential - Templates and Bulletin Boards

Television, while it is made up of video – visual and audio signal transmitted simultaneously - is a distribution technology that more and more uses computer software to manage its schedules. These computer programmes have a number of features that provide new ways of developing content – putting pictures, text and audio into templates and bulletin boards, and interaction with other new technologies such as the Internet have been found useful and effective. Software such as Scala and Infocaster has a range of capacities that are being very successfully exploited by community television channels.

1.1 Bulletin Board:

What is it?

Bulletin Boards on community channels are a service provided by the channel for use by community groups. They carry notices, announcements and a range of information in the form of text on the screen arranged as numbered items.

Originally Bulletin Boards were designed to provide an online forum or message board, allowing users to phone or log into particular information. They were first developed for closed network use and supported online discussion forums - i.e. on the Internet or Intranets. Typically community television channels use it as a messaging or text service, sometimes these are simple text messages but some can also be interactive showing a list of numbered items which can be logged onto by people watching their television at home.

Viewers in Ireland and England are used to accessing text services on television like AERTEL run by RTE or Teletext on the UK channels accessed by pressing the text button on your remote control. These text services are also used to provide subtitles for people who are hard of hearing.

Chicago Access Network TV (CAN TV) have a Bulletin Board which they have used since 1988 – in this version the viewer can call a phone number and log into the number of the item they are interested in, the detail then appears on the screen where all viewers will see it. The Bulletin board is mainly a visual list of text, but audio material can be run alongside – for example CAN TV has a feed to the local Public Service radio while their Bulletin Board is on screen.

Province 5 (P5TV) in Navan has a community text service, and make creative use of photographs to enliven it, Bulletin Boards will be shown on DCTV at times when no other programmes are on air, and CAN TV sees this service as so important that it has a dedicated channel. Examples are on the DVD.

How is it produced?

Bulletin Boards are produced by using broadcast software such as Scala – used by P5TV and CAN TV or Infocaster which is being used by DCTV. CANTV restricts the use of this facility to community groups and non-profit NGO's

Training needed:

Producer: This format requires little skill on the part of the user. Someone wanting to post a message onto CAN TV's Bulletin Board must fill out a form giving the detailed message which is then uploaded by a worker at the station. Producers will need to liaise with whoever is managing the Bulletin Board for the channel as you don't upload the information yourself, so some orientation around this may be necessary.

Resources needed:

CTV channel: The channel needs to have the software to run the Bulletin Board and a phone line. In CAN TV which has a whole channel dedicated to the Bulletin Board they have one half-time person to prepare and upload items and manage the Bulletin Board.

Impact:

CANTV say they get 500-600 calls a day from this system. A distinct advantage for the user groups is that they can know how many people have logged onto their message and use this to compare with their own user rates.

CLIP GROUP 1.1 Templates and Bulletin Boards

1. CAN TV watch out on this clip for the callers logging in to the bulletin board – one call is to number 028 for information on tenants rights and eviction, followed by information on low-cost dental services; an annual Pow-Wow
2. DCTV – Hot from the digital press! Pre-launch view of Dublin Community Television’s signature build.
3. P5TV – community text service with community notices, weather, bus timetable, education services . . . and photos!

Cost: Costs of these types of services are for the channel to meet in terms of setting up equipment.

For a Bulletin Board such as the one that CAN TV has, the channel needs the software with a dedicated channel and phone line. CAN TV run their service with one person on a half-time salary managing the system. Currently (2007) DCTV has set up a scheduled Bulletin Board that runs between programmes;

For a text service the channel needs equipment that costs in the region of €7K-13K;

For community groups access is mainly through membership of the channel or a user fee.

1.2 Picture Stories

What is it?

By picture stories we mean putting together a story through pictures which can be graphic images, or even just a sequence of still photographs which can be accompanied by text as in subtitles, scrolling text, voice-over or audio clips. These can be produced very simply with a camera, using the two-dimensional picture and text and then brought to the channel who may use the features of computer programmes used by television channels such as Scala to render it for broadcasting.

Picture Stories or Templates such as those used by CAN TV are very popular with the community groups who report a high impact from them in bringing people to use their projects. P5TV is developing a “Navan 100 years ago” picture story facility where groups can send in any photographs they have that show their communities or places 100 years ago, they can also provide text to go with the photos. This is building an archive of community photography that tells a lot about the town and its local history, and the channel sees it as building identity both within the community and also for the channel itself.

How is it produced?

Each channel will develop its own way of producing this, in CANTV, they have an artist that works with a Group to develop a story for a particular target group, such as children, senior citizens, etc.(see clip from CAN TV), and the finished story goes to the person from the station who then uploads it to the software.

Training needed:

Producer: Some training may be needed in how to develop the story for a particular target group. Once a group has done this, they will be able to continue to develop stories on their own. To do this many groups will need only a small amount of support; some groups may be able to develop their own stories without any help at all. This format can contain a range of graphics and audio and can be used simply with pictures already available to the group or it can become a creative activity that may require training in the use of digital photography and audio equipment. Training in these areas can be run by local community media centres or community television channels at very low cost, it is easy to learn and very popular.

Resources needed – the main thing is the skills within the group, some community media organisations will have people who can help groups.

Producers: The group needs to make the time to develop the story, if they need help they will have to work with someone from the station or someone from another project. They need a clear message and suitable images.

Channel: The channel will need to have someone who is able to work with groups to develop picture stories.

Impact: CAN TV provide NGO’s with a simple way to gain a presence through these stories, and many find that people see them late at night when flicking through the channels. They are considered extremely important by Chicago’s NGO and community organisations in bringing new people in contact with their services, and in getting their message out. CANTV have also made short programmes with their users telling how they have

benefited from this service. These build loyalty to the channel and support community identity building. See clip 2 below

Cost: for the channel the main cost is the time of someone to work with the groups to produce the work and to upload it. This is part of the capacity of the Bulletin Board and would be managed in CANTV by one person half-time.

Examples: CLIP GROUP 1.2

1. Clip from CAN TV - Childserv and Harmony House. 4 minutes.
2. CAN TV user groups - CAN TV get user groups to talk about how the channel works for them – we've put these clips here since they relate a lot to how the channel operates and the use of the formats. These short pieces are also a good way for CAN TV to educate people in how to use the channel and to promote CAN TV's services...

1.3 Web-site information

Scala and Infocaster software programmes used by community channels can grab pages from websites. The channel will need permissions for this but many organisations are happy for community television to do it as the information is already in the public domain. Some channels use weather and other information websites – P5TV has information on the bus timetable. If an NGO has an interesting page on its website then this could be a way for them to link to the channel and find another use for the resources they have already developed. The channel will usually have to formulate how this sort of information will be scheduled, whether it will be used within the schedule or on another type of dedicated service channel.

Examples: CLIP GROUP 1.3:

1. P5TV – Weather from Met Eireann
2. News feed from Ireland.com

1.4 Games

What is it? Games can be used in a range of ways, P5TV uses games based on local knowledge to engage the community with the station, these games are popular and the winners are posted on the Bulletin Board. One game uses digitally changed photographs of places or buildings with a clue added, the viewer has to guess or work out what the actual place or building is and its location. There can also be a bit of competition between the game devisors in the channel and the participants – one group told me that *“they cracked that one too quickly – I'll have to make it harder!”*

How is it produced? Photographs are digitally prepared with some details changed so that it may be hard to recognise, a clue- which is a word or a picture of an object is added. People text the answer to the station on mobile phones. Winners receive small prizes and results are posted.

Training needed:

Producer: Use of digital photographic package such as Adobe Photoshop.

Resources needed:

Producer: Digital photographic camera and editing software such as PhotoShop

CTV channel: Software to upload pictures, mobile contact number for answers.

Impact: The photo-game is very successful in Navan, and creates a way for people to identify with the channel.

Cost: Time and interest!

CLIP GROUP 1.4

Go to Province 5 TV website at <http://www.province5.tv>

2. Studio-based Programmes

These programmes require a studio-type set-up of some kind – i.e. static equipment and reasonable sound recording conditions. Sometimes venues can be found that are suitable, but this would be where you don't need a lot of vision mixing equipment, or if the programme is to be pre-recorded as in a panel discussion. For good lighting other than in a designated studio, daylight is preferable and where there is a large bright space, lots of light from large window area, but they need to be quiet spaces and subject to as little incidental noise as possible – a carefully prepared and beautifully presented programme can be ruined by the noise of doors banging, a siren, a train or bus passing an open window, the end of the school day. . . etc.

2.1 Call-in Programmes using a “Hotline Studio”

What is it? We got this one from CAN TV - Phone in programmes are very popular with community organisations in a number of community channels around the US. CANTV who have developed a 'hotline studio' which provides organisations with an easy-to-use way of communicating with people who need their services. Viewers can call in with questions and these are answered by a presenter. This sort of one-person studio has been adapted in other stations to allow people to make more extensive programmes. Manhattan has a studio that allows people to bring in and incorporate into their programme all sorts of media – photographs, pre-recorded video tape footage, audio recordings such as interviews or music, as well as graphics, charts, posters, etc.

How is it produced?

A simple one-person studio consists of one camera and a 'desk' or rostrum camera, a mixing desk, and a phone line. One or two presenters – those who answer the calls – face the camera and operate the rostrum if they need to show pictures, charts, or other graphics. Another person controls the phone line.

Training/skills needed:

Producer: CANTV train groups to use their studio in one half-day.
Develop a running order for the show.
To be able to answer the questions and give clear information to a caller live;

Resources needed:

Producer: Organisations can create a background by pinning their own pictures, logos etc. behind the presenter. New software such as Ultima also allows for information, clips etc to be incorporated digitally into the background, as more community channels acquire this sort of technology, more groups will have the chance to make more sophisticated programmes more easily.
The group needs to organise any graphics, pictures, or video or audio clips necessary.

CTV channel: The channel needs the studio space and set-up, and a trainer to train the groups in the use of the studio.

“We normally train a minimum of 3 community people from each group - each learn how to host and how to operate phones. Most groups come with at least 2 trained people for each program - one to host and one to operate phones. Our staff set up the shot, position the sign behind the group, change out the lower graphic identifying the show, and put the program on the air. During the 25 minute show, the community group handle the show from inside the studio, switching between shots of the host and the overhead camera that points down onto a light table allowing for the host to show information. At the end of the program, the host takes the program off the air and our staff kick back in to get the studio ready for the next group. As for the window, the thought was that the phone person (another community person we have trained) sit on the other side of the glassed window so you don't hear them taking the call.” [CAN TV thought that, were they to design it again they would like to have a control room behind a window where the calls are taken before relaying into the studio - as in a radio station] CAN TV

Impact: CTV's that have live transmission have monitored the user groups and have found the impact of this sort of programme is huge.

“And people say who’s going to watch them? . . . our clients are astounded at the results. Some of them say they get calls at midnight from people who can’t sleep and are flicking through the channels, they say they have successfully recruited new clients through this. We have to get clients to think through their needs, because if somebody wants to mount a single event they’re not going to use these. If they want to start discussions with people then they won’t use this, on the other hand if they want to target a new audience, this may be the perfect thing for them.”

Cost: Needs to be assessed – cost is to the channel to set up the studio.

Cost to producer –

Most community channels will have a user or membership fee. There is a yearly fee to become a user of CAN TV's resources.

“People can’t use it if they don’t pay. But this is for Non Profits only. People have to be certified by us to use the equipment which is \$50 for course, \$65 for yearly user fee and really this is symbolic. CAN TV will accept submissions from people who already have their own programmes – in this case there are no thresholds, no fee, no problems - just use the right format, you do have to be a resident or a non-profit within the city limits.”

Just a reminder to readers – CAN TV is in the US – Irish NGO's and non-profits will be working with local stations like DCTV and P5TV – who may not be able to operate within the same parameters.

Examples: CLIP GROUP 2.1

A word about these clips:

Work done in community television demonstrates just how intimate the relationship between the viewer and the television presenter can be when they are engaged in activity together. Barbara Popovic tells of an incident during “Countdown” - a phone-in programme on CAN TV that provides maths support for young children. A child who was participating in the programme, whilst on the phone, asked the presenter “*Can you see me?*” It was clear that the child felt that the presenter was speaking so directly to him that he wondered if she was looking at him. The phone link is on a loudspeaker in the studio and the presenter is looking directly to camera as she talks back to him. The sense of being talked to directly, one-to-one, is very strong. This talking to the camera is a device, she cannot see him, but she knows he is looking at the screen so she faces camera. This is a conventional code for newsreaders and presenters of programmes, but the impact is far more important in terms of the viewers, in this case the child's, engagement. In this case a child who is not getting individual attention in the classroom feels that the presenter is totally focussed on him, and that he is ‘seen’ or ‘visible’. This is an important factor of the engagement for the callers. Here it is the viewer who is the real subject of the programme. This is television exposed.

1. CAN TV : “Countdown” Clip – Maths programme for children. Followed by the presenter talking about how they used the programme .
2. CAN TV: AIDS call-in Clip from DVD Help-line programmes are popular with the community groups such as health organisations promoting safe-sex, domestic violence help-line, and education organisations.
3. CAN TV: Anixter Centre – the Hotline studio is also used to do basic information programmes which can be very effective. This clip shows a presenter giving matter-of-fact information on AIDS
4. CAN TV: Domestic Violence Hotline – the presenter answers a call from a child who is concerned about her friend. Again the importance of the viewer engaging with the presenter on a one-to-one basis is evident in this clip.
 - See <http://www.nodogs.org/history.html> for information on a philosophy call-in programme - a series on Richmond Public Access TV.

2.2 Discussion - interviews and panels

What is it?

Where two or more people engage in an interview or discussion, a panel would be a group of 'experts' on a given subject, it can be anyone needing to discuss something with other concerned people – e.g. a discussion with community leaders, local councillors and a multinational representative on plans to develop a shopping centre in the area.

Arcoiris TV (Italy) experimented with producing a pre-recorded studio debate. They had 3-4 people max and they used the studios of the local television channels. They had two different programmes: a short debate of 6-8 minutes, the other was a studio debate. Having had difficulty with this at first they are going to have a second go at producing these group discussions.

“it sounds very easy just to put three people in a chair but to make something that people can listen to and view – it doesn't have to be at the professional level that commercial or public television do but it has to be decent. . .”

Arcoiris emphasise that people have to be able to deal with television cameras, people get intimidated and unless they are professional – such as politicians or people with experience of public debate, they don't do well in this situation. They say it is important to have a facilitator who is good at getting people to speak and to interrupt in the right way. They are going to try this format again, but they will ask professionals to train a group to do it first. They will experiment with the format - also bringing some other material into the programme – inserts of video footage and pictures. Many community channels have found difficulty with this.

How is it produced? Usually in a studio but can also be a large room that is bright enough and has good sound quality with little incidental noise.

Training needed:

Producer: training in three camera studio use, mixing desk. There are techniques for recording interviews, but really there are only a few rules that need to be adhered to that will ensure that the viewer can see how people are placed in relation to each other.

Resources needed:

Producer: A chairperson or facilitator who will manage the discussion. Studio and Crew – Depending on how the studio is set up this can be done with two camera people, though some producers prefer three, needs a vision mixer. It is possible to do these where there are suitable meeting rooms*, a large bright space where cameras can be set up, if it is just a panel discussion, for discussion with a larger group there are somewhat different needs.

*All venues that are not purpose built studios must be checked for sound quality and incidental noise.

CTV channel: Suitable recording space or studio

Impact: Clearly can be very effective if there is good facilitation and people are confident in an environment with cameras etc.

Cost: if this can be facilitated by the channel – or as Arcoiris do, by using local channels facilities for free - then there are few costs other than people's time and their skill. There may be some training costs – for participants and a channel might charge for the use of a studio.

Examples: CLIP GROUP 2.2

1. Seminar – Jason Nardi of Arcoiris TV in Italy talking about their experience of these sorts of programmes – not all were positive. Jason was talking with Irish groups at a seminar in Dublin, November 2006.
2. P5TV – Golden Years Series is a one-to one interview with senior citizens, very popular in Navan and also an important way to collect oral history.
3. NvTv – Kim and Kym – interview between thalidomide survivors
4. Dyke TV: Panel discussion on lesbians and AIDS – many discussion take place in centres and halls, community television often goes to the centres rather than bring it to the studio. This may mean sound and picture quality is difficult to manage – but it can be done.

2.3 Discussions with audiences or focus groups.

What is it? What we are talking about here is a bit like a chat-show, with an audience, maybe one that is focussing on a particular issue with a community.

How is it produced? In a studio or suitable venue that can accommodate an audience. Tiered seating is useful so that cameras can see the people in the audience. NvTv have developed a good studio with a fold-back seating rack that allows the studio space to be freed up for other types of production.

Resources needed:

Producer: A chairperson or facilitator who will manage the discussion. Studio and Crew – three camera people, one vision mixer. For a large group or audience there is a greater need for proper studio facilities – or as close as you can get. Racked seating makes filming participants easier. Community events also happen in community venues – as with the other types of discussion programmes these present particular problems. With a large audience for example you need extra microphones, and good visibility. A high camera angle for the audience or else a sloping seating rack is best.

CTV channel: Suitable three camera recording space or studio

Examples: CLIP GROUP 2.3

1. **Community video production:** Community Response's participatory drama invites the audience to question the actors about their roles and actions in order to get recommendations from the community on real needs around drugs issues. This clip shows a question facilitated at a performance in a community venue.
 2. **Studio based audience / chat show: Watch any on TV!**
 3. **This section needs your input.**
-

3. Compilations

3.1 Magazine Television programmes

What is it?

A magazine programme presents a variety of topics, usually on current issues, in a format that often includes interviews and commentary. Such programmes would also be a series, running a regular slot, daily, weekly, or monthly, depending very much on the capacity of the producer. Arcoiris TV in Italy works to produce community content and puts their programmes out on other local channels. They use a magazine format which is 12-15 minutes long - preferred by the other television channels - and it contains three sections: –

1. news reporting;
2. a piece on African literature, one person talks for 3 minutes about an African book – this is a special resource to Arcoiris, and is an example of particular local interest and skill.
3. upcoming events

Arcoiris can use other content within this format, for example for a while they did studio news with a number of people as announcers, or selecting a portion of a video that is given to them. But the format stays the same with the same 12 minute duration. They aim to keep it consistent. <http://www.arcoiris.tv>

Many community video groups use this as a way of putting their work together for distribution and Undercurrents is one example we quote below. The difference between a *video magazine* and a *magazine television programme* is that they are using two different distribution platforms, they will also be different in that a video magazine is usually a collection of programmes, whereas a magazine television programme will usually present topics in shorter pieces such as the Arcoiris example. Undercurrents <http://www.undercurrents.org> publishes a video magazine that comes out every six months. This is a distribution method for programmes in the absence of access television, the tape can be any time length depending on the content, though the cost of duplication usually keeps them under one hour since duplication costs rise with the length of the programme. (see Note 7 for “Ten tips on producing a video magazine”)

The need to have formats that can be distributed other than on television is important to organisations who do not have a regular channel, or who need to distribute to target audiences beyond the reach of their signal. Zalea TV in Paris is a case in point – they have had a number of broadcasts lasting six months at a time, but do not have a channel on an ongoing basis. They also produce a DVD magazine for their members as a way of distributing their programmes and building their channel identity.

The information below relates to television magazine programmes.

How is it produced?

1. In some instances there is one presenter that links everything together, in others it is edited short pieces.
2. It may be put together by inviting a range of groups to send in their unedited footage and editing it in-house, such as Undercurrents do.
3. Planning and producing it in house, in this case all the content is conceived and produced by the core producer group liaising with other groups in the community who provide the content from their activities. This is a format being worked on by NEAR TV and funded by Sound and Vision. It will be broadcast on DCTV.
4. Other centres may produce the material themselves working with groups in the community and produce one-off programmes.

Examples: CLIP GROUP 3.1

1. Arcoiris TV Jason Nardi describes their magazine format at the Dublin seminar 2006. <http://www.arcoiris.tv>
2. Undercurrents – activist video organisation in the UK, worked to educate activists to produce video news reels – VNRs that could be sent to TV stations to publicise actions and get alternative or “real” news on air. They have produced magazine videotapes from footage people send them. They’re now concentrating on producing documentaries. This clip shows : <http://www.undercurrents.org>
3. Nationwide: known as one of the most popular programmes on RTE 1on weekdays 6.30pm and 7pm , also categorised by RTE as “*News and Current Affairs*”

3.2 'Wrapping' programmes

What is it?

Maybe an organisation has a film they think is important and will explain their issue, but they need to put it into the current context, then they can do what we call wrapping the programme – by topping and tailing the film with presentations, interviews, panels, or studio audience discussions. 'Wrapping' programmes is a useful concept and allows groups to present information and issues without having to remake a film. A 30 minute 'wrap' format could break down like this:

1. Part 1: Total 5 minutes
 - i. Programme Title with picture and music/voice-over
 - ii. Community/ Organisation leader introduces film saying why they want to show it now
2. Part 2: total 10 minutes
 - i. 15 minute film
3. Part 3: total 15 minutes
 - i. Community leader introduces interviewee/panel/ studio audience for 15 minute discussion
 - ii. Credits.

Of course this could go from very simple wraps with just one a presenter to introduce the issue etc, and to make some points afterwards to a more complex format using a longer film and longer discussion sessions involving a number of contributors. This could also involve people who had taken part in the production – e.g. people who were members of a youth project and are now adults; those who had participated in the action or were part of a volunteer team producing the programme; people who are affected by the issue.

This can also be very simply produced, it could conceivably be done in a one-person studio, or again in a suitable venue.

Examples: CLIP GROUP 3.2

We have not put any examples here as this format is simple a combination of other formats.

4. 'Field' production and Documentary

Documentary is basically a factual – i.e. non-fiction - programme – but this can take many forms and there are many styles and genres within this area. A lot of community groups when they first start to think about community television do so in terms of documentary style programmes – or films through which they can tell their story. They often become very disillusioned when they realise what is needed in terms of time, commitment and resources to produce such programmes. However there are other ways that they can build content from their work and find very satisfactory outcomes. Often community organisations use video within their projects as a tool, this can be to create records of events, evaluations of projects, personal development, and a range of other functions. It can be very useful to keep this sort of material and build an archive that can be tapped for a range of uses.

Below are some examples of work produced in the community environment some of which make good use of archival material. These range from formats that showcase organisations to programmes that have been made by groups themselves using video within their projects.

4.1 Using what's happening: - Consultations

Consultations and Policy Documents- a format developed by NvTv to facilitate the sharing of community groups responses to a major policy consultation. The programmes last 30[mins] to one hour. NvTv approached community groups about doing video responses to the policy document and arranged a day to visit then to do interviews and collate other material. The programmes consisted of an interview with a representative of the organisation on the policy and a profile of the organisation using material from the groups' archives. In this way the response to the policy was presented within the context of the organisation and their place in the community. NvTv worked with a range of material including the organisation's video archive to create the context for the group's response.

Impact: this is a very successful format - several groups wanted to do the interview, because they want to be consulted, and they wanted their response to be broadcast to others. This type of programme has a specific audience - the community and voluntary sector itself. NvTv have done a number of these and they are ongoing.

Resources: This format is produced by a media centre or a community television channel for their community, so the responsibility for the provision of resources in this case lay with NvTv, who had the capacity to provide the reporter, crew and editing.

Time involved: one day maximum for the community organisation, although they may have spent some time beforehand reviewing and collating material for NvTv. This project was conducted over the period of the consultation, so it's hard to quantify what time was spent on the whole series. It is probably best thought of in terms of pre-production and preparation, production – a day with the group doing the interview and collating archival material, and post production – putting it all together.

Cost: this format is produced by the channel. NvTv had funding for this sort of work, often this can be found through local authorities or the funding bodies who are interested in seeing the projects archived

Examples: CLIP GROUP 4.1 – go to website: NvTv <http://www.nvtv.co.uk>

4.2 Reports: - conferences and festivals

Examples – Arcoiris TV record conferences, do some interviews at the venue, and then edit it down to about one hour – very similar to how NvTv go about the consultation programmes. Time for the edit has to be taken into consideration. A standard assessment is that if you have eight hours of tape you need a week to edit it – If you are recording a day long conference you won't be recording non-stop, but you will probably end up with 4 hours of tape. If good logs are kept during the recording of the conference, and if the editing is kept simple then this will cut down on the time. Preparation and planning for this sort of filming is important to reduce the amount of time spent in post-production and achieve a quick output.

Arcoiris bought a van in 2005 and now do live broadcasting, editing with a vision mixer and broadcasting directly to the satellite. To date they have covered a peace march, an environmental event, and a music festival. This is a learning curve for them:

“so we’re starting to learn now how to do direct, live editing which is a totally different way of producing and we can do it mobile so we can go in a place. Now each time we move this whole thing, we have to get a lot of volunteers together - we usually have about 10 people following the van, and it costs just to move the thing it costs to lease the line if we want to broadcast directly, it costs to find the place with public permission, maybe you need a telephone line as well, you may need a lot of things to attach to this, so its something that we’re gradually trying to use, but we can’t use it everyday – we may use three or four events a years with this. But it’s great – it’s a lot of fun and we learn a lot doing it.”

<http://www.arcoiris.tv>

Impact: these programmes are useful for those who run the conferences as records, getting the information out to a wider audience, and drawing more people to their organisation.

Examples: **CLIP GROUP 4.2**

1. Arcoiris TV – Jason Nardi shows clip of programme on school project on anti-vivisection with press conference

4.3 Vox Pops

What is it?

Vox pop is a term usually given to interviews conducted “on the street”, they appear to be unrehearsed and the aim is to gather opinions. The Latin term ‘vox populi’ means ‘voice of the people’. However it is also used to refer to any interviewing done to gather views from the “public” in any place. It is rarely done live and mostly edited into soundbites. Live transmissions of vox pops are tricky and unreliable unless it is coming from an event and you are sure that the people there will participate and really give their opinions. To just go out onto the street and gather responses is a difficult business, demanding a lot of time - RTE or mainstream media reporters will have spent all day at it! So community television people tend to use this format in a very focused way.

How CTV’s use it:

CTV’s have used this format around particular themes or at events where the gathered public are interested in what is going on and will talk. TV Metraca, a Brazilian community television channel creates a pre-recorded show based entirely on this techniques, they also use it to highlight a particular issue – the clip at this link shows the ‘reporter’ getting people to pick up rubbish on a beach. This show also uses gimmicks to make a message – e.g. the reporter is dressed in wetsuit and snorkel and at one point wears a tube.

CAN TV tell of a group that began to include live transmissions of vox pops from a labour dispute into their regular show on the channel. This of course demands equipment and capacity for live transmission which some channels do not have.

Training needed:

Producer: Programme development and production skills; interviewing skills; Technical use of camera, mics, editing.

Resources needed:

Producer: two-person crew: - Camera, Reporter with mic, tripod, dolly,

CTV channel: CONTEXT.

Impact:

Cost:

Examples: **CLIP GROUP 4.3**

1. TV Metraca - beach talk

4.4 Talking Heads

What is it?

While this can be seen as just a technical term that describes a person talking to camera – many good programmes are made in this way. Dramatic monologues are also referred to as talking heads – in television it's usually because people stay still and just talk. Often its characterised by head and shoulder shots, but it is anywhere where the content is made by what people are talking about, so it could also refer to a group sitting in a studio or a room talking about something..

“ In CANTV we have a saying – there is nothing wrong with talking heads as long as they have something to say”
Barbara Popovic CANTV

Talking Heads can also use a technique or device that operates by seeming to talk directly to the viewer – and this can be powerful. This term turns up quite a bit when we talk about making programmes in a community context because it is so powerful and is often used as programme format in its own right.

How is it produced?

Person talks to camera, the tape may be edited. Sources for this can be taken from:

- recording witness statements or interviews;
- speeches, presentations, conferences - these are good because people have prepared focussed material.
- dramatic monologues.

They can be very powerful and effective.

Training needed:

Producer: main thing is for the person to be comfortable in front of the camera and to have something to say!!! Recording venues can vary enormously if you are not working in a studio environment. Using daylight is best and demands the minimum in terms of lighting set-ups technology, etc. It is often possible to find a good window to sit someone near.

Resources needed: A fine day! A bright room or a studio.

Producer: Camera, tripod and mic. Microphones are always the most important thing to sort out. Where it is possible a radio mic is the best, when not possible mics either need to be close to speakers. otherwise good boom mics are necessary and these need someone to manage them. Some technical guidance is important, if you want to get this right – go talk to the media centre of community television people.

Impact: As Barbara said – it's about what you have to say – get people who care about what they are doing and want to communicate it, people who are being real – and it works.

Cost: Crew – one or two person crew for the day. Do you need to rent a space?

Examples: CLIP GROUP 4.4

1. Winston Salem – Franchise Review
-

4.5 Arts projects – documentation and production.

Examples:

The arts are important for community television and find a variety of formats – either as productions in themselves, recording of arts events and activities either by or of interest to the community, or as a tool to engage with different groups.

Using arts strategies has been particularly important as a tool to engage young and at risk people: *“Bok Jom”* is an example of a video produced by a project working with young street children in Brazil using a range of arts

activities, pavement drawings, imaginings, dance and music activities that the children participated in. The project, used very spontaneous arts activities to maintain the children's connection with the project and to help them explore aspects of their lives. This is a very difficult target group to work with as the children's lives are so unstable. I have no other information on it but that this was a successful way to engage the children and the use of the video made it possible to create a document of the project that also tells of the boy's lives.

"*Little Mun*" – video made with secondary school children in Ballymun, revealing a keen sense of irony and fun.

CAN TV use a range of different strategies – they encourage those organising events to ensure they are recorded and will then help with a little editing to title and credit the footage before screening

NvTv also has a range of arts programming see <http://www.nvtv.org>

CLIP GROUP 4.5

1. Bok Jom
2. Little Mun – video made with secondary school children in Ballymun, revealing a keen sense of irony and fun.
3. CAN TV – arts programming: a range of examples of the types of arts programming encouraged by CAN TV (no) examples

4.6 Video shadowing – walkabouts and tours

What is it?

Using something that is an event – such as a guided walk or tour makes a useful and easy to produce programme. These walks can have themes – historical, literary, and political, they are popular and the guides are well used to presenting their information. Outdoor walks in particular are good as you just need a good day for the lighting, a radio mike for the walk guide is useful to avoid the wind catching the sound, but a hand held will do too.

How is it produced?

Simply by following a walk guide with a camera. Cutaways can be filmed afterwards and inserted during editing so there is no need for a second camera.

Training needed:

Producer: Use of camera, mics, etc , this format may need only basic editing, but some editing will most likely be necessary, and someone has to do it.

Resources needed:

Producer: crew of two, camera person and assistant. Edit facility and editor

CLIP GROUP 4.6

1. NvTv: Walks in the City: Black Mountain

4.7 Video diary

What is it?

A video diary is where a person uses a video camera to 'walk through' or 'talk through' something they do or an aspect of their life. This can be anything from "a day in the life" to "this is my workplace" to much more extensive projects that span years. Video diaries have become popular as DV mini camcorders have become cheaper and more accessible. While some have been used to make longer documentary-type programmes, this format is most used in research programmes and various learning environments.

How is it produced? A person has a video camcorder and treats it as a diary, they can record aspects of their daily life, the people around them, the work they do, the issues they face.

Training needed:

Producer: training in the use of camera and microphone.

Resources needed:

Producer: camera, microphone, tripod

CTV channel: Portable equipment to give to people to do it

Impact: this is very popular in the home movie scene, but needs to have a clear purpose and will demand editing for distribution or screening to wider audiences. Video diaries are very successful as a research tool.

Cost: lightweight portable equipment

Examples:

Video Diaries have important historical and archival importance, and while there may be current meanings of the term, it is probably useful to look at a range of examples. While not strictly speaking a diary – “*Race or Reason – The Bellport Dilemma*” a videotape by Betty Puleston, (US) is a good example of how videotaping / documenting activities as they go on can be used. The film is built on the video recordings of the meetings of a high school class recorded in 1970 who formed a civil rights group to deal with racism within the school. Betty kept the tapes and many years later looked for the schoolmates to find out how, or if, their early activities had affected the development of their lives. The result is an extraordinary affirmation of how those years, often dismissed as “phases” “teenage blues” and “rebelliousness”, are so much more significant for individuals and more formative and directing than conservative society may like to think. The videotape is a tribute to the impact of the Civil Rights Movement in the US, and a validation of how real (his)-stories are made.

An example of video diaries used to build a documentary film was a project from Sweden “Don’t worry, it’ll pass” by Cecilia Neant-Falk who as postgraduate film student initiated a video diary project with young lesbians. The film was an attempt to find out whether the experience of young lesbians had changed since the film-maker was a teenager. Three teenagers were given cameras and encouraged to make video diaries of their lives over the next four years. The result – involving huge time commitment and dedication is a powerful story of the girls struggle to deal with their own feelings, their fears of exposure, and their eventual coming out to friends and family, aided by the video diary process. While this is a really good film with considerable impact, it took a long time – over five years - to make and a considerable amount of finance and resources as well as a diverse range of skills, including skills and knowledge in the area of working with vulnerable young people.

Video diaries are used widely as a research tool, the example at the following link was used in a family history project which was eventually written up as a book.

http://www.pbs.org/weta/myjourneyhome/andrew/andrew_video.html

Video diaries are best known as personal use – often these reach public notice by becoming evidence - recent examples of video diaries exposing the conditions and actions of US GI’s in IRAQ as in the following example: “*60 Minutes II* gets a behind-the-scenes look at the prison camp where they worked, through the eyes of another young soldier who videotaped her tour of duty in Iraq. What you will hear is her voice, and the blunt attitudes she poured out on the videotape she shot at Camp Bucca.”

For more information on this go to: <http://www.cbsnews.com/stories/2004/05/11/60II/main616849.shtml>

CLIP GROUP: 4.7

1. “Race or Reason – The Bellport Dilemma”
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5. Other programme types and genres

Last but not least - this section reviews a range of programme types either because community producers have used them to good effect, or even though they don't come from community production, they are interesting as formats.

5.1 News and current affairs

What is it? What is news? is a good question – mainstream journalists say the most important part of the word ‘newspaper’ is ‘new’ – so something that is already in the public domain is old hat for them – even if there is something going on around it. Generally those of us wanting to create alternatives to this fast-moving, throw-away news culture tend to see news as being about things that are current and have social importance. This is pretty wide definition. Some, such as the DYKE TV example quoted here also manages to critique the mainstream exclusion of the very serious issues that their community face.

Context can be an important factor in deciding whether or not to do news programmes. NvTv found the ITC (the NI regulator) dissuaded NvTv from taking it on news programming because Belfast has a lot of news production within and focussing on the area. Whereas Derry is a very different matter and its local Channel 9 could in fact make news production its focus precisely because so much news in Northern Ireland is Belfast-centred - there was a perceived need for local news programming around Derry.

“the ITC would have no problem seeing Derry doing news because . . . you’d be hard pushed to see Magherafelt on the TV or Armagh or anywhere else. So there were no issues there. But there were issues in Belfast because the news is very well covered.” NvTv decided they didn't want to do news, they would prefer to deal with issues in depth on longer programmes

There are many different approaches to developing news programmes – for example. CAN TV doesn't have a programme format for news but its formats allow groups to do what are essentially news items. They encourage the groups using the channel to deliver their own news – for example around events that matter to them. Many programmes give news, sometimes not in the sense we know it in mainstream media - i.e. daily events, but that are coverage of important events and current issues. This is almost like the first news programmes that appeared in the early days of television which were simple newsreels - these could be run twice a week. – a far cry from what we now know on mainstream media which is hourly news delivery, with main news of the day in the morning, evening and night broadcasts. It is interesting also to note that RTE categorises Nationwide as “News and Current Affairs”

News formats can be studio type programmes, magazine type programmes, and what the Undercurrents and indymedia activists call VNR's – video news reports.

How is it produced? “Democracy Now” was produced by simply turning a camera on radio presenter Amy Goodman and pinning some visuals behind her. The programme was then developed it over the years into a very sophisticated programme that has also attracted an international audience. Mainstream news programmes are made in studio, and use reporters to relay items from outside broadcast units to the news desk. These range from simple formats to what seem to be very fancy environments as in TV3 and SKY news, the latter are in fact done with computer software that generates backgrounds and allows graphics and video to be incorporated into backgrounds. If a community channel has a simple studio they can now generate composite programmes using the same software – P5TV in Navan is beginning to experiment with these formats.

Training needed:

Producer: Presenters skills; training in use of software.

Resources needed:

CTV channel: this is really produced in the channel studio, though this can be very small and as with “Democracy Now” you may only need one camera on the presenter and one camera for stills. This could be done using a one-person or ‘hotline Studio’. You could also produce news for television with just a voice over and visuals.

Cost: News programmes can be costly to keep going and many community television channels don't do it, preferring to use other types of programmes to deliver content around community issues.

Examples: CLIP GROUP 5.1

1. Democracy Now;
2. Dyke TV News programme;
3. P5TV – Council Meeting

For examples of **Indymedia** Video Activists Reports go to <http://www.archive.org/details/indefensible>

5.2 Live transmission and outside broadcasts:

Live transmission is the heart of television and most channels like to have this as part at least of their schedule, though some do very well by focussing on production and not going live. Obviously there are problems – ranging from cost of equipment to political issues.

Province 5 TV, Navan has built a mast and their own Outside Broadcast Unit – a huge feat and achievement. Arcoiris TV, Italy, also has recently got a van and is doing a few events a year – listen to Jason talking about the effort that goes into it – volunteers, transport, access to phone line to satellite link-up, permissions, etc. it's a lot, but he says its great fun !

Examples: CLIP GROUP 5.2

1. Arcoiris TV – Jason Nardi talks at seminar about the experience of ArcoirisTV when they got a van for live broadcasts.
 2. P5TV -
-

5.3 Sport:

We haven't found any distinctive format for Sports so maybe readers will send theirs in, Most sports programme tend to follow a type of magazine style – including interviews and panel discussion as well as the documentary footage of the events. Much of the interest from community channels is to cover minority interest sports and community events, such as martial arts as in the P5TV cover of the Taekwondo Championships.

Examples: CLIP GROUP 5.3

1. P5TV – documentary style - Dublin Community Games
 2. P5TV Taekwondo Championships
 3. NvTv – Shankill School - Mini world cup
-

5.4 How-to programmes

How-to programmes include cookery, gardening, DIY etc, they can also include education and literacy programmes. We've included this simply because this type of programme is popular and can be targeted to many groups, but this is really a content category, and again will cross with a number of different formats we have already looked at. Some examples may useful, but you can also get critical of those programmes you see on the box!

Adult Education and Literacy programmes:

“*Read write now*” NALA. Literacy programme. These are being broadcast now on RTE, P5TV, and also will be shown on DCTV. Their new programme The Workshop received €500,000 in 2007, so they are not a low-cost option. However the Sound and Vision Fund specifically funds Adult Literacy programmes, and these will be

available to all community channels. However it is interesting to again look in comparison at the “Countdown” maths programme made using CAN TV’s hotline studio at very low-cost.

Many programmes such as cookery and gardening programmes can be made with even just one camera, though producers often like a second camera for cut-aways.

Examples: CLIP GROUP 5.4

1. P5TV: - gardening programme – single camera
2. Dyke TV – Hot Food, mainly with one camera,
3. DCTV - Arts and crafts - Funky Junk uses an overhead camera for cutaways as well as the main camera.

5.5 Drama

Any production that requires actors, sets, or studios is costly. However a number of projects that use drama have produced substantial work. In these cases they had funding either for the production itself or the drama activity was part of their project work. Their way of producing the stories/drama is useful to note as all examples are based in community development projects.

Mainstream fiction: Programme formats used in mainstream are in the main soaps and sitcoms.

- *Soaps:* TV soap opera’s have nothing to do with soaps or opera – the origins are in radio, when soap companies were big sponsors of radio shows in the ‘30s, they were called operas because they tell a story, but the thing about soap operas is that the story never ends, and the people can go on and on too! They can be daily or weekly and they usually have stories that are a bit romantic or dangerous to make you want to watch them day after day or week after week. They will use social issues, health issues, and political issues to keep the action going. This is a format that would seem to belong to mainstream media being costly and demanding a range of media resources and people to produce it from actors to crew, locations and studios, but soaps have a huge following and become part of people’s lives – so they are a format to be reckoned with! Some groups doing work with young people using drama have found this a successful format, however they need funding to make this happen –
- *Sitcoms-* Situation comedy - originally developed for radio but now found mostly on television. so-called because the characters remain mostly in the same situation from one programme to the next. The development of sitcoms shot with a single camera makes them a low-cost format.

Examples: CLIP GROUP 5.5

1. Community Response – “*Hidden Voices*” see Note 7 this clip shows how this group uses drama to make information on HIV available in an accessible form.
2. “*In our own voices*” one of a series of advert type formats designed in a drama workshop exploring realities of drugs in the community.
3. “*Wrapped*” – a drama made with young people in Rialto this programme takes as a core issue the difficulties for young working class Dubliners dealing with establishing themselves outside the home.
4. “*What’s the Buzz*” – Frameworks Films, Cork: made on a youth project exploring issues around drugs with youth, the video allows the young people to explore their own knowledge and experience of drugs. Makes effective use of dramatic reconstruction and voice-over.

5.6 Animation

What is it? A way of making films or video with models still pictures rather than live people and sets. Animation uses the nature of film/video which has 24 pictures or frames per second. This allows the rapid display of images or models, in each frame the image or model is changed to show their movement. Flip-books are popular animations that many people will be familiar with.

Matraca TV in Brazil does a lot of work with children addressing a range of issues using different types of programmes, animation is an important part of their work. NvTv in Belfast has an ongoing very successful project with primary schoolchildren.

Impact: This is a very successful process to use with children, who love it because it also involves drawing the stories or making models with plasticine. Schools like to run these as it is good for the children, and this builds a good relationship between the channel and the school. Parents will tune in to watch, an important link for the channel with the community.

Example: The following piece describing their animation series has been sent by NvTv:

Primary School Storytelling and Animation Projects

A new Early Years & Primary School programme in storytelling, drawing, music and animation using the new digital technologies is being delivered in four schools situated in disadvantaged areas of Belfast. The programme is designed to open the way for children to explore the idea of communicating their own particular story in a medium they understand and are excited by.

Two projects have been completed, one with Seaview Primary School and one with Currie Primary School. Both schools are situated on or near interfaces in North Belfast and have had to address the direct effects of acute civil and social unrest.

The programme takes children through idea formulation, design, storyboarding, animation, sound recording and editing. There includes a broad spectrum of skills and all children find their own favourite part in the process. The process allows children to work as a team and also to work individually and contribute their unique handprint to the project. The project opens the way for children to explore the idea of communicating their own particular story in a medium they understand and are excited by.

'Sometimes I find that by the time children are in P7 they are used to a particular way of learning. This project is designed to challenge that. The children are introduced to brain storming, thinking on their feet and also the project acts as a validation of imaginative storytelling. Because the process is so malleable it eliminates the concept of "mistakes". It frees the pupils up to take risks in their thought process and drawing techniques. Apart from all the skills they learn, I feel, these are two of the most valuable things they can take from the project'. Corinna Askin, Programme Tutor

VARIOUS LETTERS FROM CHILDREN:

I have really enjoyed you coming in every Thursday and teaching us how to do animation. I loved using the peg bars and the puncher.

I wish you were coming in every day because you are so good.

I found it interesting when we got to do the storyboard because you got to do the different shots.

"I liked the way we had to draw the same picture so many times before it was capable of animating.

I was very surprised by how 24 pictures = 1 second on the television screen";

"I enjoyed the sound recording, it was cool. It was hard not to laugh";

"I learned that you have to make all parts of the characters that are not moving stay in the same place";

"I enjoyed the part where we worked in small groups and broke down the animation and then did it ourselves";

"I am very excited about the animation being put on TV" Extracts from letters from pupils at Seaview Primary School, North Belfast.

An Open Day is planned for Autumn 2007 when the animations will be screened. They will also be broadcast on local television and made available to download on the Internet. Check www.nvtv.co.uk for more details.

Examples – CLIPS GROUP 5.5

1. NvTv
2. TV Matraca

5.7 Table-Tops – last but not least – new moves

What is it? Called “Table-tops” because it is all done on the top of a table - this is a format developed by Shane Crossan of Bradóg Youth Service in Dublin. It is used as a way to introduce young people to how to build a story without using story-boards. The young people take photographs of each other using a Polaroid camera in all sorts of postures, they then cut the figures out and attach them to the end of a pencil. They develop a story using the cut-outs postcards as backgrounds and film it on the table. This format has been used successfully on a large international project YEPP, the videos are fun, inventive and easy to produce.

Impact: proven useful for developing young people’s capacity in story telling and introducing them to using a camera etc., as it is very enjoyable. It has a sense – for the producers - of a live shoot about it because it is done fast using the pause button as the only edit function; the story is developed, the characters lined up and then the story performed mostly all in one or using the in-camera edit function. No post production work is done.

Examples – CLIPS GROUP 5.6:

Details of table tops can be found at the project website and the videos are on Youtube via this link <http://www.tobeseenandheard.org>

Notes

Note 1: Send us your own format:

Fill in what you can in the following table. If you do this in Word, the table will expand to fit your information.

Format name	
What is it?	
How is it produced?	
Training needed: Producer:	
Resources needed: Producer: CTV channel:	
Impact: How it worked for you	
Cost: buy in or voluntary labour?	
Examples: Links or clips	

Note 2: An example of community production:

Community Response is a community development project based in Dublin's Liberties area working around health issues particularly in relation to Hepatitis C, HIV and AIDS. They have used a range of arts strategies, including visual arts, print media, radio, video, within the community which are designed to bring the voice of people who are experiencing the issue to the fore.

“ the way that we have incorporated the arts is not so much for people to have an experience of arts as if that was something very profound, it's to use story-telling and creativity that reflects the social situation that people are living in and using drama and that creative process more and more as a community development tool, and more and more as something that really gets to the heart of the story that people want to tell, rather than it being analysed in terms of research or methodology, it stands alone and it's unedited.”

In the course of their project work they developed a series of “Health Messages” which are almost, but not quite, an advertisement format - these short 2 minute pieces are based on the feelings and needs of a person who face a difficult diagnosis. The Health Messages were developed by a group that came together around problems arising from drug use within the community. These short pieces challenge presumptions on a number of levels: the women are working class Dubliners and the content is their experience, their presence challenges the culturally dominant idea of who has a right to speak and who is the expert. The messages are not selling a product, they are neither prescriptive nor judgemental, and they do not exploit fear but open a window on a condition and the possible options. They work as short pieces to bring a different understanding of a person's situation into the public domain.

Using these on television may allow Community Response reach people who are isolated and bring them in contact with the project where they will receive support. This format was arrived at by identifying the real experience of people dealing with HEP C, HIV and AIDS, it is aimed at those who may be going through the same thing rather than ‘as wide an audience as possible’. The pieces have been used in group work and to raise discussion. The importance of the short pieces for television is that they can be easily repeated throughout a week's schedule, and this increases the possibility of being seen by those who may need support.

The cost of these shorts is hard to determine as they are produced as part of a project. These programs will be of interest to groups who work in similar ways. However they provide a good example of an integrated way of producing programmes within the community. See – CLIPS GROUP 5.5

Community Response is now using a process called legislative drama as a strategy, in this form of drama, a group of people concerned with an issue devise a play from their own experiences, the play is acted by members of the group and presented to the community. The audience is invited to ask questions of the actors and so become engaged in a dialogue about issues that are difficult to address within in the community itself. The drama provides a context for the needs of the community to be voiced without being an exposure of individuals themselves either as actors or members of an audience. The aim is to bring the needs they have identified to the relevant authorities and to affect changes in policy that will address their real needs. This play has been arrived at through a participatory process that has an origin and a purpose other than making art - it is a process that does not end with the performance of the play, the screening of the video, or its broadcast on television.

The use of video - and television - in their case is widening the reach of the specific audience that is involved in this effort. The fact that it takes a dramatic form may engage an audience of people who recognise the genre, but real stories that happen in their community are presented by the people who have experienced them, and in a culturally acceptable voice. Video and television also provide them with a less costly way of bringing the drama to more people. Touring a play is expensive and demands time from the actors who are all voluntary and also must maintain their regular jobs.

Their video “Hidden Voices” is currently being used with patients in a local Health Clinic and will be broadcast on DCTV. Their choice of genre – or programme format - is defined by the process they use to voice the needs of the community.

Participatory Arts projects are used more and more in community contexts where they provide a medium and a support to explore issues that are too difficult for people to talk about or to address, many use drama, and more are now using video. Another example using participatory drama with young people comes from Belfast – Community Visual Images MAP 2 project

Examples – CLIPS GROUP see DVD Clips 5.5

Note 3: Community television programme categories

A typical list of programme categories for community television would be like the one below taken from “*Revisioning Television: Policy, strategies and models for the sustainable development of community television in South Africa*” by Adrian Hadland, Mike Aldridge, and Joshua Ogada., The table reproduced below is a possible structure for weekly broadcasting - note that what I call categories, they call ‘Genre’:

Genre	Hours a week	Percentage	Funder
Education - Schools	7.0	4.17%	Mindset TV
Education –ABET	3.5	2.08%	Sponsor
Education – Adult	7.0	4.17%	Sponsor
Children	7.0	4.17%	Sponsor
Local music	7.0	4.17%	Advertising
Health	7.0	4.17%	Mindset TV
Local Documentary	7.0	4.17%	Advertising
Drama	7.0	4.17%	Community
Government – provincial	1.0	0.60%	Government
Government – city	1.0	0.60%	Government
News	3.5	2.08%	Funder
Commercial	7.0	4.17%	Sponsors/Ads
Access	14.0	8.33%	Funder
Community Owned	5.0	2.98%	Community
Foreign community	5.0	2.98%	Funder
Foreign news/actuality	3.5	2.08%	Funder
Foreign Documentary	3.5	2.08%	Advertising
Sport	7.0	4.17%	Advertising
Films	14.0	8.33%	Sponsor
Other	51.0	30.36%	Sponsor
Total	168	100.00%	
Hours in a week	168	100.00%	

The categories referred to in DCTV’s feasibility study for a monthly schedule were:

Content	
News programme: 2.5 hours weekly	10 h
Local Government programme: 4 hours weekly	6 h
Educational programming: 4 hours weekly	16h
Community Phone-in: 10 hours weekly	42h
Community imported programmes: 5 hours weekly	20h
Community productions (including archives): 5 hours weekly	20h
Total unique hours:	124h
Repeated	52h
Grand Total programme broadcast	180h
Scrolling text messages	120h

I reproduce this here simply to demonstrate that while contexts alter from place to place, the categories used by community channels will have a lot in common with other community television channels around the world. This table has been produced in the context of a consideration of community television in South Africa but only some of the categories will reflect this. Again what we see are the similarities in the way that community channels approach producing television. It is clear that within this there will be formats that are also shared by many diverse channels as they serve the same purpose – to provide a vehicle for content designed for a particular target audience.

Note 4: Formats, genres, and audience.

What's the difference between a programme format and a genre? Sitcoms and soaps are both programme formats and genres in their own right – genre is a fuzzy term and seems to be used in a number of ways.

The term “Genre” is used to describe a way of organising and studying art, literature, film – and now also television. It is essentially an approach that seeks to define groupings of cultural product by their elements which can be content, production methods and techniques combined. Genre is an awkward concept for community media because firstly a genre can really only be defined once a body of work exists, and secondly because so much community media is context specific in its content. Perhaps community media is the genre in itself! However genre remains a term that functions within the bounds of media studies, community media entails more sociological factors in its production and so the term genre is unsatisfactory, saving in the broadest sense of factual documentary or drama. While these are popular formats they are also the most demanding in terms of cost and time and community producers need to devise low cost ways of producing high impact and diverse content.

Television genres organise programmes into types based on their similarities such as westerns, soaps, quiz shows etc. As with programme formats, audiences now tend to know about genres and make assumptions based on them. So when we plan our programme we will think about how the viewer sees the programme so community television producers will also make programmes within certain genres such as drama, games, music, etc. The real power of a genre is that it presets how the programme is seen: - it is a soap, a play, a docu-drama, a reality show. Genres not only define programmes, but they have a role in influencing and manipulating audiences in how they see programmes. Programmes while seeming to belong to one genre will also have characteristics of others - a cop show can also be a soap or a sitcom, a western can also be a thriller. A lot of television programmes now try to include aspects of many different genres in order to appeal to as wide an audience as possible - they aim at a “mass audience”. In fact this ‘mass audience’ is made up of a host of different groupings within society, and these groups exist within what Fiske calls “*a network of social relations in which the most significant factor is the differential distribution of power*”.

Some community channels use the term “genre” to describe the type of programming category they use for scheduling. (see Annex 2: community channel programming categories). In this sense the use of “genre” is for the channels own organisation of their overall content as community media. It doesn't necessarily mean that these community channels want *viewers* to be able to recognise an “education programme” or a “local government programme”, as a specific type of programme in terms of style.

Community television channels think of audiences as viewers sitting in their homes who have an interest in the programme, who belong to a particular grouping, who may need particular information. The channel's relationship to its viewers is formed by their programming and the access it provides to information and services. It is also characterised by the presence on air of the community groups that are able to access the channel. A key factor in the channels relationship with its community is its understanding and awareness of the relationships between the different groups in the community and of minority exclusion. Programmes are designed for target audiences with a clear purpose in mind and that purpose is always beyond the television screen, beyond the programme itself. Genres become important in so far as they allow a viewer to access the content in the programme. So animation may attract children, a western or a musical other target groups, and in this these genres may be useful.

The term “programme formats” however is more about the plan or the construction of a programme and it does not necessarily define the content. The essential difference is that content in community media is about what people need to do – the options we choose from when making programmes must be linked to the processes that support those people's actions rather than to an idea of making media content within the context of media genres.

With the examples of programme formats we have collected it is clear that some formats can be devised without any reference to a genre at all other than falling into a broad category of factual programmes or the documentary genre. In this module some genres such as soaps and sitcoms are dealt with separately amongst a range of programme types and genres, as they really occupy this sort of cross-over space and it is hard to define them as program formats solely.

Note 5: Using the tools and language of television

Television is a powerful medium that can influence the way people think, feel and make decisions. In his book “Television Culture”, John Fiske wrote about how television makes meanings and showed how it serves the dominant interest in our society because the sort of meanings that appear all reflect the same version of reality. This is controlled by those who own the medium, but if communities own their own television then it stands to reason that community producers can produce the meanings they want too. As community producers we aim to use television to serve minority interests and so we want to use the language and tools of television to include, rather than exclude minority voices. Chicago Access Network Television (CAN TV) has a slogan that says “*Sometimes television isn’t the problem, sometimes it’s the solution*”. The issue for community channels is about how we approach television and for what purpose.

Television appears to mirror reality, its representations of people, situations etc seem realistic, but the sense that television makes of this reality is in fact constructed, so it is highly selective in what it shows us. The extent to which we believe these constructs as audiences has been explored by many researchers and theorists, and it’s clear that we don’t simply take the meaning as it is presented but we are critical viewers who arrive at our own interpretations which are based in our own experience. Fiske calls this the “text” or “readings” of programs and identifies this as a site of struggle and contradiction. While the content is carefully constructed, viewers can have several different readings of the same programme.

To take a look at how this operates, Fiske takes a step back from the television process and points out that how we understand our reality, even the way we look and talk, is itself constructed and ‘encoded’ – and this is culturally determined before any cameras arrive on the scene.

“There may be an objective, empiricist reality out there but there is no universal objective way of perceiving and making sense of it. What passes for reality in any culture is the product of that culture’s codes, so “reality” is always encoded; it is never “raw”.”

And goes on to say:

“If this piece of encoded reality is televised, the technical codes and representational conventions of the medium are brought to bear upon it so as to make it (a) transmittable technologically and (b) an appropriate cultural text for its audiences.”

The technology of television has certain defined options such as camera-angles, framing the picture etc, and these are imbued with meaning when they are used to represent “reality” – for example, extreme close-ups are usually used for moments of intimacy or hostility, low angle shots of people are used to represent the person as powerful and are understood as unsympathetic to the subject. The technical codes are easily measurable and defined, but other levels of meaning are ideological and in television are constructed through the use of conventional and ideological codes working together to make certain meanings. Fiske analysed a short extract of television to show how this is done and says: *“For instance the conventions that govern the representation of speech as ‘realistic dialogue’ in scene 1 result in the heroine asking questions while the hero provides the answers. The representational convention by which women are shown to lack knowledge which men possess and then give to them. Similarly the conventional representation of crime as theft of personal property is an encoding of the ideology of capitalism.”*

As community producers we can be conscious of how the codes we use are working both as ‘reality’ and as television and we will want to make what a Dublin community group calls “*culturally acceptable material*”. In our programme making, since our communities are television viewers and since many belong to “minority interest groupings”, we will want to be critically conscious of the television codes and the various formulations that people understand and experience daily. So this aspect of media literacy is also important in developing effective programmes.

Why Fiske’s work is important to us as community producers, is because he shows how the codes that are used to promote dominant interests through television are “preferred” codes that exist in our realities. If we want to make programmes that speak to target groups then our work must be based in that reality and meet their needs - we need to “prefer” the codes of this reality. We can also construct meanings using the codes of television that will represent minority interests and challenge, for instance, the representation of crime as theft of personal property by showing less exposed forms of crime, such as white collar crime or political corruption.

Community channels can use the tools of television to create a new range of meanings. The issue for community television channels is how we can make these tools accessible to those whose meanings should be preferred.

Note 6: Key factors for community production

What sort of programme formats do we need?

The short answer is - whatever works! Whether the most suitable form to carry content is through a discussion programme or a soap opera is a matter for the producers to decide – but there are a range of factors that groups will face when they want to create content on community television and their choices will be determined by their own capacity and context. The question for community television is: - *what are the factors that make certain programme formats work?*

In order to produce programmes we need resources – time, equipment, the skills to use it, and the money to pay costs. These however are all variables – there is a huge difference between the skills and costs involved in making a documentary and the skills and costs in using the community channels software for a group to get its message out. For every format there are needs and demands both on the producer and the channel, but these span a wide range from a low cost format requiring very little technical expertise in programme-making to high cost feature movies and documentaries.

Access to *equipment* is the first need for any production whether it is the software in the channel, portable recording equipment, studios or editing suites. Some groups want to develop their own production capacity, but others won't have anywhere to keep equipment, let alone want to gain the skill to use it.

Skills and training - Community activists ask about how we achieve the *transference of skills* to the community – this will take training that is delivered in a way that is accessible to the community. Not all those interested in the potential of television for their community groups have the time to - or even want to - be involved in making a documentary film. Where community organisations do not have the capacity to be their own production unit they need tools to create content easily.

Creating programming has *cost implications* – Fund-raising is necessary to produce programmes and while some community organisations have the capacity to access public funds for, say, literacy programmes or documentaries, community television channels cannot attract the large investment sums that commercial channels command so we need to develop *options for low-cost productions*.

Programming with a purpose – *effective communication* – is probably the most important goal. Community groups want their programmes to have an *impact* on their work. The range of issues and organisations within the community also means that we need programming that reflects this *diversity*.

Communities need television that is low-cost, high impact, and has diverse content. In terms of production we – the community television channel organisers as well as the community producers - need to know the logistics of tried and tested ways of producing programmes, we need to know what the costs are and how much effort we have to put into them, and we need to know that they will work..

Getting this information from the community channels is not always a simple matter. The voluntary input means that many costs usually associated with such productions are not always accounted for. Everybody producing programmes will develop ways of doing it that are *possible and viable* within their communities so an important factor is the way voluntary producers use the resources and skills that are already available to them. Community groups need to learn to recognise the resources they already have that can help them use community television. This capacity building they can do in collaboration with their community channel or their local community media group.

What all community groups have is the *need to communicate and generate dialogue with their community*, this is key to producing good content for community television. Often a group can - with only a few supports - gain a presence on television, get their message out, and achieve some of their goals through simple but effective means. If we focus on the needs of those who are going to become our community producers, we may find simpler, cheaper – and effective – programme formats with which those needs can be addressed. The most important factor of all of course is in fact located with the community – real people communicating about issues that deeply concern them.

How do communities choose programme formats?

Communities that have already worked with any media will have an idea about how they want to use television and will be able to find ways that link it to their projects, groups that use arts strategies are a case in point, a lot of their work will adapt well to television (see the example in Note 2). For groups who have had little contact with media, the situation is more confusing, as Barbara said - “*Most non-profits are really challenged when it comes to distributions technology – so how do you make that easy for them*”. All the community producers represented in this collection have worked on and

developed formats, some work for them and others don't. It is really a process of working with the organisations themselves and seeing what will work for them whilst not draining their resources.

Note 7: Undercurrents' Ten Tips for producing a video magazine

In "The Video Activists Handbook" Thomas Harding sets out "Needs" and "Ten Tips for producing a video magazine" which we quote here since most of it also applies to community television production:

"To produce a video magazine you will need:

3. *a stable address*
4. *an edit suite (or access to an affordable one)*
5. *a camcorder kit with good sound accessories*
6. *a network of video activists who can produce material to fill the magazine*
7. *a computer to run a database*
8. *video material that people can't find on television*
9. *a person to take orders, package tapes, publicise video and maintain a database*
10. *a person to co-ordinate the editing of the video magazine*
11. *money to pay for initial duplication costs*
12. *someone to design tape covers"*

The good thing about producing for television is that nobody needs to take orders and package tapes, but you do need most of the rest of the list.

Ten tips for producing a video magazine

1. *invite people to send in their unedited footage*
2. *keep quality as high as you can, at all stages*
3. *Vary the material to attract a wider audience*
4. *keep the features short (under ten minutes)*
5. *assume your audience knows nothing*
6. *get the media excited about the project*
7. *keep the price of the video cheap (e.g. £10; £5 for unwaged)*
8. *have plenty of camcorders around – they break, often.*
9. *work as hard as you can to get your own edit equipment (with title generator if possible)*
10. *don't plan on getting any sleep."*

The Video Activists Handbook, 2001

Brief Clip List

The format clips are between 2 – 4 minutes in duration, they are organised in five categories as follows:

1. Software Templates and Bulletin boards
2. Studio produced formats
3. Compilations
4. 'Field production' and documentary
5. Other programme types and genres

1. Software Templates and Bulletin boards:

1.1. Templates and Bulletin Boards:

- 1.1.1. CAN TV interactive bulletin board - watch out on this clip for the callers logging in to the bulletin board – one call is to number 028 for information on tenants rights and eviction, followed by information on low-cost dental services and an annual Pow-Wow.
- 1.1.2. DCTV – Hot from the digital press! Pre-launch view of Dublin Community Television's signature build.
- 1.1.3. P5TV – community text service with community notices, weather, bus timetable, education services . . . and photos!

1.2. Picture Stories.

- 1.2.1. CAN TV – Barbara Popovic talks about their services with clips from Childserv and Harmony House picture stories.
- 1.2.2. CAN TV user groups - CAN TV gets user groups to talk about how the channel works for them

1.3. Web-site information.

- 1.3.1. P5TV – Weather from Met Eireann.
- 1.3.2. P5TV - News feed from Ireland.com.

1.4. Games:

- 1.4.1. See main text. Province 5 TV website at <http://www.province5.tv>

2. Studio-based Programmes ;

2.1. Call-in Programmes using a “Hotline Studio”

- 2.1.1. CAN TV : “Countdown” Clip – Maths programme for children. Followed by the presenter talking about how they used the programme .
- 2.1.2. CAN TV: AIDS call-in Clip from DVD Help-line programmes are popular with the community groups such as health organisations promoting safe-sex, domestic violence help-line, and education organisations.
- 2.1.3. CAN TV: Anixter Centre – the Hotline studio is also used to do basic information programmes which can be very effective. This clip shows a presenter giving matter-of-fact information on AIDS;
- 2.1.4. CAN TV: Domestic Violence Hotline – the presenter answers a call from a child who is concerned about her friend.
- 2.1.5. See <http://www.nodogs.org/history.html> for information on a philosophy call-in programme - a series on Richmond Public Access TV.

2.2. Discussion - interviews and panels

- 2.2.1. Seminar – Jason Nardi of Arcoiris TV in Italy talking about their experience of these sorts of programmes – not all were positive. Jason was talking with Irish groups at a seminar in Dublin, November 2006;
- 2.2.2. P5TV – Golden Years Series is a one-to one interview with senior citizens, very popular in Navan and also an important way to collect oral history;
- 2.2.3. NvTv – Kim and Kym – interview between thalidomide survivors;
- 2.2.4. Dyke TV: Panel discussion on lesbians and AIDS – many discussion take place in centres and halls, community television often goes to the centres rather than bring it to the studio. This may mean that sound and picture quality is difficult to manage – but it can be done;

2.3. Discussions with audiences or focus groups.

- 2.3.1. Community video production: Community Response's participatory drama invites the audience to question the actors about their roles and actions in order to get recommendations from the community on real needs around drugs issues. This clip shows a question facilitated at a performance in a community venue.

3. Compilations ;

3.1. Magazine Television programmes;

- 3.1.1. Arcoiris TV Jason Nardi describes their magazine format at the Dublin seminar 2006.
<http://www.arcoiris.tv> ;
- 3.1.2. Undercurrents – activist video organisation in the UK, worked to educate activists to produce video news reels. <http://www.undercurrents.org> this is a long clip to show a few ways they have used this format.
- 3.1.3. Nationwide: known as one of the most popular programmes on RTE 1 on weekdays 6.30pm and 7pm , also categorised by RTE as “News and Current Affairs”

3.2. ‘Wrapping’ programmes;

- 3.2.1. We have not put any examples here as this format is simple a combination of other formats. See main text for examples, but the Undercurrents example (3.1.2) is probably a good example of ‘wrapping’ too.

4. ‘Field’ production and Documentary;

4.1. Using what’s happening: -

- 4.1.1. Consultations – no clips available yet. See NvTv <http://www.nvtv.co.uk> ;

4.2. Reports: - conferences and festivals;

- 4.2.1. Arcoiris TV – Jason Nardi shows clip of programme on school project on anti- vivisection with press conference.

4.3. Vox Pops;

- 4.3.1. TV Matraca - beach talk – we’re using a Brazilian example - if you don’t understand the language its possible that you will see the format more clearly!

4.4. Talking Heads;

- 4.4.1. Winston Salem – Franchise Review; This clip is longer than others simply because the content will interest community television organisers, particularly for lobbying purposes.

4.5. Arts projects – documentation and production;

- 4.5.1. Bok Jom – arts based project designed to engage street children in Brazil with a support project.
- 4.5.2. Little Mun – video made with secondary school children in Ballymun, revealing a keen sense of irony and fun;
- 4.5.3. CAN TV – arts programming: a range of examples of the types of arts programming encouraged by CAN TV examples;

4.6. Video shadowing – walkabouts and tours;

- 4.6.1. NvTv: Walks in the City: Black Mountain;

4.7. Video diary;

- 4.7.1. Race or Reason, The Bellport dilemma – video based on the high school class group who recorded their meetings in 1970. They formed a civil rights group to deal with racism in the school. Three decades later some of those students talk about how it affected their lives.

5. Other programme types and genres:

5.1. News and current affairs;

- 5.1.1. Democracy Now; examples from their early transmission when the programme was first recorded for community television.
- 5.1.2. Dyke TV News programme. This is like a magazine format. See notes.
- 5.1.3. P5TV – Council Meeting – clip shows the council in session.
- 5.1.4. For an example of Indymedia Video Activists Reports go to <http://www.archive.org/details/indefensible> ;

5.2. Live transmission and outside broadcasts:

- 5.2.1. Arcoiris TV – Jason Nardi talks at seminar about the experience of ArcoirisTV when they got a van for live broadcasts.

5.3. Sport:

- 5.3.1. P5TV – documentary style - Dublin Community Games.
- 5.3.2. P5TV Taekwondo Championships.
- 5.3.3. NvTv – Shankill School - Mini world cup.

5.4. How-to programmes:

- 5.4.1. P5TV: - gardening programme – using single camera.
- 5.4.2. Dyke TV – “Hot Food”, cooking programme shot mainly with one camera, some editing afterwards.
- 5.4.3. DCTV - Arts and crafts - Funky Junk uses an overhead camera for cutaways as well as the main camera.

5.5. Drama:

- 5.5.1. Community Response – “Hidden Voices” see Note 7 - this clip shows a facilitated question session after a performance. This group uses drama to make information on HIV available in an accessible form.
- 5.5.2. “In our own voices” Again from Community Response this is one of a series of advert type formats designed in a drama workshop exploring realities of drugs in the community;
- 5.5.3. “Wrapped” – From Fairview Productions, this clip is from a drama made with young people in Rialto, Dublin, which takes as a core issue the difficulties for young working class Dubliners dealing with establishing themselves outside the home. The clip shows Martina telling her Mother that she is leaving home.
- 5.5.4. “What’s the Buzz” – Frameworks Films, Cork: made on a youth project exploring issues around drugs with youth, the video allows the young people to explore their own knowledge and experience of drugs;

5.6. Animation:

- 5.6.1. NvTv: - work from a project with primary schools.

5.7. Table-Tops

- 5.7.1. See main text: Table top is a format developed by Shane Crossan to help young people learn story telling skills for video. Details of table tops can be found at the project website and the videos are on Youtube via this link <http://www.tobeseenandheard.org>