community media training

a guide-book for community organisations and trainers

This guide-book is primarily designed for community organisations and trainers

who are interested in running a Community Media training programme.

It provides an introduction to the concept of Community Media, information

on the type of equipment required, and practical guidelines on how to

approach the setting up of a training programme.

Accompanying the guide-book is a video programme about three projects from the
Building Community Media in Ireland training initiative —
Mayfield, Cork (video), Radio na Life, Dublin (video), Radio Lunasa, Manorhamilton (radio)

Contents

INTRODUCTION

Aims of the Guide-book

T he mass media play a very big part in how we see and understand the world around us. Newspapers, TV, radio, cinema, books, music and the Internet are everywhere, delivering messages constantly about what is happening in the world and about our roles in it. Those who get to make the programmes or write the articles inevitably have a profound influence on the kinds of messages that are disseminated. In this situation, it is crucial to ask "Who gets to create media messages? What points of view are most commonly put across? Are there alternative ways of using the media to that of the mainstream?"

*The **mainstream** media sector is that predominant section of the industry, both private commercial and public service, which is most visible in terms of broadcasting, screening and publishing.*

Community Media is the umbrella term for an approach to the media that acts upon those very questions, and many more besides. Broadly speaking, Community Media is concerned with utilising media as a tool for community action, and creating opportunities for under-represented groups to express their point of view. As such, training is usually a central activity of Community Media organisations in order to provide access to as many people as possible.

Although we tend throughout this booklet to use the term 'community' in the sense of 'local community', Community Media are also certainly relevant to 'communities of interest'.

***Communities of interest** are groups of people who are connected not by geography, but by gender, ethnicity, sexuality, political orientation or any other issue.*

These may have a regional, national or even international basis, for instance women, Travellers, lesbians and gays, refugees or any number of other groups. The media offer special opportunities and challenges to such groups, for instance around working together and regarding means of media transmission. Much of what is presented here can be adapted for their use.

*The **means of transmission** is how a programme or article or some other media message is distributed.*

This guide-book emerged from a training programme *Building Community Media in Ireland* implemented by the Community Media Network (CMN) during 1998 and 1999. The course was primarily designed to encourage community and voluntary groups to incorporate a Community Media element in their work, and to provide them with guidelines on how to go about setting up a Community Media training initiative.

Introduction

It is hoped that the guide-book will also assist Community Media trainers in developing their expertise.

The curriculum outlined in the guide-book is geared towards the setting up of a long-term Community Media initiative. As such it is designed not so much for individual development as an end in itself, but rather for capacity-building of groups and organisations towards the specific goal of setting up an ongoing media project in their community. The curriculum therefore covers not only technical skills and a critique of mainstream media, but also the basics of how to go about establishing a community-based media initiative.

Organising a training programme is a major undertaking that for most groups in Ireland would consume a large proportion of their available time and energy. To undertake such a project demands very careful and comprehensive consideration. We hope this booklet will assist you in this process.

Layout of the Guide-book

The booklet is designed to cover all aspects of organising a Community Media training programme. It begins with a discussion of the concept of Community Media and its associated methodologies in terms of training. It proceeds to describe the process of assessing the needs for Community Media locally and how to set up a training course. Finally, it outlines the equipment requirements, a flexible modular curriculum and other resources useful to a Community Media training programme.

CHAPTER 1   The booklet is designed to cover all aspects of organising a Community Media training programme. It begins with a discussion of the concept of Community Media and its associated methodologies in terms of training. It proceeds to describe the process of assessing the needs for Community Media locally and how to set up a training course. Finally, it outlines the equipment requirements, a flexible modular curriculum and other resources useful to a Community Media training programme.

CHAPTER 2   outlines the methodological approach to training in Community Media using participatory education as the basic model where empowerment of participants, demystification of technology and the learning-by-doing approach are emphasised.

CHAPTER 3   describes how a community organisation might go about researching the possibility and potential for a Community Media project in their area, taking into account the needs of the community, the resources required, and the most appropriate way of evaluating the initiative. It also covers all the aspects of organising a media-training course once the decision has been taken to go ahead. Issues such as course duration, timetabling and accreditation are considered.

CHAPTER 4   outlines the equipment required to set up a Community Media initiative in video, radio and photography. It also discusses current costs and prospects for the future with the new emerging technologies.

CHAPTER 5   presents the modular curriculum for video, radio and photography derived from the *Building Community Media in Ireland* training programme. Taking each module in turn, all of the essential aspects are covered — duration, objectives, content, teaching methods, requirements and outcomes.

A list of resources is provided in the appendices, including a bibliography of useful literature, contacts for a number of relevant media organisations, and sources of equipment and funding in Ireland and abroad.

*Accompanying the guide-book is a **video programme** about some of the projects developed from the Building Community Media in Ireland initiative, including interviews with members of three case study groups — Mayfield, Cork (video) and Radio Lunasa, Manorhamilton (radio) and Radio na Life, Dublin (video).*

Community Media

1

Community Media

This chapter provides an introduction to the concept of Community Media within the context of a rapidly changing mainstream media industry. While the term **Community Media** is often used in a loosely defined manner, this guide-book applies a narrower interpretation, outlined in Sect. 1.2 below, which provides the basis for the remainder of the booklet. To put everything in context, however, it is first necessary to briefly outline the current status of the mainstream media industry, particularly as it relates to the issues of primary concern to Community Media.

1.1   Trends in Mainstream Media

DIGITALISATION is the growth of digital or computerised technology.

The whole media environment is undergoing major alterations at the present time. Technology, ownership, state regulation and content are all changing at breathtaking pace.

The development of digitalisation is leading to a convergence of technology whereby telecommunications, cable, media, computers and electronics are all coming together to create new technological possibilities so that the old divisions between them are becoming meaningless. Think, for instance, of such new innovations as interactive television, mobile phones with Internet access, and web radio.

Accompanying this has been a growing tendency towards cross-ownership whereby companies are buying up or merging with others so as to be in the best position to take advantage of new commercial opportunities available as a result of the new technologies. The Internet Service Provider AOL, for example, has recently merged with Time Warner, a large multinational corporation with interests in 'old' media such as publishing and the cinema. At the same time there has been a growing concentration in ownership overall, with the result that fewer and fewer companies/individuals control ever larger shares of the media cake. For example, Tony O'Reilly's *Independent News and Media PLC* is now a transnational corporation with interests in newspaper and magazine publishing, outdoor advertising, broadcasting, multi-channel TV and the Internet spread across Ireland, the UK, Australia, New Zealand, South Africa and Portugal. In Ireland, Independent Newspapers has more than a 90% share of the home-produced Sunday newspaper market, and a large share of regional newspapers.

State regulation has been gradually loosened in western countries over recent decades while at the same time private commercial media enterprises have been expanding at the expense of the public service sector such as RTE and the BBC. The public service model, particularly strong in Europe, was originally set up in the early days of broadcasting to provide a high quality, publicly-owned, diverse service operating under semi-state circumstances and at least part-funded by a licence fee. Nowadays, private commercial media organisations, with advertising as the main

source of income, dominate the mainstream industry in most countries and are the driving forces behind the increasing pace of technological change and industrial conglomeration.

In this scenario, the primary aim is to maximise profits by means of popular programmes and newspapers targeted at the highest possible audience and readership ratings. This has in turn given rise to concerns about the 'homogenisation' of cultural expression and the 'tabloidisation' of newspapers and TV/radio. Increasingly, there is a blurring between advertising, entertainment and 'hard' news in both the printed and broadcasting media. There are also emerging concerns about 'globalisation' particularly of American culture, given the predominance internationally of US-originated media content in most outlets from cinema to news production.

The implications of these developments for ordinary people everywhere are immense. An all-pervasive mainstream media sector is becoming more remote from everyday life, the cult of the 'expert' is growing, and control is increasingly confined to the hands of a few powerful individuals. There is an increasing sameness about media products and it is arguable that there is now less opportunity to voice an alternative point of view, even though the number of media outlets is growing all the time.

These issues are important for all of us to consider since the media do not sell an ordinary product like other businesses, but deal in the supply of information and communication channels for people around the world. As such, all the media have the potential to play a central role in sustaining political and cultural diversity and in providing opportunities for individual and group expression. Indeed, the newly emerging media can be hugely more interactive than the older media forms. For instance, the Internet provides greater opportunities for exchange and contacts between people at local and grassroots level than TV ever could. In addition, the advent of more powerful technology at lower prices (for example, digital video cameras and computerised desktop publishing) has the potential to enhance the capacity of disadvantaged communities to produce their own media products.

However, this potential can be realised only if grassroots organisations and individuals actively push for access to the media industry. This can be achieved by numerous means, whether through lobbying for appropriate legislation or by setting up PR skills training so that competent community spokespersons can hit the mainstream airwaves. An alternative approach might involve the application of media-making skills to produce media products for local distribution such as a video programme or a photo exhibition. All of these actions could be described as Community Media activities.

The following section outlines the basic characteristics of the Community Media sector. It is an area of activity that seeks to take advantage of new technologies in order to provide an alternative (or a complement) to the often bland and frequently unrepresentative political, cultural and social content of both the private commercial and the public service media sectors.

HOMOGENISATION of the media is where the variety of what is being heard and seen is reduced.

TABLOIDISATION describes the situation where media emphasis is on sensationalism and gossip, and issues are represented in an over-simplified way.

GLOBALISATION refers to the process of instantaneous or near-instantaneous spreading of the same messages all around the globe. It is primarily due to developments in modern technology such as satellites and computerisation.

1.2   Community Media

While many definitions exist, the term Community Media applies in the broadest sense to all media activity located at community level. This may be a local media resource centre providing subsidised training and equipment to all comers, a specialised video production unit making programmes on social issues for the community, a community radio station, or a resident association's newsletter.

This guide-book sees Community Media even more specifically as a political practice closely linked to theories of Community Development and Development Education.

From this perspective, Community Media offer a necessary counterbalance to the mainstream industry, by delivering an alternative view tailored to a community's interest. They differ from public service or private media in that they are owned and controlled by either local geographical communities or by communities of interest. Funding is derived from grants, sponsorship and fund-raising activities in the local communities, and projects and organisations are never heavily reliant on advertising or other commercial enterprises. Community Media also tend to be small in scale, not-for-profit, and accessible to their audiences in terms of production as well as control. Community Media therefore have the potential to play a crucial role in the empowerment of the communities that they serve.

This understanding of Community Media places an emphasis on **process** as well as on **product**, and sees the participatory communication process as an essential element in the wider development context.

"PARTICIPATORY COMMUNICATION is a process where people themselves control not only the media decision-making process and the content of media production but also the means of media production and the resulting media materials. In this sense, the main objective of participatory communication is not to produce media materials per se, but to use a process of media production to empower people with the confidence, skills and information they need to tackle their own issues and to provide them with the media tools necessary to articulate their experience and intentions"

from: CENDIT, (1991)

Through participation, Community Media can help people to understand how the media work, to get media training, to engage in community enterprise building and local community development, and to feel part of and to contribute to a unique local culture.

1.3   *Community Media in Ireland*

Community Media is an international movement with many organisations active worldwide. Community Radio is particularly strong in Central America as is Community Video in South America. South Africa has long had an alternative press, and with the ending of apartheid has seen the recent growth of Community Radio and Community TV.

There are a wide range of organisations and projects operating under the Community Media banner in Ireland mainly in radio, video, publishing and photography. In the broadcasting area, the Community Radio sector is the most developed with fourteen licensed community radio stations currently broadcasting around the country. These operate under well-defined principles laid down by the international representative body for Community Radio, AMARC (the French acronym for the World Association of Community Radio Broadcasters). There are also quite a few unlicensed 'pirates' who provide genuine community content (although by no means all do).

There are about a dozen emerging Community Television stations and Community Video groups in the country which have already broadcast many programmes on cable. This sector lobbied hard for the Government to cater for the inclusion of the community sector in its forthcoming Broadcasting legislation.

There are also numerous community photography groups, newspapers, magazines, and a community Internet Service Provider (Connect Ireland).

1.4   *Community Media Network*

The Community Media Network (CMN) supports exchanges between these groups, and seeks to build the sector as a whole. It was formed in 1993, initially as Community Video Network, to encourage networking between Community Media organisations in Ireland and to provide support for Community Media groups where key resources are needed.

THE AIM OF CMN is to promote community development and empowerment, for both local communities and communities of interest, using video, radio, print, the Internet and other media as a resource and tool.

In February 1998 the CMN Steering Group published the Mission Statement ratified by membership:

*"The target of CMN is to ensure that all groups, especially those disadvantaged and **marginalized**, are fully informed about, and can actively participate in, and share control of, community and alternative media. The goal is therefore to enhance effective and democratic means of expression contributing to progressive social change. CMN seeks to play a catalytic role in this. CMN as an organisation is open to all those who share these goals."*

CMN undertakes many activities, including:

- hosting a website to act as a resource and distribution mechanism for Community Media, with links to Community Media internationally
- publishing a quarterly magazine, *Tracking,* and a regular news bulletin
- spearheading a lobbying campaign for appropriate legislation, regulation and support for Community Media in Ireland and in the European Union
- developing a resource of media equipment for subsidised rent by community groups.

CMN has also, with European Commission support, undertaken a number of Community Media projects, including:

- *Community Empowerment through Distance Learning in the Information Society* (CEDIS) Funded under the EU's Information Society Activity Centre, CMN delivered training and support to community and voluntary sector organisations to develop their capacity to utilise Information Society services, including Internet technology.
- *A Day at the Races* Funded under the European Year against Racism, the goal was to provide refugees, Travellers and immigrants with tools to access the media. Six radio programmes, two videos and a series of photographic exhibitions were produced and disseminated to groups dealing with issues around racism.
- *Building Community Media in Ireland* This was a transnational project promoted by CMN and funded by the Integra strand of the European Union's EMPLOYMENT Human Resource Initiative. The overall aim was to empower community groups to use Community Media - radio, video, photography and Internet. The target groups for the project were staff and members of community organisations active within disadvantaged communities, and interested in the development of Community Media skills and initiatives.

Sixty-four people from 19 community groups participated in the *Building Community Media In Ireland* training course, including Travellers' organisations, refugees, rural women's and men's groups, drug response groups, literacy groups and community groups active in areas of high unemployment. Training was delivered in Dublin, Cork and Manorhamilton, Co Leitrim between October 1998 and September 1999.

The programme offered training in photography, video and radio. While participants were required to choose one medium, the structure of the course involved exploring the similarities and differences between the different technologies. Every community group completed the production of a media product, including videos, radio programmes and photo exhibits. A CD-ROM on refugee themes was produced by the programme in collaboration with transnational partners.

New Community Media initiatives have now been established in all of the geographical areas reached by the programme. As well as producing media products on issues affecting their communities, groups are striving to pass on technical skills to others in their communities. They are also more aware of the need to join the policy debate on the future of Community Media (see the accompanying video programme).

Teaching Methodologies

Teaching Methodologies

This chapter describes the participatory education principles that underpin Community Media training. It details the teaching methodologies and skills that are essential for the delivery of this type of training and highlights a number of practical issues which need to be taken into account when working with groups. These were the basis for the orientation and curriculum building programme run with trainers involved with the Building Community Media in Ireland project.

2.1   What is Participatory Education?

PARTICIPATORY EDUCATION is a process whereby participants are actively involved in the planning, development and delivery of educational programmes. This process challenges the traditional concept of education which is seen as a process of passing on information from one "person who knows" (the teacher) to others "who do not know" (the pupils).

As outlined in the opening chapter, Community Media, when defined within the context of participatory communication, operates under the same guiding principles that underpin Community Development and Participatory Education.

Participatory Education methodologies draw on the principles of ***Community Development*** that:

◖ enable people to work together to influence change and exert control over the social, political and economic issues that affect their lives;

◖ challenge inequitable power relationships within society and promote the redistribution of wealth and resources in a more just and equitable fashion;

◖ present alternative ways of working and seek to be dynamic, innovative and creative in approach;

◖ seek to involve strategies which confront prejudice and discrimination on the basis of gender, ethnicity, class, religion, socio-economic status, age, sexuality, skin colour or disability.

2.2   Process and Task

"It ain't what you do, its (also) the way that you do it"

There are two main aspects to the functioning of participatory training:
the ***task*** of the group, which defines *what* it aims to achieve. In Community Media terms, the task is usually for participants to achieve competency in a media skill and to produce a media ***product*** for exhibition such as photos for display in a community centre. The long-term aim may be to set up an ongoing Community Media initiative.
the ***process*** of the group which describes *how* it actually works, including the role of the trainer and participants in achieving the tasks set out for the group.

For participatory training to be effective both task and process functions of the group must be given due importance. They are two sides of the same coin. Neither operates in isolation from the other. For the task-based goals of the group to be achieved, a process must be utilised which takes account of the range of needs in the group e.g. the need to improve understanding and gain clarity, the need to contribute, the need to feel valued and be part of the group and / or the need to feel

comfortable in the group. In other words, the process involved in achieving the goals of the group is just as important as the technical accomplishments and quality of the media materials produced at the end of the day.

This does not mean that in all cases the quality of the media product is irrelevant. While mainstream broadcast / publishing standards may be unattainable and unnecessarily high in the context of Community Media, the aim should be to achieve as high a standard as possible within the constraints of time, resources and the skills available. This is particularly the case when the goal is to produce a useful media product for public exhibition, such as a radio programme for broadcast on a community station. In some other instances, for example when the training course is very short, the simple completion of a task is achievement in itself and the quality in terms of recognised commercial standards may be irrelevant.

2.3   *Participatory Education and Community Media Training*

A participatory approach to Community Media training means a number of things for the sponsoring organisation and trainer:

◗   they need to plan the training to give participants some control over the content — participants need to be kept informed of plans and to be given options and the training schedule and trainer need to be flexible at all times to take into account where the participants themselves are at;

◗   the approach to technology should demystify and make it accessible to the non-expert — by, amongst other things, using the lowest form of technology necessary to achieve the task in hand. For instance, most basic film techniques can be learned using Super 8 film rather than the more expensive and more inaccessible 16mm film format. At the same time, training should seek to include new and non-conventional production models, transmission and distribution systems, and ways of addressing audiences / listeners / readers.

There are special challenges for the trainer who must:

◗   focus on learning that comes through a sharing of the participant's own experience and skills both prior to and during training — for example, a participant's experience of watching TV programmes can be extensively used in devising video projects and in critiquing mainstream programming;

◗   assist the group to discover as much as possible for themselves — through hands-on practice, through discussion and through researching projects;

◗   pose problems and practical exercises — the learning-by-doing approach;

◗   not see her / himself as the "expert" on all things;

◗   keep the topic relevant to the lives of the participants — don't talk 'Hollywood' all the time, focus on what is achievable for the group rather than on impossibilities;

◗   respect the confidentiality of the group and promote sensitivity and integrity in the use of media equipment — for instance, where feasible always acquire permission to record material, do not force anyone to 'perform' on camera or on microphone, and do not exhibit material produced by the group without their permission.

The safety of all participants at all times is also, of course, a priority, including proper and careful handling of the equipment, obtaining insurance cover, etc.

2.4 Skills Required for Delivering Training in a Participatory Way

The type of training programme outlined in this guide-book requires that the trainer should be proficient in a media-based skill e.g. photography, radio or video, and must also have the ability to deliver this training in a way which is both facilitative and participative. The skills needed to do so are as follows:

1. GOOD COMMUNICATION SKILLS

For effective learning to take place a trainer must have good non-verbal and verbal communication skills. A trainer should be able to **actively listen** to participants. This involves absorbing what is being said and letting the speaker know that s/he has been heard. This requires an awareness of non-verbal means of communication such as facial expression and body language.

Active listening also involves speaking:

◗ *Summarising, briefly summing up what the speaker says*

◗ *Clarifying, checking out what the speaker means*

◗ *Reflecting what participants are saying and paraphrasing to develop clarity, for example, "what I am hearing is....."*

◗ *Asking questions to enable people to develop their thinking*

◗ *Encouraging members by valuing their contributions and eliciting opinions*

Adapted from: Facilitators Resource Pack, (1998)

2. AWARENESS OF INDIVIDUAL AND GROUP PROCESS

The trainer needs to be able to read and understand how the group and individuals within the group are progressing. The trainer needs to balance the **task needs** of the group (i.e. getting the job done, achieving goals) with the **individual needs** in the group (i.e. the need to belong, to contribute, to learn, to be recognised).

3. COMMITMENT TO THE INCLUSION OF ALL GROUP MEMBERS

The trainer needs to be sensitive to the range of backgrounds from which participants come. S/he must constantly check to ensure that the content, venue, language, timing or methodologies of the training programme are not serving to exclude or alienate participants. In addition, the trainer needs to develop an awareness of any uncertainties/insecurities of group members and provide appropriate support. For instance, women often feel alienated from technology and the tutor needs to ensure that women participants are actively included especially in a mixed gender group.

4. ABILITY TO CREATE THE RIGHT LEARNING ENVIRONMENT

The trainer needs to be able to create a learning environment appropriate to the needs of the group rather than appropriate to her/his own experience of training. Seating, lighting, access, facilities and participative facilitation methods all contribute to creating a comfortable, relaxed atmosphere where people can take part and work together. It is important however that participants are asked for their views on timing and pacing, room set up, the use of exercises and games, varied ways of working (big groups/small groups/pairs) before the training starts to ensure that participants feel some ownership of their learning environment.

5. VALUE AND RESPECT FOR EACH PARTICIPANT

The trainer needs to acknowledge and respect each group member and facilitate mutual respect amongst the group. In addition the trainer needs to acknowledge throughout the training that each member's contribution to a discussion/activity/ assignment is equally valid and valuable. In any projects undertaken, the tutor should ensure that all participants are assigned a role, and that roles are interchanged from one project to another in as far as is possible.

6. BE FRIENDLY, GOOD HUMOURED AND RELAXED

The trainer should try be friendly, calm, good humoured and relaxed. This sense of ease will help the group to participate and will help in creating an atmosphere of trust, openness, honesty and achievement.

7. BE OPEN AND RESPONSIVE TO FEEDBACK

The trainer should facilitate and enable participants to give both positive and negative feedback about the training and work being undertaken. S/he is not the great expert and should be open to new ways and suggestions.

2.5   Methods Used in Participatory Training

A range of methods can be used in the delivery of participatory training. However, as stated in Section 2.4 it is important to ask the group what way they would like to work rather than impose a method which makes them ill-at-ease and uncomfortable. In addition, always ensure that the methods used do not exclude participants because of literacy, mobility or cultural differences.

1. WORKSHOPS AND ASSIGNMENTS

Most Community Media training is conducted in the form of workshops where hands-on practice with equipment is intermixed with tuition and group discussion. In the early stages games / exercises are undertaken by participants to gain confidence and experience, for team building, and to learn techniques. Later, these exercises can grow into bigger assignments where the participants undertake to produce a media product working in collaboration with the wider community. At this stage, they are learning techniques and other aspects of Community Media primarily from working on the assignment. It is important, therefore, that time be made available for a review of learning at regular intervals.

2. WORKING IN SMALL GROUPS

This involves getting people to split into small sub-groups in order to work on an exercise. Small group activities are dependent on having sufficient equipment available, but are useful in media training to ensure all participants can contribute to a project or exercise and get hands-on practice with the equipment.

Small groups have other advantages

◗ *some people don't feel confident in a large group and feel easier about contributing in a smaller group*
◗ *it involves a change of scene and pace*
◗ *smaller groups feel more informal, therefore people relax more*
◗ *as there are fewer people, trust can develop more easily and there is greater opportunity for personal sharing of experiences*

3. BRAINSTORMING

This is a method of generating a large number of ideas for a project in a short space of time. Start by asking the group a question or to define a problem as they see it e.g. "What does Environmental Conservation mean in practice?" ask the group for as many ideas as possible and don't worry about quality. The aim is to get as many ideas generated as possible. Encourage spontaneity.

Brainstorming *is useful at the beginning of a project to initiate thoughts to be worked out more fully later.*

4. CHARTING UP

This is where the key points from a discussion / brainstorming exercise are written on large sheets or a flipchart.

The advantages of charting up are:

◗ *it affirms and recognises the contributions made by participants*

◗ *it creates a visual focus and is therefore an aid to concentration and learning*

◗ *it creates a useful record for feedback*

5. EXERCISES AND GAMES:

Games and exercises are traditionally regarded as belonging to childhood. They involve fun, discovery, entertainment and sometimes competition. These same elements, when employed in an adult group-learning context, add interest and vitality to the process.

The deliberate use of **games/exercises** *in any group can greatly enhance learning, provided the games/exercises are selected with care to be relevant to the group and the stage the group is at, and are introduced in a way which emphasises their seriousness and value.*

There are very many games / exercises available for general group work including

name games, trust games, energisers, icebreakers or team games. Some specific games/exercises have been developed for use in Community Media training, and generally involve either scripting, handling equipment and/or appearing on sound or on camera at some stage. They have been devised to help participants overcome a fear of technology, a fear of performing, a fear of being creative or a fear of being involved with the group. Many also contribute to team building and provide an effective way of learning skills while having fun at the same time (A number of the books listed in Appendix A contain details of games and exercises).

6. ROLE PLAYS:

Role-play is a particular exercise where people act out a situation in order to explore an issue and develop ideas for a script. In media training, it is common to record role-plays on audio or video tape for later playback and review.

A role-play requires very clear guidelines and a facilitator who is confident at facilitating demanding exercises. It is usually more effective at a later stage of group development when a fair degree of trust and familiarity has been built up. Role-plays comprise of three stages: preparing, role playing and reviewing.

There are three different types of role play:

◗ *where people are asked to play characters in a remembered real situation*
◗ *where people are asked to play characters in an imaginary situation*
◗ *where people are asked to be themselves but in an imaginary situation*

2.6   Issues in Working with Groups

There are a range of issues which need to be borne in mind in the delivery of participatory training to groups. These include:

◗ **Literacy Levels**: Given that radio, photography and video are to a large extent non-literary media forms, they are ideal tools for training where literacy may be an issue for participants. Can all participants read and write? Will the content of the course exclude participants with literacy difficulties? Will the exercises used by the trainer highlight literacy differences between participants, possibly causing anxiety and exposure to the participant(s) involved? Can the trainer use methods that are less reliant on writing, reading or counting? What kinds of supports need to be built into the training course to help and encourage people with literacy difficulties to participate?

◗ **Gender differences:** Will there be more women than men on the course (or vice-versa)? How will the training be designed to ensure that women and men participate equally? In what ways will the training address issues relating to gender inequality and social conditioning? In what ways can the training be designed to challenge roles that women and men take in relation to the media and media training? If there is an imbalanced gender ratio in the group, what supports can be built in to ensure that one sex is not scapegoated or isolated?

◗ **Dependants:** Is the training accessible to people who have child or adult dependants? What supports are available for participants with dependants? Is there a crèche on the premises, or are there subsidies available to offset any costs incurred towards caring for dependants while attending the course? Is the course schedule and structure designed to facilitate those with children in school?

◗ **Disability issues:** Is the training venue accessible to people with disabilities? Is there parking near the entrance so that people with disabilities who drive there can get into the building easily? Will the equipment be light and portable, and be adaptable for participants with disabilities? Will the content of the course exclude participants with disabilities in any way? Is there a signer for those with hearing difficulties? Are toilet facilities accessible and suitable for everyone? In what ways can the training acknowledge and support the experiences of people with disabilities?

◗ **Racial and Ethnic background/Sexual Orientation/Religion:** Is the training structured to take account of varying ethnic or racial backgrounds/-sexualities/religions in society and more specifically in the group? How can the training be structured to acknowledge and value the experiences of: a) Travellers, black Irish people, Asian Irish, asylum seekers, refugees and other ethnic groups; b) lesbians, gays and bisexuals; and c) religious minorities such as Muslims, Jews and non-believers? How can the training be structured to challenge and tackle stereotypes, discrimination and exclusion experienced by people with a different race and ethnic background, a different sexual orientation or a different religion living in Ireland?

◗ **Confidence levels:** What are the confidence levels of participants? What kind of exercises can be incorporated into the training programme in order to build the confidence and self-esteem of participants? What kind of methods need to be used in order to build up trust and quell fears / anxieties of group members? At what stage should more technical training be introduced into the course? What kinds of supports can be built into the course to ensure that less confident participants do not feel overwhelmed and undermined by group exercises, assignments or projects?

◗ **Access to transport:** What are the transport needs of the participants? Will transport be provided / subsidised in order to ensure that all participants can make it to the training or to any locations being used? Can car pools be arranged?

◗ **Income levels within the group:** What are the income levels of participants? Will the training course place financial burdens on participants that may lead to their exclusion? Are all the costs involved in the course clearly stated? Can subsidies/grants be made available in order to facilitate the participation of all members of society?

◗ **Class differences:** Are there a mix of social classes in the group? How can the training be structured to recognise and value these differences? What exercises can be incorporated into the training to challenge stereotypes, discrimination and exclusion often experienced by people coming from a working class or low income background?

◗ **Age differences:** Are participants of different ages? How can the training be structured to explore similarities, differences and promote understanding between the participants of different ages in the group?

Planning the Training Programme

Planning the Training Programme

Setting up a Community Media initiative is a major undertaking. Prior to running a training programme, therefore, the sponsoring organisation(s) should carry out some basic research to determine the expressed needs and resources of the local community. If a decision is taken to go ahead with the training programme, a further series of steps need to be followed in order to effectively organise it. This chapter describes various aspects of the procedures involved. The issue of equipment will be dealt with in Chapter 4.

Steps to be undertaken in setting up a Community Media Training Course:

◗ *carry out a needs assessment in the community*

◗ *clarify aims of the training programme*

◗ *locate funding*

◗ *devise a suitable course structure (including duration and timetabling)*

◗ *organise recruitment of trainers and trainees*

◗ *acquire premises*

◗ *source equipment*

◗ *plan evaluation of the programme*

◗ *clarify accreditation procedures*

3.1   Needs Assessment

Despite the apparent benefits of Community Media, it cannot be assumed that all communities are in a position to establish their own Community Media training programme or Community Media initiative. It is therefore recommended that a needs assessment in the community be undertaken. The objective is to involve all interested parties in a discussion on the benefits and need for Community Media, so that they are more likely to contribute to any emerging initiative.

Before consulting with the wider community, it is useful to do some preliminary work to gather information, generate ideas and make new contacts. This could involve:

◗ *visiting already established Community Media organisations such as CMN*

◗ *conducting a preliminary review of any media resources available locally*

◗ *looking at possible joint initiatives with other communities.*

This initial exploratory exercise should help inform the design of the community consultation process.

A number of useful means exist for consulting with communities, including a **survey questionnaire** and a **community workshop**.

A questionnaire survey of local groups or people will provide useful information at a relatively low cost. The structured nature of a questionnaire means it will be easier to analyse and to compare the information provided by different groups. However, the information may not be very useful if the number of organisations responding is low and a lot of resources may subsequently be consumed in conducting follow-up contacts.

A community workshop, on the other hand, is likely to provide more detailed information as it involves face-to-face meetings with community representatives. This meeting could also be the first step in winning active commitment from the community. However, it may be difficult to capture and compare all the information provided by different individuals and groups in the workshop.

Whatever means is used, the aim should be to involve as many interested community organisations and interests in as meaningful a consultation as possible.

If a training programme is being proposed, then a clear statement of aims and objectives for the programme should be drafted, based on the final results of the consultation.

3.2   Aims and Outcomes

Once the consultation is over, it is important that decisions are written down and circulated to all those taking part for comment.

It is also important to set out what the likely outcomes of the training programme should be for both the participants and the groups they represent, and also for the trainers and the organisations delivering the programme. For example, a feasible outcome might be that participants will have developed the skills necessary to set up and operate a Community Media initiative, and organising groups will have enhanced their own capacity to deliver training programmes.

Stated aims and objectives should answer the following questions:

◗ *What is the course intended to achieve?*

◗ *Who is the course for?*

◗ *What skills are to be acquired by trainees?*

◗ *What will be the hoped-for long-term impact on the community?*

3.3   Funding and Resources

Once a decision is made to pursue a Community Media training programme, the question of identifying adequate funding and resources becomes a priority. Any Community Media training programme will usually be funded from a combination of sources including cash, in-kind, public, private and community / voluntary. The job of the group organising the training should involve identifying costs and pulling together any resources available both within and outside the community.

The first step should be to draw up a detailed budget, outlining and explaining all of the costs for the training programme. A well-thought-out budget will make it easier to approach potential funders.

The costs associated with running a training programme:

- *trainer personnel costs*
- *participant expenses*
- *premises*
- *equipment and materials*
- *administration and general overheads*

It is also important to budget for childcare, access (for example, accessible building, loop systems, etc.) and other associated costs.

Another useful exercise would be to conduct an audit of resources currently available within the community. For example, premises and basic training equipment will usually exist in one or more locations (for example, schools or community centres), whereas more specialised equipment, such as editing or darkroom facilities, may be less accessible. Equipment and materials for training, such as cameras or recording equipment, could be available at low rental costs, for instance through the Community Media Network.

The only realistic option for many communities, however, will be to approach a government or public training or education institute to provide core support for the programme. A number of possibilities are mentioned below and more detailed information is available from the agencies concerned (contact details in Appendix B) or from the CAFE funding handbook (Appendix A).

FÁS may provide funding for locally-based training, and can be approached through a local FÁS office. However, the training will probably need to have an employment focus in terms of improving the skills of the participants and may need to be delivered through the structure of a FÁS Community Employment Scheme, a FÁS External Training Programme or a Social Economy Project.

Some funding may be available for training in Community Media through Local Area Partnerships if the initiative can clearly demonstrate that it is involving the most excluded of the community e.g. people who are unemployed or Travellers. Applications are assessed on an individual basis and the amount of funding made available is likely to be small – €1,300 to €2,600. New funding structures will probably also emerge through partnerships established under the new City and County Development Boards (CDBs).

The Department of Social, Community and Family Affairs operates a number of small once-off grants schemes for voluntary and community organisations. The deadline for applications falls in March of each year.

Other potential funding sources include the National Lottery, The Arts Council and private foundations, such as the Rowntree Trust and the Calouste Gulbenkian Foundation.

There are a number of funding sources in Northern Ireland and the Border Counties, for instance the Programme for Peace and Reconciliation thatis delivered through a range of agencies. Further information about this fund and others such as the International Fund for Ireland and Inter-Reg. may be acquired from the

organisations themselves or from the Northern Ireland Council for Voluntary Action (NICVA).

European Programmes mainly provide project funding, especially where cross-sectoral (eg. voluntary/public/state sector) and transnational partnership structures are set up by applicants. Information on the Equal Programme and other upcoming EU schemes can be accessed through the European Parliament Office in Dublin, or through the Workers Research Co-operative (see Appendix B).

It is important to note that most of the funding sources mentioned above do not provide funding specifically for Community Media. However, funding may be accessed if a real need can be demonstrated and the programme is shown to be likely to have significant impact on the overall development of the community in terms of social inclusion and the increased participation of excluded sectors.

3.4   Course Structure

Community Media training lends itself to a modular structure, where self-contained units are developed to deal with different aspects of the subject. In general, this structure works reasonably well, and has the added advantage that many of the modules may be utilised as separate shorter courses on their own. It is noteworthy that many participants on the *Building Community Media in Ireland* programme commented that the issues under discussion in Module 3 ought to be integrated more closely into the practical work of Modules 2 and 4 (see panel, and Chapter 5).

In the 'Building Community Media in Ireland' programme, six modules were devised as follows:

- ◗ *general introduction and orientation*

- ◗ *familiarisation with technologies*

- ◗ *concepts and critiques*

- ◗ *media assignments in the community*

- ◗ *how to go about setting up a media initiative*

- ◗ *looking to the future and to the wider picture*

(for more details see Appendix C)

Given that much of the training takes place in a workshop setting where handling of equipment is central for participants, any one trainer can only cater for a limited number of participants. Experience on the *Building Community Media in Ireland* programme indicated that the ideal working group in these circumstances is six, although with adequate equipment available that number may be stretched to eight or even ten.

Although it may prove difficult at times, it is usually better to have an open group policy than a closed one. In other words, new participants should be allowed to join at a later stage but it may be useful to discuss with the group whether there should be a cut-off point as well. In some instances, a new person coming into the group at a later stage can energise the process.

3.5　Course Duration

The optimum duration of a Community Media training programme depends on many factors such as the aims of the course both short- and long-term, the resources available including funding, the chosen media strand and the targeted participants. Where an ongoing Community Media initiative is the aim, then a relatively long training course is required to get to that point. This means that potential participants must be available and committed for the duration of the course and thereafter. Radio and video are more technically difficult to master than other strands such as photography or desktop publishing and thus need a longer training period.

Chapter 5 outlines the duration of the six modules of the 'Building Community Media in Ireland' programme which came to a total of 224 hours, equivalent to one day per week for about 38 weeks. In general, this was found to be adequate for the completion of a number of assignments.

Chapter 5 also includes an estimate of the minimum time required to complete a training programme undertaking just one assignment. For the video strand, this comes to a total of about 74 hours or one day per week for about 12 weeks.

It is important to be realistic about what can be achieved even on a relatively lengthy and well-resourced course. Assuming that participants are starting from a base of very little previous experience, by the end they will have a good basic technical knowledge of their chosen strand, plus some appreciation of the potential of a media initiative in their community. However, further training and support will be necessary to help sustain and develop the emerging media project in the long-term (the accompanying video outlines the experience of three case studies from the *Building Community Media in Ireland Training Programme*).

3.6　Recruitment of Trainers

The Community Media trainer is required to be a multi-skilled worker. As already outlined in Chapter 2 the trainer must be technically skilled in the media strand chosen for the proposed initiative, in addition to having a familiarity with group work practices and with approaches to participatory education. While there are many tutors available with the technical skills, it is more difficult to locate someone with the appropriate approach and practices. In some instances, it may be possible to arrange to have two trainers running the programme jointly, one specialising in the technical domain and the other in the facilitative process.

A potential tutor's CV and a face-to-face discussion of the relevant issues with her / him will reveal much about her / his background in this area.

Throughout the programme, the trainer needs to be in constant contact with the sponsoring organisation(s) so that the latter are kept aware of progress and developments, and the former has ongoing administrative support for the training. Regular meetings between the trainer, the participants and the management committees of the sponsoring organisation(s) would facilitate this interaction.

3.7   Recruitment of Trainees

Having come to a decision to develop a Community Media training course, sponsoring organisation(s) should allow for at least a two month lead-in in order to set up the programme and recruit participants. Effective implementation of the pre-course work is much more likely to lead to the assembly of a good group of trainees who will benefit most from the programme.

1. ADVERTISING:

Advertising the programme could take the form of internal networking within organisations, posters in local community venues and/or local newspaper advertisements. Other possibilities are: local radio broadcasts, existing community infrastructure (community networks), public meetings, press launches and mail shots. Information sheets should be developed for distribution in response to enquiries about the programme. These leaflets could contain information on the proposed course structure, course location, supports, costs, certification, and any other information thought necessary.

2. APPLICATION PROCESS

Application forms for the programme should be designed so that they collect the maximum information necessary but do not dissuade candidates from applying. A copy of the application form used in the *Building Community Media in Ireland* programme is included in Appendix D.

3. SELECTION AND RECRUITMENT

A selection committee consisting of the trainer and representatives from the sponsoring organisation(s), should be established to select candidates for the programme. Ideally, the committee will arrange to meet all applicants prior to selection.

Useful guidelines for selection criteria:

◗   *the track record of the candidate in working (voluntary/professional)
     in the field of media and/or community development*

◗   *the enthusiasm of the candidate for the course*

◗   *the ability of the candidate to undertake course requirements*

◗   *the ability of the candidate to commit her/himself to sustaining
     any post-training initiative*

◗   *the project ideas of candidates*

◗   *the need for gender balance*

◗   *the need for inclusion of people who are socially excluded e.g. Travellers,
     people with a disability, and so forth*

◗   *the need for a geographic spread of participants throughout the local area*

ISSUES TO CONSIDER WHEN ADVERTISING THE TRAINING COURSE:

◗   try to use language that everyone can understand, that is simple, straight forward and without too much jargon and abbreviations.

◗   check that the publicity material you are producing includes images of people often excluded from such events e.g. women, people with disabilities, or ethnic minority groups.

3.8   Course Timetabling

Whatever the duration of the whole training programme, the optimum length and frequency of the actual training *sessions* will depend on the availability of premises and participants, and on the requirements of the training itself. Usually, workshops of at least three hours length are the most suitable for media training given that equipment has to be set up and exercises have to be completed. Whether one full day or two half days per week are most appropriate after that will depend on the circumstances, but in a situation where equipment has to be hired then the former will probably be best, all other things being equal.

It is important to retain some flexibility and it may suit to have the sessions well spaced out at the start and more frequent as the assignments get underway. It is recommended that participants be consulted on the timetabling of the course.

Other points to consider with regard to timetabling:

◗ *Does the timing of the workshop/training take into account people's childcare commitments?*

◗ *Can the sessions be planned in order to finish in time for parents to pick up their children from school?*

◗ *An evening session may exclude older people or those who fear being out at night.*

◗ *Some people with disabilities may be dependent on a carer to bring them to and from the training, so consultation with local groups working in this area would be important to ensure barriers to participation are kept to a minimum.*

◗ *Courses should run in tandem with the school year particularly if participants have children. Courses should start at the end of September when the pressure has waned and should finish in early June.*

◗ *In rural areas courses should begin to wind down once summertime comes as farmers and gardeners take advantage of the extra daylight.*

◗ *Participants are more committed at the beginning and end of courses. Consider this in the structure.*

3.9   Premises

The following are the main points to consider in relation to premises:

◗ use premises familiar and accessible to participants;

◗ use a wheelchair-accessible large room with plenty of natural
light and power sockets;

◗ have sufficient chairs and tables available, and consult with participants
about the preferred layout of the room;

◗ discuss the issue of smoking with the group, and make an agreement
about when and where it is possible to smoke;

◗ always have refreshments available, including tea, coffee and water;

◗ ensure there is access to a photocopier, flipchart, computer, or
VCR and monitor whenever needed.

3.10 Evaluation

As with all projects, some form of evaluation should be developed for the training
programme.

By collecting information based on evaluation questions, it is possible to measure
whether the training programme is achieving its stated objectives. For example, the
question "What is the number of participants that completed training module X?"
may provide information on the suitability of training. If twenty people commenced
the training and only two completed it, this could indicate that the training was
inappropriate. Evaluation can, therefore, contribute to improving the overall delivery
of the programme to participants and assess its impact on the wider community.

Evaluation can:

◗ *help to identify what aspects of the training work well and
what do not work so well*

◗ *assess the value of the programme for participants*

◗ *document valuable lessons for the future*

Unfortunately, a lot of technical jargon is sometimes used to describe evaluation.
This often makes it difficult to understand, particularly when encountered for the
first time. What follows is a simple description of the stages involved in evaluating
a training programme.

THE FOUR STAGES OF EVALUATION

◗ *describing the participants*

◗ *describing the training programme itself*

◗ *developing specific evaluation questions (often called performance indicators) to
measure the short-term effects and long-term impacts*

◗ *collecting the information needed to answer those questions*

The first aspect of the evaluation involves describing the circumstances and needs of the programme participants and the community organisations to which they belong. For example, the areas covered could include the skills of participants, any previous experience with Community Media, issues in their communities, the nature and objectives of their community organisation, and so forth.

The second aspect involves describing the training programme itself, including a clear statement of the programmes objectives, whom the training is for, the staff and financial resources available, the approach to training, how the training is to be carried out, and the various topics to be addressed by the programme.

Next, specific questions are developed to assess the immediate short-term effects (or outputs) of the training programme. These could include, for example, the number of people that took part in the training, the number of people that completed the training, the number of days devoted to a particular topic, the number and type of assignments completed, etc. This information can be collected in the immediate or short-term and is relatively easy to compile as it mostly involves counting numbers.

Finally, evaluation questions are devised to look at the long-term effects (or impacts) of the training programme, i.e. the lasting effect of the programme on participants and their communities. For example: Were participants empowered by the training? Have they used their skills for the benefit of their community? What changes have been brought about in their communities because of the training? Have they gone on to do further training? This information can only be collected in the longer term and is more difficult to gather and analyse because it is based on personal information and opinions.

The implementation plan for the evaluation should specify:

◗ *what information is needed to answer each evaluation question*

◗ *how it is to be collected*

◗ *who is responsible for collecting the information.*

   For example, to answer an evaluation question on "How many people participated in the training programme?" attendance sheets must be kept by each trainer, and total numbers compiled from the sheets by the person with overall responsibility for the evaluation.

The evaluation may either be undertaken by the groups involved in organising the training or by an independent body. Many community organisations have been involved in evaluation studies and may be familiar with the stages outlined above. If this is not the case, there are many books and resources available on how to conduct an evaluation in a community context (a full list is provided in Appendix A).

3.11 Assessment and Accreditation

The issues of assessment and accreditation are significant for any training programme. They are certainly issues to which some thought should be given by organisers, and it

may be appropriate to respond to the needs of participants on these matters.

Most participants on training courses do wish to obtain some form of accreditation at the end.

Some participants may wish to acquire credits for further education and training (through the Accrediting Prior Experience and Learning (APEL) system, for instance), while others may simply want some formal recognition of their achievement.

Overall, it is probably best to offer optional accreditation rather than making it mandatory.

While accreditation for courses boosts the sense of personal achievement of participants, it also tends to introduce a different dimension to the training where individual rather than community development is emphasised. Furthermore, accreditation is likely to introduce external requirements to the course that may be difficult to reconcile with the objectives of the sponsoring organisation(s).

The sponsoring organisation(s) should, however, find some way to accommodate the individual needs of participants in this regard, since in the long-term the community itself may also benefit. A number of bodies may be prepared to issue certification such as a local third-level college, the county Vocational Educational Committee (VEC) or the National Council for Vocational Awards (NCVA, soon to be integrated into the National Qualifications Authority, NQA). Certainly, third-level colleges are gradually becoming more open to accrediting extra-mural courses in order to develop their programmes of life-long learning, and to facilitate wider access to advanced training programmes. Most colleges now have Adult Education Officers who are the first point of contact for queries about certification of external courses. If accredited, the structure of the course may need to be modified to include some way of assessing satisfactory completion by participants.

While some form of assessment of achievement on the course is a pre-requisite for formal certification, it is also possible to provide for an assessment without any follow-on external accreditation.

Assessment of this sort may be carried out by the participants themselves, by the tutor or by an external assessor, and may be based on projects, essays, completed portfolios or by some other means.

Organisers need to consider why they might assess (for instance, to help keep participants focused), how they might assess, and what the implications might be for participants and tutors (increased pressure, constraints on the natural evolution of the course).

3.12 Creating a Sustainable Community Media Initiative

The assumption underlying the training programme described in this guide-book is that it will eventually lead to the instigation of a sustainable Community Media initiative. If an initiative fails to emerge, the training may indeed be useful to the individuals receiving it, but the benefits may be lost to the community as a whole.

Thus, any local community organisations proposing to send trainees on the programme should also be approached by the organisers about their commitment to supporting the launch of an ensuing initiative. A commitment to give strong senior-level organisational support to an initiative should be a pre-condition for acceptance onto the programme. It is for this reason also that the programme is directed not only at individuals, but also at the capacity building of groups and organisations towards a specific end.

In order to ensure that community groups 'buy in' from the outset, they should be encouraged by those organising and delivering the training to become involved in all aspects of the programme — from design and planning to the delivery and evaluation of the programme.

The community groups who express interest and sponsor learners may be encouraged to participate more fully by:

◗ *involving management from these groups in decision-making structures*

◗ *ensuring that progress is regularly reported back to groups*

◗ *selecting programme assignments and projects that relate to the core needs of sponsoring organisations*

◗ *encouraging organisations to adopt concrete plans for post-training actions*
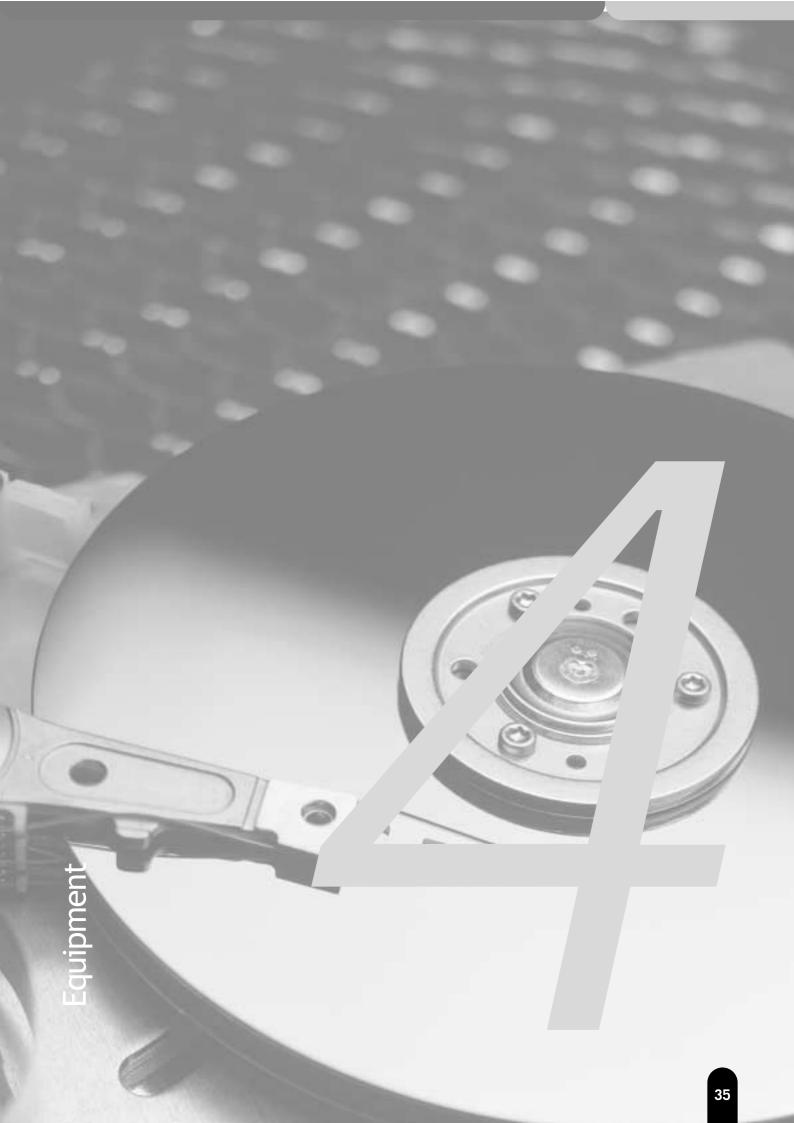
As part of the training, some information and guidance should be provided for participants on choosing the most appropriate format and direction for their community initiative. A training group involved in radio production may wish to set up a community radio station, for instance, while a group that wishes to raise money by engaging in video production may more appropriately establish a co-operative or limited company.

The BROADCASTING COMMISSION OF IRELAND (BCI), formerly the Independent Radio and Television Commission (IRTC) is the statutory licensing and development authority for independent broadcasting in Ireland.

Participants should also be informed of the various Government and other agencies that provide financial support for Community Media activities. A good idea is to invite the various funding and licensing agencies, such as FÁS, the Department of Social, Community and Family Affairs, the Department of Arts, Heritage, Gaeltacht and the Islands, and the Independent Radio and Television Commission (IRTC) to present information and meet with participants.

Trainers should be in a position to visit emergent groups and to offer them support and encouragement in the early post-training stages and perhaps to identify further training needs. Opportunities should also be created for groups from different communities to come together and talk about their common experiences in creating a sustainable initiative, and to support each other in this regard into the future.

Follow-up support and contacts with community groups after the training has ended is crucial to the sustainability of Community Media projects.

Equipment

Equipment

This chapter is aimed at any group or trainer planning to establish a Community Media initiative in video, radio or photography. It outlines the equipment needs for a basic start-up situation and gives some idea of the costs involved. Prices for equipment are constantly changing and the prices quoted here are correct at time of going to print but should be checked before making any purchase. The good news about prices is that the arrival of the new digital technology is leading to a gradual reduction of costs overall, so that now it is less expensive to equip a full radio studio, or to acquire a full video shooting kit, than at any time over the past twenty years.

Firstly, the chapter looks at some questions which it is worth asking when deciding what equipment to buy or hire. This is followed by a detailed list of the different types of equipment needed for video, photography and radio, together with some idea of prices and costings for a start-up kit. There is a small section on care of equipment and the chapter concludes with a brief look at new technologies. A list of publications and resources can be found in the Appendices.

All the prices quoted here are approximate and are correct at time of going to print. It is important to note that prices change constantly and it is advisable to get quotes from different suppliers before purchasing equipment.

4.1   Questions to Ask at the Start

When starting out it is important to determine what exactly you need the equipment for. Will your equipment be used for training purposes only, or also for documentation, programme-making or a combination of all of these? Do you plan to make videos to be shown in the local community or are you planning to get your programmes broadcast on local or national television? Will your photos be shown in a local exhibition or published in a newsletter? If the equipment is primarily for training purposes, then your requirements will be quite different than if you aim to get your programmes broadcast where you will need a sufficient budget to buy or hire equipment of broadcast standard. Once you have answered this initial question you should have a clearer idea of what you need to buy or hire.

About equipment:

◗   **What are the needs, aims and objectives of the group?**

◗   **What is the budget available?**

◗   **Is the group planning to buy or to hire equipment?**

Flicking through a video or photography magazine it is easy to be daunted by the amount of different cameras and equipment available. How do you know what to buy? What's the difference between them all? No matter what your needs are, what

is really necessary is equipment that will give you good quality results. If you have a relatively small budget, you will be limited in the amount of high grade equipment you can buy. However it may still be possible to purchase a good starting kit. If your budget is very small, it may be better to hire equipment initially and wait until you have sufficient funding to buy equipment that will last instead of using up your small budget on cheap equipment that is not very durable. There are Media Resource Centres and other suppliers in Dublin, Galway, Cork, Derry and Belfast where you can hire equipment once you become a member (Appendix B). If you own your own camera or tape recorder you may still need to hire lights or an extra microphone so it may be useful to become a member of one of these centres.

However if the budget permits it, it is better to buy your own equipment. The advantages of this are that you have the equipment whenever you need it and you can familiarise yourself with it in your own time. When buying equipment always shop around beforehand and make sure to buy only what you need. It is often better to buy a whole package from one dealer rather than buying from various dealers and you should expect to get some kind of a discount for this. It is good to build up a relationship with a dealer who specialises in your particular field of interest.

4.2   General Information on Video, Film and Radio Technology

1. FILM AND VIDEO

Traditional photography and cine film (movie film) use the same basic technology and materials, with photography recording one moment in time on film, a 'still', while cine film records many images over a period of time, a 'movie'. In both cases, the film is loaded into a camera, is exposed to light in the process of shooting, is processed in a laboratory, and can then be physically edited. Cine film is generally used for short films or feature films.

In turn, many of the processes involved in film, whether still or cine, are identical to those in video. The main difference between film and video is the cost and the method of recording. In film-making, whether still or cine, images are recorded on to film stock by chemical means. Video images and sound, on the other hand, are produced electronically and stored onto magnetic tape. Video is much more accessible than movie film in terms of cost, equipment and ease of use, and is therefore often more practical for groups starting out.

If your group wants to use film as opposed to video, then one possibility is to use Super 8. This, as its name suggests, is a small width film and was very popular several years ago when many people used it in their cine cameras to make 'home movies' before the arrival of camcorders. It is a good place to start if your group wants to work in film and is much less expensive than the next size up, 16mm/Super 16mm, which is used for low budget film-making, or 35mm, which is used for most feature films. More information on the cost of using Super 8 can be found later on in the chapter.

2. DIGITAL AND ANALOGUE RECORDING

In analogue electronic equipment, signals degrade with each copy made of the original material when editing or duplicating tapes. More and more people are now buying the new digital equipment instead of analogue, as digital signals are of a higher quality and there is no loss of quality when copying from digital to digital. From cameras to edit suites to sound recorders, digital technology is impacting on old methods of production. At the time of writing, digital television is being introduced onto the market and many other changes look set to continue.

4.3   Basic Video Equipment

1. VIDEO FORMATS

Just as there are many different brands of equipment, there are also many different video formats currently available which range in quality and price.

Common video brands: *Sony, Panasonic, Canon & JVC*

Common analogue formats: *VHS, Video 8, SuperVHS, Hi8 & Beta SP*
Common digital formats: *DV, DVcam, DVCpro & DigiBeta*

At the moment, digital video is gradually replacing all the other formats across the whole range from domestic to broadcast standard. This is because digital video produces better quality images than its analogue equivalent at any price range, and is also more flexible with regard to interfacing with computers for manipulation and editing. The lowest formats available are VHS and Video 8, and these are mainly geared at the domestic market. The best format to consider when starting out nowadays is the digital format DV. Some of the higher digital formats available are DVcam (Sony), DVCpro (Panasonic), and DigiBeta (broadcast quality). The highest analogue format is the three-chip Beta SP range which gives full broadcast quality picture.

2. CAMCORDER

The first piece of equipment you need for video production is the camcorder, or camera as it is still more commonly known. Although the basic functions on most video cameras are quite similar, there are many different types available and results in picture quality vary. The main objective when buying a camera is to make sure that you are getting the best picture quality that your budget allows. Video editing usually involves ultimately making a copy of the edited programme onto VHS for viewing, so if you want to edit your recorded material or make copies of it, the better the quality to begin with, the better the final product on VHS will be. A first generation analogue recording onto VHS, particularly, will degenerate as you edit or make copies.

It is also important to remember that whatever camera you purchase, you will need to have enough in your budget to purchase a player of the same format in order to play back the recorded tapes (it is not advisable to use the camera for playing back

tapes because of the wear and tear this causes to the video heads inside the camera). Digital players are still more expensive than their analogue equivalents.

Another issue to consider is the amount of manual controls a camcorder has on board. For initial training a relatively inexpensive camera with mostly automatic functions will suffice, but at a more advanced level and for any serious video recording you will need to acquire a camera with manual over-rides. This allows the operator far more control over the quality of the images and sound recorded. It is most important to have the option of manual control over exposure, focusing and sound recording levels.

Current prices of camcorders:
Single-chip Hi8   *— €900-1,300*
Single-chip S-VHS   *— €1000-1,500*
Single-chip DV   *— €635-1,905*
Three-chip DV   *— €4,000*
Three-chip DVcam/DVCpro   *— €5100 upwards*

3. TRIPOD

It is worth spending a bit extra on your tripod because it is the piece of equipment that often gets handled with the least care. Buy a tripod with a fluid head as this gives smoother movement when panning and tilting. Also buy a tripod that has a quick release plate. This is a fitting which attaches onto the camera and then fits onto the head of the tripod. It allows you to take the camera off the tripod and put it back on again quickly. Always make sure that the camera is attached firmly to the tripod.

*Manfrotto is a good tripod to begin with and you can purchase one for €260/£400. Other noted brand names are **Vinten, Libec and Satchler**.*

4. MICROPHONE

There are different types of microphones for different recording situations and depending on what type of sound you want to record. It is worthwhile purchasing a good microphone as good sound quality is very important when recording (especially in interview situations) and sound is an area that is often overlooked. If doing a lot of interviews get a good directional microphone, or alternatively use a lapel microphone which clips onto the interviewee's clothing.

The microphone that is already attached to the camera can be useful for capturing atmosphere sound, but for dialogue an external microphone which can plug into the camera is essential.

When purchasing a microphone, make sure that the connection fits your camera. The most common connector for the cameras and microphones mentioned here is the jack/mini-jack plug, or the XLR connector for the more expensive microphones.

The Sennheiser MKE-300, a good entry level directional microphone, currently costs €200. An alternative is the Sennheiser K6 grip with the half-rifle head ME66 which can cost up to €550.

5. HEADPHONES

It is easy to forget that our ears pick up sound separately from a microphone.
In order to hear what the microphone is picking up, it is essential to use headphones.

In any format, a THREE-CHIP CAMERA produces better quality images than a SINGLE-CHIP, whether analogue or digital.

A FIRST GENERATION recording is that produced by the camera. When copied onto another tape, the material becomes SECOND GENERATION in terms of quality. Every subsequent copying of the material reduces the quality and raises the generation of the material.

A good sturdy video tripod is essential for good camera work.

Don't rely on post-production editing to improve sound quality. The aim is to capture the best sound available while shooting and a good microphone is invaluable for this.

A good set of headphones which cover the ears fully is needed for uninterrupted monitoring of sound levels. Most headphones have a mini- or full-jack plug connector. It is better to get a set that have a mini-jack plug with an adapter for full-jack plug so that the headphones will fit all of the cameras mentioned here.

It is worth spending up to €100 for a good set of headphones.

6. MONITOR

Monitors are used for checking the quality of the image when recording video, and also for viewing the images during editing and playback.

Ideally, you should purchase a monitor to be used only for video production rather than using a television set that may already be on the premises. A monitor differs from a television in that it doesn't receive TV signals. A good monitor should have different types of inputs and outputs. BNC, phono and S-VHS are the most common, and RGB is used for broadcast signals.

A good portable 6" location monitor is helpful for checking shots while shooting. This costs from €400 upwards.

7. PLAYER / RECORDER

A player is essential to play back the recorded tapes. The record side of the player can be used for basic editing (insert and audio-dub). While a 4-head S-VHS player/recorder with insert edit and audio-dub facilities costs around €900, a basic digital player/recorder can cost at least €3,200. This is an important consideration if buying a digital camera because your budget will ideally need to cover both camera and player/recorder.

8. BATTERIES

Extra batteries are always needed for location shooting to give more recording time. Generally when you purchase a camera you are only provided with one battery so it may be useful to purchase an extra battery. If the budget allows, you can buy a battery pack which consists of 4-6 extra batteries and can give you up to five hours shooting time. Use lithium batteries where possible as these can be "topped up" easily.

Battery prices depend on the equipment being used and range from €50 to €130 each.

9. LIGHTS

Like sound, lighting is another area that is often neglected. If shooting indoors, you may sometimes need to set up artificial lighting in order to get a good picture. If your budget can stretch to include lights, then it is worth buying a set of three 'redhead' lights and light stands. Redhead lights take 800 Watt bulbs. Arri are the best known manufacturers of lights.

For a full lighting kit of three 'redheads' and stands you could spend from €1,000 - €1,500.

Bulbs are expensive at €20 – €30 each and care should be taken when moving lights (see Sect. 4.6 below).

10. Leads

There are different types of leads and connections that you will come across when using video equipment. Many are supplied when purchasing your camera, and others can be gradually acquired over time.

Main types of leads:

Phono   – used for sound and picture (analogue transfer)
BNC   – for picture only (analogue transfer)
s-video   – for picture only (analogue transfer)
scart   – for picture and sound (analogue transfer)
firewire   – for picture and sound (digital transfer)
XLR   – for professional audio broadcast equipment only

11. Costing for a start-up video shooting kit

At the introductory stages of training, less expensive equipment is perfectly adequate for the purposes required. Indeed, it may even be preferable in the sense that participants will have more freedom to experiment and take risks when they know that the gear they are handling is not very costly. A complete kit for training could currently be acquired for under €1,900. A decent production kit would cost a bit more, coming in at about €9,000.

Training start-up kit:		Production kit:	
DV camcorder	€ 1,020	DV camcorder	€ 3,800
tripod	€ 320	tripod	€ 900
microphone	€ 65	microphone	€ 500
headphones	€ 30	headphones	€ 95
TV	€ 190	monitor	€ 650
VHS player/recorder	€ 190	DV player/recorder	€ 3,200
TOTAL	€ 1,815	TOTAL	€ 9,145

12. Editing suites

Once you have your recorded footage, editing is the next step. As with cameras, there are analogue and digital edit suites. Analogue editing involves tape-to-tape copying, so a basic analogue edit suite consists of a player, a recorder and a controller for both machines. This system would be sufficient to produce a rough cut of your material, otherwise known as an off-line edit. The final version of your video with effects and graphics is called the on-line edit and can nowadays be produced most readily on a digital edit suite.

A basic Super VHS edit suite costs around €6,350.
Digital editing systems range from €6,350 upward.

Digital computer-based editing is becoming more accessible and fully-equipped systems include a computer, capture and editing software and hardware, and hard disk storage. Video images use up a lot of memory on a computer and this, together

Editing is the process of selecting the best video material from the total recorded, and organising it into a complete and coherent programme with titles, credits, graphics, music and sound effects.

Working in Super 8 gives you a good understanding of how film works. However, the higher formats of 16mm and 35mm are very expensive to work in.

with the highly specialised software, is mainly what you pay for. Currently popular systems include Avid and Media 100, while popular software include Adobe Premiere, Speed Razor and Apple's Final Cut Pro or for the budget conscious the free i-Movie.

Hiring a professional on-line edit studio and editor can be very expensive (currently from €320 per day 'wet' hire) and the more you have prepared before you get there the better.

13. Super 8 film

If you decide to shoot on Super 8 film, you will need a Super 8 Camera which can be purchased in some camera shops or picked up second-hand.

Prices range from €65 for a second-hand basic silent Super 8 camera, to €2550 for a new sound camera with various shooting speeds (e.g. slow motion, animation).

Film stock costs about €20 for a three and a half minute cartridge, and is available in Ireland from some camera shops and Boots chemists. (You may indeed find it necessary to go to the UK to find the best selection of Super 8 equipment and film stock. A number of outlets are included in Appendix B).

The rest of the production equipment is the same as for video — tripod, lights, etc. However the post-production phase is different in that you need to send your film to England or the continent to be processed which can take up to two weeks. To edit, you physically cut the returned film and join it together with a splicer and splicing tape. Transferring your film to video and editing on video is another option. You also need a projector and a screen for viewing the film but a blank white wall will do.

4.4   Basic Photography Equipment

1. PHOTOGRAPHY FORMATS

There are a number of different analogue photography formats available but by far the most common is 35mm. Using this film gauge, prints from negative film (the common 'photo') or slides from reversal stock are developed in the laboratory or darkroom after exposure to light in the camera.

Polaroids
A format which allows for the development of instant pictures within a few moments of taking the photo.

Digital stills cameras are now gradually becoming more common. These give immediate results when the disk's content is loaded onto the computer and printed out via the computer printer. While the quality of digital prints may be very good, it has not yet reached the standard of traditional 35mm film, and depends largely on the quality of the camera used. It is, however, undoubtedly the coming technology, athough it must be remembered that a computer with appropriate plug-ins, software, and a printer must be available for results.

Some advantages of digital photography:

◗ *eliminates the need for a darkroom*

◗ *provides the opportunity to work from home*

◗ *allows for electronic manipulation of images*

2. Stills cameras and accessories

Cameras are the basic tools of photography. In order to run a training course in this medium, the first requirement is to have access to a supply of cameras so that ideally one is available for every three to four participants. The same photography equipment will suffice for both training and for use in the field.

To conduct once-off workshops on taking photos, Polaroid is ideal for instantaneous results.

Current camera prices:

A Polaroid-type camera costs about €40 to buy, while Polaroid film, available in both black-and-white and colour, costs around €13 for 10 prints.
Basic Instamatics vary in price from €50 to €130, and are manufactured by Nikon, Canon, Olympus and others.
SLRs have interchangeable lenses and new models cost from €255 upwards, depending on the quality of lenses and other accessories.

For long-term projects, particularly those that involve printing as well as taking pictures, it is important to have access to 35mm cameras. The least expensive and fully automatic 35mm cameras are called Instamatics, while SLRs (Single Lens Reflex) usually have some manual controls of exposure, shutter speed and focus. Even though SLRs are more expensive to buy new, the purchase of these rather than Instamatics is preferable in the long-term, since the manual features and lens options allow for more advanced training and camerawork. (Note that a wide variety of good quality SLRs and accessories are usually available on the second-hand market).

Accessories:

Tripod	*(useful but not essential) — about €70 each*
Camera bag	*(important for security, cleanliness and safety of cameras) — about €40*
Flash unit & charger/battery pack	*— about €180 (Metz)*
Reflector board	*— can be home-made and therefore inexpensive*

3. Darkroom equipment

In addition to negative or slide film, there is also a choice of black-and-white or colour film available.

There is a special type of black-and-white film stock available — that with the C41 processing label on the packaging — which can be developed and printed by

commercial colour processors.

Most commercial labs only work in colour film nowadays, so for black-and-white developing and printing it is very useful to have access to a local darkroom. Any room or space can be converted into a darkroom so long as light can be totally excluded from it and there is good ventilation and a water supply.

In many cases, the best bet initially may be to resort to 1-hour photo for developing and printing off the pictures. However, learning to print gives a trainee the opportunity to develop a better photographic eye, and often it may be worthwhile to follow the initial workshops with a subsequent course on printing in the darkroom.

Requirements for a darkroom:

◗ *small room with white walls from which light can be completely excluded*

◗ *water supply*

◗ *red light*

◗ *enlarger*

◗ *flat trays*

◗ *chemicals*

At current prices the total cost for this kind of set-up would be of the order of about €1,500. To add on facilities for colour or slide processing would cost an extra IR£500 approximately.

In some localities it is possible to rent a darkroom, for example from a local college or arts centre or media centre, and these currently cost around €50 per day to hire out.

With regard to the logistics of organising training in the darkroom, it is important to remember that the space available is usually restricted and it may not be possible to accommodate all trainees at any one time. In any case, two trainees per set of equipment is recommended.

4.5   Basic Radio Equipment

1. RADIO FORMATS

As with video, analogue audio recording for radio is gradually being replaced by digital recording. Traditionally, the Marantz and the Sony Pro portable audiocassette recorders have been the mainstays of community radio, but nowadays digital MiniDisc (MD) recorders are becoming more common. These provide very good quality recordings for around the same cost and may be copied without any loss of quality.

2. RECORDING AND EDITING FOR RADIO

Minimum equipment needed to record radio programmes:

◗ *microphone*

◗ *portable audio recorder*

◗ headphones

◗ *tapes*

◗ *playback facility*

For training purposes, this equipment will suffice for the initial few sessions where participants are introduced to recording, scripting and interviewing for the first time.

While the new MD format produces sound of a higher quality for approximately the same price as the analogue machines, the portable recorders presently on the market are quite fragile and not necessarily ideal for a learning situation where many people need to get hands-on experience. The Marantz audiocassette recorder is probably the most durable of all the machines on the market at present. Audiocassettes have the added advantage that they can be played back on ordinary domestic audiocassette players.

In addition to MD, there is a second digital format presently available, DAT (Digital Audio Tape). This is much more expensive than MD and primarily used for high quality commercial broadcasting.

Current prices for portable audio recorders:
Sony Pro or Marantz audiocassette recorder
                        — about €320 (plus €200 for microphone and headphones)
Portable MD recorders   — about €250 upwards
Portable DAT recorders   — about €500 upwards

Ideally, there should be one recorder and accessories (a microphone and headphones) available for every two trainees, but it is possible to manage with one for every three or four.

Nowadays, all audio editing is carried out on MiniDisc format or on a computer-based system, therefore any material recorded on audiocassette needs to be transferred prior to editing. A professional Sony MD recorder/player costs about €650-770. The price of the domestic equivalent is about €150-230, and while these are less durable in the long term, yet the difference in terms of quality is negligible, and they perhaps provide a more cost-effective alternative where a lot of hands-on training is desired.

Computer-based digital editing is fast becoming the norm nowadays, where a powerful PC together with the appropriate software and hard disk memory is required. The most popular digital editing software packages available at present are 'Soundscape', 'Fast Eddy' and 'Cool Edit Pro' and all systems are far more costly than the player/recorders to fully equip. These systems ultimately provide for much more sophisticated and flexible editing than the player/recorders, but they take a while to set up and are most suitable for documentary programme-making with relatively complex editing requirements.

Current prices for audio editing systems:
Soundscape software with its own hard disk   — about €1,900
Cool Edit Pro/2000 software   — about €470

A typical modern radio studio would consist of: a multichannel mixing desk, with inputs from two MiniDisc players, two CD players, one cassette player, four microphones, two turntables and a telephone Hybrid.
To buy such a studio outright would cost in the order of €15,500-17,800.

3. The radio studio

After the first few sessions with the audio recorders, a fully equipped radio studio will be required for more advanced training. These may be bought outright or hired in their entirety for a short period, either from a local radio station or from one of a few specialist suppliers (see Appendix B).

It is now the norm in community broadcasting stations to have a video recorder to record all the programmes going out on air — this is to fulfil the requirement of the BCI (IRTC) to keep a copy of all broadcasts for at least 30 days. A further important piece of equipment is necessary to become fully operational as an on-air broadcasting station, namely a transmitter. When all these extras are added on, the total cost of equipping a small local radio station comes to about €25,400, while it would cost about €1,300 for the hiring and installing of such equipment for a week-long broadcast.

4.6 Care of Equipment

Each piece of equipment generally has its own instructions for care and these should be adhered to. Training in the use of the equipment is important and those operating the equipment should be comfortable with it before taking it out to use. Digital equipment (DV cameras, MD recorders) is particularly fragile, and should be stored in foam shock-absorbent containers. While these can be very expensive to buy off the shelf, it is quite easy to make up a home-made version from packing boxes and materials.

Some tips:

◗ In general, avoid any shocks to equipment, and always store it in appropriate bags and boxes.

◗ Be extra careful with camera lenses and do not touch them with anything other than the specially prepared tissues and brushes.

◗ Lights need special attention as they can get very hot and it is a good idea to let them cool down before moving them or packing them away. Make sure cabling for lights is well taped down and that light stands are positioned in a safe place.

◗ Be careful when charging batteries. For example, some batteries cannot be left charging overnight as this can limit the life of the battery (always read the instructions on battery care). Always remove the batteries and tapes from the recording device when not in use.

◗ Video and audiotapes should always be rewound fully and stored upright in their covers away from heat and dust. It is also a good idea to spool tapes i.e. fast forward and rewind tape to the beginning before recording.

◗ Maintain a checklist of all the media equipment on the premises. If lending or hiring out equipment, make sure an adequate system for checking gear in and out is in place.

◗ Save all the original manuals for the equipment in a safe place, and only release copies of the manual with equipment for hire.

4.7   New Technologies

The growing influence of digital and computer technology is leading to a rapidly changing media industry, with new tools, formats and techniques appearing by the day. It is important for Community Media projects to keep up-to-date with these changes and to be aware of what they might offer in terms of reduced cost, increased interactivity, more powerful tools, novel approaches and other possibilities.

This section introduces a few of the currently-emerging technologies which look like playing a prominent role in the media of the future.

1. THE INTERNET

The Internet is basically a world-wide system of networked computers that are linked together mostly using telephone lines. Messages are sent via a modem from one computer to another until they finally reach their destination. Some uses of the Internet include sending e-mail or searching for information on the World Wide Web (www), which is essentially a networked collection of millions of individual pages displaying text, graphics and sound.

The potential of the Internet is only beginning to be explored, and it is now possible for video images and sound recordings to be shown and heard on the Web.

2. MULTI-MEDIA AND THE INTERNET

Although the Internet and the World Wide Web are becoming more advanced all the time, they can't yet compete in terms of quality with traditional forms of communication for picture and sound such as television and radio. This is because the technology for sending large digital files across the Internet is still in development. Also, most people accessing the Web currently do so using relatively slow Internet connections, which means that it can take a long time to download large multi-media files. MPEG 4 will facilitate the distribution of video via the internet.

New technologies for transmitting digital data, such as STREAMING, are being developed all the time.

Streaming enables users to view or listen to a file in real time while it is being downloaded to their computer.

3. SHOOTING VIDEO FOR THE WEB

For video material to be shown on the World Wide Web it first has to be compressed. This is done using a CODEC (Compressor/Decompressor), which is a piece of software or a combination of software and hardware. The simpler the information that the CODEC has to compress, the better the result. For example, the less information there is in the image you are shooting and the more each frame in a sequence resembles the frames before and after it, the easier it is to compress. Therefore, a video of a person being interviewed against a plain background (e.g. a single colour wall) would be easier to compress than a sporting sequence. Long static shots are also easier to compress than lots of cuts.

To shoot good Web video you need to minimise:

◗ *complex backgrounds (e.g. trees blowing in the wind or shadows)*

◗ *excess movement (e.g. excess panning and tilting or hand-held shots)*

◗ *complex lighting or extraneous noise*

The main aim when shooting video for the Web, is to give the CODEC footage that will be easy to compress while still being interesting. Once the video footage has been compressed, authoring software is used to incorporate the video clips into a multi-media product such as a CD-ROM, or onto the Web.

Frontpage is a favoured Web authoring tool and is available with Microsoft's Office 2000 package.
Dreamweaver is also popular nowadays, partly due to the fact that it is easier to negotiate it with the Internet Service Providers (ISPs).

4. CD-ROMs and DVDs

CD-ROM

is the perfect multi-media tool in that it can hold digital pictures, text, graphics, animation and sound, and has a large storage capacity capable of holding as much as two complete sets of the Encyclopaedia Britannica.

The function of a CD-ROM is essentially to store computer multi-media data on to a disc in a similar way that sound is stored onto a regular Compact Disc (CD).

However, it takes time for a CD-ROM to find and transfer data to the computer's processor. Because video files are so big, video clips on a CD-ROM often look jerky or can only be displayed in a tiny window. Nevertheless, video compression techniques are improving and this is reducing the amount of data needed to produce good quality, full-screen video sequences.

Although CD-ROMs have become much faster than when they first appeared in the 1980s, the storage capacity has still remained at 650 Mb (megabytes). Digital Versatile Disc (DVD) is the latest piece of technology designed to store computer, audio and video material. DVDs are the same size as traditional CDs but can store much more information. For example DVD-Video discs can currently store up to 133 minutes of full-motion video per side and dual-layered discs can hold up to 17Gb (17,000 megabytes) — enough to store over eight hours of digital video. This will probably increase as more advances are made. Pictures stored on DVD are sharper than those stored on VHS tapes, as DVD technology uses up to 500 lines of horizontal resolution as opposed to 240 lines for VHS.

DVD-Video offers a whole series of menu-driven features not previously seen on domestic or professional formats, such as:

◗ *normal or widescreen playback*

◗ *direct access to any scene in the film*

◗ *different video angles*

◗ *alternated audio tracks*

5

The Curriculum

5.1

5.2

5.3

5.4

5.5

5.6

The Curriculum

This chapter outlines the modular curriculum which formed the basis of the *Building Community Media in Ireland* training programme. The curriculum is presented as a model for adaptation by community organisations and tutors to suit your own particular requirements.

The outline curriculum for the Building Community Media in Ireland programme is included in Appendix C.

There are six modules, each a self-contained unit addressing specific aspects of Community Media — issues, techniques and how to set up a media initiative in the community. Details of the objectives, structure, methodology and requirements for every module are provided in turn, together with suggestions as to how segments may be taken out and/or recombined to build shorter courses. In addition, suggested minimum durations for each module are given alongside the optimum durations, in order to give some indication of what is possible with limited resources.

5.1 Module 1: 'Introduction to Community Media'

1. INTRODUCTION

*The purpose of **Module 1** is to give participants a general introduction to the theoretical and practical aspects of Community Media. It also provides an opportunity for the trainer(s) and participants to:*

◗ *get to know each other*

◗ *to find out about expectations*

◗ *to provide a general orientation to the whole course*

The module should, therefore, include trust-building games and some method of measuring expectations (a questionnaire, for instance).

The aim of this module is to introduce Community Media as a coherent whole in terms of basic concepts and activities in Ireland and internationally, and also to provide 'taster' hands-on sessions with the equipment used in different media strands.

Originally designed as the introductory module in a series of six, Module 1 focuses on the history and development of Community Media and the shared characteristics of Community Media world-wide. The module may be merged with elements of Module 3 to run as a completely self-contained course on the approaches and principles of Community Media in general.

The practical 'hands on' aspect of the module will depend on the resources available to the community organisation and on the overall plan for the Community Media course. In the *Building Community Media in Ireland* programme, three media strands were included — radio, video and photography — and all were available to all participants at this stage. Other possibilities for inclusion are publishing and the Internet.

This introductory module could be used to determine which media strand(s) it would be most appropriate to pursue during the remainder of the training programme, if that decision has not already been taken. If that is the case, then all of the equipment listed in the panel will be required at some stage. Alternatively, if one particular strand has already been chosen beforehand, then only the requirements for that strand will apply.

DURATION OF MODULE 1:

Fourteen hours in total, organised ideally as four by three and a half hour sessions. A minimum of three hours is recommended for this module.

OBJECTIVES OF MODULE 1:

◗ *to introduce the trainer(s) and participants to each other*

◗ *to begin a critical analysis of how media carry particular messages*

◗ *to introduce participants to the nature and scope of Community Media activities*

◗ *to introduce participants to the handling of media equipment*

TOPICS TO BE COVERED IN MODULE 1:

1   *Introduction to the background and context of Community Media*

2   *Global media and communication trends*

3   *Community Media activities in Ireland — case studies*

4   *Media equipment handling exercises*

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2. TEACHING METHODS

The tutor delivers a general introduction to Community Media in this module. This is supported by handouts and case study descriptions of different types of Community Media initiatives in Ireland and internationally. The idea is to give participants a 'flavour' of the diversity and achievements of Community Media and the benefits of becoming involved in the sector. Community Media products, either in the single strand chosen for the training programme, or across the spectrum of Community Media (for example, radio clips, videos and photographs), may be used to illustrate how Community Media can help to get a message across on behalf of a community.

With regard to the hands-on session, it is recommended that the media equipment be introduced to the participants by means of easily accomplished exercises which show that the equipment is relatively simple to operate at a basic level. At the same time the exercises may be structured to reveal issues around the construction of meaning by the media, for example framing with a camera.

Ample room for group discussion of all the issues emerging should be built into the sessions, and every effort should be made to utilise the prior experience and knowledge of participants either as media 'watchers' or media 'activists'.

GENERAL EQUIPMENT REQUIREMENTS FOR MODULE 1 (ALL STRANDS):

◗ *A large quiet room with natural light and power sockets*

◗ *a VHS player/recorder and monitor, & recorded tapes for viewing, and/or*

◗ *an audio player & recorded tapes/discs, and/or*

◗ *photographs/photographic display*

REQUIREMENTS FOR VIDEO (PER GROUP OF SIX):

◗ *camcorder*   ◗ *microphone*

◗ *tripod*   ◗ *video tape*

◗ *headphones*

REQUIREMENTS FOR PHOTOGRAPHY (PER GROUP OF TWO):

◗ *Polaroid camera and film stock*

REQUIREMENTS FOR RADIO (PER GROUP OF FOUR):

◗ *Portable audio recorders*   ◗ *microphone*

◗ *tapes/discs*   ◗ *playback facility with speakers*

◗ *headphones*

OUTCOMES OF MODULE 1:
On completion, participants should have an introductory knowledge of the theory and practice of Community Media.

◗ *They should have an understanding of the benefits of Community Media.*

◗ *They should be aware of some Community Media projects and initiatives in Ireland and world-wide.*

◗ *They will have chosen which media strand to pursue over the remaining modules.*

◗ *They should have acquired some basic experience of handling different media technologies.*

5.2   Module 2 'Familiarisation with Technologies'

1. INTRODUCTION

MODULE 2 *is designed to introduce the participant to the basic technicalities, conventions and grammar involved in video/radio/photography production.*

In any Community Media course it is important to facilitate an immediate opportunity to get basic experience on handling equipment. Built around group exercises and a group assignment, Module 2 utilises a hands-on approach to develop self-confidence and demystify technology.

As one of six modules, and sandwiched between Modules 1 and 3, Module 2 can focus exclusively on technical and production matters. However, the module may also be adapted to run as a complete introductory course in itself, scheduling in some time for a discussion of the Community Media approach.

Organisers should be aware that this module covers a broad sweep of topics and there is usually little time available to impart in-depth knowledge.

DURATION OF MODULE 2:
Twenty-eight hours in total, organised as eight by three & a half hour sessions.
This can be extended upwards to 40 hours if resources allow, but a minimum of 18 hours is recommended to cover the topics listed.

OBJECTIVES OF MODULE 2 (ALL STRANDS):
- *to facilitate group building and learning to work together*

- *to critically evaluate the production values and practices of mainstream media.*

OBJECTIVES OF VIDEO STRAND:
- *to introduce the participant to video recording - camera & microphone*

- *to give a basic introduction to the technique of creating video sequences - editing*

- *to introduce the trainee to the concept of the production process in video - the roles and tasks involved in making a video programme.*

OBJECTIVES OF RADIO STRAND:
- *to introduce the participant to audio recording and editing techniques*

- *to give a basic introduction to the radio studio*

- *to introduce the trainee to the concept of the production process in radio - the roles and tasks involved in making a radio programme.*

OBJECTIVES OF PHOTOGRAPHY STRAND:
- *to provide a basic introduction to the stills camera*

- *to introduce the participant to the technique of creating images.*

TOPICS TO BE COVERED IN MODULE 2 (VIDEO):

1 *Introductions/review of Module 1/introductory camera handling exercise*

2 *Camera handling exercise/audio-visual language/programme types*

3 *Practical exercise (outdoors if possible)/framing/sequences*

4 *Technical information/interviewing techniques*

5 *Production process/paperwork/edit-in-camera exercise*

6 *Research and script assignment*

7 *Shoot assignment*

8 *Edit assignment/group review of Module 2.*

Units 1 to 5 are focused on getting the group 'up to speed' on the basics of recording pictures and sound and on familiarising them with the grammar/conventions of video production. Units 6 to 8 cover the complete production cycle in the making of a video programme, where the participants prepare, produce and edit a short production. This is in essence a revision of what has been taught in Units 1 to 5, and a 'dummy' run for Module 4.

TOPICS TO BE COVERED IN MODULE 2 (PHOTOGRAPHY):

1 *Introductions/review of Module 1/introductory camera exercise with Polaroid film*

2 *Introduction to SLR camera and hands-on exercise*

3 *Focusing technique and hands-on exercise (SLR)*

4 *Shutter speed technique and hands-on exercise (SLR)*

5 *Exposure technique and hands-on exercise (SLR)*

6 *Viewing and selecting photos*

7 *Organising photo exhibition/review of Module 2*

TOPICS TO BE COVERED IN MODULE 2 (RADIO):

1 *Introductions/review of Module 1/introductory audio recording exercise*

2 *Basic two-way recording*

3 *Practical exercises (two-way interviews and vox-pops/editing)*

4 *Technical information/interviewing techniques*

5 *Production process/paperwork/vox-pops*

6 *Research and script assignment*

7 *Record assignment*

8 *Edit assignment/review of Module 2*

2. TEACHING METHODS:

The various techniques are demonstrated to the whole group followed by the opportunity for supervised hands-on practice for each participant. This is supported by use of a flipchart, handouts, and the screening of training videos. Each unit includes opportunity for group discussion, small group work, and a Q & A session. A small questionnaire followed by a short discussion should suffice for an evaluation of how the module went.

In delivering the module, trainers should ensure that participants have the maximum opportunity to engage in practical exercise of the skills that they are learning. Emphasis must be placed at this stage on the *ease* of recording pictures and/or sound — the simplicity of the task — rather than the difficulty of achieving conventional standards of representation. Gentle encouragement to handle the equipment should be given to those participants who show a fear of technology, while at the same time all participants should be encouraged to appear on camera/on microphone at some stage. In other words, roles need to be interchangeable throughout the course.

General equipment requirements for Module 2 (all strands):

- *A large, quiet room with natural light & power sockets*
- *flipchart*
- *pens and paper*

Requirements for video (for every six participants):

- *camcorder (any format)*
- *tripod*
- *headphones*
- *microphone*
- *1 x tape, VHS player/recorder & monitor*
- *tapes of programmes for viewing*
- *an edit suite & a blank videotape (unit 8 only)*

Requirements for photography:

- *Polaroid cameras and film for unit 1*
- *SLR 35mm cameras & film for units 2 to 5 (ideally one camera for every three to four participants)*
- *all the prints from the film shot during the previous sessions for unit 6*
- *display boards & markers for units 7-8*

Requirements for radio:
- *Portable audio recording machines (any format, ideally one for every two-four participants)*
- *microphones*
- *headphones and tapes*
- *playback machines for the group*
- *an MD player/recorder (from unit 3 onwards)*

Outcomes of Module 2:

On completion of the module, participants should have developed a basic understanding of how a video/radio programme, or a photograph, is put together.

◗ *They should have a basic knowledge of how to use video/photo/radio equipment.*

◗ *They should have an introductory knowledge of how a video/audio sequence is constructed.*

◗ *They should have gained personal confidence through group work, handling equipment, appearing on camera/microphone and contributing to creating a sequence on tape.*

◗ *They should have an enhanced appreciation of how the media work in general.*

5.3   Module 3 'Principles of Community Media'

1. INTRODUCTION

*The purpose of **MODULE 3** is to explore in detail the nature of Community Media as distinct from mainstream media, and to begin the process of developing guidelines for a Community Media practice locally.*

This module is designed to prepare participants for future Community Media assignments and to contribute to participants' understanding of the importance of having a common philosophical and political basis for Community Media activity.

There are various definitions and understandings of what Community Media means, this module provides for teasing these out to uncover the essential elements involved — accessibility, inclusivity, participativeness, representativeness — and to clarify the role of Community Media in relation to the mainstream. It is envisaged that, from the inputs and group discussions, the participants will formulate their own guidelines for Community Media practice based on these elements.

Ideally, the issue of Community Media and its role in community development should be discussed on an ongoing basis, and in particular as the assignment is being carried out in module 4. In this way, inputs and discussions will have a basis in practical experience, and the practice of making media in the community will be more clearly grounded in participatory principles. Elements of this module could therefore be incorporated into Module 2 and/or Module 4, as an alternative to running as a separate entity.

Module 3 provides an opportunity to look at the experiences of other approaches, and ideally should incorporate visits to other projects and/or inputs from outside speakers.

DURATION OF MODULE 3:
Fourteen hours in total organised as four by three & a half hour sessions.
A minimum of six hours is recommended for this module.

OBJECTIVES OF MODULE 3:
◗ *to identify the basic principles of Community Media*
◗ *to encourage participants to use the participatory model*
◗ *to critically evaluate the role and function of mainstream media*

TOPICS TO BE COVERED IN MODULE 3:
1 *General characteristics of mainstream and Community Media — ownership, structure, funding, target audiences, size & distribution systems.*

2 *Guidelines for Community Media practice, based on an exploration of participatory and representative ideals - for instance, the AMARC charter, Videoazimut & Community Media Network.*

3 *Case Studies of good Community Media practice - community radio stations (e.g. Connemara Community Radio), community photography initiatives (e.g. Dublin In Depth Photography), & community video projects (e.g. North Leitrim Community Video, Frameworks Community Video Productions).*

4 *Bringing about change — what is possible in the context of one's own community?*

   review of module 3.

2.   TEACHING METHODS:

The tutor delivers an overall context for Community Media. The role of Community Media as an alternative to the mainstream in terms of content, structure and distribution are outlined. Informational inputs from the tutor are supported by handouts and viewing of Community Media material. It is recommended that significant time be provided for group discussion of the principles of Community Media and how they might operate in the context of the initiatives emerging from the course.

Representatives from Community Media projects should be invited to give contributions on specific areas that they are involved in. If possible, visits to projects should be arranged during the course, so that participants may see other Community Media projects in action.

General equipment requirements for Module 3:

◗ *A large quiet room with power sockets*
◗ *VHS player/recorder and monitor*
◗ *recorded tapes for viewing*
◗ *flipchart*
◗ *pens & paper*

OUTCOMES OF MODULE 3:

On completion of the module, participants should have developed an enhanced understanding of the ethos and practices of Community Media.

◗ *They should have an appreciation of the main elements underlying the concept of 'Community Media'.*

◗ *They should have developed a critical awareness of the function and role of mainstream media, and the place of Community Media within the overall structure.*

◗ *They should have a familiarity with Community Media projects and initiatives in Ireland, their aims, structures, achievements and lessons.*

◗ *They should have begun the process of considering what Community Media initiative might be possible within their own environment.*

5.4   Module 4 'Assignment in the Community'

1. INTRODUCTION:

In **MODULE 4** the participants focus on producing a media product in some form of collaboration with their community.

The purpose of Module 4 is to consolidate the technical skills already acquired by way of a practical assignment involving consultation and co-operation with the community. It is an opportunity to further develop technical skills, to experience the actual process of media-making 'in' the community, and to produce a media product on some relevant issue. Depending on the size of the group and the circumstances, it is possible that the participants will divide into a number of smaller sub-groupings to produce an assignment each. In this case, the tutor will spend some time working with the whole group and some time working individually with each of the sub-groups on their assignment.

It is crucial that the issue of Community Media and its role in Community Development should be discussed on an ongoing basis as the assignment is being carried out.

It is not advisable to attempt to tightly structure a module of this nature - much depends on the media strand in question, the circumstances of the course and the particular assignment(s) chosen, the amount of time participants have to devote to the project(s) and their relationships with community organisations. The role of the tutor is also variable and more complex than in earlier modules. The tutor needs to have some familiarity with the local environment at a community level, and to have some input into the structure of the assignment(s). Collaboration between the trainer and the participants is important here, as is collaboration between the group(s) of participants and their communities.

A significant amount of work will need to be done by participants outside of the course timetable — researching, meeting individuals and organisations, scripting, recording preliminary material — and the tutor will need to maintain an overview of

each assignment. It is essential that realistic assignments are devised with restricted time for recording and editing, as participants are likely to be over-ambitious at this stage and prolonged sessions may be off-putting for many. It is more useful for participants to achieve a sense of completion at the end and to have a product for dissemination to the wider community, than to leave behind a potentially unfinished masterpiece of indeterminate length.

2. DURATION

The length of this module may be varied depending on the media strand involved and the resources available.

If one video assignment is to be produced, say a programme of less than ten minutes duration, then it is recommended that at least 30 hours be provided to cover a re-capping workshop and each of the production phases of the project. If more than one video assignment is to be undertaken by different sub-groups, however, then at least 24 tutor-hours per sub-group is required.

With regard to photography, this module provides an opportunity for the participants to learn about developing and printing photos in the darkroom. As a result, trainees may undertake a photographic assignment that entails research in the community, taking the photos, printing off in the darkroom, and exhibiting the prints publicly in a community location. In the *Building Community Media in Ireland* programme, one sub-group undertook, as an alternative assignment, the running of a series of photographic workshops for other members of their organisation. It is recommended that at least 12 tutor-hours be provided for technical workshops in the darkroom, and approximately 12-18 tutor-hours for the main assignment.

Concerning radio, the most likely scenario for this module is to undertake to make good quality radio programmes for broadcast on a local community or commercial radio station. The simplest assignment would be to produce a musical programme with scripted inserts and pre-recorded jingles and stings. To facilitate two separate groups of five producing a thirty minute music programme each would require approximately 28 tutor-hours. On the other hand, the production of an edited half-hour radio documentary or drama is a more complicated process, and would need at least 40 tutor-hours for completion. It is important to make contact with the local station beforehand, to find out if they are willing to accept programmes and, if so, what requirements they might have, for instance, about the type of programme or the length of programme they favour.

Another radio possibility for Module 4, undertaken by one of the groups in *Building Community Media in Ireland* (see Radio Lunasa in the accompanying videotape), is to apply for a temporary broadcasting licence from the IRTC (BCI). While this provides an incomparable opportunity to experience what it is realistically like to operate and run a station — the buzz and the work involved — it is not for the faint-hearted, requires at least six months preparation, and will eat up all of the tutor-hours available and more besides. Radio Lunasa was broadcast over a three-day period for 8 hours per day. Planning started in Module 2 when an application to the

IRTC (BCI) was developed to include a transmission plan, a programming schedule, technical requirements and sources of funding. All of the tutor-hours of Modules 4 and 5 were totally devoted to the broadcasting of Radio Lunasa. To reiterate, this type of ambitious project is only suitable where generous tutor-hours are available, and for a dedicated group of participants seriously interested in developing a long-term media initiative.

*In the **Building Community Media in Ireland** programme, a total of 56 hours direct training and 80 support hours were provided and up to three assignments per course were produced. This generous time allowance permitted further exercises and mini-projects to be undertaken prior to the main assignment and proved more than adequate to meet the needs of the various groups generally.*

Duration of the actual sessions in Module 4 may vary depending on the circumstances. Initially, the usual three and a half hour or full day workshop will suffice, but as assignments are taken up it will be necessary to become more flexible, so that meetings may be arranged for one hour to collate information and schedule events, or for up to six hours for shooting and editing.

OBJECTIVES OF MODULE 4:

- *to build on the technical expertise of trainees gained in Module 2, and on the theoretical expertise gained in Module 3*
- *to apply and explore concepts of Community Media in a realistic setting*
- *to produce a media product for dissemination*
- *to cohere the group for long-term sustainability.*

TOPICS TO BE COVERED IN MODULE 4 — VIDEO:

1. *Technical workshops on sound recording, camcorder (exposure, focusing, white balance), production process (research, scheduling, crewing), framing, lighting, scripting (documentary narration, dramatic storytelling structures & characterisation), interviewing techniques, editing (aesthetics, mixing), programme styles & approaches (drama genres, types of documentary) — minimum 6 hours;*

2. *Short exercises & mini-projects — any length (omit if no time);*

3. *Main assignment, 5 minutes long video programme — minimum of 24 hours per sub-group (4 hours for class pre-production to include discussion of the Community Media approach, 6 hours for shooting, 14 hours for editing/review of module.*

TOPICS TO BE COVERED — PHOTOGRAPHY:

Technical workshop on darkroom expertise — minimum 12 hours;
Main assignment, photographic exhibition or training course — minimum 12 hours/review of module.

TOPICS TO BE COVERED – RADIO:

Main assignment, 45 minute radio documentary - programme research & initial recordings (16 hours), main production & recording (8 hours) and editing (16 hours)/review of module.

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3. TEACHING METHODS:

A variety of teaching methods are drawn on in this module to cover workshops, script development, scheduling, shooting and editing. Workshops are undertaken as in module 2 with demonstrations, hands-on practice, and individual and group exercises. Tutors also need to liaise with community group representatives and individuals, perhaps to attend meetings between course participants and the latter, and to facilitate participants in their script development, production and editing.

GENERAL EQUIPMENT REQUIREMENTS FOR MODULE 4 (ALL STRANDS):

- *Large, quiet room with natural light & power sockets*
- *flipchart*
- *pens & paper*
- *access to phone & photocopier*

REQUIREMENTS FOR VIDEO:

- *Full shooting/editing kit for production — camcorder, tapes, tripod, headphones, microphone(s)*
- *access to an edit suite*
- *player/recorder & monitor*

REQUIREMENTS FOR PHOTOGRAPHY:

- *SLR cameras*
- *35mm film*
- *access to a darkroom & facilities*

REQUIREMENTS FOR RADIO:

- portable audio recorders
- tapes
- headphones
- microphones
- access to editing facilities & to a studio

OUTCOMES OF MODULE 4:

By the end of Module 4, participants should be capable of producing a variety of good quality programmes/images in collaboration with their respective communities.

- *They should have a good solid knowledge of how to operate video/photography/radio equipment.*
- *They should have a good understanding of how a programme is constructed and edited together/how a photo is developed and printed.*
- *They should have greater experience of working co-operatively, handling sophisticated technology, liaising with community groups, shaping an audio/visual story that is responsive to its community, and analysing media product generally.*
- *They should be motivated to investigate the possibility of setting up a Community Media initiative in the long term.*

5.5 Module 5: 'Organising a Sustainable Community Media Project'

1. INTRODUCTION:

MODULE 5 *is specifically targeted at community organisations that wish to establish a lasting Community Media initiative in their community.*

The purpose is to provide participants on the training course with the basic competencies needed to set up and run such an initiative.

If a Community Media initiative already exists in the community, or if the focus of the training is not on establishing a Community Media enterprise, then the group may decide to skip most or all of Module 5 and proceed directly to Module 6.

The intention of Module 5 is to assist participants to draft an Action Plan in consultation with the local community. Although some of the module is information-based, the process of developing a plan involves working closely with the local community to assess needs, agree goals and prioritise activities. A considerable amount of work will therefore need to be undertaken by the participants outside of the class context.

Module 5 consists of three main sections. The first, following preliminary discussions with participants, is a community meeting to explore expectations of the initiative itself and to discuss possible or desirable strategies and structures with the community. The second is designed to provide concrete information on organisational structures and local funding possibilities. This also includes a practical exercise in approaching funders with a view to implementing a developed policy. The third is a return to the community to refine policy and structural issues and to identify the essential elements of a Business/Action Plan, which, when finished and agreed, will be used to approach funders.

DURATION OF MODULE 5:

Seventeen and a half hours in total with the tutor, organised as five by three and a half hour sessions.
A minimum of 10 hours is recommended for this module.

OBJECTIVES OF MODULE 5:

◗ *to define the role and scope of a potential Community Media initiative*

◗ *to address the building of a sustainable organisational relationship with the community from which the initiative is emerging*

◗ *to address issues of membership, structure, control and funding*

◗ *to identify development needs in the short, medium and long-term*

◗ *to put in place an Action Plan for a sustainable Community Media initiative*

TOPICS TO BE COVERED IN MODULE 5:

1   *Conducting a needs assessment in the community - identifying and enhancing support for the launch of an initiative, agreeing objectives, and prioritising activities to address community needs.*

2   *Exploring organisational and management models – deciding on membership criteria, organisational structures and decision-making procedures.*

3   *Identifying potential resources both within and outside the community — locating a meeting space, studio & equipment, identifying public and other sources of local funding and how to apply.*

4   *Measuring the effectiveness of the initiative – aims and types of evaluation, designing an evaluation process, utilising evaluation results to enhance the impacts of the initiative.*

5   *Writing and agreeing an Action Plan/review of module 5.*

2. TEACHING METHODS

The role of the tutor is to facilitate the group in the process of developing a Community Media initiative by informing them of the stages involved in the process, by providing them with the basic information needed to commence work at each stage and by assisting them with ongoing and follow-up support. For example, the tutor provides information and support to participants on how to assess the needs of their community, how to analyse and prioritise the results of the ensuing consultation process and how to state the most important needs and objectives.

While the module outlined here is conveniently divided into teaching units of uniform length, in reality it is more likely that different community groups may require different levels of information and support depending on their stage of development. It is therefore crucial that the tutor is flexible regarding the delivery of the programme in this module.

Contributions from representatives of local funders or community development organisations would be valuable to the course participants during this module.

GENERAL EQUIPMENT REQUIREMENTS FOR MODULE 5:

● *A large quiet room with natural light and power sockets*
● *an overhead projector and screen*
● *whiteboard/blackboard and markers/chalk*
● *handouts and booklets associated with funding and organisational requirements*
● *lists of relevant funding and support agencies.*

OUTCOMES OF MODULE 5:

On completion of the module participants should have a practical understanding of how to research and begin to implement a community-based initiative.

◗ *They should have a basic knowledge and experience of conducting a needs assessment in their community.*

◗ *They should be familiar with a variety of different organisational and management models for running a Community Media initiative.*

◗ *They should be aware of the potential resources available for a Community Media initiative in their community.*

◗ *They should be familiar with different types of evaluation and how to conduct an evaluation of their initiative.*

◗ *They should have decided on appropriate objectives, organisational structures and activities for their proposed initiative.*

◗ *They should have prepared a draft Action Plan for their proposed initiative.*

5.6   Module 6: 'Creating the Environment for Community Media'

1. INTRODUCTION

MODULE 6 provides an opportunity, first and foremost, to review and celebrate the achievements of participants on the training programme.

All media materials produced on the course are viewed/listened to and discussed in the final module. Arrangements are made to exhibit the materials to the broader public as appropriate, and to consolidate any emerging media initiative. In this sense, module 6 also looks to the future and to the broader picture.

It addresses the wider media scene in terms of regulation, funding, networking and future trends in media technology. It is intended to make participants aware of the current legal and regulatory situation for Community Media both nationally and in Europe, including broadcast licensing and access to production and distribution channels. It looks at current support structures, funding and otherwise, in Ireland and the EU. It also looks at possible future trends, both in media technology and in Community Media approaches, and how a community group can become involved in influencing the direction of relevant policies and developments. In this context, networking with similar groups in Ireland and abroad is a useful issue to address. Finally, the module provides a brief practical introduction to the role and use of the Internet into the future. This is to draw the attention of participants to the potential practical uses of the Internet for their group (e.g. video/audio distribution, exchanging information with other groups, dealing with censorship, etc.).

Duration of Module 6:
Fourteen hours in total organised as four by three & a half hour sessions.
A minimum of seven hours is recommended for this module.

OBJECTIVES OF MODULE 6:

◗ *to view and celebrate the media materials produced during the training programme;*

◗ *to provide information on the current legislation affecting Community Media initiatives in Ireland and elsewhere;*

◗ *to review all aspects of the course, and to assist any emerging Community Media initiative to apply for a broadcast licence and funding, or other supports for their initiative such as networking;*

◗ *to describe possible future trends in Community Media and how a community group can influence these developments. Specifically, to provide basic information on the potential and use of the Internet to community organisations.*

TOPICS TO BE COVERED IN MODULE 6:

1 *The regulatory framework for Community Media in Ireland and elsewhere/the role of state and other bodies (for example, the IRTC (BCI))/how to apply for a broadcast licence/gaining access to broadcast channels and means of distribution.*

2 *Current funding programmes for Community Media in Ireland and the European Union — description, criteria, relevance and how to apply.*

3 *Future Trends in Media – for instance, digitalisation, convergence, globalisation and regulation/community media activism and how to influence change/national and international Community Media lobbying and networking organisations e.g. AMARC, Community Media Network, Videazimut/introduction to the role and use of the Internet.*

4 *Group review and evaluation of the entire training programme.*

2. TEACHING METHODS:

This module is mainly information-based though with some practical 'hands-on' familiarisation training on the use of the Internet for which a specialist computer training provider may be required. Information is provided through lecture-style presentations with some practical assignments (e.g. developing an application for a broadcast licence, or setting up a debate about regulatory issues such as censorship) to be undertaken by the participants. Speakers from relevant national organisations (e.g. the IRTC) may be invited to meet with the participants.

Group discussion will play a large part in reviewing the progress of the course, and in planning for a future media initiative.

GENERAL EQUIPMENT REQUIREMENTS FOR MODULE 6:

◗ *A large quiet room with power sockets*   ◗ *a flipchart*

◗ *an overhead projector and handouts/leaflets*   ◗ *pens & paper*

OUTCOMES OF MODULE 6:

◗ *On completion of the module, participants should have an appreciation of the benefits of the course they have completed, and a knowledge of the broader media picture in terms of regulation, funding, and trends into the future.*

◗ *They should have a good knowledge of state and European regulations affecting Community Media.*

◗ *They should be familiar with the process of broadcast licensing.*

◗ *They should have a good knowledge of trends in Community Media and the means open to Community Media groups to influence them.*

◗ *They should have a basic familiarity with the role and practical use of the Internet.*

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Appendix Contents

LITERATURE ON COMMUNITY MEDIA

Jack Byrne (editor), *A Voice for Everyone, 1988,* a Veritas/NACB handbook, Dublin (all you need to know about Community Radio).

Community Media Network, *Building Community Media in Ireland*, CMN Annual Project Report, March 2000; *Tracking,* CMN quarterly magazine; *Directory of Community Media in Ireland,* CMN website: www.cmn.ie.

Thomas Harding, *The Video Activist's Handbook,* 1997, Pluto Press, London.

Journal of the World Association for Christian Communication, WACC, *Alternative Communications Networks,* Media Development, Issue 3 1996, Volume XLIII (a good overview of alternative media movements and strategies internationally).

Owen Kelly, *Community, Art and the State,* 1984, Comedia, London (on the origin and theory of Community Arts).

Peter Lewis, *Alternative Media: Linking Global and Local,* Reports and Papers on Mass Communication No. 107, UNESCO Paris 1993 (an early brief history and context, and some interesting case studies from around the world in a development context).

Seán Ó Siochrú, *Doing it for Themselves,* The Bulletin, Volume 14, March 1997, European Institute for the Media – or send an e-mail to: sean@nexus.ie (argues that community media are basically different to mainstream media); *Democratic Media: The Case for Getting Organised,* in: R. Vincent et al (editors) *Towards Global Equity in Communication*, 1999, Hampton Press, New York.

Nancy Thede & Alain Ambrosi (editors), *Video: The Changing World,* 1991, Black Rose Books, Montreal (looks at different experiences of using Community Video around the world).

Videoazimut quarterly magazine, *Clips.*

Silvio Waisbord, *What's in a Name?,* Media Development, Issue 3 1998, Volume XLV (a short review of the evolution of alternative and community media, in a variety of circumstances).

TEACHING METHODOLOGIES, TEACHING RESOURCES & COURSE PLANNING

Aontas, *Information Pack for Daytime Voluntary Adult Education Groups,* 1996, *The Adult Learner* 1999; *Adult Education and the Arts,* 1999; Aontas, Tel: 01 4754121.

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J. Armstrong, P. Hudson & M. Key, *Evaluation Theory and Community Work*, 1976, Community Projects Foundation, London.

M. Ball, *Evaluation in the Voluntary Sector*, 1988, Forbes Trust, London.

Augusto Boal, *Games for Actors and Non-Actors*, 1992, Routledge, London (techniques to generate creativity around performing).

Banulacht, *Making Connections: Women Developing Links for Change*, 1994, Available from Banulacht, Dublin, Tel: 01 4751998.

Centre for Adult and Community Education, *Facilitators Resource Pack*, 1998, The Centre for Adult and Community Education, NUI, Maynooth, Maynooth, Co. Kildare (a resource pack for rural development facilitators).

Creative Activity for Everyone, *Funding Handbook, 4th edition,* 2000, CAFE, Dublin (a directory of funding and support for community and voluntary work).

Tony Dowmunt, *Video with Young People,* 1987, Inter-Action, London (a practical handbook on using video with young people).

Pauline Faughnan, Bairbre Murray & David Redmond, *Undertaking an Evaluation*, 1994, Sociological Association of Ireland/Combat Poverty Agency, Dublin.

Paulo Freire, *Pedagogy of the Oppressed,* 1970, Continuum, New York (develops a radical theory of education which underpins Participatory Education methodologies).

Anne Hope & Sue Timmel, *Training for Transformation, A Handbook for Community Workers*, 1984, Trocaire, Tel: 01-8743875.

Nuala Hunt (editor), *The Learning Wheel: A Guidebook for Community Arts Trainers,* 1998, CAFE, Dublin.

Mary B. Kelly, *Can You Credit It? Implications of Accreditation for Learners and Groups in the Community Sector,* 1994, The Combat Poverty Agency, Dublin.

Marian Liebmann, *Art Therapy for Groups,* 1986, Routledge, London (a handbook of themes, games and exercises for groups).
Patricia Prendeville, *Developing Facilitation Skills,* 1995, The Combat Poverty Agency, Tel: 01-6706746 (includes games).

Clare Segal, *The Practical Community Video Handbook,*

Jackie Shaw & Clive Robertson, *Participatory Video,* 1997, Routledge, London
(a good practical guide to using video creatively in group development work, includes lots of exercises).

Bernie Warren, *Using the Creative Arts in Therapy,* 1993, Routledge, London
(includes games).

The Western Health Board, *Wellbeing through Group work: A Manual for Facilitators who are Promoting Health*, 1993, The Health promotion Department, Western Health Board, Shantalla, Galway.

The Woodcraft Folk, *Games Games Games II,* 1996, The Woodcraft Folk, London
(a co-operative games book).

WRDA, *Getting Started and Keeping Going, A Resource Pack for Local Women's Groups*, 1995, WRDA, Belfast,
Tel: 01232 230212.

MEDIA EQUIPMENT & TECHNIQUES

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Seamus McGrenery, *Anyone can make TV,* 1998, Open Channel, Dublin.
R.C. Norris, *The Complete Handbook of Super 8 Filmmaking,* 1982, Tab Books, Pennsylvania.

Harris Watts, *On Camera,* 1982, BBC Books, London.

Harris Watts, *Directing on Camera,* 1992, Aavo Media, London
(a checklist of film and video directing techniques).

Pete Wilby & Andy Conroy, *The Radio Handbook,* 1994, Routledge, London.

Women On Air, *Training Resource Manual for the Independent Radio Sector in Ireland,* 1999, IRTC, Dublin
(a very good self-training manual for radio).

MEDIA LAW

Marie McGonagle, *A Textbook on Media Law,* 1996, Gill & Macmillan, Dublin; *Law and the Media: The Views of Journalists and Lawyers,* 1997, Round Hall/Sweet & Maxwell, Dublin.

Useful Reading (continued)

Groups, Organisations and Suppliers

COMMUNITY MEDIA GROUPS

Ballymun Media Co-op, 282 Sillogue Road, Ballymun, Dublin 11. Tel: (01) 8620501; email: mediacoop99@eircom.net

Community Media Network (CMN), 34 North Frederick Street, Dublin 1.
Tel: (01) 8783344; email: cmn@cmn.ie; website: www.cmn.ie

Community Radio Forum, c/o Tallaght Community Radio, Level 3, The Square, Tallaght, Dublin 24.
Tel: (01) 4623333/4623388;
Fax: (01) 4623444;
website: www.iol.ie/~ycradio/CRF
(This site links to all the Community Radio stations licensed by the IRTC)

Derry Media Access, Foyle Arts Centre, Lawrence Hill, Derry. Tel: (048) 71 370019

Mayfield Multi-Media Project (John MacDonald), c/o Mayfield Employment Action Project, Ard Abhaile Community Centre, Old Youghal Road, Mayfield, Cork. Tel: (021) 4502471;
Fax: (021) 4508820; email: meap@iol.ie

North Leitrim Community Video, c/o Maggie-Ann Granaghan, 14 Boley Hill, Manorhamilton, Co. Leitrim. Tel: (072) 56124;
email: nlcv50@hotmail.com

COMMUNITY RADIO STATIONS

Community Radio Castlebar, New Antrim Street, Castlebar, Co. Mayo.
Tel: (094) 25555; Fax: (094) 25989;
email:crcfm@eircom.net;
website: www.castlebar.ie/community radio

Community Radio Youghal, League of the Cross, Catherine Street, Youghal, Co. Cork.
Tel: (024) 91199/92288; Fax: (024) 91199;
email: ycradio@iol.ie;
website: www.iol.ie/~ycradio

Connemara Community Radio, Letterfrack, Connemara, Co. Galway.
Tel: (095) 41616; Fax: (095) 41628;
email: ccradio@connemara.net;
website: www.anu.ie/ccradio

Cork Campus Radio, Aras na MacLeinn, University College, Cork.
Tel: (021) 902008; Fax: (021) 4903108;
email: radio@ucc.ie; website: www.ucc.ie/ccr

Dublin South Community Radio, The Old School, Loreto Avenue, Rathfarnham, Dublin 14.
Tel: (01) 4930377; Fax: (01) 4930520

Flirt FM, National University of Ireland, Galway.
Tel: (091) 750445; Fax: (091) 525700;
email: flirtfm@nuigalway.ie;
website: www.flirtfm.nuigalway.ie

Near FM, CDC, Bunratty Drive, Dublin 17. Tel: (01) 8485211; Fax: (01) 8486111;
email: nearfm@iol.ie; website: www.nearfm.ie

Phoenix FM, Unit 333, Blanchardstown Centre, Dublin 15. Tel: (01) 8227222;
Fax: (01) 8227209;
email: phoenix.fm@ireland.com

Raidio na Life 102, Merrion Square, Dublin 2.
Tel: (01) 6616333; Fax: (01) 6763966;
email: rnl102@iol.ie; website: www.iol.ie/~rnl102

Raidio Pobail Inis Eoghain, Pound Street, Carndonagh, Co. Donegal.
email: jimmymcb@iol.ie

SW Clare Community Radio, Eiri Corca Baiscinn, Circular Road, Kilkee, Co. Clare.
Tel: (065) 9056611; email: swccr@eircom.net

Tallaght Community radio, Level 3, The Square, Tallaght, Dublin 24.
Tel: (01) 4623333/4623388;
Fax: (01) 4623444; email: tcr@tinet.ie

Vibe FM, Waterford Institute of Technology Campus Radio, Waterford Institute of Technology, Cork Road, Waterford. Tel: (051) 302711;
Fax: (051) 378292; email: radio@wit.ie

West Dublin Community Radio, Ballydermot Road, Dublin 10. Tel: (01) 6261160;
Fax: (01) 6261167; email: wdcr@indigo.ie

Wired FM, Mary Immaculate College, University of Limerick, South Circular Road, Limerick.
Tel: (061) 315103; Fax: (061) 315776; email: wiredfm@mic.ul.ie;
website: www.csn.ul.ie/~quindy/wired

COMMUNITY MEDIA TRAINERS & RESOURCES

Community Visual Images, Highbridge House, 25 Donegall Street, Belfast BT1 2AA.
Tel: (048) 90 314499;
email: cvi2020@hotmail.com

Dublin in Depth Photography (Agnita Ward), 5 Graysland, Athy, Co. Kildare.
Tel: (0507) 33662

Fairview Productions, 6 Hilltop Business Centre, Station Road, Dublin 5. Tel: (01) 8312927;
email: fairprod@indigo.ie

Frameworks Community Video Productions, Faraday Court, Rockboro Avenue, Old Blackrock Road, Cork. Tel/Fax: (021) 4322454;
email: frameworks1@eircom.net

The Nerve Centre, 7-8 Magazine Street, Derry BT48 6HJ. Tel: (048) 71 260562;
email: info@nerve-centre.org.uk;
website: www.nerve-centre.org.uk
(a multi-media Community Arts centre)

Northern Visions, 4 Lower Donegall Street Place,
Belfast BT1 2FN. Tel: (048) 90 245495;
email: info@northernvisions.org;
website: www.northernvisions.org
(A media centre offering training, access and
video production)

Open Channel TV Base, 59 Merrion Square,
Dublin 2.
Tel: (01) 6620950; email: octv@akajava.ie;
website: www.akajava.ie/octv

SoloVideo (Maria Gibbons), Tomrud, Shanvaus,
Manorhamilton, Co. Leitrim.
Tel: (072) 55416; email: gibbons@iol.ie
(video production and training for community-
based projects; also a media research
consultancy)

TASC TV, c/o Terry Shine, 17 Bawnlea Drive,
Tallaght, Dublin 24.
Tel: (01) 4596642;
email: terry.shine@tnsofres.com
(aims to support and facilitate the establishment
of an independent, whole-island, community-
controlled television service; also offers video
production and training for community-based
projects).

GENERAL MEDIA RESOURCE CENTRES

Cork Film Centre, ICC house, 46 Grand Parade,
Cork.
Tel/Fax: (021) 4270833;
email: corkfilm@tinet.ie

FilmBase, Irish Film Centre, 6 Eustace Street,
Dublin 2. Tel: (01) 6796716;
Fax: (01) 6796717; email: filmbase@iol.ie;
website: www.filmbase.ie

Galway Film Centre, Cluain Mhuire, Monivea
Road, Galway.
Tel: (091) 770748/770758;
Fax: (091) 770746; email: galfilm@iol.ie;
website: www.iol.ie/~galfilm

FUNDING AND SUPPORT AGENCIES

ADM/CPA Programme for Peace & Reconciliation,
European Union House, Monaghan.
Tel: (047) 71340; Fax: (047) 71341;
email: monaghan@adm-cpa.com

The Arts Council, 70 Merrion Square, Dublin 2.
Tel: (01) 6180200;
Callsave: (1850) 392492;
Fax: (01) 6761302;
email: info@artscouncil.ie;
website: www.artscouncil.ie
(operates an artist-in-the-community scheme)

The Broadcasting Commission of Ireland (BCI),
see the IRTC below

Calouste Gulbenkian Foundation,
UK Branch, 98 Portland Place, London WIN 4ET.
Tel: (+44) 207 6365313;
Fax: (+44) 171 6373421

Combat Poverty Agency (CPA), Bridgewater
Centre, Conyngham Road, Islandbridge, Dublin 8.
Tel: (01) 6706746   Fax: (01) 6706760;
email: info@cpa.ie

Co-operation Ireland, 37 Upper Fitzwilliam
Street, Dublin 2. Tel: (01) 6610588;
Fax: (01) 66184565;
email: info@co-operation-ireland.ie;
website: www.cooperationireland.org

Creative Activity for Everyone (CAFE),
10-11 South Earl Street, Dublin 8.
Tel: (01) 4736600; email: cafe@connect.ie
(supports Community Arts activity and training,
produces a newsletter and funding handbook)

Department of Social, Community and Family
Affairs, Voluntary and Community Services,
Aras Mhic Dhiarmada, Store Street, Dublin 1.
Tel: (01) 7043722/7043864/7043846;
email: info@welfare.ie; website: www.welfare.ie

FAS Training & Employment Authority,
PO Box 456, 27-33
Lower Baggot Street, Dublin 4.
Tel: (01) 6070500; Fax: (01) 6070600;
email: info@fas.ie; website: www.fas.ie

The Independent Radio and Television
Commission (IRTC), soon to become the
Broadcasting Commission of Ireland (BCI),
Marine House, Clanwilliam Place, Dublin 2.
Tel: (01) 6760966;
email: info@irtc.ie; website: www.irtc.ie

The Irish Film Board, Rockfort House,
St. Augustine Street, Galway.
Tel: (091) 561398; Fax: (091) 561405;
email: info@filmboard.ie;
website: www.filmboard.ie

Joseph Rowntree Foundation, The Homestead,
40 Water End, York, North Yorkshire YO30 6WP,
England. Tel: (+44) 1904 629241;
Fax: (+44) 1904 620072;
email: info@jrf.org.uk; website: www.jrf.org.uk

Media Desk Ireland, Irish Film Centre,
6 Eustace Street, Dublin 2.
Tel: (01) 6795744;
email: info@mediadesk.ie; website:
www.inft.ie/mediadesk

Media Antenna Galway, Galway Film Centre,
Cluain Mhuire, Monivea Road, Galway.
Tel: (091) 770728; Fax: (091) 770746;
email: mediaant@iol.ie; website:
www.inft.ie/mediadesk

National Lottery, Lower Abbey Street, Dublin 1.
Tel: (01) 8364444

Groups, Organisations and Suppliers

Groups, Organisations and Suppliers

National Council for Vocational Awards (NCVA),
soon to become part of the National
Qualifications Authority (NQA),
Marino Institute for Education,
Griffith Avenue, Dublin 9.
Tel: (01) 8531910; Fax: (01) 8372481;
email: information@ncva.ie; website: www.ncva.ie

The Northern Ireland Council for Voluntary Action
(NICVA), 61 Duncairn Gardens,
Belfast BT15 2GB.
Tel: (048) 90 877777; Fax: (048) 90 877799;
email: nicva@nicva.org; website: www.nicva.org

The Northern Ireland Film Commission (NIFC),
21 Ormeau Avenue, Belfast BT2 8HD.
Tel: (048) 90 232444; Fax: (048) 90 239918;
email: info@nifc.co.uk; website: www.nifc.co.uk

For information on Local Development
Partnerships in the Republic, contact Area
Development Management (ADM)

COMMUNITY DEVELOPMENT REGIONAL SUPPORT AGENCIES

Community Action Network,
24 Gardiner Place, Dublin 1.
Tel: (01) 8788005/8780796;
Fax: (01) 8788034; email: canadmin@tinet.ie

Cork Community Development Institute,
Grattan Street, Cork.
Tel: (021) 4276050; Fax (021) 276923

Framework, 37 George's Street, Waterford City.
Tel: (051) 8761222; Fax (051) 843106;
email: mountain@iol.ie

Meitheal, 35 Exchequer Street, Dublin 2.
Tel & Fax: (01) 6719803

Mid-West Community Development Support
Agency, C/O Adult Education College,
Sexton Street, Limerick.
Tel & Fax: (061) 312284; email: mwcdsa@iol.ie

West Training & Development Limited,
Hynes Building, St. Clares Walk, Merchants
Road, Galway. Tel: (091) 567827;
Fax: (091) 562305; email: westtr@tinet.ie

INTERNATIONAL COMMUNITY MEDIA ORGANISATIONS

AMARC (The World Association of Community
Radio Broadcasters), International Office,
666 Sherbrooke Ouest, Bureau 400, Montreal,
Quebec H3A 1E7, Canada.
Tel: (1-514) 982 0351; Fax: (1-514) 849 7129;
email: amarc@amarc.org; website: www.amarc.org

CENDIT,
Centre for Development of Instructional
Technology, D-1 Soami Nagar, New Delhi, India.
Tel: (91 11) 643 9692/643 9693 (a centre
specialising in grassroots video training in India)

The Community Media Association (CMA),
15 Paternoster Row, Sheffield S1 2BX, England.
Tel: (+44) 114 2795219; Fax: (+44) 114
2798976; email: cma@commedia.org.uk;
website: www.commedia.org.uk

Videoazimut, 3680,
Rue Jeanne-Mance, Bureau 410, Montreal,
Quebec, Canada H2X 2K5.
Tel: (1 514) 982 6660; email: videaz@web.net;
website: www.videaz.tao.ca (an international
coalition of community and public media activists)

The World Association for Christian
Communication (WACC),
357 Kennington Lane, London SE11 5QY,
England. Fax: (+44) 207 7350340;
email: wacc@wacc.org.uk;
website: www.oneworld.org/wacc

RADIO EQUIPMENT SUPPLIERS

BTS (Joe King), Unit 6a, John Player House,
South Circular Road, Dublin 8.
Tel: (01) 4530555/4606060;
Fax: (01) 4544188; email: solutions@bts.ie;
website: www.bts.ie

CTI (Jim Dunne), Fumbally Court, Fumbally Lane,
Dublin 8. Tel: (01) 4545400; Fax: (01) 4545726;
email:admin@controltech.ie; website:
www.ctiolc.com

VIDEO EQUIPMENT SUPPLIERS

AEL Video (Mark Ross), 13a Airport Road West,
Belfast BT3 9ED. Tel: (048) 90 883555;
Fax: (048) 90 883539; email:mross@tycoint.com

Alliance Electric (Mark Lester), 7 Castle House,
South Great Georges Street, Dublin 2.
Tel: (01) 4755755.

Eurotek, Unit E, 61 Heather Road, Sandymount
Industrial Estate, Dublin 18. Tel: (01) 2957811;
Fax: (01) 2957885; email: info@eurotek.ie;
website: www.eurotek.ie

SUPER 8 CINE SUPPLIERS

Film Stock Centre Blanx, 70 Wardour Street,
London W1V 3HP. Tel: (+44) 207 4942244;
Fax: (+44) 207 2872040

Hamilton Long Chemists, 5 Lower O'Connell
Street, Dublin 1. Tel: (01) 8748456; email:
byrnespharmacy@eircom.net (film stock)

Lees Cameras, 281-2 High Holborn, London
WC1V 7ER. Tel: (+44) 207 78316060; Fax:
(+44) 207 78319990; email:
sales@leescameras.demon.co.uk;
website: www.leescameras.demon.co.uk
(equipment & film stock)

Photologic, 20 Clanwilliam Terrace, Dublin 2. Tel:
(01) 2350888 (film stock)

The Widescreen Centre, 48 Dorset Street, London
W1H 3FH. Tel: (+44) 207 79352580; Fax:
(+44) 207 74861272; email: call@widescreen-
centre.co.uk; website: www.widescreen-
centre.co.uk/cine (equipment & film stock)

THE TRAINING PROGRAMME

Module 1

INTRODUCTION TO COMMUNITY MEDIA

Common Module

14 hours (2 days) training

Module 2

FAMILIARISATION WITH TECHNOLOGIES

Separate Modules

28 hours (1/2 days for 8 weeks) training: approx. 12 trainer days (3 strands)

2:v Video — **2:r Radio** — **2:p Photography**

Module 3

WORKING WITH PEOPLE, GROUPS, COMMUNITIES

Common Module

14 hours (2 days) training

Module 4

PRODUCTION ASSIGNMENT AND COMMUNITY USE

Separate Modules (1 Common Subsection)

56 hours (½ day) training: intensive production period with 80 hours support: 30 trainer days and 240 support.

Module 5

ORGANISATION AND MANAGEMENT

Common and Separate Parts to Module

Video	**Radio**	**Photography**
4:1v Media Production 4:2v Post Production and Feedback	4:1r Media Production 4:2r Post Production and Feedback	4:1p Media Production 4:2p Post Production and Feedback
4:3 Feedback and Evaluation		
4:4v Packaging and Dissemination	4:4r Packaging and Dissemination	4:4p Packaging and Dissemination

28 hours training (½ day for 8 consecutive weeks: 12 trainer days).

5:1 Common Module Setting up and Running a Community Business

5:2v Video — **5:2r Radio** — **5:3p Photography**

Module 6

CREATING THE ENVIRONMENT FOR COMMUNITY MEDIA

Common and Separate Parts to Module

14 hours (½ day for 2 weeks: full day final week: 6 trainer days).

6:1v Video — **6:1r Radio** — **6:1p Photography**

6:2 Common Module Working Together and Future Trends

POST TRAINING SUPPORT IN THE COMMUNITY

BUILDING COMMUNITY MEDIA IN IRELAND APPLICATION FORM

— GENERAL INFORMATION —

Name of Group:

Address of Group:

Telephone/Fax/E-mail

Contact People in Group:

1_____   Ph_____

2_____   Ph_____

Group Type (community development, youth, refugee etc.)

How many people are in your group?

How long has your group been in operation?

Brief description of your group including aims, objectives and key activities.

Who are the groups/communities your group works with?

APPLICATION FORM

Which Media form does your group want to receive training in:

1 VIDEO ❏   2. RADIO ❏   3. PHOTOGRAPHY ❏

Has your group any experience of the media? If so what?

Which members of your group would be the participants of the Building
Community Media in Ireland project (staff, voluntary, C.E.)? How will they continue
the project?

What resources, if any does your group have and to what degree do you envisage
these resources being available for use on the 'Building Community Media'
project?

Are you related to or affiliated to another organisation that has resources which
could be avilable to the project (eg community centre).

Detail requirements of your group for training with regard to childcare, travel,
premises, training, times etc.

How would your group use the training to further your work and aims?

This project will provide you with the training that should help you clarify the type
of media initiative that your group wants to set up. However, what ideas does your
group have at this point in regard to setting up an initiative?

Have you any other relevant information?

Application Form

Rough Guide to Budgeting for a Community Media Training Programme
Costs for one medium only. Select or de-select to suit your own circumstances.

costs itemised in euros

TRAINER COSTS	High cost	Low cost	Your cost
Fees of training personnel hours (2 trainers at €35 p/h 94hrs. Editor €40 p/h–40hrs)	8280	8280	
Travel and subsistence allowances for visits, conferences etc	600	300	
Total Trainer Costs	**8,880**	**8,880**	

PARTICIPANT COSTS (Group of 8 max)			
Childcare allowances (estimated take-up high 70% – low 50%* 21 days *€50)	6300	4200	
Travel (High-cost includes visit away in Ireland, Low-cost daily expenses €14)	4000	2352	
Total Participant Costs	**10,300**	**6,552**	

PREMISES EQUIPMENT AND MATERIALS			
Non-depreciable items (eg teaching materials, manuals, tapes etc.)	3000	2500	
Hiring/leasing of equipment used for training (21 days €150)	4200	3000	
Rent on premises used for training (21 days €100 per day)	2100	2100	
Rates on premises used for training (possible cost)	600	600	
Total Premises, Equipment and Materials Costs	**9,900**	**8,200**	

ADMINISTRATION AND GENERAL OVERHEADS			
Gross wages/salaries: Co-ordinator – Part-time	3200	1900	
Gross wages/salaries: secretarial (full-time/part-time)	22000	0	
Travel and subsistence for above	650	500	
Recruitment/advertisement costs for staff/participants	1500	1500	
Heat, electricity, gas etc. (estimates for F/T, high cost; P/T, low cost)	1300	650	
Cleaning and maintenance costs	650	450	
Telecommunications costs (ie, phone, fax, e-mail)	3300	2400	
Postage and courier costs	950	700	
Printing and stationary costs	3800	2500	
Insurance costs	2000	2000	
Accreditation	650	0	
Evalutation / facilitation services	5700	0	
Accounting and audit services	5000	750	
Legal and other professional fees	5000	0	
Documentation of project (eg publications, report, etc)	10100	0	
Total Administration and General Overhead Costs	**65,800**	**13,350**	

SUMMARY TABLE			
Trainer costs	8880	8880	
Participant costs	10300	6552	
Premises, equipment and material costs	9900	8200	
Administration and general overhead costs	65800	13350	
TOTAL EXPENDITURE	**94,880**	**36,982**	

PRODUCTION BUDGET GUIDE adapted from Northern Visions (See www.northernvisions.org)

itemised in euros

	Cost Guide	Your Costs
CAMCORDER HIRE Cheap and nasty**:** The format you shoot on is important and will determine the picture quality of the final result. DVCPro/Betacam are two of the best formats and are acceptable to broadcasters. DVCam and Hi8 are not quite as good. While your programme may end up being viewed on VHS, this is the poorest format to shoot on and may not stand up to editing. Be warned: getting a mate 'who owns a camera' to shoot your programme could be disastrous, it takes years of experience to shoot things right. **Camcorders:** **Camera person:**	32-320 130-320	
SOUND HIRE To ensure good sound you will need a person just for this. The need for good sound recording is particularly underrated. People may endure an out-of-focus picture or wobbly camera but they will not endure poor sound. Good quality mics and a sound mixer ensure good sound. **Sound kit/per day:** **Sound recordist:**	32-65 130-200	
ACCESSORIES HIRE **Lights/tripod/monitor etc per/day:**	25-65	
CREW HIRE If they're free, it will take longer to shoot the film. **Per person/per day:**	0-320	
VIDEO TAPE Allow a ratio of 10:1 tape shot to length of finished film — depending on tape format. **Per tape:**	6-40	
TRAVEL AND TRANSPORT: bus fares, taxis, petrol, car hire, plane fares: There are always travel costs. **Allow 5% of budget:**		
CATERING: You have no right to ask people to work for little or nothing if you don't even feed them. More if you are asking people to work long hours. **Allow per person per meal €6-15%:**		
EXPENSES: There are always hidden costs here. For instance you may have to compensate an interviewee for lost earnings or an interview or facility fee. **Allow €20 per person per day:**		
Hotel costs: sometimes it's a false economy not to put people up in a hotel or guest house. **Allow €40-€80 per person per night:**		
COSTUME AND PROPS: Beg, borrow or steal but in the end you'll have to pay.		
CONSUMABLES: Gaffer tape, coffee, art materials, make-up, etc. **Allow 2% of budget:**		
EDIT SUITE: Cheap ones take longer. Non-linear edit suites, using computers and usually running Avid software may be relatively expensive but it will work out cheaper in the long run. There are lots of 'domestic' computers claiming they can edit but are usually too unstable to ensure a decent end result. **Per day:**	130-320	
EDITOR: Cheap ones take longer. A good editor will assist in making decisions as to how the programme can look. Ensuring picture quality, sound levels etc., are up to scratch **Per hour:** **Per day:**	50-100 350-400	
ARCHIVE MATERIAL: You may have to get copies made of photos, videos, etc. Music CDs cost money and have copyright complications, musicians drink like fish, recording studios always cost money.		
GRAPHICS AND PHOTOS: They can save you a fortune and have a lot of other uses. **Allow 3% of budget:**		
ADMINNISTRATION: Post, phone, stationary, peoples time, etc **Allow at least 10% of budget:**		
INSURANCE: It may never happen, but you shouldn't take the risk **Allow at least 2% of budget:**		
CONTINGENCY: Allows for Murphy's Law – anything that can go wrong will go wrong! **Allow at least 5-10% of budget:**		