

# SOUTHWARK.TV

a venture in local media, 2002-2014

a *Community* TV Trust project

a report written by

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# SOUTHWARK.TV

## WEB - EVENT - TV

Before we get started, here are three anecdotes from the world of local media:

### ANECDOTE 1 – *OVERCOMING FEAR*

In 2006 the inaugural “Southwark.TV Festival of Film & Photography” was organised for the benefit of local mental health groups. One artist who exhibited work told me that before attending training workshops she was unable to speak to people but now she expresses herself freely, produces professional standard photographs and memorable films and, she said, had even walked up to Simon Hughes MP in the street to urge him to come and see the work.

### ANECDOTE 2 – *FINDING THE SPARK*

I ran a project in West Cornwall at a secondary school with a group of semi-excluded pupils, one of whom was failing academically and never wrote anything. She was inspired by the freedom and possibilities of our media and filmmaking work following which staff could not stop her writing.

### ANECDOTE 3 – *MEDIA TRAINING*

A group of no-nonsense middle aged women at a Bermondsey housing estate drop-in centre had a tremendous time, picking up cameras, trying acting and presenting, attending and directing editing, one producing a satirical script on Council recycling schemes that they now propose to film. These excellent women attended the screening session of films made by a second group, all of whom were involved in running local groups and all coincidentally black. One woman from the first group suddenly said to the gathering: “If you had said a year ago that I would be sitting in this room with a bunch of black people I wouldn’t have believed you. Forgive me, it’s in my upbringing, Bermondsey you know.” The area is known for Right Wing leanings and BNP membership. This feisty soul, a natural in front of camera, had experienced nothing short of a personal paradigm shift over the course of four months.

# SOUTHWARK.TV

## WEB - EVENT - TV

### PREFACE

The world of media and broadcasting has undergone major change during the lifetime of *Community TV Trust's* local media venture "Southwark.TV".

Ofcom has had to contend with a serious decline in commercial fortunes for UK's PSB companies, namely ITV, Channel 4 and Channel 5. It had to find a response to that, as it also had to negotiate a way through the transition from analogue to digital. Media would increasingly be sent to mobile apps, tablets, phones, laptops. Multichannel competition would increase too. Local media sought recognition and money to support its social aims. Then along came YouTube and Facebook and changed the game again with the advent of social media.

Did this latest kid on the block change the game for online local media as devised and managed by *Community TV Trust* and its Southwark.TV venture?

The world of 2014 is plastered over with layers of communications technology, with mobile, landline and online possibilities. You might now Tweet, text, Facebook, Skype, WhatsApp or phone someone; you probably won't write a letter with pen and paper, posting it with stamps you've had to buy somewhere, in a letter box that may or may not be at the end of your road. But you are now a media producer and as such your content may be delivered from your smart phone or computer or tablet by fibre optic cable, Ethernet, wifi, via social media platforms and even via broadcasting. Local radio stations have popped up all over the country, albeit survival is an issue. Local TV has finally launched in the UK with the first wave of stations reaching the airwaves in Spring 2014. The tiny number of trailblazers - NvTv in Belfast for example – would now look on at these commercial outfits to see how they deal with the proposition of engaging with their communities. In the case of big cities, local broadcasting would have its work cut out to reach across several hundred thousand inhabitants, let alone London's several million. To what extent would they try? Sixteen months after licences were awarded, many stations have yet to launch. If, as in my own case, you are disappointed with the output and ethos of your new local TV station, there's a long wait before Ofcom will even think about thinking about its judgment, let alone making a change.

In the case of our Borough-sized venture at linking media making to local people's local life, we tried very hard to connect across the extraordinary cultural and ethnic spectrum of Southwark residents.

What follows is an account of Southwark.TV's aims, genesis, relationships and its many projects. The vision of a self generating (virtual) organism that

would like people and groups across a complex Borough community began to take shape with a few months of launching the website. Underpinning all that was the philosophy and practice I had evolved regarding the use of media and multimedia in local life. However, overriding everything was the deafness of Government to the voices of local media practitioners who argued, as do I, that local media effects significant beneficial change to individuals and therefore to communities; this warrants real attention and response in the form of policy. After all, economic usefulness lies down the road paved with self confidence.

Local media is a real social tool. Give it to a billionaire to play with and he will run it as a business. It has to be more than that.

Take Peckham for example –



But then you must not believe everything you read or see or hear in the press. Perhaps that is why, Zane Ibrahim, a community radio pioneer, is quoted saying:

“Community radio is 90% about community and 10% about radio.” The aphorism holds true for all forms of community media.

Whether social media ‘obeys’ the same laws is open to question. This report will also consider the tension between the vastly popular and apparently addictive social media on the one hand and local or community media on the other.

The “Southwark.TV” website is available on its designer’s server for viewing and exploring at:

<http://www.singernet.info/southwarktv/index.asp>

## 1 INTRODUCTION

***“A magnificent community enterprise” – Tony Lynes, SPAG***

This pioneering web-based local media venture had been developed over a four-year period from 1998 to 2002 when funding surfaced in the Education Department of the London Borough of Southwark. The Learning & Skills Council was the source.

What might media making offer to the Ordinary Citizen? Local or community media had a proud history on radio; local television in the UK was not proving viable on a meaningful scale; cable did not achieve the penetration sought and a satellite footprint is too big; next it was to be the turn of the internet.

Coming as I did from the linear world of broadcast TV, my first idea for a local TV project had been to draw up a programme schedule – whatever that might look like – imagining four hours daily of mixed, studio-based output. All very conventional. Strands of local history presented by children, films made by viewers of all ages, news supplied by residents not journalists. Everything in other words that you tend not to find elsewhere. Cable was unlikely to provide universal delivery for locally produced content, and my attention had moved on to another proposition:

What if delivery mattered little and the major emphasis was on the production of the content, of facilitating successful participation in the production process? Were there valuable goals here?

The idea was forming. It ticked an array of boxes. As I envisaged the non-achiever completing a short filmmaking project in an ad hoc team of ‘neighbours’, the hairs went up on the back of my neck.



## **THE VISION**

***"An open-minded, fun and accessible community 'TV' service, run as a forum for debate, the supply of information and promotion of local initiatives, talent and needs, has a vital role to play in multi-cultural, multi-faith C21st century Britain. Digital/cable TV and new media will be playing their part in urban regeneration and social cohesion."***

This mission statement was written in 1998 but holds true still, even though London will not be served by a local television company of a community minded nature. Happily social cohesion has put down some roots and in the 2014 local and European elections UKIP found little purchase in the Capital. Nonetheless unregulated online/mobile media mixed in with a rich variety of local events will provide a matrix of positivity that knits society together.

In Southwark's once mocked, now 'cool' Peckham for instance, campaign group Peckham Vision that focuses on town centre and built environment issues conducts the bulk of its communicating via email interspersed with occasional events which increasingly feature locally produced video.

Immediately after the turn of the Millennium the promise of faster broadband was persuasive and CTVT adopted a practice of video and web-based multimedia production as its approach to building local media culture in its area. People would from time to time make their own films, supported by professionals and volunteers, create webpages for the written word and still images. Constantly updating content of relevance to the local community, "Southwark.TV" would take the form of a large, single website built of separately owned, managed and created web spaces, each formally contracted (with no money changing hands) to a community partner in the form of a legal entity not an individual.

The picture to which we worked was of a network of networks, with CTVT and the Southwark.TV website acting as a virtual hub to a real geographical community, in this case the Borough of Southwark in south London. Its population is around 250,000 and it numbers in the region of 170 nationalities.

From November 2002 to February 2003 whilst we commissioned Singernet Ltd to design and build the website, CTVT conducted a mapping exercise around Southwark identifying suitable project partners for the 9-week pilot period. If successful, funds would be released for continuing the operation.

Launched on 3 February 2003, "Southwark.TV" completed its nine week pilot period with four schools, a college and four community organisations, and then enjoyed a period of expansion through to 2005 by which time more than fifty local schools, community groups and organisations had enlisted for affiliation, participation and free support. The package on offer was attractive. This all happened pre-Facebook/YouTube/Twitter/tablet/smart phone.

Access to online media is commonplace where recently it was not - does anyone remember uploading video via 56K modem ?

## BACKGROUND

I was fortunate: in 1974 I made a successful transfer from the Royal College of Art to a job in broadcast television. On balance it was a fluke, but you have to be in the right place at the right time which takes lifetimes' of acquired skill.

Life inside the bubble of TV broadcasting in the 1970s was enormous fun, a three-channel world of privilege and position. At London Weekend Television I was amongst a cluster of powerful men and Janet Street Porter – John (now Lord) Birt, Michael Grade (Baron Grade of Yarmouth CBE), Melvyn Bragg (now Baron Bragg, FRS, FBA, FRSA, FRSL, FRTS), Greg (currently F.A. Chair) Dyke (who like Birt and Grade is a former Director General of the BBC), the late Humphrey Barclay of comedy, the late and brilliant David Bell of Light Entertainment. Ex-Daily Mirror sports journalist John Bromley (Brommers to one and all) was Head of Sport and gave me my first job. I'd sit in my World of Sport tenth floor office overlooking Waterloo Bridge, the Houses of Parliament and often stunning seasonal sunsets, around the corner from arts programmes Aquarius and the South Bank Show.

One floor below was Weekend World striving for intellectual rigour and balance with its charge against the craft of filmmaking claiming it was tackling the Bias Against Understanding that shot through much television output. The Sunday morning power show which regularly attracted Cabinet Ministers to its studio also regularly scored '0' for its TV ratings, "Nul point, Norvege!": the audience was too small to measure. Nonetheless those that did watch were policymakers, movers and shakers; the series endured. Sometimes a small audience is fine.

You felt this ivory tower was truly the centre of London's and the UK's political and cultural universe. Working culture then allowed for regular lunchtime visits to the second floor bar, generally noisy and vivacious occasions, now lost to the-sandwich-grabbed-at-the-desk era.

"Kill the pup in double nuts," shouted the lighting director to the spark, high up on the gantry of Studio One. I guessed what he meant.

Standing on the south bank of the Thames between the National Theatre and the OXO Tower, this was a world where, with planning, salaries might be banked and expenses made to cover weekly outgoings; where the highest paid employees in ITV were usually electricians working their miracle of 5T\* Bank Holiday shifts et al.; where LWT's inspirational chairman, ex-diplomat, former post-war MP, now 99 years old, John Freeman, led the company through a national strike uniting staff and management across the then meaningful and usually unbridgeable union divide. It was a successful and happy company, which would later produce a clutch of millionaires when bought by Granada TV.

*\*5T quintuple the daily rate of pay for working on a Bank Holiday if called in under extenuating circumstances, such as triggered when a colleague falls sick.*

None of the above has the remotest connection with local media other than by being its total antithesis, as its advocates and low paid practitioners know it today. UK broadcast TV had gained a fourth channel in 1982 but until ITV's franchise round of 1991/92, television enjoyed huge popularity and influence. I was cutting my teeth as a freelance director/producer initially with Granada TV in Manchester whose regional TV output was a breeding ground for production staff and 'talent'. By the end of the decade I was in London running Thames TV's weekly infotainment series "01-for London", a Mentorn Films Production under Tom Gutteridge. Richard Jobson was presenter of the series throughout its life, from 1987 to 1992, alongside a variety of partners including Paula Yates, Magenta De Vine and Aussie wordsmith Kathy Lette. It was a fun show, cut fast, journalistically and visually witty, useful to the London audience with its tight combining of personality with information and illustration. I met the EPK and would later encounter the VNR. Both were marketing tools: one serving movies with pre-DVD bundles of clips and quotes; the other took on somewhat sinister overtones in a smart office with bright young things operating to a screensaver declaring that 'branded news is good news'. (More later about corporate propaganda and vested interests leading the "bewildered herd". Ed.) Directors who passed through our clutches shooting stories for the week's transmission included former Slitz girl Viv Albertine and now established movie \*\*\*\* maker XXX XXXX.

Through the 1990s, channels proliferated and media studies courses set about supplying the industry with increasing numbers of young, partly trained workers increasingly ready to work for nothing or very little. Well, that's not exactly correct – colleges saw an opportunity to bring in a reliable stream of undergraduates, most of whom would pursue in vain a life amongst celebrities.

By the early 1980s the spirit of creativity within a commercially confident ITV had begun to shift towards an accountant-dominated culture that drained the pleasure from the practice. An abiding culture of fatuous celebrity still engaged too many of the population and fired the unthinking ambitions of our poorly educated young.

The pioneering vision of luminaries such as David Plowright and Ray Fitzwalter at Granada Television, the stable from which the precocious John Birt emerged in the 1970s (editor of World In Action when only 24), was displaced by corporate requirement. Granada Group's head of catering moved in to run its television business ... nuff said. The business changed, staff were let go, it worked for the shareholder.

Against this background, the cost of equipment was coming down. In the UK of the late 1970s early ENG cameras (electronic news gathering using new and portable kit) had cost as much as a house; now you can produce broadcast quality pictures in HD for a month's wages in an average job.

In 1978 I was one of a 13-man crew taking a single camera to corners of London shooting stories for a factual series called The London Programme of which Greg Dyke was then deputy editor. On one of these filming days, the PA would organise our lunch at a restaurant and around the table were – producer, director, PA, researcher, location supervisor, cameraman, assistant cameraman, sound recordist, assistant sound recordist, lighting director, recording engineer, electrician, rigger/driver. Typically we were shooting stories about council tenants with damp running down the walls of their newly built flat. The vulgarity and disparity of these encounters registered powerfully with me – though the seed was planted of media giving ‘ordinary people’ a voice. That did seem worthwhile.

By the late 1990s, gazing into the local media world with little or no money and audiences far too small to measure by TV’s JICTAR ratings method, I was looking determinedly down the ‘wrong’ end of the telescope wondering these two things:

- 1 if you threw away TV’s infatuation with the size of audience and ...
- 2 if you threw away the size of production budget

... what if anything were you left with? Could there be quality, relevance, value? Who might participate and for what reason(s)?

To the first question – “What if anything were you left with if you removed audience?” - I decided the answer was “A lot”. By participating in the production of a something – be it short report, documentary, video drama, video diary, and so on – people would understand that they had a voice. They would make something, something from nothing in a sense. For many, this alchemical magic would be a new experience, an experience of achievement, and therefore have value. Participants would meet other local people from other age groups, ethnic groups, cultures, and so on. The one-way street of broadcasting could be challenged. Of course, if the masses truly want to be led, then they will be. ‘The bewildered herd’, as it were, may be bewildered out of choice.

I began picturing a group of people coming together from across a single community, irrespective of age ethnicity and capacity, and engaging them in a short term project to make a short film. Video camcorders were affordable and if a group did not have one, a local college might have equipment – which was increasingly the case – and would be persuaded to loan it, perhaps with student attached for a win-win.

Was there a business plan that made any sense? What would be the scale of any local media venture and what would be the chosen means of content delivery (if not a boy on a butcher’s bike lobbing VHS tapes at passers by?) Could one afford to carry any overheads? Certainly not real estate, a studio, bricks and mortar. Camera equipment? Probably.

Community and Education were natural partners. This was borne out in 2004 when local media tutor at Southwark College, Toby Waldron said:

**“Without the context of a Southwark wide community TV project there would not be the same impressive effect on students’ learning.”**

Between 1998 and 2002 I constantly bumped into this proposition as I explored London Boroughs for a way forward. Cable seemed not to want to work; Ofcom was nowhere with the possibilities of local broadcast television, indeed radio was limping along with short Restricted Service Licences for local ambition and in any case access to frequencies over the capital was tricky. Here we were, living in a World City, a global financial centre, a massive cultural and entertainment resource, a major tourist destination, in a country that invented television ... and the smallest footprint we could achieve for the moving image covered the South East of England. Not that local.

The internet was the breakthrough. Valuable social aims could now be served. Even if a modem was still involved in the process.

## **BRAND CHARACTER**

On my way towards defining exactly what I wanted to create, I was assisted by CMI Partners, Christopher Wyld and Rod Bowen. I was told:

### **PRODUCT + POSITIONING + PERSONALITY = BRAND CHARACTER**

This was marketing speak to me and though unfamiliar language, some helpfully defining thoughts emerged from the consultation. Phrases became key to my thinking and conversation, to how I would pitch the idea to potential funders.

Thus, the ‘station’ as I still tended to think of it in the late 1990s was both Public Service (even if not broadcast) and Open Access, it would be interactive with its overall community, it would demonstrate a new use of technology, it was committed to training local people and to extending opportunities for learning. All of that was ‘PRODUCT’.

For POSITIONING it would be an alternative to everything else on offer, it was certainly for everyone across the local community, every day, and what made it better was that it would be “about us and for us”.

Its PERSONALITY was clear: it needed to be accessible, fun, relevant, informative and with edge.

CMI concluded that the BRAND CHARACTER of such a station could be summed up in the phrase – WITH US EVERY STEP OF THE DAY.

What I settled on, as time went by, was a trio of adjectives which summed up the great power of local media as distinct from mainstream and broadcast media:

**ACCESSIBLE, RELEVANT, FUN**

If what you were doing was truly accessible to anyone – and we were intent on training people to enable the broadest participation in production of the multimedia output, and since by virtue of being local it was bound to be relevant – and where else do we actually live our life but locally, I felt if you could add the extra zest of the content or its production process being fun, then this thing was important and unstoppable.

Perhaps YouTube, Facebook and Twitter are becoming the new mass media to which people may increasingly turn, but the formula of Southwark.TV that mixes WEB, EVENT and TV whilst being accessible, relevant and fun to a geographically drawn community, remains largely unexplored as an option for individual and community growth.

As I will map out later, I found myself arguing to Ofcom for 60 Southwark.TV projects that I would set up over the course of three years right across the country. Each version in a new area would pay for itself by producing one TV programme per year. At that time, within the Ofcom vision for ‘public service publishing’ the arithmetic worked.

## **PROJECT SUMMARY: creating Southwark.TV**

On St George’s Day 2002 I met Sam Eastop at Southwark Cathedral when attending an event targeting community. In September I finally sat across his desk from him and pitched my proposal for a local media venture in Southwark. In truth, he ‘got’ the idea instantly and my Power Point was redundant. He offered Learning & Skills Council money, which was available.

I agreed to produce a plan for spending it.

### MAPPING

From the end of November 2002 Community TV Trust and I explored the nooks and crannies, the highways and by-ways of Southwark to identify a colourful and eclectic range of legal entities to invite onto the nine-week pilot.

I recruited Singernet to design the CMS website and Sue Singer began to lay out her ideas for the ‘plain English’ Admin Suite which would work for the user without any reference to HTML. Uploading video was not a priority given that modems were tediously slow. Would anyone stick with the technology?

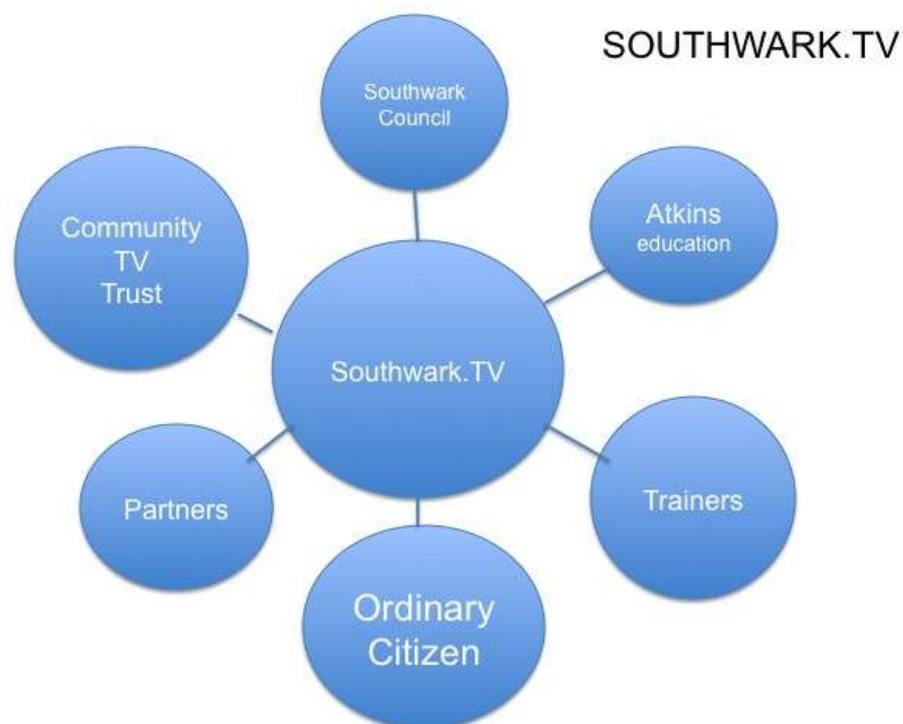
To run training sessions, support groups and school partners, help spot future partners, and develop the hub at the centre of what I envisaged growing, I recruited an assistant to work four days per week with me. I would be on this full time and be paid full time, which is unheard of in freelance circles.

Chris Booth had spent time in America working on Public Service Television, his experience was broad, he understood totally what motivated me and believed in it too. Chris and I shared three years of running round Southwark, from group to school to training session to film shoot to TV programme post production. His prime instinct had been to work in linear TV but that was not

on offer then ... and now of course we see the Evening Standard's interpretation of local TV in London is starting from a very different place.



Head Office, Peckham



Southwark.TV linked people to people via a simple matrix of organisations.

At the virtual heart of the Borough would stand the website, an entity of enormous potential usefulness and relevance to the whole complex Southwark community.

Linked to the hub were a number of crucial bodies such as –

the Council and its money;

Community TV Trust to whom it gave the money;

CTVT's media trainers to whom some of the money then passed;

The then education partner – Atkins – who assigned the money and set outcomes;

there were the partner groups themselves who received some of the money in the form of an equipment grant;

and finally the Ordinary Citizen of Southwark who would be both consumer and producer of this local media.

***“It was wonderful to be a part of something that felt genuinely impassioned and motivated.”*** – Emma Jane Richards, *photographer/filmmaker*

## **2 THE PILOT: February - April 2003**

### **WHAT WAS ON OFFER: 5 points**

The CMS website was a hub of hubs, where each local partner group or school was itself a hub for its immediate neighbours and communities, estates, streets, schools, pubs and clubs. In time I would see that the true ‘hubs’ were those individuals who saw the logic at play and invested their energies into the process and opportunity.

Once a group or school had signed their contract with Community TV Trust to take responsibility for their content, a Southwark.TV partner would receive -

- I Free webspace on Southwark.TV’s large modular website
- li Free training for the Southwark.TV admin suite
- lii Grant of £1,500 for equipment
- Iv Free media training of choice
- V unlimited project support

### **NINE PARTNERS**

We selected the nine partners deliberately to bring both Community and Education into play. Initially group representatives would rub shoulders at training sessions for the website’s plain English, HTML-free Admin Suite. These were organised at the Southwark City Learning Centre, an excellent community resource offering initially only PC computers but soon expanding into Macs as well, even offering video editing software. The partners invited to take part in the pilot were:

#### **EDUCATION: 4 schools and 1 college**

2 Primary Schools:

Goose Green PS; Goodrich PS

2 Secondary Schools:

§Archbishop Michael Ramsey Technology College in Camberwell;

\*Aylwin Girls School in Bermondsey

1 college:

\*\*Southwark College

§ **Helen Webb, AMRTC project coordinator, said:**  
***“This is exactly what we have been looking for.”***

\*As an example of Southwark’s diversity, in January 2003 Aylwin Girls School comprised 45% West African pupils. They also annually celebrated Diwali and Ramadan. On the IT side, they worked with Pinnacle video editing and had two digital cameras. (At another pilot school, Yoruba not English was the main mother tongue amongst pupils.)

\*\* **Toby Waldron, Southwark College** media tutor:

*“This year’s teaching at Southwark College has been radically different. Thanks to our partnership with “Southwark TV” we have been able to offer a much more dynamic and inspiring experience of media production to our students.*

*They (year 1 & year 2 students) have run their own community TV page producing news, documentary and drama programmes for and about a small community in Peckham. It has been a real buzz for them and has broadened and deepened their learning. We have been very pleased with the result.*

*Next year we are planning to run another large scale community TV project with “Southwark.TV”. We want to maximise the unique potential of this exciting local resource to enhance our students’ enthusiasm and broaden their learning even further.*

*None of this would be possible without “Southwark.TV” – we couldn’t run this amount of video work on the web – without the context of a Southwark wide community TV project there would not be the same impressive effect on students’ learning – communities would not devote the large amount of time necessary to run a project like ours if there wasn’t a credible output for them and others to access this material.*

*We look forward to making the most of Southwark.TV’s impressive list of Industry contacts. Their visits have been a great inspiration to our students in the past. At times they have been able to add directly to the teaching too.”*

#### **COMMUNITY:** 4 groups

Southwark Pensioners Action Group [SPAG]

§§Southwark Young People’s Magazine Project [SYPMP]

§\* South London & Maudsley NHS Trust [SLAM]

Freestyle – a community arts project based on the Aylesbury Estate

§§Although a print media project working up young people’s journalistic skills, they also fostered filmmaking and enthusiastically bought in to our offer of equipment grant and media training. They produced a 30 second trailer which was shot on miniDV tape and converted to 35mm (courtesy of my calling in a favour with the film company) for screening at the local cinema, Peckhamplex. The image more or less survived being blown up that large from such a small

SD base and in any case the presence in community of the young people's message about our project was worth a measure of professional embarrassment over image quality.

§\*Working alongside SLAM led us to expand into the mental health sector in Southwark and remains an important part of our activities at Community TV Trust to this day.

**Sharon Roye**, Voluntary Administrator of **CASTLE ARTS**, a former day centre at Elephant & Castle:

*"Since becoming a partner in autumn 2003 several of our members have been able to:*

*\* promote mental health and art on the website by exhibiting members poetry, photographic work, and art information*

*\* through training learned how to put written and visual information on to a website*

*\* work with a video artist in creating and, currently, editing a video*

*\* have access to working with an Apple Mac and video facilities*

*Throughout we have been supported by regular training sessions with Chris Booth, which have been invaluable. The website would not have happened without "Southwark.TV". Castle Arts has a diverse membership of forty five people with mental health problems, from Blackfriars Work Centre and Castle Day Centre.*

*Our partnership with "Southwark.TV" has enabled 12 members to access training in website and video work and we look forward to continuing our work in this area."*

## **GROWTH**

We soon expanded. Within the first year we were pursuing or were already active with a great range of Southwark schools: St James The Great RC Primary, Crampton Primary, Albion Primary, Oliver Goldsmith Primary, Goose Green Primary, Gloucester Primary, Alfred Salter Primary, Aylwin Girls School, Kingsdale School, Waverley Girls School (later a Harris Academy), Warwick Park (later the Academy at Peckham), Archbishop Michael Ramsey TC (subsequently Saint Michael and All Angels Academy).

This meant we worked with many media tutors, filmmakers, IT specialists and photographers to enable us to cover the ground we did, with our increasing partner base requesting media training in a variety of areas. Thus the money invested in Southwark.TV was recirculated. On our books were: Rebecca Birch, Sarah Willmott, Thomas Whitehead, Rowland Jobson, Rob Wray, Bruce Webb, Mark Aitken, Alexander Brattell, Boris Jaensch, Ed Tracy, Tim Maynard, Sue Singer. In addition my colleague Chris Booth and I both took our turn on the training roster.

One emerging talent, Nuru Mkali, blazed a trail with his extraordinary animated dramas, winning online competitions, travelling to Cannes and earning a commission to write a script for a 'Hollywood' contact. Others from our talent pool have grown into considerable players in media and filmmaking. Two volunteers from the early years flourished; one went on to become a top

quality video editor in a London production house, and the other whom we enabled to make her first film became an award-winning documentary producer (although she now never replies to our emails!). Such is mainstream ego.

## **GRANTS**

We offered our partner groups and schools a grant of £1,500 for new equipment in order to facilitate in a practical way transition to their next level of media competence. They would also receive a number of training sessions in the media practice of their choice.

Gloucester Primary School for example mapped out their expenditure to cover a complete start-up kit:

- Camcorder + batteries
- Adobe Premier (educational version)
- Firewire
- Tripod
- Microphone
- Tape stock (miniDV's) / CD+DVD / VHS

Community organisations and groups we linked up with included the Livesey Museum (young people), Kickstart (young men 18-25), Charterhouse (youth club), Rockingham Somali Support Group, Mental Fight Club, Cooltan Arts, Young Parent Project, YAM (Youth Animation & Media), Surrey Docks Farm.

**STORYMAKERS SYNDICATE** run by former artistic director of Blue Elephant Theatre, **Antonio Ribeiro**:

***“The long-term impact of Southwark.TV’s support will be visible for many years to come.”***

Benefits were clear. Southwark Pensioners Action Group made splendid use of their webspace, creating pages of reports and campaign news that justified Southwark.TV in one hit. They also produced a hilarious 1-minute film about a puddle that always appeared on a path crossing Camberwell Green whenever it rained.

**Tony Lynes, SPAG secretary**:

*“We had talked about having a website for months but, without Southwark.TV, we would never have done it. They helped in so many ways. First, by providing a simple framework, which people of a pre-web generation could use without being scared off at the outset by the technicalities. Secondly, by easing us into the more sophisticated tasks by patient teaching sessions. And thirdly, by enabling us to acquire equipment which we could not have afforded otherwise. Southwark.TV is a magnificent community enterprise and we are proud to be one of its partners.”*

### 3 ETCHING THE TEMPLATE: SOUTHWARK.TV SCREENINGS

The Southwark Template of local media, its ethos and functionality, was formalised in late 2004 when we launched monthly screenings for local filmmakers of all ages and abilities.

The venue we booked for our Monday evening events was a local theatre on a housing estate in Camberwell, The Blue Elephant, with about fifty seats. We supplied hot snacks. Typically over the course of a year attendance ranged between fifteen and thirty. After each film or video was screened, I invited comments and feedback. Always by the end of the two-hour session – we paused for a drinks break half way through – the atmosphere was vibrant, engagement total. Scheduling each month's programme flowed easily from the array of contacts we were building across the Borough, with experienced filmmakers and beginners alike putting their work forward.

The benefits of bringing people together via locally made media were clear. This was Film Club Plus. Take this participant:

Emma Jane Richards, filmmaker/photographer

*"I felt that something special was happening at the Southwark.TV Screening event at the Blue Elephant on Monday night. So much seems to be done to TRY and bring the community together - there is always some scheme or other trying its hardest to galvanise the community but it cannot happen from the outside. What I felt on Monday was that we had all come together very naturally, certainly I came because I wanted to be there - not because I felt I should be there. My Ghanaian next door neighbour also decided to come along on a whim. Many different sectors of the community seemed to be represented but without someone having taken a poll and sent out a search party to 'bring the community together'. It was wonderful to be a part of something that felt genuinely impassioned and motivated. The discussions that were sparked and the diversity of opinions represented seemed to suggest that this is the start of an important local event."*

### THE SOUTHWARK TEMPLATE: WEB-EVENT-TV

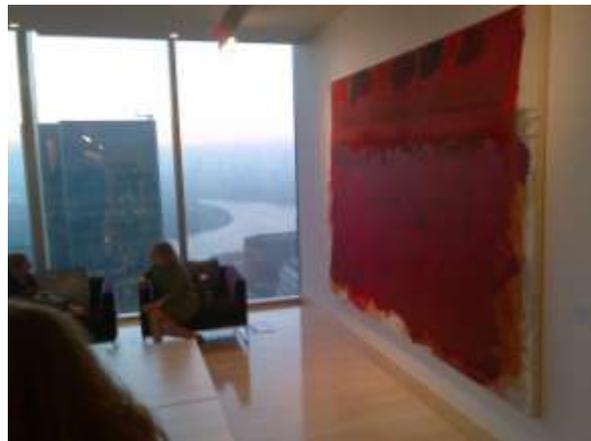
Where the website was the main focus of activity on a day-to-day basis, and television was something that most people seemed still to aspire to be seen on and was something which they could with our support produce once in a while, the event category of the Southwark Template was in many ways the most important of the three constituent parts.

Media for CTVT was always a tool for personal and social benefit, not an end in itself. So if Community is to be real, lived, physical, actual, edgy, dangerous perhaps, then local media needs to make real not just virtual contact with and across community. There must be overlap.

An Indian educationalist observed that 'the end of Education is Character'; Education is not a thing disconnected from Life, set apart like a tool kept in a box, handy for this or that function. It is for integrating totally into the living of life.

So the point of locally made and locally used media is that it overlaps with life, that it is more than slick films about drag queens and recycled hit shows from larger channels, that it facilitates real and greater engagement with life, brokering actual relationships across divides of ethnicity, age, culture, religion, street and postcode. In a busy life, it is easy not to know one's neighbour.

Mainstream can supply high end drama and documentary, major sports events, national and international news. What Southwark.TV was doing – as with all local media - lay beyond the mainstream.



## 4 “SOUTHWARK.TV” TIMELINE

Through the “Southwark.TV” brand, Community TV Trust – which is both a production company and a registered charity – floated and managed a period of wide-ranging productions and activities.

Launch	<b>THE BEGINNING</b> Phase 1: Development 28 Nov 2002 for 10 wks Phase 2: Pilot Feb 2003 for 9 wks Phase 3: The Beginning
Expansion	Renegotiation / Growth of the venture Phase 4: June 2003 – April 2004 Phase 5: extension to July 2004
2003	<b>AWARDS</b>
2004	<b>SPECTRUM OF PROJECTS</b> July 2004 - Funding cut Autumn 2004 - Fifty Up!
2004-2005	<b>Southwark.TV Screenings</b> Monthly events for local filmmakers of all ages and abilities Southwark Template: WEB-EVENT-TV
2005	<b>SOUTHWARK HOUR</b> 10 x 1hr programmes for Community Channel <b>KNIFE – The Southwark DVD</b> the first in a series of educational DVDs Community Media, RSLs Broadcast TV on a local basis?
2006	OFCOM & PSP: CTVT’s 3% Proposal
2006	<b>SOUTHWARK.TV FESTIVAL OF FILM &amp; PHOTOGRAPHY</b> for four local mental health groups

- Southwark.TV at Elefest (November)
- 2007 **Beyond The Mainstream (March)**  
submitted for Ofcom's Digital Dividend Review
- Southwark.TV at Elefest (September)
- 2008 **HEALTHY EATING DVD**  
produced with Goose Green Primary School and a local nutritionist
- "The Sum Of Us All"  
a 70<sup>th</sup> anniversary film history of Bede House
- 2009 **LONDON YOUNG VOICES**  
a positive media project running till 2012
- "Pensions For All" opera project via SPAG  
a collaboration with local primary schools
- 2010 7/7: Preview of "**MOSQUE:  
The Story of Islam in Southwark**" DVD  
November: Launch of "MOSQUE" at Tate Modern
- 2011 Screening "LOOKING FOR SIERRA LEONE  
South London Gallery
- 2011 Launch **PECKHAM TRAVELLERS DVD**  
at Tate Modern
- 2012 Southwark.TV Studio Project at Peckham  
Settlement
- 2012 **Bold Tendencies - a series of events  
celebrating "Southwark.TV"**
- - -
- 2012 Made Television bid for London local TV licence  
CTVT/Chris Haydon central to the planning - potential  
partnerships put in place with Rerezent FM, Corsica  
Studios and others
- 2013 CTVT produces a Cinema Ad & Radio  
programme addressing Domestic Violence
- Shame/Violence Intervention [SVI]  
documentary
- 2014 London Live launches

## 5 SOUTHWARK HOUR

In 2005 we set about producing a series of programmes for broadcast television, to prove a point and round out the thesis behind the Southwark Template – that when the right group of people come together with support, community media can raise its game to broadcast standards.

We made ten one-hour editions, shot on a variety of modest cameras, edited by Florian Viale who was destined for a career in the industry. The theme tune was provided by local trombonist and poet Paul Taylor, who also provided crafted words to launch the show which was presented by me – Chris Haydon. “A hundred languages brought to the microphone” as Paul put it. This responded to Southwark’s phenomenal diversity, a population boasting about 170 nationalities.

Programme 1 filmed in a café at Camberwell Green with a variety of voices from across the community: Rob Wray of Shortwave Films – a filmmaker and trainer, working with disengaged young people, and organiser of Elefest (he later set up and runs Shortwave Cinema in Bermondsey); Tony Lynes, representing Southwark pensioners action group SPAG; Helen Shearn, who was the Southwark arts coordinator from SLaM NHS Trust; and Southwark Council’s Arts & Culture Manager Anya Whitehead. The programme also included a film directed by a young volunteer about the local Young Parents Project, set up by Georgina Okoro.

Programme 2 filmed at Blue Elephant Theatre featuring Decima Francis who ‘aims to stir things up’ and founded the renowned From Boyhood To Manhood Foundation in Peckham. Also on our panel was Antonio Ribeiro, of Storymakers Syndicate and then artistic director of the Blue Elephant and our host; Castle Arts chair Danny Williams and Paul Langton took part - Castle Day Centre was a local mental health organisation whom we had supported with media training projects. *Disaffection & engagement* was the theme of the programme.

Programme 3 filmed in a radio studio at The Hub with Bermondsey born Kevin Quinn, joint editor of local independent paper Southwark News; Shane Carey of Eclectic Productions who run Repezent FM; Euan Mills of design collective The Team; Jenny Hall - Arts Officer for Middlesborough Council on secondment to the University of Teesside as Culture & Creative

Industries Manager – Jenny travelled from Middlesbrough specifically to take part in this no-budget programme . The theme of the programme was *Responsibility & Values*.

Programme 4 filmed in the offices of Southwark Young People's Magazine Project based in Peckham. Guests were Michael Stickland, editor of the SYP Magazine; Damian Bent who was the magazine's graphic designer and a filmmaker; Jon Shepherd of Southwark Youth & Connexions Service which oversaw the magazine project among many things; Gary Parker, a local filmmaker. *Youth & Regeneration* were the watchwords of this edition, which featured extracts from films made by Bent and Parker.

Programme 5 filmed on the Rockingham Estate near the Elephant & Castle as guests of the Rockingham Somali Support Group. Our guests were Andy Mitchell, arts funding consultant; Essa Ali – Somali Community development worker with Southwark Council; Abdulkadir Jibril, coordinator of RSSG; Mohamed Guled, student who works with RSSG. *Culture & Integration* were the watchwords of this programme, which received multiple repeats on the Community Channel through its Africa Month in May 2005.

Programme 6 with links filmed in the Southwark.TV edit suite, this edition was devoted to Knife Crime and linked to an educational DVD project being produced at the time by *Community TV Trust*. *Attitude & Rehabilitation* were the watchwords of the programme that featured two remarkably honest interviews with serving prisoners as well as contributions from Glen Banks of HMP Wellingborough's Youth & Community Project. These items testified to the wide range of material on the final DVD.

Programme 7 links were filmed around central Peckham and again addressed Knife Crime with further material from the forthcoming DVD. *Actions & Reactions* were the watchwords of this edition. Items featured a senior policeman, reconstruction scenes filmed at A&E services at King's Hospital, an ex-offender from a background of violent crime who was walking the streets again, and young children answering with spirited honesty about drugs and knives. Finally there was a film by Bernard Mordan set in a motorway service station. We also advertised for volunteers to work on projects we were running or setting up in Cornwall, Palestine and Myanmar.

Programme 8 links were filmed in an usual Peckham location, the whole edition being devoted to young people – including five young boys from a local PRU, a group of Somali pupils from a secondary school, and primary schoolchildren. *Judging & Intelligence* were the programme watchwords. As an unstoppable young Somali girl Sucdi said: “Put learning first.”

Programme 9 this edition grew directly out of the previous one and was devoted to the five boys from the PRU in Peckham, Willowbank. The boys and CTVT invited DAC Brian Paddick to visit their estate in Peckham from his office at New Scotland Yard. The boys immediately felt that “*someone was listening to them*” when this programme made these arrangements. Paddick invited his new friends to visit his Scotland Yard office.

Programme 10 filmed at the local City Learning Centre featured YAM (Youth Animation Media) were represented by their tutor Alison McClosky, and two young filmmakers, Aurora Shannon (who showed her film ‘Homeless’) and Mahdi Mozaffari (who showed his film ‘Becoming a British Citizen’); there was also Phyllis Gregory (ICT Teacher of The Year) who taught at Lilian Baylis TC along the road at Vauxhall. Commissioned film “Park Beat” showed quality post production executed by YAM’s Nuru Mkali and was created by YAM for Southwark Council. The Council wanted it MTV style – and they got it. These filmmakers were joined by Barry Ofotoku, one of the five young boys from Willowbank PRU who took Brian Paddick round their estate.

## **SOUTHWARK.TV: A VIABLE MODEL?**

In 2006 an idea appeared for rolling out the Southwark.TV model across the UK. At that time, I was keen for Ofcom to rebrand PSB as PSM, public service media, acknowledging the growth of media making and the shift from one-way street broadcasting to online and non-linear media delivery. We know now that television has not died and remains strong as a mainstream component of life. In 2006 there was more than a glimmer of possibility for replication of the Southwark.TV model. The logic supporting this notional development remains undiminished despite the current supremacy of social media as an agent for change.

### **Public Service Publisher [PSP] – a major opportunity**

In March 2006, three years into the Southwark.TV project, Ofcom announced plans to counter the threatened decline of Public Service Broadcasting [PSB], especially in the commercial sector – Channels 3, 4 and 5 - by inventing a hypothetical Public Service Publisher [PSP]. This Publisher would be blessed with an annual budget of £300 million to create two thousand hours of programming which it would commission from a range of providers to plug those gaps left by the big boys falling short on the public service duties. The average PSP programme budget was therefore £150,000 per hour.

The first year of operating the Southwark.TV model, replete with one-off grant-aiding of partner groups and the costs of running their chosen media training sessions, equated to just one hour of broadcast public service television, Ofcom-style. Community TV Trust floated its “3% Proposal”.

### **Copy of a letter sent to Head of Public Service Broadcasting Content, Ofcom**

## **6 PSP - THE COMMUNITY MEDIA PROJECT: CTVT's 3% PROPOSAL**

Dear Steve Perkins,

I write with a major proposal linked to PSP. I am director of Community TV Trust [CTVT] which has created a Template of three-point practice for local media comprising Web, Event and TV. The Template has developed in Southwark where the web element established through practice is now three years old:

WEB \* “Southwark.TV” [www.southwark.tv]: 500-page open-access website launched in February 2003, with over 50 partner groups and schools who received training, create (multi)media that they publish on their webspace  
EVENT \* Southwark.TV Screenings: a programme of local film nights for Southwark.TV partners and local filmmakers of all ages & abilities  
TV “SOUTHWARK HOUR”: (2005) locally focussed TV discussion programmes for the Community Channel with locally made films

## **THE PROPOSAL: 3% of PSP = 60 x Southwark Template**

CTVT proposes a 3-year project rolling out up to 60 “Southwark Template” ventures, rural, urban and metropolitan, across the country. With my specialist mix of broadcast TV producer and community media specialist / pioneer, we are positioned to lead this. Furthermore, by tying this proposal to PSP it can be done at zero cost. The phased loan of £9m is equivalent to 3% of the PSP budget, to be repaid in programming. This is a modest claim by ‘community’ on PSP’s public service funding.

Each project will create one one-hour programme for transmission per year. I know this can be done; I have done it. Across 2005, I produced ten one-hour programmes for the Community Channel made for, by and with the people of Southwark and a volunteer production team. Had I concentrated on a single programme, we could have achieved considerable excellence whilst still underpinning local relevance and involvement. There is every reason to be confident of fresh, relevant, well made TV from the new breed of ‘citizen-consumer’: here are trained citizen-producer-consumers, their projects facilitated.

A PSP programme was averaged at £150,000 per hour; “Southwark.TV” ran for a full year with less than that budget. The capacity to run screenings and produce a broadcast quality television programme for PSP’s schedule is there. In a “Southwark Template” year, for the cost of one one-hour PSP programme -

each partner school or group receives free webspace & admin suite training on managing their CMS website, hundreds of participants from 8 to 80 receive media training, with IT and basic skills passed on via ‘soft’ learning in supported environments;  
skills cascade across school and community;  
media trainer jobs are offered to local filmmakers & media graduates;  
screening events build confidence, encourage networking and social cohesion;  
the talented and ‘voiced’ engage in TV production, their work is broadcast;  
the media produced is relevant by being local, useful, positive - a public service.

The argument for PSP being linked to community media I see as follows:

1 Podcasting, blogs and citizen’s media means we are all now producers of media if we choose. Technology has democratised the media which is no longer the preserve of professionals. What might community offer ?

2 With training and support, communities can become TV producers. CTVT’s SOUTHWARK HOUR proved this is viable. Participants/filmmakers were from Southwark. Content was locally focussed but of broad interest and relevant.

3 Communicating locally about social, political and cultural issues encourages active citizenship. Local media tends naturally to be positive, relevant and

useful; that surely warrants attention.

4 Community media is an important component of Public Service Media (or PSB): it releases people, they learn to link 'the media they make with the life they are living'. Here is empowerment, engagement and media literacy.

5 Broadband is activating and changing our culture. Statistics show a shift from the old 'one-way street' as time on the internet catches up and overtakes TV. "Southwark.TV" is now a broadband model for community media.

6 PSP investment will bear fruit. With PSP funding, the proposed roll-out could certainly create 60 hours of local programming from its 60 projects, leaving no hole in the PSP schedule.

Individuals find their voice. Community talks to community via positive, purposeful media. This inclusive aim lies beyond the mainstream, yet can feed and speak through it.

Finally Community TV Trust greatly welcomes this opportunity to present its work to you. Ofcom has the power to create a legacy of unlimited potential and CTVT is ready and able to carry out that work.

I look forward to your response and to the possibility of discussing this further with you and/or your colleagues.

Kind regards,

Chris Haydon

cc. Tessa Jowell, Secretary of State, Dept of Culture Media & Sport

[www.communitytvtrust.org](http://www.communitytvtrust.org)  
[www.southwark.tv](http://www.southwark.tv)

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#### NOTE

Despite the fact that this never materialized, the question of community generated media being relevant to mainstream broadcast is not lost. It remains a possible route for financing the community media sector to a meaningful level.

The launch of local TV supported by advertising, across the UK, if anything underlines the importance of this to our national culture. We watch with interest to see how companies fare, how much and what they transmit.

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## 7 **SOUTHWARK.TV FESTIVAL of Film & Photography**

In 2006 we raised funds to offer media training packages to local mental health groups, and exhibitions space for the resulting films and digital photographs that they might produce. This became the -

### **SOUTHWARK.TV FESTIVAL of Film & Photography**

#### **for the Mental Health Community**

**9th-12th October 2006**

**Corsica Studios, 5 Elephant Road SE17 1LB**

**Daily 2-8pm Admission Free**

Awards For All generously funded this event organised by Southwark.TV and the *Community* TV Trust.

Media training was provided for four partner groups enabling a week of film screenings, talks and a photographic exhibition to coincide with World Mental Health Day on 10th October 2006.

The partners in this project were **Castle Arts, Cooltan Arts, Mental Fight Club** and **Creative Routes**, each presented material on a different day of the festival. The schedule was as follows:

**Monday October 9th: Castle Arts.**

Castle Arts offered a photographic project of the local built environment, plus a new film "Animal Talk"

**Tuesday October 10th: Mental Fight Club**

Mental Fight Club presented films by members and David Neita presented another new offering from Ben Okri's epic poem, 'Mental Fight', while Edgar Allan Poe rounded off with panache and dark force

**Wednesday October 11th: Cooltan Arts**

Cooltan drummed, filmed and recited

**Thursday October 12th: Creative Routes**

Creative Routes offered much from their video archive plus a fine new video+animation work, 'Omnibus'

Southwark.TV Festival media trainers were

Ilaria Mare - Castle Arts and Cooltan Arts

Howard Garfield - Mental Fight Club

Babis Alexiadis and Martin Ford - Creative Routes

Ilaria had worked twice before with Castle Arts on Southwark.TV projects, but was making her debut with Cooltan Arts; Howard, a professional video editor, assisted MFC with post production on footage from their recent events; Babis, for animation, and Martin, for video production & filmmaking, are regular trainers with Creative Routes.

The theme of film and photography was stretched considerably by two of the four groups: Mental Fight Club's evening featured a stage performance by

Sticking Place Theatre of "The Premature Burial", a play based on the story by Edgar Allan Poe, and Cooltan Arts offered more of a 'club night' with a poetry recital and a drumming workshop, the latter being open for anyone to join.

Each day of the festival ran from 2pm to 8pm.  
Admission was of course free and refreshments were available.

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## **POET & FILMMAKER DAVID NEITA**

invitation on **Tuesday 10th October** to:

**THE WORLD PREMIER OF THE ADAPTATION OF BEN OKRI'S MENTAL FIGHT PART V: HARMONY OF POLITICS & HEART**

**~AN ELECT FILM~**

**IN ASSOCIATION WITH MENTAL FIGHT CLUB  
SOUTHWARK TV AND SMILING CAT FILMS**

This radical five-minute film will be screening on a loop from 2pm till 5:30pm after which a party will follow where the filmmaker will discuss the film.

Other attractions include the film A Time To Be Real by the Video Boyz, Go & Open the Door by D Rosier and Leaving The House by Mathew Kvasnic.

Plus:

An exhibition of the latest images and text from Mental Fight Club photographers and pet-owners.

Plus:

A special evening performance of The Premature Burial by the Sticking Place ([www.stickingplace.com](http://www.stickingplace.com))

The event is part of the Southwark.TV Festival of Film & Photography for the mental health sector to mark World Mental Health Day 2006 ([www.southwark.tv](http://www.southwark.tv)) ([www.into.org.uk/mentalfightclub](http://www.into.org.uk/mentalfightclub))

elect  
DAVID NEITA

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A year after campaigning for a 3% slice of the PSP cake, CTVT delivered its response to the impending switch from analogue to digital. Despite being firmly wedded to online and therefore unregulated delivery of content, CTVT determined to use strategic debate as an opportunity for repeating its claims to inclusion in policy. DSO [digital switchover] was one such occasion. It is interesting to reflect on the arguments now that we have local broadcast TV, albeit floated in a commercial framework. Reference to HD might already seem a little outmoded, such is the pace of change in technology, but it is worth having them in to underline what has advanced in ten years, seven years, two years.

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## **Response from *Community TV Trust* [CTVT]**

### **8 BEYOND THE MAINSTREAM**

#### **INTRODUCTION**

Ofcom in this phase of DSO has evidenced detailed research. *Community TV Trust* [CTVT] is making this response chiefly on behalf of the broadband sector of community media but also as an organisation interested and experienced in TV production at both professional and community levels. CTVT sees a valuable and achievable relationship between on the one hand local TV in the broadcast model, and on the other hand community media practice via broadband delivery. Through its work it now believes that communities, especially in metropolitan areas, are served best when WEB-EVENT-TV all overlap. The issue of local TV is integral to the wellbeing of community and to the activation and self esteem of the citizen.

The community media sector faces a fundamental lack of possibility in the proposed market-led auction of spectrum and, inevitably, relatively low importance will attach to players from the community media sector in this consultation. This flows from value not Value. This document is not therefore submitted with any confidence that its views will be held as necessarily of value but continues in that hope. For does not Economy gain if the Individual is confident and engaged in his/her local life ?

As the paradigm shifts and we discover what it is that the general population grows to expect from the array of opportunities supplied by new technology, it is urged that policymakers formally consult those of us working directly with the Ordinary Citizen in matters of local media, media literacy, media voice and production skills. Public service in the context of media has been redefined and inhabits the multimedia world of non-linear delivery via the internet. As such it has evolved into Public Service Media. However there is a powerful relationship between the two spheres of broadband and broadcast media.

Some in Ofcom – Steve Perkins and John Glover for example - are now aware of CTVT's "3% Proposal" for working with PSP: this generates up to sixty local media projects across the country, of the "Southwark.TV"

[www.southwark.tv] type. We see these in turn producing local TV programming for the PSP schedule. CTVT itself contributed ten hours of original programmes to Community Channel in a single year (2005) – there were a considerable number of repeats and the total transmitted hours for the Channel would be between forty and fifty. Now, if the cost of one hour of PSP television could fund a borough-wide or town-wide media project for one year in the “Southwark.TV” model – would this not warrant consideration ? Does this not support the assertion that the two spheres of broadband and broadcast media do in fact have a powerful relationship in community ? Local TV has Value.

CTVT’s Response is framed within this context. At its heart lies the notion of value, which is perhaps better written as Value. Ofcom uses the phrase ‘broader social value’ to carry much of what it sees lying beyond the reach of market-led arguments. What is clear in community media is its potential. CTVT found a degree of blurring of issues with regard to optimal social usage of spectrum by Ofcom and is concerned that, in real terms, value/Value is reduced to the status of being merely a factor in market-led thinking rather than being the Goal to which all might strive. For this reason, we respond with a broad argument that:

- supports local TV
- questions Ofcom’s decision to run with market-led principles
- suggests an ‘add/drop’ mix of intervention, where useful, in pursuit of the Goal
- incorporates our belief in the role of community media, both broadband and broadcast (national/local) TV, to enhance and realise the potential of society and the individual citizen

This broad argument is encapsulated in Para 6.122 of the main DDR document in which Ofcom reports on its market research identifying that local TV services can bring value beyond consumption ... it all flows from there. Awareness, engagement, self esteem.

Para 6.123 of the main document reports the comment that local content be ‘not too local’.

This is a curious comment when regional and subregional TV programming is not much in evidence. This perspective also points up the value of combining broadband with broadcast delivery of local media, with websites functioning as ‘local’ as you like and broadcast TV programmes being given (if judged necessary) broader relevance to a TV audience.

If we are not simply going to serve shareholders but serve citizens as well, we must address them as more than consumers. For that is how it is. That is who they are. Every citizen in the UK is now by right a producer as well as a consumer of media. To hear voices from community and community media practice, at length and in detail, in this consultation round and the next, will complete Ofcom’s consideration of media production and consumption.

In this brave new world of (UHF) spectrum for local/national/global media,

there are key questions arising from Ofcom's deliberations:

1 do the two axes of bad regulation and market forces cover all the arguments governing media training and facilitation for UK citizens, and media management for the nation's culture ? CTVT believes not.

2 If we ease regulatory methods and liberate the market, has the citizen been truly served ? CTVT says no.

3 What if intervention yielded identifiable benefits to citizens, to which practitioners of community media would lay claim ? Intervention supporting local TV would happen and, in proportion, would be welcomed by CTVT.

4 In considering 'self generated content', it is not adequate to cite YouTube and MySpace which are global services. "Southwark.TV" for instance is a vibrant local service indicating how media has another role to play other than promote work to the widest audience. Please visit [www.southwark.tv](http://www.southwark.tv)

5 Is there value in the constant and restless pursuit of optimal technology ? Ofcom itself hesitates about the coming world of HD which is both expensive and a heavy user of spectrum. It also means an unwelcome but probably inevitable need to re-equip, yet again ... and may well force out smaller players who could make excellent use of spectrum, especially for broader social gain.

If we consider citizens as media consumers, then PSP is vastly more important than enabling yet more bundles of commercially driven digital channels to flood across our already saturated media landscape; and if we take our citizens to be media producers as of right, then is it not our bounden duty to educate them, facilitate learning and media literacy, continue the spread of access radio, support local TV wherever spectrum is available, and encourage use of broadband and the local internet delivery of locally produced media ?

In all the work undertaken by Community TV Trust [CTVT] we have found it axiomatic of community media that education is implicit. In the case of CTVT education is delivered in the form of 'soft learning', informally, through practical experience, and commitment to goals set and agreed – whether individually or as part of a team.

### **BARRED FROM THE AUCTION**

Community media will not find the means to participate in a 'market forces' auction of the Digital Dividend spectrum. That is the very real worry. Yet community media has Value and as its practitioners regularly testify it has the potential to change lives by enhancing self confidence and self esteem, in addition to spreading basic skills and giving the experience of purposeful team work. Participation in local media opens up new relationships in the area that matters most – namely, where the individual lives their life.

All of the above is beyond the mainstream.

Life makes sense of media when media overlaps with life.  
Media is not life. Life is not media.

#### OPTIMAL USE OF SPECTRUM

So to the question: how may Ofcom find optimal use of spectrum to further the interests of citizens and consumers ? And how does this goal square with the other objective (5.9 [main document]) of promoting 'competition by increasing the availability of spectrum for use in the most valuable\* services' ? [\*our italics] What is meant here by 'valuable' ?

The main DDR document celebrates releasing, liberating and trading spectrum, all of which serves the consumer, but what of the citizen and the considerable population of media producers ? Does this monetary heaven serve their needs and aspirations ?

The self-evident fact that there is insufficient money in the community media sector to enable it to compete for spectrum at auction triggers a clear need: the need is for relationship. The potential partners for new spectrum-related relationship line up as follows:

Government alias DCMS/DfES/DoH/DTI/Treasury  
Media+telecoms companies/broadcasters/manufacturers  
Community media sector / local practitioners  
Producer-consumer citizen

Does the Government and Ofcom's market-led approach attach Value to the enhancement of the individual on levels of self confidence and self esteem ? Social and economic benefits flow naturally from the acquisition of these two qualities. They are a force for change and for change for the good.

CTVT concludes that the balance between 'private value' and 'external value' – to quote diagram 4.1 on page 48 of the main document – necessitates the formal serving of all broader social values identified in that diagram, namely, again to quote the main document:

Access and inclusion  
Quality of life  
Educated citizens  
Informed democracy  
Cultural understanding  
Belonging to a community

By arguing for the abstract Values of quality of life, cultural understanding and belonging to a community, Ofcom has shown its awareness of these fundamentals. All flows from the careful placing of these foundation stones. Belonging to a community is underlined as a priority with 48% of Ofcom's population sample ranking local TV second in importance nationally and to themselves as individuals, behind only the creation of further DTT channels and well ahead of HDTV, mobile broadband and mobile TV. Given the impoverished nature of current local media, that says much in favour of local TV and the community media lobby.

## **HEART OF THE MATTER**

Paragraphs 6.124-6.126 of the main document argue for and then against local TV. In a three-move gambit black attempts to outmanoeuvre white.

Before we are consumers we are citizens. Before that we are souls on a journey. We do not take our money with us or our material goods. We take something else. That is why value may also be Value and why Para 6.124 is a nightmare. It starts with a plain admission that significant value to us as citizens, as distinct from us as consumers, is available via local television services; the second half (and second sentence) of the paragraph is framed with forceful negativity against the proposition rather than seeking support for it. One detects a mindset here hunting justification for the auction on which sights have been set.

Para 6.125 then argues strongly against local television, just in case we didn't get the point in the previous paragraph. The trouble is it uses the vaguest of arguments, outlined in Para 6.126, connected to flexibility, efficiency and fear of getting things wrong. Well, if fear rules your life you are sunk. If our regulator is fearful of making mistakes we can rule out creative thinking and vision.

For in the end what, one asks, could be more efficient than empowering producer-consumer citizens who come into contact with local media ? Would one not think this worthwhile - to the point of acting upon this observation ?

In short, what is called for here is a mix of liberal thinking and intervention. Ofcom one understands may be hampered to an extent by Government favouring market forces, but ...

## **CTVT ENDORSES LOCAL TV**

Community TV Trust therefore strongly urges Ofcom to support local TV to whatever extent is achievable. CTVT urges Ofcom to promote the primacy of the Ordinary Citizen as producer in at least equal measure to the 'citizen consumer'. If as stated in 1.37 'the level of actual commitment to watching' local TV is not clear, this is not surprising given that we are only on the edge of a new culture. One must also weigh the Value to the individual of participation in the production of a locally made film or other item of local relevance. People transform their lives by seeing through to completion their participation in such endeavours. They are breaking boundaries. They are in new territory, on their journey. (See anecdotal evidence below)

CTVT hesitates over HD. From the point of view of the community practitioner and now potential spectrum user, HD is greedy for cash and for spectrum, neither helpful nor realistic.

In the Executive Summary 1.4 Ofcom seeks 'to ensure that the use of spectrum brings as many benefits as possible to the UK's citizens and consumers'. In 1.22 Ofcom allows that this Objective be achievable 'over time', which sits well with the notion of education as an integral component of community media and with serving citizens as both consumers and producers.

## **UNCERTAINTY**

Uncertainty plays a large role in this consultation, for example in 4.119 [main document] regarding economic modelling and 4.131 [main document] regarding future value of the use of spectrum. Ofcom sees uncertainty as 'inherent in fast-moving markets (1.32)'; there are issues of 'technical feasibility' which are uncertain (1.34); and (1.43) 'we have found as much uncertainty about the extent to which the digital dividend might bring broader value to society as we did in any other issue'. The latter observation does not mean it is not there.

From the perspective of community media practitioner, with a substantial career background in broadcast TV, I can say that there is no uncertainty. Local media practice and local media supply is of immense Value to society. New relationships are generated across community, new skills are acquired, an expanded sense of self follows which leads to greater self confidence and self esteem. From self esteem all flows. Principal beneficiaries of self esteem are Society (community cohesion) and the economy.

Point 4.132 [main document] which addresses external value and claims that it will be relatively small compared with producer and consumer value would appear to be specious by seeking to compare Value of 'externals', such as cultural understanding and belonging to a community, with the value of hard cash profit margins achieved by a commercial media producer. Or are we misunderstanding the terminology ?

In Figure 4.5 Ofcom (page 56 [main document]) identifies six scenarios illustrating combinations of use of spectrum in all of which local TV comes by some way last – this despite coming a powerful second place when ranked in importance against other likely uses. Is this Ofcom being proportionate in its activities ? Is there not a case here for targeting regulation where it is needed ? (cf. 6.12)

Given uncertainty exists and that issues are complex, CTVT does not find Ofcom's arguments and estimations via economic modelling to be compelling. Where it remains difficult if not impossible to quantify value, it is not difficult to identify Value. Finally, where there is uncertainty over the level of coverage achievable for local TV via DTT, mixing and matching with broadband delivery will easily maximise reach and makes strategic and logistical sense.

## **“SOUTHWARK.TV” – ANECDOTAL EVIDENCE**

In and for Southwark we have developed “Southwark.TV” [www.southwark.tv], an open-access community media venture, and over the four years of its life have identified the Southwark Template, mixing broadband/web coverage of the area with occasional TV production and live events. This has given “Southwark.TV” a growing presence and role in the community. Thus the Southwark Template of ‘WEB-EVENT-TV’ represents in our view a mature, realistic and achievable media blend of accessible community tools and confirms the strategic importance of local TV in this mix. (see below re ‘SOUTHWARK HOUR’)

For specific strengths in the “Southwark.TV” model, let me cite three brief anecdotes from my time in community media that will express something of its enormous power:

#### ANECDOTE 1 – OVERCOMING FEAR

Last October’s inaugural Southwark.TV Festival of Film & Photography was organised for the benefit of local mental health groups. One artist who exhibited work told me that before attending training workshops she was unable to speak to people but now she expresses herself freely, produces professional standard photographs and memorable films and, she said, had even walked up to Simon Hughes MP in the street to urge him to come and see the work.

#### ANECDOTE 2 – FINDING THE SPARK

I ran a project in West Cornwall at a secondary school with a group of semi-excluded pupils, one of whom was failing academically and never wrote anything. She was inspired by the freedom and possibilities of our media work and staff could not stop her writing.

#### ANECDOTE 3 – MEDIA TRAINING

A group of no-nonsense middle aged women at a Bermondsey housing estate drop-in centre had a tremendous time, picking up cameras, trying acting and presenting, attending and directing editing, one producing a satirical script on Council recycling schemes that they now propose to film. These excellent women attended the screening session of films made by a second group, all of whom were involved in running local groups and all coincidentally black. One woman from the first group suddenly said to the gathering:

“If you had said a year ago that I would be sitting in this room with a bunch of black people I wouldn’t have believed you. Forgive me, it’s in my upbringing, Bermondsey you know.”

The area is known for Right Wing leanings and BNP membership. This feisty soul, a natural in front of camera, had experienced nothing short of a personal paradigm shift over the course of four months.

That is what in my view indicates the limitations of media when governed by Money and Audience (size of). If you throw away these two pillars of the mainstream, you begin to see what is contained within the sphere of Community Media. Envisage an individual attending a series of video workshops and seeing something through to its conclusion, something that perhaps they would never normally have done or thought of doing ... they roll up their sleeves, throw themselves into the experience, and in a team help to create something from nothing. For the individual, a personal transformation will have taken place. So it was for the Bermondsey woman whose testimony stopped me in my tracks and struck everyone present with its painful honesty, its blazing truth in a society too concerned with political correctness. Not

there. Not her. Turbulent soul maybe, but she spoke her mind which revealed itself to us as being open to change and to the possibilities of self awareness.

I had always claimed these goals and here was a clear and splendid example. It should be understood how this underpins the assertions of the Southwark Template – WEB-EVENT-TV – as a mechanism for individual growth and consequent social cohesion. No surprise then that the first sentence of Para 6.124 was a joy to read:

“Local television services could provide significant value to us as citizens ...”

### STRATEGIC OPTIONS

Ofcom is urged not to relinquish its responsibilities to the nation’s culture and consider proportionate intervention. There is a cause worthy of this – local media/local TV.

Para 6.14 outlines three issues for consideration with regard to market-led management of spectrum. There is a fourth: community opportunity. CTVT contends that defining what is ‘socially optimal’ cannot be done solely through monetary considerations. The ‘existence of externalities’ or broader social values (as Ofcom itself acknowledged) flattens this approach.

### MARKET CHANGES/SOUTHWARK HOUR

Let us say that one year a community organisation delivers TV programmes to a broadcaster asking to take five of them, that the broadcaster finds them suitable and persuades the organisation to make a second series, transmits therefore ten of them over the course of a year, repeating some editions of the series a number of times. Let us say that the broadcaster pays nothing for these programmes but fills airtime nonetheless by several multiples of ten hours. This is a fine arrangement for one party, a poor arrangement for the other though not without Value.

This is precisely what happened to *Community TV Trust* in 2005 with its series entitled SOUTHWARK HOUR. We produced ten editions featuring local people and their films, local issues and a local non-broadcast production team led by myself, the one member of the team with experience of broadcast television. I worked as (series) producer/director, typically for Granada TV and C4, before setting up CTVT in 1998.

At present the TV market for community organisations able to deliver broadcast quality media is extremely limited and it would appear that the Community Channel has now altered course. Having met the production challenges of 2005, I opted to stand down CTVT’s commitment to unfunded TV production during 2006. Not once during the year did the Channel contact us with comment on what we had achieved/delivered with SOUTHWARK HOUR or with any questions concerning our future plans. The Channel was in new hands and one felt the style & budget bar being raised ... if there was a production budget, it has not been offered in our direction.

The point of this tale is to underline the Value to communities of local TV, even where a local organisation favours, as does CTVT, the broadband option for grass roots, everyday, low cost coverage of its area. If we had access to a broadcast TV ‘station’ whose ethos was genuinely to serve the community, I

believe CTVT would have been encouraged to return to production. After all, two individuals – one a researcher, the other a video editor – moved from their volunteering with CTVT into London's TV production sector. Such activities as SOUTHWARK HOUR serve individuals and communities in a variety of ways. To the list of skills, teamwork, media literacy, self confidence and self esteem, one may add volunteering opportunities for media professionals and employment. Not a bad roll call. It is for these reasons that *Community TV* Trust is so enthusiastic about its "3% Proposal" to work with PSP.

### **LARGER PICTURE**

The larger picture behind the proposed auction of spectrum is more complicated and at the same time perfectly clear. From where CTVT stands, surveying the vistas of local relationships, individual achievements and commitment, personal transformations one has witnessed, burgeoning creativity, honing of higher level production skills, the role of Ofcom is defined; 'socially optimal' is also defined.

One edition of SOUTHWARK HOUR brought together five young black teenage males from a Peckham Pupil Referral Unit, and DAC Brian Paddick (ex-Lambeth Borough Commander). They took him round a local estate and talked with him about the quality of life they lead and can expect. Paddick, a philosophy scholar, is a thoughtful man and was plainly given plenty of food for thought. He said as much and left with an enhanced understanding of the matrix of social issues confronting these boys, from peer pressure to fashion, bullying to job hunting, fear to perceived harassment by the local police etc. The above is a good example of local issues with national relevance achievable in local TV. Presumably any broadcaster would welcome this in their schedule. As it happens, not a word was said to us by the Community Channel. And they got it for nothing ! Perhaps therein lies the loss of respect. For the mainstream truly finds the community media sector unsettling and generally treats it poorly. This is the result of our culture in which the one-way street of broadcasting has all the power and perceived glamour, trumpets celebrity and pushes endless violence through news at us. It is time for a change, and the forthcoming auction of 'digital dividend' spectrum is a moment when our national culture can shift.

If we pass up this opportunity, the TV audience will continue to migrate away from television and inhabit more and more the terrains of the internet and the computer.

A significant opportunity for cultural expansion and integration is presenting itself but will soon have been lost to market forces.

**Chris Haydon**  
**Director**  
**Community TV Trust**  
**20th March 2007**

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## 9 SOUTHWARK.TV EDIT SUITE, CORSICA STUDIOS

For several years after core funding disappeared for Southwark.TV, the edit suite established to support the project and serve the community continued to be managed by CTVT with a small Council grant to cover rent. We were based at Corsica Studios in a railway arch at the Elephant & Castle and for a final year at the Elephant Hotel on nearby Newington Causeway.

The prime role for the edit suite was to support partner groups from the Southwark.TV website and local filmmakers, both student/amateur filmmakers and professionals who had adopted a local focus to their work. The range of individuals passing through this facility was therefore broad in age, character, ethnicity, experience. Almost all were Southwark residents.

Chief users in the early years were *Community TV Trust* & Southwark.TV's broadcast TV project "SOUTHWARK HOUR" which produced ten one-hour programmes for transmission on the Community Channel, necessitating many weeks of post production across 2005; service users from two mental health groups - Castle Arts, Mental Fight Club – created short films at Corsica; for the local Somali organisation, Rockingham Somali Support Group, the edit suite was a regular tool; the disability theatre group, Freewheelers Theatre Company, brought an Arts Council funded film project which we supported.

*Community TV Trust* [CTVT] was able from time to time to introduce local clients to the facility, creating a modest income stream to offset overheads with charges pitched below market rates. Clients included South Bermondsey Partnership, various departments from Southwark Council; Bede House in Bermondsey who commissioned two media training projects to introduce local residents of all ages to video production techniques, for which the post production was brought to Corsica; Southwark Police commissioned CTVT to produce an educational DVD on Knife Crime and the resulting three hours of broadcast quality content were edited at Corsica; TACT – a national learning disability support organisation – wanted a range of short films that were cut at Corsica; an educational project for the Department of Health on the Personalisation of Mental Health Care Services also went through Corsica.

CTVT's edit suite was able to support local filmmakers with their projects, one of which won an online film competition (director Joe Sutton). A former rough sleeper turned volunteer cut his film drama about 'Skippering' at Corsica. Stuart was a great example of the mixture of local people, media graduates and professionals who used the suite as a resource to increase their skills.

Southwark.TV's volunteers from time to time brought projects to the suite, and in two instances they progressed into the industry – one as a TV researcher / AP, the other as a video editor.

In 2006 the "Southwark.TV Festival of Film & Photography" brought four local mental health groups to Corsica over a four-day event, for which the edit suite was harnessed to the event auditoria. This formula of providing media resource together with event/exhibition space proved to be very successful.

The final project before the grant was cut was a documentary about a therapist, Jonathan Asser, who linked Shame to Violence and ran sessions inside HMP Wandsworth for a decade before the work was cancelled. The results showed clear benefit to prisoners. It was an unusual story.

## 10 THE FUTURE, SOCIAL MEDIA & COMMUNITY



Political revolution in North Africa, the famous Arab Spring (did it turn out to be Autumn?), briefly suggested that social media could change life with a series of velvet revolutions.

The real world is different of course; power structures built around the politics of globalised vested interest, corporations and extreme ambition, do not relinquish what they have; but the power of community media to foster beneficial change for the individual and thereby for community is enormous.

Governments really should try funding it, though they seem not to want to do so. The role of volunteers of all ages and experience/expertise cannot be underestimated. It boils down to the human spirit.

When Southwark.TV funding was cut in summer 2004, CTVT carried on supporting the venture for another decade, through to February 2014. We paid two staff for another sixteen months, up to the end of 2005, from the assets accrued during the funded period. After funding monies were exhausted, we had to let go the second member of staff and revert to the

regular model of community media – that which is driven by volunteer support and occasional influx of modest money. Chris Haydon became CTVT's unpaid managing trustee, for whom however occasional fees were derived when projects sprang to life.

The *Community* TV Trust Board opted to retain a reserve of £10,000 to ensure it could meet insurance and hosting obligations for continuing operations. In practice this meant the left hand of educational DVD and commissioned video production feeding the right hand of Southwark.TV project work and overheads.

We spent a year and a half with a professional bid writer constructing an application to the Big Lottery for a pan-London Somali.TV venture based on inverting the logic and structures of Southwark.TV ... but were unsuccessful. The idea was to link scattered Somali support groups from across London through a shared web space, publishing in English and Somali, offering media training, small equipment grants, holding regular events to bring the Somali communities together, aiming both to integrate itself with itself and itself to the wider British community. Somali immigration was driven by war, apparently insoluble, leaving many families without a father, women immured at home unable to embrace British culture and the English language, being steadily separated from their children who inevitably immersed themselves via school in British multi-cultural ways. The challenge was for Somali parents to keep up with their children's speed of integration into British life. CTVT believed that local media practice had a role to play.

We still believe that but just as with the 3% Proposal for replicating the Southwark.TV model across towns and cities in Britain, this was not to be. Nonetheless 'village' websites are commonplace nowadays and the instinct to employ local media practice is alive and well. Community radio flourishes and local broadcast television is under way. We watch with interest.

From 2005 onwards, social media took root and the mobile telephone smartened up. YouTube solved the riddle for the ordinary citizen of uploading videos by making the process simple and free. One of the miracles of modern times, this was a step change in evolution which was not foreseen.

Currently society loves a Twitter storm, 'likes' Facebook pages, is up for Whatsapp, Instagram, second screens, you name it. Perhaps the wide disaffection with politics will breed an apolitically active citizen that points the way ahead for policymakers to note.

The power of Governments and the corporations behind them looms large over the mainstream. As ever, it will be the Ordinary Citizen who demands change and eventually policymakers and politicians will alter course.

Meantime one hopes for media literacy to increase, for the lies and corruption that has underpinned journalistic practice in certain mainstream areas to be understood, for the prevalence of negativity in mainstream coverage of youth issues and certain minorities to be countered.

For social media to play a real, concerted role in community life, beyond making casual social arrangements and nights out, there needs to be a degree of 'spiritual' awakening across society. That may currently appear improbable but successive generations have a habit of surprising their forebears. The spirit abroad in the Occupy movement, campaigners with the energy of David DeGraw and Russell Brand, thinkers of the weight and clarity of Noam Chomsky, volunteers giving time and energy and their enthusiasm to support others ... perhaps there are many reasons for hope. As a long standing media practitioner, I like to visualize media playing its part – not in leading the blind, worshipping at the altar of celebrity, hacking telephones, publishing lies, as has in recent times been the case, but in making useful connection between individuals and groups and communities.

If you do fancy floating a local media venture in your area, given the improbability of a sensible funding regime, first look for a good volunteer coordinator.

APPENDIX A -  
SOME QUESTIONS ANSWERED & POINTS ADDRESSED

APPENDIX B -  
“Southwark.TV” [www.southwark.tv]  
LOCAL TEMPLATE FOR SEEDING “S.TV” MODEL

APPENDIX C  
THE SOUTHWARK TEMPLATE: WEB-EVENT-TV

**APPENDIX A**

**KEY POINTS ADDRESSED**

1 CTVT favours intervention in support of local media delivery and practice.

2 It would have been desirable to hold back spectrum for future innovation. Again this was a point warranting intervention.

3 It was desirable to package interleaved spectrum in a way that would be suitable for use by local television services. In an ideal world such use would attract favour and spectrum would be reserved. The market-led approach appears destined to cancel this out and in any case reserving spectrum here is risky given the clear difficulty in attracting commercial funding support into local television. Community related activity warrants grant aid.

4 Market failure – By restricting ‘market failure’ to material risks as opposed to risks with broader social implication, such as ‘broader social value’, once again local TV, where Value is clear and attainable, loses out. It was voted into second place behind national DTT interests by Ofcom’s own market research and this deserves to be honoured with firm plans.

5 auction of spectrum – No. Whilst Ofcom is clear that it has no duty to raise money for the Exchequer, it blurs the question of value/Value by opting for auction as the preferred method of disposal/distribution.

6 Timing of auction – Yes, the timing proposed for auction is satisfactory on the point of lead time before operation, with local TV stations having up to three years to prepare for service ... but this of course assumes we are all somehow in a position to bid in the first place. Does one year’s notice leave sufficient time for the impoverished local media sector to lobby and negotiate networking arrangements/partnerships in order to participate in the auction ?

7 Packaging interleaved spectrum – CTVT favours Option One of the two proposed, offering a large number of packages of spectrum consisting of a single interleaved spectrum channel.

8 CTVT, a London-based organisation, deplores the fact that the situation in London is more constrained than elsewhere, leaving the capital city, its communities of potential influence and its communities very much in need of real support, all without the full benefits available to others.

9 Disaggregating spectrum for local TV use: it is not obvious whether to disaggregate or not since a network channel for local TV supply, programmed to individual areas at set times, would be a workable delivery system for locally made, locally focussed, locally relevant media.

10 The notion of value uncertainty; local TV certainly has this value uncertainty - it is a new service requiring effort to install it in our national culture in a way that deters mainstream media disdain. CTVT notes the BBC's move towards "ultra local" operation and wishes to record its discomfort with this move. The Giant Corporation with billions of pounds of guaranteed income will distort local relationships. TV did not kill cinema, local media can co-exist with the mainstream; both have their place. The key to local media is that it is not part of something larger.

11 CTVT asks: Will Government bid for a licence that lasts a minimum of five years and possibly for 18 years ? Short-term-ism is the order of the Greasy Pole. Visionary thinking and HM Treasury are not bedfellows.

12 CTVT agrees with non-technical terms of the licences to be awarded.

13 CTVT asks Ofcom to involve interested parties from local TV and broadband media in the second period of consultation with regard to licence terms, draft regulations and technical conditions.

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## **APPENDIX B**

Below is the text outlining a formula for rolling out local media practice based on our experience in south London.

**“Southwark.TV” [www.southwark.tv]**

### **LOCAL TEMPLATE FOR SEEDING “S.TV” MODEL**

With new technology turning citizens into producers, and with spectrum becoming available via the Digital Dividend, the grand opportunity that presents itself for community media and communities would be served by replicating the “Southwark.TV” project as a model of local practice and by observing the Southwark Template as a formula for fully intergrating the project in its community.

Creating local networks such as that in the “Southwark.TV” project will provide a foundation on which a locally focussed new culture of media production can develop. This in turn will feed local TV production and create a new form of media apprenticeship taking people from the amateur worlds of media studies and local filmmaking up to the broadcast TV market.

With the enormous educational and social potential that is wrapped up in community media, funding for the production of local TV programming and the seeding of media training as a formal part of culture in C21st digital Britain are obvious steps to take. If private funding is not forthcoming for the acquisition of local TV spectrum, it is hoped that across a number of Government Departments there will be enough vision to carry the day.

Below are set out the key elements of a broadband-delivered local media project built on the lines of the Southwark Template:

(a) Partnership base (min.12 organisations/schools)

Where “Southwark.TV” itself now has more than fifty organisations and schools signed up to the project, CTVT recommends a minimum working base of 12 local partner organisations with which to establish the practice of replicating the model.

1 x university / FE college

1 x secondary school

2 x primary school

8 x community organisations to include

1 x pensioners, 1 x refugees, 2 x ethnic groups

then from the following

community centre, youth group/forum, performance art group, local statutory group even if funded by local authority, pupil referral unit, etc.

(b) Management Committee

The “Southwark.TV” model is recommended to operate with a management committee comprised of at least six local people from community, education, local residents and media professionals. The quorum might be set at four attendees. Community TV Trust would be available to consult over the appointment of trustees if the local project becomes a charity.

(c) Broadcast Capability

With regard to the lead time required from launching each “S.TV” model before competent media production commences, partners and management are to be assessed for their capacity to produce broadcast quality TV programmes. Allowing up to three months to identify, invite, contract and welcome on board all 12 partners, and allowing for a further three months to coordinate and deliver the initial media training package to each partner group or school, one can anticipate a period of six months for each partner to focus on delivering formally produced media packages, films and potential TV programming.

In relation to Ofcom’s proposed PSP, to Community Channel and to any future network of local programming, one concludes that the production of broadcast quality TV programmes in a modelled project is therefore not likely until months 10 and 11 of Year 1.

(d) Project Director

The person in charge of developing and managing each local “S.TV” organisation needs to offer the following:

- Experience of high level media production, preferably broadcast TV/radio
- Interest in and working knowledge of web&multimedia including Final Cut Pro, Adobe Premier, Photoshop (Elements), DVD authoring
- Experience as media trainer in some or all of the above but must include video editing via either FCPro or Adobe Premier to a competent level
- Experience of or readiness for organising, managing and hosting local events such as film nights for project partner groups and schools
- Knowledge of the area and preferably residency in it
- Enhanced disclosure (CRB)

(e) Project Manager

This person will cover a range of important functions including Office manager, regular liaison with and support for partners, data collection re partner progress in skills acquisition, goals, needs

(f) Network Weekly Schedule

168 hours in the week / 40 local operators = 4.2 hrs per station per week  
168 hours in the week/100 local operators = 1.68 hrs per station per week

One might argue that, for a small station, the task of producing even half an hour per week would be sufficient challenge. Such a station could trade time with a larger outfit who would appreciate the opportunity to broadcast more output.

Running a network of local TV stations is entirely possible with central management to coordinate transmission. One may end up replicating the old

ITV regional network at a community level.

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**APPENDIX C**

**The SOUTHWARK Template: Web-Event-TV**

**WEB**

To summarise what “Southwark.TV” [www.southwark.tv] is and does:

1 it is an open-access, public website; community groups and schools take space on it. They sign a contract for it to indemnify CTVT, are given ID and password and proceed, with training and project support if wanted, to produce and publish media of whatever ilk. Hence 50 partner groups and schools have created a 500-page website that boasts streaming media across the full multimedia range.

2 it serves social and ethnic unity, offers basic skills, encourages active citizenship, leads to personal empowerment and media literacy. The culture of “Southwark.TV” bridges Community and Education.

3 it serves a population of 245,000 residents speaking 100 languages

4 its partner organisations include mental health user groups, seven primary schools, four secondary schools each bringing 1,000 pupils, an FE college, a Pupil Referral Unit, two pensioners’ organisations, young magazine producers, filmmakers, refugee artists, a youth club, community centre, Somali Support Group, a one-man band serving Ivory Coast immigrants, Sierra Leone Community Forum, Volunteer Centre ... and so on.

5 it offers training in how to use the website’s CMS admin suite, which requires no HTML or Dreamweaver skills. Beginners learn keyboard skills and use the internet. It ‘reaches the hard-to-reach’ and creates ‘pathways to employment’.

6 initially it gave equipment grants of £1,500 enabling a group starting out to purchase the ‘local TV kit’ of computer, camcorder and firewire

**EVENT**

Monthly film nights have been organised for the benefit of Southwark.TV partner groups and schools and local filmmakers. These mixed age, mixed ability events were held at a small theatre, the Blue Elephant Theatre, located in amongst Camberwell’s housing estates. Meeting peers and kindred spirits built new confidence and self belief.

**TV**

In 2005 we produced a monthly TV programme called SOUTHWARK HOUR for the Community Channel. It offered partners and local people a chance to air views, needs, insights, grievances, and to show their films and videos. It was produced by volunteers, both broadcast and non-broadcast practitioners,

and was unfunded. For the ambitious and talented, here was an accessible national platform.