

GLAA/ILEA

A research project concerning the feasibility of providing training in television production for ethnic minority and womens' community groups, using the facilities of the training studio at the Television Production Centre of the Inner London Authority's Learning Resources Branch.

Feasibility Study by Peter R Jones Media Adviser The British Council

INTRODUCTION

This feasibility study has been commissioned as a result of a request from the Greater London Arts Association, and in support of a proposed initiative by the Inner London Education Authority's Learning Resources Branch.

The Greater London Arts Association Request

GLAA's Film and Video Panel, and its Ethnic Arts Steering Group, have acknowledged the need for an 'action plan' to provide media skills training for the community they serve. Such support would be targeted at those groups who, by virtue of their work, represent potential applicants for GLAA funding of projects involving film and/or television production, and specifically, groups whose prior access to media skills has been disadvantaged through discrimination against race and/or sex.

The Television and Publishing Centre Initiative

The ILEA's Learning Resources Branch has been seeking means of developing initiatives for media in the broader community. One aspect of this is to train, for the maintenance of future programme making, people who more closely represent a cross-section of the community within its catchment area. The use of Learning Resources Branch Television and Publishing Centre training studio, as a facility base for the training in television production of community groups drawn from ethnic minority and womens' organisations, was seen as a possible approach.

The Development of the Feasibility Study

Through representation on GLAA's Film and Video Panel and its Ethnic Arts Steering Group by Inner London Education Authority television producer Noel Hardy, a combined GLAA/ILEA approach was developed. Thus it was decided that an 'action plan' develop out of an investigation into the feasibility of providing such training, utilising facilities which may be made available by the ILEA's Learning Resources Branch at the Television Centre in Battersea. The feasibility study was funded through GLAA's Film and Video Panel and received the full support of Maureen McCue, the GLAA Film and Video Officer.

Research and Presentation

The feasibility study has been undertaken, with the support of the Media Group of the British Council, by its Media Advisor for film, television and video.

Interviews were conducted with representatives drawn from a broad sample of London's ethnic minority and women's production workshops, community and arts groups, and trainers; programme makers; programme commissioners; government and quasi-government bodies and institutions; professional bodies and unions; grant awarding organisations; careers guidance officers; youth workers; members of ILEA and employees of the Learning Resources Branch. See Appendix 1.

This report contains a review of research findings on the DEMAND for training as being proposed by GLAA/ILEA; an identification of the RESOURCES which exist, or need to exist, to facilitate this training, and PROPOSALS which are intended as foundations for the execution of an 'action plan'. A brief summary of the main points covered in this report is given on the following page.

REPORT SUMMARY

The following are references to the main points covered in this report, they form the basis for the development of an 'action plan':

- training and recruitment for the television industry is uncoordinated;
- recruitment is discriminatory;
- institutional training opportunities are available only to those with academic and/or financial qualifications;
- ad hoc training opportunities are available for community groups and people in non-broadcast work, but these are subject to limitations of resources;
- demand for more training than is accessible exists amongst ethnic minority groups and women's groups;
- the availability of the resources of the ILEA's Learning Resources Branch training studio at Battersea would make a valuable addition to training opportunities;
- the addition of the ILEA resource, as proposed, must be made with an acknowledgment of the patterns of training so far developed;
- trainers, curriculum and trainee selection must be obtained with the involvement of ethnic minority and women's community groups;
- quality and validation are necessary aspects of a training opportunity;
- provision for training of trainers should be made;
- a programme of training must operate within a policy of combatting discriminatory patterns of recruitment;
- a Steering Committee is required to oversee the training of ethnic minority and women's community groups;
- a Co-ordinator should be appointed to administer the work of the Committee;
- the facilities of ILEA's Learning Resources Branch training studio at Battersea should be enhanced to more readily integrate with the current training programmes for ethnic minority and women's groups;
- the facilities at ILEA's Learning Resources Branch Television and Publishing Centre need to be augmented to make them suitable for on-site training taking place during non-working hours.

TRAINING FOR WHAT? - DEFINING THE PROBLEM

When looking at training in the television industry, the view may be concentrated on the needs for today's technical skills, or broadened to the whole future of broadcasting. Wherever the observation is pitched, a scene of ad-hocery over policy emerges.

The European Institute for the Media, in its recent report 'Trends in Television Training', exemplifies an industry attitude spawned out of the dilemma of the future it faces:

'There are no signs anywhere of crash training programmes whether for creative staff or for engineers. Those in positions of responsibility, both in the national broadcasting organisations and in the television unions, are alive to the likelihood that the coming of satellite and cable will hasten the breaking of the established mould of public service broadcasting. Yet they are not themselves minded to train a great pool of professionals against this eventuality. To do so would be to help cut their own throats.'

Without a centralised august professional body to lead the industry, such as enjoyed by architects, and the legal and medical professions, and with no lead forthcoming from central government, such collective inactivity has prevented the development of any national policy on training and recruitment into the broadcasting industries. There are no formally accepted centres for the training of staff, there are no agreed standards of qualification, and there is only limited availability of staff-development training.

Of course, one must not ignore the significance of the premise that the British Broadcasting Corporation has become recognised as a standard by which others measure themselves. Its own training programme, which relies heavily upon on-the-job learning, is acknowledged throughout the industry for its quality. By virtue of the mobility of staff within the industry, both the franchised Companies in the Independent Television Companies Association, (the broadcasters for the Independent Television Network), and the BBC have shared the benefits of this training. Indeed, this has been cited as one of the major factors that has provided the UK with its international reputation for programme excellence.

The ITCA companies are, themselves, committed, by terms of franchise, to the adoption of training policies. But, despite the appointment of an ITCA training adviser, practice has been limited to either local staff development programmes or rather nugatory changes in staff titles.

The development of the National Film and Television School at Beaconsfield has, through a unique reputation for its training programme and its relationship with the industry, set an example of centre of excellence training. But the School's roots are deeper in film than they are in television.

Access to some form of training is not entirely limited to 'in-house' programmes, there are many courses in universities, polytechnics and colleges that offer training of a sufficiently high standard to enable their graduates and diplomats to be favourably considered by potential employers. Recently, there has emerged an increasing number of private organisations, of variable ability, providing training for television production. However, they have seen as their prime market, the industrial, commercial and international fields where, presumably, the quality of their work comes under less scrutiny than applies in the highly controlled area of broadcast work.

Whilst the industry treads the waters of its disparate efforts to regulate its staff intake, the aspirant employee believes that to keep afloat requires both a job and a union card, no matter what training has been given on shore.

But where is the river flowing? The industry is entering a phase of major change and upheaval. One strand of that change has been the creation of Channel Four Television. This government decision to utilise a fourth television channel for commissioned programmes has sown new hope, although some say falsely, for an incredibly expanded independent sector of production. The early beginnings of this expansion have drawn enthusiasm from such diverse interests as industrial production units, the franchised independents, to small community groups with their own video equipment.

The early dawn of the new cable age indicates a similar diversification of interested parties, although uncertainties over funding of the programme commissioning agencies tend to obscure the horizon.

Satellite systems, in the European context, suggest that international product merchandising will dictate the nature of programming carried, and that an unexpanded UK institutional production base, as has been predicted, will permit a tidal wave of transatlantic material to sweep away the opportunities for the independents to enjoy any access.

Probably one of the most significant aspects of the upheavals still to come is the threat to Public Service Broadcasting. The attacks on the fringes of the industry have already begun. Privatisation in exchange for the licence system is now on the political agenda. Privatisation of production has already begun with some Open University Courses. The recent report from the Adam Smith Institute, 'Communications Policy 1984', paints an awesome picture for the future of PSB.

Given the lack of a structured programme of training against this backdrop of massive change, what is the situation for those who, both in terms of society and this industry, have suffered from discrimination?

In a report prepared for the Greater London Training Board on the Freelance Film and Television Industry, the following observation is made.

'the lack of a structured training provision has meant that workers within the industry have suffered in terms of their career prospects and this is particularly the case for women and the very limited number of workers from ethnic minorities.'

With such a system of training provision in operation, the opportunities for entry to a course of such specialist training are rarely balanced in favour of pure merit. Rather, academic qualifications, or the ability to meet very large course fees, are the factors controlling entry. With an education system that has had a history of discrimination, and a society that has made race and sex fit its pattern of division into a class system based on wealth, the limitations on access to such training conform to, and reinforce, the general pattern of discrimination within the industry.

Undoubtedly, unregulated entry into the industry has exacerbated discrimination. At times of change and upheaval, the natural reaction is retrenchment, to maintain the status quo. The status quo in the industry is predominantly 'male' and predominantly 'white'.

In terms of the proposal underlying this feasibility study, what then is the training for? Obviously, the context of the future cannot be ignored, any proposals must be for a training programme that can react to these changes.

Neither can the past be forgotten, it has laid a foundation upon which a succeeding policy has to develop. Such a proposal must work towards a training programme that can anticipate future policy.

Ultimately, the industry has to redress the imbalance of representation, in terms of its image both on the screen and behind it, the one begets the other. Broadcasting institutions and their audiences have to have the confidence to face the responsibility of equal representation.

This study is concerned with identifying one approach to training, one which has the intention to give that confidence to practice in the media specifically to women and members of the black and ethnic minorities. Such an approach must act as a precursor to, and in anticipation of, a structured policy for the industry.

The training should be a contribution to the rebalancing of the industry in terms of equal representation without discrimination.

DEFINING THE DEMAND

Significant Forces within the Television Industry

Over the last ten years, the resources employed by broadcast television production have significantly altered. An industry founded on a system of direct communication with its audience, using bulky equipment and a style of presentation drawn essentially from the stage, naturally had a studio base as its core facility. Location material, when needed, was derived from film. The most significant changes of resources were heralded by the development of videotape and marshalled into fame by the subsequent emergence of new technologies. They have inevitably lead to an examination of the continued need for the studio base, thus questioning the whole nature of the establishment. The rising of the industrial and independent sectors of production have provided strong ammunition to the abolitionists. The size and momentum of the establishment have been the forces of the preservationists.

It was under the protection of these preserving forces, that the administrative networks for sustaining them evolved: staff contracts, career structures, training programmes, codes of practice, etc. They developed and became accessible only to those 'acceptable' to the establishment. Even promotion to senior management tended to operate entirely within the industry.

The new independent sectors of the industry, with its very limited resources and its fragmentation of grouping by specialism, had, until recently, found no need to initiate equivalent employment patterns for itself.

The Pattern of Recruitment

Up until the time of major technological change broadcasting industries had been able to recruit from a number of well established points on the sphere of the education system; engineers and technicians through HND and ONC type courses; production grades filled by university graduates, either straight from their studies or via journalism or the film industry, and secretarial school filling most other posts apart from those requiring specialist crafts and trades.

Occasionally, recruitment brought in people who had already acquired the skills of the industry elsewhere. Adaptation of film production experience to television was a line of entry and both the British Film Institute's Experimental Production Board and film school training offered a means of demonstrating ability and competing at the established entry points.

Ironically, the expansion of courses in media studies, journalism, and film production, in the sixties and early seventies, in many ways contributed to the development of the freelance and independent sector. The established industry, being unable to alter its recruitment procedures to cater for this new breed of graduate, forced those coming out of these courses to develop their own work opportunities. The broadcasting unions, having been through the upheavals of the industry's expansion from one to three channels, supported the needs of their memberships to protect career structures by controlling entry through closed shop agreements, significantly contributing to a climate which was host to the freelance explosion.

Fitting the Pattern - The Forces at Play

The current picture of training and recruitment is significantly different, and the technological changes in the industry have had a correlative effect in media education. A number of institutions offering film and television

studies, at a practical level, are recognised by union agreement, and there are a number of schemes which encourage the graduates of these courses to enter the established areas of the industry. In terms of engineering courses, however, the rapid developments of the new technologies have overtaken the training institutions' capacities to provide up-to-date instruction. The cost of new generation equipment is prohibitive for either on the job training, or point of sales training. This is a problem the industry generally acknowledges will grow larger and become more widespread in those it effects. An all industry approach to rationalise this situation, whilst being a necessary step, will not be a sufficient solution. In its recent meetings to tackle the needs for training, there has been universal acknowledgement of the necessity of involving educational institutions, manufacturers, unions, and broadcasting organisations in this task.

However, the result of such unity of purpose in the established areas of the industry is the further isolation of the independent sector. This sector's chances of using the skills of the new technologies becomes more remote whilst film has remained the common base for its mode of production. Channel Four Television has played a vital role in sustaining the expansion of the independents, it has given them access to large audiences and with that access has come the validation of an alternative, and non-establishment, point of view. But, by virtue of the limited resources of the Channel, it has constrained the sector to aim mainly for its audience through the means at its disposal - that is predominantly film - with the effect being upon style as well as technology. The Fourth Channel brought with its opening no revival of the studio as production base, but rather the coming of age of the single camera system and the specialist facilities house. The effect has reverberated throughout the industry.

Where the Pattern Does Not Fit

Among the independents, are small groups whose work represents the struggle for equal representation in and by the media, those for whom discrimination has set the agenda. But what employment structures are emerging for the individuals who make up such groups amidst these changes in the industry?

There are those who have had access to film school training who have played a role in the dissemination of acquired skills through community production work. By initiating such a spread of interest, there have developed a number of production workshops whose commitment is to the development of material which reflect ethnic minority cultures, political concerns, and the issues of womens' movements.

With the advent of Channel Four, funding for the independent sector widened to include the work of community based groups and workshops, this being considered a means of extending access in line with the Channel's commitment to an alternative style of programming. However, access to Channel Four air time requires of the producer agreements with unions on manning and on technical standards. After a long consultation process, the Association of Cinematograph, Television and Allied Technicians, the principal union involved in broadcasting by independent sector workers, drew up a policy agreement which allowed community and workshop groups recognition under special terms. The 'Grant-Aided Workshop Production Declaration' promulgated by the ACTT, in consultation with the Regional Arts Associations includes the following statement:

'Where a workshop includes among its proposed regularly employed staff individuals who are not members of the Union, those persons shall be required to obtain Union membership
The Union undertakes not to withhold such membership.'

and on equal opportunity states:

'The parties to this Declaration are committed to the development of policies to promote equal opportunities The principle will apply in respect of all conditions of work, including training The workshops operating under the provisions of this Declaration undertake to draw opportunities for training to the attention of eligible members.'

Recognising the commitments of the agreement and the consequent problems that were emerging as a result of seeding production in this part of the independent sector, Channel Four, Arts Associations, the GLC, Metropolitan Councils and other bodies initiated schemes to create training so that these workshops and groups would not have to rely on outside professionals for making the programmes with the inevitable sacrificing of editorial control.

Given the climate engendered by these schemes, coming on the heels of such closed opportunity, it is hardly surprising to be reporting a substantial demand for training in production and operational skills.

Schemes in Operation

The National Film and Television School has received funding, most recently from the Greater London Council, to run specialised courses for women and members of the black and ethnic minorities. These short duration courses have been placed under the auspices of the National Short Course Training Programme, (a programme designed to provide retraining and conversion training for people already in the industry). A coordinator has been appointed to assist trainees find attachments after completing a course, but the opportunities for these leading to jobs are limited, and more so for those attending ethnic minority courses.

The Administrative Director of the NSCTP acknowledges the limits of the provision that is available - that resources are limited and thus cannot cater for the demand for training, both in terms of numbers and course content. Trainees themselves recognise the opportunity such training provides, but also say that the courses increase their need for further training. A programme of this kind, allied as it is, to the NSCTP's existing function, and able to offer only a limited number of places, cannot hope to accept trainees who wish to develop skills purely for community work. A list of courses proposed by the NSCTP for this specialised programme is given in Appendix 2.

Additionally, occasional courses are being run by polytechnics, colleges and other institutions, and seminars are being held by various organisations in support of initiatives to counter discrimination within the industry.

The production workshops and community film and video groups, through identifying their needs for training, have launched their own programmes of instruction. In London, the GLC and the Greater London Arts Association are assisting in certain schemes. Groups such as Black Audio Film Collective, Ceddo, Four Corner Films, Late Start, Sankofa, Star Video, Women in Sync, are either running, or have drafted proposals to run training workshops.

The Needs of Community Based Training

The common approach that these groups express, is that the programmes of training activity they have developed, be they self financed or externally funded, are based on initiatives that have been generated from within the communities and groups they serve. They recognise the need to retain that as their modus operandi. They strive to nurture self identity in their work,

which, for some represents a part of a separate framework for operation, one without the notion of 'industry', which clearly it is not.

In that context, their training initiatives are organised on curricular that have been devised to suit the needs of their community functions. Often training is related to particular production activities. This makes sense both in terms of motivation of participants and economic use of resources. The trainers they employ are either people based in the community or those who are willing to devote time to the work of a group. Trainers are selected for their compatibility with the group, and for their acknowledged professional standing. Given the constraints upon recruitment of members of ethnic minorities and women into the industry, and the consequent demand upon their skills, the generosity of the trainers is a major asset to groups that engage them.

However, given the limitations of funding for these groups, the level of resources they can use for these training programmes is constrained. Generally, VHS single camera units are the work-horses of courses. Some workshops are able to provide U-Matic and/or film facilities, and Women in Sync, for instance, is able to give multi-camera experience as part of their course work.

Whilst constraints limit the training to single camera work, the aspirations of the groups are also concentrated on portable single camera unit, (PSCU), film or video production as a policy of operation. This enables integration with the rest of the independent sector. A large majority of respondents to this study, in the community/workshop sector, saw the PSCU as the most important strand in a training programme. However, within this sector, there is held a pragmatism that is born out of the firm belief that training for ethnic minority and women's groups must develop and it is one recognising that experience of the broader disciplines of studio based production and the associated technologies is a desirable and complementary enhancement to the training programmes already developed.

Additional Areas of Demand

There are also other groups who have a legitimate demand for training relevant to this study, but one not so specifically a resultant manifestation of the discriminatory patterns of the broadcasting industry. Amongst these are groups of people whose work involves dramatic, artistic, and musical presentations of a kind that beg development using an appropriate audio-visual recording medium. Groups like Simba, Tara Arts, the British Asian Theatre Company, the Minority Arts Advisory Service, etc., have been identifying projects which would be suitable for this kind of development. Their need is more suitable for multi camera video treatment than single camera work. Although they have reported a requirement for both approaches, their emphasis has been on the need for access to a television studio.

Additionally, various youth schemes and careers service projects have a demand for training in the television, film and video areas. The ILEA's Schools Careers Service, its Outreach Programme, the Equal Opportunities Unit, the Community in Education Group, and its programme for work with the unemployed, have been exploring areas where there are identifiable opportunities for building-in training courses of the kind proposed. The requirements are across the media spectrum. One example is of groups who are developing music activities which need video interpretation in order to extend public awareness of their work and create marketable identities.

Conditions Applied to Demand

Discussions with representatives of the different groups on the proposed

provision of an ILEA Learning Resources Branch, Television and Publishing Centre based training resource, elicited certain specific considerations. Their most cogent argument is for kerbing the institutionalisation of the training approach. Having done a lot of training initiation, the group representatives preferred a notion of extending the resources available to the community, rather than one of an ILEA take-over. Training groups and people already involved with training within institutions, expressed the necessity of giving ethnic minority and women's groups access to curriculum design, to the selection of trainers, and the process of identification of individual trainees. By having a role in these areas, they believe, the danger of over institutionalisation can be avoided.

Another widely held view, in this context, was that this training proposal should continue the practice developed in the workshop situation, of integrating instruction with production - the constraints of standard vis a vis anticipated distribution being acknowledged and accepted. The advantages of this approach would be in the areas of motivation and enhanced funding potential.

The question of resourcing the training is a significant one. Adequate resourcing is of high priority. Those with previous experience of such training courses placed high regard on the 'quality' being given. The need for complementary facilities with those in use by the community groups and workshops is implicit in the notion of a broadened community resource. However, there is concern that funding of the proposed training facility will be from, and controlled exclusively by, the ILEA. The danger identified in that situation being one of institutional bias dictating to community democracy. Additionally, there is concern that the training programme proposed would, because of it being located in an institutional context, draw to it funding that is currently enjoyed by the community based schemes, denying those groups the resources that they will continue to need.

It is suggested that such problems can be avoided if trainee groups have the opportunity to cooperatively negotiate funding for these courses. The experience of other such training courses has shown that financial support achieved on the principle of funding sources being allocated across the different elements of a training programme, and being negotiated separately from one course to another, is both easier to achieve and more beneficially expended.

Fitting the Pattern - Redressing the Balance

When considering a programme of training there are two achievements that the groups demand of that training. One is for union recognition and the other is for jobs. The two may, in some instances, be seen as inextricably linked. Union recognition is keenly sought by those who would undertake training with a view to career development. These potential trainees appreciate that immediate access to membership through training is only obtained at certain institutions offering courses of two, three, or four years duration. However, in terms of the courses being proposed, they argue that some form of union acknowledgement is desirable inasmuch as it would set a measure of achievement with which to proceed in their careers. A form of acknowledgement is an approach with which the ACTT sympathise.

Union membership is often misinterpreted as providing advantageous access to jobs within the industry. What it does provide is better access to job vacancies. Employers do have to justify employing non-union labour for an advertised post, but membership does not guarantee recruitment for a vacancy.

The research has identified three predominant views on the general question of access to jobs, none of which is exclusive of the other. Firstly, by organising training, and using the organisation of that training to maintain the pressure of debate within the industry in order that it will recognise and act upon the need to recruit through 'optimum' selection. That is, to recruit the best candidates to fill posts and achieve a workforce which truly reflects the nature of the society which it portrays and serves. This is in line with proposals made by the Equal Opportunities Syndicate at this year's Royal Television Society Conference on 'Training in the Television Industry'. Secondly, training programmes must contradict the assumption that they create an unsatisfiable demand and are therefore a bad thing. The demand that they create becomes a pressure for new opportunities. The history of the development of the Fourth Television Channel catalogues similar pressures, in particular, the demand for broadcast access by independent production swelled by the work of graduates and diplomats of film schools. Thirdly, courses of training must include counselling and guidance to further training and employment. The experience of the GLC funded post in support of the National Short Course Training Programme at the NFTS provides a valuable model for this approach. Such a post, in conjunction with the proposed training programme would offer tangible support for trainees as well as a focus for coordinating the first two of these strategies.

Therefore, concerning the achievement of employment in relation to this training proposal, it needs to be noted that access to work, in an industry which so significantly denies equality for women and ethnic minorities, is an issue which has to feature in the policy for training, both in terms of curricular and administrative development.

DEFINING THE RESOURCE

Terms of Reference

For the purposes of this study, the term resource is used in its widest sense. It includes trainees, trainers, course design, facilities and funding.

Trainees

The trainees intended to benefit from this proposal, are those coming from womens' groups, and black and ethnic minority groups. As has been stated in the introduction, the current UK training provision for the industry is preferential and highly biased in favour of whites, males, and those who have access to necessary financial support. The shift to equality is still in its glacial age, the parameters over which it must move are diverse, the boundaries it must cross are many. The case for positive discrimination in order to achieve a representative industry, is not one of lowering standards. Therefore, it must be backed by good training. The provisions of the Sex Discrimination Act, 1975 and the Race Relations Act, 1976 permit positive discrimination in a training programme.

Those courses that have already begun, based upon this type of initiative, demonstrate the existence and proliferation of the trainee resource; applications to courses at the NSCTP are over subscribed; Women in Sync are having to expand their resource to cater for the training demand; Star Video has a trainee membership of nearly fifty; workshops like Ceddo receive many offers of free assistance in return for training as do many of the independent production companies. Channel Four Commissioning Editors recently advertised their offer for training, to which they received over 700 requests. The Womens' Film, Television and Video Network ran a survey of women in, or in some way connected with, the industry, it asked respondents to describe their career ambitions and their training requirements. Of the 200 questionnaires returned, more than 90% expressed a need for some programme of training.

There are also those who require media skills in order to further their community duties and commitments. Video workshops and facilities houses do provide some training programmes for these people, see Appendix 2, but there are still many community organisations with video resources and yet no trained workers to use them.

Trainees also come from groups whose work in music, drama, and visual arts is leading them to explore the new mediums of expression offered by audio-visual recording.

There are those projects and initiatives that are set up to provide career development work for the young unemployed, for which video, film and television fit into their programmes of activity, but yet need the support of some kind of training provision.

There are also many individuals seeking a means to develop their interest, their hobby or their school project work in the field of video, film or television who could also become beneficiaries of the proposed training programme.

These various categories of potential trainees naturally wish to see courses being run to suit their particular needs. However, where desirable, bringing together groups and individuals with compatible training objectives, from these categories is possible. Representatives of a number of the established groups indicated their willingness to integrate training programmes. Additionally, groups would be agreeable to accepting suitable individuals into

the broad range of their activities in order to allow such persons to benefit from the groups' training programmes. It would also be possible to form a group specifically with the purpose of taking a course of training, with the rider that advantages would be gained from matching ultimate objectives of participants.

Trainers

A problem for providing training of the kind proposed, will be the identification of trainers. Trainers have to be those acceptable to the trainee groups. Many of the workshops and community groups that have developed their own training programmes have been able to get the support of trainers to service them. These groups would be willing to contribute to the compilation of a list of trainers. The Womens Film, Television and Video Network already have their own list which may be made available. However, and particularly in the case of television studio training, it is clear that suitable trainers are limited in number - even course organisers within the broadcasting establishments find the provision of tutorial cover difficult, or at least expensive. Given a supportive climate however, trainers can be found to initiate this proposal, but it will be necessary to include provision for the training of trainers in order to maintain an ongoing programme.

Course Design

There are a number of film, television and video courses already on offer, see Appendix 2. Some provide the student with a valuable training experience, others quite the reverse. All, however, work to a similar basic agenda of the kind given in the key text books on the subject. Thus, for the various disciplines there exist notions of core curricula. Training for television studio production has to deal with certain basic principles at the beginning of any course so that trainees can be given the necessary skills to 'man' the resource. Once that is achieved, the more dedicated part of the curriculum can commence. It is this dedicated aspect of the proposed training that participants wish to be able to negotiate with their tutors. Provided the notion of a basic curriculum is accepted, and nothing in the research has suggested that this would not be the case, there will be no problem determining course designs for this proposal given that access to negotiation. Guidelines for a core curriculum for training studio skills are given in Appendix 3.

Facilities - equipment

In the community and workshop sector some training already takes place. The equipment exists to service that training. Though not lavish, it is well distributed throughout the community. Some of that equipment is part of ILEA resources. Therefore, the proposal to utilise the training studio of the Learning Resources Branch Television Centre at Battersea, can be seen as a broadening of those resources - an extension of the community's facilities, and not a unique and separate addition to them. A fundamental premise of this study, therefore, has been to consider the proposed courses as an extension of the resources for training provision for the community within the ILEA catchment area. As part of the extended family of the community's training facility, therefore, the Centre's training studio will be required to integrate with the resources that are already accessible to the community. This can be achieved through the courses to be developed. It will provide a three camera, colour studio, of non broadcast standard, equipped with vision mixing facilities, eight audio channels and U-Matic and VHS edit-suites. A full specification is given in Appendix 4.

The reported demand to integrate production with training has significant implications for the facility. Requests to contribute single camera originated material will, in those circumstances, need to be met. One of the strongly held criticisms of the facility in terms of the proposal, as expressed by groups interviewed, was its isolation from the single camera strand of production. Direct access to this equipment makes sense both in terms of enhancing the learning opportunities and permitting a full range of production resources to be employed on project work in training. It is therefore desirable to consider ways of extending the facility to permit access to film and video single systems.

Facilities - accessibility

The community groups and workshops often take their training to the trainees, but this cannot be done with studio based training. Accessibility to the facility in its widest sense is, perhaps, the biggest problem confronting this proposal.

Public transport to Battersea is not prolific, and although, in some instances, a minibus is available to the Learning Resources Branch at the Television Centre, alternative transportation services for trainees will have to be considered. An ad-hoc arrangement will not suffice the groups of students envisaged, at the times of travel anticipated.

Creche facilities may have to be provided during training times. These cannot be provided on site, therefore special arrangements will have to be made when the circumstances demand. Such arrangements may be the use of local halls or hiring services such as those offered by the Lambeth Mobile Creche Unit.

Catering will also be required. It is, of course, not economic for the Schools Meal Service to provide an extension of the daytime provision at Battersea. However, it is unrealistic to expect trainees, some of whom may have come straight from a daytime job, to perform satisfactorily, and uncomplainingly, without having access to refreshments. Given the limited numbers involved, a solution to this problem would be the installation of food and drinks dispensers.

The paramount considerations of access are those of safety and security. Access to the buildings at the Television and Publishing Centre requires the on-site presence of a Schoolkeeper, or Temporary Assistant Schoolkeeper. Access to facilities and equipment demands the presence of ILEA staff - at least one with operational capacity and one with responsibility for maintenance and distribution of equipment. Current provision exists within ILEA agreements to cater for the provision of Schoolkeeping during non standard hours. However, no arrangements currently exist within Learning Resources Branch which allow the regular working of non-standard hours by operational and maintenance staff. This will have to be considered and subsequently negotiated between staff and management. Options such as special appointments, shift work, overtime payments, and special contracts may be examined. Additionally, there may be agreements in operation at other ILEA institutions which could form models for a solution.

The site is acknowledged to be insecure during its daytime operation. When the buildings are closed, they are locked and an alarm system is activated. For training to take place during current 'downtime', access to the 'studio block' will be required after standard closure time. Additionally, if it is agreed to include film in a training programme, access to an edit suite in the 'administration block' will also be required. Therefore, consideration has to be given to designing a system of separate closure and alarm activation for those parts of the site not to be accessed during times when training is

taking place. Such a system must also allow for the secure closure of all buildings when a training session has terminated.

Provision will also need to be made for some smaller resource items which are no less important. These are items that are not currently available at the Television and Publishing Centre, but are those which a training programme of the kind proposed needs to have available. The following are essential; a tutorial/lecture room with viewing facilities, (possibly including a transmission feed); typewriters; photocopiers; telephone; stills camera; portable audio recorder; reference books; journals; access to first aid assistance, and somewhere to put coats, umbrellas, etc.

Funding

Training for television production is an expensive business, particularly when it is studio based. Courses are on offer in the UK that require a course fee of anything up to £500 per course week per student. Such courses may be costing the provider something in the region of double that figure. Training which operates in tandem with production is obviously less expensive to provide.

The training that is offered by the community groups and workshops use resources provided by funding agencies. The facilities at the ILEA's Learning Resources Branch Television and Publishing Centre have been paid for by the community through rates and taxes. It is essential, therefore, that the community, through the proposal to use these facilities for training, benefit fully from this extension of their use. The advantages, both for the ILEA and the community, are centred on the interface between training and production at the Centre.

The implicit additional use will require extra resources and financial support. No appreciable income is expected from charging course fees. Therefore external funds will be necessary for items of equipment, staffing, tutoring, publicity, administration and materials.

At present the Learning Resources Branch, Television and Publishing Centre training studio is equipped from an ILEA budget allocation. There are no amortisation factors applied to particular items of equipment, or to the general provision. With the increased use that training would bring to the studio, consideration should be given to applying amortisation, particularly on items such as replacement heads, edit deck servo motors, tubes, etc. Separate funding of such an arrangement has to be considered. Additional equipment has been identified as desirable for the training resource, separate funding may also be needed for such items.

If the staffing level has to be increased, after consideration of the safety and security issues above, it may be necessary to obtain funding specifically for such a provision. Similarly, payments to lecturers and tutors will require external funding.

Publicity and administrative costs are not anticipated as being found from the Inner London Education Authority's resources. These may include support for the post of a coordinator, and will, in that case, be high. Grant aid of some kind is one option, but for an ongoing programme of training, working towards securing a permanent source of funds will be necessary for these expenditures.

Some of the cost of course materials may be met by the participants, or the participants' groups. However, financial assistance will be necessary in this area. Where the programme of training involves a particular production, the funding of production costs will have to be found. In such a case, it should

be the responsibility of the producers to find those funds. It may be that support would come from those concerned with the production's content. When such an arrangement occurs, it may be expedient to replace the setting of a course fee per individual with a single facility fee.

The list of potential funding agencies is a long one, and beyond the scope of this study to explore in detail. A short list of funding agencies and schemes, many recommended by respondents during the course of interviews for this study, is given in Appendix 5.

CONCLUSION

If the purpose of this study is taken strictly within the times of reference - namely, to examine the feasibility of providing training in television production for ethnic, minority and womens' community groups, using the training studio at the ILEA's Learning Resources Branch Television Production Centre - then, notwithstanding the limitations of the facility as currently available, the preference for separatism, and the emulation of independent production in its adoption of single camera operation by the community groups and workshops, the argument for accepting the feasibility is an affirmative one. It is one based on a notion held by those interviewed and born of their pragmatic recognition that community adjustment to discrimination has created a particular demand that can no longer be met by the established training structures available. New and alternative opportunities to counter that discrimination will not be wasted. Given appropriate support, this proposal will proceed in that context.

However, from an early stage in conducting this study, there was clearly a necessity for the central premise of the proposal to be further sighted than the strictest adhesion to terms. On this basis, the conclusion reached is that the opening up of the facility to run the proposed courses offers a positive contribution to the expansion of training opportunities for this whole sector, training for which a demonstrable demand exists. Also, as a result of creating the organisation for such training, a significant step would be taken towards the creation of a policy both for learning skills and for access to the facilities for developing those skills.

On this broader basis the objective of the proposal has an enhanced value, and its feasibility is much stronger. Of course, the limitations of the resources remain. They will have to be tackled before training programmes can be executed. Also, financial assistance will need to be sought. Options for funding will have to be explored. The lynch-pin of the undertaking will be its organisation. Access to negotiation and administration will need to be built into the foundations of the operation; curricular design, tutor identification, student selection, funding applications, are all key elements for which a system of democratic control is called. The cooperation of a number of institutions will be required. Running the courses for a pilot period may be a transitional step worth considering.

It goes without saying, the view of the community, whose representatives have participated on this study, and to which the proposal has been targeted, is that any training is better than none at all. Whatever route is followed, the initiative must proceed with confidence or not at all.

PROPOSAL

In an attempt to provide a way forward, on the basis of the preceding conclusions, the following provides an option for the required 'action-plan'. These proposals represent a series of objectives, of variable interdependence, in the areas of facilities, administration, and operation. The negotiations necessary to achieve these objectives will be for the recipients of this study to navigate as appropriate.

Facilities - equipment

This study has shown that the demands for training facilities stretch beyond the three camera studio into areas of single camera operation. It is understood that the ILEA is not in a position to significantly expand the resource for the purpose of establishing this training programme. It is also acknowledged that certain equipment items are available as a hireable resource. However, in order to have the necessary credibility to interface with external, community resources, the following additions to the basic studio resource, (see Appendix 4), are proposed:

- a simple, low band, U-Matic edit suite
- a portable video camera and recorder unit, preferably of low band, U-Matic format, otherwise Betacam or VHS format
- U-Matic and VHS playback facilities with 'search' control
- two typewriters
- a photocopier - text grade only
- a separate telephone line

Of these items, the portable camera/recorder unit may be treated as a hireable resource in a pilot phase of the training programme.

Also, the use of 16mm film editing and viewing may be necessary, but only on an ad-hoc basis. It is proposed that this be negotiated per course by the training organisers.

Facilities - site

Access and security are very much related issues and are considered here together. It is anticipated that the training, dealt with in this proposal, will be undertaken during current 'downtime' of Learning Resources Branch, Television and Publishing Centre, ie during evenings, weekends and holidays.

Site access at these times will require an extension of schoolkeeping duties. It is proposed that, on formulation of a training schedule, course organisers provide an advance request for access to enable Learning Resources Branch Administration to negotiate Temporary Assistant Schoolkeeper cover. It will be necessary for the Temporary Assistant appointed to be familiar with any alarm systems that are in operation.

Additionally, it is proposed that a minimum of two ILEA appointed staff be on site during the times of the training schedule. It is suggested that one would have 'operational' responsibility for the training studio. This would include:

- assisting trainees in the use of the facility
- assisting tutors to provide operational instruction
- booking and rigging the facility in preparation for training use
- rigging the facility in preparation for the following daytime activity
- health and safety in the studio

The second person would have a 'maintenance' responsibility. This would include:

- servicing and maintenance of all technical facilities utilised for training
- operating a booking and issuing system for all portable equipment
- providing technical assistance to lectures
- assisting studio operation as appropriate

Although it may be necessary to fund one or both of these posts from an external source, it would be appropriate to have both administered by the ILEA. Therefore, suitable contractual, overtime/shiftwork agreements and job descriptions will need to be negotiated by ILEA Establishment. It is important that no agreement reached should impair the daytime operation of the Centre, (long overtime hours being a possible source of impediment).

In terms of security, it is envisaged that only the 'studio block' be accessible during the training times. However, with acceptance of the proposal to include some use of film editing facilities, it is recognised that access to the 'administration block' will be required. It is therefore proposed that consideration be given to providing access to one edit suite whilst maintaining the security of the rest of the block, on the basis that such access is only made under the supervision of a tutor.

Facilities - accommodation

Additional space will be required for training, and, necessarily within the 'studio block'. It is proposed that Rehearsal Room One is made available for these training courses. It will provide a suitable lecture space, group viewing area, as well as performing its designated function. Lockable cupboards could be installed both for trainees' use and for safe keeping of typewriters, course materials, etc. A small, secure room may also have to be identified to house the additional edit suite.

The 'studio block' should be provided with a food and drink dispenser. This would best be accommodated in the vestibule area outside Rehearsal Room One, although a number of alternatives exist for consideration. It is understood that this machine could be stocked and serviced by the canteen staff during their daytime duties.

Administration

It is clear that ILEA is not resourced to provide the administrative support necessary to operate this training proposal. It is also one of the significant findings of this study that, for the intended user-community, it is not desirable that ILEA controls the administration of the training. Rather, a plea for a democratic distribution of control, is the amalgamated view.

In conducting interviews for this study, a number of suggestions for administrative operation, and in particular the liaison between the facility and the trainee group, were mooted. Commissioning the resource as a training facility was considered an acceptable approach. Having an independent body, or group, negotiating the commission was a favoured amendment.

It is therefore proposed that an independent Steering Committee be established to act as the coordinating and liaison forum for this training initiative. The study identified a number of desirable features of a training programme, some of these are reflected in the proposed composition and responsibilities of the Steering Committee.

Steering Committee - Aim and Objectives

The Aim of the Steering Committee would be to promote the development of equal opportunity in the creation tasks of audio-visual media materials production, through the provision of training and access.

The Objectives of the Steering Committee would be:

- to receive and ratify commissions for programmes of training/ access
- to nominally appoint Sub-Committees to council and negotiate the undertaking of programmes of training/access
- to monitor and accredit these programmes of training/access

It is proposed that the Steering Committee should be composed of approximately 20 members. It is desirable that the membership should include representatives drawn from the following organisations:

- The Association of Black Video Workshops
- The Association of Cinematograph, Television and Allied Workers
- The Black Media Workers Association
- The British Broadcasting Corporation
- Channel Four Television Ltd
- The Commission for Racial Equality
- Greater London Arts Association
- The Independent Broadcasting Authority
- Inner London Education Authority, Equal Opportunities
- Inner London Education Authority, Learning Resources Branch
- The London Independent Television Companies
- The National Organisation of Workshops (London Branch)
- The National Short Course Training Programme
- Women's Film, Television and Video Network

It would, of course, be impractical to expect this Committee to be self operative and functional. The intention is that it meets as a voluntary body in an advisory and representational capacity. The Committee would have no jurisdiction over the ILEA.

To provide the operational support to its work, it is proposed that the post of Co-ordinator be created to function as programme administrator, working in liaison with the Steering Committee and the Sub-Committees formed.

Housing and office service back-up to the post should be provided by ILEA's Learning Resources Branch.

Co-ordinator - Aims and Duties

The aims of the Co-ordinator Post would be to provide operational and administrative support to the Steering Committee, and any of its Sub-Committees, to enable the facilitation of the Committee's Aim and Objectives.

An appointee to the post of Co-ordinator would work on a 'full-time' basis, and would be present during all training session times. S/he would be experienced in production training and administration. The Co-ordinator would be the Chief Executive to the Steering Committee.

Other duties of the Co-ordinator Post would be to:

- manage the publicity of the training/access programme
- liaise with applicant groups, organisations and individuals
- provide guidance on the formulation of training/access proposals
- negotiate the setting up of programmes of training/access
- act as Secretary to any Sub-Committees as necessary
- liaise with trainers, trainees and facility managers
- negotiate the resourcing of programmes of training/access
- provide assistance to Course Teams in the execution of programmes of training/access
- brief the Learning Resources Branch of the ILEA as appropriate
- campaign among external bodies and organisations for the provision of funding and the development of opportunities for trainee participants

Through this post of Co-ordinator, Sub-Committees would submit proposals for programmes of training/access to the Steering Committee for formal ratification. On acceptance of such a commission, it is proposed that the Committee appoint a Course Team.

Sub-Committees - Aim and Function

The Aim of Sub-Committees would be the successful formulation of proposals for training/access which meet the condition set down in the Aim for the Steering Committee.

A Sub-Committee would work in liaison with the Co-ordinator, and thereby, the Steering Committee, to formulate a commission proposal for formal ratification by the Steering Committee.

It would be the function of a Sub-Committee to:

- shape a proposal to gain best advantage for the trainees
- lay down criteria for the proposed training/access programme in order to take maximum advantage of resources available
- explore strategies for funding the proposed training/access programme
- acquire necessary funding guarantees
- liaise between the Course Team, the Steering Committee and the Co-ordinator
- present its training/access proposal to the Steering Committee for formal ratification

A Sub-Committee would be composed of representatives of the applicant group/individuals, a Steering Committee member and the Co-ordinator, ex officio. It would meet as and when appropriate to the development of a training/access proposal.

Sub-Committees will be nominally appointed by the Steering Committee and will exist, unofficially, prior to such appointment in order to develop ideas. The Sub-Committee's appointment will, therefore, represent the formal acknowledgement, by the Steering Committee, of the development of a proposal.

Course Team - Aim and Function

The Aim of the Course Team would be to oversee and manage a particular, commissioned programme of training/access.

It would be the function of that Team to undertake the following:

- costing of the proposal
- negotiate the detailed curriculum
- contracting and briefing of trainers
- booking of facilities
- management of the programme of training/access
- evaluation of the programme of training/access
- reporting back to the Sub-Committee as necessary

It is envisaged that the composition of Course Teams would include:

- representatives from the commission-applicant group, (the trainees) thus ensuring direct involvement by trainees in the design of the programme of training/access
- the course director/designer having responsibility for implementation of the programme of training/access

- representative(s) from Learning Resources Branch, ILEA
to advise on utilisation of the training television studio facilities
on programmes of training/access
- a voluntary representative from the Steering Committee/Sub-Committee
to provide monitoring/contact between these bodies and the programme
of training/access
- the Co-ordinator
to provide administrative support

The proposals for these administrative strata are given for consideration and, as such, are flexible. It is anticipated that the composition of any committee formed as a result of these proposals may exercise powers of co-option.

Operation

In undertaking this feasibility study a number of points were presented which usefully contribute to the effective operation of this proposal, they are given below, in an approximate order of procedure rather than priority.

The publicity for the training/access opportunity should be pitched at an appropriate level of 'gloss' to match both the intended audience and the medium carrying the information. There are appropriate community press outlets, and the ILEA Careers Service has in-house journals which may be suitable. Radio 'spots' could be used and the National Broadcasting School may be a useful contact in this connection. Television advertising may be prohibitively expensive, but documentary coverage of the training programme, once in full operation, may be a publicity option to consider in due course.

There is existing expertise for identifying sources of funds for training, both within the ILEA and the external bodies supporting community development. These would be beneficially consulted. A recommendation for obtaining valuable funding support and maximising its utilisation is to separately fund the various elements of the training operation - hybrid funding. For example, one source of funding may be obtained for publicity, another for tutors, another for trainee support, another for course materials, etc. This enables the bodies providing the grants to identify their point of assistance. To take this concept a little further by example, it may be advantageous to secure funding for trainee support from broadcasting organisations and companies, this could be in a form of sandwich arrangement, thus promoting both financial support and work opportunities.

The charging of fees for training should be kept to a minimum, if applied at all. Discrimination by virtue of a fee system being a well camouflaged pit-fall. It is recommended that the commission-applicant group have responsibility for fee collection when such a charge is necessary.

It is recommended that the Steering Committee meet on a voluntary basis, once every three months. Whilst it may change in membership, its composition should continue to reflect; the needs of representation for a pattern of equality; community group representation; facilities representation; financial support, and validation.

Course Teams will need to meet as necessity deems, however, allowance will have to be made for those sitting on Course Teams in a voluntary capacity. It will be necessary to identify what costs incurred in holding Team meetings will be attributable to a course budget. Such meetings will, of course, take place prior to, during, and after the running of a training/access programme.

It is recommended that courses running during evenings have sessions on at least two nights per week, and that any course concentrating on studio based production, should aim to give an average of 60 hours of studio access during the period of the course. A combination of evening and one or two weekends course time would enable a course schedule to fit into a 10-12 week programme. A course which concentrates on studio based activity will require a minimum of 10 trainees to operate satisfactorily and without the need to hire professional technicians.

Evaluation of trainees' performance has been suggested. Whilst the detail and process of that evaluation must be determined by the Course Team in relation to their particular commission, it is recommended that individual reviews are submitted by the Course Team to the Steering Committee for formal ratification. It is intended that such ratification will assist the trainees with their career development. In this context, the profile of the Steering Committee is significant. Additionally, Course Teams should provide evaluation and feedback to the Steering Committee as contribution to the development of the whole training/access initiative.

Finally, it is commended that ways are sought to perpetuate and replicate this initiative where the circumstances of equal opportunity needs this kind of support.

ACKNOWLEDGEMENTS

The author wishes to thank the contributors listed in Appendix 1, all of whom generously gave their time to provide information. In addition I would like to record my gratitude to the following people who were particularly helpful in the provision of written information and detailed guidance for the preparation of this report: Martina Atillie; Noel Hardy; Sandra Horne; Mike Hussey; Melanie Lockett; Hugh Morris, and Tammy Walker.

Peter R Jones
Media Adviser
The British Council
(c) 1984

REFERENCES

The following people contributed to the undertaking of this feasibility study:

John Akomfrah	Black Audio Film Collective
Ruhul Amin	Freelance Director
Alex Anderson	Women's Film, Television and Video Network
Martina Attilie	Sankofa Film and Video
Michael Bukht	Principal National Broadcasting School
Hilary Coote	Administrative Director The National Short Course Programme Unit National Film and Television School
Tony Downmunt	The Albany Community Work Centre
Jo Dowson	Education Office for Equal Opportunities Inner London Education Authority
Sandy Edington	Head, Media Group The British Council
Barrie Ellis-Jones	Head of Projects, Distribution Division British Film Institute
Shehina Fazal	Secretary Black Media Workers Association
Mike Fentiman	Head, The Community Programme Unit British Broadcasting Corporation
Alan Fountain	Commissioning Editor Channel Four Television Company
Brenda Freeman	Ceddo (Film and Video Workshop)
Len Garrison	Director Afro-Caribbean Education Resource Project
Bala Gnanapragasam	Borough Member of the Education Committee Inner London Education Authority
Rex Hall	Specialist Youth Officer for the Unemployed Community Education and Careers Branch Inner London Education Authority
Noel Hardy	Television Producer Learning Resources Branch Inner London Education Authority
Ken Harman	Administrative Officer Learning Resources Branch Inner London Education Authority

Sandra Horne	Equal Opportunities Officer The Association of Cinematograph, Television and Allied Technicians
Mike Hussey	Inspector Multi-Ethnic Education and Community Relations Inner London Education Authority
Ahmed Jamal	Producer Retake Film and Video Productions
Mahmood Jamal	Freelance Writer
Delia Jarret-Macauey	Training Officer Minority Arts Advisory Service
Melanie Lockett	Division 10 Community Education and Careers Branch Inner London Education Authority
Maureen McCue	Film and Video Officer Greater London Arts Association
Roy McHugh	Director, Learning Resources Branch Inner London Education Authority
Liz Mansell	Film Editor/ETA Representative Learning Resources Branch Inner London Education Authority
Hugh Morris	Training Studio Technician Learning Resources Branch Inner London Education Authority
Lional Morrison	Press Officer Commission for Racial Equality
Raj Patel	Star Video/British Asian Theatre Company
Sarah Penny	Women in Sync
Penny Philcox	Action Desk Producer Cardiff Broadcasting Company
Mike Philips	Senior Lecturer School of Communication Polytechnic of Central London and Chairman Black Media Workers Association
Andrew Powell	Production Division British Film Institute
Jane de Rochefort	Specialist Adviser for Unemployment Community Education and Careers Branch Inner London Education Authority
Susie Rodwell	Media Journalist

Derek Sillience	Adult Education Service Community Education and Careers Branch Inner London Education Authority
Philip Simpson	Head of Education, Information Division British Film Institute
John Tullock	Senior Lecturer School of Communication The Polytechnic of Central London
Jaginder Verma	Director Tara Arts Group
Parminder Vir	Ethnic Minority Unit Greater London Council
Tammy Walker	Women's Film, Television and Video Network
Marilyn Wheatcroft	Producer Television History Workshop
Peter Weiss	Head, Television and Publishing Centre Learning Resources Branch Inner London Education Authority
Sue Woodford	Commissioning Editor Channel Four Television Company
Keith Yeomans	Media Consultant
Colin Young	Director National Film and Television School

The following documents were used for references for the production of this report:

Black Media Workers Association Register 1983-84. Pub: BMWA, 1983.

British Film Institute, Annual Report. Pub: BFI, 1984.

Broadcast Magazine. Pub: Arrowhead Publishers Ltd, Weekly.

Challenge Racism. Pub: Greater London Council, 1984.

Directory of Social Action Programmes. Pub: Media Project, The Volunteer Centre, May 1984.

Education and Training for Film and Television. Pub: British Kinematograph Sound and Television Society, 1982.

Ethnic Arts. Report by the Principal Race Relations Adviser and the Director of Recreation and the Arts; Arts and Recreation Committee, Ethnic Arts Sub-Committee, Greater London Council, December 1982.

Ethnic Arts and Training. Report by the Principal Race Relations Adviser, Arts and Recreation Committee, Greater London Manpower Board, Ethnic Minorities Committee, February 1983.

Freelance Film and Television Industry. Report by the Director of Industry and Employment, Greater London Training Board, March 1984.

Grant-Aided Workshop Production Declaration. The Association of Cinematograph, Television and Allied Technicians, 1983.

Media Courses in Britain. The British Council, 1984.

Omega Report: Communications Policy. Pub: The Adam Smith Institute, 1984.

Patterns of Discrimination. Pub: The Association of Cinematograph, Television and Allied Technicians, 1975.

Race, Equality and Ethnic Minorities in London: Future Strategy Report, 1983-85. Pub: Greater London Council, 1984.

Race, Sex and Class. Pub: Inner London Education Authority, 1983.

Race Relations: Code of Practice. Pub: Commission for Racial Equality, 1983.

Support and Funding for Ethnic Arts. Policy Document for Greater London Arts Association, 1983.

Trends in Television Training. Pub: The European Institute for the Media, 1983.

COURSES AVAILABLE -
in film, television and video.

Course descriptions extracted from Organisers' publicity.

Film and Video Familiarisation Courses for Ethnic Minorities

Course Organiser

National Short Course Training Programme, NFTS

FILM FAMILIARISATION COURSE

This two day course is designed to familiarise participants with the techniques of camera, sound and editing. Through practical exercises participants will be encouraged to explore their own potential for these disciplines.

2 days

Course fee £20

FOUNDATION COURSE IN CAMERA

SOUND RECORDIST FOUNDATION COURSE

EDITING FOUNDATION COURSE

These three courses run parallel with each other and offer practical basic training in each discipline. The courses concentrate primarily on the duties and skills required of a junior assistant in each area but participants have the opportunity of undertaking more advanced roles during the course. It is hoped that those who satisfactorily complete the courses and reach a required standard of competence will be offered an attachment within the industry.

2 weeks each

Course fee £50

VIDEO FAMILIARISATION COURSE

This course aims to provide an introduction to production techniques using video. During the week participants devise, shoot and edit a short piece on tape.

1 week

Course fee £25

BASIC PRODUCTION MANAGEMENT

This course offers an introduction to the role of a production manager. Participants are shown the basics of scheduling and budgeting from the initial script to the end of the shoot.

1 week

Course fee £25

SINGLE CAMERA DIRECTING

This course aims to introduce the basic concepts of directing with a single camera. Participants each direct and edit a short film during the course.

2 weeks

Course fee £50

Film and Video Courses for Women

Course Organiser

National Short Course Training Programme, NFTS

EDITING FOUNDATION COURSE

This is an introductory course aimed at teaching a basic knowledge of film editing. Participants should acquire the necessary skills to assist in a cutting room.

2 weeks

Course fee £50

FOUNDATION COURSE IN CAMERA

This course offers practical training in motion picture camera work with emphasis on the role and specific tasks of a camera assistant.

2 weeks

Course fee £50

SOUND RECORDIST FOUNDATION COURSE

This course offers a basic introduction to the principles of location sound recording.

2 weeks

Course fee £50

SINGLE CAMERA DIRECTING

MULTI-CAMERA DIRECTING

The Single Camera course gives participants the chance to direct and edit a short piece on location.

The Multi Camera course offers participants the opportunity to direct in a three camera studio set up.

2 weeks each

Course fee - Single Camera £50

Multi Camera £100

VIDEO FAMILIARISATION

This course aims to provide an introduction to production techniques using video. During the week participants devise, shoot and edit a short piece on tape.

1 week

Course fee £25

BASIC TELEVISION TECHNOLOGY

This course is run in conjunction with Ravensbourne College of Art and Design, Bromley.

It aims to provide participants with an insight into television technology by a combination of lectures and hands-on practical exercises.

Course fee £50

Short Courses in Film, Television and Video

Course Organiser

Barefoot Video

VIDEO PRODUCTION IN THE COMMUNITY

The course is taught through hands-on experience, with discussion/demonstration of methods of passing-on these skills in the context of community groups.

1 week

Course fee £200

Course Organiser

Bell & Howell Ltd

TELEVISION CAMERA COURSE

2 days

Course fee £140

SPECIAL EFFECTS GENERATOR COURSE

2 days

Course fee £120

VIDEO USER COURSE

Introduction to video

2 days

Course fee £160 + VAT

VIDEO USER PRODUCTION

A comprehensive introduction

3 days

Course fee £160 + VAT

Course Organiser

British Association for Commercial and Industrial Education

VIDEO PRODUCTION WORKSHOP

3 days

Course fee £414

Course Organiser

British Broadcasting Corporation

TELEVISION PRODUCTION

This is a fully practical workshop course. Videotape editing is a strong component of this course. Generally intended for overseas students.

11 weeks

Course fee £4,000 min.

Course Organiser

BBC Engineering Training Centre

TECHNICAL ASSISTANT 'A' COURSE

12 weeks

Course fee £356 per week

'B' COURSE PART I
PART II

10 weeks

Course fee £356 per week

ENGINEERS 'C' COURSE PART I

7 weeks

Course fee £356 per week

PART II

6 weeks

Course fee £356 per week

Course Organiser

BBC/Open University

TV PRODUCTION IN EDUCATION AND DEVELOPMENT

12 weeks

Course fee £6,350 + VAT

Course Organiser

City of Bath Technical College

AUDIO AND VIDEO TECHNICIAN MODULAR COURSE

12 weeks

Course fee £136 per week

VIDEO TECHNOLOGY

Production and presentation. Emphasis is placed on receivers, signals and distribution.

5 days

Course fee £136

VIDEO PRODUCTION

Emphasis is placed on studio and location work.

5 days

Course fee £136

VIDEO EQUIPMENT

Emphasis is placed on operational maintenance.

5 days

Course fee £136

Course Organiser

Crosswind Films Ltd

FILM INTENSIVE

Courses are comprehensive and endeavour to cover all aspects of production.

1 week
3 weeks

Course fee £560 + VAT
£1,000 + VAT

VIDEO INTENSIVE

Courses are comprehensive and endeavour to cover all aspects of production.

1 week

Course fee £520 + VAT

Course Organiser

Doncaster Metropolitan Institute of Higher Education

TELEVISION WORKSHOP

Camerawork, scripting, vision-mixing, sound, lighting, studio exercise.

5 days

Course fee £175

Course Organiser

Leeds Polytechnic

CURRENT TELEVISION TECHNIQUES

This course provides a thorough introduction to the theory of colour TV systems and equipment. Particular emphasis is given to modern techniques of video tape editing and location reporting. A high proportion of the course is spent in the electronics labs, the TV studio and in using equipment in the field.

2 weeks

Course fee £685

VIDEO PRODUCTION SHORT COURSE

This course involves the learning of location camera techniques, video editing techniques and video production.

1 week

Course fee £300

Course Organiser

London International Film School

VIDEO PRODUCTION

12 weeks

Course fee £1,790

Course Organiser

London Media Workshops

WRITING FOR RADIO AND TELEVISION

1/2 days Course fee £26 per day

Course Organiser

Lincolnshire Educational Television

LOCAL TELEVISION PRODUCTION

Location and studio production for local broadcast and non-broadcast purposes.

12 weeks Course fee £2,700

Course Organiser

Marconi College

MK XI TV CAMERA FAMILIARISATION

Maintenance and operation.

2 weeks Course fee £84.20

MK2B HELICAL SCAN VIDEO RECORDER

Maintenance and operation.

3 weeks Course fee £84.20

Course Organiser

Media Production Services

TV/VIDEO POST-PRODUCTION TECHNIQUES TRAINING

3 months

Course Organiser

National Audio Visual Aids Centre

TELEVISION PRODUCTION

5 days Course fee £450 + VAT

Course Organiser

National Broadcasting School/Royal College of Art

THE CRAFT OF TELEVISION PRODUCTION

3 months Course fee £2,250

Course Organiser

North East London Polytechnic

VIDEO TECHNIQUES

Video for non-broadcast applications.

6 weeks

Course fee £218.50

Course Organiser

Overseas Film and Television Centre Ltd

FILM PRODUCTION

Generally for overseas students.

Course Organiser

Portsmouth College of Art and Design

VIDEO FOR MICRO-TEACHING AND COMMUNICATIONS

6 weeks

Course fee £1,475

Course Organiser

Pye TVT Ltd

BASIC STUDIO ENGINEERING

2 weeks

Course fee £270 per week

TELEVISION CAMERA MAINTENANCE

2 weeks

Course fee £270 per week

VISION MIXER MAINTENANCE

1 week

Course fee £270 per week

VIDEO TAPE RECORDERS

2 weeks

Course fee £270 per week

3 weeks

Course Organiser

Ravensbourne College of Art and Design

BASIC TELEVISION TECHNOLOGY

2 weeks

Course fee £480

COLOUR TELEVISION ENGINEERING

3 weeks

Course fee £730

Course Organiser

Royal Television Society

SHOOTING WITH VIDEO

The course includes experience of camera work, recording sound and vision, presentation, and video tape editing.

2 days

Course fee £125 + VAT

Course Organiser

Sheffield City Polytechnic

BASIC TV PRACTICE

3 days

Course fee £90

CCTV PRODUCTION

5 days

Course fee £175

Course Organiser

Sony Broadcast Ltd

PORTABLE AND STUDIO HIGH BAND U-MATIC VCR

1 week

Course fee £600

HIGH BAND U-MATIC VCR, TIME-BASE CORRECTOR

2 weeks

Course fee £1,200

BETACAM

3 weeks

Course fee £600

PORTABLE TV CAMERA

1 week

Course fee £600

STUDIO 1 INCH VIDEO TAPE-RECORDER

1 week

Course fee £600

TIME-BASE CORRECTOR

1 week

Course fee £600

EDITING SYSTEM

1 week

Course fee £600

DIGITAL MASTERING SYSTEMS

1 week

Course fee £600

Course Organiser

Sony (UK) Ltd

LOW BAND U-MATIC VIDEO CASSETTE RECORDERS, MAINTENANCE

1 week Course fee - on application

U-MATIC "EDITORS", MAINTENANCE AND SET UP

1 week Course fee - on application

CCTV COLOUR CAMERA MAINTENANCE AND SET UP

2/3 days Course fee - on application

Course Organiser

South Thames College

CERTIFICATE IN TELEVISION STUDIES

Portable Production or Studio Production

5 weeks Course fee £750

Course Organiser

Television Training Centre

COURSES FOR TELEVISION DIRECTORS AND PRODUCTION STAFF

Students are involved in all stages of television production from inception to completion of the final camera script.

1 year Course fee - on application

Course Organiser

Telvista

VIDEO AND TELEVISION PRODUCTION

2/5 days Course fee - on application

Course Organiser

Visnews International

TELEVISION NEWS COURSE

The course is run in a simulated news room and trains journalists in the techniques of TV news.

9 weeks Course fee £3,500

BASIC VIDEO/FILM PRODUCTION COURSE

Training in news and current affairs production.

9 weeks Course fee £3,500

Visnews International (contd)

PROGRAMME MAKERS COURSE

This course concentrates on the planned efficient production of high quality TV programmes using the latest techniques.

10 weeks Course fee £6,000

TV STUDIO PRODUCTION COURSE

The course is run in a broadcast standard studio and covers all aspects of studio production.

10 weeks Course fee £6,000

ADVANCED DOCUMENTARY PRODUCTION COURSE IN VIDEO AND FILM

This course is designed for experienced people who want to expand their skills.

12 weeks Course fee £4,800

Course Organiser

Watershed Video Ltd

PRODUCTION COURSE

All aspects of organisation and management.

5 days Course fee £175

CAMERA COURSE

Weekend Course Fee £120

Course Organiser

West Bromwich College of Commerce and Technology

TELEVISION AND AUDIO PRODUCTION

9 months Course fee £3,500

VIDEO PRODUCTION

15 days Course fee - on application

Long Courses in Film, Television and Video - those generally leading to an academic qualification

Course Organiser

University of Bristol

CERTIFICATE IN RADIO, FILM AND TELEVISION

3 years

Course Organiser

Bulmershe College

FILM AND DRAMA STUDIES, BA and BA (Hons) (CNAAB)

3 years

Course Organiser

Croydon College, School of Art and Design

DIPLOMA IN INTERMEDIA STUDIES

1 year

Course Organiser

University of East Anglia

MA IN FILM STUDIES

1 year

Course Organiser

Goldsmiths College, University of London

BA COMMUNICATION STUDIES

1 year

Course Organiser

Gwent College of Higher Education

DIPLOMA IN DOCUMENTARY FILM MAKING

Basic film and television theory, pre-production design animation, video, computer.

2 years

Course Organiser

Harrow College of Higher Education

FILM AND TELEVISION BA (Hons) (CNAAB)

Course in applied photography.

3 years

Course Organiser

University of Kent

BA IN FILM STUDIES

3 years

Course Organiser

London College of Printing

BA (Hons) FILM, TELEVISION AND PHOTOGRAPHY

3 years

Course Organiser

London International Film School

DIPLOMA IN FILM PRODUCTION

2 years

Course Organiser

Middlesex Polytechnic

POSTGRADUATE DIPLOMA IN FILM/TELEVISION STUDIES

1 year

Course Organiser

The National Film and Television School

FILM AND TELEVISION PRODUCTION

3 years

Course Organiser

The Polytechnic of Central London

FILM AND PHOTOGRAPHIC ARTS BA (Hons)

3 years

Course Organiser

Reeswood College of Electronics

ELECTRONICS, COLOUR TV RECEIVERS AND VIDEO CASSETTE RECORDERS

2 years

ELECTRONICS, COLOUR TV RECEIVERS, MICROPROCESSORS AND COMPUTERS

3 years

ELECTRONICS AND MICROCOMPUTER SYSTEMS

2 years

Course Organiser

Royal College of Art

POSTGRADUATE COURSE IN FILM AND TELEVISION STUDIES

3 years

Course Organiser

St Martin's School of Art

BA (HONS) FINE ART

Students may apply to the Fine Arts course exclusively to work in film and video.

3 years

Course Organiser

University of Stirling

BA FILM AND MEDIA STUDIES

3 years

BA (HONS) FILM AND MEDIA STUDIES

4 years

Course Organiser

University of Strathclyde

BA IN FILM AND TELEVISION STUDIES

4 years

Course Organiser

West Surrey College, College of Art and Design

BA (Hons) (CNA) IN PHOTOGRAPHY, FILM AND VIDEO ANIMATION

3 years

TRAINING CORE CURRICULUM

This Appendix is intended to provide guidelines for devising a core curriculum for teaching television studio skills.

Required Skills

The emphasis is on those tasks which must be taught in order to staff a studio using trainees and a minimum number of professionals.

The key tasks involved in studio work on television programme production include the following:

- | | |
|----------------|---|
| Studio | <ul style="list-style-type: none"> - setting scenery - rigging lighting - rigging sound - camera operation - boom operation - floor management - caption operation |
| Gallery | <ul style="list-style-type: none"> - vision control - sound control - VT operation - direction - vision mixing - production assistant |

Training Objectives

In a production training situation, it is normally arranged that certain of these tasks are undertaken by members of the trainee group. For simple studio work only the roles of director, vision mixer, production assistant, camera operators, floor manager and presenter need to be filled, ie 7-8 participating trainees.

It is therefore important to begin a training course in Production with hands-on instruction for each of these tasks, the objective being to give the trainees sufficient confidence to handle the production of simple programmes without impediment from operating difficulties.

Such skills are best learned by undertaking a series of exercises, beginning with ones dealing exclusively with single operations and going on to those which call upon the range of skills utilised dependently.

Exercises

The two skills which can be developed independently are camera operation and vision mixing. It is possible to design exercises, which are caption based, that allow students to practice these skills on their own, once objectives have been set, instruction given and procedure established.

Such exercises can then be developed to introduce the direction of cameras, vision mixing and caption changing. The role of the production assistant can also be included.

By further enhancement of such exercises, the roles of presentation and floor management can be learned. This introduces direction of action in the studio,

direction of audio, and the necessary communication processes between gallery and studio floor which are vital to studio production.

This type of presentation exercise may then have inserts from different sources added to provide the production assistant, and the other members of the production team, with experience of cueing in different sources.

These exercises will culminate in the process of recording. This will afford the opportunity of developing studio routines such as blocking shots, line up and recording.

Exercise Summary

Independent Skills:

Camera operation

- focus
- zoom
- panning and tilting
- crabbing and tracking
- craning

Vision mixing

- cutting
- mixing
- wipes
- superimposition
- colourisation
- overlay

Dependent Skills:

Direction of cameras

- shot size
- shot movement
- zooms

Direction of vision mixing

- preparing shots for cut or mix
- when to cut or mix
- effects etc

Direction of audio

- studio communication
- when to fade
- effects

Production Assistant

- timing
- calling shots
- calling caption changes
- studio routine
- inserts

Floor Management

- studio/gallery liaison
- presenter communication
- properties
- effects
- studio routine
- cues

Presentation

liaison with FM
handling properties etc
marks and cues
talking to camera
voice over

Studio Routine:

Studio Management

setting
properties
captions
marks
doors
communications
safety

Equipment handling

camera preparation
camera positioning
audio positioning
communications

Gallery Management

checking resources
terminology
communications

Planning and Organisation

information
resources
blocking
rehearsal
line-up
recording
checking
cleaning up

Development of Curriculum

Once the above skills can be managed by the trainees, a production team can be formulated which allows the course to deal with other aspects of the production process as appropriate to the trainees' requirements.

These may include; design, scriptwriting, drama, music, technical operations, lighting, audio, special effects etc.

TRAINING STUDIO FACILITIES

The schedule of facilities available in the training studio at the ILEA's Learning Resources Branch Television and Publishing Centre, Battersea:

Studio

Length: 38 ft
Width: 22 ft
Height to grid: 9 ft 9 ins

Cyc. enclosed area: approximately 35 ft x 19 ft

3 - J.V.C. KY-2700 colour cameras (3 x 2/3" Staticon tubes)
with 14:1 Fujinon Servo zoom lenses

Focal length 10 m/m - 140 m/m
Angle of view 3° - 42°
M.O.D. 1 metre

3 - Vinten Teal Lightweight Pedestals (ring steering)
Lens height: from 3 ft 5 ins minimum to 5 ft 2 ins maximum.
All pedestals have 3 ft triangular base.
Viewfinders can have another local picture source (mixed viewfinder facility).

1 - Studio floor monitor (colour) - playback facilities to studio floor.

Vision Mixer

Light sources on three banks.
13 wipe patterns with hard or soft edge control.
Colour background generator with adjustable background colour.
Downstream keying with key edger.
Black and white superimpose circuit.
Preview bank.

Telecine

Facilities for 8 mm and 16 mm film (MUTE).
Switchable to 2 x 35 mm slide projectors. (Landscape format slides).
Camera four can be de-rigged and used in a portable ENG/EFP mode.
Tripod, lights, associated sound and monitoring equipment available.

Additional Facilities

Camera Five - Black and white caption camera.
(Auto change and reset). Captions have to be specially mounted.

Character Generator, (output six) QWERTY keyboard one font (upper case).
Eight pages.

Digital Frame Store, (output seven) with freeze frame and multi grab facilities. Available on any source but normally used with VTR insert.

VTR Insert Facilities on U-Matic or VHS format fed through the digital frame store.

Studio Records on Low Band U-Matic Format.

Sound

An 8 channel sound mixer will accept 8 studio microphones or any combination of MICS, GRAMS, TAPE etc, providing no more than 8 sources are used in any production. These sources can be used in two groups with Echo available on one group.

Foldback facilities to the studio floor.

- 1 Microphone Boom, arm-reach from 8 ft to 16 ft.
- 1 Fishing Rod Boom.
- 1 Disc Turntable (3 speed). Stereo records only played monophonically.
- 1 Compact Cassette Player (mono).
- 1 NAB Cartridge Player (mono).
- 2 Reel-to-reel Tape Recorders 15/7½/3½ ins per second and tape editing facilities.
- A limited library of effects and mood music records.

Edit Suite

U-Matic to U-Matic or VHS to U-Matic.

TRAINING STUDIO FACILITIES

The schedule of facilities available in the training studio at the ILEA's Learning Resources Branch Television and Publishing Centre, Battersea:

Studio

Length: 38 ft
Width: 22 ft
Height to grid: 9 ft 9 ins

Cyc. enclosed area: approximately 35 ft x 19 ft

3 - J.V.C. KY-2700 colour cameras (3 x 2/3" Staticon tubes)
with 14:1 Fujinon Servo zoom lenses

Focal length 10 m/m - 140 m/m
Angle of view 3° - 42°
M.O.D. 1 metre

3 - Vinten Teal Lightweight Pedestals (ring steering)
Lens height: from 3 ft 5 ins minimum to 5 ft 2 ins maximum.
All pedestals have 3 ft triangular base.
Viewfinders can have another local picture source (mixed viewfinder facility).

1 - Studio floor monitor (colour) - playback facilities to studio floor.

Vision Mixer

Light sources on three banks.
13 wipe patterns with hard or soft edge control.
Colour background generator with adjustable background colour.
Downstream keying with key edger.
Black and white superimpose circuit.
Preview bank.

Telecine

Facilities for 8 mm and 16 mm film (MUTE).
Switchable to 2 x 35 mm slide projectors. (Landscape format slides).
Camera four can be de-rigged and used in a portable ENG/EFP mode.
Tripod, lights, associated sound and monitoring equipment available.

Additional Facilities

Camera Five - Black and white caption camera.
(Auto change and reset). Captions have to be specially mounted.

Character Generator, (output six) QWERTY keyboard one font (upper case).
Eight pages.

Digital Frame Store, (output seven) with freeze frame and multi grab facilities. Available on any source but normally used with VTR insert.

VTR Insert Facilities on U-Matic or VHS format fed through the digital frame store.

Studio Records on Low Band U-Matic Format.

FUNDING AGENCIES

A short list of funding agencies, support schemes, and bodies that may assist with the financing of training activity in the media for ethnic minority, black and women's groups:

The Ariel Trust
 The Association of Business Sponsors
 British Broadcasting Corporation
 British Film Institute
 Capital Radio
 Careers Services Trust
 Channel Four Television
 Chrysler United Kingdom Charitable Trust Fund
 The Commission for Racial Equality
 David Pickford Charitable Foundation
 Edward Cadbury Charitable Trust
 The European Social Fund
 Ford of Britain Trust
 Greater London Arts Association
 Greater London Council
 The Gulbenkian Foundation
 "High Street Banks", through their community liaison officers
 The Hilden Charitable Fund
 ITT Executive Association in the UK Charitable Trust
 Joseph Rowntree Charitable Trust
 Laing's Charitable Trust
 The "London Boroughs"
 London Weekend Television
 Manpower Services Commission
 Noel Buxton Trust
 Nuffield Foundation
 The Pye Foundation
 The Runnymede Trust
 Thames Television
 The Wates Foundation
 Youth Training Scheme, The Manpower Services Commission