

Common Ground Productions

August 12, 1998

Ms. Tammy Halmrast-Sanchez
USAID Cubicle 4-07-106
Ronald Reagan Building
AFR/SD/CMR
Washington, DC 205-4600

Dear Ms. Halmrast-Sanchez:

Please find attached the Final Report for Common Ground Productions' *Africa: Search for Common Ground* television and radio series.

We greatly appreciate the support of USAID for this project, and, in particular, the contributions of John Rifienbark and Donna Woolf. Their input was invaluable throughout.

Sincerely,



Sheldon Himelfarb
Vice President and Executive Producer

Bcc: John Rifienbark ✓
Donna Woolf

A Final Report to the
United States Agency for International Development

For

Common Ground Productions'
Africa: Search for Common Ground

December 26, 1997 to June 30, 1998

Please Contact: John Mark, President
Sheldon Himelfarb, Vice President & Executive Producer

AFRICA: SEARCH FOR COMMON GROUND

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Appendix 1

Executive Summary

Images of chaos, crisis and despair pervade news reports about Africa. Africans, if they make the news at all, are usually portrayed as victims, despots or the colorful curators of big game. And as technological advances increase the influential power of the media, these one-dimensional images serve to marginalize African affairs and characterize Africans as incapable of solving their own problems.

In an attempt to counter these images, Common Ground Productions (CGP) sought to uncover a more comprehensive picture of the continent - - one which captures the positive signs of growth and triumph across the continent without diminishing the complexity of the African experience. Our vehicle was a series that explored possibilities for constructive management and resolution of the conflicts facing Africa and her people.

Thus, with generous support from USAID and in conjunction with Ubuntu TV and Film of Cape Town, South Africa, CGP started production in December 1996 of a 13-part radio and television series called *Africa: Search for Common Ground*. This was, as far as we know, an unprecedented pan-African production filmed in 15 different countries and juggling a minimum of 20 different African dialects. Between June 12, 1997 and June 30, 1998 *Africa: Search for Common Ground* was broadcast to a potential audience of 50 million people in at least 17 countries across sub-Saharan Africa.

Upon its premier in South Africa, the series received high audience ratings and very favorable press. Reviewers, like Zakes Mda of the Johannesburg *Sunday Times*, went out of their way to praise the non-stereotypical view of Africa presented in the series and its constructive tone. Mda described one segment as, "the most inspiring piece of television I have seen in a long time," and continued:

Even though we are of this continent, it is by Reuters, Gemini, CNN, BBC, or even Hollywood that our perceptions of it are shaped... We need to see more of this continent on our television screens - and not through the eyes of the Western media. It is in light of these sentiments that I must commend the producers of Africa: Search for Common Ground.

Reviewer Andrew Worsdale of the Johannesburg *Mail and Guardian* described the series as, "informative, engaging and entertaining ...there's none of that dull, pompous amateurism one finds in what goes as 'edu-tainment' on our screens."

Beyond Africa, the series has proven to be of great interest to a wide range of organizations in North America and Europe -- universities, non-governmental organizations, public libraries, military institutions, mediation centers and governmental institutions. Video copies have been requested by 87 organizations, including Yale University, Amnesty International, the Defense Information Agency, the US Military Academy, Duke University, the Media Resources Center and the School for Dispute Resolution.

We are only beginning to grasp the extent of interest in the series. Nearly each week we receive a new overture from an important source. It may be a university conflict prevention program or another African broadcaster. It may be a USIS officer at an embassy in West Africa, or a commercial broadcaster in Europe, or a Minister of Information. Most recently we were asked for a copy of the series for airing from July 18-24 at the World Expo in Lisbon, Portugal, where over 130 countries, international organizations and companies will be represented. Clearly, distribution and dissemination of this series will continue for years to come.

This widespread and diverse interest, coupled with the substance of the reviews, confirm the desire in Africa and beyond for quality programming that is made by Africans themselves, and that address issues of conflict and its resolution. Both during and since the time the series was produced and aired, there has been a continent-wide surge in interest in conflict resolution. Whether focusing on training in “Western” conflict resolution ideas and techniques or exploring the use of traditional African conflict resolving methods to deal with local disputes, civil wars and interstate conflicts, a growing number of conflict resolution centers and programs are being set up in African countries. In addition, more and more African students are entering the field. The enthusiastic response of mass media audiences to *Africa: Search for Common Ground* is but one more indication of this momentum.

This final report will document the accomplishments, lessons learned and on-going activities surrounding the production of this series.

Production Philosophy and Approach

The fundamental objective of this series was to empower our audiences and the societies of which they are part, and to discover new possibilities for the peaceful and constructive management and resolution of conflicts at all levels. We intended that the series be world-class public affairs television and radio programming embodying uncompromised production values, journalistic integrity, and intelligence.

We envisioned these programs working in four interwoven domains that would:

- Demonstrate the possibility of a new mode of journalism and public affairs television and radio programming; one which is informative, enlightening, engaging, and entertaining for audiences, and which deals constructively with conflict instead of glorifying it.
- Transform the way society at large understands, deals with, and relates to conflict in all its aspects.
- Contribute to the management and resolution of specific conflicts by facilitating dialogue between opposing sides, pointing out common interests where they can be discovered, introducing ideas and tools that promote resolution, and shedding new light on old assumptions that may keep situations stuck in deadlock.

- Acknowledge and enhance the constructive role of journalists and media institutions in dealing with conflict, while continuing to explore and develop innovative uses of electronic media as mediation tools.
- Furthermore, we set out to counter the stereotype of Africa and Africans as helpless, hopeless, and voiceless – “a continent of despair” – and to reveal the strength, wisdom and spirit with which Africans are themselves confronting the challenges and conflicts they face.

Thus, in our search for compelling stories, we looked past stated positions and toward the interests and needs of the parties. This approach allowed us to help get to the roots of the problems by penetrating into the underlying causes of the conflict.

Without shortchanging the complexities, harsh realities and structural tensions, we sought to incorporate into our questioning and presentation a search for commonality and agreement.

We recognized and addressed a spectrum of conflicts, highlighting dynamics at different phases - from early warning and prevention, to management and resolution, to reconciliation and reconstruction. While not overtly didactic or “preachy,” we designed our stories to draw out “lessons learned” to reveal fundamental principles about conflict and useful tools for its management and resolution.

Format

We produced 13 half-hour television programs, each of which consisted of one or two story segments “bookended” by a presenter.

We produced radio versions of each story as well. The radio versions were not merely soundtracks of the TV stories; they were produced by radio professionals with backgrounds in community radio given creative license to take full advantage of the power, flexibility and broadcast reach of the medium.

We designed our programs so that they would have currency, but not be timebound. Each program thus retains a substantial, useful “shelf-life” to allow for delays in broadcast, as well as secondary distribution and use.

Where possible and appropriate, we sought to engage local journalists and other participants in common ground processes as part of (or associated with) the production of program segments.

Story Selection

Preliminary story ideas were, for the most part, identified by our staff in South Africa. Final determination of the stories was based on further research and contacts with people in the field, as well as consideration of factors relating both to the specifics of each story and the contribution they made to the series as a whole.

Key questions we addressed in story selection included:

- What is the story? Does it have compelling, engaging (human) interest for members of the audience? Is it newsworthy? Can we tell it effectively in “common ground” mode?
- What is the theme/issue? Does it resonate for people across the continent? Does it highlight important concerns and dynamics which are relevant in many different places?
- What is the point? Are we illustrating or demonstrating an important constructive lesson or tool relating to the effective management of conflict?
- What is our access? Do we have (can we develop) relationships with key role-players which will enable us to tell the story more powerfully? Do we have the time, money, and logistical capacity to get the story?

In selecting stories, we sought to create a balance representative and appropriate to Africa as a whole, both geographically and thematically. We sought to ensure that we were telling stories which have been underrepresented in the mainstream media and, at the same time, that we were not overlooking stories and locations which were in the headlines because of the extent and nature of the issues/conflicts.

We sought balance between stories dealing with formal conflict resolution and peace processes at the national and regional level (“track one stories”) and those with a focus on non-official, people-oriented processes (“track two stories”). We recognized that most stories would likely have elements of both.

Another key criterion in story selection was the question of the impact telling the story might have on the people, communities or processes which were being examined. While it was not our objective to mediate or resolve specific conflicts, it was our intention that our work contribute to (or at least do no harm to) the successful resolution or management of the situation.

We knew that many of our stories would not have happy endings. Some would probably not have endings at all. Nonetheless, we did not attempt to clean up the loose ends or paint a pretty picture inconsistent with what was actually taking place. Our focus was on an honest search for common ground rather than on “good news.”

We began this effort by exploring more stories than we knew we would eventually produce. Not surprisingly, many stories did not survive the selection process; others evolved into very different forms before they were seen by viewers. Some programs were the result of stories we discovered along the way. All of them, we believe, contributed to the overall mission of the series and provided a glimpse into the lives of Africans making a difference in their communities, country and continent.

The Stories

The following is a program by program description of each story produced for television. A complete set of program descriptions for the radio series, which adapted each story specifically for radio audiences, appears in Attachment A.

Program 1:

South Africa: Thokosa Video Dialogue

South Africa's Thokosa township is still one of the most violence-ridden areas of the country. In this segment, video cameras are given to two commanders, one from the ANC aligned Self Defense Unit, the other from the Inkatha-connected Self-Protection Unit. Once mortal enemies, these two commanders take on the shared task of making a video about the killings that have wracked their communities. Their stories are tracked over a six-month period. A rough edged film with authentic grit and drama, this is the story of two warriors seeking an end to madness.

Program 2:

Congo (Zaire): When Everything Falls Apart

In the waning days of the Mobutu regime, people in Kinshasa return to traditional mechanisms to resolve conflict. We witness a tribal court, in which the plaintiff, the accused, the lawyers, judge and jury put their dispute into song and dance - - and come up with a solution that the whole community accepts.

South Africa: Breaking the Cycle -- Domestic Violence in Alexandra

Everywhere in the world, including Africa, domestic violence is a hidden horror. In South Africa's Alexandra Township, we meet abusers and victims working to break the vicious cycle. Crucial to their strategy is involving men as part of the solution.

Program 3:

Rwanda: The War Crimes Tribunal

After being shocked and outraged by the genocide that took place in Rwanda, the international community is trying to bring the perpetrators to justice before an international tribunal. Prosecution is an arduous, complicated process, and during the first two years, it has not gone smoothly. Charges of inefficiency and mismanagement abound. This segment looks at the difficulties inherent in re-establishing justice and deals with implications for Africa and the rest of the world.

Burundi: Reconciliation Radio

Neighboring Rwanda is Burundi, where animosities between Hutus and Tutsis have already resulted in thousands of deaths. In Burundi, as in Rwanda, hate radio has been used to incite ethnic violence. But in Burundi, radio is also being utilized as a means of building understanding and promoting reconciliation. At Studio Ijambo, Hutu and Tutsi journalists work together to provide balanced news, features, and even soap operas. This episode spotlights journalists who risk their lives for reconciliation in Burundi.

Program 4:

Mozambique: Cleansing the Past

Fifteen years of civil war have scarred and isolated those who fought each other in Mozambique. This episode follows the drama of a young man - a former soldier in the rebel FRELIMO army, as he seeks to rejoin the community he left behind. His family is dead, and the people of his village remember him only as a killer. The village puts him through a rite of exorcism, and he is able to resume his life as a fisherman.

Angola: Rivers of Fear, Bridges of Trust

Despite progress toward peace and the formation of a Government of Reconciliation and National Unity, three decades of war have left Angola a deeply divided country. Mutual fear and mistrust make it difficult for people on both the MPLA and UNITA sides to become Angolans again. The bridges have been literally and figuratively destroyed. In this film, which is being shown widely within Angola, we witness tentative efforts to rebuild bridges.

Program 5:

Uganda: No Party Democracy?

We go on the road with Ugandan President Yoweri Museveni, the popular "Africanist" leader of a system called "no-party democracy" -- very different from the one-party states that characterize post-independence Africa. Uganda is establishing an alternative model for African problem-solving and governance. Some observers hail the country's impressive and unprecedented economic growth. Others call the Ugandan example a fraud. Who is correct? Could both be?

Liberia: A Peace Process with Teeth? ECOMOG

As a result of the chaotic and destructive war that has torn apart Liberia since 1989, its West African neighbors have sent a peacekeeping force called ECOMOG to help stabilize the country. After a dismal start, the Nigerian-led ECOMOG has been getting the job done. Given human rights violations at home, however, Nigeria's success with ECOMOG raises serious questions about its intentions for Liberia. In this film, General Malu, leader of ECOMOG, talks about Nigeria's role in rebuilding Liberia.

Program 6:

South Africa: The Hunt for Witches

Today, people are still being killed in South Africa on suspicion of being witches. How can the new South Africa deal with this challenge? This segment looks at efforts aimed at stemming witchcraft-related violence. Must the government deny the legitimacy of traditional beliefs? Or can the power of traditional healing be used to stop the killing and promote human rights for all?

Program 7:

Western Sahara: The Last Colony?

For over twenty years, the territory of Western Sahara has been embroiled in conflict, as Morocco has fought the Polisario Front's movement to gain independence in the region. This episode spotlights the last major dispute of colonial boundaries and national independence on the continent of Africa. The United Nations, trying to hold together the shaky peace agreement reached between the two parties in 1990, has called for a referendum to resolve the conflict. Yet although both sides talk of their desire for peace, the referendum has not yet happened. Meanwhile, the future of the

Saharawi people, living in exile in refugee camps in Algeria and hoping to return to their homeland, remains uncertain.

Mozambique: Integration in Action? Farmers in Niassa?

Today, white Afrikaner farm families are heading north to Niassa, the poorest province in the country of Mozambique. They bring with them a different language and culture, causing fear and suspicion among peasant farmers in the region. Are these Afrikaner farmers escaping from a society which has rejected them, or are they pioneering Africans hoping to build a regionally integrated Southern Africa? In this film, two farmers -- one a white Afrikaner and the other a Mozambican villager -- meet to discuss how they can talk and live together in an integrated society which benefits both.

Program 8:

Mali: A. T. Touré and the Peace Flame

We visit with Mali's General A. T. Touré, one of only two military rulers in sub-Saharan Africa to have voluntarily turned his nation over to democratic governance. A winner of the 1996 Africa Prize for leadership, A. T. Touré is increasingly seen as a key leader, peacemaker and role model for a new generation of African leaders. He helped resolve the Tuareg rebellion centered in Tombouctou and is now acting as a mediator in several regional ethnic conflicts. General Touré shares with us his views on the future of his country and the role he hopes to play in bringing about a real democracy in Mali.

Lesotho: Water, Water Everywhere

The small nation of Lesotho, surrounded on all sides by South Africa, has but one major resource - water. The Lesotho Highlands Dam project seeks to tap this wealth, providing water for thirsty Johannesburg, and money and development for poverty-stricken Lesotho. Yet, those whose lives are most directly affected by the project have been largely left out of the decision-making process. *Africa: Search for Common Ground* brings together community and government leaders to discuss how all those concerned can benefit from this massive endeavor.

Program 9:

South Africa: Between Confession and Prosecution – Truth and Reconciliation

Former policeman Wouter Mentz has applied for amnesty from the South Africa Truth and Reconciliation Commission for his role in 21 murders, including that of Brian Nyalung, a "turned" ANC operative (*askari*) who worked at the notorious dirty tricks base, Vlaakplaas. Can the truth heal his wounds and those of his victims? We witness his testimony before the Commission, and his struggle to find a new life in the new South Africa.

Program 10:

South Africa: Under the Baobab

For generations the ancient baobab tree stood at the heart of the Makuleke community, bringing shelter, nourishment and a place of meeting. Yet, since 1969, when the Makuleke were forcibly relocated by the South African government, their land has been part of the Kruger National Park. Today, this tree has once again drawn people together to discuss their differences. On one side are the Makuleke people seeking restitution for the land they lost; on the other is the National Parks

Board seeking to preserve the country's land and national resources. In this segment, the two parties try to reconcile the need for conservation with the needs of the Makuleke community.

Angola: Making the Peace Song

Throughout the civil war in Angola there have been "UNITA musicians" and "Government musicians." For someone on one side to hum a song from the music of the other was a sign of disloyalty, and even a potential death sentence. Today, there is new hope for peace in Angola, and popular musicians on both sides have come together to sing a song for peace. We go behind the scenes to see the making of the Peace Song and video. Here we see people who have been separated for decades come together, work together, and create together.

Program 11:

Algeria: The Struggle for Free Press and a Democratic Society

In the face of government repression and Islamist insurrection, Algerian journalists risk their lives to create an independent press. We view one journalist's testimony of the movement by Algerian journalists to keep the spirit of their profession alive. Many lives have been lost in this struggle, but the desire for true democracy and freedom of expression in Algeria remains strong and ever-present.

Program 12:

Eritrea: Three Generations of Women; Three Generations of Struggle

During Eritrea's 30-year war with Ethiopia, women fought alongside men as equal partners on the front lines. Today, they face a more subtle battle within their own society. While the law holds men and women to be equal, a long and bitter struggle lies ahead to bring about an end to discrimination. In this segment, three generations of women tell their story of Eritrea's fight for independence and reflect upon their new fight for equality in their homeland.

Kenya: Democracy or Disruption -- Wangari Maathai and Green Belt

Kenya's President Demirel arap Moi has described her as a "madwoman" and a "threat to the order and security of the country." Her former husband was granted a divorce on the grounds that she is "too educated, too strong, too stubborn and too hard to control." Her friends and supporters have urged her to stay away from Kenya, or to stay underground. Founder of the Green Belt movement which organizes rural women to plant and raise trees, Professor Wangari Maathai is a globally recognized environmental leader and an outspoken opponent of the entrenched power structures in Kenya. What does she represent for Africa and African women? She has sought to create common ground between the need for environmental protection and the need for women and their families to make a living. Can she do the same in the larger political and social arenas as well?

Program 13:

South Africa, Angola & Namibia: San Soldiers

The San people of Southern Africa were historically known to be harmless nomads, famous for their tracking abilities. Yet, today, the San people are San soldiers, struggling to avoid extinction amid warfare in South Africa, Namibia and Angola. This segment examines the persecution of these landless people, whose traditional culture has been all but forgotten. With the emergence of new governments in Southern Africa, the question remains: Can the San people find a home?

Post-Production Activities

In June 1997 CGP asked for and received a grant extension from USAID to continue post-production activities related to the series. (See Appendix 1 for the final financial report.) Such activities included the completion of the French and Portuguese versions of the series and domestic and international distribution of the series. The following section will review both efforts.

Distribution

At the time of this writing, the series in either television or radio form has aired or is scheduled to air in at least 17 African countries: Ghana, Liberia, Kenya, Madagascar, Malawi, Mauritius, Namibia, Nigeria, Sierra Leone, Somalia, South Africa, Sudan, Swaziland, Tanzania, Uganda, Zambia and Zimbabwe. We have also received word that USIS posts (or, when necessary, the U.S. embassy) in an additional 6 countries -- Burundi, Botswana, Cameroon, Eritrea, Ethiopia and Senegal -- will present the series to local broadcasters and universities. Furthermore, there have been instances in which broadcasters have pulled the series off the Worldnet system themselves and aired the shows without our immediate knowledge. As such, the actual scope of distribution for the series could be higher than our estimated potential audience of 50 million. We also expect that the upcoming Worldnet broadcast and distribution of the French and Portuguese versions will increase our scope of broadcast to at least 30 countries by the end of next year.

Distribution in Africa

Africa: Search for Common Ground premiered in South Africa as a weekly television series from June 12, 1997 to September 4, 1997 on SABC 2 at 9 PM on Thursday nights. It was re-broadcast on Tuesday mornings at 11:00 AM from September 30, 1997 to October 28, 1997. As a co-producer and financial partner for the series, SABC provided generous airtime for our programming, which received high audience ratings and much critical praise. Viewing figures from SABC indicated that the series consistently placed in the top 15 programs for viewers of all race groups -- an extraordinary showing for a documentary magazine program.

Over the course of its first broadcast, the series' average viewership rating (AR) rose from 4.6, which is considered to be a good rating, to 7.5. Since the news averages around a 6-8 AR and the most popular soap on SABC achieves a rating of 12, our series' 7.5 AR is considered to be a particularly strong rating for an evening documentary program. Over the course of the second broadcast, the series received a 4 - 4.5 AR, which is well above average for a morning time slot. (See Attachment B for viewing figures.)

In addition to television, three segments of the radio series -- Radio Burundi/Congo, Thokoza/Domestic Violence, and the TRC/Rwanda's War Crimes Tribunal -- aired nationwide in February 1998. Broadcast on SAFM's *Inner Ear* at 7:30 PM on Wednesdays, these shows reached an estimated audience of 300,000 to 400,000 people.

Outside of South Africa, the television series has aired or is scheduled to air in Madagascar, Mauritius, Namibia, Sierra Leone, Swaziland, and Zimbabwe. In addition, the radio series has

aired in at least 12 additional countries across sub-Saharan Africa. Beginning on November 1, 1997 audiences in Ghana, Liberia, Kenya, Malawi, Nigeria, Sierra Leone, Somalia, Sudan, Tanzania, Uganda, Zambia and Zimbabwe were able to hear the radio series on three frequencies of Channel Africa.

Channel Africa's Executive Editor Hans-Dieter Winkens praised the series as being, "of a superior quality and a credit to your team's professionalism," and has agreed to rebroadcast the English, French and Portuguese versions of the series in the coming months. According to Winkens, Channel Africa has an estimated daily listenership of 10 to 25 million people. (See Attachment C: Channel Africa.)

In the coming months we will further awareness of the series by working with the Discovery Channel Foundation. They have asked us to provide a full set of the audio and video series for their Africa Educational Initiative. The Initiative will include the series in educational packs and will distribute the packs to at least 20 schools across South Africa. It also intends to expand distribution of the packs across sub-Saharan Africa by the end of next year.

Domestic Distribution

On the domestic front, we have been pleased with the response and range of organizations, individuals and institutions who have asked for the series. We designed an *Africa: Search for Common Ground* video catalogue and mailed it to university libraries, peace studies associations, African studies associations, African NGO's, communications departments and individuals. In addition, we have developed an award-winning web page, which provides program summaries, audio and video clips and an on-line ordering service (See <http://www.sfcg.org/cgp/index.html>.)

Of the close to 100 requests we have received for copies of the series, most have come from university and public libraries and collegiate African studies programs from across the country. Among the institutions who have requested the series are California State University, Vanderbilt and Duke University. In addition, a number of mediation schools and organizations, such as the School for Dispute Resolution and Try Mediation, Inc., intend to use the series as a resource in their cross-cultural mediation classes. Please see Attachment D for a complete listing of the organizations who have requested the series.

In May 1998, excerpts from the *Reconciliation Radio* segment were featured on Worldnet's *Africa Journal*, which is broadcast daily on Worldnet's satellite system to more than 150 countries around the world. In addition, the Center for Defense Information's weekly half-hour program, *American Defense Monitor*, featured excerpts from 5 segments of the series in a show entitled *Rebuilding in the Wake of War*. (See Attachment E: Center for Defense Information.)

In addition, The Video Project (TVP), of Ben Lomond, California, has requested permission to place our series in their video catalogue and web page. The Video Project is a non-profit organization, which provides educational programs for a safe and sustainable world to a broad spectrum of customers, including academic institutions, businesses and government agencies. In addition to distributing its catalog, TVP will submit select shows from the series to its national reviewers such as Video Rating Guide for Libraries, Booklist and Library Journal.

Furthermore, the Stanley Foundation's *Common Ground* radio series aired the Niassa farmer segment at the end of July. A weekly half-hour radio program that focuses on world events, the show will reach 110 public radio stations in the United States and Canada. The show has also expressed interest in picking up additional segments for broadcast.

Based upon the steady flow of requests for the series to date, we expect both international and domestic distribution to continue for the foreseeable future.

The Approach

Since the pan-African distribution of a factual series like this is rare and yet essential for maximizing its value, it seems worthwhile to outline here our distribution approach. We adopted a multi-track, multi-media strategy from the outset, the lessons of which are important to capture for future endeavors along these lines.

With limited distribution resources, we relied upon 5 main vehicles to help us reach broadcasters on the continent outside of South Africa. These were 1) US governmental resources (Worldnet, USIS, VOA) 2) TVE 3) The Southern Africa Film and Television Market 4) URTNA and 5) Our DC-based staff.

1) US governmental resources

- A. Worldnet and USIS officers-** In order to maximize our ability to distribute the series while minimizing the costs of distribution, we arranged to broadcast the series on Worldnet's satellite system to over 150 countries. In conjunction with this broadcast, we relied upon USIS post officers to pull the shows down off the satellite system and then present the series to local broadcasters, universities and other appropriate institutions. This, in turn, provided CGP with easier --although less direct -- access to local broadcasters and audiences while limiting the costs of duplication and shipping.

Just prior to Worldnet's broadcast of the series, USIA's Office of African Affairs contacted USIS Public Affairs Officers to encourage them to offer our series to national broadcasters. (See Attachment F for a copy of the Worldnet Program Alert.) In addition, to further ensure that local USIS post officers were aware of the Worldnet broadcast and prepared to help in the distribution of the series to local broadcasters, our staff contacted USIS post officers directly to solicit their assistance in making the series available to audiences all over Africa. Many were willing to be of assistance, and all provided insightful information as to whether national broadcasters would accept an international production for broadcast. If it was unlikely that broadcasters would accept the series, a number of USIS posts expressed their willingness to offer the series to local universities, conflict resolution groups and organizations.

Worldnet began broadcasting the English television series on May 4, 1998 to over 150 countries. With the exception of Program 3 (Rwanda/Burundi), the programs were

broadcast once a week worldwide. The French and Portuguese versions of the series are currently being duplicated at USIA and are expected to be broadcast worldwide in the fall.

There are a number of factors worth mentioning that slowed the process of distribution down considerably. Due to a changeover in personnel at USIA, it took longer than expected to work out the details of our collaboration. Furthering the delay was a 4 month lag time between the signing of the distribution contract with Worldnet in January 1998 and the actual start of the Worldnet broadcast in May 1998. (See Attachment G for the Worldnet contract.) In addition, a number of USIS post officers reported having difficulty receiving the broadcasts on Worldnet due to unannounced scheduling changes or technical difficulties.

In many instances, it was also difficult to contact the USIS post officers by fax, e-mail or phone, and many officers had little time in their hectic schedules to devote to this process.

These difficulties, coupled with problems in receiving the programs off of Worldnet, considerably slowed the process of making the series available to broadcasters. In addition, our staff faced difficulties in getting follow-up information about when the shows were broadcast and to whom the series was presented. Often times we would be notified after the shows had aired, which prevented us from developing a thorough process of impact evaluation.

The following table outlines the different posts we have contacted and the response we have received with regard to distributing the series. Of the 36 posts contacted to date, 2 posts have confirmed that they have placed the series with broadcasters while 11 posts have confirmed that they intend to place the series with broadcasters and local universities. The remaining thirteen posts were either unwilling to distribute the series or inaccessible by phone or e-mail.

Table 1: Log of USIS Post Activity

USIS Post	Activity
Benin	Felt country too advanced for conflict resolution series. Not willing to order series.
Botswana	Will present series to Gaborone Broadcasting Corporation.
Burkina Faso	Emailed. No response.
Burundi	USIS post closed. Office of African Affairs will send French tapes to Embassy, who will provide the tapes to RTNB for broadcast.
Cameroon	PAO will review the series and decide if the series is suitable for broadcast.
Cape Verde	Called. No response.
Chad	Called. No response.

Congo	Called. No response.
Côte d'Ivoire	Called. PAO was on R&R. CAO felt they could distribute show, but must wait for PAO to return.
Eritrea	Taped some shows, but had problems with Worldnet broadcasts. Will present it to University for fall 1998 semester.
Ethiopia	Will offer series to TV and OAU's Center on Conflict Resolution. Had problems with Worldnet broadcast.
Gabon	Called. Post closed.
Gambia	No PAO. Faxed embassy. No response.
Ghana	Called. No response.
Guinea	E-mailed. No response.
Guinea Bissau	Called. No response.
Kenya	E-mailed and called. Will try and place it on KTV and KTN. Sees 30% chance of it getting aired.
Lesotho	Called. Number disconnected.
Madagascar	Said should have no problem placing it on television. Had problems picking series up off of Worldnet.
Malawi	E-mailed. No response.
Mali	Called. No response.
Mauritius	Have placed the series with Mauritius College of the Air, which has four hours of broadcast time on MBC every weekday.
Mozambique	Called. PAO on R&R.
Namibia	E-mailed and called. Will offer it to NBC and university law school.
Niger	Emailed and called. No response.
Nigeria	Ordered the series. Will offer it to TV stations. Also will provide it to local NGO for conference on media and conflict resolution.
Portugal	Received word that RTP-Africa is interested in airing the series.
Rwanda	Called. No response.
Senegal	Will present series to station. Needs it in French. Confident it will air.
Sierra Leone	Called and e-mailed. No response.
Swaziland	STBC recorded and broadcast the series.

Tanzania	Called and e-mailed. No response.
Togo	Called. No response
Uganda	Has ordered the series. Will offer it to broadcasters.
Zaire	Called and e-mailed. Unable to get through.
Zambia	E-mailed and called. Number and e-mail disconnected.

We continue to work with USIS officers in follow-up to the distribution of the English series as well as to track the distribution of the French and Portuguese versions.

B. VOA - We have repeatedly offered the series to VOA. Vice President and Executive Producer Sheldon Himelfarb has spoken with the Division Chief of the Africa Division to seek VOA carriage. Himelfarb and President John Marks have asked the Director of VOA to broadcast the series. To date, we have not had any reply on either front or explanation. We will continue to pursue VOA broadcast.

2) **Television Trust for the Environment (TVE)** – This British non-profit agency is the most established television distribution company in Africa, with video resource centers covering the continent. Although TVE is very selective about the productions it will distribute, it will offer the series free of charge to African countries in exchange for the guarantee of broadcast.

On May 4th and 15th, 1998, TVE held workshops in Kenya and Gambia, hosting 34 television broadcasters, producers and human rights activists from 13 African countries. Kenya, South Africa, Tanzania, Namibia, Zimbabwe, Zambia, Uganda, the Gambia, Ghana, Nigeria, Rwanda, Liberia and Côte d'Ivoire were represented. Their purpose was to explore ways of addressing the, "need for quality programming relevant to the information and entertainment needs of African audiences." Delegates at the workshop spoke strongly of the need to "see more good quality films made about Africa by Africans rather than by filmmakers from outside," and our series was featured at both workshops as an example of such desired programming.

Currently, TVE is negotiating with all thirteen of the broadcasters about distributing our series, and they have recently expressed an interest in co-producing an "Africa Renaissance Series" with both CGP and Ubuntu TV and Film. (See Attachment H for information on TVE.)

3) **The Southern Africa Film and Television Market** – From November 3 - 8, 1997, representatives from Ubuntu TV and Film attended this gathering of the largest African television market in Cape Town, South Africa. Two programs from the series were screened at the market and were very well received. In addition, we secured a contract from national broadcasters in Zimbabwe, initiated negotiations with the Discovery Educational Trust, and had encouraging but inconclusive discussions with Germany's public broadcaster ARD and a Zimbabwean NGO.

4) **URTNA** - This is the pan-African Union of National Radio and Television Organizations of Africa. From December 8-11, 1997, URTNA held its annual television conference in Nairobi where *Africa: Search for Common Ground* was again offered to national broadcasters. In the

aftermath of this conference, URTNA offered to distribute the series. To date, however, they have not produced a confirmed contract.

- 5) **DC-based staff** - Despite having limited financial and human resources to devote to this process, our DC-based staff has taken a number of steps to ensure widespread distribution of the series. In October, Vice President and Executive Producer Sheldon Himelfarb presented the series to a meeting of European radio and television broadcasters at the One World Conference in Dublin. 11 broadcasters from across Europe were in attendance. Staff members are currently following up with broadcasters to see if they would be willing to air the series.

Other tasks included responding to requests for videos, establishing contact with USIS posts officers, and collating information as to where and when the series was broadcast. Furthermore, our staff coordinated nominations for the series to international film award competitions, developed an award-winning *Africa: Search for Common Ground* web page, and distributed press releases and articles about the series to various news services and publications. (See Attachment I for copies of these documents.) In addition, our staff provided administrative support to producers when the language versioning process resumed in Washington, DC. None of the costs incurred here were provided for in the original budget.

Language Versioning

Although the original production timetable called for the French and Portuguese language versioning to take place simultaneously with the English version in Cape Town, a lack of local professional talent delayed the start of this process. Ultimately, the English versioning for radio and television was finished in Cape Town, and the French and Portuguese versioning was postponed until January 1998, when CGP could resume the process more cost effectively in Washington, DC, where professional voice artists are more readily available. To date, CGP has completed the French and Portuguese versions for television and the French version for radio; we have encountered producer delays in Portuguese versioning for radio, pushing back delivery until October.

Viewings

Over the past year, we have been honored to be able to show the television series at a number of conferences, exposés and film competitions. As previously mentioned, the series was featured in May 1998 at TVE's Pan-African Audio-Visual Partnership conferences in Kenya and Gambia, which hosted 34 television broadcasters, producers and human rights activists from 14 African countries. (See Attachment H.)

From March 2- March 14, 1998, the Initiative on Conflict Resolution and Ethnicity (INCORE) featured our series during their Training for Ethno-Political Conflict Seminar held in Northern Ireland. Part of an INCORE research project which is evaluating training approaches to conflict resolution, this seminar hosted representatives from over 40 international organizations from 15 countries.

From April 20 through May 2, 1998 two segments from the series, the TRC and San Soldiers, were featured at the 14th annual Vues d'Afrique African and Caribbean Film Festival, with approximately 100,000 people in attendance. (See Attachment J.)

In addition, we had the honor of having two segments of the series -- *Cleansing the Past* (Mozambique) and *When Everything Falls Apart* (the former Zaire)-- selected for screening at the International Public Television Screening Conference (INPUT) held from May 10-16, 1998 in Stuttgart, Germany. Now in its 21st year, this conference brings together public and independent broadcasters and producers from around the world to screen programs and debate the quality of public television. According to INPUT our selection was among "about 80 hours of the most innovative and provocative programmes collected among more than 40 countries from all over the world." (See Attachment K.)

CGP has also received a request from the Nigerian non-profit organization, Academic Associate Affairs, to allow the series to be shown at 2 workshops on media and conflict management. Approximately 35 journalists, reporters, editors, news magazine writers, and TV and radio producers -- independent and state -- are expected to attend each workshop. Given recent political developments in Nigeria, the first workshop was delayed from the end of June to the second week in July 1998.

Furthermore, from July 18-24, 1998 the series was broadcast during the Confidence Building/Preventive Diplomacy week at the World Expo in Lisbon, Portugal, where over 130 countries, international organizations and companies will be represented. Over 8.5 million people are expected to attend this exposition.

Finally, we have been asked to submit the entire series to the 1998 Amnesty International Film Festival, which will be held from September 16 - 20 in Amsterdam. (See Attachment L.)

Reviews and Feedback

In an attempt to increase awareness of and gauge audience reaction to the series, we sought press reviews, academic evaluations and individual feedback about the series in Africa, Europe and North America. This section will highlight the results of these efforts.

Africa

As mentioned earlier, the show was well received by both South African audiences and the press. Average viewership ratings were consistently well above average, and reviewers applauded the series for its ability to grasp the "real" Africa. Zakes Mda of the Johannesburg *Sunday Times* lauded the series as, "The most inspiring piece of television I have seen in a long time." In addition, Executive Editor of Channel Africa Hans-Dieter Winkens described the radio series as, "of a superior quality and a credit to your team's professionalism." (See Attachment M for copies of the reviews.)

When broadcast of the series began, we made an effort to enlist, as AID suggested, the university community in South Africa to conduct some research into the impact of the series among

audiences. Unfortunately, however, we were unable to attract any interest in conducting the research without an additional investment of funds. For example, we were told we could participate in an Omnibus Survey of the SABC audience for a basic fee of \$6,200 plus \$600 per question -- funds which are not available in the current budget.

Therefore, in order to gauge individual reaction to the series, we solicited comments directly from our viewers by asking them to call or write to our e-mail address listed at the end of each program. Although response was very limited the few we did receive were positive. One Cape Town viewer wrote:

I saw "Africa: Search for Common Ground" on TV last night and enjoyed it tremendously. You have chosen a very good idea to expand on in the series and I eagerly await the forthcoming productions....The world has a lot to learn and Africa has a lot to teach...I believe you have learned a great deal about Africa's wisdom in human relations from making this series.

Another viewer from the Eastern Cape commented, "I saw your programme...on TV the other day and was hugely impressed...It seems you want to reach Africa and put it in a more positive light." (See Attachment M for viewer comments.)

We were encouraged that these viewers seemed to grasp one of the key objectives of the series -- to show a more comprehensive, positive picture of Africa. However, outside of South Africa, we unfortunately found it was not possible to collect the same amount of feedback and review. We believe this is because scheduling and publicizing of broadcast schedules were much more infrequent and unreliable in other African countries, and our shows were often broadcast without prior notice.

Furthermore, USIS post officers were unable to assist us in collecting this information. At the time of our South Africa broadcast, our local representative approached the USIS officer in South Africa for assistance in obtaining feedback from local audiences, perhaps through focus group testing. She was told that the resources were not available for such an effort. In addition, with the May 1998 Worldnet broadcast of the series, our staff found that USIS officers were unable to collect reviews due to having ambiguous scheduling information themselves as to when the series would broadcast as well as due to the hectic schedules of the post offices.

Europe and North America

Our efforts to receive reviews and feedback in North America and Europe have been much more successful. *Africa: Search for Common Ground* has been publicized in a variety of newsletters, news services, and on the Internet. This approach helped to spread word of the series throughout the international community, boosted video distribution and contributed to a discussion of how media can be utilized to positively influence conflict.

Descriptions of the series have appeared in the American Friends Service Committee's *Peace Work* and the international directory of the European Center for the Prevention of Conflict. In addition,

we were honored in May 1998 to submit an article about the series to the *Conflict Prevention Newsletter*. (See Attachment I for copies of these items.)

On the Internet, the series has been publicized on the African News Service, which dispatches news about Africa to over 6 major online services, and the International Centre for Humanitarian Reporting Radio Partnership Web Link, which links over 200 media and international development professionals from all over the world. (See Attachment I.)

Also, in May of 1998, we received a comprehensive, positive evaluation of the series from the African Media Program at Michigan State University. In this evaluation, Visiting Professor Keyan Tomaselli encapsulates the purpose of the series by saying,

The series suggests that there is an Africa comprising people constructively working to meet challenges and resolve conflicts. While success is sometimes elusive, the organizations involved in conflict mediation are not waiting for someone else to come to the rescue.

In his critique of the series Tomaselli says,

On its own merits and for African audiences, "Africa: Search for Common Ground" is an affirmative series which really does try to provide African perspectives. In this aim it is largely successful. Many of the episodes, for example, "Reconciliation Radio," "Cleansing the Past," "Between Confession and Reconciliation" and "Under the Baobab", are living testaments to the ability of people to confront and then put the past behind them in a spirit of constructive reconciliation. This is the real 'magic' of Africa and Africans.

Tomaselli's critiques of individual episodes were generally positive, with some specific constructive criticism as well. For example, of the San Soldiers story, he felt that the use of SADF film footage further contributed to the "mythologizing" of the San. He also wrote that the segment is "a useful update of the !Kung San Resettlement...It is the first South African-made film to challenge the SADF interpretation of events, and the first to reveal how San were forced into the army, brutalized, and then moved to Schmidtsdrift, with their assent."

Of the TRC, he says, it is "an effective exposé of how ideology works to legitimize illegal covert actions."

And of the Thokoza Video Story, Tomaselli says, "this program is a compelling argument for the use of video in conflict resolution...This is participatory video at its best." (A complete copy of Professor Tomaselli's evaluation appears in Attachment M.)

As domestic distribution of the series through the Video Project gets underway, we expect to receive additional reviews from the Project's frequent national reviewers such as Video Rating Guide for Libraries, Booklist, and Library Journal.

Challenges

A production of this magnitude does not come about without encountering many challenges at every stage of production. This section attempts to capture the important lessons.

Pre-Production

As mentioned in the interim report, the most significant problem we faced during this stage was a clash between time available once the grant had been finalized, and the complexity of the production in multiple languages and media.

As a result of delayed approval by Congress, our grant was not received until late December 1996. Pre-production began immediately, but months of preparation and production time were lost. With a scheduled airing date of June 12, 1997 this left about ten weeks to research all stories, hire production crews and work out all logistical issues for production to begin in March 1997. While we were able to deliver the shows for airing in June as required by SABC, the delivery schedule was extremely compressed, and the opportunity to conduct in-depth research and build solid relationships with local players in each country was often lost. There was no margin for error or delays -- a dangerous situation in any television production, let alone one that called for production in both TV and radio, in 3 languages, was pan-African in scope, and had a weekly delivery schedule.

Production

The over-arching task of filming a thirteen-part series in fifteen countries proved to be the greatest challenge in this stage of the project. Capturing the stories of local players in each country entailed grappling with at least twenty different African dialects. This, added to the already compressed delivery schedule, made production extremely difficult. In the end, we were forced to restructure production and incur substantial cost overruns that were shared equally between CGP and Ubuntu TV and Film.

As previously mentioned, the original production timetable called for French and Portuguese language versioning to take place simultaneously with English in order to take advantage of economies of scale that come with assembly line production. Unfortunately, the professional talent in Cape Town available for this versioning was limited, and the process took longer and was much more costly than anticipated. Mid-way through the French versioning, we were forced to stop, as we were jeopardizing the broadcast of the series in English that was slated to begin in June. From June through September 1997, the production team focused its efforts upon completion of the series for weekly televised broadcast in English. Then, in September and October radio production was completed in order to accommodate imminent transmission by Channel Africa throughout sub-Saharan Africa.

Overall, cost overruns incurred from retaining staff on payroll longer than expected and delays in the process of production severely limited the flexibility we had to accommodate unanticipated

obstacles or errors, which are inevitable in the field of media production. Further hindering this process was the insufficient allocation of funds to a production contingency in the original budget.

Post-production: Language Versioning

The main dilemma here was in basing the versioning in Africa. We hoped by doing so that local technical capacity would be strengthened, an underlying goal of the entire series. However, the difficulty in finding good local talent, and the prohibitive costs when it could be obtained, made it impractical to version entirely in South Africa. Completion of the French and Portuguese versions was therefore transferred in January 1998 to the United States. This process involved the collation and shipment of all necessary scripts and source tapes from Cape Town to Washington, DC; again, costs not included in the original budget.

Post-Production: Distribution and Evaluation

Although working with USIS posts provided useful information and cost effective means of providing tapes to broadcasters, we found that there is an inherent weakness in the time-consuming process of contacting USIS post officers and channeling the video tapes through the USIS post to broadcasters. This process created a disconnect between our office and the broadcasters which ultimately hindered our ability to receive timely information about the needs of the broadcasters, the times of broadcast and the reactions of the audience to the process. At the same time, the alternative of contacting broadcasters directly and shipping them the tapes was, unfortunately, prohibitively expensive.

By agreement with AID, there was no funding for evaluation in the original budget. Even if there had been, however, delays in receiving actual information regarding broadcast schedules would have impeded our attempts at systematic impact evaluation of the series. Although we were able to gain information on viewership ratings and audience reaction for the South African broadcasts, we have not been able to do so on a pan-African scale.

With additional funding, one could develop formative evaluations in the pre-production stage in order to better align intended outcomes with audience interest. In addition, focus group and omnibus surveys could be employed to track audience understanding of and reaction to the shows and to lay the groundwork for more in-depth studies of the relationship between media and conflict in Africa.

Although the anecdotal and limited qualitative information regarding this series seems to substantiate our assumption that media can constructively influence perceptions of conflict and conflict-solving methods, it is apparent that a systematic approach to impact evaluation should be a high priority in future productions.

Closing Thoughts – Important Lessons

I believe you have learned a great deal about Africa's wisdom in human relations from making this series - Viewer from Cape Town

In an interview on the making of the series, Producer Jonathan Deull described the learning achieved by the nearly 100-person production team as one of the most notable successes of this production. Said Deull, "If this hasn't been done before, you cannot know specifically how to do it, no matter how much experience you have." As a first of its kind production, the making of this series required the team to pioneer the creative integration of conflict resolution concepts into a media production aimed at a Pan African audience. And in the end, Deull found that very talented media professionals from across the continent valued this experience, and their exposure to the field of conflict resolution.

Through this process of learning, our production team had to grapple with the inherent tension which exists between the way mainstream media works and the way conflict resolution works. While the mainstream media seeks to be an observer, covering current events in terms of names, numbers and one or two sentences of explanation, conflict resolution-oriented gets involved in the events and looks more closely at the processes and interactions which emerged to bring about the event. Although fully reconciling the differences in these two perspectives is impossible, members of our production team sought a balance by drawing on the positive, process-oriented thinking of conflict resolution practitioners while applying journalistic standards of professionalism to produce each program. Ultimately, the test lies in perception of credibility; that viewers perceived the series as providing valuable information rather than propaganda. The viewing figures at least in South Africa, and the reviews would seem to suggest high credibility for the programs.

During the research, filming and production of each segment, our team worked hard to avoid creating what Andrew Worsdale described as dry "edu-tainment," which sacrifices the element of entertainment for the educational aspect of a story. At the same time, it was necessary to provide a framework for the story which would accurately convey the underlying "common ground" message of the show. The result, we hope, was a series that moved conflict resolution out of the academic realm and into the minds and imaginations of viewing and listening audiences across Africa.

Future Activities

Not surprisingly, this initiative is far from over. In the coming months, we anticipate that TVE will produce contracts from broadcasters across the continent which will further expand our scope of distribution. In addition, our staff will remain in contact with USIS post officers to track the distribution of the French and Portuguese versions of the series.

Furthermore, the process of evaluating the impact of the series will continue for some time to come. USIA's Office of African Affairs has agreed to provide us with copies of USIS post reports, which will detail the ways in which they have used the series. The Video Project will be submitting our series to national reviewers in the United States for their evaluation. And our staff will collate detailed interviews we have conducted with individuals closely involved in the making of the series. All of this information will be made available to AID on a continuing basis.

ATTACHMENT A:
RADIO SERIES HIGHLIGHTS

AFRICA: SEARCH FOR COMMON GROUND

RADIO SERIES HIGHLIGHTS

Program 1:

Burundi: Burundi Radio: Journalism for Peace?

Neighboring Rwanda is Burundi, where animosities between Hutus and Tutsis have already resulted in thousands of deaths. In Burundi, as in Rwanda, *hate radio* has been used to incite ethnic violence. But in Burundi, radio is also being utilized as a means of building understanding and promoting reconciliation. At *Studio Ijambo*, Hutu and Tutsi journalists work together to provide balanced news, features, and even soap operas. This episode spotlights journalists who risk their lives for reconciliation in Burundi.

Congo (ex-Zaire): When Everything Falls Apart

In the waning days of the Mobutu regime, people in Kinshasa return to traditional mechanisms to resolve conflict. We witness a tribal court, in which the plaintiff, the accused, the lawyers, judge, and jury put their dispute into song and dance - and come up with a solution that the whole community accepts.

Program 2:

Uganda: On the Road with Yoweri Museveni

We go on the road with Ugandan President Yoweri Museveni, the popular "Africanist" leader of a system called "no-party democracy" - very different from the one-party states that characterized post-independence Africa. Uganda is establishing an alternative model for African problem-solving and governance. Some observers hail the country's impressive and unprecedented economic growth. Others call the Ugandan example a fraud. Who is correct? Could both be?

South Africa: Bones and Fire: Healers, Witches and the New South Africa

Today, people are still being killed in South Africa on suspicion of being witches. How can the new South Africa deal with this challenge? This segment looks at efforts aimed at stemming witchcraft-related violence. Must the government deny the legitimacy of traditional beliefs? Or can the power of traditional healing be used to stop the killing and promote human rights for all?

Program 3:

Kenya: Wangari Maathai

Kenya's President Demirel arap Moi has described her as "a madwoman" and a "threat to the order and security of the country." Her former husband was granted a divorce on the grounds that she is "too educated, too strong, too stubborn and too hard to control." Her friends and supporters have urged her to stay away from Kenya, or to stay underground. Founder of the Green Belt movement which organizes rural women to plant and raise trees, Professor Wangari Maathai is a globally recognized environmental leader and an outspoken opponent of the entrenched power structures in Kenya. What does she represent for Africa and African women? She has sought to create common ground between the need for environmental protection and the need for women and their families to make a living. Can she do the same in the larger political and social arenas as well?

Mali: Amadou Toumani Touré

We visit with Mali's General A. T. Touré, one of only two military rulers in sub-Saharan Africa to have voluntarily turned his nation over to democratic governance. A winner of the 1996 Africa Prize for leadership, A. T. Touré is increasingly seen as a key leader, peacemaker and role model for a new generation of African leaders. He helped resolve the Tuareg rebellion centered in Tombouctou and is now acting as a mediator in several regional ethnic conflicts. General Touré shares with us his views on the future of his country and the role he hopes to play in bringing about a real democracy in Mali.

Program 4:

South Africa: Domestic Violence

Everywhere in the world, including Africa, domestic violence is a hidden horror. In South Africa's Alexandra Township, we meet abusers and victims working to break the vicious cycle. Crucial to their strategy is involving men as part of the solution.

South Africa: Thokosa Video Dialogues

South Africa's Thokosa township is still one of the most violence-ridden areas of the country. In this segment, video cameras are given to two commanders, one from the ANC aligned Self Defence Unit, the other from the Inkatha-connected Self-Protection Unit. Once mortal enemies, these two commanders take on the shared task of making a video about the killings that have wracked their communities. Their stories are tracked over a six-month period. A rough edged film with authentic grit and drama, this is the story of two warriors seeking an end to madness.

Program 5:

Eritrea: Three Generations - Eritrean Women Fight for Freedom

During Eritrea's 30-year war with Ethiopia, women fought alongside men as equal partners on the front lines. Today, they face a more subtle battle within their own society. While the law holds men and women to be equal, a long and bitter struggle lies ahead to bring about an end to discrimination. In this segment, three generations of women tell their story of Eritrea's fight for independence and reflect upon their new fight for equality in their homeland.

Lesotho: Water, Water Everywhere

The small nation of Lesotho, surrounded on all sides by South Africa, has but one major resource - water. The Lesotho Highlands Dam project seeks to tap this wealth, providing water for thirsty Johannesburg, and money and development for poverty-stricken Lesotho. Yet, those whose lives are most directly affected by the project have been largely left out of the decision-making process. **Africa: Search for Common Ground** brings together community and government leaders to discuss how all those concerned can benefit from this massive endeavor.

Program 6:

South Africa: Under the Baobab Tree: The Makuleke Land Claim

For generations the ancient baobab tree stood at the heart of the Makuleke community, bringing shelter, nourishment, and a place of meeting. Yet, since 1969, when the Makuleke were forcibly relocated by the South African government, their land has been part of the Kruger National Park. Today, this tree has once again drawn people together to discuss their differences. On one side are the Makuleke people seeking restitution for the land they lost; on the other is the National Parks Board seeking to preserve the country's land and national resources. In this segment, the two parties try to reconcile the need for conservation with the needs of the Makuleke community.

Mozambique: Farmers in Niassa

Today, white Afrikaner farm families are heading north to Niassa, the poorest province in the country of Mozambique. They bring with them a different language and culture, causing fear and suspicion among peasant farmers in the region. Are these Afrikaner farmers escaping from a society which has rejected them, or are they pioneering Africans hoping to build a regionally integrated Southern Africa? In this film, two farmers - one a white Afrikaner and the other a Mozambican villager - meet to discuss how they can talk and live together in an integrated society which benefits both.

Program 7:

South Africa: Only a Foot Soldier: Wouter Mentz and South Africa's Amnesty Process

Former policeman Wouter Mentz has applied for amnesty from the South Africa Truth and Reconciliation Commission for his role in 21 murders, including that of Brian Nyalung, a "turned" ANC operative (askari) who worked at the notorious dirty tricks base, Vlaakplaas. Can the truth heal his wounds and those of his victims? We witness his testimony before the Commission, and his struggle to find a new life in the new South Africa.

Rwanda: The Rwanda Tribunal

After being shocked and outraged by the genocide which took place in Rwanda, the international community is trying to bring the perpetrators to justice before an international tribunal. Prosecution is an arduous, complicated process, and during the first two years, it has not gone smoothly. Charges of inefficiency and mismanagement abound. This segment looks at the difficulties inherent in re-establishing justice and deals with implications for Africa and the rest of the world.

Program 8:

Mozambique: Traditional Cleansing

Fifteen years of civil war have scarred and isolated those who fought each other in Mozambique. This episode follows the drama of a young man - a former soldier in the rebel FRELIMO army, as he seeks to rejoin the community he left behind. His family is dead, and the people of his village remember him only as a killer. The village puts him through a rite of exorcism, and he is able to resume his life as a fisherman.

Angola: The Market, the River, and the Bridge: Kwanza Sul, Angola

Despite progress toward peace and the formation of a Government of Reconciliation and National Unity, three decades of war have left Angola a deeply divided country. Mutual fear and mistrust make it difficult for people on both the MPLA and UNITA sides to become Angolans again. The bridges have been literally and figuratively destroyed. In this film, which is widely being shown within Angola, we witness tentative efforts to remove land mines and rebuild bridges.

Program 9:

Angola: Angola Peace Song

Throughout the civil war in Angola there have been "UNITA musicians" and "Government musicians". For someone on one side to hum a song from the music of the other was a sign of disloyalty, and even a potential death sentence. Today, there is new

hope for peace in Angola, and popular musicians on both sides have come together to sing a song for peace. We go behind the scenes to see the making of the Peace Song and video. Here we see people who have been separated for decades come together, work together, and create together.

Africa: Journalists and Stories in Africa

The news from Africa and about Africa is seldom good. The media often focuses on poverty and backwardness, war and senseless violence. However, this is not the full picture. These are not the only stories to be told about Africa. Can journalists in Africa tell stories in a way that helps to diffuse conflicts instead of fueling them?

Program 10:

Angola, South Africa & Namibia: San Soldiers' Story

The San people of Southern Africa were historically known to be harmless nomads, famous for their tracking abilities. Yet, today the San people are San soldiers, struggling to avoid extinction amid warfare in South Africa, Namibia, and Angola. This segment examines the persecution of these landless people, whose traditional culture has been all but forgotten. With the emergence of new governments in Southern Africa, the question remains, can the San people find a home?

Liberia: Liberian People, They Tired of War

As a result of the chaotic and destructive war that has torn apart Liberia since 1989, its West African neighbors have sent a peacekeeping force called ECOMOG to help stabilize the country. After a dismal start, the Nigerian-led ECOMOG has been getting the job done. Given human rights violations at home, however, Nigeria's success with ECOMOG raises serious questions about its intentions for Liberia. In this film, General Malu, leader of ECOMOG, talks about Nigeria's role in rebuilding Liberia.

Program 11:

Western Sahara: The Last Colony?

For over twenty years the territory of Western Sahara has been embroiled in conflict, as Morocco has fought the Polisario Front's movement to gain independence in the region. This episode spotlights the last major dispute of colonial boundaries and national independence on the continent of Africa. The United Nations, trying to hold together the shaky peace agreement reached between the two parties in 1990, has called for a referendum to resolve the conflict. Yet although both sides talk of their desire for peace, the referendum has not yet happened. Meanwhile, the future of the Saharawi people, living in exile in refugee camps in Algeria and hoping to return to their homeland, remains uncertain.

Africa: African Migrants

In the apartheid years, the whole southern African region was torn apart by war. Thousands of people lost their homes. But since the 1994 democratic elections, South Africa has become one of the countries that represents hope to refugees fleeing from war and starvation. Presently, some 27,000 people from sub-Saharan Africa have asked for asylum in South Africa. This program examines how refugees have been received by the so-called Rainbow Nation of South Africa.

Program 12:

Algeria: Algerian Journalists

In the face of government repression and Islamist insurrection, Algerian journalists risk their lives to create an independent press. We view one journalist's testimony of the movement by Algerian journalists to keep the spirit of their profession alive. Many lives have been lost in this struggle, but the desire for true democracy and freedom of expression in Algeria remains strong and ever-present.

South Africa: Apartheid's Dead

South Africa is engaged in a massive effort to lay bare the secrets of the apartheid regime and in so doing to reconcile its bitterly divided people. In this program, excavated bones of dead activists bring the former security police face to face with those who opposed them.

Program 13:

Africa: Radio Digest

In this last edition of *Africa: Search for Common Ground*, we recap the series' voyage of discovery across the African continent. Revisiting the stories of Africans grappling with age old problems in new ways, we examine the task that Africa faces to emerge from decades of war, poverty and misery. The task of blending the old with the new, the modern with the traditional, giving birth to something rich and strange and uniquely African.

**ATTACHMENT B:
VIEWING FIGURES**

Common Ground Productions

Viewing Figures of CGP's Pan-Africa Series: Africa: Search for Common Ground

Viewership Ratings for June 12 – July 13

Five of the series' 13 programs were broadcast during this period; all five ranked in the top 15 programs for viewers of all race groups. Among white, colored and Asian viewers, we had the #1 show, #4 show and #6 show. Among black Africans we had the #6 and #7 shows. Other programs that grabbed top viewing numbers included Drug Wars and NY Undercover Cop (imported from the U.S.).

Average Viewership Rating (AR's) June 6 – July 24

The series' average viewership rating after the first program on June 6 was 4.6, which is considered to be a good rating. After the broadcast of our seventh program on July 24, the rating had risen to 7.5. This is a very strong rating for a documentary magazine program in the evening, especially since the news averages around 6-8 and the most popular soap on SABC achieves AR's of 12.

TELMAR TRANSMIT for: South African Broadcasting Cop

Page: 1.

PLANNING ANALYSIS

Stations : S2
 Week types : All weeks
 Language : All
 Target Audience: WCA ADULTS
 Analysis base : Progs-Indiv Breaks-Omit
 Filters : Programmes

Date : 18 November 1997
 Time : 15:26:17
 Period : 12 Jun 1997 - 02 Nov 1997
 Sample : 957
 Universe : 6040
 Ranked on: Day-Time
 Rates : Normal, Standard

Programme	Stn	Feat	Day	Date	Tx. Time	Channel	W Lan	Programme			Breaks			Channel		
								Cost	AR	CPP	No Time	AR	CPP	Cost	AR	CPP
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	12Jun	2102-2128	2100-2130	Eng	15000	4.6	3261				15000	4.7	119
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	19Jun	2100-2129	2100-2130	Eng	15000	7.0	2143				15000	7.0	110
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	26Jun	2100-2128	2100-2130	Eng	15000	5.7	2632				15000	5.7	163
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	03Jul	2057-2128	2100-2130	Eng	15000	6.8	2205				15000	6.8	120
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	10Jul	2059-2127	2100-2130	Eng	15000	7.5	2000				15000	7.4	107
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	17Jul	2056-2125	2100-2130	Eng	15000	5.2	2566				15000	5.7	167
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	24Jul	2058-2129	2100-2130	Eng	15000	5.9	2585				15000	5.8	154
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	07Aug	2059-2127	2100-2130	Eng	15000	7.7	1948				15000	7.7	191
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	14Aug	2100-2127	2100-2130	Eng	15000	6.4	2344				15000	6.5	231
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	21Aug	2059-2129	2100-2130	Eng	15000	5.9	2542				15000	5.9	251
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	28Aug	2057-2125	2100-2130	Eng	15000	5.2	2885				15000	5.1	291
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	04Sep	2100-2129	2100-2130	Eng	15000	5.8	2595				15000	5.9	251
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Tue	30Sep	1131-1158	1100-1200	Eng	2000	1.6	1111				2000	1.7	111
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Tue	21Oct	1132-1200	1130-1200	Eng	2500	1.1	2273				2500	1.1	221
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Tue	28Oct	1133-1200	1130-1200	Eng	2500	0.6	4157				2500	0.6	411
Total								Average								
										12457			5.2			
										0			0.3			
										0			12467			
										5.2			21			

TELMAR TRANSMIT for: South African Broadcasting Corp Page: 1.
 PLANNING ANALYSIS Date : 18 November 1997
 Stations : S2 Time : 15:25:48
 Wk ypos : All weeks Period : 12 Jun 1997 - 02 Nov 1997
 Language : All Sample : 1429
 Target Audience: BLACK ADULTS Universe : 5346
 Analysis base : Progs-Indiv Breaks-Omit Ranked on: Day-Time
 Filters : Programmes Rates : Normal, Standard

Programme	Stn	Feat	Day	Date	Tx. Time	Channel	W	Len	-----Programme-----			-----Breaks-----			-----Channel-----				
									Cost	AR	CPP	No	Time	AR	CPP	Cost	AR	CPP	
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	12Jun	2102-2129	2100-2130	Eng	15000	5.5	2727				15000	5.8	.58			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	19Jun	2100-2129	2100-2130	Eng	15000	5.6	2679				15000	5.6	.67			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	26Jun	2100-2128	2100-2130	Eng	15000	4.1	3659				15000	4.0	.75			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	03Jul	2057-2128	2100-2130	Eng	15000	4.4	3409				15000	4.3	.68			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	10Jul	2059-2127	2100-2130	Eng	15000	5.1	2941				15000	5.0	.60			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	17Jul	2056-2126	2100-2130	Eng	15000	4.9	3061				15000	4.7	.69			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	24Jul	2059-2129	2100-2130	Eng	15000	4.1	3659				15000	3.9	.84			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	07Aug	2059-2127	2100-2130	Eng	15000	4.7	3191				15000	4.6	.86			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	14Aug	2100-2127	2100-2130	Eng	15000	6.3	2361				15000	6.3	.38			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	21Aug	2059-2128	2100-2130	Eng	15000	5.2	2885				15000	5.1	.94			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	28Aug	2057-2125	2100-2130	Eng	15000	4.7	3191				15000	4.5	.33			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	04Sep	2100-2129	2100-2130	Eng	15000	4.7	3191				15000	4.8	.12			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Tue	30Sep	1131-1158	1100-1200	Eng	2500	2.1	952				2500	1.9	.05			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Tue	21Oct	1132-1200	1130-1200	Eng	2500	1.7	1471				2500	1.6	.56			
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Tue	28Oct	1133-1200	1130-1200	Eng	2500	2.5	1000				2500	2.5	.00			
Total									Average		12457	4.4	2851	0	0.0	0	12457	4.3	.69

TELMAF TRANSMIT for: South African Broadcasting Corp

Page: 1.

PLANNING ANALYSIS

Strat : S2 S1
 Ad types : All weeks
 Language : All
 Target Audience: ADULTS
 Analysis base : Progs-Indiv Breaks-Cmit
 Filters : Programmes

Date : 18 November 1997
 Time : 15:23:56
 Period : 12 Jun 1997 - 02 Nov 1997
 Sample : 2386
 Universe : 11386
 Ranked on: Day-Time
 Rates : Normal, Standard

Programme	Str	Feat	Day	Date	Tx. Time	Channel	W Len	Programme			Breaks			Channel		
								Cost	AR	CPP	No	Time	AR	CPP	Cost	AR
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	12Jun	2102-2125	2100-2130	Eng	15000	5.0	3000				15000	5.2	288
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	19Jun	2100-2125	2100-2130	Eng	15000	6.4	2344				15000	6.4	234
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	26Jun	2100-2125	2100-2130	Eng	15000	5.0	3000				15000	5.0	300
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	03Jul	2057-2128	2100-2130	Eng	15000	5.6	2586				15000	5.7	263
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	10Jul	2059-2127	2100-2130	Eng	15000	5.4	2344				15000	6.4	234
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	17Jul	2056-2125	2100-2130	Eng	15000	5.4	2778				15000	5.2	288
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	24Jul	2058-2129	2100-2130	Eng	15000	5.0	3000				15000	5.0	300
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	07Aug	2059-2127	2100-2130	Eng	15000	6.4	2344				15000	6.3	238
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	14Aug	2100-2127	2100-2130	Eng	15000	6.4	2344				15000	6.4	234
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	21Aug	2059-2125	2100-2130	Eng	15000	5.6	2679				15000	5.5	272
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	28Aug	2057-2125	2100-2130	Eng	15000	5.0	3000				15000	4.8	312
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Thu	04Sep	2100-2129	2100-2130	Eng	15000	5.3	2830				15000	5.4	277
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Tue	30Sep	1131-1158	1100-1200	Eng	2000	1.9	1053				2000	1.8	111
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Tue	21Oct	1132-1200	1120-1200	Eng	2500	1.4	1786				2500	1.4	178
AFRICA SEARCH - COMMON GROUND	S2	ACTU	Tue	28Oct	1133-1200	1130-1200	Eng	2500	1.5	1657				2500	1.5	166
Total																
Average								12467	4.8	2579	0	0.0	0	12467	4.8	258

ATTACHMENT C:
CHANNEL AFRICA



OFFICE OF THE EXECUTIVE EDITOR
 Third Floor, Radio Park, Broadcasting Centre
 P O Box 91313, Auckland Park 2006, South Africa
 TEL / FAX +27 11 714 2255, Cellphone 082 410 1006
 Email winkensh@sabc.co.za

April 1 1998

Mr Mark Kaplan
 Africa Search for Common Ground

Fax 021 24 4501

Dear Mark

APPROPRIATE CONTENT PROVISION FOR THE CHANNEL AFRICA PARTNERSHIP

Further to our discussions on your organisation's provision of the initial series of Africa Search for Common Ground to Channel Africa in French and Portuguese, I have pleasure in confirming our wish to air those versions in addition to a re-airing of the English version.

On the strength of the high standard achieved by yourselves in adapting your superb television programmes, we also feel totally confident in acquiring the rights to broadcast your documentary concerning the Truth and Reconciliation Commission and its processes.

As you may be aware, besides our daily half-hour news and information programmes being broadcast across a wide area encompassing all of Africa, they are also rebroadcast by a multitude of radio stations all over the world via our connection with World Radio Network. The latter, incidentally, also channels our half-hour daily news and information module into Multichoice's DStv bouquet.

Furthermore, we are beginning to gain quite a significant audience among decision-makers globally via our webcasting operations in RealAudio on the Internet. Among our most prized listeners are high-ranking officials of states and NGOs, including the World Bank, UNDP, OAU, ICRC, etc. This growing range of exposure has given us an estimated daily listenership of between about 10 million and 25 million people.

Channel Africa is, however, also planning to expand its exposure through the relatively new medium of direct digital radio via satellite and is set to become one of the prime channels in the WorldSpace bouquet that will be broadcast from that company's AfriStar satellite, starting soon after its launch in October this year. This exciting venture, part of a larger spectrum of joint ventures also with a growing number of other African broadcasters, will launch a very powerful new medium onto the entire continent, with the potential for many millions more listeners. And, it will be voracious in its consumption of programmes such as yours.

Need I say that the future in the area of exploding communications for and about Africa looks very bright indeed for both Channel Africa, as an information content provider and distributor, and for focused afro-centric content producers, such as your team?

We are certainly aiming for a lasting and mutually beneficial partnership with you.

HANS-DIETER WINKENS



OFFICE OF THE EXECUTIVE EDITOR

P O Box 91313, 2006 Auckland Park, South Africa

Phone / Fax: +27 11 714-2255; Cellphone 082 410 1006

Email: winkensh@sabc.co.za or africacan@sabc.co.za

February 12 1998

Mr Mark Kaplan
Africa Search for Common Ground
Fax 021 244501

Dear Mark

Thank you for the opportunity to broadcast your first series of radio programmes in our recently introduced weekend magazine slot. The programme certainly was of a superior quality and a credit to your team's professionalism.

Unfortunately, however, we have not been able to ascertain with any degree of certainty what audience volume may have been, nor how the series has been received by our target listenership. This is largely due to the fact that Channel Africa, as an international broadcaster from Africa to Africa, has only very recently been refocused to target audiences with at least a good level of literacy, but more specifically the decision makers of the continent. We therefore receive a rather minimal audience reaction, as these people tend not to respond, unless something bothers them about our broadcasts.

In our personal and operational contacts with members of the target group, especially those in political office (such as government and OAU officials), we have nevertheless been able to elicit very positive, even congratulatory reactions to both your series and to the weekend programming in general. This has encouraged us sufficiently to now express our interest in the follow-up series, which you might be producing, as well as the French, Portuguese and Kiswahili versions of the initial series.

Because of our declining budget, we would nevertheless be on the prowl for a potential underwriter for such rebroadcasts and might therefore have to be somewhat less generous in our negotiations around the R 75 / minute price. But, I do hope we can talk soon and continue our association to our mutual benefit.

Yours sincerely

HANS-DIETER WINKENS
Executive Editor



OFFICE OF THE EXECUTIVE EDITOR
 P O Box 91313, 2006 Auckland Park, South Africa
 Phone: +27 11 714-2651; Fax: +27 11 714-2622
 Email: winkensh@sabc.co.za or africacan@sabc.co.za

October 16 1997

Mark Kaplan
 Africa: Search for Common Ground
 Fax 021 244501

Dear Mark

Following our discussions earlier this week, I am pleased to be able to confirm that we will be broadcasting your 13-part radio series of "Africa: Search for Common Ground" at the rate of R 75 (seventy-five Rand's) per airtime minute.

We will be commencing broadcasts of the series on Saturday, November 1 1997 at about 14:05 UTC on the following frequencies and to the target areas indicated:

Frequency kHz	Meter Band	Target Countries / Regions
15330	19	Uganda, Kenya, Tanzania, Somalia, Sudan, etc (East)
9440	31	Zimbabwe, Zambia, Malawi, etc (Southern / Central)
17675	16	Nigeria, Ghana, Liberia, Sierra Leone, etc (West)

We would be very pleased to flight banners (tops and tails) of up to 45 seconds in each broadcast to satisfy your sponsors, as well as a suitable mid-programme mention, should your programme format permit (you mentioned a two-story structure). This could also assist you in recovering some of the costs involved.

You may regard this letter as a firm order. As discussed, however, we would appreciate your company involving Channel Africa separately per episode to allow us to spread the payments within our system.

We look forward to airing "Africa: Search for Common Ground" in "Channel Africa EXTRA" and would like to regard this as the first positive step in a long and mutually productive relationship.

Kind regards

HANS-DIETER WINKENS
 Executive Editor

ATTACHMENT D:
ORGANIZATIONS REQUESTING SERIES



Customer Listing

<i>Company Name</i>	<i>City</i>	<i>State/Province</i>	<i>Country:</i>
Albion College	Albion	MI	
Albion College	Albion	MI	
Ambassador Book Service	Hempstead	NY	
America's Defense Monitor	Washington	DC	
Amnesty International	1017 ER Amsterdam		The Netherlands
Aquinas College Library	Grand Rapids	MI	
Athenaeum Boekhandel B.V.	Amsterdam		The Netherlands
Basler Afrika Bibliographien	Basel		Switzerland
Belmont University - History & Pol. Sci.	Nashville	TN	
Boston Research Center	Cambridge	MA	
Bowdoin College	Brunswick	ME	

<i>Company Name</i>	<i>City</i>	<i>State/Province</i>	<i>Country:</i>
Bridgewater State College	Bridgewater	MA	
California State Univ. Fullerton	Fullerton	CA	
Cameron University	Lawton	OK	
Carleton College	Northfield	MN	
Cazenovia College	Cazenovia	NY	
Central College Library	Pella	Iowa	
Colgate University	Hamilton	NY	
Denver Post	Denver	CO	
Denver Public Library	Denver	CO	
DIA - USAF	Washington	DC	
Duke University	Durham	NC	
Franklin & Marshall College	Lancaster	PA	
Gordon College	Wenham	MA	
Goshen College	Goshen	IN	
Goucher College	Baltimore	MD	

<i>Company Name</i>	<i>City</i>	<i>State/Province</i>	<i>Country:</i>
Hamilton College	Clinton	NY	
Hamilton College, AV Classroom Services	Clinton	NY	
INCORE	Derry		N. Ireland BT48 7J
Indiana University Libraries	Bloomington	IN	
Individual	Madison	WI	
Individual	Boston	MA	
Individual	Highlands	NC	
Individual	Jerusalem		Israel 91102
Individual	Alkmaar	BK 1815	The Netherlands
Individual	Kelowna	British Columbia	Canada V1Y6P6
Knox College	Galesburg	IL	
Latin School of Chicago	Chicago	IL	
Lewis & Clark College	Portland	OR	
Loyola Marymount University	Los Angeles	CA	

<i>Company Name</i>	<i>City</i>	<i>State/Province</i>	<i>Country:</i>
Maryknoll Sisters - Zimbabwe	Avondale	Harare	Zimbabwe
Media Resources Center	UC Berkeley	CA	
Michigan State University	East Lansing	MI	
Millsaps College	Jackson	MS	
Morehead State University	Morehead	KY	
National Cathedral School	Washington	DC	
Northern Arizona Univ.	Flagstaff	AZ	
Northwestern University	Evanston	IL	
NYU	New York	NY	
Plattsburgh State University	Plattsburgh	NY	
Randolph-Macon Woman's College	Lynchburg	VA	
Ryerson Poly. University	Toronto	Ontario M5B 2K3	Canada
School for Dispute Resolution	Atlanta	GA	
Skidmore College	Saratoga Springs	NY	

Wednesday, July 08, 1998

Page 4 of 7

<i>Company Name</i>	<i>City</i>	<i>State/Province</i>	<i>Country:</i>
Smith College	Northhampton	MA	
St. Bonaventure University	St. Bonaventure	NY	
St. Mary's University	San Antonio	TX	
State University of New York at Albany	Albany	NY	
SUNY at Albany, Univ. Libs	Albany	NY	
The Discovery Channel	Bethesda	MD	
The Video Project	Ben Lomond	CA	
The Video Project	Ben Lomond	CA	
The Video Project	Ben Lomond	CA	
The Video Project	Ben Lomond	CA	
Try Mediation, Inc.	Eau Claire	WI	
Tulsa City-County Library	Tulsa	OK	
UNECA	Addis Ababa		Ethiopia
Univ. of Calif. San Diego	La Jolla	CA	
Univ. of the West Indies	Bridgetown	Barbados	West Indies

<i>Company Name</i>	<i>City</i>	<i>State/Province</i>	<i>Country:</i>
Univeristy of Wisconsin	River Falls	WI	
University of Illinois UC	Urbana	IL	
University of Iowa	Iowa City	Iowa	
University of North Carolina at Chapel Hill	Chapel Hill	NC	
University of Richmond	Richmond	VA	
University of Texas	UT-Austin	TX	
University of Wisconsin	Superior	WI	
US Military Academy	West Point	NY	
USINS Resource Information Center	Washington	DC	
Vanderbilt University	Nashville	TN	
Vanderbilt University	Nashville	TN	
Western Washington University	Bellingham	WA	
Wilfrid Laurier University	Waterloo	Ontario	CANADA N2L 3C5
William Patterson Univ. of NJ	Wayne	NJ	

<i>Company Name</i>	<i>City</i>	<i>State/Province</i>	<i>Country:</i>
Yale University	New Haven	CT	
Yale University	New Haven	CT	

ATTACHMENT E:
CENTER FOR DEFENSE INFORMATION

AMERICA'S DEFENSE MONITOR

TELEVISION FOR CHANGING TIMES

June 11, 1998

Ms. Terry Thielan
Common Ground Productions
1601 Connecticut Ave., NW - Suite 200
Washington, DC 20009
Fax 232-6718

Dear Terry,

To follow up on your voice mail message, here is a list of the tapes from the Africa series that I would like to borrow in Betacam NTSC format for possible use in our upcoming program, "Rebuilding in the Wake of War":

Program 1: S. Africa: Thokosa Video Dialogue

Program 3: Rwanda/Burundi

Program 4: Mozambique/Angola

Program 5: Uganda/Liberia

Program 9: S. Africa: Between Confession and Prosecution

America's Defense Monitor is a non-commercial, public affairs program broadcast weekly on PBS, and is produced by the non-profit Center for Defense Information, a private research and public interest organization. Full credit will be given to SFCG/Common Ground Productions.

Thanks very much for your help. If you have any questions, please call me at (202) 332-0600 ext. 124.

Sincerely,

Glenn

Glenn Baker
Producer

ATTACHMENT F:
WORLDNET PROGRAM ALERT

SUBJ: WORLDNET PROGRAM ALERT: NEW SERIES "AFRICA: SEARCH FOR COMMON GROUND"

MESSAGE TEXT

1. Summary: Announcing new WORLDNET series, "Africa: Search for Common Ground", 13 programs, approximately 30 mins. each, color, English [french and portuguese versions of the series will be offered to the field when they become available from the producer], produced 1997. Worldwide broadcast and educational screening rights. Broadcast rights expire December 31, 1999. The programs will be satellited on all paths to the field beginning the week of May 4. Please check weekly schedules for exact dates and times. End Summary

2. Content: Chaos, crisis and despair is the news generally coming out of Africa. Africans, if they make the news at all, are usually portrayed as victims, despots or the colorful curators of big game. This series offers an alternative.

Co-produced by Common Ground Productions of Washington, D.C. and Ubuntu TV and Film of Cape Town, South Africa [partially funded with grants from AID], this 13-part series reveals Africa as seen by Africans. The stories cover such topics as the reintegration of child soldiers into village life, reconciling victims and perpetrators of conflicts, the political succession process, traditional healing vs. modern medicine and others.

101. "Thokosa: Video Dialogue for Peace" [25:00 mins]

South Africa's Thokosa township is still one of the most violent areas of the country. In this segment, video cameras are given to two commanders, one from the ANC and the other from the Inkatha Self-Protection Unit. Their stories chronicle a six-month period of the conflict with the purpose of seeking solutions.

102. "Africa: Search for Common Ground-Zaire/South Africa"[25:59 mins.]

In the waning days of the Mobuto regime, people in Kinshasa return to traditional mechanisms to resolve conflict. We witness a tribal court where the dispute is put into song and dance achieving a solution that the whole community accepts. The program then travels to South Africa where we meet abusers and victims of domestic violence. Crucial to their strategy is involving men as part of the solution.

103. "Africa: Search for Common Ground-Rwanda/Burundi" [24:45]

The first segment examines the War Crimes Tribunal in Rwanda and the difficulties inherent in re-establishing justice. The second story looks at how radio is being utilized as a means of buiding understanding and reconciliation between the Hutu and Tutsi clans.

104. "Africa: Search for Common Ground-Mozambique/Angola" [26:03]

This episode follows the drama of a young man, a former soldier in the rebel FRELIMO army, as he seeks to rejoin the community he left behind. The second story shows efforts to rebuild

bridges between opposing factions in Angola after three decades of fighting.

105. "Africa: Search for Common Ground-Uganda/Liberia"[25:28 mins.]

Uganda is establishing an alternative model for African problem-solving and governance. In this segment we go on the road with Ugandan President Yoweri Museveni, the popular "Africanist" leader of a system called "no-party democracy." In the second segment General Malu, leader of ECIMOG, the Nigerian-led peace-keeping force in Liberia, talks about Nigeria's role in rebuilding the country.

106. "Africa: Search for Common Ground-South Africa"[26:01 mins.]

Today, people are still being killed in South Africa on suspicion of being witches. This segment looks at efforts aimed at stemming witch-related violence.

107. "Africa: Search for Common Ground-Western Sahara/Mozambique" [26:05 mins.]

This episode looks at the conflict in the Western Sahara and the future of the Saharawi people, living in exile in refugee camps in Algeria. In the second segment two farmers, one white and one black living in Niassa, the poorest province in Mozambique discuss how they can live together in an integrated society which benefits them both.

108. "Africa: Search for Common Ground-Mali/Lesotho" [26:02 mins.]

This segment profiles Mali's General A.T.Toure, one of two military rulers in sub-sahara Africa to have voluntarily turned his nation over to democratic rule. The second segment visits Lesotho, where the government and community leaders discuss how to share the benefits and profits from their one major natural resource--water.

109. "Truth and Reconciliation Commission" [25:43]

Former policeman, Wouter Mentz, has applied for amnesty from the South African Truth and Reconciliation Commission for his role in 21 murders. We witness his testimony before the Commission. Can the truth heal his wounds and those of his victims?

110. "Africa Search for Common Ground-South Africa/Angola" [26:16]

For generations the ancient baobab tree stood at the heart of the Makuleke community. In this segment, the Makuleke people, who were displaced and moved off their land try to reconcile the need for conservation with the needs of their community. The second story shows popular musicians on both sides of the conflict in Angola joining together in a song of peace.

111. "Africa: Search for Common Ground-The Struggle for a Free Press and Democratic Society in Algeria" [25:28 mins.]

In the face of government repression and Islamic insurrection, Algerian journalists risk their lives to create an independent press. We view one journalist's testimony describing the movement by Algerian journalists to keep the spirit of their profession alive.

112. "Africa: Search for Common Ground-Eritrea/Kenya" [24:32]

Three generations of women tell their story of Eritrea's fight for independence in which they fought as equal partners with men on the front lines. They reflect on their present struggle for

equality in their communities. The second story profiles Kenyan Professor, Wangari Maathal, a globally recognized environmental leader.

113. "Africa: Search for Common Ground-South Africa/Angola/Namibia" [24:35]

This episodes examines the nomadic San people of Southern Africa, who are struggling to avoid extinction amid warfare in South Africa, Namibia and Angola.

3. Comments:

This series on conflict mediation in Africa is ideal as a tool to introduce discussion of conflict mediation on local topics. AF recommends it highly. It is the right length and format and is relevant, recent and a professional product.

When the series was broadcast in South Africa by SABC 2 last year, it garnered high praise. Zakes Mda, of the "Sunday Times" praised it as "the most inspiring piece of television I have seen in a long time." The "Mail and Guardian" singled it out as "informative, engaging and entertaining." Reviewers and viewers make the point that the series draws on the indigenous strengths of African societies in mediating conflict. The producer of the series and the AF area would be interested in feedback from the posts on television placement and other post usage.

The emphasis is on enablement and empowerment, which is heartening, in an environment where perceptions are shaped by the major news services and global CNN, with its focus on disasters. No small virtue of the series is its Africa-wide scope. It is excellent for showing to NGO member audiences, journalists, policy and decision-makers as well as for a general audience.

4. Rights:

A. Worldwide broadcast and educational screening rights. Broadcast rights expire December 31, 1999. Post can duplicate programs for broadcast placement only. Posts cannot grant duplicating rights to third parties and must manage and control broadcast placement, tape distribution and rights adherence.

B. Educational Screening use [life of the tape]: The right to conduct non-theatrical, non-commercial video screenings of the programs before audiences on or off USG premises and for loan to key post contacts for use in home or educational settings.

5. Ordering data: Submit ID for the appropriate amount to M/CBPR, Attn: B/TVTSC [purchase], info: B/TVPA. Please indicate title, format and the date the program is needed. Scripts are available. Programs can be ordered individually. Costs are as follows:

All Standards and Formats

VHS

Dols 10

3/4 inch	Dols 15
Betacam	Dols 25
SuperVHS/NTSC/PAL/SECAM	Dols 15

For rapid shipment, increase ID by dols 70 for one item and dols 110 for two or more items sent at the same time. Regular pouch shipment can take two to eight weeks. This does not include dubbing time. Rapid shipment is approximately three to ten days. B/TVPA

ATTACHMENT G:
WORLDNET CONTRACT



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BY

COMMON GROUND PRODUCTIONS

FOR 'AFRICA'S SEARCH FOR COMMON GROUND" SERIES

Common Ground Productions grants the United States Information Agency {USIA} and the United States Information Service {USIS} posts, excluding the United States and its possessions, the following non-exclusive rights for "Africa's Search for Common Ground" series [13 programs], beginning January 1, 1998 to December 31, 1999.

1. Satellite Rights: the right to transmit the programs via WORLDNET satellites worldwide to American embassies, consulates, USIS posts, broadcasters and cablecasters.
2. Broadcast Rights: the right to deliver the programs and the music contained therein to international cable and/or television broadcast systems for the purpose of transmitting these programs to their audiences. This includes the right to deliver the programs to cable {including wireless cable} and/or television broadcast stations either as an integral part of the WORLDNET satellite feed or on videocassette via U.S. embassies.
3. Reproduction Rights: the right to duplicate the programs in all standard sizes {1/2 inch, 3/4 inch, Betacam} and formats {NTSC, PAL, SECAM} for delivery to Embassies and Consulates abroad via diplomatic pouch or other shipping systems.
4. Educational/Screening Rights: the right to conduct non-theatrical, non-commercial video projection screenings of the programs before audiences on or off U.S. government premises, and for loan to key post contacts in home or educational settings. These rights extend for life of tapes.
5. Language Rights: the right to permit translations and prepare language versions of the programs. No right is granted to make changes in the program, however, a reasonable accommodation is acceptable to the demands of foreign languages.
6. Promotional Rights: the right to create excerpts of the program for promotional purposes only.



RIGHTS GRANTED TO THE
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COMMON GROUND PRODUCTIONS

FOR "AFRICA'S SEARCH FOR COMMON GROUND" SERIES

8. The right to acquire one copy of the music cue sheets and English language narration and/or dialogue script{s}, if available, at no additional cost.

Common Ground Productions warrants that it has the authority to grant USIA the rights granted herein and that no additional clearances are required for USIA's described use of the programs.

No sale of the above-mentioned programs may be made by USIA to any source. None of the above-mentioned rights in any way limits or extinguishes the copyright protection of Common Ground Productions

For the U.S. Information Agency

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Charity J. Fujii
Program Development Officer
Office of Program Acquisitions
WORLDNET Television

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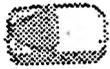
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ATTACHMENT H:

TVE



contexts



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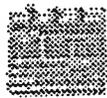
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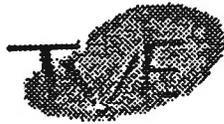
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about TVE



Unicef Films

Mission statement



An independent, non-profit organisation, TVE's mission is to act as a catalyst for the production and distribution of films on environment, development, health and human rights issues. Based in the UK but with very much a global focus, TVE's goal is to use broadcast television and other audio-visual resources to raise environmental awareness worldwide. Since TVE's launch in 1984, billions of people around the world have watched our programmes, contributing to a better understanding of the complex links between major issues like resource depletion, social inequality, poverty, health and environmental degradation.

TVE activities

Film Production

One of the ways TVE works is by acting as a bridge - or broker - between organisations which want to get an issue aired (United Nations agencies, bilateral agencies and organisations such as Oxfam, Panos or WWF) and the television industry.

TVE's skill is to take the seemingly complex priorities of the agencies it

Distribution

Each year, or as often as funding allows, TVE produces a catalogue listing all the programmes it can make available to TV stations, NGOs and educational institutions in the South as well as the CIS and Eastern Europe. Where TVE has the rights to distribute material to non-broadcast users

The TVE Nairobi & Banjul Television Workshop : Briefing Document

Days 1 and 2 : Meeting the Needs of African Television Viewers : Towards new partnerships between Broadcasters, Producers and Media NGOs

*Within less than a decade television in Africa will have replaced radio's supremacy as the primary mass-communications medium in the continent. It is no longer immune to the fundamental changes in broadcasting being triggered worldwide by the electronic communications revolution. These shifts, outlined in a recent TVE report for UNICEF, *The Bigger Picture*, include the erosion of the influence of public service television broadcasters by privately owned media operators supplying national and even regional audiences with a diet dominated by cheaply acquired foreign entertainment programming.*

If these trends are confirmed, Africa's television viewers will lose more than access to programming produced for them and by them - they will forgo an opportunity enjoyed for several decades enjoyed by many OECD countries prior to the deregulation of television : to place the medium at the service of social and economic development. For a continent still struggling to lift itself out of poverty, debt, and a complex tangle of other social and environmental problems, the under-resourcing of public broadcasters in Africa has serious implications.

For over 15 years TVE has provided broadcasters in Africa with a stream of quality programmes that combine the highest production standards with content and messages of relevance to the challenges facing African television viewers. It has striven to give a voice to under-represented communities who are in the best position to convey the issues and solutions underlying development. It has also developed a network of professional non-broadcast partners or designated Video Resource Centres (VRCs) that supply programming to a range of government and non-governmental organisations for their own education campaigns. Many of these VRCs such as WWF-TVE Nigeria and ACE Communications Kenya Ltd, have secured broadcast slots for TVE's library of 350 compelling films on sustainable development issues.

Preliminary consultations with broadcasters in Africa have pointed towards the value of an initiative to create a regional and possibly continent-wide platform for African TV stations to exploit and in turn extend the film resources available from TVE.

In workshops in Nairobi and Banjul in May 1998, it is proposed that broadcasters, VRC professionals, and media specialists join TVE in developing a partnership that might involve inter alia any or all of the following :

- *the development of packages of programming containing local and regional content, TVE material, and outstanding relevant international programming ;*
- *the broadcast of these packages on dedicated weekly primetime spots with a common branding ;*
- *regional co-productions designated to promote and cross-fertilise positive change across the continent.*

One aim of the partnership will be to facilitate the valuable interactions that occur through bilateral cooperation between individual broadcasters, producers and across the continent.

With the major proviso that the concept is embraced actively by the Nairobi and Banjul delegates, TVE will continue to develop the project, tentatively entitled, the *Pan- African Audio-Visual Action Programme (PAVAAP)*, through a network of committed broadcasters, Video Resource Centres, and institutional and corporate partners prepared to devote resources to cover airtime, production and coordination costs.

The first two days of the Banjul workshop will be devoted to the exchange of information and views between TVE and the delegates themselves, and an analysis of the PAVAAP concept.

The immediate output of the two days will be a short summary of the recommendations of the delegates for future action. These conclusions will be presented at the end of Day 2.

BROADCASTERS: NAIROBI WORKSHOP

NAME (S)	ORGANISATION	POSITION/JOB TITLE	ADDRESS	FAX	TELEPHONE	E - MAIL
JESSICA ONYAGO	KENYA TELEVISION NETWORK	PROGRAMS ACQUISITION MANAGER	P.O. BOX 56985 NAIROBI, KENYA	00 254 2 214467	00 254 2 227122	
MBURUGU GIKUNDA	KENYA TELEVISION NETWORK	PRODUCTION MANAGER	P.O. BOX 56985 NAIROBI, KENYA	00 254 2 214467	00 254 2 227122	Gikush@hotmail.com
JOYCE MIAVILLE	INDEPENDENT TELEVISION LIMITED - ITV	DEPUTY MANAGING DIRECTOR	P.O. BOX 4374 DAR-ES-SALAAM TANZANIA	00 255 51 75915/ 119360	00 255 51 73998/73980/ 0812 783408	
DR BEN MULOGENI	NAMIBIA BROADCASTING CORPORATION	DIRECTOR-GENERAL	P.O. BOX 321 WINDHOEK, NAMIBIA	00 264 61 291 3242	00 264 61 291 3150	
A.R. TJOMBONDE	NAMIBIA BROADCASTING CORPORATION	ORGANIZER - TV PROGRAMMES	P.O. BOX 321 WINDHOEK, NAMIBIA	00 264 61 291 3242	00 264 61 291 3243	
RAMIUS MUSASA	ZIMBABWE BROADCASTING CORPORATION	HEAD OF TV PRODUCTION	P.O. BOX IIC 444 HIGHERLANDS, HARARE, ZIMBABWE	00 263 4 498608/ 498613	00 263 4 498630/ 498610	
BEN KANGWA	ZAMBIA BROADCASTING CORPORATION	CONTROLLER - TV	P.O. BOX 50015 LUSAKA, ZAMBIA	00 260 1 254013/ 254317	00 260 1 250843/ 250692	Zamroad@zamnet.zm
SONAL RADIA TYAGI	CHANNEL TV	PROGRAMME EXECUTIVE/ STATION MANAGER	P.O. BOX 22388 KAMPALA, UGANDA	00 256 41 234221	00 256 75 780001	Chtv@imul.com
HERMAN IGAMBI	ROYAL MEDIA LIMITED	EDITOR-IN-CHIEF & PROGRAMME CONSULTANT	P.O. BOX 54951 NAIROBI, KENYA	00 254 2 448380	00 254 2 448366 (WK) 00 2542 542976 (HOME)	
REV. K.S. MABELANE	SOUTH AFRICAN BROADCASTING CORPORATION	HEAD OF SCHEDULING - SABC2	SABC2, RM 05S22 TV OFFICE BLOCK AUCKLAND PARK 2001, JOHANNESBURG SOUTH AFRICA	00 27 11 714 6098	00 27 11 714 6066	Heysteke@sabc.co.za
GREG ADAMBO	KENYA BROADCASTING CORPORATION	TELEVISION PROGRAMMES MANAGER	P.O. BOX 30456 NAIROBI, KENYA	00 254 2 220675	00 254 2 334567	
MARK KAPLAN	UBUNTU TV	PRODUCER/ DIRECTOR	EARLAGO Building, 3 RD FLR. Park Street Gardens, Cape Town 8000, South Africa	00 27 21 244501	00 27 21 244402	cttrust@wn.apc.org

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IVAN HATTINGII	TVE	CHAIRMAN	PRINCE ALBERT ROAD, LONDON NW1, 4RZ	00 44 171 586 4866	00 44 171 586 5526	(General) tve-uk@tve.org.uk
MARK HARVEY	TVE	DIRECTOR OF DEVELOPMENT	PRINCE ALBERT ROAD, LONDON NW1, 4RZ	00 44 171 935 1992/ 586 4866	00 44 171 487 1314/ 586 5526	mark.harvey@dia1.pipes.com
GEORGE TWUMASI	TVE	PAAVAP CO-ORDINATOR	PRINCE ALBERT ROAD, LONDON NW1, 4RZ	00 44 171 586 4866	00 44 171 586 5526	george.twumasi@ tve.org.uk
CHRIS KABWATO	THE AFRICAN SCRIPT DEVELOPMENT FUND	CO-ORDINATOR	36 McHILERY AVE, EASTLEA, HARARE, ZIMBABWE	00 263 4 725571	00 263 4 725580	asdf@icon.co.zw
NISHA R. NAIDOO	FILM RESEARCH UNIT	MANAGER: AUDIENCE DEVELOPMENT	P.O. BOX 11065 JOHANNESBURG 2001, SOUTH AFRICA	00 27 11 838 4451	00 27 11 838 4280	fru@wn.apc.org
BONAVENTURE S. RUTINWA	CENTER FOR STUDY OF FORCED MIGRATION, TANZANIA	CO-ORDINATOR	LINCOLN COLLEGE, OXFORD, OX1, 3DR, UK	00 44 (0) 1865 270721	00 44 (0) 1865 556217/ 270722	bonaventure.rutinwa@ lincoln.ox.ac.uk
DAYA PILLAY	ADVICE DESK FOR ABUSED WOMEN	ADMINISTRATIVE DIRECTOR	UNIVERSITY OF DURBAN, WESTVILLE. SOUTH AFRICA P.M.B. X54001 DURBAN 4000 S.A.		00 27 82 204 4922 (WK) 00 27 82 031 491 951 00 27 82 959 5321	adesk@piste.udw.ac.za
LEAH MUUYA	MYWO	PROGRAMME MANAGER	P.O. BOX 44412 NAIROBI, KENYA			
FREDRICK MUCHENE	KUONA	MEMBER	P.O. BOX 56800 NAIROBI, KENYA		00 254 2 630336	
SUKANYA PILLAY						

BROADCASTERS, PRODUCERS, DISTRIBUTORS: BANJUL WORKSHOP

NAME (S)	ORGANISATION	POSITION/JOB TITLE	ADDRESS	FAX	TELEPHONE	E - MAIL
TOMBONG SAIDY	GAMBIA RADIO & TELEVISION SERVICE	DIRECTOR	KAIRABA AVENUE SERREKUNDA, THE GAMBIA	00 220 374242	00 220 374223/373918	TSaldy1050@aol.com
BORA MBOGE	GAMBIA RADIO & TELEVISION SERVICE	TELEVISION PROGRAMME MANAGER	KAIRABA AVENUE SERREKUNDA, THE GAMBIA	00 220 374242	00 220 373918/373913	
TIJAN JOBARTEH	GAMBIA RADIO & TELEVISION SERVICE	PRINCIPAL PRODUCER	KAIRABA AVENUE SERREKUNDA, THE GAMBIA	00 220 374242	00 220 373918/373913	
EBOU WAGGEH	GAMBIA RADIO & TELEVISION SERVICE	SENIOR PRODUCER	KAIRABA AVENUE SERREKUNDA, THE GAMBIA	00 220 374242	00 220 373918/373913 (WK) 00 220 395111 (HOME)	
PROFESSOR MARK DUODO (REPRESENTED BY M _r F. DJABA)	GHANA BROADCASTING CORPORATION	DIRECTOR OF TELEVISION	BROADCASTING HOUSE P.O.BOX 1633 ACCRA-GHANA	00 233 21 : 221165/221149/221153/773240	00 233 21: 221161-9	
M _r . FOUSSENA DJABA	FOUSS PROMOTIONS	EXECUTIVE DIRECTOR	P.O. BOX 131 KORLE-BU ACCRA GHANA	00 233 21 777 661	00 233 21 776 781	
KOFI SARPONG	VISION EXPORT PRODUCTIONS LTD.	EXECUTIVE DIRECTOR	P.O.BOX 9538 K.I. AIRPORT ACCRA, GHANA	00 233 21 762795	00 233 21 762 794	info@visionexgh.com
JOSHUA AWUKU-APPAU	GREEN EARTH ORGANISATION	DIRECTOR	P.O. BOX 16641 ACCRA NORTH GHANA	00 233 21 230 455	00 233 21 232 762	greeneth@ncs.com.gh
M _r . SANDRA OBIAGO	AFRICA COMMUNICATIONS NETWORK	DIRECTOR	5A ADEYEMO ALAKIJA ROAD, VICTORIA ISLAND LAGOS, NIGERIA	00 2341 262 0603	00 2341 262 0602	104356@compuserve
OSITA ANIEMEKA	AFRICA COMMUNICATIONS NETWORK	TELEVISION SPECIALIST	5A ADEYEMO ALAKIJA ROAD, VICTORIA ISLAND LAGOS, NIGERIA	00 2341 262 0603	00 2341 262 0602	104356@compuserve
IIRIA ENAKIMIO	SONGBIRD COMMUNICATIONS LIMITED	EXECUTIVE PRODUCER	23 McNEIL ROAD P.O. BOX 2197 YABA, LAGOS NIGERIA	00 2341 262 0603	00 2341 862 722	

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ABDUL Y. KARGBO	COUNCIL OF CHURCHES	ADMINISTRATIVE DIRECTOR	4A KING HARMAN ROAD BROOKFIELDS, FREETOWN SIERRA LEONE	00 232 22 241 109	00 232 22 240 568/554	
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MONSIEUR MARTIN	ASSOCIATION RWANDISE des DROITS de l'HOMME	REPRESENTATIVE OF THE DIRECTOR	P.B. 1868 KIGALI, RWANDA	00 250 73869	00 250 73869	
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MARK HARVEY	TVE					
Ms. DEIRDRE SIMMS	TVE	HEAD OF BUSINESS & MARKETING	SAME AS PREVIOUS	00 44 171 935 1992/586 4866	00 44 171 487 1314/586 5526	D.SIMMS@TVE.ORG.UK
Ms. NANA OFORI-ATTA	VINASHA PRODUCTIONS	DIRECTOR	49 GARBA JAHUMPA RD. BAKAU, BANJUL THE GAMBIA	00 220 497 781	00 220 497 853	
SUKANYA PILLAY	THE WITNESS PROGRAMME NEW YORK	PROGRAMME DIRECTOR	333 SEVENTH FLOOR NEW YORK, NY 10001-5004	001 212 845 5242	001 212 845 5299	pillays@lchr.org witness@lchr.org
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PUBLICITY

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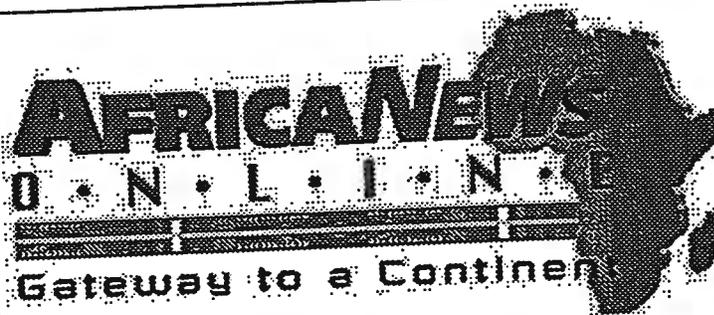
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Arts & Entertainment

- [Acclaimed Series Portrays a Different Africa](#)
Common Ground Productions (March 30, 1998)
 Washington, DC - Common Ground Productions is currently distributing its radio and television series, Africa Search for Common Ground, across the African continent
- [African Museums on Internet](#)
The Namibian (March 27, 1998)
 Windhoek - The First African Museum Internet Workshop was hosted by the National Museum of Namibia, Institute for Management and Leadership Training, and UUnet Internet Africa (Namibia).
- [Book Review: Prime Evil revealed as Banal Evil](#)
Mail and Guardian (March 27, 1998)
 Johannesburg - A LONG NIGHT'S DAMAGE: WORKING FOR THE APARTHEID STATE by Eugene de Kock as to Jeremy Gordin (Contra Press, R89,95)
- [Ex-Muslim writer fears for his life](#)
Mail and Guardian (March 27, 1998)
 Johannesburg - An Egyptian writer who converted from Islam to Christianity and is resident in South Africa has come under fire from Muslims and is now under police protection.



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Common Ground Productions

Acclaimed Series Portrays a Different Africa

March 30, 1998

Washington, DC - Common Ground Productions is currently distributing its radio and television series, Africa: Search for Common Ground, across the African continent.

First broadcast in June 1997 on South Africa's television channel SABC 2, the series received high audience ratings and much critical praise. Since then, the television series has aired in Zimbabwe and has been rebroadcast in South Africa. The radio series has reached audiences in 13 countries throughout sub-Saharan Africa on Channel Africa and SAFM.

Whereas chaos, crisis and despair are the news generally coming out of Africa, Africa: Search for Common Ground offers an alternative. Co-

produced by Common Ground Productions of Washington, DC and Ubuntu TV and Film of Cape Town, South Africa, this 13-part television and radio series reveals Africa as seen by Africans. Each program explores conflicts across the continent, and how they are being resolved.

With its uniquely African identity, flavor, and feel, the series takes viewers behind the headlines into the heart of conflict. Whether it is a village kgotla (council of elders) mediating a land dispute in the former Zaire or the Truth and Reconciliation Commission reconciling "victims" and "perpetrators" in post-apartheid South Africa, each episode demonstrates that good storytelling does not have to glorify conflict for its own sake -that a search for agreement can be as dramatic as a soap opera. At the same time, the series challenges the view that Africans are incapable of solving their own problems.

Recent Praise for Africa: Search for Common Ground:

"The most inspiring piece of television I've seen in a long time." - Zakes Mda,
TV Critic Johannesburg Sunday Times

"Of a superior quality and a credit to your team's professionalism."
-Hans-Dieter Winkens, Executive Editor Channel Africa

Common Ground Productions is the television and radio production arm of Search for Common Ground, an international conflict resolution organization. For information about purchasing or distributing this series, contact Kristina Loehr at (202) 265-4300 or via e-mail at kloehr@sfcg.org.

Common Ground Productions, 1601 Connecticut Ave, NW, Suite 200,
Washington, DC 20009 P: (202)265-4300; Fax: (202)232-6718. Web:
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Conflict Prevention Newsletter

A PUBLICATION BY THE EUROPEAN PLATFORM FOR
CONFLICT PREVENTION AND TRANSFORMATION

Africa: Search for Common Ground

By Kristina Loehr

In 1977 TV anchor Walter Cronkite spoke by satellite television with Egyptian President Anwar Sadat and Israeli Prime Minister Menachem Begin. Their discussion resulted in the agreement between Sadat and Begin to meet five days later in Jerusalem and laid the groundwork for the Camp David Accords. An example of "television diplomacy", Cronkite's interview indicated the powerful influence media can have in international affairs. As technological advances promote widespread and rapid access to information, the media's ability to not only describe events, but help shape their direction is undeniable.

Frequently, however, this influence has proven to be catastrophic in the midst of violent conflict. It is well known that hate radio in Rwanda helped spawn the massacre of hundreds of thousands of people. And in Bosnia, partisan media broadcasts continue to vilify and dehumanize the different ethnic groups. However, as the human and economic costs of violent conflict continue to climb, some recognize the need for an alternative to conflict-driven media - - one which taps into the powerful influence of media to promote conflict resolution.

This approach was taken by Search for Common Ground's media unit, Common Ground Productions (CGP), in its recent television and radio series, *Africa: Search for Common Ground*. A thirteen-part series produced in South Africa, this production is an example of programming which places conflict resolution and reconciliation on the public agenda. While chaos and despair are the news generally coming out of Africa, *Africa: Search for Common Ground* gets behind the

prominent headlines of victimization and tyranny to shed new light on issues of concern to the entire continent.

Based upon the premise that current media coverage presents a one-dimensional picture of African life, the series counters this distorted perception with a portrait of Africa as seen through African eyes. Topics include child soldiers returning home, traditional healing versus modern medicine, and South Africa's Truth and Reconciliation Commission. South African viewing figures consistently placed the series in the top 15 programs for viewers of all race groups, and South African newspapers gave the series much critical praise.

In the wake of this production, currently being distributed across Africa, one message continues to come through loud and clear: Resolutions-oriented programming is more than simply a feel-good production. It is also highly entertaining, and sows the seeds for conflict resolution and reconciliation.

Similar productions by other organizations have also been well received. One such program is UNESCO's radio drama "*New Home, New Life*" in Afghanistan which addresses post-war problems facing Afghans every day. Another is the Israeli-Palestinian "*Sesame Street*", which chips away at stereotypes by exposing Israeli and Palestinian children to the themes of tolerance and mutual respect.

The success of these programs indicates that bridging the professional standards of mainstream media with transformative programming is indeed possible. While more in-depth evaluation is necessary to determine the broader impact of these shows, building such a bridge in hot spots around the world can not only present a more accurate picture of conflict, but can also enhance our ability to identify workable solutions.

For information about *Africa: Search for Common Ground* or Common Ground Productions contact Kristina Loehr at:

Phone: (202) 265-4300 Fax: (202) 232-6718 Email: cgp@sfcg.org Web: <http://www.sfcg.org/cgp/index.html>



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The Institute for International Mediation and Conflict Resolution (IIMCR) educates young people who will be in a position to make key decisions in the future. One of its major activities is the annual International Student Symposium on Negotiation and Conflict Resolution. This four-week course in Europe provides students of international relations, business and law with the essentials of conflict resolution. IIMCR wants to expand this activity to Asia, Middle East and South America.

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SEARCH FOR COMMON GROUND AND COMMON GROUND PRODUCTIONS: NEW MEDIA FOR CONFLICT PREVENTION AND RESOLUTION.

Common Ground Productions and Ubuntu TV and Film Present...

AFRICA: SEARCH FOR COMMON GROUND

This acclaimed 13-part radio and television series portrays a different Africa, one where Africans are finding solutions both traditional and modern, to their own conflicts. Topics include: South Africa-Truth and Reconciliation; Angola-Bridges of Fear, Rivers of Trust; Rwanda-The War Crimes Tribunal.

Available on video and audio in English, French and Portuguese

BULLETIN OF REGIONAL COOPERATION IN THE MIDDLE EAST

A quarterly publication, the *Bulletin* covers a wide range of non-governmental, cooperative activities in the Middle East. This includes conferences, publications, calls for papers and editorial insight. Call or write for a sample copy.

FOR MORE INFORMATION, CONTACT: SEARCH FOR COMMON GROUND/COMMON GROUND PRODUCTIONS,
1601 CONNECTICUT AVE. NW, SUITE 200, WASHINGTON, DC 20009, USA PHONE (1-202) 265-4300
FAX (1-202) 232-6718 E-MAIL: search@sfcg.org WEBSITE: www.sfcg.org

net.org or order for \$5
th Ave., 15th fl., New
242-3002

Enkatharakhen (Peace Assem-)
: \$10 + \$4.35 s&h; transcripts available in
English from an assembly of First Nations,
with Charlie Patton (Mohawk), Robbie Dick
(Cree), Elizabeth Penashuae (Innu), & others;
order from Centre de ressources sur la non-
violence, 420 St. Paul est., 2e etage, Montreal
Quebec H2Y 1H4, Canada; 514/844-0484

Arise for Social Justice, community
organizing; committees on justice, anti-
poverty, sex workers, international security,
Springfield ward representation; Arise, 718
State St. (rear), Springfield MA 01105;
413/734-4948

Resources for Social Change, the
catalogue of Chardon Press & the Applied
Research Center; sections on Fundraising,
Organizational Development, Community
Organizing, Fight the Right, & Public Policy;
most recent issue includes **Roots of Justice:**
Stories of Organizing in Communities
of Color by Larry Salomon, 160 pp., \$15;
Chardon Press, POB 11607, Berkeley CA
94712; 510/704-8714

Unfinished Business: Reflections on the
1960s (2-audiotape set); \$20 postpaid; a
"town meeting" in which a distinguished panel
examines historical legacies of this critical
decade; with Bella Abzug, Kathleen Cleaver,
Barbara Ehrenreich, Daniel Ellsberg, Juan
Gonzalez, Paul Krassner, Bob Moses, & Daniel
 Singer; The Nation Institute, 72 Fifth Ave.,
New York NY 10011

Women at the Hague & Wilson's
Fourteen Points (curriculum); The words &
actions of these women, over 80 years ago,
inspire us today with their foresight, their
foreboding & their timely proposals for peace;
this unit for US History, World History &
Humanities includes cartoons, theater games,
WWI songs, student handouts & an interac-
tive readers' theater script from primary
sources that involves 20-24 students;
developed at San Jose State University; Marghi
Dutton, Theatre Peace, 63501 Bell Springs Rd.,
Garberville CA 95542; 707-984-8296

The Coming Age of Scarcity: Preventing
Mass Death & Genocide in the Twenty-
first Century, Michael Dobkowski & Isidor
Wallimann, eds., 376 pp; maps of Rwanda,
index; the essays show how scarcity & surplus
populations can lead to disaster, & ask: What
is the solution in the face of mass death &
genocide? Syracuse University Press, 1600
Jamesville Ave., Syracuse NY 13244-5160; 315/
443-5546; arashap@summon.syr.edu

Building Sustainable Communities: Tools
& Concepts for Self-reliant Economic
Change (2nd Ed.), Ward Morehouse (ed.),
118 pp; 16.95 pb, \$31.50 hb; Revised edition
of a classic long out of print, this book
presents the underlying ideas & essential

SELECTED WEBSITES

www.mcspotlight.org

A few years ago, two ordinary British citizens
passed out flyers in their neighborhood,
calling attention to some of the more
egregious practices of the McDonald's
restaurant chain. As a result, they are now
the subjects of the longest-running libel suit
in UK history, and their initial few gripes have
grown into an international, grassroots
movement against McDonald's and the mega-
corporate culture it symbolizes. It's a great
website—high-spirited, informative, and well-
organized. This illustration is one of many.



www.sweatshop.org

Sweatshop Watch is a coalition of organizations and individuals, and this site gives a good
overview of the current struggles to end US manufacturers' use of sweatshop labor—
including ways to take action. Many brands whose label says "Made in the USA" were
actually sewn in factories and labor camps in the Northern Mariana Islands, a possession of
the US that has been exempted from US minimum wage and labor laws. Who knew?

www.derechos.org

Derechos is a new human rights organization, and their bilingual website offers a good
overview of human rights issues and current activism. The site features a map you can click
on to learn about the status of human rights in different areas of the world.

www.dosomething.org

A New York-based non-profit, Do Something says: "We inspire young people to believe that
change is possible, and we train, fund and mobilize them to be leaders who measurably
strengthen their communities." This website gives information about lots of projects and
funding sources to help young people work for change.

www.one-web.org/oneida

This is the official website of the Oneida nation, whose federally recognized homeland is in
central New York. In addition to interesting facts about the Oneidas' history (and an audio
clip of the Oneida language!) the site includes the texts of several original treaties between
the US government and native peoples, from the 18th century through today.

institutions for building sustainable communi-
ties; The Bootstrap Press, 777 United Nations
Plaza #3C, New York NY 10017; 800/316-
2739; cipany@igc.apc.org

Africa: Search for Common Ground, 13-
part television & radio series co-produced by
Common Ground Productions of Washington
DC & Ubuntu TV & Film of Cape Town, South
Africa; each program explores conflicts across
the continent, & how they are being resolved;
each episode \$45, + 4\$ s&h for first video, \$1
for each additional; 10% discount for 6+; 20%
for full series; specify format (NTSC, PAL);
CGP, 1601 Connecticut Ave. NW, #200,
Washington DC 20009; 202/265-4300;

Birth Gazette; \$35/4 issues; a magazine for
midwives, the mothers they serve, & their
families & communities; Birth Gazette.

42 The Farm, Summertown, TN 38483; 931/
964-3798; brthgzt@usit.net

Macedonia: From the Shadows of
History (video); \$40 individuals, \$95
institutions, +s&h; a documentary about how
this small Balkan country managed inter-
ethnic conflict while nearby Croatia & Bosnia
erupted into bloodbaths; developed for use in
introducing preventive diplomacy to under-
graduate & graduate students; Alice Ackerman,
School of International Studies, University of
Miami, POB 248123, Coral Gables FL 33124

The Northern Forest Forum, \$15/6 issues
the only regional periodical written by
activists with a commitment to conservation
& restoration across northern New England &
the Adirondacks; published by the Northern
Appalachian Restoration Project; Northern
Forest Forum, POB 6, Lancaster NH 03584

ATTACHMENT J:
VUES D'AFRIQUE

Les
Journées
Africaines
et
Créoles
1998

VUES D'AFRIQUE

Cinéma
Spectacles
Expositions

anadienne
(ACDI)
national

Crossroads Africa

NIGERIA-CANADA

What's Your Verdict?

Anthony Metchie

1994, 92min, 35mm, black and white, English

SCREENPLAY: Anthony Metchie
EDITING: Joseph Fitzpatrick
PHOTOGRAPHY: Michael Baltry, Brian Whittred
CAST: Roger Cross, Tom Pickett, Michette Lonsdale Smith, Judith Maxi, Alvin Sanders
PRODUCER: Anthony Metchie, Twilight Productions (Canada)
CONTACT: ArtMattan (See Haramuya)

What's Your Verdict? is a psychological drama about the outcome of choices we make in life. It is a story about Michale who attempts to take his life in order to escape his daily problems. He is visited by three strangers who try to persuade him to go back and deal with his problems. The first one, Jack, shows him how to appreciate what he has in life. The

second stranger, Fatman, shows Michael how drugs and alcohol have influenced his decisions. The third stranger, a healer, shows him the road to recovery.

BIO-FILMOGRAPHY:

Anthony Metchie came to Canada in 1983 from Nigeria and attended Simon Fraser University and Vancouver Film School in Vancouver. What's Your Verdict? is his first feature film.

PUERTO RICO

Vanessa, The Orange Thrower

Kimberly Caviness

1994, 28min, 16mm, colour, English

SCREENPLAY: Kimberly Caviness
EDITING: Eileen Finkelstein
PHOTOGRAPHY: Gennifer Max
SOUND: Dawn Collelo
CAST: Mayari Sanchez, Karmen Z. Richard Marquez, Carmen M. Nazano, Luis Robledo II,

Amaris Spto, Gustave Johnon
PRODUCER: Kimberly Caviness /Yagua Films (United States)
CONTACT: ArtMattan (See Haramuya)

Fourteen-year-old Vanessa Martinez is having a bad day. Her boyfriend dumps her, her father won't hire her for the paying stock-boy position at the family bodega, and her mother continues her nagging crusade against her clothes. In a moment of self-pity and craving for attention, Vanessa lies, announcing she is pregnant. To save family pride, her father tries to marry her off, while her mother prays for a miracle.

SOUTH AFRICA

Between Confession And Prosecution

Pearlie Joubert

1997, 24min, video, colour, English

SCREENPLAY: Mark Kaplan
EDITING: Oliver Schmitz
PHOTOGRAPHY: Lance Gewer
SOUND: Lee Edwards
PRODUCER AND CONTACT: Ubuntu Film&TV Productions Earlgo Building, 3rd Floor Park Street, Gardens Cape Town 8000, South Africa
Phone: (27) 21 24 44 02
Fax : (27) 21 24 45 01
E-mail: cttrust@wn.apc.org

A reconciliation commission is set up in South Africa, to interrogate those in the armed forces who were responsible for torturing and killing members of the ANC and PC during apartheid. Conditions of pardon hinge on two factors: that all truth be revealed, and secondly, that these actions must have had politically valid motives.

The film retraces the journey of one policeman, member of a special, anti-terrorist brigade, who assists in the collection of evidence surrounding his previous accomplices and parents of the victims. Will he be pardoned?

COME JOIN US DURING THE 6TH ANNUAL CONTEMPORARY AFRICAN DIASPORA FILM FESTIVAL

NOVEMBER 27 TO DECEMBER 13, 1998 NEW YORK CITY - USA

Now in its sixth year, the Contemporary African Diaspora Film Festival (CADFF) is committed to exposing audiences to films that portray the life of people of color all over the world. The CADFF has become the most important Black film festival on the East coast. Produced by ArtMattan Productions, the festival receives each year abundant critical acclaim, and is now recognized nationally and internationally as a major contributor to the development of the Black independent film industry. For more information visit our WEB site at <http://africanfilm.com>



Haramuya

Depuis maintenant six ans, le Festival de Films Contemporains de la Diaspora Africaine (CADFF) s'est engagé à donner au grand public l'opportunité de voir des films qui présentent le vécu des gens d'origine africaine. Le CADFF est devenu le festival spécialisé le plus important de la côte est des États Unis. Produit par ArtMattan Productions, le festival est reconnu comme un événement de premier ordre au plan national et international pour le développement de l'industrie du cinéma noir indépendant. Pour plus d'information visitez notre site WEB au <http://africanfilm.com>



535 Cathedral Parkway - Suite 14B, NY, NY 10025 - Tel: (212) 749-6020, Fax: (212) 316-6020; email: ArtMattan@aol.com



SOUTH AFRICA

San Soldiers Story

Cheryl Uys

1997, 24min, video, colour, English

SCREENPLAY: Mark Kaplan
 EDITING: Ashley Smith, Riaan Olivier
 PHOTOGRAPHY: Tervis Brink, Craig Matthew, Frans Schinabeck
 SOUND: Glen Houwden
 PRODUCER AND CONTACT: Ubuntu Film & TV Productions (see between confession and prosecution)

This documentary recounts the drama of the San people (whom the British called «Bushmen» at the turn of the century) and their homelessness. As soldiers enlisted in the South African army, they achieve neither meaningful integration nor advancement. Living at the crossroads of Namibia, Angola and South Africa, the San have been forced to flee civil wars. Today, living in refugee camps where they have neither voice nor role, these populations are in danger of disappearing.

SOUTH AFRICA

Walls Of Soap And Chocolate

Maggie Vaughan

1996, 26min, video, colour, English

SCREENPLAY: Nelias Resha
 EDITING: Maggie Vaughan
 SOUND: David Green
 MUSIC: Sbongile Khumalo
 PRODUCER AND CONTACT: Ubuntu Film Et TV Productions (see between confession and prosecution)

Walls Of Soap And Chocolate, or the art of recycling, is the story of everyday life in a shantytown of South Africa. Beautiful images of interior and exterior home-building and decoration in a popular quartier, where Palmolive wrappings serve as wallpaper.

SPAIN

The Language You Cry In

Alvaro Toepke

1998, 52min, video, colour, English

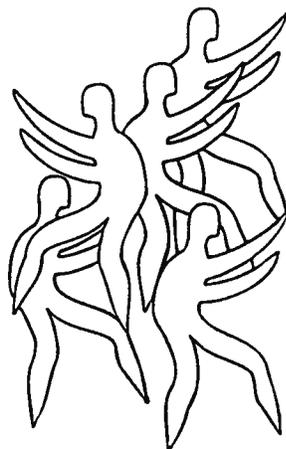
SCREENPLAY: Alvaro Toepke
 PHOTOGRAPHY AND EDITING: Anibal Landa'zuri
 SOUND: Miguel Roma
 CAST: Mayari Sanchez, Karmen Z., Richard Marquez, Carmen M. Nazano, Luis Robledo II, Amaris Spto, Gustave Johnon
 MUSIC: Leandro Sevilla, Marcelo Masciadri
 PRODUCER AND CONTACT: Angel Serrano / Inko Producciones Audiovisuales
 CI Castor 32 B3 P4 P4
 030077 Alicante - Spain
 Phone: (34) 9 17 04 34
 Fax: (34) 65 90 34 64

Mary Moran from the Sea Islands of Georgia knew her song was special, even if she never understood the words.

More than 4,000 miles across the ocean, in Sierra Leone in West Africa, a woman named Baindu Jabati was also singing the song: same words, same language.

A North Carolina linguist linked two versions of this funeral song brought to America by some Mende people who were captured and sold into slavery.

Mary Moran met Baindu Jabati in Africa. The song has musically connected descendants of slaves with their ancestors' homeland.



UNITED STATES

Bleeding Hearts

Gregory Hines

1995, 90min, 35mm, colour, English

SCREENPLAY: Allison Burnett
 EDITING: Ray Hubley
 PHOTOGRAPHY: Bernd Heint
 MUSIC: Stanley Clarke
 CAST: Elliot Gould, Mark Evan Jacobs, Karen Kirkland, Ruben Santiago-Hudson, Melina Kanakaredes, Lorraine Toussaint
 PRODUCER: City Films Production
 CONTACT: ArtMattan (See Haramuya)

Lonny Baum is a 30-year-old white novelist in New York City. He dreams of one day expressing his political sentiment in a novel that will tell the truth about the racism that he believes lies at the heart of America.

One day he meets Denise Shepard, a beautiful seventeen-year-old black high school senior. Lonny colonizes Denise, imposing on her language, taste and values. He falls in love with her, becoming involved with her sexually. Lonny's willingness to play the Great White Father, and Denise's naive acceptance of this role, inevitably leads to tragic conclusion.

BIO-FILMOGRAPHY:

Bleeding Hearts is the directorial debut of Gregory Hines.

UNITED STATES

Day #532

Brian Harding

1997, 27min, 16mm, colour, English

SCREENPLAY AND EDITING: Brian Harding
 PHOTOGRAPHY: Shana Hagan
 CAST: Erika Hunter, Chris Helder
 PRODUCER: Brian Harding, Dennis Dorch
 CONTACT: ArtMattan (See Haramuya)

Day #532 documents the five hundred and thirty-second day of the complex relationship of a young interracial couple. This quiet drama explores the individual moments of their average day where race, love, and self-hood collide.

Z A I R E

Le Damier, Papa national oyé (The Draughtsmen Clash)

Balufu Bakupa-Kanyinda

1997, 40min, 35mm, black&white, French with English subtitles

SCREENPLAY: Balufu Bakupa-Kanyinda
 PHOTOGRAPHY: Roland Dubozé
 EDITING: Martine Brun
 SOUND: Willy Kombeny
 MUSIC: So Kalmery
 CAST: Dieudonné Kabongo Bashila, Yves Mba, Pascal Nzoni, Jean La Croix Kamga
 PRODUCER: Myriapodus Films (France)
 CONTACT: ArtMattan (See Haramuya)

AWARDS: Best Short, FESPACO 1997

In a parody of African dictators, this film tells the story of the president of a fictitious African nation who spends a sleepless night playing draughts with a vagabond who is claimed to be the "all-around champion". However, the rules of the game entail opponents howling vulgar and foul obscenities at one other. Can this be acted upon when the opponent is the president?



ATTACHMENT K:

INPUT

INPUT International Secretariat

ENGLISH | ESPAÑOL | DEUTSCH | FRANÇAIS

Stuttgart'98 Secretariat / US Secretariat

Int. Selection Host / Preput Secretariat

Board members &
Nat. Co-ordinators

Members CLUB

Shop Awards '98

INPUT newsletter AGENDA



INTERNATIONAL PUBLIC TELEVISION SCREENING CONFERENCE

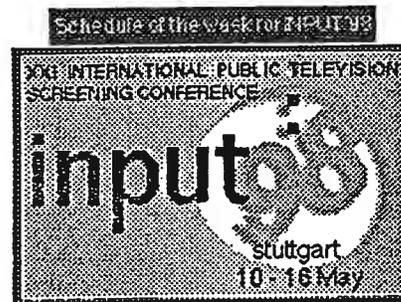
We are happy to invite all Public and Independent Broadcasters/Producers of the World to take part in INPUT'98

Broadcasters & Independent Org. represented by the INPUT Board Members / Co-ordinators
International Institutions
German Supporting Institutions & Sponsors for INPUT '98, Stuttgart

All what you want to know about...

Registration as a Delegate

Hotel & Accommodation Form



Once a year, since 1977, in INPUT, producers, directors, broadcasters, commissioning editors, writers, experts in communication and all those interested in quality television from all over the world, come together to screening and debate in an international forum, the highlights of Public Television.

Every year, INPUT selects about 80 hours of the most innovative and provocative programmes collected among more than 40 countries from all over the world.

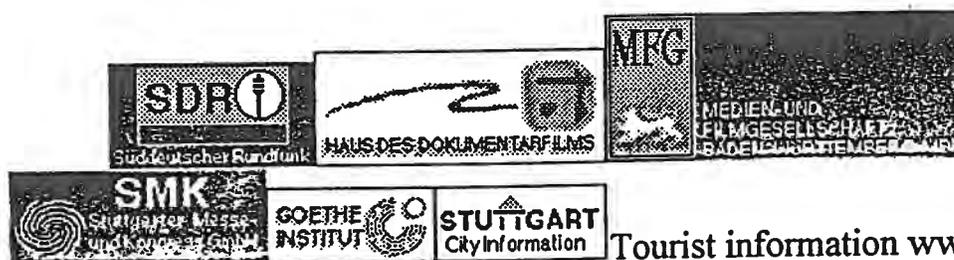
INPUT is made to exchange international experience and wisdom among those who produce, broadcast and believe in quality television.

Find in this INPUT www page the National Co-ordinator of your country and talk to

him/her to get the National dead-line to present your programmes. If you are a programmer, a TV executive or a filmmaker without programme for this year, you can also attend as a delegate and participate at the discussions.

You can find in this INPUT www site all the information about The International Screening Conference, navigating through all the topics listed below and getting the updated addresses of the most innovative and controversial film-makers, producers, broadcasters and commissioning editors involved in the annual performance of INPUT.

INPUT'98 is hosted by the following German Public Televisions and Institutions:
(Link with their www sites clicking the logos)



Tourist information www Site.



INPUT Conferences 1997 - 2000: History and Future of INPUT

INPUT 97: Nantes, France '97
Complete Programming Schedule

INPUT 98: Stuttgart, Germany How to participate

INPUT 99: Fort Worth / Texas, USA Contacts

INPUT 2000: Israel Contacts

ALL WHAT YOU WANT TO KNOW ABOUT INPUT

- Stuttgart: 21 Years of INPUT, welcome by the INPUT'98 Steering Committee
- Welcome to INPUT'98 welcome letter by Enrique Nicanor, President of INPUT
- Why INPUT?
- How INPUT was Born?
- WHICH PROGRAMMES?
- How programmes are selected?
- HOW IS INPUT RUN?
- PREPUT: A 3 days Workshop for TV Trainers
- Who's who at INPUT?
- The International Board
- The National Co-ordinators
- The Shopstewards New!: The Shopstewards '98: Complete List with CVs, photos and addresses!

INPUT'98 Co-ordinator: Hans-Geert Falkenberg, WDR Germany
Tel: (49-221) 220 34 05 - Fax: (49-221) 220 38 94
e-mail: hans-geert.falkenberg@wdr.de

INPUT'98 Secretariat: Kay Hoffmann
Haus des Dokumentarfilms, Europäisches Medienforum
PF 10 21 65 - D 70017 Stuttgart
Tel: (49-711) 16 66 841 - Fax: (49-711) 16 66 845
e-mail: kayhoff@compuserve.com

INPUT International Secretariat:
Enrique Nicanor,
United MEDIA, Poniente 62, Monte Alina, Pozuelo de Alarcón, E-28223 Madrid,
Spain
Tel: (34-1) 715 54 47 Fax: (34-1) 351 11 62
E-mail: ENicanor@compuserve.com



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Production & design: E. & María Ronacín/INPUT International Secretariat

ATTACHMENT L:
AMNESTY INTERNATIONAL FILM FESTIVAL

AMNESTY INTERNATIONAL

Dutch section

Keizersgracht 620
1017 ER Amsterdam
Tel. + 31 20 6264436
Fax + 31 20 6240889
Telex 18374 ai nl
Postbank 454000

FACSIMILE

Number of pages incl. cover sheet: 8

Common Ground Productions
To Mr M. Harmen
1601 Connecticut Ave. NW, Suite 200
Washington DC 20009
USA
001 202 232 6718

Amsterdam, 15 th of April 1998

Dear Mad Harmen,

Following our telephone conversation earlier today I hereby send you the entry form of the festival.

The third Amnesty International Film Festival will take place from the 16th till the 20th of September this year.

The festival features fiction, documentaries and multi-media productions concerning human rights.

Enclosed we send you the entry form of the festival, which gives detailed information on the festival and explains the regulations.

Through Ms Mariet Bakker, director of 'Africa in the Pictures' film festival (Amsterdam), we received the enclosed list of productions on Africa. Following the brief descriptions, most of these productions interest us for programming during the festival. But before we can decide on this matter we have to view the productions first.

We would be grateful if you could send us few copies of the productions as indicated on the list, complete with entry form.

Of course we are open for other suggestions.

We look forwards to hearing from you,

Best regards,


Daniëlle Kruij
Programming Assistant



Amnesty International is a worldwide movement working impartially for the release of prisoners of conscience, fair and prompt trials for all political prisoners, the abolition of torture and the death penalty. It opposes extrajudicial execution and 'disappearance'. It is independent of any government, political opinion or religious creed and is voluntarily financed. Amnesty International has formal relations with a.o. the UN.

ATTACHMENT M:
REVIEWS / VIEWER COMMENTS

**ZAKES
MDA
on the
small
screen**



■ IT IS a fact that South Africa depends on European and American media organisations for information about Africa. Even though we are of this continent, it is by Reuters, Gemul, CNN, BBC or even Hollywood that our perceptions of it are shaped.

The communications that emanate from these media will, of course, be marked by imbalances and prevarications. They are, after all, meant first and foremost to serve their own home markets in the western world, which have been socialised over the centuries into expecting only catastrophe and backwardness to come from this continent.

Out of more than 50 countries on this continent, we therefore only hear about a handful that have strife and bloodshed. The western media are silent about the rest because there is no famine there.

Instead democracy and economic development is startling to take hold of Africa. The blood-soaked thugs and looters who ran most of this continent under the protection of the West (when they claimed to be anti-communist) or the Soviet Union (when they declared themselves socialist), and of the Organisation of African Unity's policies of non-interference, are gradually being chucked into the sewers of history. The African renaissance that Deputy President Thabo Mbeki has been talking about is not just a dream.

We in South Africa are Africans, even if some of us think we are Americans or Europeans. We need to see more of this continent on our television screens . . . and not through the eye of the western media.

■ IT IS in the light of these sentiments that I must commend the producers of *Africa: Search for Common Ground* (SABC2, Thursday 9pm).

This series, expertly presented by John Matshikiza, who has produced quality documentaries on Africa before, shows us another face of Africa, including South Africa's. Indeed, the first episode was about former enemies who have come together to work for peace in a strife-torn township in this country.

As the presenter said when he introduced the series, the focus of the programmes is not on the drama of conflict itself, but on how people resolve problems.

The next programme was on the former Zaïre. It was not on the shenanigans of Mobutu Kabila and the like, but on the ordinary Congolese . . . how they cope with life.

This episode was the most inspiring piece of television I have seen in a long time. Here we had a dispute over a piece of land in Kinshasa. Apparently a corrupt traditional chief sold the same piece of land to two people.

The case is taken to a courtyard where all members of the community participate in song and dance. The prosecutor opens the proceedings with song and dance. There is a chorus of young maidens who respond in chants.

The plaintiff opens his "palaver" in a rhythmic fashion, and explains his case to the audience.

All the proceedings are in performance, with call-and-response chants and drums. A tribunal haggles over the judgment, and an amicable settlement is reached. At the end wine is given to the ancestors. This showed clearly the potency and functional artistry of African theatre.

Andrew Worsdale DOWN THE TUBE

Continent in context

Africa: Search For Common Ground on SABC 2 at 9pm every Thursday has to be the most neglected locally made series in the portfolio of the woeful and miserably inept publicity department of the public broadcaster's second channel. It is informative, engaging and entertaining. And its focus is on telling stories about resolving conflicts across the length and breadth of Africa. The series is produced in English, French and Portuguese, which makes it a first for broadcasting co-operation across the continent.

Executive Producer Caesar Molebatsi, known to television viewers from his excellent hosting of *Two Way* on SABC1, was responsible for an initial series of *Common Ground*, which focused on South Africa. As a member of Cape Town's Ubuntu TV and Film Productions, an outfit dedicated to conflict mediation through film, TV and print media, Molebatsi felt it was time for Africa to have a dialogue with itself.

"Africa only hears about itself from non-Africans like CNN and the BBC. With this series we have started a constructive engagement across the continent." The 13-part initiative also functions as a radio programme through Voice of America and the BBC. In addition it will be broadcast in over 15 African countries.

What most impresses about each of the programmes is the clarity with which they've been put together. Generally each show is divided into two topics; for example episode five spent a week on the road with Uganda's President Yoweri Museveni as he punted his system of governance called "no-party democracy" across the country. The programme asked the question whether his system was merely a way of crushing opposition.

While tackling serious social and political problems, the strength of the films is that they are focused, easily digestible and dynamically shot and edited — there's none of that dull, pompous amateurism one finds in what goes as "edu-tainment" on our screens.

A joint project of Ubuntu, the Media Peace Centre and Common Ground Productions (a non-governmental organisation based in Washington and Brussels that has done similar work in

Communications Assistance Foundation, and the US Agency for International Development.

To the series's credit it has employed a diverse range of local film-makers to direct and shoot the programmes, including top documentarians Liz Fish, Clifford Bestall and Nicolaas Hofmeyer. It is hosted with easy-going professionalism by John Matshikiza and John Collinet, an expert on Francophone Africa, who previously headed Voice of America in Washington.

Series producer Kaplan has had a substantive yet chequered history in the realms of community broadcasting and politics in the region. Born in Zimbabwe, he moved to

South Africa at the age of 10 and, after studying at University of Cape Town, set up the first community video-project in the country. In 1981 he was detained under Section 6 for 53 days as the security police believed the video unit was a front for the ANC. Seven months later he was deported but came back in 1991 to set-up further community film and video projects, including Ubuntu. His edict as a film-maker is akin to



Content in Africa: One of the programmes was about Yoweri Museveni of Uganda

Africa: Search For Common Ground's motto: "Dealing constructively with conflict: television and radio for Africa."

The only qualm participants in the project seem to have with the series is the scant effort SABC2 has made in promoting it. One member of the crew said: "Most of the players in that Ivory tower are in a daze; they need to settle down; they need to go for intensive therapy."

This coming Thursday, the series takes a compelling look at General Amadou Toumani Touré of Mali, who is acting as a mediator in several regional conflicts and at the massive endeavour of the Lesotho Highlands water project. Kaplan and Molebatsi are hoping to create a follow-up to the series, where they will run workshops across the continent, consolidate links with people and train print and radio journalists to wear a television cap.

Molebatsi also says they are about to launch YNTV (Youth Network Television), which will enable young people from across the world to have dialogue with each other via satellite.

File:Search p

AFRICA, SEARCH FOR COMMON GROUND

1997. 13 part TV series, 13 X 25 mins. Co-Produced by Common Ground Productions, Washington DC, and Ubuntu Film and TV, Cape Town, South Africa. Produced in English, French and Portuguese. Series producers: Jonathan S Deull and Mark Kaplan. The English-language host is John Matshikiza.

TOPICS: Peace, Reconciliation, Law, Human Rights

USES: U, G. A, V

The viewing of these programmes will require considerable contextualization for classroom use.

SERIES PHILOSOPHY

Each program explores a particular conflict and how it is being resolved. Stories are told by local people whose search for agreement on pressing problems gives name to the title 'Common Ground.' Ubuntu's work is premised on the assumption that the media can be constructively used in managing conflict, and in community and nation-building.

The series suggests that there is an Africa comprising people constructively working to meet challenges and resolving conflicts. While success is sometimes elusive, the organizations involved in conflict mediation are not waiting for someone else to come to the rescue.

SYNOPSIS

1. Thokosa Video Dialogue

Thokosa township was during the 1980s, and most of the 1990s, one of the most violence-ridden urban areas in South Africa. Video cameras are given to two commanders, one from an ANC-aligned Self-Defence Unit, the other from the Inkatha-connected Self-Protection Unit. Once mortal enemies, these two commanders take on the difficult and shared task of making videos, from their respective positions, about the killings and conflict, which have racked their communities. Their respective stories are tracked over six months. The videos are used as points of departure in a joint meeting of hundreds of community representatives drawn from both ANC and Inkatha. These self-generated recordings provide a way of mediating the experience, positions and hopes of the respective sides in finding common ground.

CRITIQUE: See Thokosa and Mentz2

2a. Congo (former Zaire): When Everything Falls Apart

In the waning days of the Mobutu regime, people in Kinshasa return to traditional mechanisms to reduce conflict. We witness a 'tribal' court, in which the plaintiff, the accused, the lawyers, judge and jury, act out their dispute via song and dance - and come

up with a solution accepted by the whole community. The case at hand involves the same plot of land sold by the chief to different buyers. The first buyer lost the land because he could not afford to build on it immediately.

CRITIQUE

Made in an ethnographic style, the video describes how traditional forms of expression and conflict-resolution re-emerge in the face of the breakdown of national law and order. The camera joins the swirling dancers in a Rouch-type cin, trans and reveals via its mobile participation in the meeting the structure and progression of the performance and adjudication.

2b. South Africa: Breaking the Cycle

In Alexandra Township, on the edge of the greater Johannesburg city, we meet abusers and victims working to break the vicious cycle of domestic violence. Crucial to this strategy is the involvement of men as apart of the solution. Brief case studies and actual participants are recorded in actual role playing exercises.

CRITIQUE

The video includes intimate footage of men especially participating in group exercises designed to raise their awareness of abuse of women, and of the way that they in particular have behaved. Facilitators are both men and women who locate the problem within their communities in larger networks of behavior which have no race, class or geographical boundaries.

3a. Rwanda: The War Crimes Tribunal

Following the genocide of the mid-1990s, the international community is trying to bring the perpetrators to justice before an international tribunal. Prosecution is an arduous, complicated process, and did not go smoothly during the first two years. Charges of inefficiency and mismanagement abound. This segment examines the difficulties inherent in re-establishing justice.

3b. Burundi: Reconciliation Radio

Neighboring Rwanda is Burundi, where animosities between Hutus and Tutsis have resulted in the deaths of nearly a million people. In Rwanda, hate radio was used to incite ethnic violence. In Burundi, however, radio is a means of promoting understanding and reconciliation. At Studio Ijambo, Hutu and Tutsi journalists work together to provide balanced news, features, and even soap operas. This segment spotlights journalists who risk their lives for reconciliation in Burundi.

(From brochure)

4a. Mozambique/Angola: Cleansing the Past

Fifteen years of civil war has isolated previously warring factions. Here, a young man - a former FRELIMO rebel, seeks to

rejoin his community. His family is dead, and the villagers remember him only as a killer. He is put through a rite of exorcism, and then resumes his life as a fisherman.

CRITIQUE

The video reveals the power of indigenous rituals in stabilizing societies and communities ruined by war. Such rituals have psychological and legal power and help to reintegrate alienated individuals back into society.

4b. Rivers of Fear: Bridges of Trust

Despite progress toward peace and the formation of a Government of Reconciliation and National Unity, three decades of war have left Angola a deeply divided country. Mutual fear and mistrust make it difficult for people from both MPLA and UNITA to settle their differences. The bridges have been destroyed. Here, we witness efforts to rebuild trust.

(From brochure)

5a. Uganda: No Party Democracy

We accompany President Yoweri Museveni who leads a "no-party democracy". Uganda is establishing an alternative model for African problem-solving and governance. Arguments for and against this system in relation to high economic growth are presented.

5b. Liberia: A Peace Process with Teeth? ECOMOG

In response to the war that destroyed Liberia since 1989, its west African neighbors dispatched a peace-keeping force, ECOMOG, to stabilize the country. Following a poor start, the Nigerian-led ECOMOG is getting the job done. But in the light of Nigeria's own human rights violations, questions are asked about this country's motives. General Malu, leader of ECOMOG, talks about Nigeria's role in rebuilding Liberia.

(From brochure)

6. The Hunt for Witches

Set in the Northern Province of South Africa, this episode discusses why people are killed on suspicion of being witches. Interviewees discuss how to mesh legitimate traditional beliefs with modern conditions of life. The use of traditional healing methods in stemming witch-related violence is examined.

(From brochure)

9. Between Confession and Prosecution - Truth and Reconciliation

A former policeman who applied for amnesty from the Truth and Reconciliation Commission (TRC) for his role in 21 murders. The question asked: can the truth heal his wounds and those of his victims? The video reveals the policeman's testimony to the Commission. Wouter Mentz was a good policeman: he had unknowingly

search

arrested an Askari, a guerilla now working for the state, for murder. Mentz was recruited into the Vlakplaas covert operations group, and found himself involved in assassinations. His loyalty to his Vlakplaas colleagues, however, prevented him from acting as a state witness. His only recourse was thus to apply for amnesty.

CRITIQUE: An effective expos, of how ideology works to legitimize illegal covert actions which include murder: Mentz testifies that his boyhood friends were black, and that he thought he was fighting communism rather than black people. His story is one of how Afrikaners who break with their past become isolated, ostracized and very very lonely. He lauds his victims' families, some of whom have taken him into their worlds, on the basis of what little trust remains. The TRC is the only body permitted to offer absolution, and this program reveals the strength of the ritual of confession in healing a traumatized nation.

For additional critiques see Mentz1 and Mentz2.

10. South Africa: Under the Baobab

For generations the ancient baobab tree stood at the heart of the Makuleke community, bringing shelter, nourishment, and providing a meeting place. In 1969, however, the Makuleke were forcibly relocated by the South African government, Their land was incorporated into the Kruger National Park. In the mid-1990s the tree is again a meeting place: the Makuleke are seeking restitution for their land; and the Parks Board is wanting to preserve the land for conservation. The two parties try to reconcile conservation with community needs whereby the Makuleke regain ownership and manage the land for conservation purposes. Initial differences are settled as both parties come to appreciate the other's point of view.

CRITIQUE: see Baobab

13. San Soldiers 1997. 25 minutes, Directed by Cheryl Uys.

SYNOPSIS

Omega military base in Angola, 1984. San children are being taught in Afrikaans at School. But the South African army (SADF) decides to disband 31 Battalion three years after its arrival.

The basic argument is between the SADF informants and the San themselves. The SADF discusses their taking on the Angolan San as soldiers as their solution to a refugee problem which threatened the 'extinction' of 'bushmen' who had been displaced by the war. A San man says, however, that the San refugees were told to join the SADF or get bombed. Some were beaten to death. "Here officers actually killed their own men for not wanting to join the SADF: ... we were treated like animals." The problems started after the

departure of Col. Delville Lindford who had set up the base. Lindford is quite paternalistic - he loves 'the people'. After Lindford left, however, some San soldiers were singled out as agitators, and killed, sometimes in front of their families. Some left the army but rejoined because of a lack of work. His memories are different to those of the San - shots of helicopters, dead San, machine guns, children with white doll, illustrate the San's own narrative.

When Omega was shut, 5,000 soldiers and their families went to the Northern Cape, at Schmidtsdrift. A Trust was set up, with San serving on the Trust. They were permitted to stay in South Africa, or go to Namibia or Angola. As South African citizens they can apply for land, says Derek Hanekom, Minister of Land and Agriculture.

Both the black and white South Africans see this San group has displaced people rather than as true Khoisan. The Tswana also have claims on the Northern Cape, reject the San as not black enough, and refuse live with them. Whites in the area claim that if the San join the SADF they will become 'extinct'. Hanekom talks in reconciliational terms about serving in the ANC-led government with the originators of apartheid - we are all citizens: this is the only point of departure, he says.

CRITIQUE

Mythologizing of the San is a weakness in this episode. This is unwittingly facilitated by unacknowledged use of SADF propaganda film footage, which identifies the San as a "gentle people" coming from "nowhere", with no "industry" and their becoming "civilized". Even John Matshikiza uses the word "extinction" when discussing their future.

San Soldiers is, however, a useful update on The !Kung San: Resettlement, though dealing with a different group, some of whom passed through eastern Bushmanland as war refugees. It is the first South African made film to challenge the SADF interpretation of events, and the first to reveal how San were forced into the army, brutalized, and then moved to Schmidtsdrift, with their assent.

Further Reading

Douglas, S. (1997). Reflections on State Intervention and the Schmidtsdrift Bushmen, *Journal of Contemporary African Studies*, 15(1), 45-66.

CRITIQUE OF THE SERIES

The series brochure states that "a search for agreement can be as dramatic as a soap opera. At the same time, the programs undermine the view that Africans are incapable of solving their own problems". This is an accurate statement, but one of the problems of some of the programs reviewed here, especially, No 13 on San Soldiers, is a continued mythologizing of this group in both the

search

video and the Series publicity which talks of 'extinction' as if the San are a separate species. Inappropriate and unacknowledged use of archival footage within the program itself conceals (and legitimates) actual SA Defence Force propaganda, which is used here without irony to visually illustrate the narration. These kinds of errors can easily generate interpretations opposite to those intended.

A general problem relates to inadequate information on specific issues. While the programs will make sense more easily in an African context to African viewers, in for example No. 6 The Hunt for Witches, the inadequate framing of the topic does little to dissuade the skeptical non-African viewer that Africans are not savages, superstitious and irrational. Conversely, programs like Thokosa, reveal the time-consuming, dangerous and hard work that Goes into resolving intra-civil war within one township. This kind of program goes a long way towards meeting the goals of the series.

The visual title sequence of crowds, seething black masses, Africa on the move, plays to Western myths about an overpopulated continent with often irresolvable problems. If programs are to be sold to countries outside of Africa then questions of imaging, coding and reception are crucial in ensuring the intended interpretation amongst audiences in the First and Second Worlds.

On its own merits and for African audiences, however, "In Search for Common Ground", is a affirmative series which really does try to provide African perspectives. In this aim it is largely successful. Many of the episodes, eg. 3b (Reconciliation Radio, 4 (Cleansing the Past), 9 (Between Confession and Reconciliation) and 10 (Under the Baobab) are living testaments to the ability of people to confront and then put the past behind them in a spirit of constructive reconciliation. This is the real 'magic' of Africa and Africans.

(Written by Keyan G Tomaselli, 1998)□

File:Thokosa p

THOKOSA VIDEO DIALOGUE

1997. 26 minutes. Common Ground Productions (USA) and Ubuntu TV and Film (Cape Town). One of 13 programs. Presented by John Matshikiza. From TV Series; In Search of Common Ground.

SYNOPSIS

Thokosa township was during the 1980s, and most of the 1990s, one of the most violence-ridden urban areas in South Africa. Video cameras are given to two commanders, one from an ANC-aligned Self-Defence Unit, the other from the Inkatha-connected Self-Protection Unit. Once mortal enemies, these two commanders take on the difficult and shared task of making videos, from their respective positions, about the killings and conflict, which have wreaked havoc in their community. The respective ANC and Inkatha stories are tracked over six months. The completed videos are used as points of departure in a joint meeting of hundreds of community representatives drawn from both ANC and Inkatha. The videos provide a way of mediating the experience, positions and hopes of the respective sides in finding common ground.

CRITIQUE

This program is a compelling argument for the use of video in conflict resolution. The broadcast program was shot by the two leaders themselves. This is participatory video at its best: the participation is between the producers, Ubuntu TV, and the subjects of the video, the Thokosa community as represented by the two leaders. They relate to viewers how they had to negotiate their own interpersonal differences, persuade their respective communities to come on board, and then to organize a meeting between the two warring parties to watch the videos. It is at this screening that the two sides realize just how much common ground they actually have, and that peace between the differently aligned political factions is indeed a real possibility.

See also Mentz2

(Written by Keyan G Tomaselli, 1998)

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File:Mentz1 p

CONFESSION AND REDEMPTION:
THE CAMERA AS REDEEMER FOR WOUTER MENTZ
Carmela Garritano
Michigan State University (1998)

The commentator of the South African television series, "Africa: Search for Common Ground", John Matshikiza, describes the series as an attempt to demonstrate that Africa is not as the media would have us believe; a continent riddled with conflict and destruction. "Africa: Search for Common Ground" focuses on Africa's struggle to resolve its problems and, by doing so, proves, "there is another Africa." One episode of the series examines the resolution strategies of the South African Truth and Reconciliation Commission and chronicles the events surrounding the testimony of Wouter Mentz before the Commission. Mentz, a former member of the South African covert and dirty tricks operation, stationed at the infamous Vlakplaas base, is one of hundreds of South Africans disclosing his crimes committed during apartheid. He is asking the Commission and his victims for forgiveness and vindication. According to the commentator, the question viewers must ask themselves is, "Should these men be forgiven for what they have done?" The question, like the film itself, positions the camera, and its invisible viewers, in the role of confessor, charged with the power to absolve the sinner from his sins. The camera in this episode of "Common Ground" sides with Mentz and aims to present Mentz's confession as worthy of absolution.

Mentz unburdens his soul to the camera, admitting to the crimes he committed and trying to explain why he committed them. Although in one sense Mentz uses the camera to make his case, the camera also turns Mentz into an object and reifies its position of authority by constructing the truth of Mentz's confession. The camera of the documentary filmmaker seems to simply capture the truth on film. But this episode provides a clear example of how the camera constructs the truth it presents. Extreme close-ups of Mentz's face as he struggles to explain why he did what he did at Vlakplaas coaxes our sympathy for this Afrikaner who grew up believing that blacks were communists, the enemies. We watch as he weeps while giving his testimony before the Commission, and the narrator describes the loneliness and despair Mentz feels while the camera observes him in all his vulnerability, showering. This personal space solicits our acceptance of the truth Mentz seems to wrench from deep within himself.

We see Mentz in his private, personal life, walking the grounds of Vlakplaas on a sunny day in casual, civilian clothes and relaxing with friends while John Lennon plays on the radio. The camera enters into Mentz's personal space, his personal life, and, it would have us believe, his mind. We judge him not by the evidence of the case, but by our ability to see inside his soul

and understand what he has done. He is human, just like us, the victim of a warped ideology, and sorry for what he has done, the episode claims. We, like the panel of judges who sit on the Commission, are asked to forgive Mentz, and as the facts are presented to us, it would be hard not to sympathize with him.

We become readers of Mentz's face, his gestures, and his words. We watch him weep and wonder if he is sincere, and in this way, we make our evaluation of him. Michel Foucault claims that the confession, unlike its historical predecessor the Medieval trial, produces truth not as the result of a test, but as an act of interpretation. Truth is then produced by way of a network of power relations where the confessor reconstructs his tale to a judge, who then reads his tale and participates in any production of meaning, or truth, which is claimed to reside within the confession itself. "It is no longer a question of saying what one has done ... but of reconstructing, in and around the act, the thoughts that recapitulated it, the obsessions that accompanied it, the images, desires, modulations, and quality of the pleasure that animated it" (Foucault 1990:63). The episode spends little time examining either the crime itself or evidence about who is responsible for the crime. Instead, we learn about the man and his motivations. The camera mediates our analysis of Mentz and reconstructs his crimes by interviewing his friends, his ex-wife, his lawyer, and Mentz himself. Our judgement can only be based on how we read the man, and the camera enacts a great deal of authorial control over its viewers.

In the end Mentz's victim's wife cannot forgive him. However, we, as viewers, are urged to absolve the man from his sins. The lesson to be learned is that confession brings redemption and, as the narrator tells us, "only truth will heal wounds." The question Matshikiza asks at the beginning of the episode, "Should these men be forgiven for what they have done?" is superfluous because, in this program its answer is already given.

Further Reading

Foucault, Michel. (1990). *The History of Sexuality. Volume I: An Introduction*. Trans. Robert Hurley. New York: Vintage Books.

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File:mentz2 p

UNDERSTANDING AS BASIS OF CONFLICT RESOLUTION
Carrie Peplinski

A common theme between the two episodes of "Africa: Search for Common Ground" is one in which people on both sides of an issue are shown attempting to understand each other. In the first episode, Thokoza, the two leaders of rival political gangs are given video cameras in order to document the conditions of their separate worlds in Thokoza and to interview the people with whom they live. Their videos are then shown to the people of the opposing section. The intention is that through recognition of a shared reality -- despite political affiliations -- conflict can be resolved.

Another episode, Between Confesion and Prosecution, is about an apartheid-era policeman who is testifying before the Truth and Reconciliation Commission. His life, which is shown to have been destroyed by his part in the brutality, is compared with that of the wife of one of his victims, who is present at his hearing. Not only does the program attempt to facilitate dialogue and understanding between groups but also to identify the true enemy: ignorance.

In Thokosa, the two young men who are given video cameras are enabled to overcome their hatred of each other through their shared documentation. By having video cameras, they become displaced from a purely subjective involvement within the community while simultaneously becoming more attuned to the foremost issues affecting them. As documentarians, the cameras becomes both their eyes and their voices, seeing and speaking for them. In this way, the cameras mediate the commonality of their of their social spaces. They are thus able to move beyond their pre-conceptions of each other toward understanding. This becomes possible only because of the 'objective' positions their cameras help them to assume.

Furthermore, by allowing people who are within the situation to comment on it, the program subtly encourages the kind of Third Cinema produced by Brazil's Cinema Novo and the Cuban Film Institute. This takes representation out of the hands of anthropologists, returning power to people who have been constructed as "Other". The subjects of the vidoes become de-objectified once given their own voices.

The comparison of the police officer and the wife of one of his victims in Between Confesion and Prosecution is made by showing how each has suffered. The pain that the victim's wife feels is something which can be universally understood and sympathized with. She has lost her husband, the man she loved. Moreover, her children have lost their father and the household has lost one source of its income. Her tragedy does not need to be explained for the viewer to comprehend her suffering. It is for this reason that the program spends more time trying to gain

sympathy or, at least, understanding for Mentz, the police officer on trial. As a confessed murderer, it would be easy for the viewer to characterize him as a monster, refusing to acknowledge the factors that motivated his action or the effect that his actions have had on him. He tells the camera that he became physically ill after the murder. Now he feels stress and has lost many of his friends. Furthermore, his wife has divorced him and he has lost the right to be a full-time father. Shots of him and his wife together before their divorce, voiced-over by her talking about the dissolution of the marriage, are juxtaposed with a shot of the victim and his wife on their wedding day. In this way, the program humanizes both families and equalizes their loss. His is grounded in remorse and hers in forgiveness. Ultimately, neither fully achieves these goals. Mentz remains friends with the men he worked with during apartheid and refuses to testify against them, opting instead for absolution through the Truth and Reconciliation Commission. After hearing his testimony, the wife of his victim tells the Commission that she cannot forgive him.

However the goals of the program are met by showing both sides. These goals fit with the wider policy of forgiveness and understanding represented by the Truth and Reconciliation Commission. This is a positive move in the re-imagination of the nation. Rather than allowing the pain associated with the cruelties of apartheid to dominate policy, amnesty based on full disclosure is far more psychologically healthy than festering bitterness or adopting the same sort of punitive brutality as was practiced during apartheid. This is a new model for democracy. The theme of these two episodes -- mutual understanding toward resolution of conflict -- is the theme of the program, signified by its name, "Africa: Search for Common Ground."

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File:Baobab Printed

SOUTH AFRICA: UNDER THE BAOBAB

1997. 13 part TV series, 13 X 25 mins. In Search for Common Ground. Co-Produced by Common Ground Productions, Washington DC, and Ubuntu Film and TV, Cape Town. Produced in English, French and Portuguese. The English-language host is John Matshikiza.

TOPICS: Conflict Resolution, Development, Conservation

USES: L, H, U, G. A, V.

SYNOPSIS

For generations the ancient baobab tree stood at the heart of the Makulele community, bringing shelter, nourishment, and providing a meeting place. In 1969, however, the Makulele were forcibly relocated. Their land was incorporated into the Kruger National Park. In the mid-1990s the tree is again a meeting place: the Makulele are seeking restitution for their land; and the Parks Board is wanting to preserve the land for conservation. The two parties try to reconcile conservation with community needs whereby the Makulele regain ownership and manage the land for conservation purposes. Initial differences are settled as both parties come to appreciate the other's point of view.

CRITIQUE

The discussions in this video between Parks Board officials and Makulele representatives offer an exemplar of negotiation and reconciliation. The final scene where the white Parks officials are hugged by the previously dispossessed gives visual impact to Mandela's policy of bringing people together to work out their differences and to transcend oppressions of the past. This episode thus reports on negotiations towards what was later a successful outcome. The Makulele were financed via a non-governmental organization to establish and manage a luxury tented camp in the game reserve.

(Written by Keyan G Tomaselli, 1998)□

UPEN, 01:40 PM 10/10/97, Att Mark Kaplan

Return-Path: <UPEN@upe.ac.za>
From: "UPEN" <UPEN@upe.ac.za>
Organization: University of Port Elizabeth
To: afrisearch@igc.apc.org
Date: Fri, 10 Oct 1997 13:40:01 GMT+0200
Subject: Att Mark Kaplan
X-Confirm-Reading-To: "UPEN" <UPEN@upe.ac.za>
X-pmrqc: 1
Priority: normal

Greetings from the Eastern Cape!

Dear Mr Kaplan

I saw your programme, Africa search for common identity on TV the other day and was hugely impressed by the contents thereof. It seems that you want to reach Africa and put it in a more positive light.

I am interested in working for the programme, whether actually reporting or just doing research on possible programmes. I have experience in freelancing journalism, print and radio broadcasting, but would love the opportunity to extend my experience. I am currently freelancing for overseas publications via the Internet but since my passion for Africa is exceeded only by my passion for journalism, being part of a programme investigating Africa would be extremely satisfying for me.

Since i'm from the Eastern Cape, i could be useful researching articles pertaining to this region. However, i believe in cultural diversity and the unity of Africa so there are no limitations.

Looking forward to hearing from you and on your reply i would be more than willing to send or fax you copies of my CV as well as articles i have researched or written.

Hope to hear from you soon,

Yours sincerely

Deidre Bambie

E-mail : radaam@orca.upe.ac.za
Fax : 041 571384
Phone : 543804 (w) , 473740 (h) ---->code 041

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THE OFFICIAL STUDENT NEWSPAPER

Friday 20th June, 1997

Africa, Search for Common Ground
P.O.Box 23744
Claremont 7735

Dear Reader,

I saw "Africa, Search For Common Ground" on TV last night and enjoyed it tremendously. You have chosen a very good idea to expand on in the series and I eagerly await the forthcoming programs.

I am currently doing research on a feature film that I will be making soon. One of the film's elements is the re-discovery of good values that build healthy societies. Parts of Africa are home to some of the last places on earth where a healthy society endures today. Where mutual respect for one another, justice, understanding and harmony with nature prevail as they have for thousands of years.

The World has a lot to learn and Africa has a lot to teach. I intend to use my film as a conduit for this concept, thereby inspiring people to do their own searching and learn some of Africa's wisdom first hand.

I believe that you have learned a great deal about Africa's wisdom in human relations from making this series. I would very much like to meet you to discuss this subject.

Kind regards,

Jan Dekker - Writer/Director

5 Lady Anne Avenue
Newlands, 7700
Cape Town

Tel: 683 0760
Fax: 511 9513

APPENDIX 1:
FINAL FINANCIAL REPORT

	Funds Allocated			Funds Spent		
	USAID	Non-Fed	Total	USAID	Non-Fed	Total
A. Personnel	106,523	105,917	\$212,440	106,523	105,920	212,443
B. Fringe Benefits	7,586	4,311	\$ 11,897	7,586	4,311	11,897
C. Travel	66,936	50,725	\$117,661	66,936	52,440	119,376
D. Equipment	2,500	15,889	\$ 18,389	2,500	15,900	18,400
E. Other Direct Costs	174,316	160,687	\$335,004	174,316	241,450	415,766
Subtotal: Direct Costs	357,861	337,529	\$695,390	357,861	420,021	777,882
F. Indirect Costs	89,458	30,708	\$120,166	89,458	30,708	120,166
GRAND TOTAL	\$ 447,319	\$ 368,237	\$815,556	\$ 447,319	\$ 450,729	\$ 898,048

Notes:

The Total Funds Spent figures are preliminary, as the final costs of language versioning are still being assessed. These figures will not affect USAID costs, which remain unchanged.