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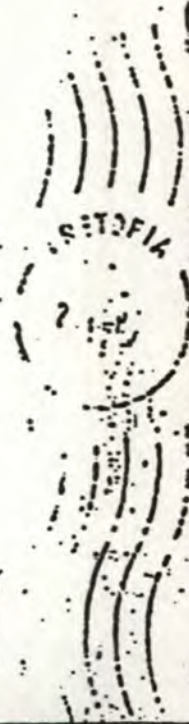


With the Compliments
of the
Royal Netherlands Embassy

Reference Call: Mr. J. J. A. Bouwmeester

AMBASSADE VAN HET KONINKRIJK
DER NEDERLANDEN
ROYAL NETHERLANDS EMBASSY

Interchurch Media Programme
attn.: Mr Calvin Prakasim
First Floor Khoso House
42, De Villiers' Street.
Johannesburg



4 July 1984

Mr Boudewijnse
Royal Netherlands
Embassy
P O Box 117
Pretoria
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INGEKOMEN
5 JUL 1984
Affairs no: S 712
Exhibit: 610.511 2A/ film unit

Dear Mr Boudewijnse

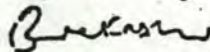
Attached is a document which clarifies any misunderstanding emanating from our first report of December 1983.

A report of this nature was dispatched to the Embassy at the end of April; since then we had expected some communication on the matter of continued funding for that natural conclusion of the Funding Programme. After subsequent communication between the Revd. Bernard Spong and the Embassy it was duly brought to our attention that the expected report from us had not reached the Embassy. To conclude, the only explanation we can find is that this report was intercepted by the state. As such we had taken advantage of this situation to update this report for your purposes.

Please ^{pedite} expedite the decision on our funding programme; as the employees have not received salaries for 9 months and we are in danger of being evicted from our offices, if total arrears in rental and debts are not paid. We are very much in debt to Interchurch Media Programmes, who has exercised some degree of leniency in as far as giving us until the end of July to meet our debts and rental arrears.

I would also like to point out that whilst we are the film and Media Unit, Afrascope, is our production name which we use in our films.

Yours faithfully



Calvin Frakasin
Coordinator

CLARIFICATION ON REPORT SUBMITTED

Introduction - "Our Perspective on Setting the Record Straight"

Being a film unit in an apartheid society poses challenges as well as problems. Challenges in the sense that we are creating a popular approach towards video and film, and also alternate modes of production and distribution outside of state interference and the industry, and when summed up we clearly see the film unit as a vehicle for clearly expressing the oppressed masses aspirations in this beautiful yet tortured land of ours. The situation in South Africa is characterised by intense state repression on the one hand and on the other hand we see a popular resistance developing, in response to this repression, under the banners of the U.D.F. and the trade union movement within the country. We the Film Unit define our role within the process of "Action Towards Change" in the country; this is best expressed by way of productions in that our subject matter reflects the various levels of action towards change. Our commitment could also be summed up in terms of our entire relationships with organisations involved in the struggle for equal rights. We make films about the struggle for equal rights from an inside point of view not from the outside; from a position of involvement in the struggle - about ourselves as oppressed people struggling to be free.

In South Africa we see media both as a weapon and a tool - whilst S.A. is embroiled in civil war, we witness a vicious onslaught by the state propaganda machinery e.g. SABC TV; directed against the will of the oppressed majority in order to win the hearts and minds of our people; now more especially under the guise of reform. The landmarks of apartheid is still inherent in our every day life in South Africa e.g. forced removals, petty apartheid, detention without trial etc. On the other hand we see media as a tool to build positively towards democracy and striving towards the creation of alternate media structures outside state interference.

The Film Unit (Afrascopie) - "Towards Alternatives"

We see ourselves as an alternate film unit involved in the struggle for equal rights and ~~for~~ as:

1. Furthering the cause of our struggle in as far as producing films which functions on two levels
 - a. educational films which educates and equips social activists who are working in Black communities and trade unions with a more intimate knowledge of their social environment and organisational sphere of involvement.
 - b. mobilisation films which are and could be used in popular campaigns both national (e.g. anticonstitutional campaigns) and in local struggles (e.g. on community struggles at various localised points - struggle for better housing in Western Coloured Township - ref. to "core health, less rent" - unit production)
2. Providing forums for black film workers from communities who have no access to film-making institutes within the country. This forum also generates the process of dissemination of skills in community workshops. This is also in response to the

- unit
lines
5. Contributing towards a popular South African style of film; towards a language of film relevant to our present needs and appropriate to the future of South Africa, i.e. freedom and democracy.
 6. Apart from full-scale productions we see ourselves as also functioning on a general social documentary level.

Community Participation in Film Unit

Firstly the participation of black people within our unit is characterised by the black personnel in the employ of the unit and as such we come from communities where there are active political struggles going on. I (Calvin Prakash) am a migrant worker who came to Johannesburg in search of work. Presently I am an 'illegal tenant' in the white city of Johannesburg. I am involved in the United Democratic Front in a media capacity and belong to an organisation called the Johannesburg Action Group (J.A.G.). Presently we are involved in the anti-Constitutional Campaign and also in the process of organising black tenants in town. Community work is a pre-requisite for involvement within Afrascope. Mandla (assistant) is involved in community work in Alexander Township. Oppression for us takes on an added character for black people involved in film in South Africa, from the point of view that we know for a fact that there is absolutely no avenues to express ourselves as black film-makers or institutes to acquire and develop such skills. In response to that, is why the unit was formed and on that understanding we function.

The film units point of view is that we see ourselves fulfilling the role of providing a forum for community film-makers. This has been demonstrated by the attendance in our '83 workshop. Twelve out of nineteen were black (i.e. 'Indian', 'Coloured' and 'African'). The few whites participating belong to social change organisations. Presently we are engaged in the process of training community workers with media aptitudes, in video and soon film. We are training people from Soweto, Alexander Township, Western Coloured Township; these are our target areas. The whole point of training implies decentralisation of our operations. What this means is that we are forming community film units, which functions on a more co-ordinated level with community organisations. These would draw from our central pool of resources. The next phase of our training programme is to train community workers in the Pretoria - Orange - Vaal triangle; Eldorado Park; Lenasia; Benoni together with trade unions and media workers. Our film unit sees itself as a community based film unit and as such community participation is an essential component of our overall character.

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film-making industry and state subsidised institutes which caters for whites mainly and is dominated by whites.

3. We see our role as developing and sharing a rich resource of video and film material relevant to the present situation in South Africa - this resource is accessible mainly to social change organisations (i.e. community groups; trade unions; pressure groups; church social agencies etc.).
4. Whilst engaged in the act of producing films, we are involved in the act of creating an alternative distribution network nationally via social change organisations and at the same time creating alternative modes of productions, unlike the present industrial modes of production which reflect the racial domination of whites over blacks.

How We Relate To Community Organisations

1. Production

- a. General Social Documentary Level - here we record information reflecting action towards change. This information has an historical significance as well as the potential to fit into a complete film once a significant quantity of footage on related subject matter has been collected. General social documentary approach covers meetings or specific events and activities held under the auspices of social change organisations of significant social developments e.g. the Wogopa Removals.
- b. Production of Socially Stimulating and Challenging Films - the approach here is when we work full-time in production towards the realisation of a particular film project within a given space of time with a particular message - a specific idea in mind and with a budget e.g. the U.D.F. video.
Because of abundance of subject matter and plenty of inspiration and limitation of finance it is not possible to tackle over our ideas for new productions; and as such ones approach has to be on a selective basis.

2. Cultural Interaction Level

The film unit is involved in initiating discussion and working towards the formations of a united cultural organisation with a view towards co-ordinating cultural activity in South Africa; more specifically in the shaping of a forum for community based film-makers.

3. Resource

On a library level we have an ever expanding library in which video material pertinent to the South African situation is kept. Our videos are used in the black townships all over the Transvaal region and in major centres in Durban and Cape Town.

4. Technical Assistance

The units assistance is in the form of the setting up of close circuit T.V. cameras at mass meetings where attendance is beyond

the accomodating capacity of venue; our task is to relay in formation outside the hall to the adjoining rooms or tents outside e.g. U.D.F. National Launch, Peoples Rally etc. We also offer video tape copying facilities.

We also travel to various centres to set up public video systems i.e. video projectors which make possible bigger image dimensions than normal T.V. standard dimensions, this is intended for situations where there are large audiences e.g. 'More Health, Less Rent' was shown in the Western Coloured Township.

Instructional
5. Institutional and Educational

The unit has used video to train social activists working on the anti-conseption campaign in order to develop an approach in their door to door visits in communities, in order to communicate to residents the political fraud being perpetrated by the coming Presidents Council elections. The results of the video workshop was very successful.

Video was used also in a series of Drama workshops by the 'illegal tenants' in the city of Johannesburg to communicate their experiences of being black and living in a white city to a wider audience - the idea of video participation was to develop communications techniques also to provide a level of activity. This culminated in a social evening which was a get together of tenants at Khotso House.. We have also produced videos for POSATU's worker educational programmes.

Our video 'More Health, Less Rent' is being intensively used in community workshops e.g. Soweto Civic Association Workshop - to explain how community organisations is built.

6. Political

Afrascare is presented on U.D.F. media commissions which basically deals with the question of developing effective media campaigns against the new constitution. Our production of the U.D.F. is being used both nationally and internationally to promote opposition to Botha's new deal. Ref. to 'U.D.F. National Launch' - unit Prod.

List of Contact With Some Organisations

- ✓ 1. South African Allies Workers' Union
- 2. Federation of South African Trade Unions
- 3. Johannesburg Democratic Action Committee
- 4. South African Council of Churches
- 5. U.D.F. Northern Cape
- ✓ 6. Transvaal Indian Congress - Benoni Branch and Regional
- 7. U.D.F. Peoples Festival Committee
- 8. East Rand Peoples' Organisation
- 9. Orange Vaal Civic Association
- 10. U.D.F. Transvaal
- 11. U.D.F. National
- 12. U.D.F. Durban
- 13. U.D.F. Pretoria
- 14. Soweto Youth Congress

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15. Alexander Youth Congress
16. Transport and General Workers' Union
17. Azanian Students Organisations - National and Transvaal
18. Black Students Society - Witwatersrand University
19. Anti-P.C. Committee
20. Johannesburg Action Group
21. Womens Federation of South Africa
22. Westbury Residents Action Committee
23. Institute of Contextual Theology
24. Community Video Resource Association
25. Bosmont Arts Festival Committee
26. Health Workers' Association
27. Community Research Unit
28. Black Sash
29. Alliance of Black Reformed Churches of Southern Africa

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Productions

Our approach to productions are two fold:

1. General Social documentary approach, i.e. we document important socio-political and economic processes in communities; this is done on our own initiative or on the request of organisations. In the short term no clear cut film/video programme envisaged in our general approach whilst there exists possibilities in the long term for edited programmes when sufficient footage has been collected on a particular subject matter or organisation.

Highlights of Documentary Footage

- a. Womens' Federation of South Africa - rallies
- b. Solidarity with S.A.A.W.U. meeting
- c. Christian and the Constitution debates
- d. Removals at Chicken Farm - Kliptown
- e. Series of U.D.F. Press Conferences
- f. Lenasia Youth League Festivals
- g. Alexander Youth Congress Launch
- h. Alexander Youth Congress Conference at Wilgespruit
- i. Saul Mkeize Funeral
- j. AZASO 3rd Congress - Cape Town
- k. Series of interviews with Youth leaders and workers - Durban and Transvaal
- l. SOYCO Launch
- m. S.A.A.W.U. 3 meeting
- n. Fosatu Education Workshops
- o. S.A.A.W.U. Congress
- p. Anti Republic Day Concert 1983
- q. Peoples Festival - U.D.F.
- r. June 16 Commemoration 83/84 Alexander and Soweto
- s. Klobane Commemoration by H.U.M. - Khotso House
- t. U.D.F. Demonstrations against the Constitution
- u. Interviews with Billy Hair
- v. Boesak at Durban, Eldorado Park, City Hall Johannesburg, Luidius, Cape Town
- w. Protest at Durban when Botha addressed Indian School teachers
- x. Street interviews at the time of the white referendum
- y. Detainees Parents Support Committee - 'Focus meeting on Detention Without Trial'
- z. Black Sash Protest against removals

2. The other approach is to work with specific plan and budget in mind towards the production of a particular film; on the other hand we also receive commissions, i.e. when mandated and supported financially by organisations to produce films to be used for their organisational programmes.
 - a. Commissions:
 - i. ABRECSA Conference - the unit was commission to cover the annual conference of ABRECSA - December 1983
 - ii. I.C.T. - commission is to compile a programme for the Institute of Contextual Theology on the Independent African Churches. The idea of this commission is to present theological material suitable for the needs of independent african churches.
 - iii. S.A.A.W.U. Commission - worker education programmes are much in need by the black trade union movement in South Africa; this commission is about working towards such programmes.

3. Present Productions (Apart from productions mentioned in mid stages of progress - ref. to 1st report)
 - a. 1984 - the U.N. Year of Women - 'Focus on Women in South Africa'. This project looks at women in industry, the home, community and investigates how women are discriminated against in the South African society. Also examining discriminatory legislation and how they oppress our women further. The focus is on women organising themselves and what they are doing against this multi-dimensional exploitation.
 - b. Community Arts Programme - This programme looks at attempts to foster an alternate culture within the black communities, via the various mediums e.g. photography, drama, film, music etc. It is hoped that this production when completed will stimulate efforts towards creating cultural alternatives.
 - c. H.G.W.U.S.A. - this super 8 project examines the plight of municipal workers find themselves in. This film mainly deals with the worker who remove refuse from the city streets and examines their level of unionisation and makes a statement about migrant labour.
 - d. Alex Hostel Dwellers - This is also a super 8 project and looks at the hostel life of a migrant labourer.

ii.B. It is important to note that all these projects have black co-ordinators.

Financial Viability in the Future

We have various sources of income into the unit through which exists the potential for total self-sufficiency with regards to the future operations of this unit. Presently we are not financially strong enough to generate income towards self-sufficiency - this consideration should become a reality once our funding agreement draws to its natural conclusion in December 1985.

Sources of Income

- a. From hire of video and super 8 equipment - to groups and to individuals working on productions relating in areas we are working within or those who even work with commercialised social base projects. We have a sliding scale rate which has 3 categories: i. commercial, ii. middle rate, and iii. member rate (i.e. membership receive commissions).

- b. Video tape copying facilities
- c. Sale of films
- d. Hire of videos
- e. Possibility of running newsreel service as we do have some relationships with independent television news.
- f. from receiving commissions which is good for exposure for Afrascope and the organisation commissioning e.g. S.A.A.V.U. commission

Use of Video Medium

Whilst emphasis was on video in the course of our work; it must be stressed that super 8 is also the medium in which we work, apart from super 8 production we also use super 8 in training programmes to teach construction in terms of image building. We will still meet our quota of 3+ super 8 films and 3+ video projects. (Ref. 1st report - Ref. video).

Why an Interest in Video

- a. Wide distribution scheme possible on video because the cassettes are cheap and opposed to film copies; this ensuring that more copies of our films are being made and greater audiences reached.
- b. Videos can be shown in the homes in a community ~~in~~ house meetings without much problem; this is facilitated by the video boom which has sprung video hire shops all over South Africa and video machines are in that way accessible.
- c. Video is an economic medium to 'shoot' on:

Super 8	3 mins	R9
16mm	1 min	R20
video	3 hrs	R20

These figures apply only if one has access to video editing equipment which we do. Video does not involve lab processing costs which film does, also it can be played back immediately, it is this factor which makes video a suitable training medium.

Police Harassment

1. Our video tapes on loan to community workers have been confiscated, so far it has been 10 films telecined to video ~~copies~~.
2. This report was sent earlier to the embassy however it did not reach Pretoria, somewhat strange.
3. I was 'invited' to John Vorster Square and questioned about the activities of the unit and its role in producing the U.D.F. video.
4. We suspect that we are under close surveillance by the security branch.

Recent Development

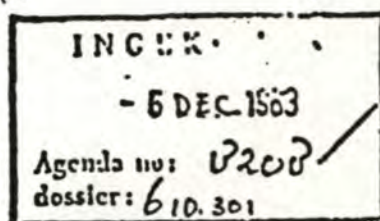
1. ^{U.D.F.} Our videos that we have produced are being used intensively all over the Transvaal even other centres in the country. In house meetings at grassroots level also on mass meeting level. Our video has been shown in Scandinavian countries, West Germany, U.K. and Wales at anti-apartheid meetings by the U.D.F. Also our films are travelling up to the North of Africa.
2. We broadcasted our June 16th footage of the Regina Mundi Commemoration Service of the Soweto Uprising, to West Germany. This was done in conjunction with Independent T.V. News c/o Keith Shaw Productions.

- Page 1
3. The unit will be managing a film stall at the Fosatu Worker Education Workshop on July 14 at Milner Park. Our videos will be shown.
 4. The co-ordinator of Afrascope has been nominated to serve on a National Steering Committee whose task, is to form a National Committee for South Africa under the auspices of the International Film and Television Council, UNESCO, Paris.

Why Continued Support is Necessary

1. Confirmed support will increase the training in community media workers working in the medium of film and video - an area traditionally the domain of whites and as such closed to blacks, as there is an urgent want of skills. (Refer to Community Participation - Ref. this report).
2. Support is necessary such that more films could be made and used within the broad political movement in the country in the programme of mass mobilisation; such that added impetus is facilitated (ref. to introduction of this report). More audiences are reached and educated about the growing social movement for equal rights. Our films would be useless if shown to the same politicised audiences all the time and that is not our intention nor practise. E.g. 'More Health, Less Rent' is being shown to audiences around the Western Coloured Township educating them about the ill conditions of Western Coloured Township and pointing out that poor housing as the root cause, what can and is being done. Now residents play a role in that process of changing that situation - this video deals with this question.
3. Continued support would mean assistance to create alternate modes of production and to generate films on a greater quantitative level, and support in principle to the fast growing alternate media nationally and the struggle on the whole.
4. Assistance to document our rich tradition of resistance, organisation and culture which is neglected by the industrial sector and the state media in general.
5. To develop our resources e.g. video library which serves our people in communities.
6. Assistance towards the establishment of a truly South African approach towards cinematography and videography.

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cc: Mr Bondeswijze.

Enclosed are 1) a progress report; 2) financial statements of income and expenditure produced by the Finance officer of I.M.P.; and a proposal

I would take this opportunity of officially introducing myself as the new co-ordinator of the Film unit. (A Frastope - which is the production name). I suggest that in the new year we meet every quarterly to submit our reports, as it would be in our interests to maintain contact with the Embassy also to inform the Embassy of developments with the Unit.

yours sincerely.

Calvin Prakasim.

INTRODUCTION

The film and media (AFRASCOPE) is an independent committed group dedicated to news and challenging productions appropriate to social realities of Southern Africa. The unit expresses its commitment in the production of new films, in the sharing of skills and in the development of a language appropriate to our situation as South African film-makers.

The production of filmed images in any form is a relatively costly process, involving complex technology. As the film industry has developed in South Africa cost factors have combined with political considerations in making it difficult for filmed images which challenge the ruling ideologies to be produced or to find an audience. Believing as we do, that filmed images provide one of the most powerful ways in which the social realities of Southern Africa can be treated, we see the need to put into circulation filmed images which constitute an alternative and a challenge to those circulated by the media industry as it exists in South Africa today.

The unit was created to pass on to its members film-making skills not easily acquired by those who choose or are forced outside of the commercial and state-subsidised enterprises and institutions.

1983 has witnessed the impact that alternate film has made in the media of the masses which versus the might of the South African propaganda machinery. Film as a powerful device of communication and its unlimited potential has been welcomed by organisations under the category of community; political; educational and cultural; church; student; research and media groups - a determination has been expressed by such organisations to exploit the potential of film to the fullest to advance their organisational interests.

FILM AND UNIT (AFRASCOPE) - DEVELOPMENTS

Eddie a graduate of the London School of Film, accepted the post of co-ordinatorship in December 1982 and he subsequently resigned in April 1983 but continued with the workshop till June.

Mandla Mashinini accepted post of part time technical assistant as from February 1983 and he is still with the Unit (AFRASCOPE).

I (Calvin Frakasin) accepted post of co-ordinatorship as in June 1983.

Since 1982 we have had 2 A.G.M.'s.

At the first A.G.M. 1982 a co-ordinating committee was elected. This committee meets at least every 6 weeks, and its main functions are basically to supervise the work of the co-ordinator, also to assist in the decision making processes of the Unit (AFRASCOPE).

At the first A.G.M. the following people were elected onto the co-ordinating committee: Jaqui Nolte

Susan Naselwane

Ramalao

Paul Weinberg

at 2nd A.G.M. the following members were elected:

Adrian Perkel

Oliver Schultz

Mandla Mashinini

Calvin Prakashim.

PRODUCTIONS 1983

- A. 1. "UDF National Launch" - "Report back to the people" as the title suggests, this video deals mainly with the national launch of the United Democratic Front in Cape Town.
2. Mayfair Project - this is a documentary project about Mayfair, which is a suburb of Johannesburg. It specifically records the responses of the Mayfair residents to the possible rezoning of Mayfair to an "Indian" Group area. This project was worked on with film-makers outside the Unit (AFRASCOPE) and members of the Unit (AFRASCOPE).

PROJECTS IN POST PRODUCTION

- B. 1. African Jazz Pioneers Project - This film attempts to formulate a statement on the plight of black musicians in the country and explores the Socio-Economic background of the music of such musicians in the likes of the late Kippie Moeketsi and the all star band, the African Jazz Pioneers.

PRODUCTION STAGES

- C. 1. UDF Project - This project is a long term documentary project of the UDF, showing the UDF in action on a grassroots level. This film would show the UDF presence in SA on the level of grassroots activity. There are 3 levels on which this project would function.
1. It would give the political element in South Africa an assessment as to the grassroots response to the UDF campaign against the Koornhof Bills and the constitutional proposals.
 2. To stimulate an understanding of the UDF in the communities and to popularise the UDF campaign.
 3. It would make available information to people overseas about the political patterns of resistance that are being determined internally.
2. The future belongs to us - This project concerns itself with a study of youth organisations and development, this project is being done in conjunction with members of the Unit (AFRASCOPE) and youth workers.

1. The project documents the youth in action in relationship to their organisational advancement and how they organise around the problems present in the community.
 2. It presents a study of group development and the manner in which the leadership is being streamlined towards,
 - Community needs - This would examine communication skills, discipline and organisational methods.
 3. The project follows up few leadership workshops and examines its practical application in Communities, and analyzes the mode in which leadership skills are being transmitted.
3. AZASO Project - This project looks at the growth and development of the student movement in the country - More particularly under the banner of AZASO (African Students Organisation) and as such examines the growth of the black student movement in South Africa. This film explores the theme "Education towards Democracy".

DISTRIBUTION

In South Africa there are many legislations gagging the media, any films produced independently of the State are subject to careful scrutiny in terms of the publications Act 1974 (Film) and an application for approval for distribution is necessary. This is done via a State committee referred to in Section 4(1) of the publications Act 1974. The film Unit's (AFRASCOPE) work and objectives pose a threat to the Status quo.

Material we submit would be immediately stifled by the State Committee, so we look towards alternatives. We distribute our products informly via sympathetic organisations ie. churches; student groupings; political & cultural organisations etc. Mainly through the contact that is afforded us through the course of our work. Organisations also come to us specifically enquiring about particular projects for distribution, which is then made available. Such a system affords us 2 advantages:

1. It stimulates interest in the cause of our unit and the work we are doing.
2. Allows for the showing of relevant subject matter which enshrines the vision of a free South Africa.

tapes are cheaper than film and distribution is effected in this medium which results in ownership by the organisations concerned. This method is becoming increasingly popular since hire shops are found in every town and suburb and this is one of the main factors which enhances the possibilities of distribution of film products.

RESOURCE CENTRE

Presently we are in stages of developing a video library which would serve a variety of organisational interests. In keeping with our plans for self sufficiency, we charge a levy of R1,00 per day inc. for one video. It is our believe that video can stimulate discussion and organisations are being educated as to the potential of this medium, and as to how it could provide their organisational work.

As film or videos critical of South African society are difficult to obtain, because of the legislation restricting the free flow of such information on an above board level. We are constantly looking at new ways and means of bringing in fresh material into the library. By doing so we would be offering a quantity of information on a cross section of South African issues.

We envisage an organisational membership of our resource centre on a more co-ordinated level in '84. A nominal membership fee would be charged for utilisation of resources including library facilities & use of film and video equipment - after basic training in workshop situations has been completed.

WORKSHOPS

1982 Dec - Eddie, upon his return from London ran an informal course in video basically introducing participants to the visual language and familiarising participants with basic 1/2 inch video equipment.

1983 workshop (See schedule & programme included) - the following are '83 workshop

1. Debbie Bocme - Freelance production manager-P.O.W.A (Prevention of women abuse).
2. Brenda Goldblatt - Film editor - has been with Unit since '82.
3. Henion Han - Technician/Tutor - Wits University.
4. Patti Henderson - media worker - Environmental dev. awareness.
5. Chris Ledochowski - photographer
6. Albee Lesotho - worker
7. Susan Maselwane - production organiser for IMP
8. Mandla Mashinini - part time technical assistant of the UNIT.

- Sellin Simon Moekotsi - Freelance musician
10. Mogorosi D. Morake - writer/Poet for Fulani Poets and member African writers Ass.
 11. Simon Mxolisi - worker
 12. Mthembu Hzwandile - audio visual material organiser - Wits Council of Churches Tutition project.
 13. Adriaan Perkel - student - Wits University.
 14. P. Phandliwe - photocopier Technician.
 15. Minky Schlesinger - Head of Drama Dept - FUBA
 16. Oliver Schmitz - aspiring film-maker.
 17. Wendy Schwegman - photographer - Afrapix.
 18. Ronny Smith - worker - member of CCAWUSA.
 19. Calvin Prakasim - media worker - film unit (AFRASCOPE)

The latter half of '83 was spent on field work, working on projects also the workshop recorded social events and activities mainly Transvaal. However most of the latter work was done in video. Part of the fieldwork was apart from production work, was recording information for archival purposes for resource centre, if necessary footage was needed for specific projects it could be located at resource centre. Subject matter includes footage on removals Political events and activities; church conferences; cultural views with church and political figures etc.

The fieldwork provided the experience for the workshop to translate theory and workshop skills into a plan of action on given assignments.

This year Dec & Jan, 3 members of our workshop will be attending in Direct Cinema at Wits University which will be run by a group of film makers. The workshop will be conducted on a full time basis train members of the community in the use of Super 8 mm Sound record change as it happens within the community "from the inside" participant.

TOWARDS SELF SUFFICIENCY

1983 has determined the potential for self sufficiency listed some of the measures listed as practices towards the attainment of an ideal.

1. Membership fee for resource centre.
2. Nominal charges for workshops.
3. Commissions received from organisations to make films on

projects e.g. we were commissioned to (Over debates by churches on the "Christian and the Constitution", the next day it had to be made available for distribution. This year we were commissioned by the Transvaal Indian Congress (T.I.C.), ABRC SA (Alliance of Black Reformed Churches of SA) - Domestic workers and employers project (DWEF) - and other church organisations.

4. Sale of film products.
5. Feasibility of running news reel service on super 8 or umatic video to overseas TV stations or Independent news agencies.

Problems experienced

1. Lack of video editing equipment. Most of production work for '83 has been in video. When it comes to post production, we have to work in commercial studios where rates are at least R100,00 per hour. Editing work could take up to three weeks to one month. Editing systems are exorbitant and a reasonable system on umatic could cost up to R20 000,00. In video we use mainly 1/2 inch VHS systems. Sometimes we use professional equipment when necessary for particular projects. 1/2 inch 1 tube video cameras do not render high quality we desire on projects, as we expect our ultimate product to be of a high quality acceptable to the communities we serve.
2. As our work demands an immediate mobility, also taking into consideration the transportation of heavy equipment, this factor determines transport as a priority for '84, as we do not have our own transport. If the Unit (AFRASCOPE) obtained its transport this would mean reduced costs, instead of relying on outside help and hiring transport on crucial assignments.
3. Limited Financial support for projects, this is due to working on strained budget as indicated in July's balance R1931,65 taking into salaries due for five months (5 X 600) plus rent to IMP (5 X 150). The initial planning did not take into consideration factors like rentals; telephone bills; administrative charges to IMP; and developing technologies in communication.

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