

A Reference for Thought
Stimulation

SABC Thought Memory

A Reference Archive



Published by the SABC Ltd

ar'chive (är'kiv)

A repository for stored memories or information: *the archive of the mind*

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28 Ways to Cut Production Costs text by Howard Thomas

In this series

- Content is Queen
- The Art of Pitching
- The Art of Co-production
- The Art of Sourcing Content
- National and International Annual Observances

SABC Content Enterprises Thought Memory

Commissioned by
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Innovation and Editorial



What is this book for?

We are always told to apply principles of time management. These teach us to prioritise the day, allow for travelling time, and make the most of every single minute of our working day. There is however a very important aspect always forgotten: Give yourself time to think.

Tasks achieve nothing except the completion of tasks. Tasks in themselves are never creative. At best, they give us experience so that we can improve our skills. But this is nowhere near creativity.

Creativity comes from processing all our skills and experiences by thinking.

Creativity is the result of doing something different with all the skills, talents and experiences at our disposal. We take everything we know and have done, put them into a pot, stir it – and out comes something new.

But we also need time to stir the pot, change the ingredients, taste it, and try something else.

This book gives us reason to think.

It discusses a few things you won't get in meetings, memos and workshops. It gives you information that has been converted into knowledge. It is up to you now, to convert that into wisdom.

Overall, the topics in this book cover the pot-hole ridden road to mastering the art of emotional Intelligence; unpacking authorship and ownership of authentic African storytelling and in these financially difficult times some basic ideas on how to cut production costs.

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Authorship and Ownership in Authentic African Storytelling

Yvonne Kgame

Culture is the product of people's history. It also reflects that history and embodies a whole set of values by which people view themselves and their place in time and space – Nguni wa Thiong'o

I believe in the power of stories as a divine gift, a universal right and a heritage passed down from generation to generation, so let me start with one.

This is the isiXhosa's story of creation.

Once upon a time, God created the first human being by splitting a reed from which came a man and two women, who were the progenitors of the human race. The Great being after creating Man, sent Nwabi the chameleon to tell him that he, God, had decided that Man would live forever. After Nwabi's departure, the great Being thought otherwise and sent Ntulo the gecko to tell Man that he must die. The gecko Ntulo was swifter than Nwabi so he arrived first and delivered the message of Death to Man. When Nwabi finally got there, Man turned him away rudely, saying "Go, we have already accepted the message which Ntulo has brought us." Nwabi tried but to no avail. And so it is that men must die, and stories live forever.

Storytelling is the art of portraying real or fictitious events in words, images, and sounds. Stories are told for entertainment purposes, and often to teach lessons and provide morals. Storytelling is often considered to be a crucial aspect of humanity. Human beings have a natural ability to use verbal communication to teach, explain and entertain, which is why storytelling is so prevalent in everyday life.

The youngest forms of storytelling were oral, told around a fire combined with gesture and expression: words were spoken from one person to another in an effort to communicate a message or a feeling. Stories are also seen in the artwork scratched onto the walls of caves. With the invention of writing, stories were recorded, transcribed and shared over wide regions of the world.

As human activities have become more refined and complex, visual stories have been presented in images carved into wood, ivory or stone, painted on canvas, recorded on film and stored electronically as digital images.

People in all times and places have told stories. In the oral tradition, storytelling includes the teller and the audience thus creating co-ownership. The storyteller creates the experience, while the audience perceives the message and creates personal mental images from the words heard and the gestures seen. In this experience, the audience becomes co-creator of the art. Storytellers sometimes dialogue with their audience, adjusting their words to respond to the listeners and to the moment. Thus no two tellings of an oral story are exactly alike.

Modern actors, singers, rappers and comedians can at times be storytellers. There is also a distinct kind of contemporary performer called "storyteller" who combines several different elements. Authentic storytelling values who the recipients of the story are and what they know and uses that as building blocks to create new meaning and understanding. It also challenges what those recipients know and open their eyes to new ways of seeing the world. That is transformation.

We at the SABC therefore place emphasis on stories that capture the lives of our audiences, relate to their challenges and serve a tool to rebuild their situations. Too often we complain without ever doing anything and yet the Universe applauds action and not thought.

***If there's a book you really want to read, but it hasn't been
written yet, then you must write it***

Toni Morrison

The same could be said about the creation of authentic storytelling through documentaries, dramas, entertainment, children's programmes and films.

The power of stories lies in the fact that they have the ability to push through barriers of discrimination and inequality.

Being born into a storytelling tradition: I have become convinced that we learn best and change from hearing stories that strike a chord within us by nourishing our souls, stimulating our intellect, building our bodies, evoking our emotions and resonating with who we are and where we come from and where we are going.

An African proverb says:

***Every time an old man dies, it is as if a library
has burnt down***

The marginalised, for me are the most important namely, children, the elderly, the disabled, the poor and the illiterate people whom society forgets because they are not able to demand the same centre stage compared to the rest. It's important in our storytelling that we reach out to people who are helpless, defenseless, hopeless and disillusioned.

It is important that we ask ourselves these questions:

- What are the stories that define us?
- Who defines us?
- Who tells these stories?
- Who owns these stories?
- To whom are these stories told?
- Are these stories authentic?
- And are these the stories we want to tell and have others tell about us?

If the answer to these questions is "No," then we must start taking responsibility and actions to ensure that we tell our own stories to ourselves and the world and we take ownership and authorship of these stories. Our success depends on the honesty and integrity of our actions as well as on the impact these stories have to those that we tell these stories to.

I consider myself as a life-long learner, so lately I have been applying what I have learned about stories from childhood in my professional experience.

I have a great passion for learning and for teaching because I believe in sharing. When shared with others, stories can have an enormous impact on how well we move forward in the changing the world around us.

OWNERSHIP AND AUTHORSHIP

People often misunderstand when we talk about authorship and ownership in African storytelling. There is sometimes resentment and misunderstanding about what Black Empowerment means. Authentic African storytelling enrolls diverse voices and allows authentic voices to tell their own stories. It also acknowledges the context within which the stories are told, it is also based on a value system that has a shared sense of origin—a value system that is shared and owned by the recipients. It is not a dictate by a few individuals based on their own personal tastes and preferences as expressed by Ngugi earlier on—it is a product of people's history and where they are headed to and it also embodies a whole set of values by which people view themselves and their place in the world space. In the case of documentaries, this has to be true across the whole production value chain from concept to delivery.

Authorship of stories is not about fronting. Ownership does not mean being a “darkie for rent” who never participates in the creative, narrative process. African storytelling is not simplistic. It is not limited to stories told by Black people. To be Black is not automatic entrance into some special cultural space. In world history, those who have helped to build the same culture are not necessarily of one race, and those of the same race have not all participated in one culture.

First of all, African includes but is not limited to: people born in Africa, those that are of African descent, those that love, care for and identify with this continent, those that are rooted in this continent, those that are patriotic about this continent and those that have invested in the renaissance and success of this continent.

To quote Chinua Achebe: *“People go to Africa and confirm what they already have in their heads and so they fail to see what is there in front of them. This is what people have come to expect. It's not viewed as a serious continent. It's a place of strange, bizarre and illogical things, where people don't do what common sense demands.”*

The authentic self is soul made visible.

Sarah Ban Breathnach

Do not carry the burden of the past; do not live in the future. The only important thing is that one lives in the present authentically and fully.

Whatever your current life is, be the most you can be by living in the moment.

Chan Chih

Each of us possesses a creative self. Claiming that is a transformational art. When you begin to act on your creativity, what you find inside may be more valuable than what you produce for the external world. The ultimate creative act is to express what is most authentic and individual about you.

Eileen M. Clegg

Everything will line up perfectly when knowing and living the truth becomes more important than looking good.

Alan Cohen

What if the question is not why I am so infrequently the person I really want to be, but why do I so infrequently want to be the person I really am?

Oriah Mountain Dreamer

Authentic empowerment is the knowing that you are on purpose, doing God's work, peacefully and harmoniously.

Wayne Dyer

We need to find the courage to say NO to the things and people that are not serving us if we want to rediscover ourselves and live our lives with authenticity.

Barbara de Angelis

Nelson Mandela and Martin Luther King had a dream that dispelled limiting stereotypes. A dream of equality of opportunity, of privilege and prosperity; a dream of a land where we will not take necessities from the many to give luxuries to the few; a dream of a land where we will not argue that the color of a man's skin determines the content of his character; a dream of a nation where all our gifts and resources are held not for ourselves alone, but as instruments of service for the rest of humanity; the dream of a country where every man will respect the dignity and worth of the human personality.

As Africans and in particular as South Africans, we recognize this universal shared humanity. When there is pain, there are no words. All pain is the same. Emotions are universal. I rejoice when you rejoice and I hurt when you hurt. This phenomenon is an expression of our *Ubuntu* philosophy. I am because you are you are because we are. *Umntu Ngumuntu Ngabantu*. A person is a person because of other people.

Right to the heart of *Ubuntu* is a wealth of a shared sense of values that we as South Africans naturally identify with as in unity, cooperation, support, sharing, compassion, grace, forgiveness, self control, humility, collaboration, honesty and the list goes on.

I think we have to own the fears that we have of each other, and then, in some practical way, some daily way, figure out how to see people differently than the way we were brought up to. What a hater doesn't understand is that in hating one group, actually he or she hates all groups. Hate is like a cancer. It goes from one cell to another, one root to another, one person to another, one group to another. If it's not stopped, it can invade a whole country, the whole world. A hater doesn't understand, therefore, that actually, in destroying others, he then destroys himself. Life has taught us that there is no glory in killing people, and there's no glory in degrading people. There is no glory in persecuting.

Authorship and Ownership in African storytelling means understanding the meaning of stories: it means understanding that:

“...It is only the story that can continue beyond the war and the warrior. It is the story that outlives the sound of war-drums and the exploits of brave fighters.. It is the story...that saves our progeny from blundering like blind beggars into the spikes of the cactus fence.. The story is our escort; without it, we are blind. Does the blind man own his escort? No, neither do we the story; rather it is the story that owns us and directs us . . .”

--Chinua Achebe, Anthills of the Savannah (1987)

We, as Africans need to own our stories intellectually, spiritually, culturally and economically. Until Lions have their own historians, tales of the hunt will always glorify the hunter.

Every human culture in the world seems to create stories (narratives) as a way of making sense of the world. Despite these universal features, however, the particular narrative meanings, themes, genres, and styles of story telling around the world differ from culture to culture. Authorship and Ownership means understanding the context of the cultures which produce the stories.

African proverbs and stories draw upon the collective wisdom of our oral tradition, expressing their "structures of meaning, feeling, thought, heritage and vision," and thus serve important social and ethical purposes.

Television too, in its different genres and especially in the documentary narrative should convey culture, experience and values as a means of transmitting knowledge, wisdom, feeling, and attitudes in our society.

Whether we talk about *Zakes Mda*, *Ousmane Sembene*, *Djibril Diop Mamberty*, *Eskia Mphalele*, *Sindiwe Magona* or *Sello Duiker* - One cannot talk about African stories without talking about the particular cultures and oratures on which African storytellers draw...for their themes and values, for their narrative structures and plots, for their rhythms and styles, for their images and metaphors and for their artistic principles.

And yes, African storytelling is also about telling stories in indigenous languages. Language is a primary means of learning and transmitting one's culture. Language is history and memory. Language is emotion. Language is lineage and remaining linked.

Alice Walker when talking metaphorically about language said: *How simple a thing it seems to me that to know ourselves as we are, we must know our mothers names.*

And I want to add that it is important to also know your language, your mother tongue. An African proverb says: *A bird is in the air but its mind is on the ground*. Wherever you are, it is important to remember where you come from and what is important to you.

Animal stories have many variations and abound in the oral traditions of Africa and the African Diaspora. Smaller, physically weak, and seemingly vulnerable creatures—like Tortoise or Spider in the Ananzi stories--are often endowed with special intelligence and human characteristics. Ironically, large, powerful animals like the lion, elephant and leopard are often duped in such animal stories, often through the stomach and the heart.

Tricksters like Tortoise or Hare, exist on the peripheries of the social order. Their individualistic, non-conformist behavior creates havoc and disharmony in society, and can threaten the survival of the community. (Contrast this attitude to the positive ways that American culture values individualism.).

Secular tricksters like Tortoise often project the kinds of evil forces and bad behaviors against which the human community must contend to survive and which must be kept in check. Thus, for example, recounting Tortoise stories in African communities can function to reaffirm the priority and wisdom of the community, reassure its members that balance and harmony can and should be restored, and that the community will survive and prevail.

Key features of Authentic African stories:

- Holistic view of Africa
- Capture joy, fears, hopes, pain and dreams of being African
- Mustn't be prescriptive or self indulgent
- Customs and traditions

Values inherent in African Stories are:

- Support, unity and sharing – Communal Values
- Laughter, creativity, compassion and grace – Personal Values
- Acceptance of difference – Social Values
- Humility is also important. By that I do not mean being a doormat but understanding the power of the medium and your power as storytellers.

Authentic African storytelling as Paul Robeson says: *shows life not just as it is, but as it should be*

Chinua Achebe himself explains that a story “***does many things. It entertains, it informs, it instructs.***” “***If you look at these stories carefully, you will find they support and reinforce the basic tenets of the culture. The storytellers worked out what is right and what is wrong, what is courageous and what is cowardly, and they translate this into stories***”

We can learn much about a culture by learning its stories and watching its television. What we watch, hear or see on television must not just be the preference of one person but the shared ideals of the community and it must be the shared IDEA of a community in terms of its origin. Ownership of the representation onscreen must be communal. If you tell a story that resonates with the community, then surely you do not tell a story solely for yourself. This needs to permeate the whole production value chain.

What authorship and ownership of African storytelling means is weaving a dream that will continue to survive and adapt to the challenges of modernization facing Africa today, and that will fuse in uniquely African ways, with newer creative forms and influences to enrich the global human experience and its creative expressions.

ETHICS AND EDITORIAL RESPONSIBILITY

It is recognized that the most valuable asset of a broadcaster is public respect, which must be earned and can be maintained only by adherence to the highest possible standards of public service and integrity.

General Programming

Recognizing the varied tastes of the public it is the responsibility of broadcasters to so program the various stations, networks and services that, as far as possible, all groups of listeners and viewers shall have from these, some part of the programming devoted to their special likes and desires.

Human Rights

Recognizing that every person has the right to full and equal recognition and to enjoy certain fundamental rights and freedoms, the SABC tries to ensure that their programming contains no abusive or unduly discriminatory material or comment which is based on matters of race, national or ethnic origin, color, religion, age, sex, sexual orientation, marital status or physical or mental disability.

Sex-Role Stereotyping

Recognizing that stereotyping images can and do have a negative effect, we encourage local content suppliers to exhibit, to the best of their ability, a conscious sensitivity to the problems related to sex-role stereotyping, by refraining from exploitation and by the reflection of the intellectual and emotional equality of both sexes in programming.

Children's Programs

Recognizing that programs designed specifically for children reach impressionable minds and influence social attitudes and aptitudes, it is the responsibility of the Broadcaster to provide the closest possible supervision in the selection and control of material, characterizations and plot.

Religious Programming

SABC endeavors to make available to the community adequate opportunity for presentation of religious messages. Recognizing the purpose of the religious broadcast to be that of promoting the spiritual harmony and understanding of humanity and of administering broadly to the varied religious needs of the community, it is the responsibility of the Broadcaster to ensure that its religious broadcasts, which reach persons of all creeds and races simultaneously, shall not be used to convey attacks upon another race or religion.

Controversial Public Issues

Independence is a fundamental value and we will resist any attempts at censorship that would erode it. However we expect that our content suppliers will inform the public in an accurate, comprehensive and fair manner about events and issues of importance. Recognizing in a democracy the necessity of presenting all sides of a public issue, it is the responsibility of broadcasters to treat fairly and RESPONSIBLY all subjects of a controversial nature. Time shall be allotted with due regard to all the other elements of balanced program schedules, and the degree of public interest in the questions presented.

Recognizing that healthy controversy is essential to the maintenance of democratic institutions, the broadcaster will endeavor to encourage the presentation of news and opinion on any controversy which contains an element of the public interest. However controversy which is sensationalist and which is deemed defamatory in a legal context and programming which has been made while blatantly ignoring the editorial input of the Broadcaster will not be entertained.

Education

While recognizing that all programs possess, by their very nature, some educational value, broadcasters will do all in their power to make specific educational efforts as useful and entertaining as possible. To that end, they will continue to use their time and facilities and to cooperate with appropriate educational groups in an attempt to augment the educational and cultural influences of school, institutions of higher learning, the home and other institutions devoted to education and culture. When practical, advantage should be taken of opportunities to consult such institutions on what suitable material is available and how it may best be presented. Where practical, factual material for public enlightenment should be included by broadcasters.

Television Broadcasting

Editorial responsibility is exercised with the appropriate scheduling and advisories as outlined in the BCCSA code. All these tenets flow from our constitution which enshrines freedom of speech, equality, human dignity and human rights. The Broadcasting Act is informed by the Constitution and in turn informs the Broadcasting Charter and the Corporate Structure and Editorial Policy of the SABC. This Editorial Policy was subjected to public scrutiny and hearings before implementation.

CREATIVE CONTENT AND PARAMETERS

It is important to unleash that creative dream – however - in any field or society, including creative fields and artistic societies, self regulation and discipline is required of human beings. In any creative endeavour, television, publishing even music, one encounters Editors, people who will rework your ideas. If you go into those relationships assuming they will be bad or resenting the input and treating it like an intrusion then you will inevitably have a bad experience. However if you are open-minded and open to collaboration then your Editor can be a helping hand. Be as creative as you can be but bear in mind that there are parameters and work within these. Recognize and realize that your stories go into the intimacy of people's homes.

Programming which contains sexually explicit material, violence or coarse or offensive language intended for adult audiences shall not be telecast before the late viewing period, or watershed defined as 9 pm to 6 am. And even then there may be older children watching television after 9 pm; viewer advisories will still be required to enable viewers to make an informed decision as to the suitability of the programming for themselves and their family members. It is irresponsible simply to say that responsibility rests with parents. The reality is in homes with two parents, most parents work, in households headed by single parents they definitely work and do not always have the time or energy to supervise every single thing onscreen. They may be cooking, bathing kids or multi-tasking while the television is on. They may be using

The industry needs to be at best committed to the communities which they serve and at worst they should attempt to understand the realities of those communities. Lofty arguments about artistic freedom without any parameters are best left for purely commercial organizations. There seems to be little doubt that society's ability to deal with violence in the media, in all its various forms, has lagged behind technological developments. For television, it has taken only thirty years for the environment to evolve from the consumers having just a handful of local signals available from over-the-air broadcasters, to today's multiple channel universe which will continue to expand and is accessible by cable, satellite and over-the-air.

The VCR has also allowed unprecedented individual access to feature film product which heretofore had only been available within a movie theatre setting. In both instances, this has created opportunities for children to view programming which was intended for adult audiences.

The widespread use of videogames has also changed the home viewing environment. Just as it is accepted that the portrayal of violence on television is just one of many factors related to violence in our society as a whole, it is also accepted that conventional, over-the-air broadcasters represent only one of many sources of the programming which originates from the television monitor. It is the responsibility of the broadcaster, the regulator, and the industry, in conjunction with parents, teachers and individual viewers to work cooperatively to inform and educate society on how to best manage this technological revolution which has created an endless video buffet of programming choices.

Censorship is not an answer

Viewers continue to ask for a wide range of programming options to be made available to them no matter where in the country they live. However creative freedom carries with it the responsibility of ensuring that our children are protected, and that viewers have adequate information about program content to make informed viewing choices based on their personal tastes and standards. The parameters need to ensure that violence in programming telecast by private broadcasters is interpreted and assessed within its dramatic and informational context. The depiction of violence within children's programming shall not be so realistic as to threaten young children, to invite imitation, or to trivialize the effects of violent acts. The portrayal of violence within drama programming shall be relevant to the development of character, or to the advancement of the theme or plot.

In all genres of programming, the depiction of violence shall be evaluated in relation to the individual program, its intended audience and the time of broadcast. Broadcasters shall not telecast programming which sanctions, promote or glamorize violence based on race, national or ethnic origin, color, religion, gender, sexual orientation, age, or mental or physical disability. Through our programming, production and scheduling practices, the development of a program classification system, the use of viewer advisories, and with the industry, we should all undertake to play their part to protect our children and to use discretion in addressing the sensitivities of the viewers. In return, viewers, using the programming information provided to them, accept responsibility for their viewing behaviour and for that of their children.

I started with a story therefore it is only fitting that I end with one.

A just man decided he must save humanity. So he chose a city, the most sinful of all cities. Let's say it is Babylon. So he studied. He learned all the art of moving people, changing minds, changing hearts. He came to a man and woman and said, "Don't forget that murder is not good, it is wrong." In the beginning, people gathered around him. It was so strange, somewhat like a circus.

They gathered and they listened. He went on and on and on. Days passed. Weeks passed. They stopped listening. After many years, a child stopped him and said, "What are you doing? Don't you see nobody is listening? Then why do you continue shouting and shouting? Why?" And the man answered the child, "I'll tell you why. In the beginning, I was convinced that if I were to shout loud enough, they would change. Now I know they won't change. But if I shout even louder, it's because I don't want them to change me."

I am aware how difficult and disheartening it can be for some of us. Some of us feel like prophets who are considered madmen in your own land, some of us are frustrated and want to give up but let us continue to strive, continue to create, we are visionaries, we bring the truth. And I want to thank you for that, I want to acknowledge all the truth seekers and the truth tellers, from the filmmakers to the audience because whoever you may or may not believe in, God knows the world is too dangerous for anything but truth and too small for anything but love.

And because we love and appreciate your work we will continue to work on rectifying our mistakes and supporting you more fully.

Roger Iredale's words "**We now stand at the confluence of four huge rivers which have already joined and which are carrying us forward, not necessarily down the old channels but through new landscapes**".

Yes in South Africa the status of storytelling is at a confluence of forming rivers which are carrying us to new horizons namely authenticity, ownership, responsibility and accountability.

*Authenticity is the alignment of head, mouth, heart, and feet - thinking,
saying, feeling, and doing the same thing - consistently*

Lance Secretan

*I think that's because believable action is based on authenticity, and
accuracy is very important to me. I always spend time researching my novels,
exploring the customs and attitudes of the country I'm using for their setting*

Sidney Sheldon

*Some writers confuse authenticity, which they ought always to aim at, with
originality, which they should never bother about*

W. H. Auden

*The accusation that we've lost our soul resonates with a very modern
concern about authenticity.*

Patricia Hewitt

*The closer you stay to emotional authenticity and people, character
authenticity, the less you can go wrong. That's how I feel now, no matter
what you're doing.*

David O. Russell

Mastering the Art of Emotional Intelligence

***Our destination is never a place,
but rather a new way of looking at things***

INTRODUCTION

It is with great honour that I present my experiences, ideas and interpretation on *Mastering the Art of Emotional Intelligence*. My delivery is mapped out in a simple format:

- * A common understanding of Emotional Intelligence
- * Components of Emotional Intelligence
- * Misconceptions of Emotional Intelligence
- * Emotional Intelligence in various spheres of our Lives
- * Why Emotional Intelligence Matters
- * Mastering the Art of Emotional Intelligence
- * Conclusion

Before embarking on a more common understanding of Emotional Intelligence, I would like you to apply your mind to the ageless utterance by the legendary Greek philosopher, Aristotle. The Aristotle Challenge simply states:

“Anyone can become angry – this is very easy. But to be angry with the right person, to the right degree, at the right time, for the right purpose, and the right way – this is not easy.”

While this may seem like just one of those wise sayings, I request that you apply your mind to this saying and that you try to locate this wisdom on emotions within your daily life. Aristotle is cautioning us not to display our anger inappropriately however Aristotle's view does not mean that employees should leave their emotions at the corporate door as it was thought to be the case previously.

The view was that the workplace was seen to be a professional environment, in which personal emotions had no place. One would not have been considered cynical should one have criticised that this approach is a Dr Jekel and a Mr Hyde Syndrome within individuals.

After labourious and lengthy academic discussions, the works of behavioural psychologists and the mounting pressures from the rapid changes in society, it finally dawned upon management theorists that the practice of divorcing emotions from our personal and professional lives is inadvisable and abnormal.

Nowadays we have moved unashamedly from one end on the continuum to the other. From being totally emotionless to a situation in which our emotions have the better of us. Well, where does this leave us?

In a world focusing and running in tandem with change – why should we have an additional hiccup to contend with? Facts are glaring us in the face – the management of our emotions dictate the extent to which our behaviour is pardonable or not.

Now that we have illustrated the difficulty of divorcing our emotions in our professional and personal lives, we have to agree that there are certain behaviours within certain contexts that are unacceptable.

So let me share an academic definition from a world-renowned author, Mr Daniel Goleman author of Emotional Intelligence (Why it can matter more than IQ).

Goleman simply advocates that EI includes:

- self-awareness
- impulse control
- Persistence
- Zeal
- Motivation
- Empathy
- social deftness

The focus of my discussion is an overview of Emotional Intelligence within the broader framework of its application. My intention is to create awareness, which would inspire you to explore areas of interest or concern to you.

Make a conscious effort to apply these principles, and for you to realise the remarkable benefits of excelling in whatever you do – seeing your relationships flourish.

Emotional Intelligence, like diversity management has always been around. It is only now that it is being truly acknowledged, accepted and formally incorporated in our daily activities. For some though, Emotional Intelligence would seem a new business buzzword, which would enjoy a moment in the spotlight and would then be relegated to the back burner.

Goleman, assists us in understanding Emotional Intelligence by clearing up some misconceptions – by illustrating what EI is not:

Emotional Intelligence does not mean being nice for the sake of being nice and compromising ones integrity, deliverables, self worth and any other matter which may bring about cognitive dissonance.

Emotional Intelligence does not mean giving free rein to feelings—“letting it all hang out” – but rather to be able to manage your feelings so that you are able to express yourself appropriately and effectively, enabling you to work towards a goal.

Women are not smarter than men are when it comes to Emotional Intelligence, nor are men superior to women. What needs to be acknowledged is that each of us has a personal profile of strengths and weaknesses. While some of us may be highly empathetic but lack the ability to handle our own problems, others may be quite aware of the subtlest shift in our moods, yet be inept socially. Our socialisation has grouped us according to our gender roles when it comes to expressing our emotions.

How many of us, as parents, are guilty of pampering our daughters, encouraging them to express their emotions but discouraging our sons: “Cowboys Don’t Cry”? Why do we, as a society and as parents, continue to define the roles of emotions as discriminate across gender.

I challenge each and every one of you to deconstruct the indoctrinated socialisation pattern that we grew up with. Let us teach our children, who are tomorrow’s leaders, to be emotionally in tune. Let us not cripple or stifle their emotional growth and expression, simply because those are the dictates of society.

Research has found that on average, women are more aware and in tune with their emotions. While women tend to show more empathy, and are more adept interpersonally, men on the other hand, are more self-confident and optimistic, adapt easily and handle stress better than the fairer sex.

It should however be noted that there are no major scientific differences in Emotional Intelligence in men and women. While it is perceived that men are more in control than women, greater similarities than differences exist amongst the sexes. Some men are as empathetic as the most interpersonally sensitive women, while some women are every bit as able to withstand stress as the most resilient men.

Let's not look further than our own legendary Mother of the Nation, Mrs Winnie Madikizela-Mandela and her tireless efforts in the deconstruction of apartheid and restoring dignity to the oppressed people in our country. The slogan during the years of struggle: "Wathinta umfazi, wathinta imbokodo" (Strike a women, strike a rock), to this day epitomises the power, tenacity, and strength of women as a collective force.

Women in Afghanistan, parts of Saudi Arabia, in fact, women all over the world who are the unsung heroes that have contributed to life through their bondage have achieved unannounced and unobserved emotional victory, they survive through their Emotional Intelligence. We should learn from this and acknowledge and honour the high level of unacknowledged Emotional Intelligence that many individuals display in their daily interactions and quest for survival on this earth.

It is quite conforming to note that when you look at the overall ratings for men and women, their strengths and weaknesses average out, so that in terms of the total Emotional Intelligence – there is no gender differences.

It is imperative to note that our levels of Emotional Intelligence are not fixed genetically, nor does it develop only in early childhood. Unlike IQ, which develops a little after our teen years – Emotional Intelligence seems to be largely learned and continues to develop, as we go through life and draw from our experiences thus our competence continually grows. Well, this boils down to the old fashioned word for Emotional Intelligence – Maturity.

According to Goleman, the Emotional Competence Framework consists of the Personal Competence and the Social Competence. While the Personal Competence determines how we manage ourselves, the Social Competence determines how we handle relationships.

Personal Competence consists of three components, namely:

- Self Awareness which is the knowledge of ones internal states, preferences, resources and intuitions
- Self-Regulation which relates to managing ones internal states, impulses and recourses
- Motivation is the emotional tendencies that guide or facilitate reaching goals

Social Competence consists of:

- Empathy which relates to the unselfish awareness and sensitivity for others feelings, needs and concerns
- Social Skills which relate to the adeptness at inducing desirable responses in others

In Daniel Goleman's paper on – What makes a Leader, Daniel wrote:

"That every businessperson knows a story of a highly intelligent, highly skilled executive who has been promoted into a leadership position, only to fail at the job. And they also know of a story of someone with a solid – but not extraordinary – intellectual abilities and technical skills who was promoted into a similar position and then soared. Such anecdotes support the widespread belief that identifying individuals with the right stuff to be leaders more of an art than a science.

After all the personal styles of superb leaders vary, some leaders are subdued and analytical; others shout their manifestos from mountaintops. And just as important, different situations call for different types of Leadership."

Goleman found that the most effective leaders are alike in one crucial way - they all have a high level of Emotional Intelligence.

Emotional Intelligence is the ability to handle emotions appropriately and the ability to work well with others. Researchers show that one's IQ, amounts for between 4% and 25% of one's career success. This simply implies that 75% of other factors play a significant role in achieving success within the workplace.

Managers and leaders should bear in mind that, the more complex and high level the job, the more important Emotional Intelligence becomes. The lack of Emotional Intelligence makes it difficult to work with other people. When emotions are out of control, the most intelligent people behave stupidly. They scream, shout, rant, rave and behave like a hysterical child throwing a tantrum. They insult, say hurtful things and create an atmosphere, which is not conducive to working with others important.

The rules in business are constantly changing. Not only are we being judged by how smart we are, by our training and expertise or the formal/informal education that we have been exposed to, but we are being subjected to a new yardstick. And this measurement is no stranger to us.

It has been around since the beginning of time – however it has only been since the start of the 21st century that such intense attention has been concentrated on this issue. Clearly, it is the same issue which is just currently viewed and practised differently.

How well we handle each other and ourselves has been one of the most important human attributes in business. For a moment, forget about technology, forget about strategy, sales or market share; for all these aspects fall in line once we know how to control the interactions between others and ourselves. EI is the most crucial trait, it is corner-stone of what makes us marketable for future jobs.

Today in business, there is a shift from the professional know-how to a focus on personal qualities such as innovation, initiative, empathy and persuasiveness. The behavioural attributes are based on emotional competence because the technical aspect is a given skill. You know what, no amount of academic excellence can substitute for the lack of Emotional Intelligence. Undoubtedly the currency for the future would be that of emotional competence trading, which cuts across all disciplines.

Human abilities make up the largest percentage of the ingredients for world-class performance especially in leadership. The challenge for the management team is to identify and evaluate whether their organisation fosters these competencies or discourages them.

The productiveness and the effectiveness of the organisation is a direct function of the degree to which the organisational climate nourishes these competencies.

The focus of training/Learning and Development, therefore, should be realigned with programs of Emotional Intelligence as opposed to the traditional andragogic learning. This weakness has been identified in the waste of human hours and money. An entirely fresh approach is the way towards finding out what it takes to help people develop Emotional Intelligence.

EMOTIONAL INTELLIGENCE IN FAMILY & RELATIONSHIPS

Emotional Intelligence in families and in relationships is no different than Emotional Intelligence in the workplace. In fact, if we as parents condition our children to develop Emotional Intelligence within the formative years of their development, they would turn out to be well balanced individuals equipped to take on responsibilities in society at large without any emotional disabilities.

EMOTIONAL INTELLIGENCE IN TEAMS

Balancing Emotional Intelligence within teams is an extremely challenging task. The dynamics of a group which include racial and personal characteristics, educational differences as well as age and gender, etc. are all dimensions which impact on the Emotional Intelligence of a group and impact on the functionality of the group.

Managers should be perceptive enough to acknowledge when two strong personalities are not getting along. Not only would this affect the morale of other employees, it also affects the reputation of the department and the deliverables required.

Even though I acknowledge that managers can't always please every single person all the time, however showing a concerted effort in managing the differences and focusing on the business issues at hand without discounting the importance of all concerned, would certainly earn you as a manager considerable respect.

Drawing from the school of thought of Dr. Wayne Dyer – No limit thinking: I appeal to you to spare a moment to think about when you display emotionally destructive behaviour. Just remember that you are trapping the HERO inside you.

How deep is your cut? That is the question. This is a therapeutic introspective dialogue between the mind, body and soul? When all are in harmony we have balanced emotions. But you what, we never arrive at our destination for, achieving emotional balance is a journey in itself. Sometimes just like a mirage, our destination is always within sight but out of reach. The magic is in keeping the spirit alive and in accepting the challenges gracefully.

Have you ever thought about why is it that in business we invest large amounts of money on technical training and not on behavioural and emotional training? While the technical training is the bloodline to the core business, technical issues alone cannot sustain the organisation. This is where the intangibles play a pivotal role in connecting the tangible assets in an organisation.

The spirit in a working environment is a result of the behaviour and the emotions that employees collectively subscribe to and express. Why is it that companies have all these wonderful lists of values, but never quite live up to them? The challenge for the managers of tomorrow is to bring the "Soul back into business" through creatively living up to their values.

WHY EMOTIONAL INTELLIGENCE MATTERS

Businesses transform much in the same manner that governments, families and societies do. The late 20th century and the early 21st century is being characterised by the rapid pace in which organisations experience waves of downsizing. The staff that remain are more accountable and visible and when before, an employee might easily have hid behind a hot temper or shyness, are not able to do this today, because managing ones emotions, handling encounters well, teamwork and leadership show and count more than ever.

The advent of globalisation of the workforce, places a particular premium on Emotional Intelligence in wealthier countries as business changes, but then again, so do the traits needed to excel. You may be wondering: “Where do I fit into the bigger scheme of things?” and the answer is: “In the bigger picture!” Now that business has fewer boundaries and is more open to interactions with a far more diverse workforce, the complexities of managing a workforce is far more challenging? It is for this reason that we should all assist in making the workplace a place, which is less stressful, and more accommodating. The only way in which we can begin to accept others is to start by understanding and accepting ourselves first.

A COMING CRISIS: RISING INTELLIGENCE QUOTIENT AND DROPPING EMOTIONAL QUOTIENT

Did you know that Goleman has identified a dangerous paradox at work? He has noted that children's IQ are being raised, their EI is on the decline. Even more alarming and disturbing, is that the present generation of children are growing more lonely and depressed, angry and unruly, more nervous and prone to worry and more impulsive and aggressive. We wonder why our children are so suicidal?

Being aware of this, we as parents should assist our children in learning to be more balanced and self-aware. It is our responsibility not only to our children but also ourselves and our society at large. We need to instil in our children the values that would automatically translate into the development and display of both personal and social competence.

MASTERING THE ART OF EMOTIONAL INTELLIGENCE

At a time and in a culture where science and technology have taken over from religious belief, when ethics are understood primarily in terms of aesthetic choice or legality, how are we to formulate moral principles to guide us in our daily lives?

The Dalai Lama believes that there are universal principles we can draw on which transcend the dilemma of belief or disbelief. With penetrating insight, he preaches how the truths that have stood the test of generations, can provide us with the tools to live happy, fulfilled and meaningful lives.

When mastering the fine art of Emotional Intelligence – one consciously needs to give oneself to this calling. As with all journeys, this journey begins in taking the first step. Yes, you are correct, the first step to self-acceptance. Note that this action is about one's own behaviour not about others. It locates the responsibility within oneself. Therefore by implication, should the end result be that of success or failure? There is only one person accountable for that behaviour – that is none other than ourselves.

This time round there is no looking for a scapegoat or blaming anyone else. You are the ultimate master of your own destiny, forget about making excuses and believing that your neighbour or cousin has been reaping the benefits of constant visits to their sangoma, temple or another institution known for being a catalyst for enabling the BHD (Bringing Him / Her Down) Syndrome.

Now that you have maturely accepted the responsibility of psychologically and emotionally committing, to consciously being self aware, we may now progress to self-awareness, which advocates that we accept ourselves at a base level.

Once we have actualised our own behaviour, we can then support our habitual feelings. This tends to make our feelings towards others dependent on the situation that they are in.

Having acknowledged ourselves, we will realise that our behaviour is influenced by our thoughts, which in turn are influenced by our attitudes that are shaped by our socialisation, experience and exposure with and within the world at large. Within each individual there should exist a spiritual state, which balances the emotional outbursts.

It is for this very reason that the Dalai Lama, suggests that individuals should aspire to attain spiritual development in order to lead an ethically wholesome life. He further suggests that we should aspire to develop great compassion, as an ideal, as it would naturally have a significant impact on our outlook.

We all desire to be happy and not to suffer. It serves as a constant reminder against selfishness and partiality. It will remind us that if we reserve ethical conduct for those whom we feel close to, the danger is that we will neglect our responsibilities towards those outside our circle. It will remind us that there is little to be gained from being kind and generous because we hope to win something in return. This certainly is not actualisation.

Behaviour Modification, or corrective behaviour patterning is a path, which many consider difficult to follow. The difficulty lies in that the participants within this group are not fully committed to the journey of mastering Emotional Intelligence. They are easily persuaded to repeat the behaviours, which fall within their comfort zone.

The process of deconstructing their attitudinal attachment to behaviour that is acceptable for a long sustained period of time, is extremely difficult to deconstruct. However, constant and deliberate repetition would encourage the desired behaviour. Be patient as you embark on this journey and overtime you will master the art.

Heed my words of caution: don't expect to be an expert in any area that you do not have total control of. The process of behaviour modification involves simply following predefined behaviour patterns until we internalise these behaviours. Always remember that there exists a direct link between belief and behaviour.

Therefore understand the purpose of your journey and only embark on the journey if you are psychologically committed to the walk. Mastering the art of Emotional Intelligence is an individualistic approach to interrogating, interacting and intertwining the emotional formulae of what is best for one at any in time.

While my concluding words are taken from Oprah Winfrey's summary of life and happiness, I need to impress the point that there is no hope of attaining lasting peace if we lack inner peace. While you may ask where then are we to find inner peace? My answer has to be, I honestly don't know. I don't have the answer but what I do know, is that there is no single answer. One thing is sure – no external factor can create it.

Going back to Oprah! Oprah's advocacies have always been inspirational and searching for mastery in what she does: This extract is entitled: "*What I know for sure*"

"I used to ask GOD to help me master a new virtue every year. The year I requested strength, I was confronted with one exhausting, "suck-your-blood-experience" after another. After that year I quit asking. Now I just take what comes. I've learned to rely on the strength I inherited from all those who come before me – the grandmothers, sisters, aunts, and brothers whose spirits were tested with unimaginable hardships, yet survived.

When I walk into a boardroom or stand before an audience or just move through the world, I bring all my history with me – all the people who paved the way for me are part of who I am. I take my greatest strength from their strength.

What I know for sure is that there is no strength without a challenge, adversity, resistance, and often pain. The problems that make you want to throw up your hands and holler “Mercy”, will build your tenacity, courage, discipline and determination.”

Strength comes from our ability to stand up, face resistance, and walk through it.

As you walk into what you fear, know that you already have the enduring power you’re asking for-then say: “Thank you,” because you understand your deepest struggle will produce your greatest strength.

So, why not join me on my journey in mastering the Art of Emotional Intelligence, I will surely need the help of those that have passed before me and so will you.

Think about this experience: a dear friend of mine shared these beautiful words with me, after a nasty argument that we had. It is entitled: ***Write in the Sand***

A story tells that two friends were walking in the desert. At a specific point in the journey, they had an argument, and one friend slapped the other in the face. The one, who got slapped, was hurt, but without anything to say, he wrote in the sand:

Today, My Best Friend slapped me in the Face.

They kept on walking, until they found an oasis, where they decided to take a bath.

The one who got slapped and hurt started drowning, and the other friend saved him.

When he recovered from the fright, he wrote on a stone:

Today, My Best Friend Saved my LIFE

The friend who saved and slapped his best friend, asked him, Why, after I hurt you, you wrote in the sand – and now you write on stone?

The other friend smilingly replied:

When a friend hurts us, we should write it down in the sand, where the winds of forgiveness get in charge of erasing it away, and when something great happens, we should engrave it in the stone of the memory of the heart, where no wind can erase it.

It is imperative for one to understand that lasting satisfaction cannot be derived from the acquisition of objects. Similarly, no matter how many friends we acquire – they cannot make us happy.

If we see the world as it is seen from space, so small and insignificant and yet so beautiful. Help make this world a better place by observing the following:

- If you cannot for any reason be of help to others, at least don't harm them.
- Try not to turn away from those whose appearance is disturbing, from the ragged to the unwell.

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- Relinquish your envy, let go of your desire to triumph over others.
 - Welcome others - be straightforward and impartial
 - Never think of yourself as superior to others for death will always be the greatest leveller. For in the grave, we are all the same.

Always remember that the Mastering the art of Emotional Intelligence is as simple or as difficult as you and I make it out to be. I share the Dalai Lama's short prayer with you which should give you great inspiration in the quest to benefit others. After all is that not what UBUNTU is all about?

May I become at all times, both now and forever

A protector for those without protection

A guide for those who have lost their way

A ship for those with rivers to cross

A sanctuary for those in danger

A lamp for those without light

A place of refuge for those who lack shelter

And a servant to all in need

What really matters for success, character, happiness and life long achievements is a definite set of emotional skills - your EQ - not just purely cognitive abilities that are measured by conventional IQ test

Daniel Goleman

Transformation occurs when existing solutions, assumed truths and past decisions are exposed as unrealistic and self-defeating

Peter Shepherd

Better keep yourself clean and bright; you are the window through which you must see the world

George Bernard Shaw

Confidence on the outside begins by living with integrity on the inside

Brian Tracy

Faith is a journey ... not a guilt trip

Anonymous

28 Ways to Cut Production Costs

These are tough times, and they are unlikely to go away soon. Broadcasters in South Africa face a conundrum. The future promises decreasing income, and the same local content quotas. There is no way broadcasters can replace costly local programming with cheap imports.

Local programming has to carry on, and if advertising revenue continues to slide the way they are, then production costs of at least 15% will be the order of the day.

How can these cuts be achieved? They are achieved as easily as it is to cut your expenditure at home. With ruthlessness and courage. When you trim household costs, it is painful in the short term, but once you are used to them, you wonder why you were so extravagant in your lifestyle in the first place.

You have to be brutal, with yourself and with producers. You have to make enormous compromises in what we, equally extravagantly and indulgently call “quality”.

1. Think *Fit for Purpose*

Develop a “*Fit for Purpose*” attitude. If the programme is worth only one broadcast at ten o clock on a Saturday morning, why are you applying normal cost parameters to it? If the dramas will never travel and are only worth a few broadcasts locally, why are you devoting international standards to the costings?

Fit for Purpose is a different take on “You get what you pay for”, or in other words, if you want to pay nothing, expect home video quality. These are extraordinary times, and call for extraordinary measures.

However, Fit for purpose does not mean just paying less and taking delivery of a home movie in return. Fit for Purpose means evaluating potential return in order to assign realistic budgets, and then working SMARTLY. It means taking on the attitude that just because we have done it this way for years, that it is not necessarily the right, nor the best way of doing things.

You just have to drop the policy of “we won't compromise our quality just because the broadcast is off-peak with a small audience. Everyone is entitled to the same quality, regardless of their numbers or the time of the slot”.

2. Target concepts

If the content is outstanding, the audience are infinitely forgiving of quality. If you give the audience precisely what they want, they won't notice that the opening logo is done on the cheap; that the lighting is done by a flight kit; and that there are no digital effects. Look at the examples of Summit TV and KykNET. They are culturally specific, targeted to an audience that don't get this content anywhere else, and therefore the audience pay attention only to the content and not style, form, quality or aesthetics. Remember that 99.9% of people have never heard of aesthetics, and really don't care, as long as you are appealing to their emotional needs.

3. Go for attention

Go for attention and not eyeballs. Why are you broadening the appeal by watering down the concept in order to attract a wider audience? All you achieve is mediocre content that attracts a few more eyeballs. Those eyeballs are probably talking on the cell phone at the same time as they are pointing their faces in the general direction of the TV set. You want viewers who are attentive, and most likely to keep watching through the ad breaks. Advertisers are willing to pay a premium for attentive audiences. Look at sport: its rate card prices are far higher than those of other programmes.

That's because advertisers know that sports viewers are attentive. Fewer loyal and attentive viewers that justify advertising sold at a premium usually bring in far more than a broad based audience where the slots are sold at rate card less a discount.

40. Think of your advertisers

What do advertisers want? Do they want visually superior programmes, or content that lends itself to those products that have to be advertised. These are hard times. People are not buying cars or luxury clothes. No matter how much they are advertised. These advertisers are likely to cut back. But the advertisers of soap powders, mealie meal, tea, coffee, and all essentials must continue to advertise in order to push their brand. Think of what else you can do for them.

5. Stop calculating cost per minute

Cost per finished running minute does not help you relate income to expenditure. Broadcasters' income comes from advertising, which is calculated per hour. Work on a cost per hour, and then you can relate the costs to the hourly income. You can also do it per half hour, but whichever way you go, make all your judgements on the basis of the total cost of the programme, compared to the total potential income.

6. Stress preproduction and scheduling

Put the utmost emphasis on pre-production and proper shooting schedules, together with the paperwork that goes with it. A few sheets of paper and a few extra hours put in by the production manager are infinitely cheaper than a whole lot of people hanging around on the set waiting for someone to get their ducks in a row.

Insist that there is a detailed shooting schedule, and software, or macros that spit out Call Sheets, reports and all the disciplined paperwork that many producers just regard as a nuisance. They are only a nuisance if they treated as a nuisance during planning. If they are taken seriously then their true purpose will be understood, and production managers will find that they are there to save time and money. An easy way to handle this is to insist that the production manager owns a system, whether it is Movie Magic, MS Project, or even one of those highly effective Excel-based systems (some are free and downloadable from the Web), and that the production manager can prove she is experienced and adept at using it.

7. Go for the best production managers

Producers who are new to the business or not all that experienced should employ the most competent production manager available. It doesn't pay to cut costs and have the producer double up as production manager. The producer is supposed to be developing the next job. He should be dedicating his efforts to continuity, sustainability and ensuring that the company has work once this production is delivered. Efficient productions are more likely to get extended seasons and renewed contracts than are those that appear indulgent and costly. Even experienced producers know that the best investment in a production, after the star, is the best production manager money can buy.

8. Clean up shooting reports and editing

Make sure the director submits reports of every shot and take to the editor if the editor is editing concurrently with the shooting. The editor should be working off the shooting script, amended only by daily reports. At the end of the production, all these reports must be collated into a final script so that it is an exact written representation of the final master. If you don't do this, you will incur no end of costs if you later want to subtitle, reversion or repurpose.

The editor only has to enhance the effects track with the odd door slam that did not come through well. Every production must be delivered with two tracks – one finally mixed, (M&E & Dial), and the other IT. It costs a negligible extra amount for the sound mixer to do this.

10. Go for Multiskilling

If the project is a documentary, or a magazine programme, why doesn't the director edit as well? If you look into matters carefully, you will find that multiskilling, doubling up roles, and cutting staff to the bone is going on anyway. Why are these savings ending up in the producers' pockets and not attributed to the efficiency of the production? It is far better to pay the producer and production manager a little more and encourage them to reduce staff and crew. Directors don't come from nowhere. They have risen up the ranks from somewhere. Perhaps in small productions, they can double up in whatever occupation they came from. If the director is too high and mighty to deign to do another job, get another one. In South Africa, everyone seems to be a TV director, so there must be lots of them.

11. Select the right Post production

Encourage the producer to shop around. Just because a post production facility is well known, its high prices don't guarantee the best service. Many top practitioners leave these facilities to open their own garage operations. The foyer décor, the receptionist, the offer of coffee or cold drinks in the reception area, and the comfortable settee in the editing room are a guarantee of only one thing – a high price. You may not get five star accommodation in a garage facility, but you may get a better job at half the price.

12. Try long term contracts

These always make sense, but make sure you are getting a good deal from the long term contract. A contract for 52 half hour magazines programmes that were contracted out at R3000 pm for 13 episodes, should come in at around half price for 52 episodes (if there's no travelling involved). However, remember that lifestyle programmes, location shot single-camera style on other broadcasters' channels are often bargained down to R1000 a minute on a year long contract.

13. Be flexible with rights

If the producer wants to negotiate more rights than are visual in a standard commission, such as some foreign sales rights, let him have them – in return for a drop in the price.

14. Exploit trade exchanges

Business is equally down in airlines, hotels, car hire and restaurants. You should have no difficulty getting trade exchanges. These people have plenty of seats etc. available that are empty. Sponsorship means asking for cash. There's no cash around, so don't waste too much time trying to find it, unless there's exceptional value for a potential sponsor.

15. Slash the crew

Cut the crew to the bone. There are no unions in South Africa, and there is no need to employ people in roles just because this is done in unionised countries. In documentaries, magazines and other entertainment programmes, can't the director also present (perform)? Or the camera operator edit as well? Why can't the sound operator rig the lights? Do you really need a make up artist for street make up? If a performer cannot apply their own street make up, they haven't got much experience. Will the audience care? Think *Fit for Purpose*.

16. Be audience centred

Make the programmes for the audiences and not for the international awards ceremonies. Awards make you feel better. The audience don't give a damn. The audience want emotionally satisfying programming that meets their own personal needs. Audiences don't watch programmes because they won awards. Other producers do. If you make programmes just for the people in the TV profession, you will have an audience of 500. What you really need is an audience of 500 000.

17. Foster business minded producers

Encourage producers to concentrate on the audience first and then on the business of management. Management comes second because "no audience, no broadcaster, no programme, no work". Once they have finished all their duties required in business management, they can possibly think about adventurous aesthetics and international awards. Producers are supposed to get the work, and employ a production manager to manage the productions. As soon as the production is under way, the producer should be looking for the next job, and planning for the next lot of development and pitch. Proper producers should delegate the day to day running to the production manager, and this includes any day to day liaison with the commissioning editor. The producer should only be involved if there is a major disaster or if the production is going way off track. The production cannot afford to come to a standstill just because the commissioning editor is only allowed to liaise directly with the producer on mundane matters.

18. Cut dramas costs at script stage

Here are seven tips to challenge the screen writer to cut production costs:

1. Don't have too many characters or crowd scenes in your script. Combine multiple characters into one. In a group setting such as an office or party, have only one or two characters speak.

2. Don't set the script in weird places that are only accessible by helicopter. Travel expenses, permits and even the unpredictability of the weather, which can lead to setbacks due to technical problems, will all increase production costs. Even if it means tweaking the plot and the characters, set it somewhere nearby, where the weather is reliable.
3. Keep exterior shots to a minimum. Exterior shots rely on good weather, extras, cars and often costly dressings, all of which cost money.
4. Keep the main characters to a minimum. The more major characters, the less you have to pay for a crucial actor with a big name.
5. Avoid special effects. Computer animation is expensive. Digital effects look easy, but they take time, and the hourly rates of digital graphic artists are high.
6. Be wary of stunts, and incidents that require costly stunts people. These events need choreographers, safety precautions, and doubles.
7. Keep camera tracking, jib and crane shots down. Moving shots require dollies and special camera operators and grips professionals.

19. Go for low-cost digital cameras

Just because HDTV is available it doesn't mean you have to use it. Only shoot on HDTV if you have already made pre-sales internationally, or if you know the programme will still be making money in 2020. Otherwise select the lowest possible quality camera, that costs the very least, and that will give you what you need, and still meet the technical requirements of the channel.

20. Light in the camera

A DOP or camera operator who costs a little more can probably get the camera to do many of the lighting effects for you. Even the simplest digital cameras these days have an array of features that many operators don't even know how to use.

It often pays to employ an operator who has his own gear. He knows it better than any gear you have hired. He will also look after it better.

21. Avoid special effects

Digital effects encompassing the full range of fast cuts, posturisation, split screens, cameos, everything usually means that you are using visual effects to make up for bland, mediocre and uninteresting content. It's far cheaper to make the content emotionally interesting, than turning it into visual eye-candy.

22. Plan for subtitling

If you are going to subtitle, make this a part of the total production planning and costs. If the camera operator knows there will be subtitles he will always try and accommodate a suitable background for them. Make sure the subtitlers know all the simple guidelines so that the extra cost leads to subtitles that are readable and useful; to the audience. Forbid fancy subtitles that wipe in and out, type across or have graphic backgrounds. Simpler is better – the audience prefers it that way.

23. Plan for reversioning

Spend a lot of time deciding what the programme is worth in terms of its potential for repurposing, extra versions, and doubling up as part of another production. The more you invest up front to prepare for repurposing and reversioning, the less it will cost ion the long run. This investment you make up front consists only of extremely low cost pre-production time.

24. Try multiple language versions

It's quite easy to turn out multiple language versions, especially in the black languages. Most performers can speak in more than one language, provided they have the script. If you would like the programme in Sesotho, Setswana and IsiXhosa, employ performers who can adequately speak those languages – they are available. Then shoot all the language versions one after another, shot by shot. In other words, set up the shot, and shoot it three times, each time in a different language.

The editor simply assembles the three versions, using the same editing judgements for each version. It's possible to get three language versions at a premium of no more than 12% of the total production costs of one language version. You may triple your audience reach for only 12% extra cost.

25. Study Nollywood

Twenty times a day, ask yourself how these ridiculously low cost movies can prove to be so popular on TV. Ask yourself why the Africa Magic channel on DStv became a hit overnight, taking the producers and the broadcaster totally by surprise. There are no easy answers to this one, but it seems that somewhere there is a secret to making low cost dramas with impact. Ask yourself how these films can be shot and edited in a month, and for as little as \$35 000.

The quality of their camerawork, sound recording and editing is usually described by local filmmakers as "totally unacceptable". However, it's the audience that counts, not the standards required by the panels of the international awards committees. No one would call the popularity of these films in South Africa as "totally unacceptable". We need to see what we can learn from their production methodologies. By the way, \$35000 is the equivalent of R4000 per finished running minute.

For every high cost global format, we need to make three or four low cost game shows, where the style, format and production is home-grown, looks home-grown, feels home-grown and appeals to the audience because they feel at home in them. Every time we buy a global format, we are insulting our own abilities to be innovative, creative and original.

27. Take extra care with talk shows

We know talk is cheap, but the reason so many talk shows fail is that too little selection and planning is done around the right host. The host makes or breaks a talk show. By the way, more than a few talk shows have come adrift when the producer has tried to squeeze blood out of a stone by having sponsored inserts. The audience is not stupid. They can spot product placement, advertorial and one-sided product plugs within nano-seconds.

28. Be tough

Take no objections from producers. You will get plenty. Foster those producers who are willing to team up with you, and partner in order to cut costs. They will be a pleasure to work with. Those who object from the start will always object and blame you for anything that goes wrong. You just have to toughen up.

SABC Thought Memory

A Reference for Thought Stimulation

We are always told to apply principles of time management. These teach us to prioritise the day, allow for travelling time, and make the most of every single minute of our working day. There is however a very important aspect always forgotten: Give yourself time to think.

Tasks achieve nothing except the completion of tasks. Tasks in themselves are never creative. At best, they give us experience so that we can improve our skills. But this is nowhere near creativity.

Creativity comes from processing all our skills and experiences by thinking.

Creativity is the result of doing something different with all the skills, talents and experiences at our disposal. We take everything we know and have done, put them into a pot, stir it – and out comes something new.

But we also need time to stir the pot, change the ingredients, taste it, and try something else.

This book gives us reason to think. It discusses a few things you won't get in meetings, memos and workshops. It gives you information that has been converted into knowledge. It is up to you now, to convert that into wisdom.

Overall, the topics in this book cover the pot-hole ridden road to mastering the art of emotional Intelligence; unpacking authorship and ownership of authentic African storytelling and in these financially difficult times some basic ideas on how to cut production costs.

