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MA Research

Topic:

Explicit and Implicit Cultural Policies: A Critical Analysis of the Role and Impact of Cultural Policies that Govern the Television Sector in Botswana

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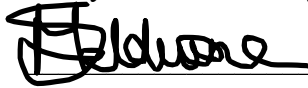
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Declaration

I declare that this research report is my own, unaided work. It is being submitted for the Degree of Master of Arts (Cultural Policy and Management) in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in any other University.



Abstract

The cultural policy landscape in Botswana is characterized by considerable ambiguity, with far-reaching implications for both the television sector and the broader media environment. Deploying the lenses of implicit and explicit cultural policies, stakeholder management, and intergovernmental relations, the study critically examines the role of policy in propelling Botswana's television sector forward. This paper establishes that the television industry in Botswana faces obstacles due to a convoluted regulatory framework and insufficient cooperation among stakeholders, leading to governance issues and impeding industry advancement. It highlights deficiencies in policy implementation and calls for enhanced collaboration between government departments and broadcasting entities to tackle governance challenges and foster sectoral expansion. The research addressed both theoretical and practical gaps in television regulation in Botswana, advocating for the establishment of a more cohesive and coordinated policy framework to facilitate sustainable growth within the sector. The central argument made in the paper is that the television sector in Botswana is shaped more by implicit cultural policies than explicit cultural policies, and therefore effective coordination and management of stakeholders driving both implicit and explicit cultural policies need to be located in both the Ministry of Youth, Gender, Sport, and Culture and the Ministry for State President to strike an equilibrium of interests and influence.

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Chapter 1

INTRODUCING THE LANDSCAPE OF THE TELEVISION SECTOR AND CULTURAL POLICY LANDSCAPE IN BOTSWANA

Overview: A Complex Web of Policies and Players

The television sector in Botswana faces challenges hindering its prosperity, possibly stemming from inadequacies in the existing policy frameworks. This sector is overseen by various entities, including the Ministry for State President, Ministry of Youth, Gender, Sport and Culture (MYSC), Botswana Communications Regulatory Authority (BOCRA) and private sector bodies involved in television. The lack of effective coordination among stakeholders and the implementation of multiple policies contribute to a state of disorder, hindering the sector's growth. Consequently, the television sector operates under a combination of policies and frameworks determined by constitutional bodies such as the Botswana Communications and Regulatory Authority (BOCRA), along with directives from the Ministry for State President and the MYSC, as specified in the Botswana National Policy on Culture (2002). BOCRA regulates the communications industry, which includes telecommunications, broadcasting, the internet and postal services. However, it excludes, state broadcasters, Botswana Television (BTV) and NOW TV from its oversight. This exemption from independent regulatory supervision compromises the independence in policy and regulation for these state-owned channels, a critical factor in understanding their role within Botswana's broadcast landscape. This paper aims to examine the role of policy in facilitating the development of Botswana's television sector.

To comprehend the complex dynamics, this study applies Throsby (2009) and Ahearne's (2009) frameworks of implicit and explicit cultural policies to analyze the impact of multiple policies. It also utilizes Freeman (1984) and Bourne's (2016) understanding of stakeholder management to examine interactions among different stakeholders in advancing the television sector. Additionally, the paper recognizes the significance of intergovernmental relations through the works of Vestheim (2012), Phillimore (2003), and Fatile and Adejuwon (2009), due to the involvement of numerous government agencies in the television sector.

By taking a qualitative approach as its research method and the interpretivist paradigm, this research employs interviews, focus groups, and document analysis to engage with the various players in the television sector, seeking to solve the complexities inherent in policy frameworks and stakeholder dynamics. The paper argues that the TV sector in Botswana is shaped more by implicit cultural policies than explicit cultural policies and therefore effective coordination and management of stakeholders driving both implicit and explicit cultural policies need to be located in both the Ministry of Youth, Gender, Sport and Culture and the Ministry for State President, formerly known as the Office of the President, to strike an equilibrium of interests and influence.

Aim of Research: Critical Analysis of Cultural Policy Implementation

The aim of this paper is to critically analyse the implementation of cultural policy towards the development and effective governance of television in Botswana. Furthermore, conduct a critical exploration of the cultural policy landscape in Botswana applying the concept of explicit and implicit cultural policy. In addition, the study will analyse the mechanisms, if any, that have been put in place to ensure collaboration between the various government departments governing television, in addition identify and explore the various stakeholders, the influence they possess and the ways in which they collaborate in driving change in the sector. Thus critical to the conceptual framework of this paper will be the exploration of intergovernmental relations, high level patterns of interactions, coordination and cooperation between units of government in the implementation of national goals, policies and strategies (Fatile and Adejuwon, 2009).

It is the assumption of this study that the TV sector in Botswana is impacted more by implicit cultural policies, weakening the government's attempt in recognizing it as a functioning and sustainable industry. Furthermore, that the absence of a critical evaluation of current policy approach to television lends to its stagnancy. The aim of applying a critical analysis of this subject is to evaluate and critique the assumptions, perspectives and implications of ideas and literature presented relating to this topic. The study shall address the knowledge gap in policy approaches through the lens of implicit and explicit cultural policy, an area not explored by local scholars.

Justification of Research and Rationale: Filling Conceptual and Practical Gaps in the Regulation of Television in Botswana

Although research has been conducted on the landscape of television in Botswana, namely, the role of Botswana Television (BTV) as medium of cultural dissemination (Mosime, 2007), the role of BTV in national development (Mosanako, 2015) accessibility and use of radio and television (Thapisa and Megwa, 2002), diversity in television service provision in Botswana (Lesitaokana & Mosanako, 2021) there has been little steered specifically to critically analyse the current cultural policy landscape and how it impacts sustainable growth of the television sector in Botswana. This study therefore addresses the knowledge gap in how the explicit/implicit duality that plays out in the various relationships between government organs and its effect on the television industry. Furthermore, highlighting the interdependency between politics and media.

The television sector constantly battles a real dilemma in terms of cultural policy attention. The ambiguity of cultural policy may lie in the overlapping nature of its policy making process. As suggested by Vestheim (2012: 532), “cultural policy in democratic societies is an overlapping zone between culture, politics and money”. He further asserts that although stakeholders in arts and culture often claim that its distribution, production are individually and institutionally autonomous and separate from political and economic interests this is often not the reality (Vestheim, 2012). Thus the area of cultural policy-making is riddled with tension as a result of the negotiations that occur in the space between the various stakeholders who each have their own interests, therefore affecting the democratic concerns of cultural practitioners (Vestheim, 2012). The agents referred to include “politicians elected by popular vote to the parliament or politicians in the governments appointed by the political parties; (2) bureaucrats/civil servants working in public administration like ministries or arm’s length bodies like national councils for cultural affairs; (3) professionals working in cultural institutions or voluntary organisations of the cultural field; and (4) professional artists and their interest organisations” (Vestheim, 2012: 537). The case of Botswana is no different.

The industry often receives minor concern and attention from the government. "Culture ministers are seldom the most senior politicians in the cabinet, and expenditure on culture is a relatively small proportion of public outlays – governments take economic policy-making much more seriously. If this is so, cultural policy is forever condemned to peripheral status in government priorities, and cultural policy studies will remain similarly side-lined as an area

for policy analysis and debate" (Throsby, 2009: 184). As a result, television practitioners experience an array of challenges in engaging with both Botswana Television and NOW TV, particularly concerning the commissioning processes of the two ministries, which are tied to funding, programming, compliance, and licensing requirements. These are key areas that a well-designed and defined cultural policy document would address directly.

As a television practitioner, I am compelled to explore this subject because I believe this study will offer a perspective on the role of cultural policy-making in the governance of the television sector in Botswana, an area that has received little attention.

Research Questions: Central Questions Yearning for Answers

In order to achieve the outlined research aim and fill the knowledge gaps identified under the rationale section, this research study intends to address the following central research question: What are the implications of explicit and implicit approaches to cultural policy on the efficiency, effectiveness, and growth of the television industry in Botswana? To answer this central question, I would need to address the following sub-questions:

- 1.1. What is the outlook of cultural policies in Botswana?
- 1.2. How does the implementation of explicit and implicit cultural policies impact the TV sector in Botswana?
- 1.3. What formalized and institutionalized mechanisms have been put in place to ensure effective and efficient coordination of the various government departments governing television? In addition how do the interests of government agencies connect with those of broadcasting organisations, viewers, and the general public to ensure healthy stakeholder management?

According to Turner et al. (2017) one of the primary objectives for researchers is to identify captivating research questions that will succeed in producing thought-provoking and significant insights for the understanding of a phenomenon. Thus the research questions stated above will lead the critical analysis of cultural policy in the TV sector in Botswana and the role

of intergovernmental relations and stakeholder management in facilitating the implementation of policy in the sector.

Conceptual Framework: Relationships of Key Variables in the Television Sector in Botswana

This section delves into the implementation of cultural policy within the context of television development and governance in Botswana. The primary objective is to critically analyze the implications of cultural policy on the television sector, utilizing the conceptual framework of explicit and implicit cultural policy approaches. It highlights the historical neglect of the culture sector in public policy analysis, attributing it to factors such as the perception of arts and culture as 'merit goods' and their peripheral status in government agendas.

Additionally, the section outlines challenges in cultural policymaking, including definitional, statistical, and conceptual issues. Examples of inefficiencies in policy documents, such as the lack of clarity and specificity in the implementation strategies of the Botswana National Policy on Culture (2002) and loopholes in the Broadcasting Act (1998), are discussed.

The paper argues for an examination of why a formal media policy in Botswana was never developed and explores the implications of its absence. It discusses the implicit nature of media policy, emphasizing its influence on culture indirectly, with explicit policy intent often focused elsewhere.

This paper sets the stage for further investigation into the approaches to cultural policy in Botswana through the lenses of implicit and explicit cultural policy, aiming to understand the complexities of policy design and its implications for the television sector in the country.

To analyze the unclear cultural policy implementation in Botswana, the study will firstly utilize Throsby (2009) and Ahearne's (2009) concepts of explicit and implicit cultural policies, which clarify the role and impact of different cultural policies. Explicit cultural policy specifically addresses culture, encompassing both functional aspects like the arts and constituent elements such as traditions, values, and communal ways of living (Ahearne, 2009). Conversely, implicit cultural policy, as elucidated by Throsby (2009) and Ahearne (2009), exerts its influence on culture indirectly, with its overt intention focused elsewhere. Implicit cultural policy operates in domains beyond culture but yields significant cultural effects by shaping behaviors, attitudes, and habits. Applying these concepts to the regulation of the television sector in Botswana, the study suggests that the operational placement of

Botswana Television within the office closest to the president signifies the presence of political interests and control, aligning with Ahearne's assertion that political power and culture are inherently intertwined.

Furthermore, it explores the role of intergovernmental relations (IGR) in decision-making and policymaking, focusing on the dynamic between the Ministry of Culture and the Ministry for State President in Botswana. It raises questions about whether the relative sway and influence of different departments influence decision-making processes, particularly in the context of the two state television stations, BTV and NOW TV. The study delves into the launch of new channels by the Department of Broadcasting Services (DBS), revealing tensions between ministries and instances where decisions were made without consultation. The potential impact of these actions on policy implementation is highlighted, emphasizing the need to understand and address the complexities of interdepartmental relationships in the governance of the television sector.

Finally, the concept of stakeholder management provides an overview of stakeholder management in the context of Botswana's television sector. By combining Freeman's prominent theoretical ideas and Mendelow's Power-Interest Matrix with the industry's unique peculiarities, this synthesis enhances the scholarly debate on stakeholder theory and provides practical insights for television professionals and legislators. Freeman's (1984) call for a more inclusive consideration of stakeholders resonates in Botswana, where the television sector is characterized by various and sometimes competing interests. Each stakeholder group, including the government, regulatory authorities, viewers, and civil society, wields considerable power and has specific expectations critical for the sector's long-term success and ethical behaviors.

Preliminary Literature Review

The literature review section addresses the existing knowledge gap in Botswana's television sector policy approaches, advocating for further research to fill this critical void. It critically evaluates perspectives from various studies on cultural policy, intergovernmental relations, and stakeholder management, offering valuable insights for policymakers and stakeholders. Drawing from a range of sources, including academic studies and local experts, it examines implicit and explicit cultural policies, intergovernmental relationships, and stakeholder

management to inform a comprehensive understanding of the television sector's policy landscape in Botswana.

This section delves into the existing knowledge gap concerning policy approaches in Botswana's television sector, highlighting the need for further exploration and research to address this critical gap. The synthesis of various studies emphasizes the necessity for additional investigation and research to fill this critical void. It critically examines the perspectives presented in the existing bodies of literature related to cultural policy, media policy, explicit and implicit cultural policies, intergovernmental relations, and stakeholder management. By addressing this knowledge gap, the paper's contribution extends beyond offering valuable insights for both policymakers and stakeholders to improve the efficacy of television policies in Botswana. The identified gap serves as a fundamental underpinning for the ensuing research, underscoring the importance of a more in-depth exploration into the nuances of television policy approaches within the specific context of Botswana.

Literature has been gathered from Howlett (2009), Craik (2005), and Hesmondhalgh (2006) to provide insights into the implementation of cultural policy—an area that, according to this research, has received limited attention from scholars in Botswana and the government itself. Additionally, Joffe (2013) and Shafi et al. (2019) explore the challenges associated with cultural policy, findings that are substantiated by existing literature. The discussion proceeds to assess the role of cultural policies and underline inadequacies within Botswana's cultural policy landscape. The study further scrutinizes literature from the perspectives of local experts in the television setting in Botswana, including Mosanako (2014, 2015), Keaboemodimo (2011), Mosime (2007), Mogobe (2006), Taylor (2010) and (Lesitaokana & Mosanako, 2021).

The subsequent section of the literature review concentrates on the analysis of implicit and explicit cultural policy, drawing insights from the studies conducted by Ahearne (2009) and Throsby (2010). This examination contributes valuable insights to the ongoing discourse regarding the repercussions of these two approaches on the formulation of cultural policies. The investigation extends to exploring the role of intergovernmental relationships in facilitating communication among numerous government entities responsible for overseeing the operations of the two state television channels, as explored in the works of Vestheim (2012), Phillimore (2003), and Fatile and Adejuwon (2009).

Finally, an examination of literature by Freeman (1984) and Bourne (2016) on the concept of stakeholder management is undertaken to enhance comprehension of the numerous stakeholders within Botswana's television sector. Recognizing their individual interests and diverse levels of influence is paramount during the planning process. This exploration assists in identifying potential catalysts for change that could wield substantial impact, along with discerning the specific roles, responsibilities, and prerequisites for information and capacity development associated with these stakeholders. This particularly pertains to individuals who exhibit both a pronounced interest and considerable influence within a given context.

Research Methods: Towards a Systematic Answering of Central Questions

This research paper employs a qualitative research approach to comprehensively explore participants' experiences and understandings of policy development and implementation in the television sector, utilizing methods such as document analysis, focus group discussions, and interviews to capture individual insights and perspectives. It aligns with the interpretivist research paradigm to critically analyze implicit and explicit policy approaches to cultural policy.

This study adopts a qualitative research approach, aligning with the principles of inductive reasoning commonly associated with qualitative studies, which emphasize aspects such as process, context, interpretation, meaning, and understanding (Yilmaz, 2013). The primary objective is to capture and convey participants' experiences in their own words, employing methods such as observation and interviews to comprehensively explore and understand the phenomenon under examination (Yilmaz, 2013). The decision to employ a qualitative research approach is additionally supported by Creswell's assertion that it is the most suitable method for exploring and comprehending the meanings attributed to specific occurrences (Creswell, 2014).

Through this methodological choice, the aim is to gather individual insights and perspectives from selected participants regarding their experiences and understanding of policy development and implementation and their impact on the sector. These participants encompass government officials from various government bodies, personnel from BOCRA, BTV, and NOW TV, as well as television practitioners. As highlighted by Wimmer and

Dominick (2006), individuals derive diverse interpretations of the same events, emphasizing that meaning is an individual, subjective experience.

The design of this paper includes an exploration of the research paradigm, methodology, the tools to be employed in data collection, research participants, and finally the research ethical considerations. As stated in previous chapters, the premise of this study is a critical analysis of implicit and explicit policy approaches to cultural policy. The fact that policy involves the commitment of government funds requires economic and political justifications.

Consequently, the study is grounded in the interpretivist research paradigm.

Thesis Outline

This research paper comprises 8 chapters. Chapter 1 offers an overview of the study, covering the problem statement, research aim, justification, research questions, and methodology. In Chapter 2, the research methods are detailed, employing qualitative techniques to explore participants' experiences and perceptions of policy development and implementation in the television sector. Using methods such as document analysis, focus group discussions, and interviews, this chapter aligns with the interpretivist research paradigm to critically evaluate implicit and explicit policy approaches to cultural policy. Chapter 3 provides background information on the television sector and its current challenges. Chapter 4 outlines the conceptual framework, addressing explicit and implicit cultural policy, cultural policy and intergovernmental relations, and stakeholder management. Chapter 5 examines the literature review, focusing on cultural policy in Botswana, the impact of explicit cultural policy and implicit cultural policies on the TV sector, coordination of government mechanisms in implementing cultural policies, and stakeholder management. Chapter 6 presents the findings, discussing the implications of cultural policies on Botswana's TV sector. Chapter 7 analyzes themes derived from participants' contributions within the study's framework, research objectives, overarching questions, and theories from key scholars. This chapter extensively explores Botswana's television sector, considering implicit and explicit cultural policies, and examining the complex dynamics in intergovernmental and stakeholder relations. Finally, Chapter 8 concludes by summarizing the central arguments concerning Botswana's TV sector.

Chapter 2

RESEARCH METHODS

Introduction

The research methodology chapter outlines its adoption of a qualitative research approach, as advocated by Creswell and Creswell (2017), which involves developing research questions and methods, collecting data in participants' natural environments, conducting inductive data analysis, and interpreting the data's significance. This approach, guided by inductive reasoning, prioritizes process, context, interpretation, meaning, and understanding (Yilmaz, 2013), aiming to capture participants' experiences through observation and interviews. This methodology is chosen based on Creswell's assertion that qualitative research is best suited for exploring and understanding the meanings attributed to specific occurrences (Creswell, 2014). The chapter then proceeds to describe the selection of participants, including government officials, industry professionals, and researchers in the television sector, and explains the use of document analysis to supplement data collection. Ethical considerations, such as obtaining informed consent and ensuring participant autonomy, are discussed, along with the effectiveness and limitations of the research design in capturing diverse perspectives and informing future policy initiatives.

Research Design

This study adopts a qualitative research approach, as described by Creswell and Creswell (2017), involving the development of research questions and methods, data collection in the natural environment of participants, inductive data analysis leading from specific observations to general themes, and the researcher's interpretation of the data's significance. Qualitative research involves gathering and analyzing a wide range of empirical materials, including case studies, personal experiences, introspection, life stories, interviews, artifacts, and cultural texts (Denzin and Lincoln, 2011). It also includes observational, historical, interactional, and visual texts, all intended to describe the routine and complex moments and meanings in people's lives. To deepen their understanding of their subjects, qualitative researchers use various interconnected interpretive practices, acknowledging that each method uncovers different aspects of reality (Denzin and Lincoln, 2011). Consequently, it is

typical for qualitative studies to incorporate multiple interpretive practices. Through this approach, the objective is to gain individual insights and perspectives from selected participants regarding their experiences and understanding of policy development and implementation and their impact on the sector.

In order to gather comprehensive perspectives and insights derived from lived experiences, professional expertise, and scholarly research, participants in this study include government officials from the Department of Broadcasting Services (DBS) under the Ministry for State President, Botswana Television (BTV), personnel from the Ministry of Youth, Gender, Sport and Culture (MYSC), as well as a representative of Botswana Communications Regulatory Authority (BOCRA) as well as seasoned practitioners and researchers within the television industry. As highlighted by Wimmer and Dominick (2006), individuals may perceive identical events in varying ways, underscoring the individual and exclusive nature of meaning. In addition, this research applies document analysis to publications that are relevant to the research's key areas of discussion. These texts include policy documents, newspaper articles, and academic publications.

The study's design includes an investigation into the research paradigm, methodology, tools for data collection, research participants, and ethical considerations. As previously mentioned, the study's foundation lies in critically analyzing implicit and explicit policy approaches to cultural policy. Recognizing that policy choices entail government budget allocations, economic and political justifications are imperative. Hence, the study will be anchored in the interpretivist research paradigm.

Key Sources and Informants in the Botswana Television Sector

The primary participants in this study were government officials and professionals from the television industry. Interviews were conducted with expert representatives from various entities, including the Ministry for State President through the Department of Broadcasting Services (DBS), Botswana Television (BTV), the Botswana Communications and Regulatory Authority (BOCRA), and the Ministry of Youth, Gender, Sport, and Culture (MYSC) for NOW TV. There were six interviewees: one from each of the aforementioned entities, except for NOW TV, which had three representatives participating together in the interview. Additionally, two focus groups were convened, comprising key stakeholders such as

television sector practitioners, researchers, educators, scriptwriters, editors, directors, and producers. The focus groups had a total of 10 participants.

The interviewed participants for this research encompassed a range of roles. The first participant held the position of Deputy Permanent Secretary, Information and Broadcasting within the Ministry for State President, representing the Department of Broadcasting Services. The second participant was the Principal Broadcasting Officer and Commissioning Editor at Botswana Television (BTV). The third participant served as the Deputy Director of Broadcasting at BOCRA. The fourth, fifth, and sixth participants were all personnel at the NOW TV office at MYSC.

This research employed focus groups as another methodology. These sessions entailed informal discussions led by a facilitator, enabling participants to express their viewpoints, experiences, and insights on the subject. Audio recordings were conducted during these sessions to ensure accurate documentation for later analysis. In the first focus group session, participants included individual seven, who is an actor and television producer, participant eight, an editor and film school lecturer, and participant nine, who also served as a lecturer and scriptwriter. Participant ten is identified as a television producer, followed by participant eleven, an actor and educator. Lastly, participant twelve, a film producer and an active member of the sector's civil society, participated in the discussion. In the second focus group session, participant thirteen, a film and television producer, took part. Participant fourteen is involved in stage production and events management, while participant fifteen is the owner and director of a production company. Lastly, participant sixteen, a policy specialist and researcher, also contributed to the discussion.

Data Collection Methods

Qualitative research designs convey their findings through a narrative that encompasses both etic (external or researcher) and emic (internal or participant) perspectives (Denzin and Lincoln, 1998). The data collection methods employed in this study included in-depth interviews, focus groups, and document analysis. Document analysis was chosen to examine archival data concerning the conceptualization of broadcasting in Botswana and its television landscape, aiding in identifying gaps in both practice and policy (Mosanako, 2015).

Additionally, document analysis, as outlined by Bowen (2009), enables researchers to assess changes and continuities in the phenomena under investigation. Document analysis is devoid

of human presence, biases, and opinions (Bowen, 2009). Documents subjected to analysis included the Botswana National Policy on Culture (2002), the Broadcasting Act (1998), various documents from BOCRA, as well as other strategy documents, government policies, annual reports, and sector-related articles.

In addition to document analysis, focus groups were utilized to gather opinions and information from participants due to the flexibility they offered in layout and questioning. They facilitated smooth and open conversation, thereby yielding greater insights into the subject matter (Wimmer and Dominick, 2006). These focus groups included key stakeholders such as government officials and television practitioners.

Another method of data collection employed in this study was in-depth interviews. These were conducted to gain a deeper understanding of policy formation processes, intergovernmental collaboration mechanisms, sustainability of such arrangements, and practitioners' experiences within the television sector, among other areas of interest. Interviews were conducted using straightforward, unbiased language (Creswell and Creswell, 2017). Participants included sector practitioners and government officials from the Ministry for State President, Ministry of Youth, Gender, Sport, and Culture, personnel from BTV and NOW TV, as well as local producers and production companies. The study examined whether practitioners' perceptions and experiences aligned with regulations and, if not, sought to identify points of discrepancy.

The research outcomes seek to enhance understanding of cultural policy and its formulation in Botswana, addressing the research inquiries delineated previously.

Organization of Data

This research paper adopted a thematic analysis approach for its findings. Thematic analysis is known for its adaptability and ability to provide a comprehensive depiction of data across various studies. Additionally, it aided in summarizing key aspects of extensive datasets, ensuring systematic data management and the creation of a well-organized final report (Nowell et al., 2017). Organizing data was not merely an administrative duty but a crucial aspect of research efficiency in this study. To ensure the effectiveness of our study, all participants and activities were meticulously recorded in a spreadsheet, and interviews, focus

groups, and document analysis sessions were scheduled accordingly. During interviews and focus group discussions, conversations were recorded using a recording device to capture responses authentically and ensure an uninterrupted flow. Subsequently, the audio recordings were labelled, transcribed, and prepared for analysis. The transcription process involved identifying and isolating quotable quotes which I later used in the findings chapters.

In preparation for analysis, data findings including field notes, articles, documents, and transcripts were organized thematically. This approach facilitated the categorization of vast amounts of data into overarching themes, making it easier to access and interpret. Furthermore, both manual and electronic storage methods were utilized to securely store all audio recordings and documentation.

Research Paradigm

Junjie and Yingxin (2022) define a paradigm as a theoretical framework comprising hypotheses, ontology, epistemology, and research methods widely accepted by researchers. This framework shapes researchers' understanding of knowledge and reality, serving as the basis for philosophically grounded scientific inquiries. Positivism and interpretivism emerge as the two predominant paradigms in philosophical scientific research and analysis. Positivism, rooted in empiricist philosophy, asserts that theories' truth must be empirically verified (Junjie and Yingxin, 2022). It aligns with the principles of natural science, emphasizing the identification of logical relations within and between objects (Junjie and Yingxin, 2022). This approach guides researchers to derive universal laws and conclusions based on repeated statistical findings and generalizations. In contrast, interpretivism traces its origins to symbolic interactionism and phenomenology, rejecting the notion of value- and theory-neutral facts. It holds that individuals' perceptions of objects determine the nature of those objects. Interpretivism encourages researchers to explore experiences and consider diverse interpretations of specific social contexts to achieve a deeper understanding (Junjie and Yingxin, 2022).

Interpretivism distinguishes humans from physical phenomena, emphasizing the need for a different approach to their study (Alharahsheh and Pius, 2020). It aims to capture nuanced insights and acknowledges how cultural, situational, and temporal factors shape social realities. Central to interpretivism are certain beliefs, including a relativist ontology that

recognizes reality as perceived through intersubjectivity, considering the meanings and understandings of social and experiential aspects in research (Alharahsheh and Pius, 2020). Moreover, interpretivism adopts a subjective epistemology, presuming that humans are inseparable from their knowledge and underlining a strong connection between the researcher and the research subject.

This paper takes this approach as it explores behavioral aspects rooted in participants' experiences, interpreting reality within the interpretivist's assumptions and beliefs. It encourages researchers to treat the research context as distinct, focusing on specific topics and avoiding the broad generalizations associated with the positivist paradigm (Alharahsheh and Pius, 2020).

Ethical Considerations

Ensuring the safety and well-being of participants remained paramount in this study. In adherence to ethical standards, informed consent was obtained from all participants at the onset of the research process. Following the guidelines outlined in the Declaration of Helsinki (2009), participants received comprehensive information regarding the study's objectives, methodologies, funding sources, potential conflicts of interest, institutional affiliations of the researcher, anticipated benefits, potential risks, and any discomfort they might encounter. Additionally, they were briefed on the purpose of the study, data ownership, funding sources, and the dissemination of results (Creswell & Creswell, 2017). Acknowledging the potential risks, such as the threat of job loss or professional marginalization within the sector, a thorough risk assessment was conducted prior to engaging with participants to ensure that the benefits outweighed the risks. Consistent with the recommendations of Creswell and Creswell (2017), sensitive information that could compromise participants' safety or well-being was withheld. Furthermore, participants were guaranteed autonomy throughout the research process, aligning with the ethical principles of research conduct.

When conducting research with human participants, it is essential to acknowledge and manage potential risks that participants may encounter, ensuring their safety and well-being. Below are several potential risks that participants in this study could have faced, along with proposed strategies to alleviate them. Discussing sensitive subjects concerning the implications of policy development and its implementation in the television sector might lead

to emotional discomfort among participants. To address this concern, the paper established a welcoming and non-intimidating atmosphere during interviews or focus group sessions. Participants were fully informed about the research's purpose and given the freedom to opt out or withdraw from participation if they experience any discomfort. Participants might worry about potential damage to their reputation if their participation in the study is disclosed to others. This risk was alleviated by assuring participants that they could review and authorize any quotes or excerpts included in publications to ensure they were satisfied with how their contributions are portrayed.

Confidentiality and anonymity were addressed to protect the identity and privacy of all participants. During the data collection process, no personal identifiers such as names were recorded. Instead, participants were referred to using unique identifiers, such as "Participant 1," "Participant 2," and so forth. This method ensured that individual responses could not be traced back to any specific participant.

Furthermore, all data were securely stored, and only the researcher had access to it. In the thesis, any references to participants maintain this level of anonymity by using the assigned identifiers. This approach not only adhered to ethical research standards but also reassured participants that their contributions are handled with the utmost respect and confidentiality. The use of numerical identifiers for participants' references ensures that the analysis remains focused on the data and findings without compromising individual privacy.

Effectiveness and Limitations of the Research Design

This study employed a qualitative research approach to explore cultural policy and policymaking in Botswana. Through in-depth interviews, focus groups, and document analysis, the research captures diverse perspectives from government officials, industry professionals, and researchers in the television sector. By delving into historical and current policy documents and utilizing qualitative methods, the study provides insights into policy formulation, intergovernmental collaborations, and practitioners' experiences. The research is grounded in the interpretivist paradigm, emphasizing the economic and political factors shaping policy decisions. Ultimately, the study aimed to contribute to a nuanced

understanding of cultural policy dynamics in Botswana and inform future policy initiatives to support the growth and sustainability of the television sector.

One potential constraint that had the potential of over-generalization of outcomes in this study stems from the diverse comprehension levels among participants concerning the policy framework within the television sector, despite policy forming a central aspect of the research. Qualitative research methodologies prioritize capturing intricate and exhaustive insights from particular contexts or samples, inherently restricting the transferability of findings to broader environments or populations. In this investigation, participants' divergent grasp of sectoral policies might influence the depth and consistency of their inputs, potentially impeding the relevance of the study's outcomes outside the realm of Botswana's television sector. Nonetheless, measures were taken to alleviate this limitation by furnishing participants with interview and focus group questions beforehand. This tactic aimed to ensure participants were adequately prepared and equipped to contribute substantively to discussions, particularly regarding policy-related subjects. By affording participants the opportunity to acquaint themselves with the questions beforehand, the study aimed to enrich the quality and pertinence of their insights, thereby addressing concerns surrounding over-generalization. Despite this mitigation strategy, researchers should exercise caution when extrapolating findings beyond the specific context of the study and acknowledge the potential influence of participants' varying levels of expertise on result generalizability.

In the initial stages of conceptualizing and developing this research paper, the television sector consisted of two functional state television channels as previously described. However, as the paper progressed, notable changes unfolded within the Department of Broadcasting Services. Notably, BTV underwent a restructuring, resulting in the introduction of three additional television channels, while NOW TV ceased its television broadcasting and shifted exclusively to an online platform. These shifts prompted modifications to the interview and focus group questions to align with the current landscape of the television sector.

Chapter 3

BACKGROUND: THE STORY OF TELEVISION IN BOTSWANA AND RELATED POLICY PROBLEMS

The television landscape in Botswana may be considered infantile as an industry that only formally took flight in 2000, marked by the launch of the country's first national television station, state-owned Botswana Television (BTV). In 2017, the government launched a second national television service, the youth channel NOW TV. Although Botswana has over the years licensed private commercial television stations, the monopoly has remained with BTV and NOW TV, whose presence and impact across Botswana have remained unmatched. Additionally, both channels were available on the broadcast satellite service provider, DSTV. The stations operate from two different ministries, with BTV functioning under the Department of Broadcasting Services (DBS) within the Ministry for State President the most powerful office of the government found in the Ministry for State President, while NOW TV operates from the Ministry of Youth, Gender, Sport, and Culture (MYSC). To add to this peculiar arrangement, in Botswana, no formal media policy exists to guide the functions of television media (Kaboeamodimo 2011, Mosanako 2014).

In place of a media policy, the television sector in Botswana is understood and operated in the context of multiple policies and frameworks. Its operating guidelines are dictated by constitutional bodies, such as the Botswana Communications and Regulatory Act (BOCRA), along with the judgments of the Botswana Government within the Ministry for State President and Ministry of Youth, Gender, Sport, and Culture through the Botswana National Policy on Culture (2002) (Mosanako, 2015). BOCRA was founded to oversee the Botswana communications industry, which includes telecommunications, the Internet, information and communications technologies (ICTs), radio communications, broadcasting, postal services, and associated issues. However, BOCRA has clarified that state-owned media have been excluded from supervision by the independent regulator (Mosanako, 2014).

At the time of the conceptualization and development of this research paper, the structure of governance of the country's two state-owned television broadcasters was as mentioned above. However, in an interesting and historic turn of events, on October 2nd, 2022, the

Department of Broadcasting Services revamped BTV by unveiling three television channels: Botswana Television 1 (BTV 1), Botswana Television 2 (BTV 2), and BTV News. BTV 1 programming would focus on entertainment, BTV 2 functioning as an information and educational channel, and BTV News airing local and international news content.

The launch saw DBS, as the appointed custodian of all state television in Botswana, remove NOW TV from the DSTV bouquet to replace it with one of its new channels and revoke MYSC's broadcasting rights. A move that has brought the Ministry of Youth, Gender, Sport, and Culture and that of State President to loggerheads.

This power play exercised by the ministry closest in proximity to the president has come as no surprise. For a country that enjoys a pristine global reputation for its good governance and thriving economy, its government has a history of immense criticism by local media practitioners and scholars for its incessant need to control the media; encroaching on freedom of expression, in some instances accused of sporadically meddling in newsrooms, altering content on command, and station management receiving directives from the highest office (Mosime, 2007). In describing her methodological challenges in conducting research at BTV, Mosime (2007) shares that "BTV was an institution closely guarded by both state power and gatekeeping by management and staff of the station" Mosime (2007: 60).

This odd disposition of the administration and regulation of the television sector in Botswana and the dilemma between two ministries is where this study finds its point of entry. This development calls for a critical inquiry into the management of intergovernmental relations; the coordination and administration of various government organs to achieving specific policy processes and goals (Fatile and Adejuwon, 2009) as well as the identification, mapping, and management of the diverse stakeholders involved in the television sector. In addition, examine the implicit and explicit policy approaches to cultural policy, particularly regarding television, an area that has virtually been neglected in public policy considerations and developments. These issues are evidence of the unclear implementation of cultural policy and the absence of a well-designed and defined policy framework in the sector. The provisional argument of this thesis is that creative industries, mainly television, are impacted more by implicit cultural policies.

Policy governing television in Botswana is a site of much ambiguity. Between the Botswana National Policy on Culture (2002), Broadcasting Act (1998), Cinematograph Act (1970), and

the various BOCRA regulatory documents and governance from two separate ministries, it is not quite clear where regulation of the country's television sector leads from. In addition, whether or not there are intergovernmental mechanisms that provide explicit guidelines on how to pull together the various policies as well as determine the relationship between the ministries (Phillimore, 2013).

According to Botswana's Draft National Strategy for the Creative Industries (NSCI), activities that constitute the CIs can be grouped into 4 categories; Heritage, Arts, Media, and Service-Oriented Areas (Botswana's Draft National Strategy for the Creative Industries, 2020). Heritage refers to traditional cultural expressions such as art crafts, festivals, celebrations, as well as cultural sites namely museums, libraries, and archives. The art category encompasses visual arts and performing arts, while the media grouping includes publishing and printed media, audio visuals in which television falls under and new media specifically digitized content, video gaming, and animations. Lastly, constituting service-oriented fields are forms of design such as interior, graphic, fashion, jewelry, toys, and creative services namely architecture, advertising, digital services etc (Botswana's Draft National Strategy for the Creative Industries, 2020).

Another framework regarded key in articulating government's position on CIs is Vision 2036, Botswana's transitional agenda which defines the country's national goals, ultimately seeking to position Botswana as a high-income state by the year 2036. The framework posits CIs as an "upcoming sector that possesses great potential to create employment, diversify the economy, and earn foreign exchange" (Vision 2036: Achieving prosperity for all. Botswana documents; 2017: 17). Furthermore, the agenda pledges to provide "world-class infrastructure, facilities, as well as institutional legal and regulatory frameworks that protect and support the development of the creative industries" (Vision 2036: Achieving prosperity for all. Botswana documents; 2017: 17).

Considered to be the most thorough analysis of the economic impact of the creative industries in Botswana, the 2018 Study on the Contribution of the Copyright Based Industries to the GDP of Botswana, compiled by Botswana Institute for Development Policy Analysis (BIDPA) shows that Copyright-Based Industries (CBIs) which Creative Industries (CIs) form a significant part of, contributed 5.46% of Botswana's GDP in 2016. Still in the same year, the CI contributed more to the GDP than the sectors of agriculture (2.0%), manufacturing

(5.2%), and transport and communications (5.3%) (Creative Industries Sector Human Resource Development Plan, 2021). In addition, they made up 3.1% of all employment in the third quarter of 2020 (BIDPA, 2018) and demonstrated tremendous potential for export growth, from US\$5.6 million in 2005 to US\$13.11 million in 2014, CI's exports rose (Creative Industries Sector Human Resource Development Plan, 2021).

A study of the approach of the Botswana National Policy on Culture (2002) to television can deduce that television is understood in the context of national development; promoting national and cultural identity by showcasing local programming and performing arts. The policy states that it aims to “encourage the development of dynamic cultural programs on local television and radio stations as well as other media for the benefit of youth and children” and in another section “promote the training of audio, visual and performing artists in the country to eliminate the scarcity in these areas and contribute to the sustainability of user agencies such as radio and television” (Botswana National Policy on Culture, 2002: pp). Lastly and most importantly it states that “integration of culture and performing arts in the programs of the national radio and television will assist the Department of Information and Broadcasting to comply to the National Broadcasting Act” (Botswana National Policy on Culture, 2002: pp). The Broadcasting Act (1998) indeed acknowledges public service broadcasting, commercial broadcasting, and community broadcasting though “in the context of television in Botswana, e-Botswana is a commercial broadcaster, and there is no public service broadcaster, although BTV’s operation is said to be guided by public service broadcasting models” (Mosanako, 2015: 318). BOCRA, as the entity mandated to regulate the communications sector, such as telecommunications, broadcasting, information communications technologies (ICTs) does not supervise state-owned media (Botswana Communications Regulatory Authority, 2004).

Naturally, this fact causes concern about governmental control over state media, necessitating probing into the explicit and implicit nature and approach to the governance of television in Botswana and the efficiency of intergovernmental institutions in facilitating the various policies. In 2000, the government of Botswana launched the country’s first national television station, BTV, mandated to provide information, entertainment, news, and current affairs. The station was set to drive national development by educating citizens about the country’s national development goals and interests as well as to report about local and international events (Rooney 2014:3). BTV flights 13 hours of local and international programs daily, 60%

of which is local content. The station operates as a service in the Department of Broadcasting Services (DBS), under the Ministry for State President, the most powerful office of the government. As a result of being operated through DBS, thus obligated to provide government communication functions, local media practitioners (Rooney, 2014; Balula, 2013; Mosanako, 2015) have argued that BTV is being used for government propaganda and political gains while limiting access to opposition parties. Bringing into question its fairness, credibility, and efficiency. A second state-owned youth channel, NOW TV, was launched in 2017. The channel was set up by the Ministry of Youth, Gender, Sport, and Culture in their capacity as custodian of the Cinematograph Act (1970) as well as the Botswana National Policy on Culture (2002).

The establishment of NOW TV was to flight youth and entertainment-centered content, catering to the demand for locally produced programming. The channel was furthermore a response to the outcry from local television practitioners' for additional avenues to sell and air their content. BTV had for several years not acquired new content. In addition, during that time, Botswana was experiencing a surge in the setting up of institutions of higher learning offering film and television programs. Thus NOW TV would function to create employment for the sudden influx in graduates. However, much like BTV, television practitioners also criticized NOW TV over unfair, costly, and irregular procurement processes.

In October 2022, in what seemed to be an apparent breakdown although never explicitly and publicly articulated between the Ministry of Youth, Gender, Sport, and Culture and the Ministry for State President, NOW TV was removed from the DSTV bouquet and replaced with one of the newly launched additional BTV channels. The additional channels, BTV 2 and the News Channel would be run by the Department of Broadcasting services, the broadcasting arm of the Ministry for State President, as is BTV. Media speculations suggested that MYSC had been blindsided by DBS. Currently, NOW TV is still an operational department at MYSC however with no platform to air its content. This move thus calls for probing into the mechanisms and frameworks that were established, if any, to facilitate a healthy relationship between NOW TV and BTV and clear role allocations and descriptions within MYSC and DBS.

In spite of the numerous frameworks and studies conducted that reveal the potential for growth of the CIs in Botswana, the state of television in Botswana is one that is undesirable

and stunted in its growth. It has not developed to what is expected by the sector. Television practitioners and members of the civil societies have listed amongst other pertinent issues affecting the sector, unfairness of content procurement processes, i.e., the costly unsolicited programs tender processes, unregulated payment structures for content, talent, and crew, corrupt procurement processes, the absence of a film and television commission and outdated policies that regulate the sector, just to name a few. The assumption this paper makes leading into this research is that this is as a result of the lack coherence in the policy framework that governs the television sector.

The apparent disconnect between the creative sector and government is not unique to Botswana as Joffe (2013) asserts across Africa the core relationship between artists and the ministries of arts and culture, where direct support or grants predominate, continues to be one in which there is an ineffective partnership between the creative industries and the government (lack of industry mechanisms for support, investment opportunities, or export incentives).

The study interrogates how television is understood from a policy perspective, the motive behind operating the stations initially from two different ministries to then ran from the Ministry for State President, directly under the nose of the president, and the implications on the efficiency, effectiveness, and growth of the industry as a whole. What mechanisms have been put in place to ensure the broadcasters are trustworthy, impartial, independent, and qualified?

Chapter 4

CONCEPTUAL FRAMEWORK: RELATIONSHIPS OF KEY VARIABLES IN THE TV SECTOR IN BOTSWANA

Introduction

The implementation of cultural policy within the television sector is characterized by a complex and elusive ambiguity. The complexity of the Botswana television sector can be simplified by deploying the concepts of explicit and implicit cultural policies, intergovernmental relations, and stakeholder management. These concepts isolate and explain key variables that seem to be irreconcilable.

In this section, there is also a description of the crucial importance of intergovernmental relations, which serve as a key element in facilitating communication among the complex network of government organizations responsible for regulating the two state television stations. These ties play a crucial role in shaping and implementing cultural policies, making them essential for navigating the complex governing systems of the television industry. Furthermore, the chapter explores the significant importance of stakeholder management in the television industry. To overcome its current obstacles and promote growth, understanding and addressing the varied interests of the different stakeholders is imperative.

This study mainly employs the concepts of explicit and implicit cultural policies, intergovernmental relations, and stakeholder management. The framework provided by these concepts gives insight into how the complex disposition of the regulation and administration of the television sector in Botswana requires a critical inquiry into the management of intergovernmental relations, the coordination and administration of various government organs to achieve specific policy processes and goals. The interwoven relationships between implicit and explicit cultural policy approaches, intergovernmental relations, and stakeholder management are central to this exploration. The interaction of these variables creates a dynamic pattern that shapes the operational environment of Botswana's television sector.

This study utilizes policy analytic methodologies to address the knowledge gap in the domain of cultural policy, which has been mostly overlooked in public policy.

Fig 1. Captures and demonstrates how a vibrant television industry can be achieved when implicit cultural policy and explicit cultural policy are linked to a functional intergovernmental and stakeholder management mechanism, acting as intermediaries between the two.

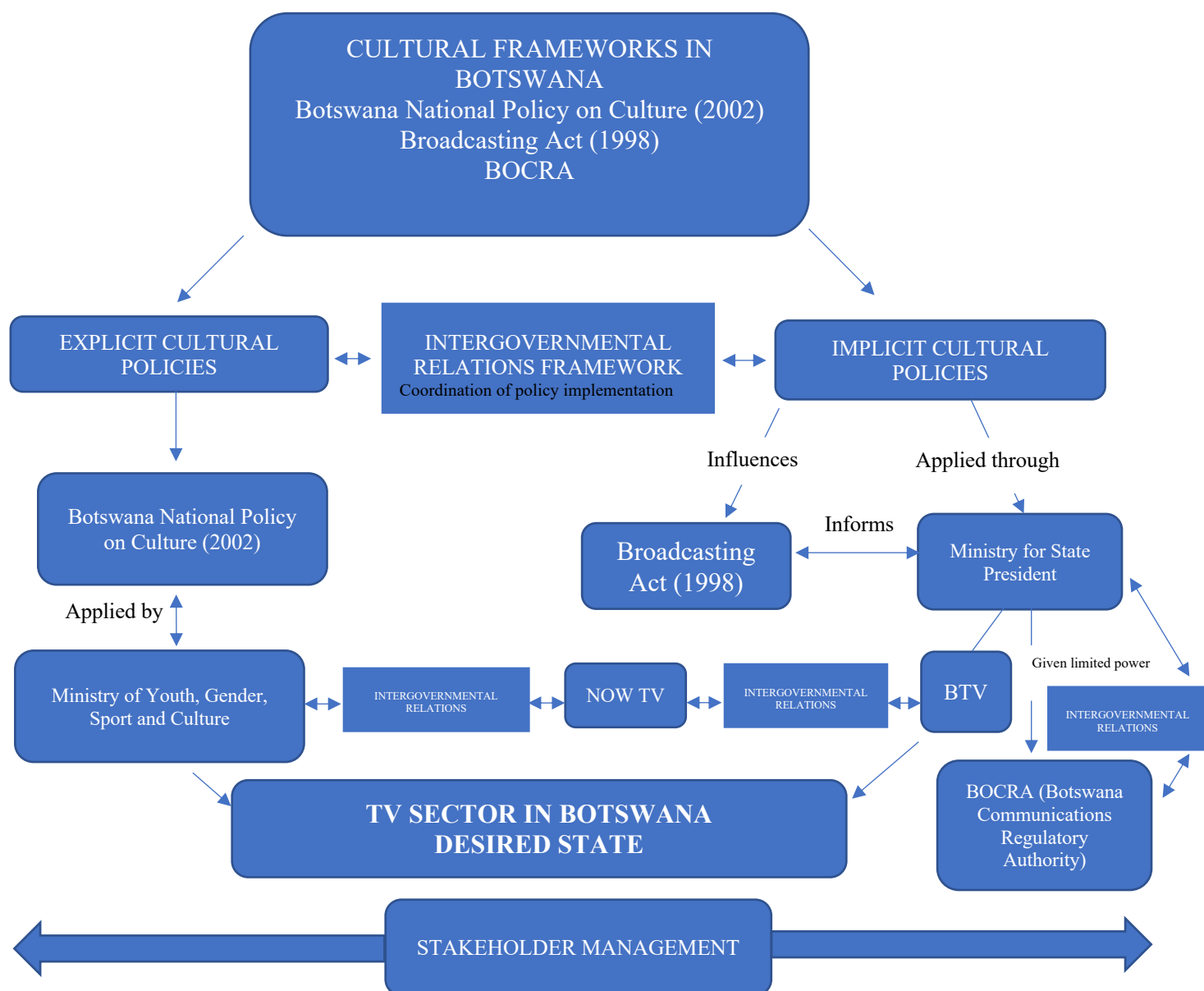


Fig 1.

Explicit And Implicit Cultural Policy

Understanding the interaction between implicit and explicit cultural policies within the television industry holds significant importance for policymakers, practitioners in the field, and scholars. This section enhances the overarching dialogue on cultural policy by offering perspectives on how these policies impact Botswana's dynamic television environment. This conceptual framework attempts to synthesize Jeremih Ahearne and David Throsby's works, providing a lens through which we may understand the complex dynamics of implicit and explicit cultural policy. This research paper aims to untangle cultural governance by providing a framework that not only explains and identifies these policies but also sheds light on the synergies, conflicts, and practical consequences that occur when implicit and explicit cultural policies intersect and impact the sectors they function within.

Throsby (2009) and Ahearne (2009) identify, explain, and analyze implicit and explicit cultural policies in great detail. Explicit cultural policy involves the straightforward categorization of something as 'cultural' (Ahearne, 2009). Conversely, implicit cultural policy pertains to intentional actions aimed at influencing cultures, even if not explicitly labeled as such. This dualistic perspective enables researchers to interpret the differences between nominal and effective cultural policies (Throsby, 2009). The challenge lies in the fact that the cultural policies with the highest strategic effectiveness are not always readily identifiable as such.

To begin, Ahearne (2009) explains that every political structure requires methods to uphold its symbolic credibility, particularly when the establishment or restoration of this symbolic legitimacy is paramount. In this context, one could argue that cultural policy serves as a timeless necessity for all political orders. Implicit cultural policy encompasses any political approach aimed at exerting a substantial influence on the overall culture of a nation, encompassing various aspects such as education, media, industry, foreign policy, and beyond. He adds, though, that some non-cultural policies may be classified as implicitly cultural if they are influenced by what the policymaker considers to be prevalent cultural norms. Such policies have no hidden goal of bringing about cultural change; their implicit cultural content exists simply to reflect, and possibly strengthen, a specific government perspective of the cultural status quo.

Key in Throsby's (2009) work is the assertion that while the goal of supporting the arts may be cultural, the fact that the policy entails the commitment of public monies necessitates an economic basis. He explores how the explicit/implicit dichotomy is expressed in the numerous interactions between economic and cultural policies supplied by governments and brings into question the economic benefits of cultural policy and the reverse, the cultural benefits of economic policies (Throsby, 2009). While governments express economic goals such as efficiency, equality, growth, full employment, and price stability, these goals are based on the premise that the underlying foundations are compatible with the nation's cultural preferences (Throsby, 2009). As a result, it is suggested that broadly defined economic policy is implicitly cultural, reflecting and reinforcing established cultural norms or those perceived by the government (Throsby, 2009).

Throsby (2009) cites examples of economic policies that have a more obvious cultural benefit. These include immigration policies as frameworks governments globally employ to achieve implicit cultural goals. Secondly, policies on redistributive taxation and minimum wage laws have equity as a primary economic goal of governments and are anchored in various cultural beliefs that shape conceptions of a just society (Throsby, 2009). These policies aiming at alleviating poverty or improving the conditions of the jobless therefore might also be considered implicit cultural policies, assuming a cultural desire for a more altruistic society (Throsby, 2009). Thirdly, he suggests that the approach to media policy can carry considerable cultural implications, and governmental choices regarding the media industry might be driven by a cultural agenda veiled beneath explicit economic justifications, or, at the very least, could result in unintended cultural outcomes (Throsby, 2009). Finally, certain countries have employed trade policy with cultural objectives, such as implementing import restrictions and quotas to safeguard domestic cultural industries from foreign competition. When these measures are ostensibly justified for economic reasons, such as preserving employment, but are fundamentally driven by cultural motives, like safeguarding cultural identity, they can be classified as implicit cultural policies (Throsby, 2009).

On how cultural policy may be implicitly economic, Throsby (2009) maintains that the emergence and evolving notion of the 'creative economy' suggests the identification of a creative sector within the broader macroeconomy, serving as a distinctive source of economic drive in the contemporary information age. The concept originates from the assertion that

creativity, whether in the realms of art, science, technology, or commerce, plays a pivotal role in fostering economic success for both individual enterprises and entire economies (Throsby, 2009).

Ahearne (2009) argues that cultural policies are frequently found in unexpected places. Instead of merely categorizing them through the explicit-implicit framework within the government-commercial or public-private policy dichotomy, these terms can be nuanced in diverse ways (Ahearne, 2009). As significant transnational corporations implement cultural policies, it becomes insightful to distinguish between their stated and unspoken strategies. For instance, Microsoft and Google may have articulated programs in education and heritage digitization, respectively, but the more impactful measures in influencing cultural practices include concealed software codes, records of web usage, and the utilization of knowledge within extensive economies of scale (Ahearne, 2009).

Ahearne (2009), in addition, explores the concept of implicit cultural policies by incorporating Joseph Nye's idea of 'soft power.' This concept examines how culture plays a role in shaping the global perceptions of nations and influencing others' preferences through cultural, political, and ideological approaches. Ahearne (2009), citing Nye, argues that soft power, in reality, exhibits 'hard' characteristics in achieving intended results and being challenging to wield effectively. Nye's analysis suggests that a nation's soft power, including its image and appeal to others, is influenced by cultural factors, domestic policies and values, and the substance, tactics, and style of its foreign policies. Ultimately, Ahearne (2009) proposes that impactful policies shaping culture have frequently operated in an implicit or unacknowledged manner, distinct from explicit or 'nominal' cultural policies. However, this doesn't imply that explicit cultural policies cannot be effective in their own right, which may have occurred occasionally (Ahearne, 2009). Conversely, implicit cultural policies can also be ineffective (Ahearne, 2009).

Examining the interactions between these explicit and implicit aspects may provide a holistic perspective on the cultural policy framework within Botswana's television sector. This approach unveils both the evident strategies and the subtle, foundational influences that jointly shape the cultural landscape of the sector. Throsby (2012) asserts that instances where developed nations have previously adopted explicit cultural policies, these strategies have primarily centered on the creative arts. This approach involves providing financial support for

artistic production by both individual artists and arts organizations, endorsing cultural institutions like museums and galleries, aiding consumers to enhance access and participation, employing regulatory tools like copyright protection for creative works, and promoting arts education. In the case of Botswana, the Botswana National Policy on Culture (2002) is a prime example. This policy speaks to culture as a driver of national development, preservation of traditions, history and moral, spiritual values and norms handed down by past generations, construction and promotion of handicrafts, paintings, sculptures and other cultural commodities and in the context of performing arts, traditional song and dance, theatre, choral music, art and crafts.

The management of Botswana's television sector encompasses several governmental bodies, particularly with the key broadcaster and information source operating under the authority of the influential Ministry for State President. This structure implies a potential implicit governance approach, indicating that the government has implemented a comprehensive, overarching strategy for sector management. The paper, through its research findings, emphasizes this organizational arrangement.

Intergovernmental Relations: Governmental Departments Stakeholder Coordination

The concept of intergovernmental relations is paramount in this study as it provides insights into how government organs or levels coordinate, cooperate, interact, and engage in the process of policy making and implementation to achieve national goals and strategies (Phillimore, 2013; Fatile and Adejuwon, 2009; Nosa-Ogbegie et al., 2021). They focus on political, financial, and judicial frameworks for interactions among the various levels of government and state organs within each level (Nosa-Ogbegie et al., 2021). Formal agreements between government departments are a key technique of organizing IGR in all countries. In some nations, these are legislated, but in the majority, they are reached only through executive agreement - though they may later serve as the foundation for legislation and the creation of new financial programs or agencies (Phillimore, 2013). Regarding the television sector in Botswana, it is unclear how the two ministries that oversee the two stations work in partnership as there are no explicit principles and guidelines that supervise conduct and policy-making in the sector.

This section commences with a brief exploration of the historical trajectory of intergovernmental relations. William Anderson, recognized as a pioneering scholar in intergovernmental relations, viewed the concept as a crucial set of activities or interactions taking place among governmental units of diverse types and levels within the federal system (Wright, 1974). In the initial phases, established Anglo federations like the USA, Canada, and Australia did not integrate substantial provisions for intergovernmental relations (IGR) within their constitutions (Phillimore, 2013; Nosa-Ogbegie et al., 2021). The prevailing assumption was that the central government and the constituent units would operate with near autonomy within their designated policy domains as stipulated in the constitution (Phillimore, 2013). However, as time advanced, it became evident, sooner rather than later, that this model of segmented activities under a coordinating governmental structure was impractical and unlikely to endure.

The twentieth century witnessed an expansion of governments in both size and scope, giving rise to unforeseen challenges that the original constitutions had not anticipated (Phillimore, 2013). Policy domains, formerly regarded as local matters, underwent a transformation into issues of national significance within social, economic, or environmental contexts—or at the very least, they became subjects of political and policy interest for national governments (Phillimore, 2013). Over time, it became evident that the model of separated activities under a coordinating form of government was impractical. As governments expanded in size and scope, unforeseen issues emerged that were not anticipated by the original constitutions. Policy domains once considered local matters gained significance for national governments (Phillimore, 2013). Positive and negative spill-overs in areas such as transport, water, the environment, and business regulation necessitated the establishment of policy positions and accountabilities between governments (Phillimore, 2013). National governments generated more revenue than they could effectively spend, highlighting the importance of fiscal transfers to sub-national units. This heightened the necessity for regular intergovernmental relations (IGR). Coordinate federalism gave way to concurrent federalism, requiring different levels of government to engage with each other (Phillimore, 2013). While cooperation was essential, it also introduced the potential for duplication, overlap, complexity, political opportunism, coercion, and gaming (Phillimore, 2013).

In a multilevel structure, the interactions between political units in intergovernmental relations can be structured through diverse institutions and processes. These may include

second chambers, intergovernmental agreements, and joint agencies or functional authorities. Moreover, constitutional courts, the party system, and external influences frequently exert a significant influence on shaping these relations (Behnke & Mueller, 2017).

Intergovernmental relations (IGR) may be presented in three dimensions which serve as the foundation for institutions and processes. These encompass vertical, horizontal, and sectoral dimensions, along with the level of formality observed in the execution of IGR (Phillimore, 2013). Its goal is to attain shared objectives by fostering mutual relationships within and across vertical and horizontal government structures, ensuring alignment and cohesion throughout all levels of government (Nosa-Ogbegie et al., 2021). IGR are primarily observed in the "vertical" interaction between the central government and subnational governments (Phillimore, 2013; Nosa-Ogbegie et al., 2021). In unitary systems, these are commonly known as national and local governments, whereas in federations, the terminology typically involves the central or federal government and the constituent units of the federation (Phillimore, 2013). Several nations feature diverse levels of government characterized by different tiers and varying degrees of centralization. For example, China delineates four tiers in its constitution; central, province, county, township. The central government's involvement in matters spanning all constituent units or only specific ones depends on the circumstances.

Consequently, intergovernmental relations can take on a bilateral or multilateral nature, and there is no requirement for uniform treatment of all units in every aspect. Asymmetry is both conceivable and prevalent in such scenarios. Horizontal intergovernmental relations (IGR) take several forms and include equal governmental jurisdictions (Phillimore, 2013; Nosa-Ogbegie et al., 2021). These relationships are often formed to handle cross-border issues such as rivers, transportation, local taxes, and service delivery (Phillimore, 2013). Furthermore, national apex bodies of component unit leaders work together to solve common concerns and advocate for their interests before the national government (Phillimore, 2013). The third dimension, sectoral, refers to the presence of distinct intergovernmental relations (IGR) networks and staff for each policy area (Phillimore, 2013). The degree of cooperation or conflict, as well as the extent and intensity of contact, differ between sectors (Phillimore, 2013). Factors impacting this variety include states' financial dependence on each policy area, constitutional powers, administrative experience, technical expertise, competency, and the issue's political relevance (Phillimore, 2013). Trust in all levels of government among the community also influences sectoral IGR. Lastly, intergovernmental relations are conducted

through both formal and informal means (Phillimore, 2013). Formal procedures might be constitutional, statutory, or include non-statutory organizations, agreements, and processes. Informal IGR, while more difficult to detect, are frequently just as important, if not more so, because they play a critical role in system maintenance (Phillimore, 2013). Informal contacts are critical to the framework's coherence (Phillimore, 2013). Furthermore, there may be unstated norms, customs, or principles that greatly affect the conduct and efficacy of IGR (Phillimore, 2013).

Intergovernmental relations encompass the interactions among different branches of government. When combined, these interactions form the pattern of intergovernmental relations. Consequently, an intergovernmental relations system comprises facilitating systems and relationships that empower government units to effectively participate and fulfill their mandates, ultimately achieving governmental goals (Nosa-Ogbegie et al., 2021). This system involves executive mechanisms, coordinating mechanisms, cooperative agreements, as well as judicial and legislative mechanisms, all working together to facilitate the functioning of government machinery (Nosa-Ogbegie et al., 2021). In Botswana, the branches of government are the executive, legislative, and judicial.

The legislature and judiciary share a close and impactful relationship in terms of policy implementation (Barthwal & Sah, 2008). The legislature is not only responsible for enacting policies but also for overseeing their execution (Barthwal & Sah, 2008). The policies formulated are primarily carried out by the permanent executive. The actions of the executive are subject to scrutiny by the judiciary, either upon the request of an affected individual or any concerned party in the public interest (Barthwal & Sah, 2008). The decisions rendered by the courts serve as valuable feedback to the legislature, guiding it to exercise oversight on the political executive and control the permanent executive in a desired manner. The relationship between the legislature and judiciary holds crucial significance in the realms of policy making, policy implementation, and policy evaluation (Barthwal & Sah, 2008).

This section of this paper sought to provide insight into how Botswana's irregular administration and regulation of the television sector necessitates a critical investigation into the management of intergovernmental relations; the coordination and administration of various government organs to achieve specific policy processes and goals. Additionally, indicating how a thriving television sector may be produced when implicit and explicit

cultural policies are coupled to a functional intergovernmental system that serves as an intermediary between the two.

The complex network of intergovernmental ties is crucial in determining the trajectory of Botswana's television sector. The interdependent interaction among several tiers of government, regulatory entities, and industry participants is the basis for making strategic choices and developing policies. Within this dynamic, stakeholder management plays a crucial role in connecting the interests of government agencies, broadcasting organizations, marketers, viewers, and the general public. Successful management of intergovernmental relations in the television sector relies on a sophisticated comprehension of stakeholder dynamics, highlighting the importance of regulatory authorities and industry participants in navigating the complex web of interests, expectations, and power hierarchies. This dissertation aims to reveal the complexities that shape the operational environment of Botswana's television sector by examining the intersectionality of intergovernmental relations and stakeholder management. It provides valuable insights that contribute to a comprehensive understanding of the sector's development, challenges, and potential strategies for achieving sustainable growth.

Stakeholder Management

The primary objective of this section is to develop a comprehensive theoretical basis that serves as the fundamental framework for understanding stakeholder management. By unpacking this concept, this paper shall address its aim of analyzing the mechanisms, if any, that have been put in place to ensure collaboration and coordination between the various government departments governing the television sector in Botswana and the relevant key players in the sector. An all-inclusive understanding of the many stakeholders, their respective interests, and the varying degrees of influence they possess is of utmost importance while engaging in the process of planning. This aids in the identification of prospective drivers of change that may have a significant influence, as well as their respective roles, responsibilities, and requirements for information and capacity development. Individuals who possess both a strong interest and significant influence in a certain context.

The successful management of stakeholders plays a crucial role in achieving organizational objectives, fostering favorable relationships, and ensuring the seamless implementation of

projects or initiatives (Freeman et al., 2006). Stakeholder management is a strategic approach employed by businesses and project managers to systematically identify, assess, interact with, and address the interests and concerns of individuals, groups, or entities who have a vested interest in the successful outcome of a project, organization, or initiative (Freeman et al., 2006). Stakeholders encompass a diverse range of entities, including employees, consumers, investors, suppliers, government agencies, communities, and several other parties. They are a group of entities that provide resources to the organization. While Freeman's take on stakeholder management concept asserts that the task of managing stakeholders is commonly assigned to top management and strategic planners within an organization, this research paper is interrogating who then should manage the stakeholders of the television sector in Botswana. The determination of the appropriate party responsible for overseeing stakeholder management is crucial to effectively handle stakeholder interactions, align them with the objectives of the organization, minimize potential risks, and maintain ethical standards. The strategic nature of this choice necessitates careful consideration of the distinct requirements of the organization and its many stakeholder cohorts.

An integral part of stakeholder management is stakeholder identification, which examines the criteria that determine an individual's stakeholder status and the manner in which they are identified as such. This 'stake' encompasses several aspects, such as interests, legal or moral rights, ownership, and contributions in the form of information or assistance (Bourne, 2016). Freeman (1984) suggests that in large organizations, there are three categories of stakeholder interests; owners have the ability to allocate resources in the form of voting power, which may be used through various means such as casting votes for directors, endorsing management decisions, or strategically using their shares in the marketplace during a takeover conflict. Both customers and suppliers may allocate resources in the form of economic power. The government has the ability to allocate resources in the form of political power through various means such as enacting legislation, formulating new laws, or initiating legal proceedings in the courts (Freeman, 1984). This research paper, thus, examines the interests, expectations, and influence of the stakeholders of the television sector in Botswana. This entails comprehending the specific expectations of each stakeholder group towards the sector, as well as recognizing the impact of their actions on the sector's operations and strategy.

When identifying the requirements of a stakeholder or determining the potential influence of a person or group on an organization's actions, it is crucial to carefully evaluate the nature of the stake held by the stakeholder (Bourne, 2016). The stakeholder itself has several contributions they may offer to the activity or organization, namely allocation of resources, the distribution and assignment of individuals or materials to certain tasks or functions, allocation of financial resources - either the original authorization or continuous guarantee of sustained support, proficiency, or expertise necessary for the effective attainment of the goals of the endeavors (Bourne, 2016).

In the context of Botswana's television sector, there are several categories that can be considered stakeholders. These categories align with those suggested by the Creative Industries Sector Human Resource Development Plan (2021) for Botswana's creative industries. The plan offers valuable insights into the skill needs of the industry, tackling crucial strategic matters related to the efficiency of developing the necessary skills for the industry (Creative Industries Sector Human Resource Development Plan, 2021).

This research paper questions the impact the government's influence has had on the effective management, support, and growth of the sector, considering that much of the sector is government dependent both in policy and funding. Furthermore, how the government as a stakeholder coordinates its different organs in designing and implementing policy and regulatory frameworks guiding television broadcasting.

Mapping of the stakeholders involved in the television sector of Botswana is particularly important as it aids in reflecting and determining the appropriate amount of participation for the various players in the sector. Stakeholder mapping is a method utilized to ascertain the individuals or groups involved in a certain undertaking who possess the potential to exert significant positive or negative influence, or who are expected to be significantly impacted by such action (Amaratunga and Haigh, 2018). This process enables the identification of acceptable tactics for engaging with stakeholders in future interventions (Amaratunga and Haigh, 2018). To effectively describe the attributes of stakeholders, it is at times useful to employ tables or charts to categorize or rank stakeholders, hence facilitating the identification of suitable engagement tactics. The practice of stakeholder analysis is commonly carried out by evaluating the dimensions of power/influence and interest/importance.

Although there are various stakeholder mapping techniques, this paper will employ Mendelow's Power-Interest Matrix as the foundational framework through which the key players of the sector and their influence and interest will be presented.

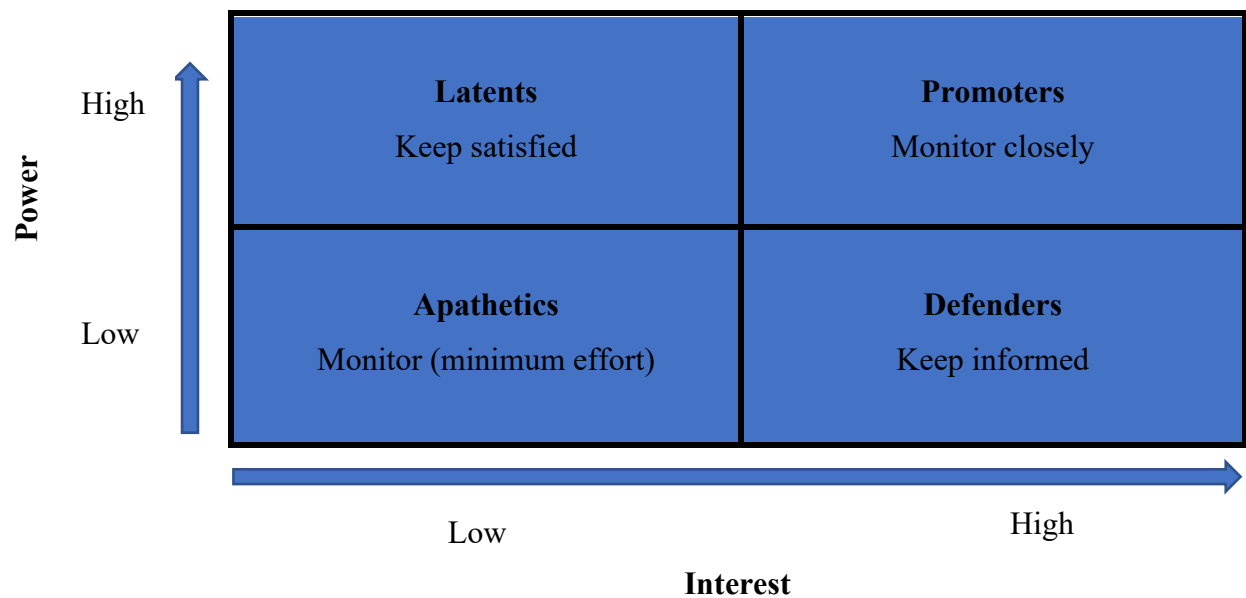


Fig. 2

1. Latent/Keep satisfied (High power, high interest): Stakeholders falling within this group possess significant influence and a keen interest in the project or organization. They play a pivotal role and necessitate active engagement and effective management.
2. Defenders/Keep informed (High power, low interest): These stakeholders wield substantial authority but exhibit a limited degree of interest. It is advisable to provide them with regular updates on developments, although extensive interaction may not be necessary.
3. Promoters/Keep informed (Low power, high interest): Stakeholders situated in this quadrant harbor significant interest but wield comparatively less influence. Ensuring their contentment and fostering ongoing engagement is crucial, as they can indirectly impact the project or organization through their keen interest and extensive networks.
4. Apathetics/Monitor (Low power, low interest): This category pertains to stakeholders who possess limited influence and demonstrate minimal engagement. These entities do not hold a major role within the project or organization and often need relatively little supervision.

Freeman's support for a more inclusive view of stakeholders aligns well with the Botswana setting, where the television industry consists of diverse and frequently conflicting interests. Each stakeholder group, including the government, regulatory bodies, viewers, and civil society, possesses substantial power and has distinct expectations that are crucial for the sector's long-term growth and ethical operation.

The subsequent chapters seek to expand on this foundation by providing information and analysis that will enhance understanding of the intricacies and subtleties of stakeholder management in an ever-changing industry.

Chapter 5

LITERATURE REVIEW: STANDING ON THE SHOULDERS OF GIANTS

Introduction

To meet the objectives of this study, the literature review undertakes an analysis of existing literature focused on cultural policy, with particular emphasis on explicit and implicit cultural policies. Furthermore, it explores the crucial aspect of intergovernmental relations, which play a pivotal role in policy implementation. This paper aims to address a notable gap in the literature regarding policy approaches within Botswana's television sector and the influence of intergovernmental relations and stakeholder management on sector administration and development. This literature review attempts to offer insights into the implementation and effects of cultural policies in Botswana, drawing upon the perspectives of both local experts and prominent international researchers. By synthesizing the contributions of local scholars such as Mosanako (2014, 2015), Lesitaokana and Mosanko (2021), Keaboeamodimo (2011), Mosime (2007), Mogobe (2006), Thapisa (2003), and Taylor (2010), a nuanced understanding of Botswana's television sector is provided. Additionally, it incorporates the works of internationally renowned researchers including Howlett (2009), Craik (2007), and Hesmondhalgh (2006) aiming to identify gaps within Botswana's cultural policy framework, an aspect that has received relatively limited attention from both scholars and governmental entities in the country.

Additionally, the review examines the implications of implicit and explicit cultural policies on cultural policy-making, drawing upon the perspectives provided by Ahearne (2009) and Throsby (2010). In understanding the complexities of intergovernmental relations and their role in fostering collaboration among government bodies overseeing Botswana's television sector, this literature review engages with esteemed scholars such as Vestheim (2012), Phillimore (2003), and Fatile & Adejuwon (2009). Through an exploration of intergovernmental relations, this review seeks to provide insights into how governmental entities involved in managing Botswana's television sector coordinate and interact to fulfill their respective roles and responsibilities effectively.

Finally, this literature review looks into the concept of stakeholder management, which holds significant importance in understanding the diverse players involved in Botswana's television sector. By utilizing Freeman's (2006) stakeholder theory and Bourne's (2016) examination of various stakeholder management approaches, as well as Crosby's (1992) stakeholder analysis, our research aims to elucidate the impact of stakeholders on shaping the sector's framework. Additionally, we analyze the political dimensions surrounding stakeholder management, evaluating the objectives and motivations underlying stakeholders' involvement in policymaking processes. Moreover, we assess the benefits derived from integrating stakeholders into decision-making procedures within the television sector.

The overarching aim of this section is to address the central question of this research on the ramifications of explicit and implicit cultural policy approaches on the productivity, sustainability, and growth of Botswana's television industry. The knowledge gap that this paper fills is on policy approaches in the television sector in Botswana and the role of intergovernmental relations in facilitating the implementation of policy in the sector.

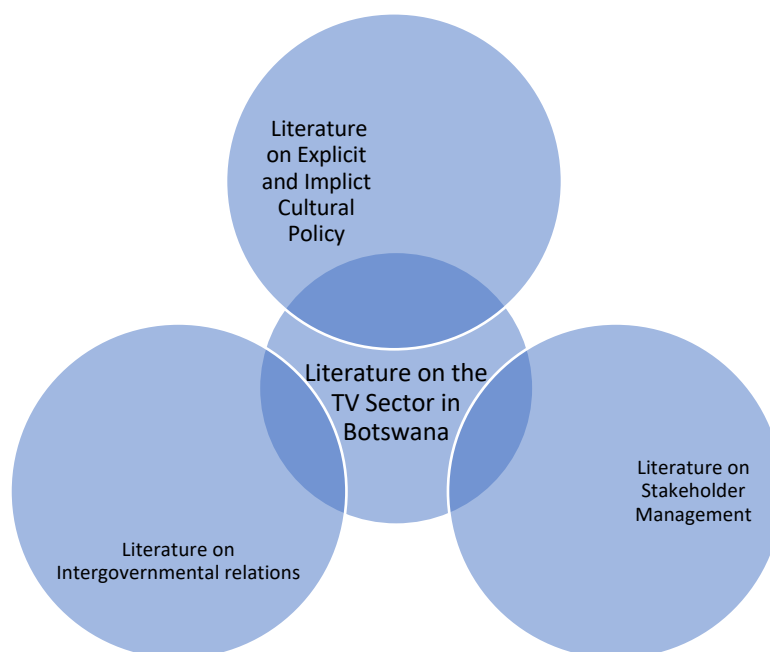


Fig. 3

Understanding the Outlook on Cultural Policy Botswana

Prior research has extensively explored various facets of television in Botswana, including BTV's role in cultural dissemination and national development (Mosime, 2007), the developmental trajectory of BTV (Mosanako, 2015), accessibility to radio and television (Thapisa and Mekgwe, 2002), utilization of print and electronic media in Botswana (Thapisa, 2003), and the diversity of television services (Lesitaokana & Mosanako, 2021). However, there remains a noticeable knowledge gap in the examination of the cultural policy landscape and its implications for the sustainable advancement of Botswana's television sector. This section explores existing literature on cultural policy, both locally and globally, which aids in addressing this gap, illuminating the cultural policy landscape in Botswana and offering insights into the broader research question concerning the future trajectory of cultural policy in the country.

Local scholars in the field of television studies note that Botswana's television industry operates without clear policy guidance for broadcasting (Mosanako, 2014; Mosanako, 2015; Kaboeamodimo, 2011; Mosime, 2007). Instead, the industry relies on various statutory instruments such as the Botswana Communications and Regulatory Act (BOCRA, 2012), along with government directives, national development plans, and policy frameworks such as the Cinematograph Act (1970), Broadcasting Act (1998), and National Policy on Culture (2002) (Mosanako, 2014; Mosime, 2015). This situation persists even 24 years after the national television broadcaster took flight.

A brief overview of the history of television broadcasting is necessary to understand why this may be the case. Thapisa (2003) reveals that until the early 1990s, Botswana lacked television service. The introduction of Gaborone Broadcasting Television (GBC), a relay channel covering a 50-kilometer radius around Gaborone, marked the onset of television broadcasting in the country. However, despite this development, most programming was sourced from TV Africa. Additional television services were established in diamond mining towns like Jwaneng and Orapa, yet local content remained scarce (Thapisa, 2003). Residents along the border had access to foreign channels such as Bophuthatswana Television (BOP TV) and South African channels like TV1, TV3, and TV4 (Thapisa, 2003).

A film production division was created within the government's Information Department with the aim of showcasing at least one Botswana-themed film annually for local audiences and for export abroad to promote the country and attract foreign investment (Lesitaokana & Mosanako, 2021). Given Botswana's high illiteracy rate, which stood at approximately seventy-five percent (75%) at that time, films were considered the most effective medium for communication (Lesitaokana & Mosanako, 2021). The Cinematography Act (1970) was formulated in 1970 with the belief that such legislation would facilitate advancements in film production to promote the nation. (Lesitaokana & Mosanako, 2021).

The Cinematograph Act (1970) sets forth procedures for acquiring authorization to produce films, regulates the manner in which film screenings are conducted, and delineates the duties of the Board of Censors in endorsing films for public display. Furthermore, it includes clauses designed to ensure that films comply with specific standards of propriety and refrain from endorsing content considered objectionable or detrimental to public values. The Cinematograph Act (1970) is pivotal in supervising Botswana's film sector and exerting influence over the content disseminated to the public via visual media.

The Cinematograph Act (1970) has however faced increased criticism as Botswana's local television and film production sector expands, with detractors arguing that it hampers the development of indigenous visual media production (Mosime, 2007). According to this legislation, no films can be produced in Botswana without obtaining written permission from the responsible Minister (Mosime, 2007). Additionally, Section 10 of the Act establishes a board of censors tasked with issuing certificates of approval for public exhibition of films (Mosime, 2007). This board holds the authority to reject films and posters that disrespect the President, mock the Botswana Police Force, or disparage public figures. It also has the discretion to withhold approval for films and posters that offend religious sensibilities, propagate racism, portray immorality or indecency, glorify violence or crime, or are deemed detrimental to public peace, order, or governance (Mosime, 2007). Following approval from Cabinet for the reform of the Cinematography Act, a review committee was established as of June 2019, spearheaded by the Ministry of Youth, Gender, Sport and Culture. The Botswana Film Association and Copyright Society of Botswana (COSBOTS) were two of the committee's members that were involved in the film and television industry (Swanka, 2019). To date the act is still under review. Local independent film and television producers have

advocated for the repeal of this legislation, mentioning that it stifles creativity and challenges freedom of speech (Mosime, 2007).

The absence of a dedicated local channel prompted demands for a public television service. In response, the government initiated steps to improve communication networks, extend electricity supply, and formulate broadcasting policies. This led to the enactment of the Botswana Broadcasting Act in 1997 and the establishment of the Botswana Telecommunications Authority (BTA) as a regulatory body (Lesitaokana & Mosanako, 2021). Despite these efforts, foreign channels continued to dominate, offering content often irrelevant to local culture or developmental needs (Thapisa, 2003). The delay in establishing a national television service raised concerns about promoting national culture, job creation, and economic growth, underscoring the need to bolster Botswana's broadcast television sector by establishing a national channel and supporting local film and video production (Thapisa, 2003).

The delayed launch of a national television service was attributed politically to the government's prioritization of projects benefiting the majority over a select few, and concerns about infrastructure limitations, particularly electricity accessibility. Additionally, politicians hesitated to endorse projects that wouldn't directly benefit their constituents, further prolonging the delay (Thapisa, 2003; Mosanako, 2014). Socially, factors such as high poverty levels and anticipated unaffordability of television sets also contributed to the postponement (Thapisa, 2003).

The emergence of Botswana Television (BTV) marked a significant milestone in achieving Vision 2016 objectives. Launched on August 30, 2000, BTV became Africa's pioneer fully digital television station, boasting state-of-the-art technology comparable to the British Broadcasting Corporation (BBC) (Thapisa, 2003; Mosanako, 2014; Mosime, 2015). However, typical of a government entity, shared a mandate similar to that of other government media outlets. In general, government media in Botswana were and are tasked with communicating government policies and initiatives to the public, as well as encouraging public support for those policies. Given Botswana's status as a developmental state, the primary objective of state media was and is to bolster the government's development activities, BTV was no different (Mosanako 2014; Lesitaokana and Mosanako, 2021).

Mosanako (2015) and Mosime (2007) both highlight that during its early years, Botswana's television had two primary policy objectives: promoting cultural identity and garnering public support for government initiatives and national development. This role aligned with functions outlined in the National Development Plan 9 (NDP 9), emphasizing government media's responsibility in interpreting policies, encouraging citizen involvement in development, facilitating ministry duties, and promoting Botswana internationally (Mosanako, 2014).

Additionally, the educational and informational role of BTV was closely tied to Vision 2016, with the first pillar focusing on "Building an Educated Informed Nation." This mandate extended to the Department of Broadcasting Services and, consequently, to BTV itself. Vision 2016 highlighted the pivotal role of media in disseminating its objectives, emphasizing Btv's responsibility in contributing to the nation's education and awareness goals as articulated in the Vision 2016 document (Mosanako, 2014; Thapisa, 2003).

Another scholar, Mogobe (2015) shares that in 2001, Botswana adopted a national cultural policy following extensive advocacy efforts within the culture and education sector, the National Policy on Culture (2002). The policy's release generated excitement and hope for integrating the cultural sector into development planning and resource allocation. Theoretically, the policy aims to provide facilities and services to Botswana for cultural self-expression and livelihood (National Policy on Culture, 2001). One of its objectives is to establish an environment conducive to cultural preservation and participation for all, through infrastructure, programs, and services. However, the policy's implementation faces challenges due to the lack of detailed strategies. The strategies outlined in the policy document lack specificity, suggesting to "facilitate," "promote," and "encourage" without delineating specific actions or methods for achieving these goals (Mogobe, 2015). Consequently, assessing the potential success of such strategies becomes challenging, leading to the policy being perceived more as a wish list, as its creators have not identified the appropriate means to achieve its objectives (Mogobe, 2015).

Mogobe (2015) further contends that national development plans, including the current NDP 10, fail to allocate resources or attention to the cultural sector beyond the existing infrastructure established in NDP 8, such as the cultural village and state theater. Despite being crucial for policy implementation, these plans lack provisions specifically addressing

the cultural sector. While NDP 10 briefly acknowledges the potential economic benefits of Botswana's cultural and heritage resources, it does not outline specific strategies or funding for their development. This discrepancy in treatment between the arts and sports, which receive detailed strategies and funding allocations, suggests a lack of prioritization of the arts in strategic planning and resource allocation. The absence of tangible developments for the cultural sector in national development plans implies that the sector is not considered essential for national development, despite government statements indicating support for it (Mogobe, 2015).

In 2012, government's efforts to deregulate the local broadcasting industry resulted in the reformation of the Botswana Telecommunications Authority (BTA) into the Botswana Communications Regulatory Authority (BOCRA) (Lesitaokana & Mosanako, 2021). However, state-media would continue to not be regulated by BOCRA. This restructuring aimed to oversee the licensing, monitoring, and regulation of all communication channels within Botswana. With the amended Broadcasting Act, multiple new commercial television networks, such as Access TV, Khuduga TV, Maru TV, OVY network, and Kwese TV, were granted licenses to operate within the nation. The anticipation was that this expansion would notably enhance the variety of commercial broadcasting services, offering a wider array of programming choices for local audiences and fostering growth opportunities for the indigenous film industry while also generating employment (Lesitaokana & Mosanako, 2021). Nevertheless, the reaction from the commercial television sector in Botswana has been underwhelming, with a majority of the channels failing to meet market demands. Consequently, BTV remains the dominant local television provider, as numerous licensed channels have either struggled to commence operations or have only managed to offer limited broadcasting services. This situation persists despite the government's attempts to establish regulatory frameworks aimed at encouraging the diversification of local broadcast media through BTA and BOCRA (Lesitaokana & Mosanako, 2021).

This analysis of the policy landscape and the insights of the various scholars in this literature review section are of importance for various reasons. Firstly, they provide insight into the underlying motivations driving the formulation of specific policies. By delving into the rationale behind policy decisions, researchers can discern the underlying influences shaping the regulatory framework governing Botswana's television sector. Moreover, this examination highlights the convergence of explicit and implicit cultural policy,

demonstrating how the listed policy frameworks explicitly address the cultural sector while implicitly reflecting the considerations surrounding their design and beneficiaries.

The implementation of cultural policy is vital in our investigation into the outlook of cultural policy in Botswana's television sector. Here, we utilize insights from scholars including Howlett (2009), Craik (2007), and Hesmondhalgh (2006), integrating their perspectives with the information provided by local scholars on Botswana's policy landscape. This approach allows us to establish connections between their observations on policy implementation and the practices evident in Botswana.

When the notion for Botswana television was established in the mid-1980s, it was intended to be autonomous from government while being entirely funded by the government. When the initiative began in earnest in 1998, the assumption was that BTV would operate as a quasi-government entity. However, conservative portions of the Department of Information and Broadcasting began lobbying for government control within months of the station's inception (Mosime, 2007), which it succeeded at.

Mosime's (2007) observations imply that political interests heavily shape the landscape of television in Botswana, particularly through policy lobbying. This crucial aspect of television management in Botswana corresponds with Hesmondhalgh's (2006) perspective, which suggests that the execution of policy objectives evolves into a complex process, requiring engagement from diverse stakeholders over prolonged periods within the confines of political and economic structures. This process operates amidst uncertainty, influenced by contextual factors, time-specific knowledge, and information limitations, alongside inherent constraints posed by the nature of policymaking dynamics (Howlett, 2009). Echoing Howlett's view on the complexities of policy design, Hesmondhalgh (2006) argues that political issues and solutions emerge discursively, often becoming areas of contention. However, Hesmondhalgh (2006) also acknowledges the presence of institutionalized inequality in this context, indicating that strategic alliances between political parties and other social organizations significantly influence, though not decisively, public policy formulation (Hesmondhalgh, 2006).

Furthermore, Hesmondhalgh (2006) suggests that while media and communications policy traditionally intersects with economics and politics, cultural policy has typically been

associated with subsidized arts. He emphasizes that despite sharing some common traits with other areas of public policy concerning symbols and communication, media and cultural policies are often viewed as by-products of "real" government activities in fields such as economics, industry, health, education, welfare, and foreign policy (Hesmondhalgh, 2006).

To address the policy uncertainties in Botswana's television sector, especially concerning cultural policy, insights from Jennifer Craik (2007) shed light on broader policy trends observed globally. Craik (2007) highlights the increasing recognition of the role of arts and culture in shaping civic culture and national welfare, leading to greater policy engagement in this area. Additionally, she explores the tension between economic rationalism and the inherent value of arts and culture, along with the challenges governments face in balancing their support for the sector with fiscal prudence and long-term viability.

Exploring this knowledge gap highlights the potential economic benefits of a thriving television industry with sufficient government backing. Craik (2007) argues that the arts and cultural sector consistently struggles with a dilemma in terms of policy attention, often being perceived as minor concerns by governments despite attracting significant media attention and public debate. However, as cultural industries are increasingly recognized as drivers of economic growth, governments are compelled to demonstrate support and engagement with these sectors. Nonetheless, governments must navigate the delicate balance of avoiding long-term dependency on subsidies while fostering sustainable development within these industries.

Craik's (2007) literature outlines four primary models of cultural policy adopted by governments worldwide: the patron model, the architect model, the engineer model, and the facilitator model. In the patron model, governments directly support artistic and cultural forms favored by the ruling regime and cultural elites, either directly or through specialized arts councils. The architect model involves a more directive approach, with culture falling under the purview of a dedicated ministry. Governments directly fund cultural initiatives, reducing reliance on commercial success. The engineer model is characterized by extreme politicization, where culture is instrumentalized for political education and aligns with the regime's ideology. In contrast, the facilitator model adopts a hands-off approach, creating conditions for cultural production without direct government intervention. Finally, the literature introduces the elite nurturer model, wherein governments allocate substantial

subsidies to a select few cultural organizations, shielding them from competition but potentially hindering innovation and diversity in cultural development.

These models are particularly relevant to this research as they provide insight into how governments globally structure their support for the cultural sector. This worldly understanding of cultural policy literature informs the exploration of policies in Botswana's television sector and offers insights into practices adopted elsewhere.

Studying the cultural landscape of Botswana necessitates an examination of cultural landscapes across other African markets as well. Addressing this gap in knowledge, the research paper sheds light on the relationship between African governments and the creative and cultural sector, and its implications for the growth of cultural and creative industries. Increasingly, African researchers and scholars are delving into the intricacies of the creative economy on the continent, unveiling common challenges and issues prevailing across countries.

Shafi et al. (2019) highlights the widespread underperformance and limited contributions of creative and cultural industries in African nations. In their exploration of South Africa's creative and cultural industries, they stress the pivotal role of governmental capacity in managing and facilitating sectoral development for economic advancement. They note the evolution of cultural and creative industries from the margins to mainstream economics. Initially, cultural and creative industries were distinct, with cultural industries encompassing traditional sectors like music and visual arts, and creative industries tied to digital realms such as software development (Shafi et al., 2019). However, the economic valorization of art and culture has spurred the emergence of new cultural industries, including non-profit sectors like museums and heritage sites.

Similarly, Kwanashie et al. (2009) emphasize the challenges policymakers encounter in recognizing the potential of cultural and creative industries and formulating strategies to harness them for growth and development. They highlight a significant leadership obstacle in mobilizing the population's creativity for national progress. The discussion on Nigeria's creative industries by Kwanashie et al. (2009) echoes this sentiment, emphasizing the imperative of acknowledging and promoting the creative economy to leverage resources, generate employment opportunities, and foster income generation. They emphasize the

growing significance of the creative sector, particularly cultural activities, in driving the country's economic development over the past decade.

In summary, prior studies have thoroughly investigated different aspects of television in Botswana, such as its impact on cultural dissemination, its growth over time, accessibility, the use of various media platforms, and the variety of programming available. Nevertheless, there remains a significant void in understanding the cultural policy framework and how it influences the long-term development of Botswana's television industry. This section has analyzed existing literature on cultural policy at both local and international levels to fill this gap, providing an overview of Botswana's cultural policy landscape and contributing insights into the broader inquiry regarding the future direction of cultural policy in the nation. Essentially, this study enhances comprehension of the cultural policy framework within Botswana's television industry and its ramifications for the nation's cultural and creative sectors.

The Impact of Explicit Cultural Policy and Implicit Cultural Policies on the TV Sector

The examination of implicit and explicit cultural policies within government approaches to cultural policy, particularly in the television sector of Botswana, constitutes a significant area of scholarly inquiry. By synthesizing existing research, this review intends to shed light on the dynamics of cultural policy within the context of state-owned media and regulatory frameworks. Through this examination, the review seeks to offer insights into the broader discourse surrounding cultural policy and its ramifications for media representation and public discourse in Botswana. These insights are crucial for addressing the central question of this research paper on how the implementation of explicit and implicit cultural policies impacts the television sector in Botswana.

State-owned media in Botswana plays a crucial role in disseminating information about government engagements, objectives, and policies to the public, with the aim of influencing public support for government initiatives (Mosanako, 2014). A key player in this landscape is Botswana Television (BTV), part of the Ministry for State President's Department of Broadcasting Services.

According to Mosime (2015), Botswana consistently receives high scores on various international assessments of democracy and governance, such as those conducted by AfroBarometer, the Global Competitiveness Index, Transparency International, and World Audit reports. These evaluations frequently place Botswana among the top democracies in Africa, commending its low levels of corruption (Mosime, 2015). However, despite these accolades, Botswana's rankings on media freedom remain comparatively low on the global stage. While not the worst in Africa, Botswana often lags behind even newer democracies like South Africa and Namibia in terms of media freedom perceptions (Mosime, 2015). The discrepancy between Botswana's strong democratic performance and its relatively weak media freedom scores has been a consistent trend for over a decade, as observed in reports by organizations like World Audit (Mosime, 2015). For instance, in 2013, Botswana ranked 39th out of 150 countries in terms of democracy but dropped to the 50th position regarding press freedom. Similarly, assessments by Freedom House indicate that Botswana performs much better in areas such as legal, political, and economic environments compared to its performance in media freedom (Mosime, 2015).

Critics like Ian Taylor (2010) highlight weaknesses in Botswana's democracy. Despite providing social services such as schools and clinics and demonstrating characteristics of a 'developmental state,' Botswana's political economy and the quality of its democracy contain significant contradictions, suggesting tendencies toward authoritarian liberalism (Taylor, 2010). The majority of parastatals and statutory organizations are under the control of a small group of politically trusted senior technocrats closely aligned with the Botswana Democratic Party (BDP) leadership. The BDP, which has been in power since independence, maintains significant influence over Botswana's state apparatus, enabling it to shape commercial opportunities, allocate contracts, and, importantly, operate with limited transparency by controlling access to critical data and information (Taylor, 2010). Taylor (2010) argues that Botswana's relatively autonomous state has been facilitated by a weak and underdeveloped civil society, allowing dominant elites to remain unchallenged.

Rooney (2014) suggests that the absence of formal regulation leaves BTV susceptible to political biases, resulting in minimal balance in terms of news coverage. Opposition parties and dissenting opinions may receive disproportionately less airtime compared to the ruling party, which wields control over the airwaves (Rooney, 2014). This imbalance emphasizes the complexities of implicit and explicit cultural policies within the television sector of

Botswana. In light of these observations, it becomes imperative to explore the relationship between implicit and explicit cultural policies in shaping television operations in Botswana's television sector. Understanding the mechanisms by which government influence manifests in programming decisions is essential for evaluating the effectiveness of existing cultural policies and identifying opportunities for reform.

According to Barthwal & Sah (2008) policymaking entails a difficult process through which various agencies, individuals, or groups exert their power and influence over one another. Effective policies are those that are implemented successfully and align with their intended objectives. The impact of policies can result in both intended and unintended effects. Policy goals may vary depending on the organization and the specific context in which they are developed (Barthwal & Sah, 2008). Generally, policies are established to mitigate negative effects observed within an organization or to attain certain positive benefits. However, unintended consequences may arise, as policies often produce side effects or unanticipated outcomes, particularly in complex systems within the environments they aim to influence or regulate (Barthwal & Sah, 2008).

The relationship between media, cultural policy, and government ideologies is complex and warrants thorough understanding. To comprehend the nuances and intersections within these domains, we explore the scholarly works of Ahearne (2009) and Throsby (2009), who extensively discuss implicit and explicit cultural policy. By way of understanding, explicit, *normal*, cultural policy directly addresses culture, whether defined narrowly as the arts or more broadly as traditions, values, and societal norms (Throsby, 2009). It encompasses initiatives like supporting art galleries or promoting multiculturalism (Ahearne, 2009; Throsby, 2009). These policies are typically administered by culture ministries but can also extend to other government areas, such as cultural diplomacy handled by foreign affairs ministries.

In contrast, implicit, *effective*, cultural policy influences culture indirectly, with its primary focus lying elsewhere. "Let us call *implicit* or *effective* cultural policy any political strategy that looks to work on the culture of the territory over which it presides or on that of its adversary" (Ahearne 2009: 143). It arises from actions in non-cultural policy areas but still has significant cultural effects (Ahearne, 2009; Throsby, 2009).

In the past, explicit cultural policies have primarily focused on the creative arts, identifying certain forms of artistic expression as representative of culture (Ahearne, 2009; Throsby, 2009). An explicit cultural policy is any policy directly addressing culture, whether defined narrowly as the arts or broadly as traditions, values, and social cohesion. As Ahearne (2009) suggests, explicit cultural policy spans various government domains, not limited to culture ministries. For example, cultural diplomacy, typically overseen by foreign affairs ministries, serves as an explicit cultural policy.

In the context of this research paper, the television sector in Botswana lack a clear policy that governs the television sector, replaced instead by various legislative measures. According to Ahearne and Throsby's framework, these legislative pieces can be considered explicit cultural policies.

Coordination of Government Mechanisms in Implementing Cultural Policies

This distinctive management and regulation of Botswana's television sector, combined with ongoing tensions between ministries, serve as the central focus of this study. It calls for a thorough examination of intergovernmental relations, encompassing the coordination of government entities, policy formulation processes, and stakeholder engagement within the television industry. Drawing insights from scholars such as Phillimore (2013), Fatile & Adejuwon (2009), Vestheim (2012), and Nosa-Ogbegie et al. (2021), this section aims to introduce the concept of intergovernmental relations and examine its significance in understanding and its implications for the governance dynamics of Botswana's television sector. Thoroughly examining the literature is crucial for this study to address the research question concerning the formalized and institutionalized measures implemented to facilitate the effective and efficient coordination among the diverse government departments responsible for overseeing television.

Intergovernmental relations (IGR) can take place both formally and informally (Phillimore, 2013). Constitutional, statutory, and non-statutory institutions, agreements, and processes are all examples of formal mechanisms. Informal IGR is invariably more difficult to observe, yet they are often just as significant as, if not more vital than, official processes (Phillimore, 2013). Informal encounters are frequently the glue that holds the system together. Furthermore, there may be unstated norms, practices, or principles that are critical to the

operation and efficiency of IGR (Phillimore, 2013). This informality leads to a focus on politics, power dynamics, and contingency over legal frameworks and institutional consistency, resulting in significant variations across countries and over time.

The objective of intergovernmental relations is to facilitate cooperative governance and decision-making, ensuring that policies and initiatives effectively address the needs of citizens. These relations involve political, financial, and institutional arrangements for interactions among various levels of government and state organs within each level (Nosa-Ogbegie et al., 2021). According to Fatile and Adejuwon (2009), these relations entail cooperation and collaboration patterns crucial for achieving synchronization and harmony between government organs, whether horizontally or vertically aligned, to implement national goals and policies efficiently.

Intergovernmental relations (IGR) play a pivotal role in contemporary political systems, growing in importance as governance complexities escalate. While typically associated with federal political systems, they are pertinent in any political framework featuring multiple levels of government. Intriguingly, the degree of centralization in IGR is not inherently tied to the type of government system in place (Phillimore, 2013). Regardless of whether a country adopts a unitary or federal system, IGR persists as long as there are multiple tiers of government (Phillimore, 2013).

Any intergovernmental relations system revolves around power, which is related to the relative fiscal ability of the various governments (Phillimore, 2013). Political parties have a substantial influence on IGR (Phillimore, 2013). This idea of the impact of political power on IGR speaks back to Vestheim's (2012) consideration of cultural policy as an "overlapping zone between culture, politics, and money." The zone is fraught with tensions, and the outcome of the zone's discussions is determined by the relative status and position of the agents involved. Furthermore, because the agents represent many groups, the democratic interests of cultural producers and mediators, as well as citizens, are profoundly affected by the overlapping zone process (Vestheim, 2012). Kahn et al. (2011) categorize IGR into constitutional, political, and financial relations. Despite the tendency in literature to focus on formal structures, informal interactions also play a crucial role in shaping IGR, informality which often leads to mistrust, especially when power dynamics come into play.

Stakeholder Management

The complex network of intergovernmental ties exerts significant influence over the trajectory of Botswana's television sector. The interconnected interaction among various tiers of government, regulatory bodies, and industry stakeholders serves as the cornerstone for strategic decision-making and policy development. Within this dynamic context, effective stakeholder management assumes a critical role in aligning the interests of government agencies, private media, broadcasting organizations, the private sector, audience, and the general public. The successful management of intergovernmental relations within the television sector relies on a nuanced understanding of stakeholder dynamics, emphasizing the importance of regulatory authorities and industry stakeholders in navigating the complex interchange of interests, expectations, and power dynamics.

This literature review on stakeholder management draws insights from influential scholars such as Freeman et al. (2006) on stakeholder management and stakeholder theory, FitzGibbon (2021) for multi-stakeholder management, Bourne (2009) on stakeholder relationship management, and Ginige, Amaratunga, and Haigh (2018) on mapping stakeholders and for strategic management Rendtorff and Bonnafoos-Boucher (2016). This review highlights the use of Mendelow's Power-Interest Matrix as the foundational framework in mapping stakeholders. This dissertation aims to explain the complexities shaping the operational landscape of Botswana's television sector by exploring the intersectionality of intergovernmental relations and stakeholder management. It offers valuable insights that contribute to a comprehensive understanding of the sector's evolution, challenges, and potential strategies for fostering sustainable growth.

The concept of stakeholders encompasses any group or individual that can impact or be impacted by a corporation's objectives. This includes a diverse array of entities such as employees, customers, suppliers, shareholders, financial institutions, environmental advocates, government bodies, and other relevant groups that hold the potential to either support or hinder the corporation's efforts (Freeman et al., 2006; Bourne, 2009; FitzGibbon, 2021; Ginige, Amaratunga, and Haigh, 2018). Stakeholder theory presents a fresh approach to strategic management, focusing on how a corporation can effectively formulate and execute its direction by taking into account the interests of all stakeholders (Freeman et al.,

2006). By prioritizing strategic management, executives can steer their corporations towards success (Freeman et al., 2006; Bourne, 2009).

Originally, the term "stakeholder" was coined to broaden the perspective beyond just shareholders, suggesting that management should be responsive to a wider range of stakeholders. Thus, stakeholders were initially defined as those groups without whose support the organization would cease to exist (Bourne, 2009). The initial list of stakeholders included shareholders, employees, customers, suppliers, lenders, and society at large (Bourne, 2009). Stakeholders may consist of groups or individuals who provide critical resources or place something of value at risk through their investment of funds, career, or time in support of the organization's business strategies or goals. In simple terms, a stakeholder refers to any group or individual capable of influencing or being impacted by the organization's goals (Rendtorff and Bonnafeus-Boucher, 2016). Alternatively, stakeholders may be groups or individuals opposed to the organization or some aspect of its activities.

Rendtorff and Bonnafeus-Boucher (2016) argue that while "stakeholder" is commonly linked with the private sector and corporate activities, its usage sheds light on the complex relationship between business operations and the public sphere. This concept emphasizes the challenge of separating diverse interests, as the context in which corporations operate encompasses not only economic and legal aspects but also social, political, cultural, and ecological dimensions. Significantly, the term "stakeholder" has transcended its origins in corporate governance. It is within this broader context that this research paper engages with the concept. Specifically, this paper applies stakeholder management principles to the television sector of Botswana in its entirety.

The Creative Industries Sector Human Resource Development Plan (2021) offers valuable insights into the skill prerequisites essential for the creative industries of Botswana, along with addressing pivotal strategic concerns related to the efficient acquisition of these requisite skills within the sector. It highlights the importance of grasping stakeholders' roles, interests, and levels of influence during planning phases (Creative Industries Sector Human Resource Development Plan, 2021). This comprehension, according to the plan, aids in identifying key catalysts for change, delineating their responsibilities, and pinpointing their capacity-building requirements. Stakeholders with substantial interest and influence, such as the political executive and government ministries overseeing critical aspects of the Creative Industries

(CIs), play pivotal roles in driving necessary transformations (Creative Industries Sector Human Resource Development Plan, 2021). Those possessing considerable influence but limited interest can be persuaded to support the sector's progress, while stakeholders with high interest but minimal influence can bolster their impact through knowledge enhancement and organizational capabilities (Creative Industries Sector Human Resource Development Plan, 2021).

Bourne (2009) asserts that effective stakeholder management involves recognizing the significance of different stakes for individuals or groups involved. These stakes encompass a range of factors including interests, rights, ownership, knowledge, impact, influence, and contribution (Bourne, 2009). Interests signify how decisions or actions affect stakeholders, such as the ramifications of street closures for events or backing the establishment of nature parks (Bourne, 2009). Rights entail being treated fairly or having specific entitlements safeguarded, encompassing legal aspects like occupational safety or moral concerns such as environmental preservation (Bourne, 2009). Ownership denotes possessing legal rights to assets like personal or business property, intellectual property, or shares in an enterprise (Bourne, 2009). Knowledge refers to specialized or organizational expertise necessary for facilitating activities. Impact or influence pertains to stakeholders' involvement in or sway over the activity and its outcomes, from the effects on staff and customers to the influence of sponsors or governmental bodies (Bourne, 2009). Lastly, contribution involves stakeholders providing resources or advocating for goals to bolster the activity's success, bridging the gap between the organization and its operational teams (Bourne, 2009). Recognizing these diverse stakes is essential for effective relationship management and ensuring congruence between stakeholders' interests and organizational objectives (Bourne, 2009).

The Creative Industries Sector Human Resource Development Plan (2021) provides an overview of the stakeholders involved in Botswana's creative industries (CIs). The Ministry of Youth, Gender, Sport and Culture plays a central role in overseeing the entire value chain of the CIs, including policy formulation and infrastructural development. Producers of creative goods and services, such as performing artists, fine artists, craft producers, and providers of functional goods and services, are distributed across various sub-components of the CIs, with concentrations in specific geographical regions. Service providers like promoters and event planners are primarily located in urban centers, although this segment of the value chain remains underdeveloped. Government ministries and departments contribute

to sectoral advancement through policy formulation, strategic planning, and skills development initiatives. Educational institutions are crucial sources of skills for the CIs, while unions and associations organize producers, facilitate knowledge exchange, and advocate for artists' interests. Regulatory roles and the safeguarding of intellectual property rights are undertaken by specialized service providers such as the Companies and Intellectual Property Authority and the Copyright Society of Botswana. Communities host invaluable resources for CIs development, including natural capital and indigenous knowledge, while private media platforms offer avenues for creatives to showcase their offerings. Ultimately, consumers drive demand for CIs goods and services, contributing to sectoral growth.

The paper stresses the importance of collaboration among all stakeholders in fostering a resilient broadcasting television sector. Bundy, Vogel, and Zachary (2018) identify four critical relational factors that promote cooperation: character-based trust, relational predictability, mutual liking and affinity, and socioemotional communication. These factors contribute to intrinsic motivation for cooperation and are interconnected. Character-based trust is fostered by shared values, leading to a sense of reliability and vulnerability between partners. Relational predictability increases as shared values provide a common framework for interpreting events and predicting behavior, reducing uncertainty and fostering collaboration. Mutual liking and affinity are promoted by value congruence, leading to increased harmony and cooperation, as well as decreased conflict. Socioemotional communication is enhanced by shared values, promoting mutual understanding and supporting shared objectives. These factors collectively contribute to the intrinsic motivation for cooperation between organizations and stakeholders, facilitating collaboration and engagement in pursuit of shared goals.

Crosby (1992) discusses stakeholder analysis, emphasizing its goal of identifying whose interests should be considered during decision-making processes and providing reasons for their importance. Determining when a group or individual's interests merit specific and serious attention involves several factors. Firstly, if a group or actor has the potential to undermine the authority or political support of the decision-maker or organization, their interests should be taken into account (Crosby, 1992). Secondly, if the group's presence or support offers overall benefits or strengthens the organization, enhancing the decision-maker's authority and ability to enforce decisions, it warrants careful consideration. For instance, if a group can bring new resources, expand into a new market, or otherwise bolster

the organization's capabilities, it should be included in the analysis (Crosby, 1992). Thirdly, if a group has the capacity to influence the direction or activities of an organization, it qualifies as a stakeholder. For example, consumers are often considered stakeholders in organizations responsible for delivering public services (Crosby, 1992). Typically, stakeholder analysis evaluates groups or actors based on their interest in a specific issue and the resources they can mobilize to influence outcomes related to that issue (Crosby, 1992).

A part of stakeholder analysis is stakeholder mapping which involves identifying individuals or groups who can significantly impact a project and determining their potential positive or negative influence (Ginige, Amaratunga, and Haigh, 2018). This helps in devising appropriate engagement strategies for future actions. Often, tables or charts are used to summarize stakeholder characteristics, facilitating the prioritization of stakeholders and the identification of suitable engagement approaches. Mendelow's Power-Interest Matrix, which this research applies, pioneered by Aubrey L. Mendelow, is a widely recognized method in stakeholder mapping (Ginige, Amaratunga, and Haigh, 2018). This technique, employed in the project, evaluates stakeholders' power and interest levels concerning societal challenges. It prioritizes stakeholders based on their power and interest, guiding the determination of engagement levels for various stakeholder groups (Ginige, Amaratunga, and Haigh, 2018).

Rendtorff and Bonnafous-Boucher (2016)'s evaluation of stakeholder theory, however, highlights various criticisms of Freeman's stakeholder theory that question its validity and relevance. Initially, at a methodological level, stakeholder theory faces scrutiny for its lack of precision in identifying stakeholders and delineating their roles in corporate governance. This vagueness creates porous boundaries, allowing virtually anyone or anything to be categorized as a stakeholder, thereby undermining the theory's credibility (Rendtorff and Bonnafous-Boucher, 2016). Secondly, stakeholders critique the normative and ethical aspect of stakeholder theory, arguing that it enables managers to prioritize their personal interests over those of shareholders and owners. This perspective suggests that accommodating stakeholder expectations undermines the primary objective of profit maximization for corporations, rendering traditional economic rationality ineffective. However, it can be argued that despite its intricacy, stakeholder theory ultimately serves the overarching goal of maximizing corporate profits. Thirdly, stakeholder theory is faulted for providing a fragmented perspective on the relationship between stakeholders and organizations (Rendtorff and Bonnafous-Boucher, 2016). It often focuses solely on either the corporation's interaction with

stakeholders or vice versa, neglecting the relationships among stakeholders themselves. Advocates of a social and democratic approach advocate for recognizing the interchange of multiple interests to achieve social justice within a capitalist framework. Finally, stakeholder theory challenges the concept of regional ethics, like business ethics, by asserting its universal applicability despite its association with a particular ethical standpoint (Rendtorff and Bonnafoos-Boucher, 2016).

Overall, the analysis highlights the importance of government support and private sector involvement in fostering a robust broadcasting television sector, emphasizing the need for a balanced partnership and strategic investment in infrastructure and technology to drive sectoral growth and innovation.

In spite of Botswana providing favorable environments such as easing the regulatory frameworks for the licensing of local commercial broadcast television, the government has kept funding television services while the larger private sector has not assisted in the development of the sector (Lesitaokana & Mosanako, 2021). While many private television outlets have been licensed, the majority of them have failed to meet market demand and thus failed. The cost of setting up and sustaining a television station proving too exorbitant to keep up with. Local journalists and filmmakers, in addition, agreed that the government should instead lease such infrastructure to the private media because it has more modern transmission equipment locally (Lesitaokana & Mosanako, 2021). Such a predicament creates a monopoly in the sector with the state-owned television being at the center.

In summary, the review emphasizes the importance of understanding the relationship between implicit and explicit cultural policies in shaping Botswana's television landscape, especially given the dominance of state-owned entities in the media environment. It highlights the challenges inherent in governmental approaches to cultural policy, particularly in ensuring balanced coverage and protecting journalistic freedom in institutions like Botswana Television (BTV). It has shed light on the implications of explicit and implicit approaches to cultural policy on Botswana's television industry, offering valuable insights into its efficiency, effectiveness, and growth.

Through an exploration of the central question and its associated sub-questions, several significant conclusions emerge. Firstly, despite extensive research on various facets of

Botswana's television industry, a notable gap persists in understanding the cultural policy framework and its impact on sector development. This stresses the necessity for further investigation into cultural policy dynamics and their implications for the television industry. Secondly, the review contributes insights into Botswana's cultural policy landscape, elucidating historical legacies, policy gaps, regulatory reforms, and global and regional influences. Understanding these dynamics is vital for policymakers, industry stakeholders, and researchers striving to foster sustainable development and innovation in the broadcasting sector.

The complexities of intergovernmental relations within Botswana's governmental structure significantly influence decision-making processes and policy formulation within the television sector. A nuanced understanding of these complexities is crucial for analyzing intergovernmental relations and coordination mechanisms affecting the industry. Additionally, stakeholder theory offers a valuable lens for comprehending the multifaceted relationships between corporations and their stakeholders within the television sector. Despite criticisms, stakeholder theory remains a practical tool for navigating complex stakeholder landscapes and driving sustainable business practices. By addressing key research questions and scholar insights, the review informs future research and policy initiatives aimed at enhancing the efficiency, effectiveness, and growth of the television industry in Botswana.

Chapter 6

CULTURAL POLICIES AND THEIR IMPLICATIONS ON THE TV SECTOR BOTSWANA: FINDINGS

Introduction

The exploration of cultural policy in Botswana reveals a complex interchange between explicit and implicit regulatory frameworks in the television sector. This chapter provides a thorough overview of the responses to the central research questions, shaping our understanding of the policy dynamics governing the television landscape in Botswana, the implementation and impact of explicit and implicit cultural policies on the TV sector in Botswana, as well as unpacking the formalized and institutionalized mechanisms, if any, that have been implemented to ensure the effective and efficient coordination of diverse government departments overseeing television and the stakeholders that exist within it.

A diverse pool of participants, encompassing television practitioners, academics, government officials, and personnel from the Department of Broadcasting Services (DBS), NOW TV, Botswana Television (BTV), and the Botswana Communications Regulatory Authority (BOCRA), contribute to a comprehensive understanding of the numerous challenges. As it pertains to the outlook of the current state of the sector, a predominant sentiment emerges among participants, characterizing it as still in its infancy stage. The inadequate growth of the sector, as emphasized by numerous participants, can be attributed to the presence of numerous documents regulating cultural policy. This situation results in ambiguity and redundancy, lacking a unified and clear policy framework to guide its operations effectively. Moreover, it fosters a disorderly environment within the sector characterized by undefined business procedures, absence of rate standardization, insufficiently developed value chains, limited international market entry, skill mismatches, and deficient infrastructure, as just some of the challenges mentioned.

The findings of the research highlight Botswana's implicit approach to cultural policy within its television sector, where governmental dominance has created a landscape akin to a political entity. Television practitioners who took part in this study echo sentiments that the

government's pervasive influence shapes the industry significantly, with the Ministry for State Presidency traditionally overseeing broadcasting affairs. Notably, the government emerges as the primary financier of the sector, thereby exerting considerable control over its direction and content. In this context, BTV, as the flagship broadcasting service, operates within a nebulous regulatory framework reminiscent of a bureaucratic entity, attempting to adhere to the principles of public service broadcasting. The findings further expose the subtle mechanisms in which state ownership compromises editorial autonomy, stifles creativity, and diversity of perspectives within the industry.

In addressing the question on intergovernmental relations and stakeholder management, the research uncovers inadequate coordination and communication. The absence of a dedicated policy surfaces as a significant factor contributing to the poor relations between the Ministry of Youth, Gender, Sport and Culture (MYSC) and the Ministry for State President, particularly in the management of the two state-owned channels. This results in challenges in aligning strategies and objectives between these key government departments responsible for overseeing cultural policies and the operation of state channels. A crucial finding indicates that as the DBS is located within the Ministry for State President, the highest office in the country, it possesses the ability to override decisions and procedures of MYSC, causing the ministry to be deprived of its authority.

In unpacking stakeholder management, the identification and mapping of numerous stakeholders in the sector, emphasizing the significance of understanding their individual interests and varied levels of influence for the development of a thriving television sector, this research reveals that the sector has yet to establish effective coordination mechanisms for managing relationships among stakeholders. According to industry experts, involvement by stakeholders other than the government has been inadequate. The private sector's support for the television industry is deficient for several reasons. Firstly, it reflects the government's sluggishness in responding to industry needs, indicating a hesitancy to challenge governmental dominance. Secondly, the absence of reliable audience measurement tools and basic business procedures, combined with the industry's informal nature, dissuades private sector engagement. Since private sector entities operate based on return on investment principles, they encounter difficulties in backing ventures whose value cannot be accurately assessed. Lastly, the Botswana audience's preference for international content and streaming services such as Netflix and Showmax over local productions presents a hurdle for local

production companies seeking to market their content to television satellite providers like Multichoice.

The Outlook of Cultural Policies in Botswana

The governance landscape of the television sector in Botswana appears to be characterized by ambiguity, as there is not a single, definitive policy guiding its operations. In the absence of a dedicated media policy, the state media seems to navigate through a maze of regulations such as the Broadcasting Act (1998), Cinematograph Act (1970), and the National Policy on Culture (2002), occasionally resorting to directives and general orders in some instances. This lack of a specific and comprehensive policy framework raises concerns about the clear direction and oversight of the television sector.

When asked to give their perspective on the policy landscape, Participant 1, the Deputy Permanent Secretary of Information and Broadcasting Services in the Ministry for State President, shared that although there exists a Broadcasting Act (1998), its evolution has not necessarily resulted in improvements. Notably, the absence of a broadcasting policy is a significant anomaly, as typically an act is followed by a policy. Initially, the Broadcasting Act (1998) acknowledged the state-owned television station, BTV, when it was termed public service broadcasting. However, through subsequent amendments, the Department of Broadcasting Services was removed from the Broadcasting Act (1998). Consequently, it was no longer subject to regulation by the broadcasting regulator, BOCRA.

Presently, BTV operates without being regulated by the existing act, even though it is acknowledged by it.

The broadcasting department or Botswana television is actually regulated. It's self-regulated quote unquote, or government regulated. And so that's why I say you find that instruments like the public service act, like the general orders, they are the ones that actually come to bear, of course, even the directives, government directives, that come from time to time, that come as and when necessary. Those are the sort of body of policies and instruments that actually now are issued by the official government (Participant 1, 2023).

This points out the reliance on instruments such as the Public Service Act, general orders, and occasional government directives, which serve as the primary governing policies and instruments issued by the official government.

He further adds that due to its inherent characteristics and its establishment within a government department, the growth and impact of BTV on the media landscape in Botswana has not progressed as expected.

The problem within that structure is that fundamentally, those who work on BTV are civil servants. That's number one. And therefore, there's a sort of a sense of one size fits all for every civil servant. And the way you operate is that you are first governed by the Public Service Act, and by the general orders which affect everyone. And so you can't really, for example, you can't really reward talent like you should, which is a key in the media and broadcasting space. You can't employ based on the unconventional, demands that the media space actually operates under (Participant 1, 2023).

The organizational structure, coupled with the allocation of resources and expenditures to the civil organization, resulted in a delayed acceleration of its influence on the country's media scene. Currently, according to him, remains in an early stage of development. When compared to the global television industry, which is predominantly situated in the private and business sectors, the government's response is somewhat delayed due to the unique nature of our organizational structure.

For their part, Participant 2, a representative of BTV, expresses concern about the slow growth of the television industry, particularly with the continued dominance of the state-owned media, BTV. They note that despite potential opportunities for growth with new investors, there seems to be a lack of interest from individuals or businesses in establishing their own television stations. This slow growth they attribute to factors such as lack of understanding, ignorance, or businesses not perceiving the industry as a lucrative avenue. They continue to add that this inefficiency and ineffectiveness in the industry are linked to its limited scope and reach, with certain communities not being adequately served. The state ownership of television is highlighted as a contributing factor, impacting stakeholder relations. Furthermore, the interviewee identifies a setback in the DBS being on par with other government departments, which affects budget allocations. The example of requesting cameras illustrates the challenges faced in securing funds for equipment due to competing priorities, such as healthcare. Despite these challenges, the respondent acknowledges the commendable work done by motivated employees within the department. The introduction of new channels is cited as an example of the employees' initiative and dedication, as they took the lead in developing and implementing these channels without external consultants.

In their interview, representatives of the Ministry of Youth, Gender, Sport, and Culture (MYSC) point out also that the landscape of the film and television industry in Botswana has remained in an early stage of development for an extended period. The lack of growth they also attribute to the absence of a structured and regulated industry. They assert that unlike many other countries with film commissions overseeing television stations and film industries, Botswana manages its film and television sector in an ad-hoc manner. The absence of essential elements such as a dedicated film commission, proper frameworks, and policies contributes to the industry's stagnation. The reliance primarily on the Department of Broadcasting Services (DBS), according to them as the main consumer and guiding structure for content further limits the industry's progress. Despite DBS playing a role, the development and growth of the industry should be mandated to MYSC which is the custodian of the creative industry strategy and the Cinematograph Act (1970). However, the respondents note that MYSC has primarily focused on performing arts and visual arts, leaving the film industry lagging behind. Although Botswana Television (BTV) attempts to provide support, it operates outside the parameters of the Cinematograph Act (1970) or a dedicated Film Commission. Consequently, the industry remains unregulated, resulting in suboptimal outcomes for its development.

During the first focus group, industry practitioners expressed unanimous concerns about the stagnant growth of the sector. Participants voiced their views on the absence of a dedicated policy regulating the state media, which has led to various detrimental effects. These include lack of standardized industry payment rates, a significant skills mismatch among state media personnel, with some individuals occupying positions for which they lack the necessary qualifications, compliance issues with government procurement regulations, the lack of a television rating system within the industry resulting in poor audience insights which means that broadcasters encounter difficulties in drawing advertisers and maintaining advertising income, thereby affecting their financial viability. Participant 12 shares explains the importance of audience insights.

And why do we need a rating system for starters? Because, like I was saying earlier, in terms of issues of money, if we understood that we are running this thing with the business, we would understand why we need a rating system. Because if you go to the private sector, they are looking for numbers. They are looking for eyeballs. And you better have something for them to understand (Participant 12, 2023).

These shared difficulties underscore the necessity for policy revisions and strategic actions to rejuvenate Botswana's television industry. It is apparent that implicit cultural policies wield a more significant influence on Botswana's television sector compared to explicit policies. Therefore, ensuring the efficient coordination and administration of the entities involved in overseeing the sector and its policies, while balancing diverse interests and levels of influence, is paramount.

In the second focus group, comprising of television producers, policy specialists and production company owners, focus was given to the policy landscape in great detail by one of the participants. To begin he, Participant 16, provides the history of the policy landscape, drawing from his experience working with both government and private sectors, as well as participation in conventions and operations at various levels. This includes contributing to the review of the Cinematography Act (1970) and drafting a memorandum that led to a referendum for its review, which has been completed but is stuck at the Attorney General Chambers. He shares that the 1970 Cinematography Act, was provisioned in the National Censorship Board to regulate content and cultural nuances, reflecting Botswana's conservative nature at the time. As time progressed, he asserts, the need arose for a comprehensive legal and regulatory framework to align television business operations with international conventions and treaties. However, a lack of operational instruments hindered this effort. To address this gap, a situational analysis was conducted, revealing shortcomings in the Cinematography Act (1970). Subsequently, a cabinet memo was proposed, gaining approval from parliament and initiating a review and national referendum.

In addition, he adds, despite efforts to advance the review process, challenges such as the COVID-19 pandemic and the absence of comprehensive benchmarking impeded progress. Political factors also influenced decision-making, leading to further delays and complications. Before the Cinematography Act could be enforced, in came the National Arts Council, which the participants to as a 'low hanging fruit'. Currently, the National Arts Council is in effect while the Cinematography Act remains pending. This situation has been likened to a scenario where two dogs are pitted against each other, with one being unfairly advantaged. However, ongoing dialogue with the government continues to address these challenges and strive for policy coherence and effectiveness. He concludes by lamenting that when examining what constitutes the industry, it becomes apparent that it functions more as a means of job creation

rather than a fully developed industry. This dynamic has led to limitations and resistance, particularly for entrepreneurs seeking to scale their operations.

During the focus group discussion, participants mentioned that industry practitioners heavily depend on the government's handling of the sector, viewing it more as a social welfare undertaking rather than a business. This approach worsens the situation because there is a lack of strategic management. Moreover, the government's inclination to prioritize industries generating high tax revenues and those with clear policies overlooks the television sector, thus impeding its potential for growth.

Participant 16 warns against the prevailing laissez-faire approach by practitioners and advocates for a structured and policy-driven approach to the operations of the television sector.

There must be an industry. So right now we have tuckshops. So an industry means that everybody knows how things are. It means that you have the system that we know how the broadcasters, different broadcasters, of private and government, how it works, how commissioning is done, how headhunting is done. None of that is happening (Participant 16, 2023).

In line with point, Participant 11 shares that,

this is where our industry is missing it as well. We're missing the private sector, the capitalism side of it, but also forgetting that when you go to government and policy and public, it's a perception thing, but it's also a game where're there's networking, It has its own beast and animal. And if you don't understand that, you will never work with government if you don't fully appreciate that and you structure your things to fit in (Participant 11, 2023).

They emphasize the importance for practitioners to comprehend the policies that govern their industry, including their limitations and advantages, as the government primarily communicates through the language of policy.

We should do our job and humble them to their own. But if we don't humble them to their own, they look down on us because there is no instrument that says, we are holding you accountable to this deliverable (Participant 16, 2023).

This is in line with what Participant 12's concerns from the first focus group that practitioners need to appreciate how policies are made and who makes policies and the whole process. I think we have not as the arts, as television and films specifically we have not appreciated the critical importance of this machine that makes policies. And we have not appreciated the critical. What it means

to our very own livelihood for us not to be informing policies and for us to be actively being involved in sitting in the right places where these policies are made. I must admit I've been there as well for a very long time. I felt like I'm okay. I'm building a home company. I want to be involved in politics . And so I woke up to the fact that I'm going to sit there, be there, not care. But some guys are going to sit in those boardrooms and inform these issues and after that I have to live by those decision (Participant 12, 2023).

Participant 16 advises practitioners in the sector to acknowledge and utilize skill sets effectively, emphasizing the importance of recognizing specializations and departmentalization within the industry. They stress the necessity of establishing a fully functioning and effective administration, underscoring that television production is fundamentally a business. This entails adhering to administrative processes, tax obligations, and aligning with economic trends. They assert that understanding these universal principles is essential for scaling up and achieving success. Additionally, they urge practitioners to identify commonalities within the business atmosphere and customize strategies accordingly. Exploiting areas of intersection and understanding the market's demands and the industry's *raison d'être* are vital for achieving operational excellence. The participant emphasizes the significance of addressing legalities, rights interpretation, and value realization within creative works, highlighting the importance of understanding one's commodity and the aggregation process. Ultimately, they indicate the pivotal role of policy as a common denominator that shapes the industry's dynamics. Winning at the policy level, they argue, can mitigate corruption, align procurement processes, and enforce standards, ultimately shaping the industry's operational landscape. They liken policy to a mould that dictates behaviour and conformity, asserting that adherence to policy dictates the industry's shape and function.

From the broadcasting regulator, Participant 3, the Deputy Director Broadcasting at the Broadcasting Communications Regulatory Authority (BOCRA), which oversees non-government broadcasters, discusses the landscape of private broadcasting in Botswana, identifying a need for a shift in mindset towards supporting local content, increased investment in the industry, and improved access to funding and advertising opportunities to ensure the growth and sustainability of private broadcasting in Botswana. In her interview she highlights both the successes and challenges faced by these entities. She mentions several private television stations such as YTV and OVY that are still operational, while acknowledging that others like Maru TV and Kwese have ceased operations. Despite the presence of these stations, the participant notes that the television market in Botswana was

entered relatively late, and consumers have become accustomed to content from other countries.

One significant challenge identified is the perception that foreign content is superior to local productions. She emphasizes the need to shift this mindset and promote local content by providing opportunities for local producers and investing in their development. They draw parallels with the early days of other countries' television industries, where despite initial challenges with quality, support and investment led to improvement over time.

Additionally, access to funding is cited as a major obstacle for content creators, both from the government and private sector. The participant notes that individuals in the content creation industry struggle to secure loans compared to those in other industries, hindering their ability to produce high-quality content. Furthermore, advertising presents a significant challenge, as most businesses in Botswana rely on foreign markets for advertising, which limits the revenue potential for local broadcasters.

In summary, the observations emphasize the complex web of factors within Botswana's television sector, emphasizing how policy, operational practices, and regulatory frameworks are linked in determining its course. Looking ahead, it's crucial to tackle the recognized obstacles while seizing chances for cooperation and new ideas. This approach is vital for propelling the industry forward and maintaining its significance and adaptability in an ever-changing media environment.

The Implementation of Explicit and Implicit Cultural Policies and Impact on the TV Sector in Botswana

The examination of Botswana's cultural policy landscape reveals a complex interchange of factors shaping the country's approach to television governance. With a nuanced understanding of the policies governing the television sectors, it becomes evident, through the findings, that their implementation is deeply influenced by implicit cultural policies. These implicit policies, often shaped by political forces, play a significant role in determining the direction and effectiveness of cultural governance initiatives. Understanding the relationship between implicit cultural policies and political influences is essential for comprehending the dynamics of policy development and implementation in Botswana's cultural sector.

The utilization of implicit cultural policies by the government in Botswana appears to outweigh the application of explicit cultural policies. This trend can largely be attributed to the absence of a well-defined media policy and the reliance on government acquisition of content. Multitude of policy documents are employed to navigate the sector, influencing its structure, operations, and overall progress. In some cases, general orders and directives are invoked to guide decisions concerning content. Despite the presence of explicit cultural policies such as the Botswana National Policy on Culture (2002), Broadcasting Act (1998), and Cinematograph Act (1970), their implicit nature becomes apparent in the government's management of state-owned television media through the Department of Broadcasting Services (DBS), which operates under the Ministry for State President.

One way that the findings suggest implicit cultural policy is applied is through the regulation of the state channels. State-owned media is not regulated by the Botswana Communications Regulatory Authority (BOCRA). The Ministry for State Presidency/DBS have always been responsible for broadcasting. As Participant 3 from the Botswana Communications Regulatory Authority (BOCRA) confirms

I believe it's section 31 of that is basically exempts the state -owned broadcast staff from regulation. So it is actually exempted by law (Participant 3, 2023)

as well as Participant 1 from the Ministry for State President who refers to BTV as self-regulated.

Throughout its history, the television industry in Botswana has been heavily influenced by government authority. Since its establishment, Botswana Television (BTV) has operated as a component of the government, receiving government funding and managed by civil servants. Consequently, the broadcaster has consistently operated within the jurisdiction and supervision of the national government. BTV has been regarded as an institution closely protected by both governmental authority and gatekeeping practices implemented by its management and staff. It was established within a system where allegiance to the ruling Botswana Democratic Party (BDP), in power since independence, was deeply ingrained.

The establishment of NOW TV in 2018 was to address the lack of platforms for showcasing local talent. Recognizing this need, the Ministry of Youth, Gender, Sport and Culture (MYSC) decided to create a platform to provide a platform for local creatives to showcase their talent and tell Botswana's stories. This decision was driven by a desire to empower the

creative industry and promote its growth. The channel was officially launched in 2018 on terrestrial platforms, providing a platform for 100% local content procurement. It provided a much-needed platform for content acquisition in Botswana, particularly since BTV had not been acquiring content for a significant period. NOW TV focused on entertainment content, complementing BTV's emphasis on news and current affairs. Initially, according to the MYSC personnel interviewed, there were no conflicts between the two channels, as BTV primarily focused on in-house productions and providing technical support for NOW TV while the latter handled content acquisition and aggregation.

However the lack of a clearly defined memorandum of agreement between the Department of Broadcasting Services (DBS) and the MYSC, coupled with power dynamics favouring the Ministry for State President, became evident during the removal of NOW TV from DSTV without adequate consultation or negotiation with the MYSC. Participant 1 defends this by sharing that

the Ministry for State Presidency has always been responsible for broadcasting. So the decision to take or to operate a broadcasting channel under a different ministry was sort of an anomaly. I think I can confidently say that. It was an anomaly at the time. Because remember, this same department, Department of Broadcasting Services, has been operating and providing broadcasting facility services for other ministries like education, agriculture, health and so forth and so forth (Participant 1, 2023).

However, MYSC personnel Participant 6, had a different perspective to the move, asserting that

the absence of the tool that established NOW channel is what lead to our executive management not putting enough effort into negotiating with DBS. They were only concerned about the mandate, the staffing, because the executive was worried that you cannot facilitate additional staff to NOW channel because of that establishment of Now Channel as a proper television channel (Participant 6, 2023).

This imbalance of power suggests that the DBS, situated under the Ministry for State President, acted unilaterally, functioning more as a dominant entity rather than considering the interests and concerns of the MYSC.

Focus group participants express doubt regarding the government's efforts to enhance the television sector, pointing out a lack of comprehension of the challenges faced on the ground and a preference for foreign intervention over local expertise. They question whether the government's true intention is to foster industry growth or simply to improve its global public

image. They argue that relying solely on directives from external sources, such as international figures like Steve Harvey, for national development neglects the necessity for a nuanced understanding of the country's unique needs and challenges. The involvement of the Botswana government with Steve Harvey entailed a partnership wherein Harvey was enlisted to offer guidance and expertise on diverse facets of national advancement, with a particular emphasis on the television sector. This decision faced scepticism from certain local practitioners who doubted the efficacy of depending on foreign counsel instead of addressing the country's unique issues and requirements.

The research participants stress the significance of conducting a thorough national assessment to inform policy formulation and ensure harmony with the populace's requirements and values. They critique the tendency to implement directives without taking into account the local context or seeking input from affected individuals, which results in a lack of support and ineffective implementation.

With the Steve Harvey thing, as industry players we have what we are hoping for. We've had meetings with government in terms of what we're hoping for and pitch to government how we feel this opportunity can help us be able to build our industry in the country. However, at the end of the day, it's not us who make the decisions. It's those guys sitting at the Office of the President. So now the issue is we don't know if we're aligned in terms of mandate. We can only wait, only time can tell that if this is going to build the industry or if it's for show, just P.R (Participant 12, 2003).

In sharing his thoughts on the Steve Harvey matter too, Participant 15 asserts that

my problem with us as a country, as a government, because things like Steve Harvey and many others who have come and gone, they are same things we've been saying for more than 25 years. And so truly and fully help develop, so we, as creatives, the owner of whatever it is, we need to do our own national diagnostic of what is happening (Participant 15, 2023).

A similar sentiment regarding government's political-servitude is shared about the establishment of BTV 1, BTV 2 and the News Channel. Participant 12 expresses scepticism suggesting that these new channels may serve more as a tactic for the government to gain political favour, especially with elections approaching. They question whether these channels will genuinely contribute to industry growth or if they are merely aimed at garnering votes, simply saying "I think it's another political mileage. I mean, the elections are just close" (Participant 12, 2023),

and Participant 8 adding that “the mandate for BTV 1 is still the main government mouthpiece full stop as it has always been” (Participant 8, 2023).

To unpack the role of politics in policy, Participant 7 raises the question of how policy can remain free from political influence, prompting Participant 11 to provide insights into governance structures and the evolution of policies into laws. They explain that governance governs how organizations operate, with laws serving to protect visions and guide the direction of the country. Policies, over time, evolve into laws that aid in governance. They highlight the need for experts to inform policy-making through research and experimentation, often conducted in academic institutions like the University of Botswana (UB) and Botswana International University of Science and Technology (BIUST). These institutions play a crucial role in testing solutions to problems and providing informed recommendations. Ultimately, experts from various fields are consulted to inform policy decisions, with government entities like the Arts Council actively seeking input from practitioners. The goal is to develop policies that address real-world challenges while minimizing political influence.

Participant 8 adds that

I think what you are just saying is if the policy came through and then how do you separate politics from politics? In short, I don't think you can. I know the context. I can always say that we are structured on politics. Every single sector is structured on politics. And if that policy comes up, it's going to come through politically. And someone will also use that as political mileage. We either like them or don't. But if someone politically came up with this policy, you know as the artists we are going to vote for that. So we can't separate it from politics either way because it won't work out for us (Participant 8, 2023).

The findings suggest a necessity to address the entanglement of politics with policy-making processes in Botswana. It is evident that politics profoundly influences policy formulation and implementation across various sectors, including the arts, indicating the inherent politicization of policy initiatives.

The Implications of Explicit and Implicit Cultural Policies on the Growth of the Television Industry in Botswana

The subsequent investigation scrutinizes the tangible impacts arising from the implementation of both explicit and implicit cultural policies, with a specific focus on their repercussions on the television industry. The implicit cultural policy approach in Botswana is

evident in the fact that the Ministry for State President regulates television broadcasting in the country. This approach suggests that cultural policies are not explicitly defined but are rather embedded within the regulatory framework overseen by the Ministry for State President.

The implications express themselves in various ways. To begin, the regulations set by the Ministry for State President exert control over the media landscape, potentially shaping public opinion and discourse to align with government objectives and priorities. Participant 2, a BTV staff member, offers insights into the operational dynamics of BTV, revealing how the influence of the state, particularly through the Ministry for State President, guides the channel's editorial priorities and coverage decisions. They acknowledge the pervasive influence of the state on BTV, highlighting that news coverage often mirrors government activities and priorities, with significant events involving the president given precedence over other news stories.

It has a huge impact, politics. People vote. This is state media. The ruling party, the president are there. They're the ones at the helm. They decide. They lead the development. Therefore, they lead what is being talked about in the news. They lead on how people perceive most of the things. People may not see it glaring in their eyes, but politics is very big. Because people vote a party in power. This is run by the party. So the party's mandate will keep getting in between (Participant 2, 2023).

This implicit emphasis on political news may overshadow coverage of other societal issues, potentially limiting the range of perspectives and narratives presented to viewers. Moreover, the mention of a minister's directive highlights the expectation for BTV journalists to prioritize state interests in their reporting, underscoring the impact of government directives on editorial decision-making within the network. The participant shares that

Botswana television is under the state. It's at the office of the president. So there's that expectation. When you are here you know, news is coming from office of the president (Participant 2, 2023).

A noteworthy observation points to BTV's operational dynamics, which as the only television station run by the Department of Broadcasting services from within the Ministry for State President, are perceived as akin to self-regulation. This stems from the fact that BTV operates without direct oversight from the regulatory authority, giving rise to a situation where it functions with a considerable degree of autonomy. This emphasizes the reliance on instruments such as the Public Service Act, General Orders, and occasional government directives, which serve as the primary governing policies and instruments issued by the

official government. This self-regulated stance has implications for the clarity and effectiveness of broadcasting practices within the television sector. It gives a suggestion that Botswana takes an implicit approach to cultural policy. This structural arrangement, as illuminated by Mosanako (2014), has profound implications for the television sector, resulting in a lack of clarity regarding broadcasting models, performative criteria, procurement processes, and funding programs. The consequence being an undesirable and stagnant sector that struggles to fulfil its potential.

In discussing the complex interaction of politics, culture, and economics within Botswana Television, Participant 2, personnel at BTV, emphasizes the significant influence of politics on BTV's operations, highlighting the dominance of the ruling party and the president in shaping content and agenda. Despite concerns raised regarding potential constraints on freedom of speech, the participant maintains that working for BTV inherently involves aligning with state interests. However, they also stress the importance of journalistic integrity and the need to question government actions and hold officials accountable. This exchange depicts the complex balancing act faced by BTV employees, navigating between state directives and the imperative to uphold journalistic principles. The participant's assertion that journalists should diligently investigate and challenge government decisions suggests a commitment to promoting transparency and accountability within BTV's programming. This nuanced exploration of the role of politics within BTV provides valuable insights into the challenges and responsibilities faced by media professionals operating within state-controlled environments. He significant influence of politics on BTV's operations, highlighting the dominance of the ruling party and the president in shaping content and agenda. Despite concerns raised regarding potential constraints on freedom of speech, the participant maintains that working for BTV inherently involves aligning with state interests.

In their interview Participant 1 highlights several key structural and operational challenges within the state-owned broadcasting sector, particularly focusing on the constraints imposed by civil service regulations. The respondent emphasizes the mismatch between the rigid requirements of the Public Service Act and general orders and the dynamic nature of the media and broadcasting industry. This mismatch restricts the ability to reward talent adequately and to employ individuals based on unconventional qualifications or skills that are crucial in the media space. The respondent illustrates how these constraints limit flexibility and hinder innovation, ultimately impacting the success and efficiency of the broadcasting

operations. Moreover, the cumbersome procurement processes further exacerbate the challenges by impeding the swift acquisition of content, which is essential in meeting the demands of a fast-paced media environment.

Another consequence of implicit cultural policies is the indirect influence on Botswana's cultural landscape, shaping the content, values, and norms portrayed on television. Participant 14 from the initial focus group discusses how the conservative nature of the government of Botswana and the government's paternalistic control over the sector hinder creativity and overlook the need to gauge the audience's receptiveness to certain content. They draw on experiences from other countries like South Africa to emphasize the importance of testing the audience's "elasticity," referring to their tolerance for different types of content. Using the example of introducing a series like "Yizo Yizo" on BTV, the speaker highlights the potential backlash such content might face if it doesn't align with the government's preferences and sensitivities.

We're not testing the necessity of our customers. That means then we can't also start developing maybe ethics policies around ethics because look at SA right back in 1999 those guys would bring some of these things that would shock. But then they tested the elasticity of the customer. What can we take and what can't we take? (Participant 14, 2023).

Participant 15 challenges this conservatism adding that increasing competition from international players like Netflix and Showmax reveals something else. The participant highlights the significant influence these platforms have had on viewer preferences and behaviour, noting that censorship measures imposed by local authorities may no longer be effective given the availability of alternative streaming services. Additionally, the speaker acknowledges the impact of online platforms like YouTube in promoting diverse narratives, including those related to LGBTQI issues. He argues that the traditional notion of Botswana as an isolated entity is outdated, emphasizing the need for the local television industry to adapt to global trends and cater to the diverse preferences of viewers.

The problem with our system here is that we think we are an island. We think that we are operating outside, the reality. The reality of the world. And so really our system, disrespects the viewership of Botswana. And now, Botswana have a choice (Participant 15, 2003).

Still on censorship, BOCRA representative, Participant 3, is of the opinion that there is a tendency for audiences to display more tolerance towards content originating from foreign cultures compared to local content, pointing out a potential inconsistency in audience

preferences. This observation highlights the complexity of catering to diverse audience tastes and sensitivities when shaping broadcasting policies,

But one thing that is a bit weird is that one thing I've picked is that Batswana sometimes have a tendency of giving more tolerance for content that is coming from outside, in terms of what you call culture and what is tasteful. As compared to our own. When you have people talking about bums and boobs, people have a high tolerance for that. But then you have a motswana singing the same thing now in the local language, people feel offended (Participant 3, 2023).

This observation highlights the complexity of catering to diverse audience tastes and sensitivities when shaping broadcasting policies. The Participant emphasizes the need to consider different market segments and target demographics when evaluating complaints and determining appropriate responses. This demonstrates a nuanced approach to content regulation that should take into account cultural context and audience diversity.

In conclusion, the examination of both explicit and implicit cultural policies in Botswana's television industry reveals significant implications for the sector. The implicit cultural policy approach, embodied in the regulatory oversight of television broadcasting by the Ministry for State President, reveals the intertwining of government influence with media operations. This influence manifests in editorial priorities, content coverage, and even employment practices within state-owned entities like Botswana Television (BTV). While this approach may provide stability, it also raises concerns regarding freedom of expression and the diversity of viewpoints presented to viewers.

Moreover, the structural and operational challenges faced by state-owned broadcasters, as highlighted by participants, indicates the need for policy reforms to align with the dynamic nature of the media landscape. The mismatch between civil service regulations and industry requirements inhibits innovation and talent retention, hampering the sector's growth and efficiency. Additionally, cumbersome procurement processes impede the timely acquisition of content, hindering broadcasters' ability to meet audience demands in a competitive environment.

Lastly, implicit cultural policies indirectly influence Botswana's cultural landscape, shaping the content, values, and norms portrayed on television. The conservative nature of government oversight and the perceived paternalistic control over the sector hinder creativity

and overlook audience preferences. However, increasing competition from international streaming platforms like Netflix and Showmax challenges traditional censorship measures, prompting a re-evaluation of regulatory approaches.

Towards Effective and Efficient Coordination of the TV Sector in Botswana

The television industry in Botswana functions within an elaborate network of interactions among governmental bodies and stakeholders, requiring a great deal of cooperation and alignment between different entities for its operation. This section offers insights of the research participants as it pertains to intergovernmental relations and stakeholder management in Botswana's television sector. In addition, it examines the interactions between key players such as the Ministry for State President and the Ministry of Youth, Gender, Sport and Culture (MYSC) and examines the role of the private sector and private media in the industry, highlighting their effectiveness or lack thereof in shaping the sector's trajectory. Between the Ministry for State President and MYSC exists a complicated relationship. As central figures in the governance and regulation of the television sector, these ministries play pivotal roles in shaping policies, allocating resources, and setting strategic priorities. Understanding their interactions provides valuable insights into the decision-making processes and power dynamics that influence the industry's development.

To grasp the difficulties encountered in coordinating the two ministries, it's essential to emphasize the potential origins of these issues. According to MYSC representative, Participant 6, the contrasting establishment processes of the two stations serve as a significant factor. BTV was created via parliamentary legislation, whereas NOW TV began through a government directive lacking formal documentation. This absence of formal documentation implies the absence of clear guidelines for how the ministries would collaborate to oversee the stations and foster sectoral growth. The intention was for DBS to handle the technical aspects of broadcasting transmission, utilizing existing government infrastructure and staff, while MYSC would oversee content acquisition. However, the lack of clear role delineation and formal documentation, such as a Memorandum of Understanding (MOU), resulted in ambiguity and potential competition between the entities. Additionally, the absence of regulation by the Botswana Communications Regulatory Authority (BOCRA) for government entities complicated the collaboration process.

The removal of NOW TV from the Multichoice line-up emphasizes the inadequate communication, collaboration, and alignment of objectives within government entities, hindering the achievement of shared goals between the ministries involved. Participant 4, representing MYSC, highlights the disparity in focus between technocrats, who prioritize operational aspects and broader objectives, and policymakers, who emphasize policy considerations.

We would push for one thing, they would push for another. So we found ourselves caught up in the middle of the crossfire and then we ended up losing out in that regard. We lost the platform. Because at Multichoice the conversation was we are rebranding BTV and they were not hearing any voice from MYSC saying anything regarding the platform, they even disregarded our signed contract with them. So the thing is when bigger brother comes and says here is the mandate.....” (Participant 4, 2023).

This disconnect can lead to conflicts and missed opportunities, as illustrated by MYSC’s diminished influence in negotiations with Multichoice. The reference to “bigger brother” implies a hierarchical power dynamic where larger entities or higher-level authorities assert dominance in decision-making processes. When asked about the relationship between DBS and MYSC and the move to remove NOW TV from the platform, Participant 1, the Deputy Permanent Secretary Information and Broadcasting Services highlights that the decision for the two television stations to operate under different ministries was initially seen as an anomaly. He implies that the decision to consolidate broadcasting services under one ministry was driven by the need for efficiency, coherence, and centralized governance within the government structure. Traditionally, broadcasting services had been managed by the Ministry for State President, and the decision to have another ministry operate a broadcasting channel was perceived as confusing and unnecessary. He further emphasizes the need for coherence within government structures, suggesting that consolidating broadcasting services under one ministry aligns with the principle of unified governance. He argues that regardless of which ministry oversees broadcasting, the physical infrastructure and operational aspects of the channel remained centralized. Therefore, spreading broadcasting services across multiple ministries was deemed inefficient and illogical.

Because by the same token, you can say the Ministry of Education can also have their own, then begin to broadcast there. So you need not, it’s one government. So the only wise thing to do was to ensure that you group the broadcasting services under one roof because it’s one government. So I think the decision to bring them together, was really was taking back the channel that was NOW TV back into the fold of the broadcasting services. (Participant 1, 2023).

Additionally, he suggests that financial resources for broadcasting ultimately originate from the same central government fund, further supporting the rationale for centralizing broadcasting services under one ministry.

These complicated dynamics and overlaps within the relationship between government ministries indicate the significance of collaboration, flexibility, and strategic decision-making in driving the objectives of these entities, especially concerning the advancement of the creative industry. The need for coordinated efforts and adaptable approaches becomes apparent to navigate the complexities inherent in such collaborations effectively.

One crucial aspect to consider in this discourse, which adds to its complexity, is the overlapping jurisdiction between the Department of Broadcasting Services (DBS) and the Ministry of Youth, Gender, Sport and Culture (MYSC) in Botswana. While DBS maintains that broadcasting services fall within its purview, MYSC is tasked with overseeing the nation's creative industries, being the custodians of National Policy on Culture (2002) and the Cinematograph Act (1970). Representatives from MYSC draw attention to the significant investment they've made in procuring local content, illustrating the government's commitment to nurturing the creative sector. Despite financial constraints, MYSC has allocated substantial funds, amounting to millions of Pula annually, for the acquisition of local content. This investment reflects a recognition of the pivotal role that content creation and distribution play in fostering industry expansion and cultural expression. This overlap in responsibilities then presents the absence of clear guidelines and role delineation between the two government entities, leading to tensions and conflicts. Furthermore that it is apparent that there is a requirement for synchronized cultural policy coordination, which should be shared between both ministries.

Although government plays a significant role in the television sector, this study also unpacks the participation of the private sector and private media within the industry. It evaluates their effectiveness in fostering innovation, competition, and diversity. Despite their capacity to make substantial contributions to the industry's development and vibrancy, there are indications that these stakeholders may encounter challenges or demonstrate a lack of proactive engagement. Through analysing these dynamics, the research seeks to uncover

barriers, opportunities, and potential approaches for augmenting their influence and contributions within the sector.

The television sector in Botswana has witnessed a fluctuating presence of private broadcasters, resulting in the government remaining the primary purchaser of television content. The challenges facing private broadcasters in Botswana are multifaceted, including competition from foreign content, financial limitations, and a lack of advertising revenue. Participant 3 from BOCRA acknowledges the existence of various private broadcasters such as YTV, OVY, Access, and Khuduga, alongside previous initiatives like Maru TV and Kwese, which are no longer operational. Despite these efforts, the late entry of Botswana into the television industry compared to other nations has made it difficult to compete and establish a local viewership base. In addition, she adds that a significant obstacle identified is the prevailing consumer preference for foreign content over local productions, hindering the growth and success of local broadcasters. The respondent advocates for a shift in this mindset to support local content creators and emphasizes the importance of investing in local productions to enhance quality and competitiveness. Financial constraints, including challenges in securing loans and investment capital, pose significant hurdles for private broadcasters. Furthermore, advertising revenue is limited, as businesses often prefer platforms featuring foreign content, exacerbating the financial challenges faced by local broadcasters.

Aligned with this, BTV representative, Participant 2, also acknowledges the lack of growth in the television industry, noting that BTV, as the state-owned media, continues to dominate the sector without much competition or contribution to the community and creative industry. They express surprise that despite the influx of investors, there has not been significant interest in owning television stations, unlike the radio sector where competition and growth are evident.

The findings reveal two main reasons for the lack of support from the private sector in the television industry in Botswana. Firstly, the sector lacks formalization and doesn't meet basic business requirements, making it unattractive for private companies to invest. Participant 16 in line with this point shares the following,

We end up looking like we are not educated, we are not intelligent. But we are very educated, we are very intelligent. But if we don't know how to pitch and

if we don't know how to calculate our return on investment, we will be reduced to bickering people (Participant 16, 2023).

This informality leads to doubts about the capacity of creatives to manage large projects and funds, as well as a lack of measurement tools to quantify impact. As Participant 15 shares,

we used to have that big challenge when we were talking to sponsors for our shows that we would come to them and say that my show is the best show on television. They would ask based on what? All of us are the best. But then a rating system would actually be the professional one (Participant 15, 2003).

Secondly, participants suggest that the private sector hesitates to intervene in a domain traditionally controlled by the government. They perceive Botswana as politically homogeneous, with businesses understanding the government's dominance and aligning their interests accordingly. The Participant 14 highlights the profitability of private companies in Botswana, such as banks and mobile networks, yet notes the absence of government systems to ensure that these profits benefit the local populace. This lack of investment back into the creative sector highlights a broader issue regarding the country's foreign direct investment (FDI) policy, which allows companies to extract wealth without adequately reinvesting in local industries.

We're always speaking as if, us as the creative industry, have only one buyer or one client, which is government. And I'm asking myself, but where are the other players in the industry who are supposed to be either giving back or using our talents, right? This is the private sector. This is maybe what bothers me. Because we have a lot of companies here that make a lot of money (Participant 14, 2003).

The participant emphasizes the need for a more comprehensive perspective, arguing that the industry should not solely rely on government support but should also engage with the private sector and other stakeholders. They stress the importance of understanding how various entities within the industry interact and cooperate, suggesting that internal collaboration and mutual support are vital for the sector's growth and sustainability.

During the focus group discussion, considerations were raised regarding the audience's role as stakeholders. Participant 14 voiced concerns about the lack of engagement with the television content produced, noting that even those involved in its creation show little interest in watching it themselves. This highlights a significant gap between the content created and its intended audience. Participant 13 added to the conversation by suggesting that the main driver behind content creation appears to be survival rather than genuinely meeting audience

needs. This implies a focus on revenue generation or internal goals rather than addressing viewer interests and preferences. Participant 14 reiterated this perspective, stressing the importance of delivering content that aligns with audience demands. They warned that losing relevance in the television industry is a genuine risk if the content fails to resonate with viewers.

To sum up, Botswana's television industry encounters notable challenges in managing stakeholders and intergovernmental relationships, which impede its progress and collaboration. Overcoming these hurdles entails formalizing the television sector, clarifying the roles of government bodies, and promoting investment from the private sector. Enhanced communication and transparent regulations among stakeholders are essential for nurturing the growth and longevity of Botswana's television industry.

Concluding Remarks on Findings

In conclusion, the governance landscape of Botswana's television sector is characterized by ambiguity stemming from the absence of a unified policy guiding its operations. Instead, a patchwork of regulations, including the Broadcasting Act (1998), Cinematograph Act (1970), and National Policy on Culture (2002), supplemented by occasional directives, forms the basis for operations. The lack of a dedicated broadcasting policy hampers BTV's growth and influence, subjecting it to bureaucratic constraints and regulations. Factors contributing to this stagnation include investor disinterest, limited industry awareness, and deficiencies in stakeholder management. Additionally, the governmental status of the Department of Broadcasting Services inhibits its agility in talent recognition and industry adaptation. Implicit cultural policies, shaped by political influences, exert a significant impact on policy implementation within Botswana's cultural sector. The regulation of state-owned media by the Ministry for State President exemplifies the application of implicit cultural policy, with Botswana Television (BTV) operating closely aligned with governmental interests.

Representatives from the Ministry of Youth, Gender, Sport and Culture (MYSC) acknowledge the underdevelopment of Botswana's television industry, attributing it to deficient regulation and scant government support. Despite MYSC's efforts to nurture the creative sector, the film industry lags behind other sectors under the ministry's purview. Reliance on BTV for content consumption further hinders industry expansion, operating

outside the regulatory ambit of the Cinematograph Act (1970) or a dedicated film commission.

Beyond regulatory challenges, Botswana's television sector faces financial constraints, a lack of private sector backing, and a preference for foreign content over local productions. Issues such as audience analytics, payment standardization, and procurement compliance require attention. Participants advocate for policy reforms and strategic initiatives to revitalize the industry, emphasizing collaboration, transparency, and accountability.

In summary, overcoming these challenges will require collaborative actions involving the government, industry stakeholders, and regulatory bodies to establish conditions favourable for the growth and long-term viability of Botswana's television sector.

Chapter 7

CRITICAL ANALYSIS OF THE TELEVISION SECTOR IN BOTSWANA

Introduction

This chapter marks a pivotal stage in the research paper, shifting focus to examining themes derived from participants' contributions and literature. These themes emerged from recurring issues and insights that arose from the data and were set against the literature. They are interpreted within the framework of our research objectives, overarching questions, and theories from key scholars central to this study. At the core of this analysis is a comprehensive exploration of Botswana's television sector, situated within the contexts of implicit and explicit cultural policies, alongside an examination of the intricate dynamics inherent in intergovernmental and stakeholder relations.

As previously indicated, this study employs thematic analysis to scrutinize the collected data, a qualitative research method suitable for a diverse range of epistemologies and research questions (Nowell et al., 2017). Thematic analysis entails identifying, analyzing, organizing, characterizing, and reporting themes identified within a dataset (Nowell et al., 2017). The data in this research are systematically organized into themes based on the research findings. These themes encompass the need for policy reform, challenges in cultural policy development, relationship between cultural policy and political authority, impact of restrictive governance, government influence, interest vs. power and an additional theme that emerged beyond the predefined research objectives: audience involvement and content relevance.

To augment the discussion of these themes, insights from key scholars are shared to support the findings. These scholars include Ahearne (2009) and Throsby (2009) on implicit and explicit cultural policies, Freeman (1984) and Bourne (2009) on stakeholder management, Phillimore (2013), Vestheim (2012), and Nosa-Ogbegie et al. (2021) on intergovernmental relations, as well as local scholars who have contributed to the understanding of Botswana's television sector, such as Mosime (2007), Mosanako (2014), Mogobe (2015) and Lesitaokana and Mosanako (2021).

The Need for Policy Reform

The governance framework of Botswana's television industry confronts uncertainty amidst the absence of a clear policy guiding its operations. As interviews and scholars have illuminated, the sector operates under various regulations and sporadic directives, lacking a cohesive policy framework, not only that, but those in existence are antiquated and require reevaluation.

This unordered state of affairs emphasizes the complexities inherent in cultural policy development, supported by Craik's (2007) argument regarding the persistent challenges faced by the arts and cultural sector in gaining policy attention, highlighting the sector's relegation to secondary status by governments despite significant media coverage and public discourse. Key documents studied in this research paper include the Botswana Communications and Regulatory Act (BOCRA, 2012), and existing policy frameworks like the Cinematograph Act (1970) which covers elements of cinematography and film production in the country, addressing issues such as film censorship, cinema and film distributor licensing regulations, film-related activity taxation, and other film industry-related administrative processes. Secondly, the Broadcasting Act (1998) that outlines regulations governing broadcasting and re-broadcasting in Botswana. It covers various aspects such as the application process for licenses, conditions for issuing licenses, restrictions on program content, licensee notifications, license production, license revocation or non-renewal, appeal procedures, record-keeping requirements, guidelines for programs unsuitable for children, and a code of practice for broadcasters to follow. Finally, the National Policy on Culture (2002) which defines the broad framework within which culture in Botswana is conceptualized to enable government and other stakeholders to share responsibility for creating mechanisms and mobilize resources for cultural development. It in addition identifies structures and strategies conducive to preserving, promoting, and presenting cultural heritage (National Policy on Culture, 2002).

Local scholars and research participants have underlined the imperative for substantial policy reform aimed at addressing the multitude of regulations and fragmented directives within the current framework. Mosime (2007), expresses discontent with the Cinematograph Act (1970), which has faced growing criticism amid the expansion of Botswana's local television

and film production sector. Critics argue that the act impedes the growth of indigenous visual media production and stifles creativity, challenging freedom of speech. Participant 16, a policy specialist involved in the review of the Cinematography Act (1970) and the drafting of a memorandum for its review, reveals that despite completing the draft, it remains stalled at the Attorney General Chambers. Efforts to advance the review process have been hindered by challenges such as the COVID-19 pandemic and the absence of comprehensive benchmarking. Additionally, political influences have led to further delays and complications. The emergence of the National Arts Council has diverted attention from the Cinematography Act, which participants refer to as a "low-hanging fruit." Presently, the National Arts Council is operational, while the review of the Cinematography Act remains pending.

In his exploration of policy framework governing the cultural industries in Botswana, Mogobe (2015) views the Botswana National Policy on Culture (2002) as seemingly applicable and decent however lacking clarity and specificity in the implementation of the strategies. As an example he sites "strategies for the development of crafts, literary, visual and performing arts are stated as to 'facilitate... promote ... encourage ...' (ibid., p. 27) without spelling out how the facilitation or promotion or encouragement will be done" (Mogobe, 2015: 225). Making it an ineffectual document. In addition, he argues that national development plans, including NDP 10, inadequately address the cultural sector, failing to allocate resources or attention beyond existing infrastructure like the cultural village and state theatre from NDP 8. Despite its significance for policy implementation, these plans lack provisions for the cultural sector. Although NDP 10 briefly acknowledges the economic potential of Botswana's cultural and heritage resources, it lacks specific strategies or funding for their development. This stands in contrast to the detailed strategies and funding allocations for arts and sports, indicating a lack of seriousness towards the arts in strategic planning and resource allocation. The absence of tangible developments for the cultural sector in national development plans suggests that it is not considered essential for national development, despite public statements asserting government support for the sector (Mogobe, 2015). This sentiment is echoed in discussions with personnel from the Ministry of Youth, Gender, Sport and Culture (MYSC), who note that Botswana's film and television industry has remained at an early stage of development due to the absence of a structured and regulated industry. Unlike many other countries with film commissions overseeing television stations and film industries, Botswana manages its sector in an ad-hoc manner, lacking

essential elements such as a dedicated film commission, proper frameworks, and policies, contributing to industry stagnation. Mosanako (2014) identifies loopholes in the Broadcasting Act (1998) another document considered to guide the strategic development of the sector. While the act recognizes commercial broadcasting, public-service broadcasting and community broadcasting, it however does not make provision for BTV and NOW TV as public broadcasters (Mosanako, 2014). According to Mosanako (2014) “the Botswana legislators missed the opportunity to assign a mandate to a national television service in 2007, when they declined to accept a broadcasting policy for Botswana”.

The absence of a structured industry and loopholes in legislation contribute to industry stagnation. The failure to mandate a national television service exacerbates these challenges. Addressing these issues and implementing comprehensive policies are vital for fostering the development and sustainability of Botswana's television industry.

Challenges in Cultural Policy Development

Challenges in cultural policy development arise from the cultural sector's struggle to garner policy attention, relegating it to secondary status despite significant media coverage and public discourse. Neglect of this sector in public policy literature may stem from various reasons, including the intrinsic characteristics of arts and culture as 'merit goods' or their peripheral status within mainstream government agendas.

While there is a wealth of literature on certain areas of public policy, the field of arts and culture has often been neglected by analysts of public policy (Craik, 2007). This indifference may arise from the intrinsic characteristics of arts and culture as 'merit goods,' the delayed recognition of the sector as a policy area, or the peripheral status of the arts within mainstream government agendas (Craik, 2007). Irrespective of the reason, the arts and culture sector is mostly overlooked in public policy literature. A considerable amount of cultural policy research, particularly cultural economics, is often seen as biased promotion rather than unbiased analysis (Craik, 2007).

Craik (2007) shares four models of cultural policy that have been predominant in governments globally; the *patron* model; the *architect* model; the *engineer* model; and the *facilitator* model. Through the *patron* model support is offered directly to artistic and cultural

forms preferred by the government and tastemakers. This is considered to cultivate and validate forms of art and culture that are thought of as exemplary cultural excellence (Craik, 2007). An alternative to this model is through an arm's length approach of allocating funds indirectly by way of specialist arts councils that depend on peer assessments of practitioners' merit or worthiness (Craik, 2007). The second of the models is the *architect* model, an interventionist approach applied where culture is governed by a dedicated ministry. Through this cultural policy may be explicitly considered in relation with national culture goals and social welfare (Craik, 2007). The *engineer* model form of cultural support and funding is heavily politicized, prioritizes culture as a goal of political education and aligned with the regime ideologies (Craik, 2007). Finally, the *facilitator* model favours cultural diversity by indirectly backing cultural patronage through a variety of institutions and organizations through subsidies to encourage financial independence and commercial activity, creating a favourable conditions for cultural productivity (Craik, 2007).

The cultural policy approaches employed by the government of Botswana are a mix of the architect and engineer models as Botswana does indeed have a ministry dedicated to culture, the Ministry of Youth, Gender, Sport and Culture Development which facilitates and funds projects aligned with national development, cultural values underpinned by political ideologies of the regime. In addition, through the patron model the ministry supports art projects of cultural excellence through its flagship initiative, the President's Day competitions which is a popular annual arts competition that draws participants from across Botswana.

Policy development and implementation as it pertains to television in Botswana has been a site of great obscurity, an overlap of politics and culture. Howlett (2009) states that policy mechanism choices can be considered a result of a layered or fixed relationship within a larger framework of established governance modes and policy administration. He continues to suggest that successful policy design necessitates "(1) that all levels of policy aims, objectives and targets be coherent; (2) that implementation preferences, policy tools and tool calibrations should be consistent; and (3) that, within and across levels, policy aims and implementation preferences; policy objectives and policy tools; and policy targets and tool calibrations, also be congruent and convergent" However designing policies along with its objectives and aims from practice is a complex task. It involves multiple stakeholders engaging with one another within the confines of economic and political institution and government practices, each with different interests and resources, all operating under a

climate of ambiguity caused by time and knowledge limits and other ongoing policy procedures (Howlett, 2010). This last point being critical in the examination of Botswana's stakeholder relations. It is from this place that this paper posits why a formal policy in Botswana was never developed from the start and the implications of its absence.

Relationship Between Cultural Policy and Political Authority

From the perspectives of Throsby (2009) and Ahearne's (2009) in examining implicit and explicit cultural policies, the regulatory processes of governing Botswana's television sector underscore the enduring importance of cultural policy across different political contexts and that in the case of Botswana, where state media operates outside the oversight of the regulatory authority, it is susceptible to political influence. The fact that numerous governments have explicit cultural policies does not imply the absence of implicit policies aimed at directing and influencing cultural dynamics. Ahearne (2009) provides a comprehensive analysis of how implicit cultural policy intersects with politics, cultural promotion and preservation of power. This examination is particularly relevant for the critical examination of television governance in Botswana undertaken in this paper. Ahearne (2009) argues that within any political faction, the means to uphold its symbolic legitimacy are essential, particularly in establishing or perpetuating this symbolic validity. It could be argued that cultural policy is a necessity transcending historical contexts for all political regimes (Ahearne, 2009).

The data gathered from the interviews provide additional evidence to support Ahearne's (2009) assertion that implicit cultural policy encompasses any political strategy aimed at significantly shaping a nation's culture. When asked to provide insights on the policy landscape, Participant 1, serving as the Deputy Permanent Secretary of Information and Broadcasting Services in the Ministry for State President, observed that despite the enactment of the Broadcasting Act (1998), its evolution has not necessarily translated into improvements. Notably, the absence of a specific broadcasting policy represents a significant anomaly, as typically an act is accompanied by a corresponding policy. Initially, the Broadcasting Act (1998) acknowledged Botswana Television (BTV), the state-owned television station, within the realm of public service broadcasting. However, subsequent amendments to the act removed the Department of Broadcasting Services from its purview, thereby exempting it from regulation by the broadcasting regulator, BOCRA. As Participant 1

elucidates, this situation has led to the station being subjected to self-regulation or government oversight based on general orders and presidential directives.

Freedman (2008) argues that media systems do not emerge suddenly instead are decisively generated, their characters modelled by competing political concerns that in pursuit of marking their own principles and goals on through a combination of technological, economic and social factors. Freedman's ascension speaks to the implicit nature of policy. According to Throsby (2009) implicit cultural policy influences culture only indirectly, the explicit intent of the policy being focused elsewhere and seldom delivered by culture ministries. BTV as a state-owned channel that falls under the wider Botswana government organizational structure. The channel, like others in Africa, is operated as a government department and answers to both "bureaucratic-officials and political-ministers" (Mosanako, 2014). Mosanako (2014) adds that BTV as "the government media in Botswana are expected to disseminate information about government policies and activities to the public, as well as to persuade the public to support those policies. Because Botswana is a developmental state, the main focus of the state media is to support the government's development initiative." This point alluding to the need for understanding the approaches to cultural policy through the lens of implicit and explicit cultural policy.

The relationship between culture and political authority becomes evident, as every political system requires methods to establish or reaffirm its symbolic legitimacy, furthermore that cultural policy is not merely a contemporary phenomenon but a fundamental requirement across different political eras (Ahearne, 2009). "Cultural transmission, then, is a complex political operation in its own right, and will not take place without some kind of effective policy for culture. In this sense at least, cultural policies are indeed central, fundamental and substantial" (Ahearne, 2009: 144). Participant 2, from BTV, shares the following;

The ruling Party, the president is there. They're the ones at the helm. They decide. They lead the development. Therefore, the lead was being talked about in the news. They lead on how people perceive most of the things. People may not see it like glaring in their eyes, but politics is very big. Because people vote a party in power. This is run by the party. So the party's mandate will keep on getting in between. (Participant 2, 2023)

Ahearne (2009) asserts that "political power required cultural authority for its exercise, and cultural authority required political power for its preservation", highlighting the reciprocal

relationship between political power and cultural authority, where each reinforces the other's legitimacy (Ahearne, 2009: 143).

In conclusion, the examination of cultural policy and its intersection with political influence underscores its enduring importance in shaping cultural dynamics and reinforcing political legitimacy. The insights gleaned from Throsby (2009), Ahearne (2009), and participant perspectives emphasize the complex relationship between cultural policy and political authority, urging for a nuanced understanding and effective governance frameworks in cultural policymaking. It is thus essential to establish well-organized synchronization of stakeholders at the helm of implementing both implicit and explicit cultural policies. This harmonization should be distributed across both the Ministry of Youth, Gender, Sport and Culture and the Ministry for the State President to achieve a balance of interests and power.

Impact of Restrictive Governance Structure

The structural framework overseeing Botswana's television industry encounters impediments including financial limitations, inconsistencies in standards, and absence of dedicated regulations governing state-owned media, influencing its functionality and efficiency. Participant 1 further highlights a notable aspect of this regulatory anomaly, emphasizing that government stations are operated by civil servants. This structural aspect, as articulated by Participant 1, emphasizes a fundamental issue wherein all individuals working on BTV are civil servants, subject to the same regulations under the Public Service Act and general orders. Consequently, this standardized approach restricts the ability to appropriately recognize and reward talent, which is pivotal in the media and broadcasting sphere. Moreover, it hinders the employment of individuals based on non-traditional qualifications or skills essential for the media space, ultimately leading to a mismatch in skills and low motivation. Participant 1 illustrates how these constraints curtail flexibility and impede innovation, ultimately impacting the success and efficiency of broadcasting operations.

Adding to the challenges in governance, Participant 2 highlights an obstacle stemming from the BTV being treated similarly to other government departments, impacting budget allocations. The illustration of the challenges faced in acquiring funds for equipment, such as cameras, due to competing priorities like healthcare, exemplifies the dilemma. This implies

that ministries and projects perceived as more vital in society receive a larger share of government funding.

The observation made in this section that the governance structure of Botswana's television sector faces ambiguity in policy directing its operations resonates with Kwanashie et al. (2009) of the Nigerian creative sector, emphasizing the difficulties policymakers encounter in recognizing the potential of cultural and creative industries and devising strategies to harness them for growth and development. They indicate a significant leadership hurdle in mobilizing the population's creativity for national advancement. The discussion on Nigeria's creative industries by Kwanashie et al. (2009) echoes this notion, emphasizing the necessity of acknowledging and promoting the creative economy to utilize resources, create job opportunities, and generate income.

The insights provided by participants illuminate structural irregularities, financial limitations, and policy uncertainties that impede the industry's operational effectiveness and efficiency. Participant 1's insights into the standardized approach to staffing government stations highlight the limitations in talent recognition and innovation, while Participant 2's discussion on budget allocations emphasizes the competing priorities faced by the industry. These challenges resonate with Kwanashie et al. (2009), who discuss similar struggles in the Nigerian creative sector, emphasizing the importance of effective leadership and policy direction in harnessing the creative economy for national advancement. Therefore, addressing these challenges requires concerted efforts from policymakers and industry stakeholders to create a conducive structure for the growth and development of Botswana's television industry.

Government Influence

The findings of this study, supported by key insights from scholars, shed light on the intricate relationship between the government, media, and cultural authority in Botswana, revealing how the government leverages its influence on the media to assert authority over culture and maintain power within society. From a governance perspective, Botswana is widely hailed as a beacon of democracy in Africa, lauded for its robust democratic institutions, thriving private sector, and prudent public finances. Given its status as one of the world's most prosperous economies, a thorough examination of its governance is imperative (Robinson &

Parsons, 2006; Danevad, 1995; Mosime, 2007). Botswana garners international acclaim for its responsible economic policies, effective governance structures, and commitment to multi-party democracy (Robinson & Parsons, 2006; Danevad, 1995; Mosime, 2007). Regularly held elections every five years ensure the protection of citizens' fundamental rights and freedoms, alongside the provision of essential services. Notably, Botswana maintains low levels of corruption (Robinson & Parsons, 2006; Danevad, 1995).

However, Mosime (2007), points out that the disparity between Botswana's strong democratic performance and its relatively low media freedom scores has been a persistent trend for over a decade, as highlighted in reports by organizations such as World Audit (Mosime, 2015). The genesis of this dilemma can be traced to the complex interaction of implicit and explicit cultural policy approaches in Botswana from a governance point.

Press freedom or the lack thereof and the role of politics in Botswana have been an area of great contention and much documented by local and regional media. The IREX Media Sustainability Index (2012) observed that Botswana's media landscape as a whole is under threat, with efforts by the government of Botswana to undoing the progress the nation has gained over the years (IREX Media Sustainability Report, 2012). The report quotes local journalist as saying "Journalists at BTV (Botswana television), Radio Botswana, and Daily News (a state newspaper) are treated as information officers who cannot make independent judgments in terms of political reporting. The state media tend to report positively on the BDP (the ruling party) to the detriment of (opposition parties) BNF (Botswana National Front), BMD (Botswana Movement for Democracy), and the BCP (Botswana Congress Party)" (IREX Media Sustainability Index, 2012: 22). In the same report news editor Douglas Tsiako voiced worry that certain regulations make it challenging for citizens to use their right to free expression as guaranteed by the constitution. Tsiako brought up several instances in which the government tried to restrict the free exchange of ideas and information. For instance, when journalists cover demonstrations held by the ruling party, authorities frequently instruct them to avoid speaking to or mentioning any notable individuals in their stories (IREX Media Sustainability Index, 2012).

The lack of legislation governing freedom of information in the nation is one illustration of this shortcoming (IREX Media Sustainability Index, 2012). In a July 2012 parliamentary session, then minister of Presidential affairs and public administration in charge of media in

Botswana, now the president of the country, His Excellency Dr. Mokgweetsi Masisi said: “A freedom-of-information law should be more about what should be kept secret than revealed.” People have lost faith in the government’s judgement because of this viewpoint, which demonstrates government secrecy (IREX Media Sustainability Index, 2012). If we consider implicit cultural policy to be as Ahearne (2009) defines it, “any political strategy that looks to work on the culture of the territory over which it presides” then the above would be an example of implicit or effective cultural policy as Ahearne (2009) describes it.

Participant 2, a staff member at BTV, shows the significant influence of politics on BTV's operations, highlighting the dominance of the ruling party and the president in shaping content and agenda.

Botswana television is under the state. It's at the office of the president. So there's that expectation. When you are here you know, news is coming from Ministry for State President " (Participant 2, 2023). She further emphasizes the criticality of politics in this context, stating, "It has a huge impact, politics. People vote. This is state media. The ruling party, the president are there. They're the ones at the helm. They decide. They lead the development. Therefore, they lead what is being talked about in the news. They lead on how people perceive most of the things. People may not see it glaring in their eyes, but politics is very big. Because people vote a party in power. This is run by the party. So the party's mandate will keep getting in between, (Participant 2, 2023).

Scholarly discourse explores the impact of state-run media on programming within Botswana's television sector (Mosime, 2007; Lesitaokana and Mosanako, 2021; Mosime, 2015; Mosanako, 2014; Rooney, 2014). According to Rooney (2014), BTV, being under government administration, lacks regulatory safeguards to preserve its journalistic freedom from political influence, raising concerns about balanced coverage, particularly in news and current affairs programming (Mosime, 2007; Mosanako, 2014).

The interview with Participant 2 illuminates the significant political influence on Botswana Television (BTV), which operates within the state framework, notably within the Ministry for State President . Acknowledging the influence of the ruling party and the president in shaping BTV's content, the respondent highlights the prioritization of state-related news over other topics. While concerns about potential limitations on freedom of speech due to BTV's close affiliation with the presidency are acknowledged, Participant 2 argues that journalists still retain the freedom to scrutinize government actions and policies.

Participant 2's statement reflects this sentiment,

As an employee, I know I'm working for Botswana Television. Botswana Television operates under the state, situated within the office of the president. So, there's that expectation. When you're here, you understand that news originates from the office of the president. What is my headline? My headline is not a child who drowned, actually five children drowned in Nlakhwane. If the president is in Texas, USA, in Dallas, that would be the headline. My story would prioritize the president, and the children's issue would come second. That is why we need other stations to be involved so that other areas outside politics can be nurtured also, (Participant 2, 2023)

Mosime (2015) further contends that historically, the ruling party has maintained control over communication channels, including restricting other political parties' access to the kgotla, a traditional community forum (Mosime, 2015). Additionally, it has exerted dominance over state media by directly overseeing the Department of Information and Broadcasting and the three national broadcasters Radio Botswana1 (RB1), Radio Botswana2 (RB2), and Botswana Television (BTV) (Mosime, 2015). These state-controlled media platforms, along with the kgotla, serve as primary information sources for rural residents, who largely support the ruling party. Instead of fostering genuine democracy, the state's media control has been utilized to influence public opinion and maintain political dominance (Mosime, 2015). This illustrates the interconnected relationship between political power and cultural authority, emphasizing that each relies on the other for legitimacy and perpetuation.

This interrelation highlights the complexity of governance in Botswana and highlights the need for ongoing scrutiny and accountability to uphold democratic principles and protect media freedom. As Botswana continues its journey towards democratic consolidation, addressing the challenges posed by government influence on the media will be crucial in ensuring the preservation of democratic values and the promotion of an informed and pluralistic society.

Interest VS. Power

This research examines the roles of diverse stakeholders in Botswana's television sector, including government, private media, private sector entities, audiences, and television producers. While government involvement is significant, the study also assesses the participation of the private sector and private media in fostering innovation, competition, and

diversity within the industry, as well as how they navigate and negotiate their power and interests. Despite their potential contributions, these stakeholders encounter challenges and may display a lack of proactive engagement, prompting an analysis of barriers, opportunities, and potential approaches for enhancing their influence and contributions within the sector.

The concept of stakeholders encompasses a wide range of entities that can impact or be impacted by a corporation's objectives. This includes employees, customers, suppliers, shareholders, financial institutions, environmental advocates, government bodies, and other relevant groups (Freeman et al., 2006; Bourne, 2009; FitzGibbon, 2021; Ginige, Amaratunga, & Haigh, 2018). The insights provided by Participant 3 from BOCRA and Participant 2 from BTV shed light on the critical role of the private sector as stakeholders in the television industry. Private broadcasters, advertisers, and sponsors play vital roles in sustaining operations and funding productions, contributing to diversity, plurality of voices, and innovative content creation despite facing challenges such as limited resources, competition, and regulatory constraints.

Mapping of stakeholders involved in Botswana's television sector is crucial for determining appropriate levels of engagement for various entities within the industry. Stakeholder mapping is a method used to identify individuals or groups involved in a specific endeavor, who have the potential to exert significant positive or negative influence, or who are expected to be significantly affected by such actions (Ginige, Amaratunga and Haigh, 2018). This approach helps in devising effective strategies for engaging with stakeholders in future initiatives.

This research study employs Mendelow's Power-Interest Matrix, developed by Aubrey L. Mendelow, a well-established technique in stakeholder mapping (Ginige, Amaratunga, and Haigh, 2018). This methodology assesses the power and interest levels of stakeholders concerning societal challenges, aiding in prioritizing stakeholders and determining the appropriate level of engagement for each stakeholder category (Ginige, Amaratunga, and Haigh, 2018). In this paper the focus is not on a particular organization but rather Botswana's television sector. While the sector encompasses other stakeholders such as educational institutions and civil society, the findings of this paper particularly focused on government, private media, private sector entities, audience, and television producers.

Stakeholder theory categorizes stakeholders into different groups based on their levels of interest and power concerning a specific organization or project (Freeman et al., 2010). Latent stakeholders possess significant power but minimal interest, allowing them to exert influence without active involvement in the organization's affairs (Freeman et al., 2010). Defenders, conversely, exhibit high interest but limited power, typically representing individuals or groups greatly affected by the organization's actions yet lacking direct decision-making authority. Promoters, meanwhile, hold both substantial power and interest, actively supporting and advocating for the organization or project's success (Freeman et al., 2010). Recognizing and navigating the dynamics among these stakeholder types is crucial for effective stakeholder management, ensuring that the concerns and objectives of all parties involved are appropriately addressed (Freeman et al., 2010).

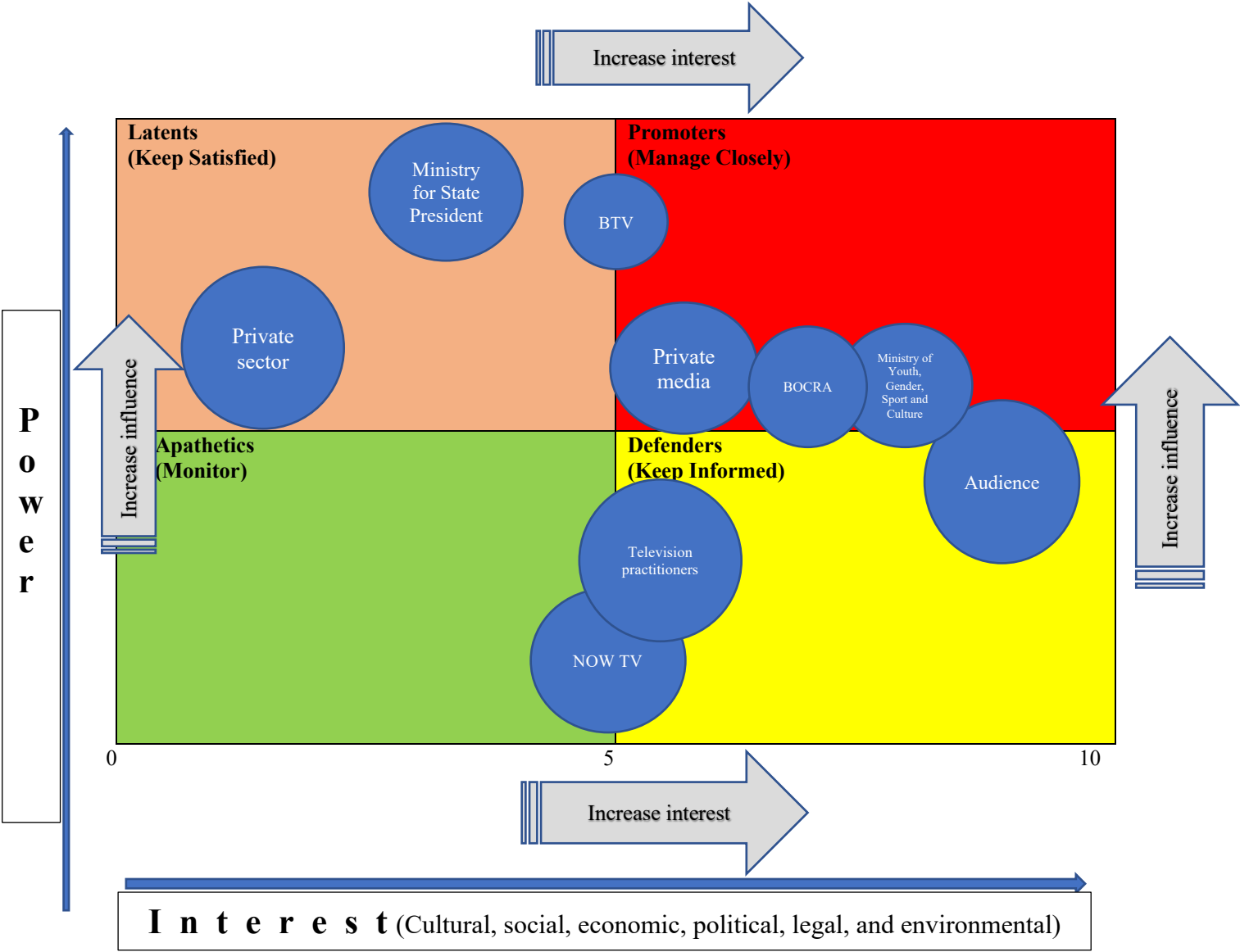


Fig 4.

Figure 4. indicates the various stakeholders in the sector and their interest and power in promoting and growing television in Botswana. These categorizations of stakeholders assist organizations in identifying and ranking their stakeholders according to their influence and involvement levels, facilitating the development of more efficient stakeholder management approaches (Freeman et al., 2010).

This analysis provides insight into the dynamics and roles of various stakeholders in Botswana's television sector. The Ministry for State President is categorized as latent, indicating significant authority but limited interest in television sector matters. The government, according to Freeman (1984) has the ability to allocate resources in the form of political power through various means such as enacting legislation, formulating new laws, or initiating legal proceedings in the courts. However, in the case of Botswana, despite possessing the power to influence policies and regulations, this ministry displays minimal engagement in sector-related affairs.

BTV (Botswana Television) occupies a position at the boundary of latent and promoter roles, suggesting substantial influence in the sector with active promotion of its interests. Latents are stakeholders who exhibit considerable interest but possess limited influence. They hold significant concerns or interests in the organization or industry but lack the authority to directly affect decisions or outcomes (Freeman et al., 2010). On the other hand, promoters are stakeholders characterized by both substantial interest and significant influence. They vigorously advocate for their interests and actively participate in interactions with the organization or industry to accomplish their goals (Freeman et al., 2010). In this context, a latent role implies that BTV possesses inherent influence and potential to shape the industry, even if it does not actively pursue this role. However, the mention of BTV actively promoting its interests indicates that it also operates as a promoter, actively advocating for its own agenda and objectives within the sector. The acknowledgment of BTV's substantial influence in the sector aligns with its status as a national broadcaster and its close ties with the government, as highlighted in previous discussions. As a state-controlled broadcaster, BTV likely wields considerable power in shaping content, influencing public opinion, and setting industry standards. Its role in disseminating government messages and agendas further underscores its influence in the media landscape. Despite occupying a position of influence, the analysis suggests that there is potential for BTV to further engage in sector development.

This implies that while BTV may already play a significant role, there are opportunities for it to enhance its contributions to the growth and advancement of the television industry in Botswana. This could involve initiatives such as fostering collaboration with other industry stakeholders, supporting local content production, or implementing innovative strategies to adapt to changing audience preferences and technological advancements.

Television practitioners are situated between apathetic and defender roles but deeper into defender, indicating varying levels of interest and involvement among practitioners. While some exhibit passion as defenders advocating for sector growth, others may display apathy or disinterest. The analysis indicates that Television Practitioners primarily occupy a position between the apathetic and defender roles within the stakeholder framework, with a stronger inclination towards the defender role (Freeman et al., 2010). This suggests that while some practitioners may display characteristics aligned with apathetics, showing minimal interest and involvement in industry matters, a larger proportion holds substantial influence but may engage actively only when their particular interests are at risk, resembling defenders (Freeman et al., 2010). This nuanced understanding emphasizes the varying levels of engagement among television practitioners, highlighting the need for tailored approaches to address their concerns effectively within the industry.

The Ministry of Youth, Gender, Sport and Culture (MYSC) falls at the intersection of promoter and defender roles. In its capacity as a promoter, the ministry actively champions policies, initiatives, and programs aligned with its mandates concerning youth, sports, gender, and culture. It endeavors to propel these areas forward by advocating its agenda, garnering support, and participating actively in industry discussions and decision-making processes. Concurrently, the ministry also assumes the role of a defender, safeguarding its interests and positions against potential threats or challenges. This defensive stance entails shielding its policies, programs, or actions from criticism, addressing concerns raised by other stakeholders, and safeguarding its resources and mandates against external pressures. By functioning at the juncture of these roles, the ministry effectively balances its proactive promotion of its interests with its protective stance in upholding its objectives and resources. This strategic positioning enables the ministry to adeptly navigate the intricacies of stakeholder interactions and advocate effectively for its priorities within the industry landscape. However, there's room for increased engagement to amplify youth-related initiatives. The Audience is classified as defenders, reflecting high interest despite low

influence in sector decisions. Their strong desire for relevant and engaging television content underscores their importance as stakeholders whose preferences should be considered.

Botswana Communications Regulatory Authority (BOCRA) is positioned between defender and promoter roles, signifying a dual function of safeguarding stakeholder rights and fostering sector development through regulation. This positioning indicates that BOCRA functions both to defend stakeholder rights and interests while simultaneously promoting sector development through regulatory measures. As a defender, BOCRA is responsible for safeguarding the rights and interests of stakeholders within the communication industry (Freeman et al., 2010). This role involves protecting consumers from unfair practices, ensuring compliance with regulations, and addressing grievances or disputes that may arise among stakeholders. By actively defending stakeholder rights, BOCRA works to maintain a fair and equitable environment within the industry. In addition to its defensive role, BOCRA also functions as a promoter by fostering sector development through regulation (Freeman et al., 2010). By establishing regulatory frameworks that encourage growth and development, BOCRA seeks to enhance the overall performance and competitiveness of the industry. BOCRA's positioning between the defender and promoter roles reflects its multifaceted function within the stakeholder landscape. Through balancing the protection of stakeholder rights with efforts to stimulate sector development, BOCRA plays a critical role in shaping the communication industry in Botswana.

NOW TV is placed at the boundary of apathetic and defender roles, with relatively low influence and potential apathy towards sector issues. Nonetheless, they maintain a defensive stance in safeguarding their interests. As an apathetic stakeholder, NOW TV may exhibit limited interest or involvement in broader sector issues and initiatives (Freeman et al., 2010).. This could stem from factors such as organizational priorities, resource constraints, or a focus on immediate operational concerns rather than industry-wide matters. As a result, NOW TV may not actively engage in industry discussions, advocacy efforts, or policy developments, aligning with the characteristics of apathetic stakeholders. However, despite its potentially low influence and apathetic tendencies, NOW TV adopts a defensive stance in safeguarding its interests within the sector. This defensive posture suggests that while NOW TV may not actively participate in industry affairs, it remains vigilant in protecting its rights, resources, and objectives from potential threats or challenges (Freeman et al., 2010). This may involve defending its market position, asserting its rights in regulatory processes, or responding to

developments that directly impact its operations. NOW TV's positioning at the boundary of the apathetic and defender roles reflects its nuanced engagement within the stakeholder landscape. While it may demonstrate limited interest or involvement in broader sector issues, NOW TV remains proactive in defending its interests and maintaining a defensive stance to protect its position within the industry.

The private sector is classified as latent, indicating considerable influence but little interest in actively participating in sector-related affairs. Despite their potential to shape decisions, private sector entities are not actively engaged in sector initiatives or activities. The analysis suggests that the private sector is classified as latent within the stakeholder framework, signifying significant influence but relatively little interest in actively participating in sector-related affairs. As latent stakeholders, entities within the private sector possess substantial power or influence within the industry but may not demonstrate a strong inclination to engage actively in sector-related activities (Freeman et al., 2010). This classification aligns with the characteristics of latent stakeholders, who have high influence but low interest in directly impacting decisions or outcomes. Entities within the private sector, such as media companies or telecommunications firms, often hold considerable sway over industry dynamics due to their market dominance, financial resources, or technological advancements. However, their primary focus may be on pursuing profit-driven objectives, maximizing shareholder value, or addressing operational challenges rather than engaging extensively in broader sector initiatives or policy debates. While the private sector's influence may manifest in various forms, such as market competition, technological innovation, or investment decisions, its relatively low interest in actively participating in sector-related affairs suggests a more passive role in industry governance or advocacy efforts.

Effective management of stakeholders is imperative for achieving organizational objectives, fostering positive relationships, and ensuring the successful implementation of initiatives (Freeman et al., 2006). Recognizing stakeholders is critical as they wield significant influence over an organization's actions and are susceptible to being affected by them. Stakeholders contribute to the activity or organization in various ways, such as allocating resources, distributing individuals or materials to specific tasks, providing financial resources, and offering expertise necessary for achieving goals effectively (Bourne, 2016). However, currently stakeholders in Botswana often operate in silos, with limited evidence of

collaboration or cooperation among them. The government plays a prominent role in stakeholder management, exerting influence over the industry through regulatory frameworks, licensing, and state-owned broadcasters like Botswana Television (BTV). In addition to regulation, the government provides financial support, infrastructure development, and promotes cultural initiatives. However, private media entities also significantly impact the television sector. Despite fluctuations in their presence, private broadcasters contribute to shaping Botswana's television landscape. Challenges faced by private broadcasters include competition from foreign content, financial constraints, and limited advertising revenue.

An examination of stakeholder relations in the sectors reveals a disconnect between the private sector and the television industry in Botswana, leading to missed opportunities for collaboration and revenue generation. Participant 3 highlights the crucial role of advertising in revenue generation for broadcasters, noting the need to generate income to repay investors, which largely relies on advertising revenue. Yet, the dominance of businesses from outside the country in the advertising sector limits opportunities for local content creators to secure advertising deals, both in terms of creation and placement. Participant 12 echoes these sentiments, emphasizing the challenges posed by the smaller advertising market in Botswana compared to countries like South Africa, where successful soap operas generate substantial advertising revenue. Participant 15 adds another dimension to the discussion, suggesting that the private sector hesitates to intervene in a domain traditionally controlled by the government in Botswana. This perception, influenced by the country's political landscape, leads to a cautious approach from private sector entities in investing in television content production and advertising.

Effectively managing stakeholders, including private broadcasters, advertisers, and sponsors, requires addressing these challenges and fostering collaboration between the private sector and the television industry. Building partnerships, addressing regulatory constraints, and promoting investment in local advertising can enhance revenue generation and support the sustainable growth of the television sector in Botswana.

In summary, this stakeholder mapping underscores the diverse stakeholders in Botswana's television sector, each with distinct levels of power and interest. Effective stakeholder management strategies should be tailored to address the specific needs and concerns of each group, promoting collaboration, engagement, and sustainable sector growth. It is essential for

fostering a vibrant, diverse, and sustainable television sector in Botswana. By recognizing the roles and interests of various stakeholders and fostering collaboration and innovation, the sector can thrive and continue to serve the needs of its audiences and stakeholders alike.

Poor Coordination

The management of television in Botswana is intricately linked to governmental power dynamics, extending beyond mere regulatory and policy measures. Central to this complexity is the organizational placement of two key entities in the television landscape: NOW TV, housed within the Ministry of Youth, Gender, Sport and Culture (MYSC), and Botswana Television (BTV), overseen by the Department of Broadcasting Services under the Ministry for State President. These structural arrangements reflect challenges related to the coordination of intergovernmental relations, which play a crucial role in shaping the governance landscape of the television industry in Botswana.

According to Nosa-Ogbegie et al. (2021), the goal of intergovernmental relations (IGR) is to facilitate cooperative governance and decision-making, ensuring that policies and initiatives effectively meet the needs of citizens. These relations encompass political, financial, and institutional arrangements for interactions among different levels of government and state organs within each level (Nosa-Ogbegie et al., 2021). Fatile and Adejuwon (2009) further elaborate that cooperation and collaboration patterns are essential for achieving synchronization and harmony between government organs, whether horizontally or vertically aligned, to efficiently implement national goals and policies.

The process of establishing a television channel is a complex undertaking that demands thorough study, research, and consultation. One might expect that during its inception, a memorandum of agreement or a guiding framework between the channel and its counterpart, BTV, would be formulated to establish robust intergovernmental (IGR) mechanisms. In the case of MYSC and DBS, this ideal scenario did not materialize. Although the establishment of NOW TV was mandated through parliamentary directive, there were no clearly defined guidelines outlining the respective roles of NOW TV and BTV, nor was there a collaborative framework established. Participant 6 from MYSC recounts that the initial relationship between the channels started off well, but in the absence of a documented, signed

memorandum of understanding (MOU), issues arose along the way. Having such guiding tools could have potentially prevented the breakdown in cooperation, asserts Participant 6.

The establishment of Botswana's national television broadcaster and its organizational positioning deserves careful examination. This reflects the close association of Botswana Television (BTV) as a national broadcaster with the Ministry for State President, signifying the government's enduring control over state-owned media. This control, rooted in British colonial rule and persisting post-independence, has resisted calls for full public ownership of media entities and opposed proposals to subject broadcasters to licensing by the Botswana Communications Regulatory Authority (BOCRA) (Mosime, 2015). This disposition is particularly relevant for the critical assessment of television governance in Botswana. Ahearne (2009) argues that within any political faction, maintaining symbolic legitimacy is paramount, as political power necessitates cultural authority for its exercise, and conversely, cultural authority requires political power for its preservation, reinforcing the reciprocal relationship between the two (Ahearne, 2009).

Established in 2018, NOW TV emerged following a period of 18 years during which BTV held a monopoly as the sole national television broadcaster. According to Participant 6, the establishment of NOW TV was prompted by significant industry demand for content acquisition. Concurrently, there was an increase in institutions offering media-related courses, including the introduction of Limkokwing University and AFDA, now known as AWIL College. This expansion in educational offerings led to an influx of graduates entering the creative sector. MYSC facilitated this trend by allocating funding projects through the Youth Development Fund to support young entrepreneurs venturing into multimedia and related fields. Despite the increasing number of content producers, there remained a scarcity of platforms available for showcasing their work. Additionally, during this period, BTV, as the primary public broadcaster, had ceased acquiring content for an extended period.

From a content the two television services had different mandates. Participant 6 says

We saw NOW channel as complimentary to BTV because as I have already said, BTV was only for news and current affairs. So NOW channel procurement of content was mainly or majorly entertainment content. So at no point do we see ourselves clashing. BTV had a setup of in-house productions but those were not churning out a lot of content as well. BTV was not acquiring content for the longest time. NOW channel was bridging that gap. So really there were no clashes at any point because even with broadcast of the

channel NOW, it was a brilliant set-up where they went into an agreement that NOW channel would do content acquisition and content aggregation and then BTV will provide technical support where now the channel was broadcast from the BTV broadcast facilities, (Participant 6, 2023)

NOW TV's placement within the Ministry of Youth, Gender, Sport and Culture suggests an acknowledgment of television's role in shaping cultural narratives, fostering youth involvement, and advancing gender equality. This alignment implies a focus on leveraging television for societal development, educational purposes, and cultural preservation. As Participant 4 laments

The development and the growth of the industry is mandated to MYSC which is now the Ministry of Youth, Gender, Sport and Culture as the creative industry strategy custodian. And also the custodian of the Cinematograph Act which is now a bill, (Participant 4, 2023).

On the other hand, positioning BTV under the Ministry for State President, which typically does not oversee television matters, emphasizes its function as a state-controlled broadcaster tasked with conveying government messages and agendas. This close association with top-level leadership implies a significant link between BTV's content and the political priorities of the ruling party. While BTV fulfills a vital role in informing the public and shaping opinions, its alignment with the state presidency raises concerns regarding its neutrality, press freedom, and the equilibrium of power between the government and the media. Political parties exert substantial influence over intergovernmental relations (Phillimore, 2013).

Phillimore (2013) states, however, that IGR involves both formal and informal interactions. While formal mechanisms include constitutional, statutory, and non-statutory institutions and agreements, informal IGR, though less visible, are equally vital, if not more so. Informal encounters often serve as the linchpin of the system, with unstated norms and practices playing a critical role in their operation and effectiveness (Phillimore, 2013). This emphasis on informality prioritizes politics, power dynamics, and contingency over legal frameworks and institutional consistency, resulting in significant variations across countries and over time.

Understanding these power dynamics is crucial for grasping the governance challenges facing Botswana's television sector. Questions arise regarding the decision-making process concerning programming, budget distribution, and regulatory supervision. Additionally, the

potential for conflicts of interest, censorship, and political meddling looms prominently, particularly in an environment where state-controlled media coexists with independent broadcasters. This notion of political influence on intergovernmental relations resonates with Vestheim's (2012) examination of cultural policy, which he describes as a convergence of culture, politics, and finance. This convergence is fraught with tensions, and the outcomes are shaped by the relative status and positions of the parties involved. Additionally, because these parties represent various interests, the democratic aspirations of cultural producers, intermediaries, and citizens are profoundly affected by this convergence (Vestheim, 2012). A key example of poor coordination between the MYSC and DBS is the overriding of NOW TV's agreement with Multichoice. Participant 1, serving as the deputy permanent secretary of information and broadcasting at the Ministry for State President, attests,

The Ministry for State Presidency has always been responsible for broadcasting. So the decision to take or to operate a broadcasting channel under a different ministry was sort of an anomaly. I think I can confidently say that. It was an anomaly at the time. Because remember, this same department, Department of Broadcasting Services, has been operating and providing broadcasting facility services for other ministries like education, agriculture, health and so forth and so forth, (Participant 1, 2023).

This statement follows a query regarding the removal of the youth channel from the Multichoice bouquet. Participant 4 from MYSC discusses the removal of the youth channel from the Multichoice bouquet, highlighting the lack of extensive consultation between ministries regarding this decision. She emphasizes how conflicting priorities between ministries can lead to missed opportunities and resource loss. The mention of Multichoice rebranding BTV without considering the platform or honoring a signed contract underscores the consequences of this conflict, where decisions made at higher levels can affect operational outcomes without proper consultation. This situation reflects frustration and powerlessness in dealing with decisions made by higher authorities without considering operational implications. Additionally, the mention of Multichoice's actions highlights the challenges of navigating external relationships and maintaining control within bureaucratic hierarchies, echoing the notion that informality can breed mistrust, particularly in contexts of power dynamics. This move speaks to Kahn et al.'s (2011) assertion that informality can often breed mistrust, particularly when power dynamics are at play, as seemingly became the case in the relationship between the two ministries and their channels.

Overall, the analysis highlights the tensions that can arise between operational and policy objectives within organizational structures. This not only underscores the poor coordination of intergovernmental relations but also emphasizes the power dynamics at play.

Audience Engagement and Content Relevance

An unforeseen yet prevalent theme that emerges from the data collection process pertains to audience engagement and content relevance, warranting attention. This is particularly crucial considering that audiences constitute a significant stakeholder group in the television sector, exerting direct influence on the success of broadcasters and content creators. It is imperative to comprehend audience demographics, interests, and consumption habits to craft content that effectively resonates and engages them. Their preferences, behaviors, and feedback significantly impact programming decisions, advertising strategies, and overall broadcaster success. Therefore, this section delves into the importance of audience engagement and content relevance within the context of the television industry in Botswana, elucidating key challenges and offering recommendations for improvement.

Throsby (2009) contends that implicit cultural policy pertains to political tactics directed at shaping the cultural milieu of a nation or region without the explicit enactment of legislation or formal policies. This notion can be extended to the television sector, where it is argued that another avenue through which the government asserts influence over culture is by tightly regulating content procurement, especially as the predominant purchaser of content from domestic producers. Participant 14, from the initial focus group, discusses how the conservative nature of Botswana's government and its paternalistic oversight of the sector stifle creativity and neglect the importance of assessing audience receptiveness to various content. Drawing on comparisons with other countries like South Africa, they emphasize the necessity of gauging the audience's "elasticity," referring to their tolerance for different types of content. Using the example of introducing a series similar to "Yizo Yizo" on BTV, the speaker stresses the potential backlash such content might encounter if it diverges from the government's preferences and sensitivities.

We're not assessing the needs of our customers. This means that we cannot establish ethics policies based on ethics because, look at South Africa back in 1999, they would introduce content that could be shocking. However, they tested the audience's tolerance. What can we accept, and what can't we accept? (Participant 14, 2023).

Lesitaokana & Mosanako (2021) share that physical proximity and the prevalence of foreign content, particularly in television broadcasting, pose significant challenges for broadcasters, especially in developing regions like the global South. DStv, a commonly accessible service in Botswana, predominantly features foreign content, while e-Botswana, despite being a local service, heavily relies on content from foreign channels like South Africa's E-tv (Lesitaokana & Mosanako, 2021). This dependence on stale foreign content discourages viewership among locals who have access to fresher content from South African channels. Additionally, the abundance of foreign channels through satellite television, such as MultiChoice, contributes to the homogenization of content preferences among local viewers, often overshadowing locally produced content. This phenomenon perpetuates a form of cultural imperialism, wherein South African cultural norms and values are portrayed as dominant over those of Botswana (Lesitaokana & Mosanako, 2021).

Regarding the importance of adapting to global trends, Participant 15 challenges the conservatism within Botswana's television industry and emphasizes the need to adapt to global trends and cater to diverse viewer preferences. The influence of international streaming platforms like Netflix and Showmax has reshaped viewer preferences and behavior, rendering traditional censorship measures less effective. The participant advocates for embracing diversity and promoting diverse narratives, including those related to LGBTQI issues, to cater to the evolving preferences of viewers.

However, challenges such as late entry into the television industry, the government's preference for conservative content, and prevailing consumer preferences for foreign content pose obstacles for local broadcasters in Botswana. The late entry of Botswana into the television industry, according to Participant 3 from BOCRA, compared to other nations, has hindered the establishment of a robust local viewership base. Additionally, there is a prevalent consumer preference for foreign content over local productions, creating challenges for local broadcasters in attracting and retaining audiences. Participant 3 highlights the tendency for audiences to display more tolerance towards content originating from foreign cultures compared to local content, revealing a potential inconsistency in audience preferences.

Another challenge to audience preservation arises from the indirect influence on Botswana's cultural landscape, which shapes the content, values, and norms portrayed on television.

Participant 14 from the initial focus group discusses how the conservative nature of the Botswana government and its paternalistic control over the sector hinder creativity and overlook the need to gauge the audience's receptiveness to certain content. During focus group discussions, concerns were raised regarding audience engagement and content relevance. Participant 14 emphasized the need to deliver content aligned with audience demands to prevent losing relevance in the industry. Participant 13 highlighted the importance of addressing viewer interests and preferences to maintain relevance in the television industry, suggesting that content creation seems driven more by survival than meeting audience needs.

In response to these challenges, it is imperative for the television industry in Botswana to prioritize audience engagement and content relevance. This can be achieved through conducting comprehensive audience research to understand viewer demographics, preferences, and behavior, investing in local content production, and enhancing its quality to compete with foreign offerings. It also involves embracing diversity and promoting inclusive narratives that resonate with diverse audience segments, adapting to global trends and technological advancements, including the rise of streaming platforms, to stay relevant in a rapidly evolving media landscape. Furthermore, advocating for regulatory reforms, such as the repeal of outdated laws like the Cinematograph Act (1970), is essential to foster creativity and freedom of expression in the local television industry. Moreover, prioritizing audience development, an aspect that appears relatively unexplored in Botswana, is crucial.

Arts organizations undertake audience development initiatives for various reasons, reflecting both internal objectives and external influences. Firstly, specific organizations embed audience development or outreach goals directly within their mission statements, demonstrating a proactive stance towards community involvement and expanding their influence. Secondly, cultural policies advocating for audience diversification and improved access to the arts provide incentives for organizations to prioritize audience development efforts. These policies act as external catalysts, encouraging organizations to engage with marginalized demographics and ensure their programs cater to a broader range of audiences. Thirdly, many organizations feel compelled to underscore audience development due to funding dynamics. Granting bodies often prioritize support for outreach initiatives and audience development projects over operational expenses or ongoing programming, prompting arts organizations to allocate resources accordingly. Lastly, some organizations

pursue audience development strategies for strategic reasons, aiming to expand their audience base to reach underserved communities.

By broadening their outreach and connecting with diverse audiences, organizations can effectively advance their mission and contribute to broader societal and cultural objectives. Through addressing these recommendations, the television sector in Botswana can foster stronger audience engagement, enhance content relevance, and thrive in an increasingly competitive media landscape.

At the heart of our discussion was a detailed exploration of Botswana's television sector, considering both implicit and explicit cultural policies and scrutinizing the complex dynamics within intergovernmental and stakeholder relations. Through this comprehensive investigation, we aimed to understand their combined impact on the trajectory of Botswana's television industry. As previously outlined, our study relied on thematic analysis as its primary methodological approach, a qualitative method suitable for various epistemologies and research inquiries. This method involved identifying, analyzing, organizing, characterizing, and reporting themes discerned within our dataset. The data collected for this research underwent meticulous organization into themes based on our research findings. Overall, this chapter not only offered valuable insights into the policy landscape shaping Botswana's television sector but also illuminated the factors that either facilitate or hinder its growth and development. It laid the groundwork for further exploration and analysis, paving the way for informed recommendations and interventions aimed at driving the sector towards a more vibrant and sustainable future.

Chapter 8

SUMMARY OF CENTRAL ARGUMENTS ABOUT THE TV SECTOR IN BOTSWANA: CONCLUSION OF THE STUDY

Introduction

A thorough examination of the landscape of Botswana's television sector uncovers the complexity of its policy framework and dynamics among stakeholders. Through rigorous analysis, the study assessed how cultural policy has been implemented to promote the development and regulation of television in Botswana. The paper's primary objective was to examine the implications of both explicit and implicit cultural policies on the efficiency, effectiveness, and growth of the country's television industry. This overarching inquiry led to the exploration of several sub-questions, including the current state of cultural policies in Botswana, the influence of explicit and implicit cultural policies on the operations and development of the television sector, and the mechanisms facilitating coordination among government departments responsible for television regulation. Moreover, the paper sought to understand how the interests of government agencies align with those of broadcasting organizations, viewers, and the general public, contributing to effective stakeholder management within the industry. By addressing these questions, the research aimed to provide valuable insights into the dynamics shaping Botswana's television landscape and to contribute to the ongoing discourse on cultural policy and media governance in the country. The final conclusion is that the TV sector in Botswana is shaped more by implicit cultural policies than explicit cultural policies and that effective coordination and management of key stakeholders driving both implicit and explicit cultural policies need to be located in both the Ministry of Youth, Gender, Sport and Culture and the President's office to strike an equilibrium of interests and influence.

This paper presents several arguments on the current state of television in Botswana. Firstly, it argues that the absence of a specific broadcasting policy in Botswana creates regulatory uncertainty, hindering innovation and talent recognition within the television sector,

particularly affecting state-owned media entities like Botswana Television (BTV) and NOW TV. Another significant argument centers on concerns regarding media freedom and cultural influence, noting that state-owned media platforms like BTV, closely aligned with governmental interests through implicit cultural policy approaches, wield significant influence in shaping public opinion, especially in rural areas. Additionally, the analysis emphasizes inadequate coordination among stakeholders, including governmental bodies and private media entities, resulting in fragmented operations and hindering progress. Recommendations from Freeman et al. (2006) and Bourne (2016) suggest active engagement with stakeholders, transparent communication, and addressing concerns to foster trust and positive relationships. Finally, the paper underscores the importance of considering the long-term consequences of organizational decisions on all stakeholders and striving to create value for each involved group, despite challenges arising from conflicting priorities between governmental departments and political influence exacerbating governance complexities. Addressing these challenges necessitates collaborative efforts and improved stakeholder management within Botswana's television sector. By acknowledging stakeholder roles and promoting engagement, cooperation, and innovation, the industry can navigate regulatory uncertainty and foster sustainable growth. Emphasizing that television sector governance aligned with democratic principles is essential for ensuring the sector's relevance and contribution to Botswana's cultural and economic development.

Challenges in Policy Frameworks

Designing and implementing policy involves navigating a complex process shaped by collaboration among diverse stakeholders within political, economic, and institutional frameworks (Howlett, 2009). This process is marked by uncertainty arising from contextual factors and limitations in knowledge, compounded by the dynamic nature of policy-making interactions (Howlett, 2009). These interactions resemble a game-like scenario, where the actions of one actor impact and are impacted by others involved in interconnected policy processes (Howlett, 2009). As a result, achieving policy outcomes necessitates managing intricate relationships and reconciling conflicting interests amidst a dynamic and uncertain landscape.

This paper argues that the absence of a dedicated broadcasting policy in Botswana has extensive ramifications for both the television sector and the wider media landscape. The

findings of this paper, supported by insights from key scholars, suggest that firstly, the lack of clear guidelines and regulations governing broadcasting result in inconsistencies in stakeholder management, licensing, content standards, and ownership arrangements (Mosime, 2007). Additionally, it creates an uneven playing field among broadcasters, potentially favoring those with greater resources or political sway. Furthermore, it impedes the growth of local content production and the creation of programming tailored to the diverse needs and interests of Botswana's population (Lesitaokana & Mosanako, 2021). Without government intervention to support local content, there is a reliance on foreign programming, thereby diminishing the representation of local culture and perspectives on television screens. Additionally, the absence of a dedicated broadcasting policy could constrain opportunities for innovation and technological progress in the sector, as uncertainties may arise concerning issues such as spectrum allocation and digital transition.

Given these challenges, urgent action is required in the form of policy reforms and strategic interventions to revitalize Botswana's television industry. Addressing regulatory ambiguity, fostering innovation, and promoting local content creation are pivotal steps in this endeavor. Only through proactive measures can Botswana's television industry chart a course towards sustainable growth and maintain its relevance in an ever-evolving media landscape, thereby contributing to the country's cultural and economic advancement.

Organised Disorder in the Botswana TV Sector

This paper contends that the interplay between implicit and explicit cultural policies significantly influences the cultural landscape, particularly evident in the regulation of Botswana's television sector. It argues that television regulation in Botswana is more implicit than explicit. This research paper posits that implications of such governance on the sector is a struggle to innovate and adapt to changing audience preferences and technological advancements. These policies, by dictating content, suppress creativity and impede the industry's competitiveness in a global context. Furthermore, implicit cultural policies undermine the independence and autonomy of media outlets, leading to self-censorship and limited journalistic freedom.

Ahearne (2009) contends that cultural transmission is a complex and inherently political process, necessitating effective cultural policies to facilitate its occurrence. Thus, cultural policies are deemed crucial, indispensable, and influential in this context. While Botswana's governance framework champions democracy and economic prosperity, challenges persist in ensuring media freedom and cultural diversity (Mosime, 2007). State-controlled media outlets hold significant sway in molding public perceptions as they serve as primary channels of information. Moreover, government oversight of content acquisition grants authorities the ability to shape cultural expression, resulting in a dearth of variety in programming. Consequently, this fosters a conservative content landscape, constraining the availability of alternative narratives and diminishing audience openness to diverse content. Upholding democratic principles and fostering a diverse media environment that aligns with democratic values is essential to address these challenges effectively.

Towards Effective Coordination of the Television Sector in Botswana

This paper argues that the television sector in Botswana operates under poor intergovernmental cooperation, primarily due to the absence of clear intergovernmental frameworks. Formal intergovernmental relations play a vital role in the policymaking and implementation process to accomplish national objectives and strategies (Fatile and Adejuwon, 2009; Nosa-Ogbegie et al., 2021). This lack of coordination is particularly noticeable in the divergent agendas between the Ministry of Youth, Gender, Sport and Culture (MYSC) and the Department of Broadcasting Services (DBS). The strategic placement of entities like NOW TV and Botswana Television (BTV) within different ministries highlights their distinct roles, content focus, and societal impact. Although NOW TV was established in 2018 to meet industry demands for content and support emerging talent, the absence of a formal agreement between NOW TV and BTV has presented challenges, underscoring the need for clear intergovernmental frameworks. NOW TV's affiliation with MYSC indicates a focus on societal development, while BTV's association with the Ministry for State President raises concerns about impartiality. Political influence further complicates governance, influencing cultural policy and democratic aspirations.

A vital aspect of tackling governance challenges and stimulating sectoral growth lies in effective stakeholder management. Freeman (1984) underscores the importance of cooperation among government bodies, private media entities, and the private sector.

According to Freeman's stakeholder theory, organizations are urged to engage proactively with stakeholders, maintain transparent communication, and resolve their issues to cultivate trust and constructive relationships. Such a collaborative strategy is indispensable for attaining sustainable development and guaranteeing the effectiveness of governance endeavors. However, fragmented operations hinder progress, necessitating enhanced cooperation and solutions for revenue issues. By acknowledging stakeholder roles and promoting collaboration, Botswana's television sector can flourish, serving audiences and stakeholders more effectively. Emphasizing engagement, cooperation, and innovation will be critical for achieving sustainable growth and diversity in the sector.

Final Comments

In reiteration, the central argument made in this paper is that the TV sector in Botswana is shaped more by implicit cultural policies than explicit cultural policies. Therefore, effective coordination and management of stakeholders driving both implicit and explicit cultural policies need to be located in both the Ministry of Youth, Gender, Sport and Culture and the Ministry for State President to strike an equilibrium of interests and influence. Although it is apparent that Botswana's television sector is influenced by implicit cultural policies, and that intergovernmental relations and stakeholder involvement are pivotal for sector coordination, this study highlights the necessity for further investigation in this domain. Recognizing the constraints in conducting an exhaustive stakeholder analysis and delineating the prospective structure of the intergovernmental committee, the research advocates for additional inquiry and fieldwork, necessitating augmented resources.

It is imperative that policy reforms aimed at fostering innovation, bolstering the creation of indigenous content, and enhancing collaboration among stakeholders are advocated for. The implementation of transparent and efficacious cultural policies holds the potential to equip Botswana's television industry with the capacity to navigate complexities, attain sustainable growth, and contribute to the nation's cultural and economic advancement. The research emphasizes the significance of proactive initiatives to mitigate regulatory ambiguities and promote the cultivation of local content, thereby ensuring the industry's competitiveness and relevance in an evolving media landscape.

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Appendixes

Appendix 1

INTERVIEW TRANSCRIPTION

PARTICIPANT 1: Deputy Permanent Secretary Information and Broadcasting - Ministry for State President

44mins

FACILITATOR: Mr. Tsiang Sir, I am Marang. I am a Masters in Cultural Policy and Management student at WITS University. I am carrying out my research, as I had explained through email, what I'm studying or what my paper is on. It's effectively exploring the explicit and implicit policy approaches to the cultural policy document that Botswana has and how policy is understood or how cultural policy and television are understood as two entities, how they feed each other when it comes to Botswana. And specifically with the background that there is no media policy. So how does the television sector function in such a space where there is this gap? I have some questions that I have prepared for today's interview. But before we begin, I just want to give you participant sheets, consent forms. So we have the first one just basically confirming that I've explained what this paper is on and then what the interview will be about. The title of the project, Explicit Implicit Cultural Policy; A Critical Analysis of the Role and Impact of Cultural Policies that Govern the Television Sector in Botswana. So these are the seven points that I just want you to go through before you sign that you have indeed read them. And then then this side consent for me to record this interview. Thank you, sir. So you may have a look at them. And I will say this is solely for research purposes. Yes. And all the information will be kept by WITS. I mean it may be published on the WITS database you know as a past paper.

RESPONDENT: That's understood.

FACILITATOR: So with my research, it's both document analysis and interviews.

RESPONDENT: I can write my name.

FACILITATOR: Please.

RESPONDENT: I think we can start. Okay

FACILITATOR: So first question, what is your take on the current landscape of the television industry in Botswana?

RESPONDENT: In a nutshell, it's in an infancy stage. Fine, granted, BTV has been, has been operating since 2000. But because of its nature, its function, the way that

it's been established as part of the government department, it has not grown as it should in terms of its impact on the landscape, on the media landscape in Botswana. And so much as in terms of the infrastructure and expenditure that has been given to the civil organization, I think it took a while to really get to speed in terms of how its impact on the media landscape in our country. So we think to that extent, it is still in an infancy stage because when you look at the television industry broadly, worldwide, you find that it's a medium that is, first of all, in the private space, mainly in the business space. So it is agile, it recognizes all the intricacies of business. It evolves very quickly because it has to respond to trends. But we took a little bit of a while to be able to respond to that because of the nature of our structure. I think that is really where we are now. And to that extent, you find that the private media space seems to be a little bit more prevalent, especially in the urban and peri-urban areas. That's where you find that there's a lot of people watching other offerings as opposed to our offerings. But I think we are at a moment where I think there's a real recognition now that you need to be nimble-footed, you need to be agile, you need to be able to... Because we are competing in the media space, we are competing for eyeballs. And so there is no other choice but to be as efficient as we possibly can.

FACILITATOR: My second question would have been, do you think the television sector is functioning effectively and efficiently? But you sort of just answered that.

RESPONDENT: Yeah, in a longer live way, I think I find that.

FACILITATOR: You do mention that it's ineffectiveness, not to misquote you. Actually, I'm not trying to quote you, but ultimately what you're saying is its ineffectiveness is possibly caused by the way BTV is structured. How then would you sort of correct that? What do you think is the problem within that structure?

RESPONDENT: Well, the problem within that structure is that fundamentally, those who work on BTV are civil servants. That's number one. And therefore, there's a sort of a sense of one size fits all for every civil servant. And the way you operate is that you are first governed by the Public Service Act, and by the general orders which affect everyone. And so you can't really, for example, you can't really reward talent like you should, which is a key in the media and broadcasting space. You can't employ based on the unconventional, demands that the media space actually operates under. For example, for somebody to be in a particular position, they must have a particular qualification. You understand? Not because they are skilled at what they are doing. And so you find that it may seem to be something small, but in this space, it could be the difference between failure and success. But in the civil service, I cannot get, for example, let's say if I want to employ somebody as a producer, I can't get a producer who does not have a degree, for example. But in the private media space, if that producer is good at what they are doing (creative), if they are creative, if they are good in what they are doing, it doesn't really matter what degree or what school they've gone to. You will get them because that's what you want. So again, because it's within the civil service mentality, you are not really looking at the bottom line. It's not the income that you are actually

focusing on. It's just production. And the other problem is that the procurement, the sourcing of content, the processes of getting content, they are cumbersome. So you can't simply just make a decision immediately and say, OK, I like that and I'll take it. I have to go through the rigmarole of being able to get the content that I want. And that's slow. Television is a very hungry media. It's a furiously fast media. So if you don't respond to its demands, you will be sluggish. And not only will you be sluggish, but you will be costly.

FACILITATOR: Okay, so thank you for that sir. I don't want to add too much to what you're saying, you know, I just want to give you the floor to really just explain to yes answer the questions. So what policy and regulatory documents do you use in governing television in Botswana, because I've seen there isn't just one, there's a whole host of them functioning simultaneously.

RESPONDENT: That's an interesting question because if you recall there is a broadcasting policy but it's evolved and its evolution has not necessarily led to improvement. If you recall the original broadcasting policy or broadcasting Act (Yes its an act. I wanted to correct that it's an act not a policy.) Because we don't have a broadcasting policy, which is also an anomaly, because an Act must follow a policy. The original Broadcasting Act recognized the broadcasting apparatus owned by the state. At the time, we were called the Public Service Broadcaster. But the act was amended. And at the amendment of the act, the Department of Broadcasting Services was taken out of that Broadcasting Act. In other words, it was taken out of the ambit of regulation by the broadcasting regulator. So as it is right now, the broadcasting department is not being regulated by the existing act. It's recognized by the act, but it's not regulated under that act. So for all intents and purposes, the broadcasting department or Botswana Television is actually regulated. It's a self-regulated quote unquote, or government regulated. And so that's why I say you find that instruments like the Public Service Act, like the general orders, they are the ones that actually come to bear, of course, even the directives, government directives, that come from time to time, that come as and when necessary. Those are the sort of body of policies and instruments that actually now are issued by the official government.

FACILITATOR: Yes. So what do you think the relationship between a cultural policy and a media policy is? What are the differences? In this case, we would call it a broadcasting policy then.

RESPONDENT: The lines are very, they're not easy to identify. Absolutely. They're not. Because media, by its own nature, contributes to the larger body of your culture. There is a media culture. Media is a reflection. Media is a reflection of society that it actually exists. So in that respect, you will find that there is, you know, there is very, very, very thin line between the media policy and the culture policy Or, you know, the media landscape and the cultural landscape. Again, because the modern culture is driven by the same instruments that actually carry media content, if you like, or mediated content. And the approach to media is influenced, or media consumption is influenced by our own cultural nuances. So you find that when you draw up a media policy, or a cultural policy, the two, where, you know, have to be very, very close to what

you're talking about. Because, like I said, the instruments are the same. The players normally are the same. And the policy direction in terms of what you want to achieve as a country, you find that they are the same. Let's give you an example. You know how when you go into, there's a whole outcry about, you know, the ills of the social media. Online media. Now, that is the same, you know, content that also finds itself, for example, onto newspapers. Now you have online newspapers. And that's media. That's your quote -unquote traditional media brand. Now they are playing in that space, of the cultural space, whether you're talking, you know, culture in terms of entertainment, culture in terms of, you know, public nuances, or, you know, behaviors, and so forth, and so forth. So you find that the difference, as we speak right now, is the same.

FACILITATOR: When I started my paper, initially, I had wanted to explore, yes, the implicit and explicit cultural policies, but specifically looking at or interrogating how the two television stations, now TV and BTV, are functioning from two different ministries. One sitting at the Ministry of now State President, and then the other Ministry of Sports and Culture. And then during the development of my paper, during the year, it changed, right? So now we see NOW TV no longer being available on the DSTV bouquet. And from what I've read and researched on, the broadcasting license has been taken, for lack of a better word. I'm trying to be nice about it, but they no longer have a broadcasting license. And now you have BTV 1, 2, and 3, right? So firstly, what informed the decision for the two television stations to sit or operate from two different ministries? Let's start there. Before, I ask, why the change?

RESPONDENT: It's the same answer. Yes. Because you could still not understand why the, look, the government is always structured by different ministries. Ministry of Education, Ministry of Agriculture, Ministry of Culture. And then we have a ministry that is also responsible for broadcasting. And our setup, the Ministry for State Presidency has always been responsible for broadcasting. So the decision to take or to operate a broadcasting channel under a different ministry was sort of an anomaly. I think I can confidently say that. It was an anomaly at the time. Because remember, this same department, Department of Broadcasting Services, has been operating and providing broadcasting facility services for other ministries like education, agriculture, health and so forth and so forth. So it didn't make sense that you should then have another ministry now having to operate a broadcasting service because that's really, that's a confusion. Because by the same token, you can say the Ministry of Education can also have their own then begin to broadcast there. So you needed, it's one government. So the only wise thing to do was to ensure that you group the broadcasting services under one roof because it's one government. So I think the decision to bring them together, to bring back, because it really was taking back the channel that was NOW TV, back into the fold of the broadcasting services. Again, you need to appreciate that that same channel was housed here anyway, even when it was under a different ministry. It was housed here. It is housed here. They said the facilities, the workforce were operating from the same place.

FACILITATOR: Not Ministry of Youth? No. The offices on floor nine, NOW TV.

RESPONDENT: Yeah well the office is there but I'm talking about the operators. And in everything, the channel is run from this place. Your channel controllers, your transmission producers were operating from this space. The uplink is from the space. Everything else, the equipment is in the space. So really it didn't make sense to spread. The money is coming from the same central government, central coffers anyway. So it didn't make sense to be sub divide. So I think by proxy I have answered the question, why?

FACILITATOR: But then would you then say that, well, had there been a media policy, maybe such an anomaly would not have taken place?

RESPONDENT: Yes. It probably would not have taken place.

FACILITATOR: Yes. So now that we've established that both television stations or both broadcasters sit here at DBS, which is under the Office of the President, would you then not, or rather, what's your take on, again, based on my research and what I've read from other academics in the very same space, local academics who have researched a lot on media and Botswana television, its proximity to the highest office, right, what implications does freedom of speech or what implications does this position of DBS have on freedom of speech? Because government has sort of been accused of having a paternalistic approach to how media is run, specifically government media is run in the republic. But yes, so what's your take on that? Especially given that there is already a Ministry of Communications, why not then take DBS and have it sit at Ministry of Communications?

RESPONDENT: I think we need to also separate the mandates. What I'm saying is, in terms Ministry of Communications, we need to understand that it's really as far as the infrastructure is concerned. When you talk about the communications you're talking about, the communications infrastructure, as it affects the telecommunications, your ICTs, that is really the mandate of the Ministry of Communications. There's nothing to do with the content part of it. The content lies elsewhere. Yes. And in this case, you're looking at the Ministry of State President. Now, having said that, the traditional view and perception has always been that, okay, when you go to other jurisdictions, you will have a Ministry of Information. We don't have that in Botswana. You are aware of that. But still, there will be a ministry that will be responsible for that. Yes. Whether you call it Ministry of Communications in other places, or you call it the Ministry of Information. So it has to reside somewhere. And in this case, the State President ministry has been the home for issues that have to do with media. And I think at the end of the day, whether the media resides in one ministry or another, it is what plays itself out in the public domain that really matters. Because you can call yourself, you can have yourself a public or a system where the media, let's say resides in a ministry that's called Ministry of Communications or Ministry of Information. And still be as draconian or more a ministry in one space where the media resides in a ministry that's traditionally considered to be the center of power. So for me, it's what plays out in the open that really matters. So the question whether to have the

Department of Broadcasting Services or the media to reside under the ministry of state, the question whether that makes it much more susceptible to draconian control than it would if it was elsewhere, like you quoted, suppose. (Yes, yes.) For me, it's debatable because it depends on what actually plays out there in the public domain. For example, despite the fact that the issues of media and information actually lie under the state presidency, the relationship between, for example, the public media, let's say the public and private media has never been this good. The sort of freedom of speech, not only within the private domain...

FACILITATOR: With the current leadership is that what you're alluding to?

RESPONDENT: Well, if you like. Okay. For example, I think when you take that right now, when you have the private media being able to access, to have easy access to information in the way that they are doing right now, despite the fact that the media in Botswana are governed under the state presidency, it speaks to how your almost unstated public policy actually plays itself out. It would have been nice to have media policy, but we don't have a quote unquote stated media policy except the few, you know, some extra, you know, (the Broadcasting Act, yes.) The Broadcasting Act, Media Practitioners Act, and so on and so forth. But so it's not really a matter of where does the media, you know, (sit or broadcast.), yes. It is how it plays itself out in the public domain. That really should be our concern for media researchers.

FACILITATOR: So in your opinion, what does politics, culture, and economics play? Or what role do these three politics, culture, and economics play in developing policy as it relates to television? As it relates to television? Yes. (OK, politics.) Also given, again, where the state broadcasters sit. OK.

RESPONDENT: OK, let's take politics. first look it's a very subjective environment. You know the political environment is always subjective because at least in our setup where you have a multi-party system, yes, so differences of opinions and so on. Politicians by their very nature are objective they will always want to push their agenda okay and they will always want to silence the other voice one or another so you always have to have certain safeguards that ensure that there are no excesses from a political point of view. You always have to do that. That is why from a political point of view you have to have a stated policy or at least whether it's in the form of an act or a policy that actually sets boundaries from a political point of view that tries at least in our democratic dispensation, that tries to provide a space for all kinds of political opinions. That's where politics now plays its role in terms of from the economics point of view. Money drives the world and the content is a commodity, alright, and it's a trade for media. And so from an economic point of view you need to be able to see how you can monetize the content. It is not just about the monetizing content, it is how you ensure that relevant content that actually gives you money is actually able to be made accessible to your public. So in other words what you need to do is to look at the return on investment on the investment that you make on the media and how you are able to actually make money out of that. And that is why when to apply for a broadcasting license, for example, one of the key questions they will ask you is about viability and

you also have to look at your competition policy, whether it enables those who play in the media space for a business point of view can actually be able to succeed. An anecdote of that, and this is from my stint at BOCRA. When we started, when the private sector started operating in the broadcasting space, the traditional way of the licensing radio stations was per locale, we had Gabz FM at the time the other was Yarona fm (yes and then you had Duma). They were confined to a particular space, just one area. They could not be broadcast, for example, go beyond 50 kilometers. But when we reviewed the viability of these services, we looked at Botswana being such a vast country but very sparsely populated. It didn't make sense for somebody to invest on a station that would only cater to a very small number of people because that doesn't make money. So it was important now to look at how best we can enable them to be able to function, to be able to spread out. So we broke the mold and decided you need to license them nationwide and then the competition would just be in the content. That's how I then say economics now was the reason why we took that particular standpoint on licensing. That's the economics. The other one is culture.

FACILITATOR: But we've sort of already answered that when we're speaking about how the cultural policy, or the differences between the cultural policy and media policy and how they inform each other.

RESPONDENT: But still if you... If you are going to just zoom in on culture itself, it may be important to also identify certain directions that one needs to take in consideration of the culture. For example, language carries culture, right? So when you consider your media policy, you need to also do it with an eye on how languages are important to have, find expression in the media in order to be able to enhance the culture. You also have, you know how, for example, if I may take, for example, the hip hop culture, how very vulgar it is. I mean, there are sensibilities towards that. So your media policy will have to take into consideration the potential damage that certain cultures or certain utterances or certain activities can actually be detrimental to a culture. Look, it's a dynamic thing, culture. You can never really say, one, this is the right or this is wrong. But society being a normative thing, you always want to try to do what's right for the larger group. So that's when then you need to, that's how the culture itself now influences media policy.

RESPONDENT: I think well answered. I must say well answered. So should a media policy be designed, what would your key contributions be?

FACILITATOR: As an individual?

FACILITATOR: As an individual but also in your capacity where you are now in this office.

RESPONDENT: Okay. I guess the key contribution would be, first of all, to try and create a space, and it must be something that has to be forward-looking. You know, it would be to create a sort of space that enables an ecosystem, right? That enables creativity to flourish. For the simple reason that when we look at economics going forward, this is the growth area. It's very critical to be able to

put in place a policy structure that enhances this growth, or that enhances the space to be able, players in this space to be able to flourish. It also has to be a policy that recognizes the evolution, the evolving technological space that happens all the time. The contribution must be focused on ensuring that our story is told efficiently, accurately, and it's recorded accurately for posterity because we build on the past. So if the foundations are wrong, you'll always perpetuate the wrong. So it's important that there is a sense of intentionality in how we create a platform that enables Botswana to remain relevant as a society in perpetuity, whether you're talking language, whether you're talking behavior, whether you're talking relations, whether you're talking politics. Botswana has been known, for example, for its peaceful nature, its political peace, stability. These are the things that you want your generations that come, your posterity, to be able to tap in and see where we're coming from. It's important that the policy must be able to link our past with the future because what we see right now is a hotchpot. This is what we see. We don't have a particular platform, cultural platform where we are standing that we can solely say this is who we are and therefore this is what we want to achieve going forward. I always give an example with Japanese. The Japanese are very clear about their language and their culture. They are a first world country and yet they have not deviated from their culture going forward. This is the sort of thing that for me as a Botswana, and as somebody who is in a space where you can influence thinking going forward.

FACILITATOR: Very interesting, very interesting, perpetuity. And where do you want to see or would you like to see the television industry in five years? Not ten, just five. Now also, bearing in mind where we are now and the major developments that have taken place this, well, toward the end of 2022.

RESPONDENT: Okay, look, I'm always excited when I think about this. Because like I say, I think when we started talking, the needle has moved. We just have to now refine where we are and just grow it. What I would like to see going forward in the next five years, I'd like to see a flourishing, very vibrant, and not only just television, the culture, television environment, but even just the media environment, just your multimedia environment. I would like to see a flourishing film industry. I'd like to see a flourishing radio industry. I'd like to see a vibrant, whether you are talking private or you're talking semi-government, doesn't really matter as long as there is a vibrancy in the sector.

FACILITATOR: Are there any plans to design a media policy though?

RESPONDENT: It will always be. Look, I can't specifically say yes, but it's not something that the government is oblivious of. Sometimes it's important to see where you are so that your policy is relevant. Sometimes it's better to come later and be able to now normalize what you believe and see as right than come early and stifle. If you go to UK right now, there's a huge concern about the impact of online content on young people. And policies are being cobbled up now. That are almost mimicking what the Chinese have been doing for years. You understand? Because there is a clear indication, there's a clear correlation between social behavior and what the online media is. (The content). The content that is popping up. So you've got to be intentional about it as a

country. So yeah, I would like to see a media policy developed. And I would like to see it be one, a progressive media policy. Absolutely. Progressive doesn't necessarily mean that you open everything. It means progressively seeing how best you can actually give your own society a chance to become what it desires to be.

FACILITATOR: Well, in a good turn of events, the National Arts Council is being set up. Out of interest's sake, what will the relationship with the council and DBS look like? Is that something that's? (

RESPONDENT: (Ke lenala le monwana) Finger and nail. Together.

FACILITATOR: Yes, okay, okay, so you'll be working closely. Great. Thank you so much, Mrs. Tsiang,

RESPONDENT: I think. I hope I have been useful.

FACILITATOR: Oh, very much, very, very, very much. You've answered them very well. Obviously, I'm going to get different perspectives. You are the very first interviewer, interviewee. And I hope my paper will be a success or will do well. And I hope that one day when it's published, it will be a key article or a key academic piece, which other up -and -coming local academics will turn to. Yes. Thank you very much, sir.

RESPONDENT: For my maststers I did something called... What was it?

FACILITATOR: He even forgot. Wow.

RESPONDENT: It was the social economic transformation of the broadcasting landscape in Botswana, how the private sector won the right to broadcast. Thats what it was based on that.

FACILITATOR: That sounds interesting.

RESPONDENT: And it was really looking at how, you know, social policies, economic policies to influence the pressures that came to bear on government to make sure they open up the airways. Yes. So that is what I want to say for us who are working with documents that are not available.

FACILITATOR: We are also not a society that documents. We're not too good with that I've realized in my time researching my on my paper. Okay thank you sir. I'm going to end the recording here

END

Appendix 2

RESEARCH PARTICIPANTS

INTERVIEWEES

Participants Identifier	Age	Gender	Organization	Occupation
Participant 1	60s	Male	Department of Broadcasting Services	Deputy Permanent Secretary – Broadcasting and Information Services
Participant 2	40s	Female	BTV	-Principal Broadcasting Officer Commissioning editor – BTV
Participant 3	30s	Female	BOCRA	Deputy Director Broadcasting - BOCRA
Participant 4	40s	Female	MYSC	NOW TV officer
Participant 5	30s	Male	MYSC	NOW TV officer
Participant 6	30s	Male	MYSC	NOW TV officer

FOCUS GROUP 1

Name	Age	Gender	Occupation
Participant 7	30s	Male	Actor TV Producer Marketing Practitioner
Participant 8	30s	Male	Editor Lecturer
Participant 9	30s	Female	Scriptwriter Lecturer
Participant 10	30s	Male	Producer
Participant 11	30s	Male	Actor, educator, entrepreneur

Participant 12	40s	Male	Film Producer
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FOCUS GROUP 2

Name	Age	Gender	Occupation
Participant 13	40s	Female	Film and television producer
Participant 14	30s	Male	Stage Production and Management
Participant 15	40s	Male	Production Company Owner and Director
Participant 16	30s	Male	Policy specialist

