# VIDEO GUIDE

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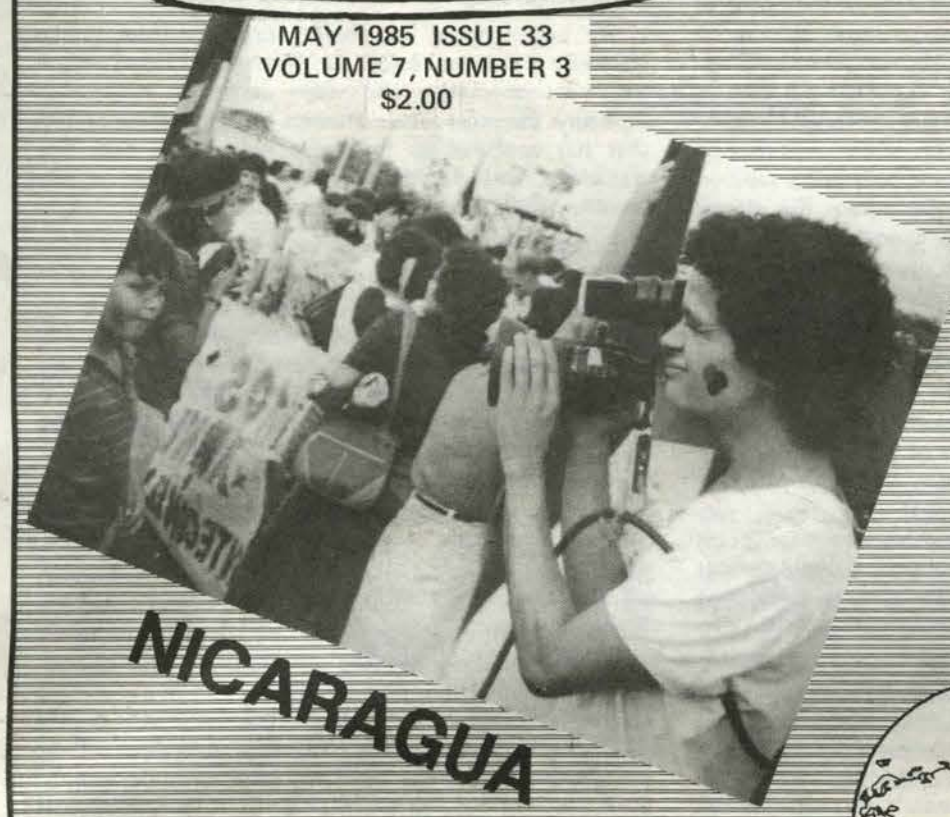
# Cultural Communications



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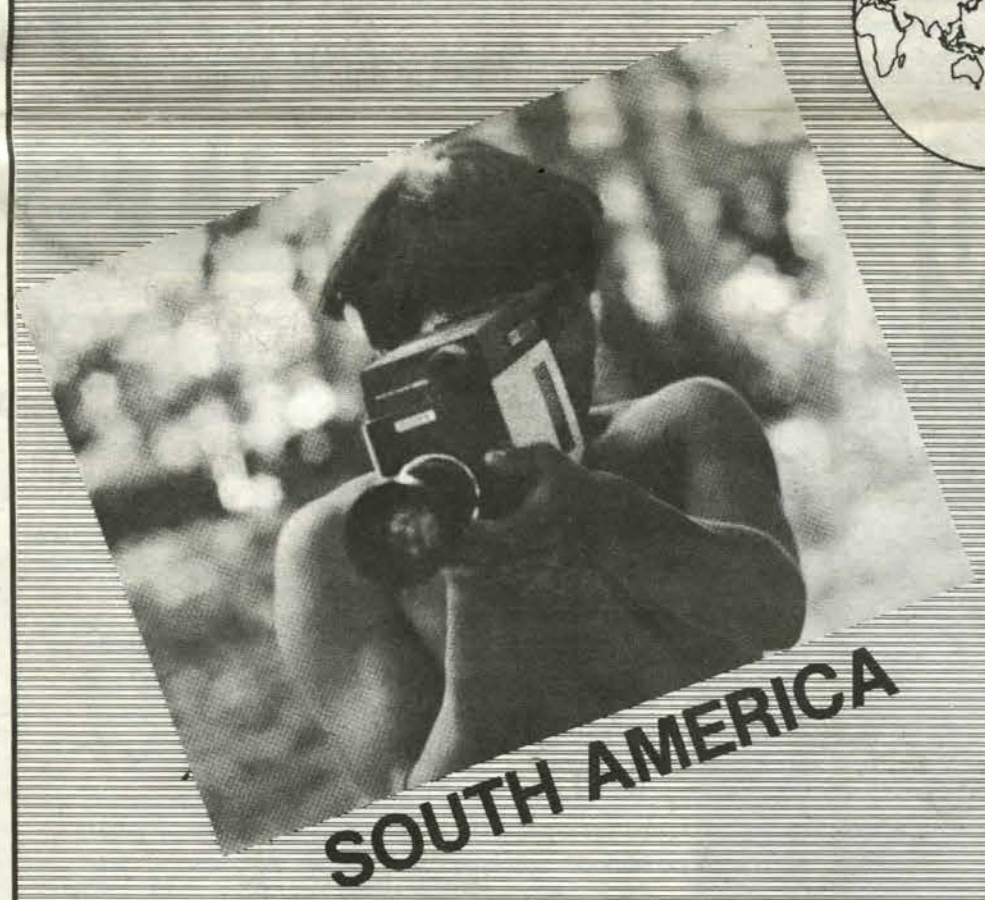

SOUTH AMERICA

JAPAN

## WAR IN FLOWERLAND
## VIDEO IN NICARAGUA
## NEW MEDIA AGE IN JAPAN
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# VIDEO AND CULTURE

## by Karen Henry

This issue of *Video Guide* looks at the subject of independent video as a source of cultural communication – a network that reaches beyond national borders and has the capacity to communicate outside of standard documentary formats or the presumptions of national mega-networks. The movement to encourage independent producers over the last ten to fifteen years has facilitated its own exchange system in which videotapes move around the world and reach the public through exhibitions and screenings and community access networks. Video equipment is the common denominator, but cultural communication is a vital factor in this broad democratic system which facilitates the sharing of varying social experience, cultural and aesthetic notions, physical characteristics, and language, sound, and environment, whether this communication is peripheral or directly addressed. The articles in this issue present different ways in which culture is communicated: from Fujiko Nakaya's careful analysis of Japanese cultural influences on video in that country, to the more objective dilemmas of traveling with equipment and working with integrity within a foreign context, to the political use of video in Nicaragua as a means of cultural change.

The commercial media defines the hegemony of our own culture constantly in its stance of 'objective analysis' and patriarchal concern for world situations. Independent video, on the other hand, is drawn from individual passions and experience within a context and filtered through personal aesthetics. The information exchange is more akin to a conversation between one individual and another as the tape is a representation of the producer's own personal priorities. This can also be said of independent film, but video tends to be more naive, less presumptive and more spontaneous in its presentation of culture, uninhibited by the finances, the crews, and the traditional forms of film.

Culture, in the anthropological sense of customs and values, is represented in video either in the nature of the work or as a more conscious exploration of the exotic or of the symbols within one's own culture. It may be gleaned subtly from such tapes as Michico Amali's *Fishermen and Their Colors of the Sea* (1983) in which portraits of Japanese fishermen fade into the varying hues of the sea as rhythmically as the breath of life; or it may be more overtly pursued as Byron Black does in his tape on the struggle of the Karen people, where the viewer becomes the camera, experienced almost literally, even interactively, as a window on the place and the people, gathering information as eclectically and intimately as the real experience. The cultural advantages of the producer and the viewer are inherent in the tape.

Juan Downey's article on his experience with the Yanomami in Venezuela is reprinted here because of his conscious work with this concept of the artist/producer as a cultural communicant, his own, or, in this case, the exploration of another. Downey spent a number of years during the 1970's as a 'video anthropologist' with his camera eye recording the exotic cultures of the Americas as he lived closely with them. He gives a fascinating account of both the Yanomami's accommodation of video and its continued exotic power to them.

Byron Black and Michael Goldberg talk about the pragmatics of video recording and international exchange. Both are based in the Orient. Michael talks about the social customs and the difficulties of adequate translation of the visual and verbal information, while Byron discusses the logistics of travel with video equipment and the precautions of etiquette as an outsider working in another culture. Both articles are informal and insightful, intimate with the experience and the personal style of each of these men as they transit the cultural landscape.

We are honored to present excerpts from Fujiko Nakaya's catalogue essay for Video 84. Her in-depth treatment of culture and video aesthetics in Japan is probably the most astute attempt to define these factors that has appeared in the video network to date. She articulates and decodes the specifically Japanese perspective as it is revealed in video art.

Ezra Halleck's interview of some of the crew of Taller Popular de Video in Nicaragua is rugged with the terrain of revolutionary politics and polemics as the participants attempt to speak to an international audience. The interview is important as it reveals the revolutionary purpose and the cultural attitudes within the context of discussing video and its role as a political tool in the Nicaraguan struggle.

The convolutions in discussions of culture are apparent in the various priorities of the work in this issue. The dilemmas are those of communication at every level – the dialectic between the observer and the participant, and the transpositions and transgressions of visual language and interpretation. These articles are the responses to my search for some perspectives on this broad area of communication of culture in video. This is part of a curatorial search for tapes by independent producers which explore the many faces of culture. The final selection will be presented in a three-day series in Vancouver in the Fall.

# EDIT

*Video Guide* would like to thank the Canada Council, Publication Section, for continuing our funding for the 1985-86 year. It is our hope that we can improve the quality of *Video Guide* throughout this next year.

This issue is a special issue, guest edited by Karen Henry. It includes a look at cross-cultural communications as expressed through VIDEO. We would like to thank all the contributors for their support and efforts. In an attempt to continue an international view, we want to hear from our readers, writers, and artists from around the world.

*Video Guide* would like to include a page for artists. In the past we have put aside an "Artist's Page." Anyone wishing to submit a page can do so by sending in the camera-ready artwork or sending details of layout with photo, graphics, and text. This page can be your page, so please send thoughts and ideas for format.

In upcoming issues we plan to focus on Broadcasting, Access, Media Arts which includes computer graphics, and Personal Documentary as expressed with VIDEO. With the help of our international editors, we will try to include an international look at these subjects. This will be even more likely if we hear from you, our readers. Thoughts, articles, reviews, etc. should be sent to The Editorial Board, VIDEO GUIDE, 261 Powell Street, Vancouver, B.C. V6A 1G3.

We depend on subscriptions and advertising to cover some of our costs – please check your subscritpion and renew on time. Also, encourage your friends, libraries, and schools to subscribe. Our next deadlines are June 15, September 15, and November 15, 1985, and January 30 and April 15, 1986.

Shawn Preus
for the Satellite Video Exchange Society

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# VANCOUVER GUIDE

# WAR IN FLOWERLAND

## A Personal Video Documentary by Marlin Oliveros & Byron Black

## review by Karen Knights

Burma lies sandwiched between the two giants India and China, with Thailand to the southeast. For almost all of its history there has been no central power base: the indigenous Burmese co-existed with several other ethnic groups. In 1886, after several skirmishes with British-ruled India, Burma was annexed by the British as a province of India. Burma's economy suffered drastically from the colonization, and by 1931 Burmese peasants had begun to rebel. Japan invaded Burma with the help of Burmese rebels during World War 2 and declared Burma a fully sovereign state. The Japanese army, however, maintained actual control over the government, and the Burmese found it necessary to ask aid from the British in breaking the Japanese hold. The Japanese were successfully defeated, and in 1947 the British granted Burma's independence. Since that time Burma has sought to develop its own style of socialism. In march 1962, General Ne Win led a successful *coup d'etat* against the prevailing government and introduced a military dictatorship to Burma.

The Karen people had always (like Burma's other minorities, the Shan, the Mon, the Chin) struggled to maintain an independent state within Burma. When the British arrived, the Karen cooperated with them, winning their favour and achieving a certain level of independence. Unfortunately when the British left Burma, the Karens were persecuted and have continued to be persecuted by the Burmese who resented their earlier political position. Last year the Burmese army made deep inroads into the Karen's highland territory. Most of the villages seen in *War In Flowerland* were destroyed.

*War In Flowerland*, produced in 1982 by Byron Black and Marlin Oliveros, documents the Karen's struggle for independence. 'Flowerland' is the English translation of 'Kaw thoo lai,' the name they have chosen for their independent state. Shot in ½" and smuggled out of the country under the pseudonym Porter Bryant, this tape may be the only attempt a westerner has made to show us this war – one of the longest wars of the twentieth century, yet almost entirely unheard of outside of the immediate region.

Black has worked in Thailand and around the far east for several years producing many tapes on the region including *Byron's Back in Bangkok*, and *What's a Sentient Being Like You Doing in a Place Like This?* All of them are characterized by a 'wide-eyed' quality and a slow, meditative pacing. Black maintains an aura of innocence in these introspective works that lacks any trace of cynicism, even in *Sentient Being* and *Flowerland* which contain strong opinions on the social and political turmoil in Burma.

*War In Flowerland* was shot in the Karen's highland territory during rainy season, traditionally (until last year's raid) a safe time of year. Black uses long, flowing shots of both the environment and the people. The Karens give an impression of being a relaxed and peaceful people, as much through the video's *mise en scene* as through their actions. Yet M16's are everywhere, especially in the hands of young boys. Black estimates the average age of commandos to be 17 or 18. The Karen leaders and the majority of the population are Christians (unlike the majority of Burmese who are Buddhist), and most of the elders speak English, a result of the British occupation. The people are obviously very poor and the army unsuitably outfitted. It is a conservative society so we hear almost exclusively from men. Black interviews Ministers of State, young commandos, a wounded soldier, a school teacher, and records the capture of Chinese narcotic smugglers at a Karen checkpoint. Black has produced a short edit of this tape called *Kawthulay: The Unknown Revolution* which did include more footage of female Karens including an interview with an older woman. Unfortunately, his decision not to include some of this footage limits our potential understanding of Karen society.

Burma's history is long and complex. To a certain degree it has chosen to remain isolated from the rest of the world in an attempt at autonomy. Unfortunately for the minorities, and arguably for a large percentage of the population as a whole, this means its poverty and unceasing racial problems go unnoticed. There is very little external pressure put on Burma to solve its difficulties. Black has tried to summarize for the viewer, as concisely as possible, the history of the Karens and the reason for this war. A relatively lengthy text runs over the visuals at varying points. He makes no attempt to camouflage his biases, the result being a very black and white version of Karen history. Given the length of the video and our ignorance of the topic to begin with, he could not have done much else, nor was it his desire to produce a lukewarm documentary. His sympathies are obviously with the Karen, and the intent of the tape is to influence ours in the same direction.

There is no attempt to hide the presence of the camera, either from the viewer or the Karens. It is always a subjective camera, always hand held, thus becoming an extension of his own visual and aural experience. We see microphones, the sound of his movement, even breathing. His subjects look directly into the lense, one extends his hand and we see Black's hand come into the frame and shake it. Neither response is typical of a westerner. The Karen's lack of exposure to such technologies allowed a frankness not possible when recording most cultures.

The Karen's viewpoint is treated with great respect. When they speak Black allows them to do so at their own pace, and editing is minimal. Instead of interrupting their dialogue through excessive edits, he uses a zoom to highlight actions or emotions. This demands a certain amount of patience on the part of the viewer who has always had pauses, stumbles, and 'excesses' removed, either for his convenience or for the purpose of manipulating the information. Black's use of zoom is one of the most sensitive I have seen, being capable of intuiting the subject's next action and maximizing its impact.

Black's warm interaction with the Karen people and his openly sympathetic response to their problem has resulted in an intimate portrait of a people at war: their faces and personalities are some of the most lasting memories of the tape. He has successfully bridged two diverse cultures by accentuating the humanity in one to appeal to the humanity in the other. In doing so, his vision could be criticized as being naive. There is no battle footage, no sensationalism – in fact, no bitter anger shown on the part of the Karens. There is an almost hokey romanticism to these revolutionaries. They are shown as beautiful and wise, determined and proud, the good guys in a bad guys kind of world. *War In Flowerland* is seductive. Even if you're wary of its apparent simplicity, it is difficult to resist.

*Kawthaulay: The Unknown Revolution*

*photo by Porter Bryant*

# CAN YOU TAKE IT WITH YOU?

## by Byron Black

I've been shooting around the planet ever since I was two weeks old. That's when my father joined the Air Force, and as a career officer he – and we – were continually on the move. Until I went to teach at Fresno State College in 1967, I never lived in one place more than nine months. Continuous changing of schools, new fights with new kids, the assault of languages and cultures – it was a challenge and a trial.

But in a sense it was nice to have no roots. For in the years since leaving home, about half my life to be precise, I've been able to bounce around from country to country, adapting easily to other peoples, customs, and social situations.

The first time I engaged on a full-scale international media production was when the Canada Council gave me a Film Production Grant in 1977, under the august title of "Baron Infinity's Asian Film Shooting Spree." I say film (or, more properly in Kanuk, *fillum*) because I worked in 16mm silent film form from 1965 until 1979, by which time I had moved definitively into the video medium. I was shooting video in those alien aeons of the early 1970s, when continents were still drifting, volcanoes roaring, and stegosauri staggering along under the burden of a Sony Rover (the Japanese marketing folk who name their gear have their own twisted sense of humour, as we shall see later), a huge floppy black-and-white camera with a zoom that went clunk and never seemed quite in focus, feeding a rather wobbly and gain-drunk image into a leaden portapak that didn't really appreciate being ported – if you swung around too quickly to follow some action, you would lose all pretense of sync, as the picture wiggled and rolled.

The early half inch systems were nasty and brutish, and frequently experienced phantom hysteria, vidicon burn (even a fluorescent tube was dangerous to took at in those times), sudden loss of The Vertical, The Horizontal, and everything else that was Pure and Honest. Electronic tantrums during recording were nothing compared to what would ensue were you foolhardy enough to attempt to edit the nasty stuff. I have a poignant picture of a dazed Victor Coleman at the Western Front, burdened with stopwatches, fingers white to the knuckle as he attempted, time and again, the titanic hurdle of, get this, an Assembly Edit. Each time he did one he'd clunk the machines back to rewind, have a near-heart attack as the pictures rock'n'rolled, and plunge onward again (each time having to snip a little more off the previous shot on the master tape, of course, and each time with at least a 10-second preroll, rotsaruck!).

So you finish your edit of 1973's deathless video masterpiece, and go to play it on somebody's U-Matic machine. How about introducing the Three Little Pigs to Tyrannosaurus Rex instead, kiddo? The fierce 2850's loved to take a lovely Master Edit (no others need apply), and, with a heart-stopping sound like Grinding Gears First Day in Driving School, twist, wrinkle, stretch, and otherwise befoul the tape. Hope you didn't erase the original material . . .

All of which I bring up to explain why I was loathe to invest my energies in video until manufacturers figured out small, cheap, sensitive, reliable systems . . . and when they did, they did it with a vengeance.

In 1977 I loaded up my trusty Beaulieu R-16s (film-makers will grimace or sneer, but I joke not – as long as I took care of the Beaulieu, it was dead-reliable, but a one-man camera it certainly was), a few thousand feet of Ektachrome Reversal, tripod and little more, and jetted off to Japan, Thailand, and the Philippines, where I produced a number of films, including the prize-winning *Mango Magritte* and *Flor Fina Pilipina*, about mangoes and cigars, respectively. Ever eat a mango and smoke a cigar at the same time? You aren't supposed to, silly, no more than you'd eat a cigar and smoke a mango. The films were discreet and independent expressions of affection and erudition for these two products of Mother Nature.

Getting through Customs is the second issue. The first is the matter of loading the jet. Your IATA Standard Ticket Form says you are allowed 20kg of baggage allowance, two pieces of luggage to be exact, and you'll pay 1% of the First-Class Fare for every kilo of Excess Baggage over that. If you believe that you'll believe Anita Bryant, speaking of Excess Baggage.

What the IATA ticket doesn't say is that there are only about a million ways of both you and the airline ticket person letting you on with a lot more than you'd think, depending on the airline and whether the afore-mentioned ticketeer likes the way you wiggle your eyebrows.

First, there is the matter of Hand Baggage. I always load up batteries and other monstrously heavy items in an innocent-looking sports bag, so heavy the straps are straining and I am too – you can get about 10kg extra that way easy. Which brings up the matter of hand baggage. I swear upon a stack of Korans that I have observed passengers wedging their way into a stuffed Pakistan Air Lines 747 with at least two huge handbags, a backpack, a shiny ghetto-blaster, camera bag and occasionally some other odd piece of native paraphernalia like Indian musical instruments or exotic sports gear. Try that on Japan Air Lines and you won't get near the aircraft – they'll send you back to check it all in and pay the penalty. Seriously, it depends a whole lot on the airline and the airport (security is the excuse they give for only allowing one or two pieces of hand-luggage, but that's sasquatch-feathers). I have had good luck with these airlines: Korean Air, Thai Airlines, Pakistan Air Lines, and (to a lesser extent) Singapore Air Lines. Northwest Orient and Japan Air Lines are among the less sympathetic. If you arrive early for Check-In and the Ticket Agent isn't under a lot of pressure (from passengers or bosses, whomever), and you bat your cute little eyelashes and speak with a musical lilt, he can let a huge amount of overweight slide by. I've checked in practically double the limit at times, two huge Korean-made vinyl suitcases practically so heavy that they can't be picked up. I am naturally apprehensive as I approach the counter, for you can get a stinker if you are unlucky. But even if you are, say, 15kg overweight they'll usually not hit you for more than about half that much. Always remember: the airlines are fully aware of passenger goodwill, and they know that passengers have very little loyalty to any one airline flying a popular route. (If you go somewhere that only one carrier serves, like somewhere remote in Australia or Africa, then you are really at their mercy.) So they try their best not to get you annoyed or you won't come back next time.

Another way to get through is to buy a cheapo ticket that has you in some phony "package tour." It works this way: you buy through an agent, who either sends you a ticket or a voucher that says you are a bona fide member of the Reformed Blood of the Lamb Seventh-Day Animist Aardvark Study Tour. You, of course, have never laid eyes in your life on your fellow members of the RBOFLSDAAST, and never hope to again, once the wretched plane disgorges you at the other end. But the great scam here is Group Check-In of baggage. Which is to say, you simply set your suitcases in line with everyone else's, and check in as a group. No one is going to weigh them, although you should have everything in two pieces – if you have nine steamer trunks and a poodle-cage, somebody will raise the alarm to be sure.

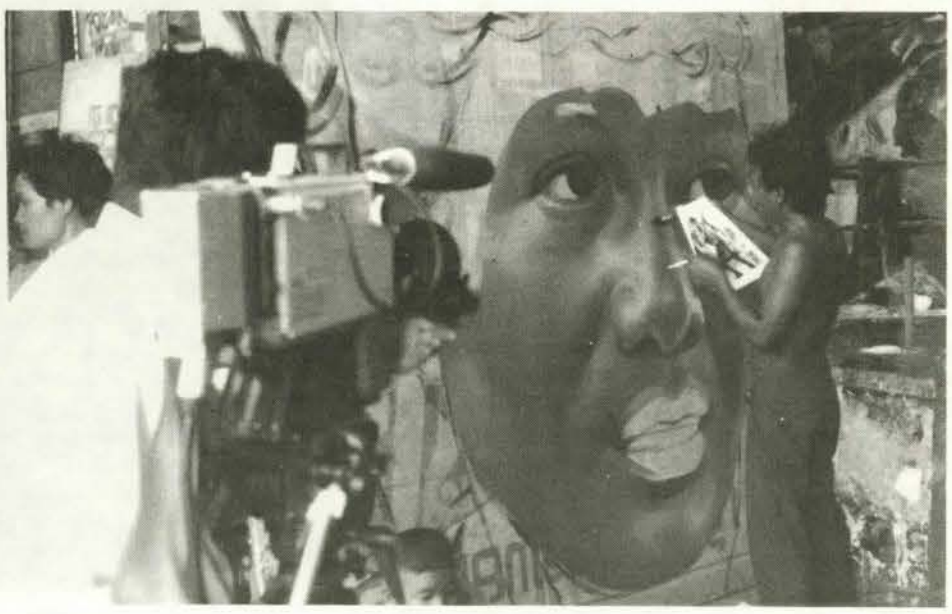
The catch here is that when you return from your exotic foreign destination, then you'll be checking in as an individual, and when the agent's eyes light up merrily and he gets this Bela Lugosi smile on his face, you know that you're going to cough up cold cash. This has happened to me on the way back from Bangkok: going down from Tokyo I was part of a group; coming back I got nicked badly.

Some airports, like Kai Tak in Hong Kong or Gatwick in London, have pooled baggage checkin, so there's no way a helpful ticket person can bend the rules in your favour. You simply pay.

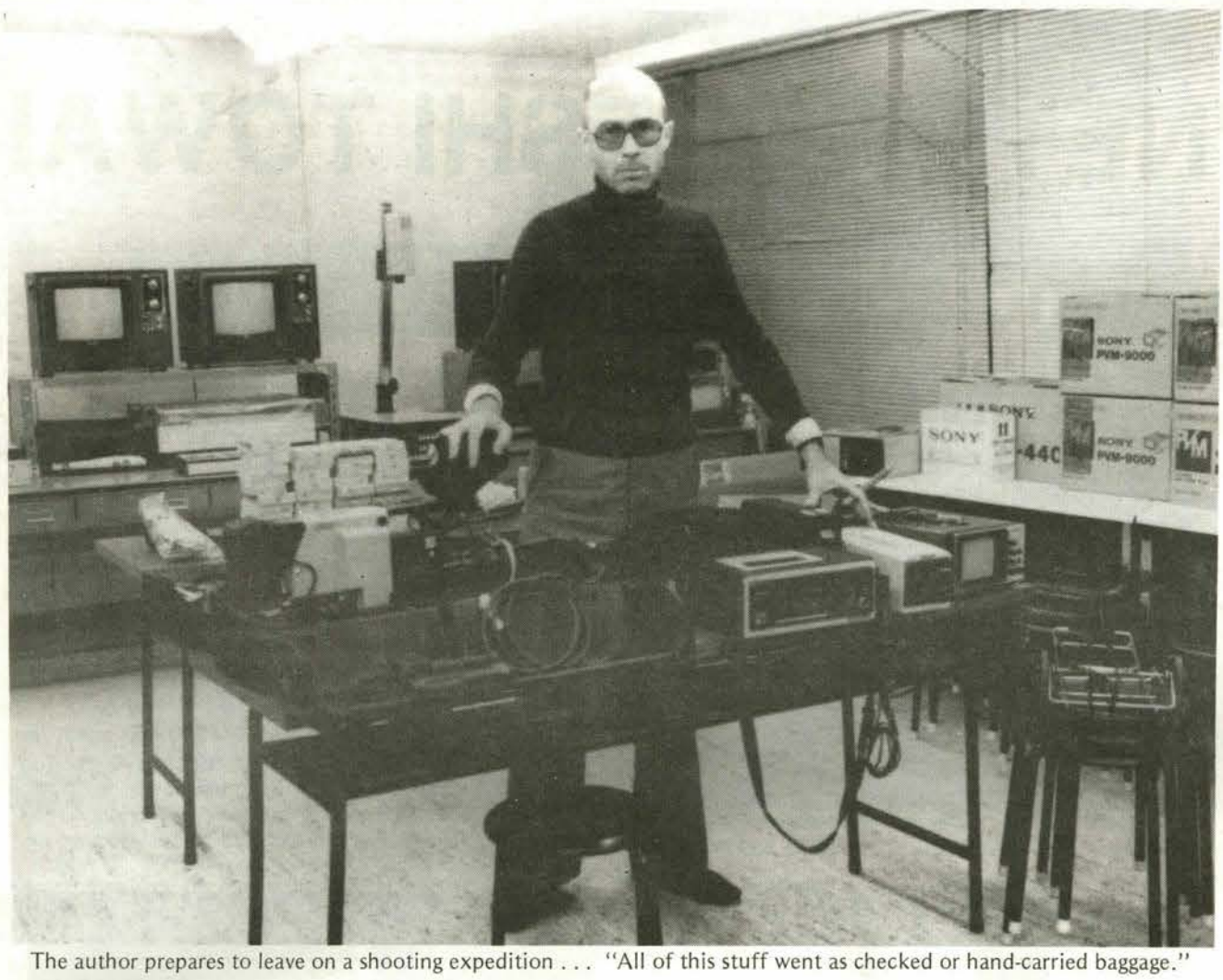
I started with the matter of mass and volume because with video you usually end up with more than the average sunseeking tourist, by a long shot. You may choose to avoid the ghastly gash of Excess Baggage by shipping your heavy gear as Air Freight and then picking it up at the other end, but there is a deadly hitch in this way of doing things: when you yourself are clearing your baggage at the other end as an ordinary tourist (and that is always the best way to do so), then Customs tends to be perfunctory and pleasant – a jumbo erupting almost 400 tired and ornery funseekers is an awesome spectacle, and they are happy just to get you stamped and out of the airport most of the time. But if you ship Air Freight, then you face the hideous task of Customs Clearance, which means getting a broker, making a number of trips to the Customs Office, going through bureaucratic routines that would bring tears of joy to Kafka's eyes (had he any eyes left to cry with), greasing more than a few palms (the Thais call this "tea money" – if you pay it your papers automatically float to the top of the pile, and if you don't they sink under a mass of others), and you run the risk of being told NO. When I went to Thailand in 1977 I shipped film stock, tripod, and other heavy but low-value stuff by Air Freight. Bad move. I ended up getting it, but the effort in time, money, nerves, and irritation was not worth it. Better to have gone for excess baggage.

When I went to the Philippines with Tony Reif in 1979 to produce a documentary on the *carabao* (water buffalo) festival and investigate the chances of starting a production company there, I wrote to the Ministry of Tourism beforehand for some kind of sponsorship. (They had arranged free hotel room and free domestic transportation, including a helicopter, in 1977.) This time there were no freebies, but they did help with Customs Clearance at the airport when we arrived. One funny aspect of this is that when I wrote and said that I was going to produce films with the assistance of a Canada Council Grant they sent back this most gushy letter, promising all possible aid and commenting how many marvelous


Manila, Philippines, 1982. Rubber stamp art



Bangkok, Thailand. Thai movie poster painting




The author prepares to leave on a shooting expedition . . . "All of this stuff went as checked or hand-carried baggage."

Canada Council films they had seen in the past. Have you guessed it? It only took me a wink to realize I was getting in on the basis of a confusion of almost cosmic irony – they were thinking of the dear olde National Film Board productions when they leapt forth to welcome me.

We also tried to hit up the airlines for free tickets or at least discounts, but that Golden Era was, we discovered to our dismay, also turning into an Ice Age. Very hard to squeeze anything out of the various Tourism Ministries, Hotels, Air Lines, etc. unless they know you'll produce something of immediate and direct advantage to them. Which pretty much lets most video out.

In early 1980 Vancouver-by-the-Void and Yours Truly the Radioactive Aristocrat had, it seemed, become rather weary of one another, how to put it delicately, had perhaps exhausted each other's credibility. So when Taki Blues Singer phoned from Japan with an offer to teach video in Osaka I jumped at it. There were many strains during my three and a half years at Osaka Photographic College (that's another article in itself!!) but one thing must be said in favour of the school: they rarely refused to lend out equipment to the teaching staff, for their own productions. I carried KY-1900s, DXC-1800s, and other gear around Mexico, Canada, Thailand, the Philippines, the U.S.A., and produced a number of pieces which are handy and amusing, if I do say so myself.

When I travelled, I always carried the camera as one would a small infant, in the cabin with myself, cradled in my lap ( or if the stews complained, stuffed under my feet). I usually hauled the VTR (in this case, the clunky but strong SONY SLO-350 Beta I unit) over my shoulder too, allowing shooting in the cabin. (This is how I produced what is probably my most famous piece, *B-84: Leaving The Ground*, where I record the whole process of immigration, hand baggage X-ray, body search, etc. at Narita Airport in Japan . . . took a prize at the Tokyo Video Festival for that one.) The main reason for carrying the unit in the cabin is that baggage handlers tend to be unbelievably rough with suitcases and crates, dropping them from moving carts onto the pavement, slinging them through chutes – and I have yet to see a video camera or CTR case, even the expensive ENG units with massive padding, that I would trust with such treatment. If I carry the camera/VTR with me in the cabin I know it's going to work when I get where I am going.

It is obviously in the interest of the smart producer to carry as little as possible, and to use the most compact and lightweight equipment he/she can. Those who know me and have had to endure my tirades know how much I am against the kind of hardware-snobbery that has poisoned much of independent video (and, much more so, the crippled medium of computer graphics, where "artists" are forced to produce PR/demo tapes for manufacturers, as their "artworks," in order to be able to sue the vast amount of electronics and manpower necessary to do *anything* in that medium).

There is no way you're going to sneak in most countries as a tourist with an ENG outfit. If you show up with a plethora of expensive aluminum cases full of battery chargers, lenses, tapes, etc. they are going to treat you like a journalist (which is often Not Very Nice), and might try to whack you for a great thumping amount of cash for a Customs Bond. And when you peel off those hundreds or even thousands of dollars, the thought should flicker across the mind like a summer lightning flash that it is easier to pay that money out than to get it back from Customs – it's their country, remember. You can yell and scream and talk about free publicity and international friendship and all that crap, but it is safe to say they have heard it all before and it will get you zip. You might be able to buy your way through but you have to watch that too, or someone will begin thundering about "attempting to bribe a public servant of the People's Republic of Gruntalia" and you'll have worse things than a Customs Bond to worry on.

For me, the answer is to travel with a so-called "home video" unit. Any prejudice against VHS or Beta, based on preconceptions born in the early days of these formats, is absolutely obsolete. The cameras now being marketed with CCD or Saticon tubes are reliable, lightweight, cheap, produce good stable colour, and will pick up a picture down to around 10 lux in many cases. They look like standard tourist items and with the exception of a police state like Burma or Russia should slide through Customs with no questions asked. A VHS recorder will let you gather at least two hours of material per tape – that's the equivalent of six KCS-20s – at a fraction of the cost and bulk. Certainly there is a difference between the picture quality and noise level on U-Matic and VHS – but it is a minor difference, compared to the other difficulties of transportation and so on discussed above.

As far as stability is concerned, I'd like to tell you about *My Gaijin Tengoku* (translated as "Heaven for Foreigners") a ten-minute tape I won a prize with at the 1984 Osaka Video Contest. (It was shot on VHS-C format and dubbed and edited on U-Matic.) It was shown over NHK Kansai Region, and when I watched it there were no rolls, no tears, no colour problems, and nothing else that would inform the average citizen that they were watching "home" video. Believe me, the quality of the latest-generation camera/recorders, and the HG half-inch tape, is just the ticket for the independent video producers . . . coupled with Time-Base Correctors it can even be broadcast (though for most of us that is really not the central issue). I sincerely believe that until video machines become as small, lightweight, and quick to use as 35mm SLRs it will not be possible to capture true verite imagery the way we'd like to do it. That is almost happening, with VHS/Beta and 8mm video – but not with the heavy stuff. The only important difference is that home video equipment tends to be rather flimsy, with too much plastic (like plastic camera-cable plugs/sockets, for instance), so you can't knock it around the way you can an aluminum-bodied ENG camera – but video shouldn't be treated roughly in any case, no?

I had some narrow squeaks with Thai Customs several times when I was coming down to shoot footage on the Karen war of liberation in Burma (part of my ongoing project entitled *War In Flowerland*), but the fact that I was a teacher of video in Osaka helped me immeasurably. Also, if you travel in a group, spread the equipment around among the various people. One person lugs the camera, another the recorder, a third the raw tapes. It looks less startling for the Customs Officer than if only one person stands up to take the rap for all the gear.

Thailand happens to be one of the easiest and most pleasant countries to do photographic work in, in the whole wide world. Other countries, like Mexico, should be treated rather carefully, when one is shooting in public and without specific permission. I have had problems for absurd reasons – a little girl I shot happened to be standing next to a garbage can (which wasn't even in the frame). Her father, seeing me shoot her, became enraged when he interpreted this to mean that I was saying that she was a garbage-picker. The police came and demanded I give them the roll of slide film, which they proceeded to pull out of the cassette and ruin (of course I gave them a roll of raw film, do you think I just fell out of a tree?) In other cases it pays to hire a local to come along, to warn one when unknown dangers of robbery, violence or cultural sensitivities exist – I want to strongly stress the advisability of this; although it will cost more to pay someone and pay his/her expenses, it can really be insurance against the sudden misunderstandings or outrages which can happen on a moment-to-moment basis in many countries.

People understand video better than they used to, but I still find that locals will ask me to take their picture with the video camera . . . so I do. I make video portraits that, were I a sadist, could probably last a full roll of tape, for my subjects dutifully freeze for as long as the camera is pointing at them. This may sound like a joke, but such small moves can help to create a friendly atmosphere when you are shooting (and besides, I've ended up with some pretty amazing video portraits this way). I always try to carry a monitor along and show people the rushes I've shot of them and their friends (usually after I'm finished for the day). This is one aspect of the credo I follow, that as much as possible I want to share with people in other countries, instead of just taking, taking, taking. Think about it – the video producer goes in with his people and equipment, looks the scene over for what he/she wants, photographs it (for a sale of fabulous proportions, as far as the locals know), and buggers off. Paying money to people is certainly one expression of sharing, but I rather prefer to share myself, my experiences, let someone else hold the camera and shoot me a bit, show people how the equipment works, and on subsequent trips bring along gifts like pocket cameras or small short-wave radios to present to people without whose help I couldn't have gotten my footage. White people coming from Cold Capitalist societies tend to overlook the fact that in Third-World Countries this kind of sharing is taken for granted, and a truly close and deep rapport with people is not possible without such bonds of trust and mutual interest.

It undoubtedly helps if you speak the language or have an interpreter, or if you have some common bond with the locals that you can exploit (taking along a guitar or an album of photos can help to inspire interest and enjoyment). It probably helps if you are gay, a feminist, or ( in my case) an exotic cheese merchant from another galaxy. North Americans have a nasty habit of expecting the rest of the world to beat a path to their door. (Americans are noticeably more wicked about this than Canadians, for after all, Canada is a nation of foreigners.) And the fact is that, culturally speaking, most of the world looks to North America for its cultural excitement. How many Russky missiles does it take to incite enough fear to offset the excitement generated by one Michael Jackson? Why should I be forced to listen to Tammy Wynette whining at me while I eat my fried rice at a greasy-chopstick sidewalk eatery in Bangkok? Who controls Death TV?

I talked about the Japanese Sense of Industrial Humour quite a while ago. Have you ever heard of a Panasonic VHS recorder called the "MacLord"? When I was doing some work for Matsushita Electric Trading, I asked one of the engineers where they came up with such a name. He said that inasmuch as the VHS tape-loading path roughly follows the shape of an "M", and is thus called "M-Loading" (as opposed to the curved "U" of "U-Matic" for example), and "Matsushita" (which is the name of the kindly old gent who started up the world's most gargantuan electrical corporation) is close to "Mac", which is a friendly sort of name, and "Lord" is more elegant and distinguished-sounding than the humble "load", they put it all together to make "MacLord". Get it? Get it?

Happy Trails to all of you with your (as they put on storefronts in Thailand) "V.D.O."

# JUAN DOWNEY—NORESHI TOWAI

## Yanomami Indians of Venezuela

*Some cultures of the American continents exist today in strict isolation, unaware of the cultural diversity of the hemisphere and of commonly shared myths. I decided to survey Central, North, and South America, using video to develop an encompassing perspective among their inhabitants, especially among the Indians, in order to strengthen their rich tribal bonds: a videotaped testimony extending from Alaska to Tierra del Fuego — a form of infolding space while evolving in time — playing back a culture in the context of another, the culture itself in its own context, and finally editing all the interactions of time, space, and context into a work of art.*

*Since 1972, I have led cultural expeditions to Bolivia, Chile, Guatemala, Mexico, Nicaragua, and Peru, equipped with portable half-inch video. In 1976, sponsored by the Guggenheim Foundation, I went to Venezuela to live and work with indigenous tribes of the upper Orinoco. From August to October 1976 I stayed among the Guahibos, and from November to May 1977 among the Yanomami. During that whole period, I also made drawings based on my own daily meditations and on the cosmology of those natives. Here, art is the document of a process and not the manipulation of passive materials, and the role of the artist is understood as that of a cultural communicant.*

*It is time to start a fresh aesthetic!*

Among the Yanomami, the cinema, photography, and (since my sojourn in their territory) video are called *noreshi towai*, a term which means, literally, the taking of a person's double. For this reason, the Yanomami are somewhat afraid of the white people's cameras. the *noreshi* is the shadow or double of a person and is an integral part of his spirit. Not even the Yanomami themselves know for sure the reason for the term *noreshi towai* whereby they attribute such power to the cameras. Nevertheless, they take delight in watching good documentation of their own culture and in listening to recordings of their shamans. On more than one occasion I have discussed with them the absurd relation between the *noreshi* and photography. The only reason that appears to remain for their resistance to the camera is that of not wanting, in a possible future, to sadden their descendants by confronting them with the image of a dead person. So the camera represents a danger only beyond death — and even so, at the most, that of causing sorrow to their relatives. The photographic image, filmed or printed, offends no Yanomami except in that relation to death. (Aware of the risk of losing an image to destruction in the wild fury of an outraged relative, I was careful of what I showed to whom.)

In Tayari, I went to the empty shabono (circular communal dwelling) to shoot a tape of the building without its inhabitants. (All the Tayari folk were living temporarily in the jungle, gathering fruits and perhaps hunting.) A shiny *pauji** decided to accompany me on my circular route, diverting me as I followed with the camera its black and iridescent form. Alone in the empty dwelling, I was recording the bird's walk when Hebewe, a youth of twenty, burst in through one of the small openings in the base of the roof, calling to me. He kept erect as I came closer, focusing the camera on him. With tearful eyes he said, "A child has died in the jungle. Everyone is sad. Now they are coming back." He turned and moved away. I understood that he had invited me to follow him, and I went out with my video equipment.

I saw the Yanomami returing and heard their lamentations increase inside the circular roof. Without the camera, I returned to the interior of the shabono, where they prepared a pyre. Then came funereal gestures and ritual dances of the mother and other women, the rhythmic lament-like song. The yellowed corpse of a child, half covered and in a basket, was cast by a relative into the flames. Many men joined in the lamentations and surrounded the fire, carrying bows and arrows. Some shamans with waving arms and hands extended sought to drive the harmful smoke up and far away from the shabono.

I wanted to get my video equipment to record so beautiful a rite, but was afraid to disrupt in this way the sorrow which seemed so great. But had Hebewe actually meant for me to remove the video equipment from the shabono to premit the cremation to be performed within?

The Yanomami took great interest in all sorts of recordings of image or sound. Untiringly (far beyond the extent of my interest or patience) they watched and listened to the films and tapes that I had of them. Those who learned to handle the videotape equipment or the camera took pride and pleasure in doing so, and in general they devoted themselves enthusiastically to playing with the closed-circuit video as if it were a mirror reflecting variable angles and distances. Since they felt certain that there would be no images in the future to cause sorrow to their descendants, live television afforded them a playful approach to electronic and cybernetic technology. But furthermore, for this culture whose highest value is transition or behaviour, a game so uniquely situated in the present as closed-circuit video, which did not violate their ritual prohibitions, would twang the most intimate fibres of their temperament and fancy.

One night we were watching a videotape about the Incas. There were many insects; dozens of mosquitoes were flying in the beam of light emanating from the video monitor or sitting on the screen itself, obscuring the picture. At the end, the Indians were commenting on the

photos by Juan Downey

The Burning of the corpse precedes the *endo-cannibal** act of consumption.
**endo-cannibalism*: to eat the remains of someone you loved: a relative, friend, hero

Yanomami Young Woman

great numbers of mosquitoes that there are in Peru! Evidently, to them, the entire luminous content emerging from the tube is an integral part of the videotape; in other words, whatever happens in the blue cone of light could be considered as the subject of the videotape. Or, better still, the concomitant circumstances became an element of the content for the watchers absorbed in the program.

The Yanomami seemed to see no difference between black-and-white and colour. To them, both representations are a reduction of reality, equally valid or invalid. Only to our occidental eyes, which have witnessed the development of photography, of the cinema, of television, and their presumed progress from black-and-white to colour, is one or another system preferable. For the Indians, both are *noreshi towai*, or the taking of the shadow or the double of a person; but never is it the person himself. Black-amd-white and colour are both abstractions equally removed from reality.

On different occasions, two young shamans prepared, separately, to commune with the spirits, having agreed that I would record a videotape during the religious session. In both instances, they took drugs and summoned the spirits; but at the moment of starting the chant, the voice failed. Both were afraid of the camera! The same can be said even of the most experienced shamans, whose chant and entranced bodily movements are less beautiful when a camera is present. However, the sound recorders do not bother them, since these, they feel, are unable to entrap even a part of a person's spirit.

To record the jungle sounds during the night, I placed the audio recorder outside my hut. Before dawn, I rose and turned the tape to the other side and let it continue recording while I went back to bed. In the morning I had as a result an hour and a half of natural sounds in the darkness. Listening to them in haste, I noticed that the two periods of time when I had been setting the recorder (about 10 pm and 3 am) were characterized by the low volume of the animal songs, and thought, I should have recorded either at dusk or at dawn, when the birds were bursting into song. Later, a more careful listening revealed that the tapes were preserving several more surprises: they had also registered the sounds of someone who approached me that night while I slept. More than once, the sound of his steps was neatly distinguishable, prowling around the closed door behind which I was sleeping, unaware of the presence of that vigilant Yanomami. Why was someone spying on my sleep? Who, what Indian, needs to hear me sleeping?

In Bishaasi, an old Indian deaf-mute indicated to me by gestures that she wanted me to record a tape of her singing. She was barely able to utter soft guttural sounds. With the microphone very close to her mouth, she mimicked singing, while in her throat she articulated light croaks, strange howls without volume. This tape of nearly silent songs is the favourite of many Yanomami. Some of the young people of Bishaasi came often to my hut to listen, mockingly, once again to the tape of the mute who sings. Strange Indian humour!

Video, as process or as instrument, impresses the Yanomami no more than an outboard motor, a shotgun, or a flashlight. From the point of view of the Indians, television is simply yet another thing that the "strangers" make, as desirable as any other consumer goods. (By contrast, in our culture, TV transports the viewer to a paradise of extremely desirable consumer goods!) Closed-circuit or live television appeared to them no more surprising than a mirror, and the fact that the videotape requires no developing did not interest them, for the simple reason that they do not know about the cinema and its slow laboratory processing. The closed circuit and the freedom from processing, then, are advantages not inherent in video but rather in comparison with the cinema; a catalyzing process in our culture, but not in the Yanomami's.

From my first arrival, I devoted myself to recording a vast repertory of shamans contacting the spirits. Involuntarily my aesthetic task took on an unsuspected informative value. For the Indians, the tapes I recorded provided them with a keyhole through which they could see, without being seen, faraway shamans and sometimes their enemies, the objects of so much suspicion – often unfounded. It fascinated them to watch tapes of the enemy shamans which I had made in neighbouring communities, where they could not visit without being attacked. Something impossible was possible without video: to see that fearful being, to hear his voice, and, interpreting his words, to discover his conspiracy with the spirits.

This function, of a protected observer getting close to a dangerous subject (the shaman in action), could have been accomplished by the cinema, but with a delay of weeks; or better, by a sound tape alone, since the shamanic power resides principally in the changed word and only secondarily in the gesture or dance.

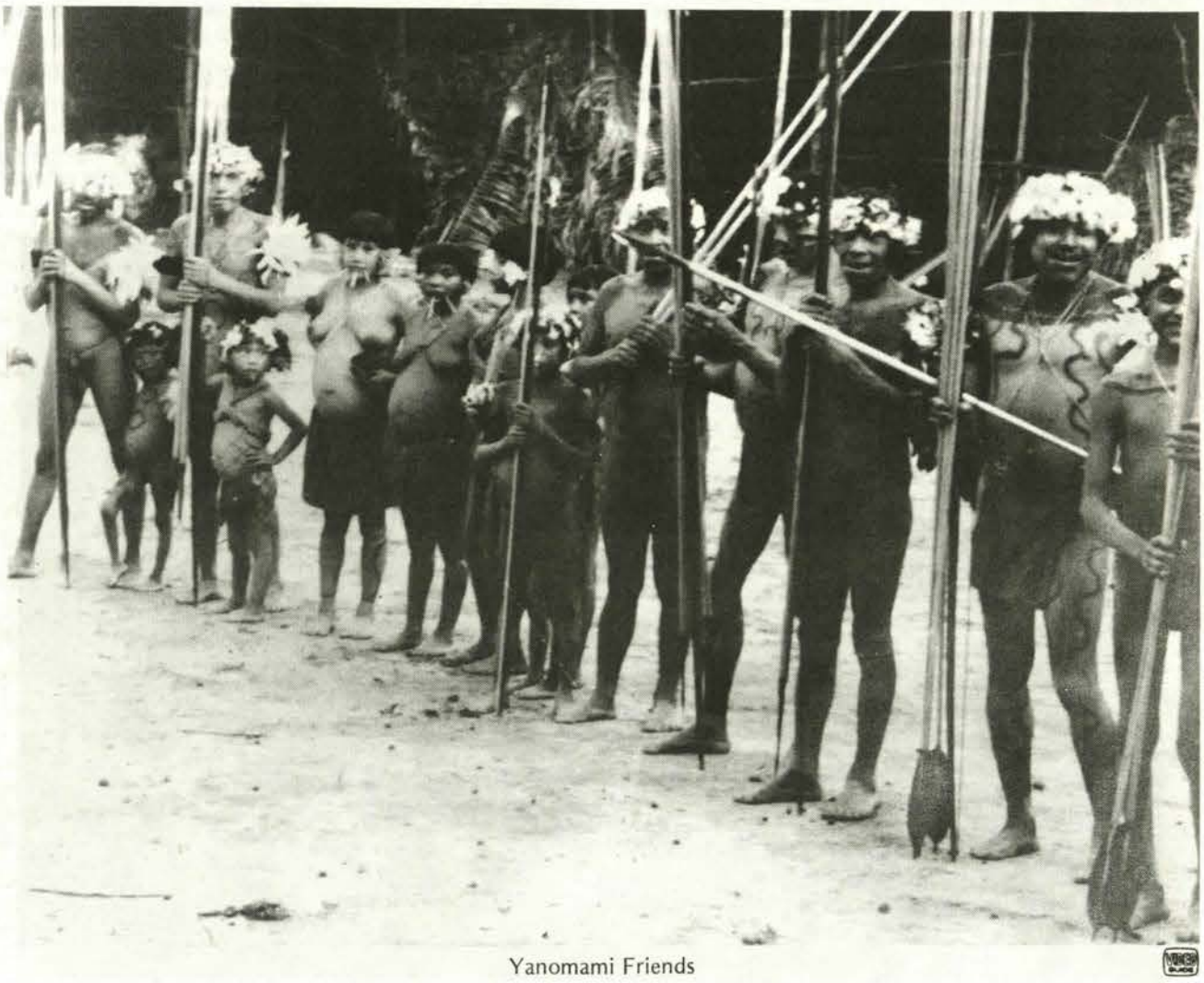
Two Yanomami young men accompanied me on foot through the jungle in the direction of Karohi, a neighbouring community some ninety minutes away. Since we were bound for their shabono, they adorned themselves with feathers. One was armed with bow and arrows, the other with a fowling piece – both ready to hunt, their painted faces intent. We followed the narrow path that wound through the humid jungle vegetation populated by birds and animals whose songs or footfalls on the leaves often attracted the attention of my companions' alert ears.

We came to a glade. The Indian who was in the lead had gone ahead; for a while we had not been able to see him. He surprised me by suddenly emerging from the dense forest on my right. Pointing his loaded shotgun at me, he was threatening me, nervously repeating the questions: "Are you afraid? Are you fierce?" At that instant – by luck! – I was recording a tape. Supporting the camera with my right hand, I was observing through it the jungle and these happenings with that strange unreality which black-and-white confers on danger. Instinctively I pointed the camera at my potential assassin as if it were a firearm, with that aggressive gesture, that imaginary threat which we videomakers use as a warning that the camera also is a dangerous weapon, as if bullets could come out of the lens. Still looking through the camera, I sensed a rustle at my back. Without moving my feet, I turned my torso from the waist through ninety degrees toward the rear and saw through the finder that the Yanomami who had been in the rear was now seriously threatening me with bent bow, ready to shoot. Between the two hunters, they had me pinned. But the Indians also took my camera for a dangerous weapon, and while I pointed it at one and the other alternately, they forbore to approach closer, as if fearing that I could shoot. Yet they did not cease to threaten, and little by little they were coming closer. However, even though the tension became unbearable, I continued to resist, above all without showing fear. After threatening me for a long time, they lowered their arms and we continued on our way.

I had been able, by chance, to record a videotape of the entire episode!

* *Pauji cola blanca* – a domesticated specimen of *Crax alector (cracidae)*, a large black bird, often called by the onomatopoeic name *baibaimi*, in imitation of its characteristic mating song.

reprinted from Video '80



Yanomami Friends

# TALLER POPULAR DE VIDEO

### Interview with Francisco Sanchez and Roberto Alvarez

*The following text is an interview with Francisco Sanchez and Roberto Alvarez who work for Taller Popular de Video Timoteo Velasquez (named for a fallen comrade) in Nicaragua. Video and media in general are seen as crucial to the revolutionary process. Broader access to equipment and communication among all levels of the government and the people are distant ideals. The Taller is an association of the two major unions, the CST (Central Sandinista de Trabajadores) and the ACT (Asociacion de Trabajadores de Campo, the rural workers organization). It is one of the sources of production of grass-roots documentary video and news material which is shown on SSTV, the national Sistema Sandinista, though it operates independently of this national network. The interview reveals the tactics of the revolution and the dedication of its workers as they struggle with the practical limits of production. The interview is conducted by Ezra Halleck of X Charge TV.*

**Francisco Sanchez:** The video collective of the ATC and CST consists of six *compas**. At first, we operated as two teams. Each team was composed of three compas from the respective trade unions.

One of the compas of the ATC, the trade union for farm workers, had journalistic experience. She worked for *Machete*, the weekly publication of the ATC. Another was a receptionist. They had absolutely no experience with video or even photographic equipment.

Roberto Alvarez had only minimal experience with a still camera before he joined the Taller. He had been a union leader in the ATC.

Another compa, a member of the CST, the union for industrial and other urban workers, was moved from his workplace in an optical centre to be integrated in the Taller. Meanwhile yet another compa, Amina Luna, came from the staff of *Trabajadores*, a bi-monthly publication of the CST.

I, myself, at the time the Taller was formed, worked with CST in the area of culture. I was part of a theatre group. Our work consisted of organizing theatre groups in factories with the aim of creating, in time, a cultural movement. But as it turned out initial financing for Taller was secured by way of a Dutch organization (the national trade union), and we were picked to be part of the team.

We received six months of technical training and practical experience. Now, almost three years later, we have enough experience to produce and direct programs with no technical support save an occasional suggestion or recommendation from the advisory compas at Tercer Cine

**Ezra Halleck:** *One clarification. Is it true that before the formation of the Taller all of you were workers? I mean, for instance Francisco, before your work in theatre?*

**FS:** Take the CST. Oscar was an optician. Amina had been a student and a primary school teacher. I worked in different areas: the manufacture of clothing, in a bakery, and surveying.

*(*compas *is probably a shortened form of* companero *meaning "comrade". –Ed.)*

Roberto can say more about the ATC.

**Roberto Alvarez:** Before working for *Machete* Ileana was a secretary and student of journalism. Miriam was a domestic worker and completing her primary schooling. And before my work with ATC, I worked half-time while studying veterinary medicine and animal husbandry.

**FS:** One point I'd like to make is that, for all of us, video work – the making of a documentary – seemed to require great knowledge. One practically had to be a genius! But with the revolution we have come to realize that tasks like this are not so difficult. Given the opportunity anyone can learn, which is what happened with us.

None of us had experience with anything more than a still camera, and some of us not even that. We believe the revolution gave us the opportunity, and that, in a certain sense, we are privileged to have this technical knowledge of video which we are now putting in the service of our revolution, trade union, and the political work of our respective organizations.

**EH:** *What did your work with Julie Lesage consist of? Super 8?*

**FS:** The CST team had, before the inception of the Taller, some knowledge of documentary production because we had taken, in 1980, a course in Super 8. As a result of this admittedly not very extensive training, we were able to operate a camera, distinguish different shot planes and sequences, put a script together, and so on. The course lasted four or five months.

Subsequently we worked with the Chicago Solidarity Committee and in particular Julie Lesage who was here for two months. She gave us help and advice and jelled the knowledge we had previously acquired. The work we did with her, what she taught us, has served us well in what we presently do.

**EH:** *What has been your relationship with Tercer Cine?*

**RA:** The only relationship that has existed is that Wolf Tirado and Jan Kees were instructors for the Taller when the project was set up. Wolf was technical adviser and Jan artistic advisor. As institutions, the Taller and Tercer Cine have had nothing to do with each other.

**EH:** *Let's move on to how the Taller presently functions. There are two teams, one from the ATC and the other from the CST. Do each of the teams work separately?*

**RA:** Presently, the working class is moving towards one union and as we are part of this movement, we are now only the Taller, without any divisions. We made the productions together. At the beginning we had two different teams, always with wide collaboration. Before, there were never any problems, much less now.

**EH:** *What have been the internal developments in the Taller?*

**RA:** One of the important developments has been the increase in specialization. Before, we all did everything, a general sharing of all the tasks. Now, we have divided the tasks into script, camera, direction, sound, and editing. This has led to better quality programs. If direction is your work, you perfect it. Without specialization there is no perfection.

**EH:** *With the specialization then, who does what?*

**RA:** We have two editors, Mina and Miriam. Oscar is the camera person, I'm the sound person, and Francisco is the director.

We've only been specializing since May 9, 1984. It has led to better quality work, and further improvement will be seen in the future. This does not mean we don't learn other people's specialties – if somebody leaves or has an illness in the family the work will not be set back, as there will be someone to cover.

**EH:** *What was the original vision of the Taller and what limitations have you encountered, say in distribution, which prevent a full realization of this vision?*

**FS:** The general objective has been clear since the formation. It was the first time in the history of Nicaragua that a group of workers was going to be trained technically in the use of video. As union members, our purpose has been to use any available tool to improve the working of our organization and its members. Later, as we developed technically, our organization was defining objectives for the Taller. We belong to the national commissions of propaganda of our respective unions, and specifically the Taller was assigned by the commissions the role of knowing and explaining the problems of the workers' movement and the revolution. Thus even while we were still in technical training, we began to develop programs about aspects of the reality in which Nicaraguan workers are living: economic, social, and organizational aspects, and worker response to the economic and technological boycott by the U.S. government.

The reality of the workers' movement is our concern. For example, as regards the aggressions, we specifically cover the fundamental repercussions they have on the workers' movement. As we know, the aggressors are dedicated to the destruction of centres of production. Those who suffer most are the workers, but the survivors manage to raise the centres up again. The innovators movement which makes spare parts and saves much foreign currency is an example of another kind.

**EH:** *What about distribution?*

**FS:** We see distribution as happening principally through video forums in work centres. This consists of taking our betamax equipment to production centres, showing the programs, and having discussions with the workers about the content of these programs. This is very helpful as the observations of the workers are fundamental to improving quality in form as well as content. Many of the suggestions are very good, and they continue to help us.

The cities are not a problem. The countryside is more difficult – no electricity. A portable generator would be necessary to effectively cover the countryside. Roberto could give a summary of the rich experience he has had in the countryside.

**RA:** In the regions with electricity, the people watch TV on a daily or frequent basis, so when we take the monitor there, the people can analyze the program and capture its quality and ideological content. Those without any exposure to TV can't contribute much analysis. The trade union leaders from the isolated regions fit into this category, even though they may be very conscious of the process.

We have found images of projects very useful for these people from the isolated regions. They capture the significance of the project as part of the advances of the revolution much better than just words.

An example is the sugar mill Malacatoya (the one Fidel visited in January 1985). A production capacity of so many tons etc., etc., doesn't mean much to people, and if the people are from the coffee region they may know only about coffee. So we make a program about this project, about its strategic importance, etc.

**FS:** The point is simple. The countryside is different from the city. There are agriculture workers who have never seen a television and they haven't electricity, because the former government never bothered about this marginalized sector. But today there is concern and the electricity is being carried to the different sectors of the population. Step by step, progress is arriving to this sector. But there are places where it is difficult to bring in

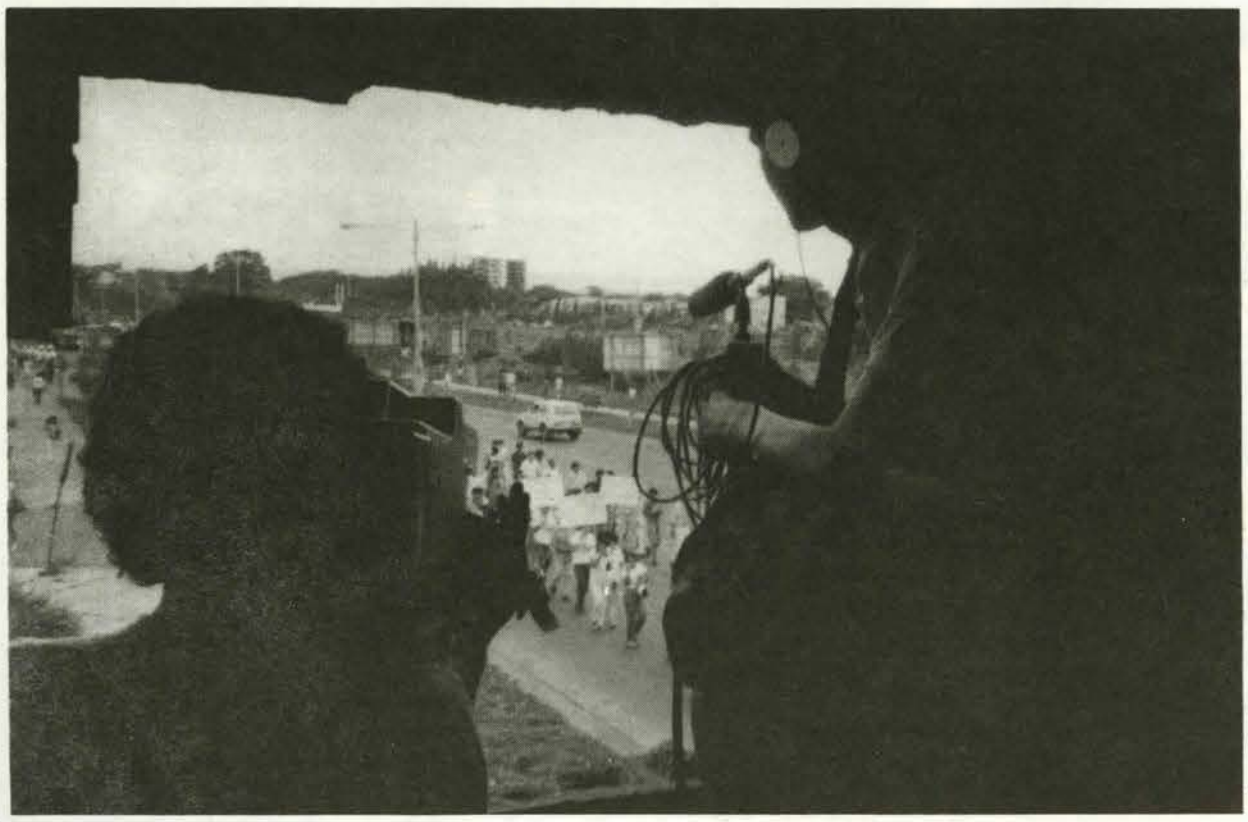


*photo by Ezra Halleck*

# VIDEO IN NICARAGUA

by Ezra Halleck

this progress because of the terrain and constraints resulting from the aggression. As a result, our work has met with obstacles from time to time.

Because we have only one playback unit we are limited to one screening at a time, and because of lack of electricity in the countryside we must rely on a portable generator.

What Roberto was referring to is this: rural workers hear about progress and development in the city, but it is difficult for them to leave the countryside and see it with their own eyes. The programs that we make about the city lead the rural workers to a more general and concrete understanding of urban development.

The sugar mill Malacatoya will be one of the biggest projects in Central America with an enormous production capacity. Talking numbers, the agriculture worker will understand little. Dedicated to the production of corn, coffee, or rice, perhaps he has never worked in sugar or perhaps never seen how the sugar is produced. But with a documentary showing the whole construction and production process of this sugar mill, then yes, they understand the reality and become clearer about the development of our reality.

RA: Also, in the interchange of what we would call culture there are, for example, regions more advanced in adult education, say in the north. The measures they have taken to achieve this quality serve as examples to be taken to areas that have fallen behind in this task. Taking the example of these compas from the north to, say Leon and Chinnedega, where, even though they have better conditions they are not doing well on this task, serves to stimulate the compas so they follow the example. 'Oh yes, the people there in the north study. After work we should be doing the same thing."

EH: *With your focus being production and counting on only one playback unit, how is it possible to have much impact on the country?*

RA: We have all the incentive. We have done about 100 presentations in the countryside and about another hundred in the city. However, when we were in the countryside the last time, because of the terrible road conditions the Betamax broke down, and because of the blockade on parts, it's still in the repair centre. It's certain we face some enormous limitation. As an estimate, we need some ten betamax for the countryside alone and another ten for the cities. With one betamax, if there's union activity in Leon and Matagalpa the same weekend, you can't very well be in both places. This limitation means very few of our people see the productions. We have screened for audiences averaging 100 to 120 persons, and with a small monitor, the people can't see very clearly.

We've had over 300 compas in the cotton growing regions wanting to see a documentary made about their region. But since we couldn't increase our number and our schedule required us elsewhere the following day, some had to be disappointed.

We have screened for about 10,000 compas in the countryside, but as there are 170,000 agricultural workers, it has not been sufficient. Also, some have seen some of our programs while others have seen different programs. It has been somewhat haphazard.

EH: *If you do get more (half inch) equipment, how will it be utilized fully?*

FS: We are primarily dedicated to the production of programs, and at certain times we have time to go and show them at the different production centres. But here we count on the support of the trade union leaders of our organizations, and they at times are given the task of showing the programs that we make with the Betamax we have. Yet this is the limitation – with one betamax, we couldn't even cover one region. In Managua you find most of the workers and production centres, so one deck is not enough for Managua. Even if we spent day and night showing programs, it would be difficult. More problematic still is the countryside. We count on the support of the trade union leadership. We'll take the equipment to the regional headquarters of the ATC or CST and they'll undertake the task of screening. There's no problem if we produce and they do most of the screening.

EH: *Are you counting on international support for more playback units?*

FS: We have planned to cover the country more extensively with the work we do which presumes the acquisition of more ½" decks. We have asked for them, but this doesn't mean we can get them, because the economic situation is very critical. Our organizations are not able to come up with these dollars. It would mean a great quantity of foreign currency leaving the country which could have gone to other projects of basic social benefit like the construction of schools, hospitals, and houses. So we anticipate the equipment coming from the solidarity committees who help our process and who are conscious of the work we do and the benefits of our work for the country. We have distributed our work to different committees, to acquaint them with our situation, and they take account of the things through which we suffer, our happiness, and our decision to move forward. Solidarity is fundamental here, for without it the video centre's development would be impossible, given the economic conditions under which we are living.

photo by Ezra Halleck

RA: On the urging of different video centres with whom we have contact and to whom we have sent our programs, we have entered various festivals, including one in Spain and possibly shortly one in Switzerland, not so much for financial reasons, but more importantly in the interests of combating disinformation.

EH: *One worry I have is that your focus might shift from producing for the interior to producing for the outside. What are your thoughts on this?*

FS: The principal aim of our programs continues to be the political and organizational; the education of the workers in our country. For example, right now we are to begin working with the trade union school to make their program more dynamic through the use of video.

So this principal objective is being fulfilled, but we also take advantage of the existence of programs to send them outside the country to help other people understand our process. To help, as Roberto said it, combat the disinformation. The programs we make reflect the reality of our country, so they serve to be sent outside. We have not sacrificed content for this.

Some programs are unsuitable for export because of their very specific local items. For example, the issue of specific work for set salaries and the setting of other standards, such as conditions in the workplace – these are concrete things, objectives for here. If we send them out, the compas will not understand the context of the program because they're not living it; it's not their reality. But, say, a program about the achievements of the workers or about the aggressions through which we are suffering, these are things the whole world is going to understand.

In short, we think the fact that we send some of our work to the outside doesn't prejudice the work we do, but rather helps our country by showing our reality and helps the Taller to grow and obtain material help. Through our contacts with the committees, we get the material and equipment necessary to continue functioning.

EH: *Could you give us some insight into the internal dynamics of the Taller, the functioning of the collective, relations between men and women, etc.?*

FS: Presently we are three men and two women. Up to now, we haven't had problems with them [the women], or they with us. Maybe later you can chat with them so they can better give you their opinion. They have the ability to do all the work. But what we can't wipe away is the existence of a physical limitation. For example, when we go to the backwood areas to film, a woman can't, for physical reasons more than anything, walk carrying a camera and a deck for a long time. But they do this work here in the city. And it's not that we marginalize them, it's only for objective reasons, so here, the work of the women has developed in perfect agreement with the development of the Taller. We don't limit the women to administrative work. For example, Amina Luna is the best editor in the Taller because that is her specialty. Miriam Carera does camera work when we are unavailable to do it ourselves.

We don't look at the women here as women, but as co-workers, and they respond to the work, because here the idea of the women relegated to domestic work is finished. Here we all work as equals, with the exception of the physical limitation.

EH: *How were the six of you chosen for this work?*

FS: We were chosen to receive the technical training because of certain characteristics. For one, we all worked on the commission of propaganda. And as video is a very effective medium of propaganda, we were prime candidates. In addition, some of us worked with culture. There was not a technical relationship between what we did previously and video, but rather we were chosen because of our relation and experience with the union leadership and direction. We work here under a guideline set by our organizations, and they made the decision that we came here.

EH: *What is the procedure for making a program?*

RA: Once a script is drafted and has been approved in a weekly meeting, we take it to our directors. It is not a question of censorship, but rather of contribution of ideas. We are not required to consult the directors. We are of the propaganda commission: if the tape has to do with a certain area of the union, then we'll go to that area for advice. The leaders of these areas will say yes this is good or no it's lacking something. In the adult education, for example, we would go not to the minister of education, but to people within the organization responsible for this sector. The trade unions participate in everything.

EH: *How do you view your situation as a few individuals, perhaps a privileged group? There must be other workers with the willingness and ability to work in video?*

FS: We are privileged. For the first time in the history of Nicaragua, workers of the city and countryside have been prepared for the operation of this sophisticated equipment.

There are workers in production who have never had contact with this type of technology and, if they have, it is inevitably as a spectator or when someone arrives to film the compas.

The cost of this equipment makes it difficult to begin other centres so that more have this privilege. SSTV uses professionals, compas who have worked in video many years, even before the revolution. They were the only ones privileged, and this was their work. They contribute a technical, professional point of view, while we are first activists of the trade union leadership.

RA: We believe that in the future the Taller will grow, so that more compas will have this opportunity. Right now, the limitation is technical. For example, right now we only have one deck. We have two cameras, but with one deck, only one team can work.

FS: It would not be meaningful for us to lend ourselves to sharing our knowledge with other compas when they are not going to have a place to develop this knowledge. There are only four video centres here in Nicaragua, in addition to SSTV.

EH: *What can you say to the independent producers in North America?*

RA: We believe in friendship and solidarity of the people, and with this, we believe we can overcome the economic limitations we now have. One concrete example is the Betamax. If we had just ten more machines, we could have a much more effective distribution network.

FS: One thing that would help us very much and would be interesting for us is the exchange of experiences with compas who work as independents, who are revolutionary, people who help the peoples fighting to liberate themselves from exploitation and to create a more just society. We would like to know how they develop their work, especially clandestine work. We realize that the work they do doesn't pass through the networks, because they are working against the interests of these same transnationals. It's the same for us, because we know that it would be difficult for the reality of our country to pass through these networks. Through the compas who work in independent video and film, our reality can become known – for example through small screenings made in private in the different solidarity committees. We are clear that the Reagan administration is one thing, and the U.S. people are another. It is people who look for peace, who struggle to have a more just distribution, and it is the same cause there as here.

# NEW MEDIA AGE IN JAPAN

## by Fujiko Nakaya

*The following essay is an excerpt from the VIDEO 84 catalogue in which Fujiko Nakaya addresses the relationship of Japanese culture to video art. Nakaya-san is an artist and administrator of SCAN video in Tokyo. This in-depth study of Japanese video springs from the accumulation of many years of association with video art and the developing aesthetics.*

Fujiko Nakaya at Video '84

Japan, where a VTR rolls off the assembly line every two seconds, must seem like heaven for video artists. Home video has infiltrated one in every three homes. Personalized mini-computers, called 'my-con' with endearment, are sold in supermarkets.

With the launching of the first communication satellite by NHK (National Broadcasting Corporation) and the Japanese government in January 1984, Japan declared its embarkation into a 'New Media Age.' By May, however, it was discovered that two out of three transmission channels from the satellite failed to send signals for some unknown reason. In spite of this serious setback in the satellite broadcasting system, high-tech wiring of the entire nation is well underway, as commercial enterprises in all areas of new media are now being endorsed by the government.

How is television in Japan responding to video in this time of transition into the New Media Age? There are increasing chances for amateur video to be broadcast not only over local television but over nationwide networks. Most exemplary are the activities of local reporters' clubs. In 12 cities across Japan, there are groups of home video makers who supply on a regular basis unedited news material gathered in and around the community to local television stations. The edited version is broadcast regularly as a part of local news. Occasionally these half-inch home video tapes are picked up by a nationwide network, as was the case of the astonishing realtime record by a home video maker of a tidal wave wiping out the shoreline and devouring people after an earthquake.

Technically, amateur video is already accepted as a style. Often such videotape coverage is broadcast unedited with the camera's on/off tracking noise as is, in order to preserve the sense of real time. We must note that many video aesthetics previously shunned have been skillfully adopted by the broadcast media. Technical standards set by broadcasters have become obsolete, at least in the news.

The climate for video artists has not changed so dramatically in the last ten or more years. Not more than 60 video artists in total (with a few more hybrid artists) are producing independent video works in Japan. The lack of economic support is lamentable. There has never been a case of financial support for video artists by the media or by the government. Television stations who are receptive to amateur video have closed doors to video artists, except for a few introductory programs in which some samples of works were shown, but never in their entirety.

Although the variety of work may be limited, if Japanese video artists have something to contribute to the present attempts to describe and classify video art, it will be in terms of their particular approach to the medium, their notion of time and space, and their sense of scale, which seem to reflect Japanese cultural consciousness.

### Concept of Time

Japanese sense of time can be described as being characteristically non-linear, non-sequential. Time is generally sensed, not by its development, but by synchronization and deviation. The structure of our timing is based on breathing. Since every individual's breathing rhythm is different, one's sense of time is always lapsed; and thus randomness constitutes its basic structure. The concept of MA, of 'in between', is thus introduced as a catalyst.

MA literally means the interval or the opening between exhaling of one's breath and inhaling of the next breath. It is a moment when nothing happens, or 'an empty void'; but the void is also the moment of the largest potential. The opening can be saturated with KI, atmospheric energy.

MA or 'in between' is purposely undefined, to accommodate individual differences. It allows for natural breathing of individuals to occur without being governed by outside forces. Communication is thus understood as the synchronization of basically different individuals; and discommunication is not a dead-end, but ZURE, a deviation or lapse. If you allow for some MA, it will synchronize.

MA is an important aesthetic notion and also a commodious instrument which traverses Japanese culture on the everyday life level. Even in the most banal situations, MA is used as a measure for value judgement. 'Having a bad MA,' for instance, means someone awkward or who doesn't fit in well. A stupid person is said to be 'missing MA.' In the art of Kabuki or Noh Drama, the actors are often evaluated by having either mastered MA or not.

How is this particular notion of 'time' manifest in the works of video artists? A good example is the work of Keigo Yamamoto, who has dealt with this concept of MA and KI and used them as his methodology ever since his first involvement with video in 1969.

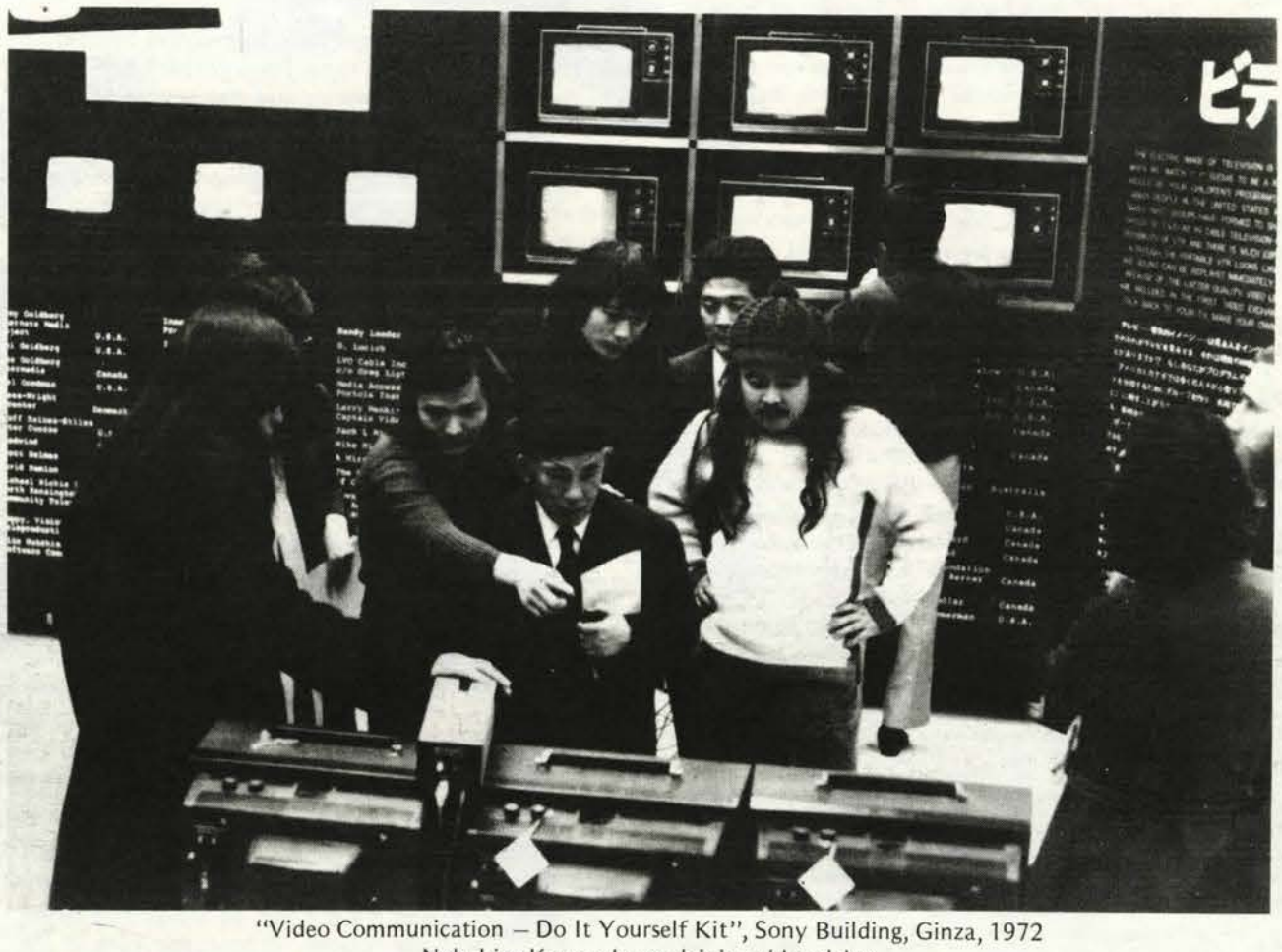
The basic scheme of Keigo Yamamoto's performance-installation is the attempt by a participating viewer/performer at simultaneously copying an action which the artist has prerecorded on video. The participant's action is also recorded live and then played back simultaneously with the original model's action. The inevitable delay in the two actions is depicted through video and physically experienced in a simple game-like performance. Since the video image, unlike a mirror, is turned around the right way, as seen by others, the performance of mimicry becomes more difficult than it seems. The deviation of ZURE is amplified as one's perception and cognition are challenged.

Yamamoto's work is operative also on an epistemological level. ZURE here is employed as an epistemological representation of the cognitive process of seeing, or the lapse between seeing and being seen. The most attractive element of Yamamoto's performance-installation, however, is the intimacy or the liveliness of audience participation. Everyone, including children and people outside of the arts, can understand and enjoy this perceptual game of paradoxical viewpoints.

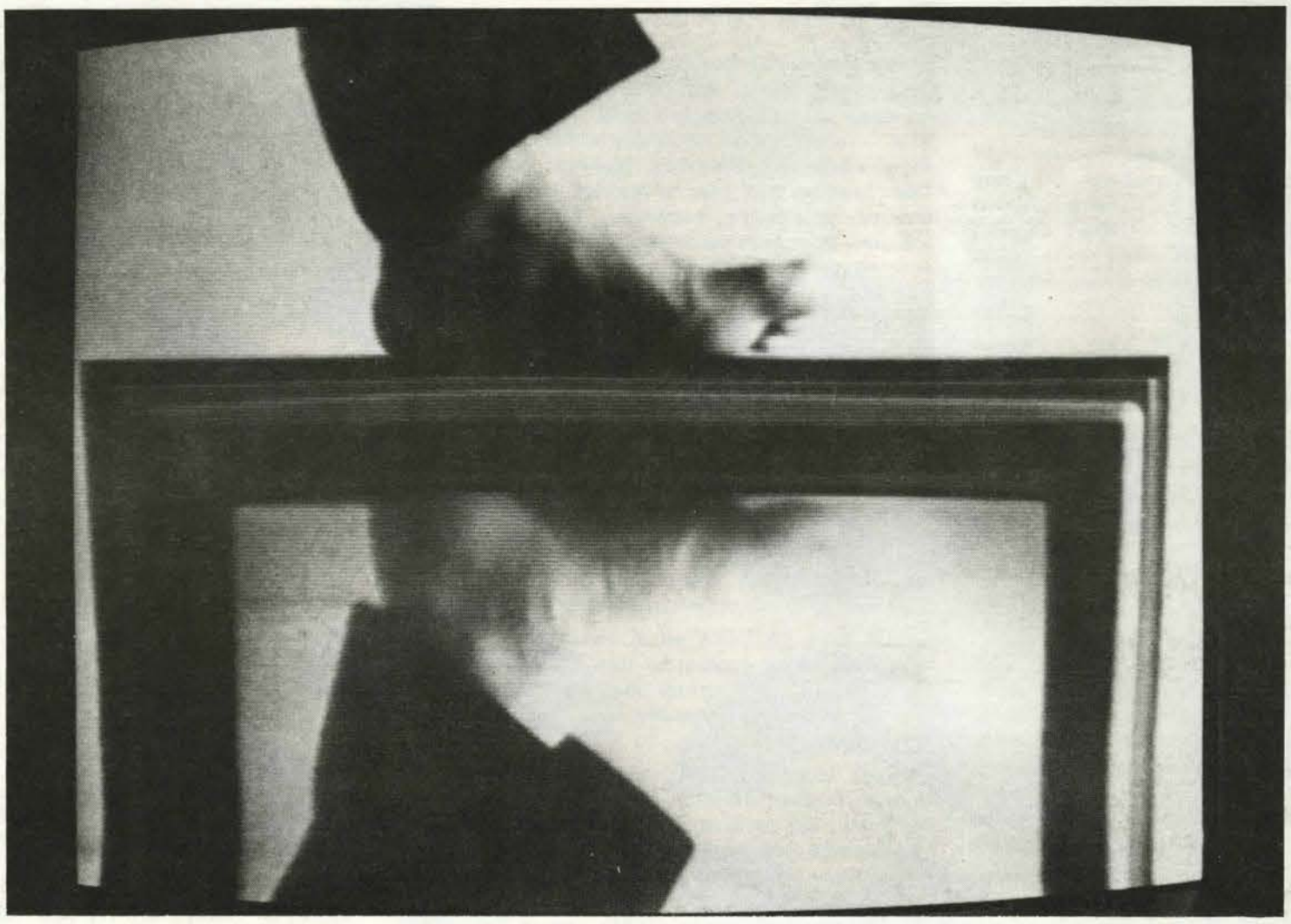
In the installation exhibited at VIDEO 84, *Between Sound and Sound, No. 1* (1984), the artist sets out on a new direction by extending the visual denotations further into sound. The viewer/performer is pleasantly surprised when s/he hears in the playback the sounds of ZURE amplified. ZURE is transposed into music composed of incidental sounds created by all the mistaken steps made in trying to copy the action. The platform on which the performer stands is built like a drum, with a microphone underneath.

A young video artist, Yoshitaka Shimano, has from the start of his career intervened with his physical body in dealing with television. In one of his earliest videotapes he carries a 16 inch Profeel monitor on a backpack and a dynamo and a VTR in front. He walks down a suburban street, continuing on to a country road; the same route shows on the monitor. In the gathering dusk, one realizes that the monitor on his back is still showing the road in white daylight. Here too the subject is ZURE, a lapse between recorded time and real time connected by the human body.

In Shimano's recent work *Rolling* (1984), the artist rolls a monitor like a rock. The image inside the monitor synchronizes with the scenery outside, with slight ZURE, of course, rendering the TV set almost transparent. In the last half, the TV set is carted over a hill with the



"Video Communication – Do It Yourself Kit", Sony Building, Ginza, 1972
Nobuhiro Kawanaka explaining video delay



*Foot No. 3* by Keigo Yamamoto

bottom half of his body showing through the monitor. Night falls, and the recorded/real time rift is nimbly played up through frame-by-frame editing with shots of day and night alternating.

Shimano's breezy approach towards hardware calls for sentiments and humour beyond compositional import of a meta-fragmented human being, owing to the playfulness of video as a medium.

The concept of MA is interchangable in time and space. One example of MA applied to space is *1½* (1984) by Hironori Terai. Terai fastens a set of cameras on each of his arms and captures the space with two parallel visions slightly displaced. "Two eyes, two legs, two ears, two arms — human beings perceive and cognize the outer world through a set of sense organs with basic symmetry," Terai comments. Touching with eyes, or seeing with arms, the artist has cleaved out asymetrical reality by inserting his physical body and causing a slight displacement or ZURE within the structure.

Michico Amali's *Fishermen and Their Colours of the Sea* (1983), displays another example of ZURE within a structure as its concept. The tape is a document of fishermen and women and their impression of the colour of the sea in as many hues as their faces.

Norio Imai is unique in his treatment of time as demonstrated in his videotape performance titled *Tile in Rectangle* (1980). In this open-reel videotape performance, the camera follows the performer, who takes the end of the overflowing tape on which his image has just been recorded, and stretches it horizontally across the room, pasting it along four walls. What the viewer sees is the performer, Imai, capturing time on videotape and, at the same time, being captured himself in the Mobius time loop. Time is experienced in multiple layers rather than in linear sequence.

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**Video Correspondence**

A dialogue or plurality in video making, i.e., video letter exchange, video catchball, etc., seems to be of special interest to Japanese video makers. This is, in a way, an adaptation of a play or a performance on individual differences. The earliest example of 'video catchball' is a series of video performances entitled *Lapse Communication* (1972- ) by Hakudo Kobayashi. In this performance, a gesture by one person is copied by the next participant, by looking at the video playback of the previous person's action.

The performance evolves spontaneously with the dynamics of the performers' arbitrary choices. ZURE creates a story for everyone. The paradigm with which the artist deals is the validity of open-ended conversation through video. Simple as it is as a video broken-telephone game, this ongoing dialogue and transformation through the dynamics of circumstantial juncture, proves to be a surprisingly creative process.

*Video Letter* (1982-83) by Shuji Terayama and Shuntaro Tanikawa, conceived by Katsue Tomiyama, is a more poetic example of video correspondence. Both Terayama and Tanikawa are reknowned poets in Japan, in their late 40's at the time this tape was made. Their aesthetic notions are quite different. Tanikawa often writes with 'I' in a personal style using everyday language. Terayama is a poet but also a playwright and the director of Tenjosajiki Theatre, whose aesthetic interest has always been to transform reality into fiction. The two poets have known each other for 25 years.

Both respond naively to this new medium almost as an homage to video as a personal and intimate medium. Sooner or later, however, the two slide off the fence of naivete. Terayama says "Video is like being the only child in a family. . . the undue affirmation of self leads to self-indulgence." Tanikawa, biologically responding to the medium, decides to ride along and indulge if he must. Terayama, ideologically responding, tries to reveal himself painfully. The video letter comes to an end with Terayama's death in May 1983, at the age of 47.

In terms of methodology, by intention or not, the exchange between the two poets transposes the method of Renku, a collective form of Haiku. In Renku, clinging on or excessive familiarity is considered bad taste. "Friendship is not the finding out of common denominators, but rather it is something fostered in the process of recognizing and understanding the differences," says Terayama. In Japanese language, to understand means to separate. The same character is used to write these two words.

A new approach to video correspondence is experimented in *K & K Video Letter* (1984- ) by Yoshinobu Kurokawa and Yohani Kibe, a film/video maker and a young theatre director, both in their 20's. Two rolls of video letters, one started by Kurokawa and the other by Kibe, three minutes each in length and with no editing, are exchanged simultaneously every three days.

The exchange on video of the clips of their real time life at a forced speed breeds a new video experience, as suggested by the subtitle 'Experimental Life.' It is quite different from, and not so cool as, the correspondence based on individual differences. Images of water, light, and shadow, thoughts on and around film, eyes, city, and the details of their daily life are exchanged just like two ballplayers sporting with a surveillance camera.

"If we corresponded only with words, it would be much easier. What an ambiguous and uncomfortable affair it is to have to exchange sound, words, and images all together," comments Kurokawa after one month of video exchange with Kibe. "I wanted to personally correspond with Yohani Kibe, but at the same time I was writing a letter with a hope of addressing it to the world. But oniy after we began, I realized that there were so many factors rolling about in the exchange itself which had to be tackled." What does video communicate? This is yet to be answered. In the meantime, ten hours or more of video catchball live with no editing is available for much thinking. "This is just a provisional work, and we are becoming an artist's proof," says Kurokawa.

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**Relationship to Nature and Technology**

Japanese affinity with technology is a topic to be discussed, especially when we talk about works by young artists of the TV generation whose lives are immersed in the high-tech, hybrid environment of contemporary Japan.

Growing rice in the same rice paddies without rotation for over thousands of years is certainly high tech. "Is Man a part of Nature?" Japanese relationship to nature is not always so pacific, but often intense and dynamic. Since ancient times, the habitants of these small islands with limited resources have invented a variety of ways to converse with nature, to get the best out of nature, and to enjoy the intimate relationship of co-existence through technology.

Japanese pliancy with technology can also be attributed to the fact that we never experienced an Industrial Revolution. The Industrial Revolution made definitive the dichotomy between man and machine. It gave birth to the unions which protected workers' rights; and the machines were degraded to do the jobs that human beings didn't want to do.

Technology to the Japanese, on the contrary, is mere wisdom, or a friend to help get along better with nature, and not a monster which threatens human beings and their dignity. A computer is nothing more than a big abacus. To say that we are not threatened by technology does not mean that we totally trust it either. That many Japanese still trust their sixth sense more than a computer is evident.

The desire to communicate with nature sometimes took an extreme form of artificiality, as seen in the art of Bonsai, the miniature tree landscape. This old art form can be traced to the miniature mountainscape of Nara Period, over 1,200 years ago.

A dwarfed tree must seem like a cruel hobby to Western eyes, anti-nature. For Japanese, or for those who practice this art, it is a way to pay tribute to nature. Getting up at 4 a.m., sensing the air, reading the seasonal changes, they pick the shoots, chop off branches, bend and pull, only for the sake of the tree to develop its best line.

It is an intimate relationship of give and take through which you learn, appreciate, and master the intricacy of Nature's systems. The process entails an elaborate knowledge of Nature.

*Continued on next page.*

## NEW MEDIA AGE IN JAPAN

*Continued from page 11*

Yet the result may not be rewarding. Your tree might just turn out to be a mediocre dwarfed tree, or it may turn into a genuine landscape, transcending largeness and smallness, material and mind – Nature and ego becoming one. Some of Japanese video works reflect similar kind of mannerism and idiosyncrasies. After all, television is a Bonsai of reality.

A most friendly co-existence with nature is depicted in the simplest fashion in Osamu Nagata's *On the Wind* (1983). The artist chases a thin plastic bag blown in the wind with a portable camera. A chase, an aggressive act at first, becomes a conversation with the wind. As the bag travels across a field, along a concrete embankment and finally over and into the water, the viewer realizes that s/he too is taken on a journey with the wind, to experience physically the particular atmospheric and topographic conditions of the place. The experience becomes total, with the live sound created by different surfaces along with the chaser's breathing captured through his hand-held camera.

This unpretentious single camera piece has a predecessor, *Kick The World* (1976) by Nobuhiro Kawanaka, a classic of casual, everyday use of video, in which real time is experienced through continuous, non-stop recording. Real time video, comparable to the traditional Japanese single-stroke painting or single-chisel sculpture, continues to be a favoured style of Japanese videomakers.

*Janta* (1984) by a 21 year old video artist, Katsuya Taka, is an experimental punk video, so to speak. A small video camera is dragged by its cord, directly and speedily across grass field, over fallen leaves, and out to the streets, scraping pavement and various city surfaces. The images and sound are physically activated and diversified through the hardware properties of the video camera (such as narrow depth-of-field, wide angle of vision, automatic lens exposure, and auto-gain-control sound). The tape reveals that video stripped to zero of meanings is a surprisingly tactile, sensual and expressive medium.

The fluidity of the medium is most eloquently and aesthetically demonstrated in *Flow II* (1982) by Shinsuke Ina, in which the diversity of a river's flow is visually and texturally formulated as a synesthetic landscape through Digital Video Effects. Vigorous plasticity juxtaposed with the quiescence of water, the notion of flow is perceptually experienced in a dynamic multiplicity of geometric and structural compositions.

If the above three artists can be classified as naturalists, there are others whose interest tends more towards artistry or playfulness face-to-face with technology. The state of the art of video technology for many of them is the ¾ inch editing system. From the techniques of editing, some entrancing concepts have emerged.

*Frame By Frame* (1983) by Makoto Saito consists of two parts: *Do-or* and *To-w-er*. In both of these works frame by frame editing becomes a concept in itself. Frame by frame editing is an effective technique to capture all at once and contain without assimilating two opposing elements, an antimony, interfaced with the notion that in contemporary society, people with opposite values can get along. "Abandon the notion of outside and inside," wrote Zen master Dogen in his book of Zen seven hundred and some years ago. *Do-or* is like a parody (or an advocate?) of Zen teachings, being inside and outside of a train at the same time.

In *To-w-er*, the camera watches and keeps on watching the Tokyo Tower from different locations and angles. Since the watcher's distance is fixed in relation to the tower, and it is always the landscape in between which is transposed, it reverses our sense of the moving Earth. The tape conceptually parleys the Copernican and Ptolemaic flip.

In *Video Collage '83* (1983), artist Tsuneo Nakai pursues frame by frame editing even further. Images of night and day, beautiful and ugly, good and bad, are decomposed instantaneously through frame by frame editing. A fusion of negative/positive images occurs, not on the screen, because the images are separated on the screen, but on the retina of the viewer. The perceptive mechanism of seeing is challenged through the technique of video editing. "In the beginning was the Seeing, or Not Seeing?" Nakai asks. To the viewer, it is more like "Seeing was with the Devil." The piece is subtitled "Artificial Paradise."

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### Multi-Valued Reality and Social/Political Consciousness

It is noted that very few Japanese video works directly reflect social or political consciousness. This is not unrelated to the fact that Japanese society today is completely swept over by mass culture and consumerism. It is no longer so simple to make a social or political statement which extends beyond the validity within its moratorium. Even radicalism is consumed. 'Newness' is already old. One 'Newness' can only be replaced by another. This idea of 'newness' is reactionary. Mass is completely liberated from such constraint. The notion of old and new are simultaneously contained in space or resolved into spacial relationships, free from linear time development. The mass floats freely in this interchangeable time/space.

The only, and the most radical, political move that I know of, taken by videomakers in the last twelve years of video hisotry in Japan, is the transformation of Video Information Centre (founded by Ichiro Tezuka in 1972) into an all-around video hardware shop, aiming for total video information service. They understood early that Guerilla Television was no more than an attempt to replace one value with another, 'major' with 'minor', or 'your' opinion with 'mine.' They chose to inform the consumer, to service the infrastructure of multi-values.

Still there are artists whose social concerns breathe within a personal account of their tales or expression. Morifumi Arimura is perhaps unique in his naive annihilation of technology poetically intimated in his techno-junkyard installations.

Mako Idemitsu is also unique in her dramaturgy using a monitor within the monitor format, to portray the social and psychological behaviour of problematic upper-middle-class families. The most delicate personal relationships are depicted in a drama form with their Jungian shadows acted out in the background monitor. In *Great Mother, Sachiko* (1984), one of her mother-child relationship series, almost obscene closeness of the mother to her daughter results in the isolation of her daughter's husband, who indulges in habitual drinking as a consequence.

The video eye exposes personal and hidden motives of their behaviour, in daily life situations, with a flare of slapstick comedy. The inbred casualness of video as a medium is an easy accomplice to voyeurism into a privacy which hits very close to home. The artist's direct approach in revealing the most private areas of our society is in itself a criticism on the value systems of contemporary life in Japan.

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### Multi-Dimensional and Interchangeable Time/Space

Video landscape is introducing a new perspective to our perception of the way in which we relate to Nature. The occidental conception of landscape painting has evolved along with scientific and technological discoveries since the Rennaissance, when the law of perspective based on the vanishing point was established. In Eastern landscape painting, the spacial relationships were represented with multiple viewpoints, reflecting perhaps the polytheic culture. A bank of cloud was used to combine different views in Japanese two dimensional painting. 'Multiple viewpoints' is also a common methodology for Japanese garden design. As you walk through a garden, you encounter sudden changes of views, a discontinuity which de-structures and re-structures the view with instantaneous shift in relationships.

An electronically manipulated 'frame within a frame' is used as the methodology for capturing multi-dimensional reality in an elaborate work by Yasuo Shinohara, titled *Cubist's Fantasy II* (1982-83). Shinohara's use of the nested image is conceptually quite different from Mako Idemitsu's use of the 'monitor within a monitor,' in which the inner self or 'shadow' is contrasted against the outer image. Shinohara's interest is directed toward poetic fusion or multiple interchanges of time/space through electronic instrumentation.

The famous Rock Garden of Ryoanji in Kyoto is activated by the insertion of geometric shapes which generate diverse senses of time/space. Instantaneous changes of scale occur through positive/negative and complementary colour shifts, transforming a rock garden into an arctic oceanscape. DVE dissolves are used to combine the opposing elements such as traditional and contemporary Japan, East and West, mechanical and natural, rock garden and rock'n'roll, computer music and singing cicadas, etc. Throughout, the aesthetic of equal values is effectuated as methodology, as exemplified in the use of DVE block dissolve. The work is equivalent to an integrated multi-dimensional painting.

Naoko Kurotsuka's *Between Daydream and . . .*(1983) offers yet another landscape experience through video. An eternal countenance of dry California desert landscape is abruptly intercut by foggy mountain scape of Japan where the timelessness is experienced in its ever-changing state. The absolute time/space of immovable mountains and the relative time/space of foggy forest instantaneously intersect when two automobiles crisscross in horizontal and vertical sweep for a moment of tangible reality, with a skillful edit accompanied by incidental sound effects.

There are narrative elements in this piece as the artist recounts: "It is a happy discovery that contours of the human body resemble those of the surfaces of the Earth." Shoulder, spine, arm, hand. . . there are amazing resemblances in form, texture, and colour with the landscape that the artist captures with skill and a touch of humour.

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### Personal Expression

Finally, I have come to describe those works which directly convey the personal feelings rather than experiment, either interface or challenge, with the technology of video. (*Video Letter* by Shuji Terayama and Shuntaro Tanikawa, as well as the works by Morifumi Arimura mentioned earlier should be included in this category.) The two works discussed here have drawn many ideas from the properties of video. In fact they have fully exploited the technical potential of video, limited only for the artists by the state of the art; for the artists have even conceived the works on the basis of video's technical properties. Yet these works have personal faces, not only because the artists themselves perform, but also because human emotions are the subject.

In *Can You Hear Me?* (1984) by Mariko Kanasashi, two streams of images are interlaced together by insert editing: one of her face trying to verbalize her memory or thoughts and another of washing her hands. As the verbalization of fragmented words gradually grows intelligible, the reality of feeling or thoughts becomes distant and intangible. The washing of her hands communicates her struggle to wash away or to forget. Hand washing also symbolizes purification. Verbalization, metaphor, and what the visual image communicates are all at work, with skillful editing of sound and visuals. As revealed by her last words, "Please, won't you say something?" the reality of feeling only deepens. It is a challenging inquiry into the language of video and words.

*Semizuma* (1983) by Leonore Welzien is a poetic and sensuous video dance performance, almost like that of the celestial nymph from a Japanese legend. Welzien is a German video artist who has lived in Japan since 1979 and has studied Butoh dance with Kazuo Ohno. Her fascination with double-meaning is apparent in the title. 'Semi' means half while in Japanese it means a cicada as well as a pulley, a disc to change direction and transmit power. What penetrates the work as central theme is the boundary or the middle grounds of opposing elements, visible and invisible, inside and outside, animal and machine, and life and death. This is expressed through a delicate handling of light, as well as props such as a linen kimoto, translucent as cicada wings, paper screen doors, reflecting glass windows, etc. The images equalize and dissolve into white.

The return to white, white of death, white of dawn, white of bright sun scattering all the colours of the spectrum into equal values. . . the return is the point of departure. The solarization process of the vidicon tube, caused by its instability, has yielded the aesthetic of dissolve-to-white, one which has been explored by many artists in their work.

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### Conclusion

Given the task of video description, its vocabulary and methodology, I have particularized as much as possible existing video art works by Japanese video artists with which I am most familiar. I am very much aware of the problems of description or rather its impossibility, but precisely because there can be no valid systematic approach, I have chosen to start from what we know exists.

I have done so bearing two things in mind. Firstly, by starting with descriptions of the particulars regarding Japanese video works, I became more and more certain in acknowledging the fact that these may not be characteristics singular to the Japanese, but these aesthetic notions are also intrinsic to the cultures of Korea, Southeast Asia, or even of the West. My notion is that Japanese artists have merely developed and transformed certain things already existing into particular language forms.

Secondly, by making description as specific as possible, I have hoped to make more room 'in between' and to welcome others. We are all aware that generalization no longer works in our contemporary society of multi-dimensional time/space. What methodology can we apply? For now, we are only able to describe dead specimens. But perhaps one day we may succeed in training our instincts or exercising our intuitive power to catch up with and run with the metamorphosing world of the day.

# ARTS MANAGEMENT & ADMINISTRATION WORKSHOPS

In January, 1985, Simon Fraser University launched a professional development program for practising arts administrators. Due to the unqualified success of the first four workshops, our summer program offers eight workshops for administrators in arts organizations with an annual budget of less than $500,000, junion administrators in larger organizations, and independent artists. The aims of the program are to develop a sound understanding of the concepts of management and to provide administrators with practical skill and knowledge in a variety of management subjects.

**Summer Calendar of Workshops**

For independent artists —
- Financial Self-Management
- Marketing and Career Development for Arts Administrators
- Fundraising with Government and Foundations
- Fundraising in the Private Sector
- Boards of Directors in Arts Organizations
- Marketing and Audience Development
- Media Relations
- Management Accounting

The generous assistance of the Vancouver Partnership for Business and the Arts is gratefully acknowledged.

**Financial Self-Management for Independent Artists**

This workshop provides information on the practicalities of financial self-management. It is specifically designed for independent artists conducting their own business affairs. Topics will include:
- organizing receipts and records — an artist's method
- choosing an accountant or tax consultant
- basics of contract netotiations
- deductibles and tax breaks, an overview
- essential basics such as mortgages, loans and financing, and budgets

Graeme Waymark is a Chartered Accountant with extensive experience as a tax consultant, business manager and contract negotiator for many of Canada's leading artists and performers. His clients have included well-known actors and actresses, dancers, rock groups, painters, musicians and vocalists. In addition to his world-wide connections in the entertainment field, Mr. Waymark has served on the boards of many local performing arts organizations and as a trustee of the Vancouver School Board.

The fee is $60.00. Enrollment is limited to 35 participants. Friday and Saturday, June 7-8, 1985, 9:30 am to 4:30 pm daily, at the Hyatt Regency Hotel, 655 Burrard Street, Vancouver, B.C.

**Marketing and Career Development for Independent Artists**

Professional training in the arts, especially the classical performing arts, rarely prepares artists for the realities of the marketplace. This two-day workshop will provide an overview of career development for individual artists and an introduction to North American and European markets. Contracts, negotiations, promotion, and choosing an agent are some of the topics which will be addressed.

Ann Summers Dossena is internationally recognized for her work in career development management. Originally from Toronto, Miss Summers has established herself and her company, Ann Summers International, in New York, Toronto, and Rome. She has been responsible for the European debut performances of some of Canada's most distinguished performing artists. Currently Miss Summers is serving as director of the Resource Centre for Career Performing Artists in Toronto.

The fee is $60.00. Enrollment is limited to 35 participants. Sunday and Monday, June 9-10, 1985, 9:30 am to 4:30 pm daily, at the Hyatt Regency Hotel, 655 Burrard Street, Vancouver, B.C.

**Fundraising with Government and Foundations**

Long range planning and targeted special projects are two keys to successful fundraising with governments and foundations. This workshop will include practical information on topics such as:
- preparation of grant application forms
- appropriate supporting documents
- criteria and guidelines for providing grants
- relationships with agency liaison officers
- preparation of budget proposals

Joy Leach is Director of Development, Simon Fraser University. Over the past seven years she has been involved in projects ranging from capital campaigns, employment projects, National Research Council support projects with business and industry, and many arts and cultural projects including Summer Arts Festivals, Children's Festivals, and the development of museum facilities. She was recently elected to the Board of Vancouver City Savings Credit Union.

The fee is $125.00. Enrollment is limited to 25 participants. Monday and Tuesday, May 27-28, 1985, 9:30 am to 4:30 pm daily, at the Granville Island Hotel, 1253 Johnston Street, Vancouver, B.C.

**Fundraising in the Private Sector**

This workshop consists of lectures, panel discussions, and case studies to provide participants with a framework for developing new and effective fundraising plans. Topics will include:
- reorientation; fundraising as marketing
- corporate sponsorship
- the five "C"s of a successful campaign
- panel of corporate executives — "what works?"

Nuàla Woodham has a decade of experience as a fundraiser for non-profit organizations and is currently a consultant in resource development volunteer management and training. She has worked for the United Way of the Lower Mainland, the Vancouver Symphony, and the Notting Hill Housing Trust in London, England. Ms. Woodham consults with groups in the fields of the arts, education, health and welfare, and advises on both operating and capital campaigns.

The fee is $125.00. Enrollment is limited to 25 participants. Monday and Tuesday, June 3-4, 1985, 9:30 am to 4:30 pm daily, at the Granville Island Hotel, 1253 Johnston Street, Vancouver, B.C.

**Boards of Directors in Arts Organizations**

The relationship between the board, the community, the government, and paid staff, including both artists and management, especially in smaller non-profit arts organizations is crucial to the success or failure of the organization. Topics to be emphasized in this two-day workshop include:
- various forms of board structure
- financial and legal responsibilities of board members
- how board members are selected
- chains of command
- conducting a productive meeting
- working with volunteer committees
- funding of arts organizations
- the board of the future

Mavor Moore has been celebrated for this work as a playwright, director, producer, actor, composer, and critic of the arts. He is a professor emeritus in Fine Arts at York University and, from 1978-83, chaired the Canada Council. Mr. Moore's list of awards, honorary degrees and board credits is extensive and his creative contributions stand as a legacy to the performing arts in Canada. Currently, Mr. Moore is an adjunct professor in Fine Arts at the University of Victoria and writes a weekly column for the *Globe and Mail*.

The fee is $125.00. Enrollment is limited to 25 participants. Monday and Tuesday, June 17-18, 1985, 9:30 am to 4:30 pm daily, at the Granville Island Hotel, 1253 Johnston Street, Vancouver, B.C.

**Management Accounting**

The emphasis in this workshop is placed on creating an awareness of the different types of decisions faced by arts managers and the appropriate models and information necessary in making decisions. Topics will include consideration of internal control systems, budgeting, cash flow projections, standard variance models as well as other managerial accounting techniques. The objective is to combine planning, budgeting, and operational decision-making in one process.

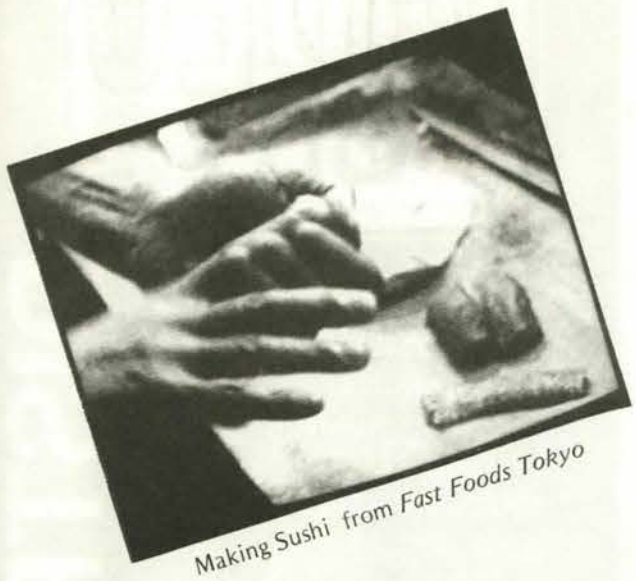
The workshop format will include lecture and participant discussion groups.

Beverly Trifonidis is General Manager of the Vancouver Opera. She is a Certified Public Accountant and holds a Masters degree in Professional Accountancy from the University of Texas in Austin. Her area of specialization is accounting in the public sector. Ms. Trifonidis has been a member of the Faculty of Business Administration and has taught in the Foundation Program in Management for Women at Simon Fraser University for six years.

The fee is $125.00. Enrollment is limited to 25 participants. Monday and Tuesday, July 22-23, 1985, 9:30 am to 4:30 pm daily, at the Granville Island Hotel, 1253 Johnston Street, Vancouver, B.C.

Arts Management & Administration
Simon Fraser University Downtown
549 Howe Street
Vancouver, B.C. V6C 2C2

# THINKING BACK AND LOOKING



Making Sushi from *Fast Foods Tokyo*

学校法人
電子学園 日本電子専門学校
芸術学部
客員講師 マイケル・ゴールドバーグ
東京都新宿区百人町一丁目二五番四号
電話 二六二 七七六一～五番代
〒 一六〇

Charcoal roasted sweet potato vendor from *Fast Foods Tokyo*

In 1971 I mailed about 300 cards to artists, art centres, and the few video people I knew in various countries, asking for replies from any non-commercial users of small-format video. The results were compiled in the first Video Exchange Directory, published under the auspices of Intermedia and Image Bank.

Among the 140 responses, I was surprised to get a listing from the Black Panthers' office in Algeria. I'd heard through the rumour mill they'd been visited by some (white American) video people, allowed themselves to be taped, and then confiscated the portapak as "payment." (I also once read in the newspaper that a TV network had found Yippie Gerry Rubin in hiding, interviewed him, and given him the unprecedented gift of a VTR, at his request.) True or false? Who knows.

A matter of fact is that LSD originator Timothy Leary, on the run from the law, took refuge with the Black Panthers in Algiers. There is a now (in)famous tape of him in two versions. The original was him talking about his philosophy, a message to the counter-culture. The subsequent version, which I saw in Montreal, was released by the Panthers after he and they had a falling out. Using "audio dub," Leary's voice was replaced with a narrator denouncing his mistaken ideas. I'd have liked to hear what he had to say, as well as the Black-Liberation activists' rebuttal. So much for communication. I thought it disrespectful to him and to the viewer.

Those were the days before stereo. They probably didn't know the "dollar bill trick" for sound-on-sound. (You had to unscrew the lid and put the bill between erase head and tape.) It was long before anyone could afford a Gen. Lock to key in subtitles, let alone a titler. The frustration of watching Leary's lips move without a sound marked how I would think about cross-cultural communication.

Startling too was the lack of any respondents in Japan. One would have thought there'd be numerous video artists in the country where almost all the hardware is produced. I took advantage of some outstanding travel money from a Canada Council sculpture grant I'd gotten a bit back and went to try and make personal contact. The truth is there were only a few people using video at all (Keigo Yamamoto being the most prominent). Thanks to the initiative of Fujiko Nakaya and Katsuhiro Yamaguchi, Sony agreed to sponsor a workshop, lend us production equipment, and then give us a floor in their Ginza building for a two week show. When I saw the Directory reproduced in Blowup below the banks of monitors (including the Panthers), I sensed that video could indeed be taken seriously as a medium for international communication.

Showing at Gallery Han, Fukui, 1980

*The Video Exchange Directory / bottin "Video International"* was continued, almost annually, into eight editions, through the efforts of the Video Inn group (Satellite Video Exchange Society). My early conviction that videotapes would move around the world through the mails did not become an instant reality.

One of the first obstacles we faced was Canadian Customs. It had an antiquated rule that pre-recorded videotape was to be charged Import Tax by the foot. This was meant to protect the frail domestic TV production industry. How long was a ½" open-reel tape? Anyway, it contains much less information per foot than 2" tape, the broadcast standard at that time. One lenient Officer decided to charge the same rate as Super-8 films. Thanks a lot. You could get the money back a few months after upon proving you'd re-exported the tape (how? videotape can be recorded over) and filling in the appropriate form. We filed an appeal with the Minister of Revenue. Lo and behold, a new rule was drawn up to give "video correspondence" duty-free status, which as far as I know is still on the books.

Customs laws around the world vary. Official porn-watchers are voracious viewers of video moving through the Post. This can slow down reception of a tape you're waiting for, necessitating a visit to the Central Post Office to fill out Declarations. (I do declare this to be ART, all art, and nothing but. . .) In Japan, that has no bearing; any glimpse of pubic hair makes a tape legally pornographic. (Hair! Hair! I saw some hair! Cut, cut!) There have been problems importing prestigious video exhibitions. Even the Tokyo Video Festival has not succeeded in clearing any tapes seized, for private viewing by the competition judges, though one of them is now permitted to screen them at Customs. I've often wondered what would happen if one of those tapes turned out to be a winner. Actually, tapes don't always get stopped. If you send a few copies at different times and/or to different addresses, the law of averages is that one will get through. Carrying it in person is still the best bet, if you are good with border guards.

The main impediment to global video exchange, as we all know, is the three TV standards (PAL, SECAM, NTSC) and their variants. There are many video centres in Europe that have tri-standard decks and monitors, so they can play (but not copy) tapes from elsewhere. No so in the U.S., although Canada is not too bad in this regard. Transcoding from one standard to another is costly. Notable for discounts to artists and non-profit groups are the National Film Board of Canada, the Dutch TV system, and G.I.T. in Tokyo.

After years of experience with international video festivals, conferences, and organizing numerous exhibitions in Canada, Japan, and Europe, I still have no set formula for showing foreign tapes. We decided early on at the Video Inn to concentrate on exchange shows – you send us yours; we'll send you ours. I still think it's a workable model, better than distribution only. It demonstrated our interest in and respect for what people in other countries are doing with video. It also made us many long-lasting friends.

Most of the independently produced tapes now moving around the world are of much superior quality to those of our modest beginnings. Yet we are still faced with the problem of cross-cultural communication. I remember seeing Fellini's "Roma" in Italian, with Japanese side-titles. Hmm. . . Transcribing a videotape, translating it in writing, and then adding the second language is a laborious process, often thankless, always with little or no remuneration. And the results, difficult to read (unless it's outline lettering), tiring on the eyes, and distracting from the imagery.

Voice-over has its drawbacks as well. If the reader doesn't do justice to the original, unfortunately all too often the case, a fine tape comes across as amateurish. Using several voices adds variety, but it's as weak as the weakest reader. The most successful second-language project I've been involved in was at VIDEO ROMA. A single simultaneous translater, fluent in French, English, and Italian, adequate in German, viewed the tapes once, then did a running translation. When dissatisfied with a bit she'd just done, we'd rewind and play, pressing the audio "insert" at the point she wished to pick it up. Her enthusiasm for documentaries and art tapes both, her energy, and her professional voice were a rare combination.

When "versioning" a tape into another language, it is crucial to have someone "ride levels", mixing the original soundtrack in the background of the "voice

"Matrix", 1983

Keigo Yamamoto event at Vancouver Art Gallery

# FORWARD

## by Michael Goldberg

"Irashaimase" (Welcome...)
from *Fast Foods Tokyo*

学校法人
電子学園　日本電子専門学校
芸術学部
客員講師　マイケル・ゴールドバーグ
東京都新宿区百人町一丁目二五番四号
電話　二六三　七七六一～五番代
〒　一六〇


Part-time work — MacDonalds wants you
from *Fast Foods Tokyo*

over." With stereo (standard on ¾" but still rare on ½"), you can play just the translated track, or both, through the sound system. I've had the most success in Tokyo labelling one loudspeaker as "English" and the other, separated as far as possible, "Japanese." It is not too distracting. Two monitors make it even better.

Tapes which depend mainly on language for their meaning to be understood pose the greatest obstacle to international exchange. British videotapes are notoriously verbose and hard to grasp in Japan. Tapes that are visually rich or in which there are sufficient clues in the symbology and action have more chance of being appreciated by an audience which does not have a grasp of the language. Documentary tapes often require translation; less so art tapes. Yet art is not inherently universal, and I wish more artists would make the effort to cross cultural borders.

With all good intentions, my experience with my own tapes indicates that this is not an easy matter. I have tried various approaches, including the use of two languages in the dialogue. This "duologue" was not as successful as I had hoped, but I wouldn't give up on it. The truth is that the parts of my tapes, and those in their entirety, which have found the most appeal are documentary in style, with little language. These I term "personal documentaries," where my point of view is clear. I don't suggest this as a model. It does work for me, however, and fits my approach to artistic expression.

There is danger, even in visual works, of the message (if there is one) eluding the viewer of another culture. There are many image-oriented tapes, the symbols of which are rich in meaning for one cultural set, that become blank in another, or exotic at best. The video artist's aesthetic sensitivity can transcend this mystery and succeed in evoking a response in the viewer. I've always felt we can aspire to reach the universal when expression is based on the very personal. But I do not expect a singular meaning to be imparted in cross-cultural video communication. In any showing, for any viewer, only a few tapes will likely hold interest. It's likely a different set, though, when you can't follow the language. There's a certain amount of frustration, even if the dialogue isn't "important" (you don't know that).

When video was in its infancy, it was common for the producer to accompany tapes. Formal and informal discussion between viewers and the artist was a learning experience for both. Social action tapes were often intended primarily as a catalyst for discussion following the showing. Despite numerous shows moving around the globe, communication with viewers leaves room for a lot of improvement. It is my hope to see many more artists attend public showings of their works and produce new tapes in cultures very different from their own.

We're just scratching the surface of international video communication. From the start, I've found it to be a fascinating process. Fourteen years later it is still worth the effort.

*photo by Sadamu Saito*

*A Couple of Changes*

VIDEO

# BOOKS

BAVC
BAY AREA VIDEO COALITION

Bay Area Video Coalition is happy to announce a 1985 VIDEO FESTIVAL DIRECTORY published by Video Networks available for sale. The Directory contains 50 national festivals with information targeted just for the videomaker. The vital statistics for each festival are provided with a short paragraph description which may tell the videomaker about some of last year's winners, the judging process, the viewing audience and the compensation. Send $2 plus $1 for postage and handling to:

Bay Area Video Coalition
1111 17th Street
San Francisco, CA 94107

# RESOURCE

The Canada Council requires a

## Media Arts Officer

(Distribution)

Duties

Under the direction of the Head, Media Arts Section, assists in the management of the section; administers the film and video distribution programs; manages the workshops and communications funds; provides information to applicants and organizations receiving funding; reviews applications for eligibility, makes recommendations to the Council for support, and communicates Council decisions to applicants; contributes to the formulation of Council policy in media arts.

Qualifications

Knowledge of media arts (film, video, audio, integrated media) in Canada, with particular emphasis on distribution practices and market strategies. Good management skills, with ability to interpret policies, write reports, and communicate orally and in writing with the English- and French-language artistic communities. Completion of university studies and four years related experience.

Language

The duties of the position require the use of both official languages.

Location

Ottawa.

Salary

From $31,205 to $38,368, depending on qualifications.

Please submit a resumé by 7 June to:

Human Resources
**The Canada Council**
P.O. Box 1047
Ottawa, Ontario
K1P 5V8

# EVENTS

## NYC EXPERIMENTAL VIDEO & FILM FESTIVAL

The 4th Annual NYC Experimental Video and Film Festival, a single forum for video art, experimental films, and hybrid work announces the 1985 finalists. They are:

1. Connie Coleman and Alan Powell, Philadelphia, *Glass Vibes*, 3:30 min., 1984, VHS, ¾" and 1", colour, sound. "With original music composed and performed by Gareth Downs, this is a highly graphic and rhythmic portrait of the kids on our street showing off their good spirits."
2. Ewa Turska and Camille Maheux, Montreal, *Deux*, 11 min., 1984, ¾", colour, sound. "This French Canadian tape presents in a very natural and straightforward manner a picture of an artist's loft in Montreal. *Deux* retains its artistic intent without the use of image processing or synthesized sound which has become the norm for NYC experimental work." —Hunter Yoder
3. Jules Engel, Los Angeles, *Play-Pen*, 6 min., 1985, film, colour, sound. "*Play-Pen* is a toy menagerie in an abstract concept . . . some of the toys are stationary . . . some are in motion."
4. Hank Bull and Eric Metcalfe, Vancouver, *Sax Island*, 12 min., 1984, ¾", colour, sound. "*Sax Island* is an invisible place, located somewhere between South America and Africa. It is utopia in the shape of a saxophone. Let me introduce you to Major Off, Hookman, and Beef Bone, distinguished residents of the island. Although the importation of corks is discouraged, the use of hypodermic syringes, commonly referred to as getting one's doo doos, is the order of the day." —Hunter Yoder
5. Ye Sook Rhee, Valencia, California, *Plastic Dance*, 4 min., 1983, ¾" and 1", colour, sound. "An abstract dance piece using clear plastic sheets to create reflections, textures, forms, colours, and feelings through the medium of video."
6. Shalom Gorewitz, New York, *Blue Swee*, 3:30 min., 1984, ½" and ¾", colour, sound. "*Blue Swee* is a Jamaican expression used to describe things that are hard to define. It seemed like a good way of describing U.S. intervention in Grenada. Image processing and original music composed by Brooks Williams drive home the point."
7. Jill Kroesen, New York, *Mr. President*, 3 min., 1985, ¾" and 1", colour, sound. "Taylor Mead is *Mr. President* in this playful satire on Ronald Reagan. He gives a short speech on his basic philosophy to the tune of "My Country T'is of Thee," while animated flags and animals silently comment on his speech."
8. Matthew Schlanger, Owego, N.Y., *Insomnia*, 8 min., 1984, ¾", colour, sound. "A work concentrating on electronic image processing using tools available through the Experimental Television Center in Owego, N.Y., as well as his own equipment. The images and sound are strikingly original considering the amount of work done and seen coming out of E.T.C."
9. Peter Rose, Philadelphia, *Pressures of the Text*, 17 min., 1983, ¾", colour, sound. "Integrates direct address, invented languages, ideographic subtitles, sign language, and simultaneous translation to create a parody of art/critspeak, educational instruction, gothic narrative, and pornography."

These tapes/film were selected from over eighty entries from all over the world. The selection committee consisted of Wendy Chambers, Artmusic and Videoville; Marie Nesthus, director of Donnell Library's Media Center; and John Hanhardt, curator of film and video, Whitney Museum of American Art.

The NYC Experimental Festival was founded by its director, Hunter Yoder, in 1981. It is the only festival which integrates experimental film and video art as well as hybrid work. The 4th Annual NYC Experimental Video and Film Festival is made possible with public funds from the New York State Council on the Arts.

**San Francisco Arts Festival**
45 Hyde St., Suite 319
San Francisco, CA 94102
(415) 558-4888
CONTACT: Hael Kobayashi
FORMATS ACCEPTED: ¾" single chan. only
FEES: $5
CATEGORIES: Open to all subject matter except corporate or industrial; must be 15 minutes or less
FESTIVAL DATE: Early August
SUBMISSION DEADLINE: Early July

San Francisco Arts Festival encourages emerging resident video artists in the Bay Area Counties to apply. Entries of the 1984 festival were juried by a video committee chaired by Constance Lewallen, Associate Curator at the University Art Museum in Berkeley. A $25 screening honorarium is awarded.

BANFF TELEVISION FESTIVAL

**Banff Television Festival**
P. O. Box 1020
Banff, Alberta
Canada, T0L OCO
(403) 762-3060
CONTACT: Jerry Ezekiel
FORMATS ACCEPTED: ¾" NTSC or film
FEES: $100 per entry
CATEGORIES: Television Features; Limited Series; Continuing Series; Social and Political Documentaries; Outdoors and Wildlife Documentaries; Fine Art Programs; Television Comedies; Light Entertainment
FESTIVAL DATE: Mid-August, 1985
SUBMISSION DEADLINE: July 1, 1985

BANFF is an annual international competitive event "dedicated to the recognition and celebration of excellence in television films and programs." Producers of films and programs judged best in each category will receive a bronze statue. A grand prize including $5000 cash will be awarded to the program judged Best of the Festival. Screenings in North America and Europe are being planned. A large number of past winners at BANFF have been independent productions.

## The American Film Institute

Applications for the 1986 cycle of the Independent Filmmaker Program will be available after July 15, 1985 for a September 13, 1985 deadline. For information about the program, call (213) 856-7696 or write to: The Independent Filmmaker Program, c/o The American Film Institute, 2021 North Western Avenue, P.O. Box 27999, Los Angeles, CA 90027.

The American Film Institute (AFI) is an independent, non-profit organization founded in 1967 to advance the moving image as an art form, to assure preservation of that art form, and to develop and encourage new talent.

**Native American Film and Video Festival**
Museum of the American Indian
Broadway at 155th Street
New York, New York 10032
(212) 283-2420
CONTACT: Elizabeth Weatherford
FORMATS ACCEPTED: ¾" or ½"
FEES: None
CATEGORIES: Documentary and Fiction
FESTIVAL DATE: November
SUBMISSION DEADLINE: August

The Native American Film and Video Festival is open to works on all aspects of Native American culture. Native American and independent producers dominate the selected tapes. In 1984, 23 films and tapes were selected out of a total of 200 submissions. Most works were 20 minutes or more in length. The 1984 Festival was held at three different locations in New York City. The Festival awards no prizes but does pay travel expenses, accommodations, and speaking fees for presenters of work.

# SCANNING VIDEO SCANNING VIDEO GUIDE

**San Francisco International Video Festival**
1250 17th Street
San Francisco, CA 94107
(415) 863-8434
CONTACT: Steve Agetstein and Wendy Garfield
FORMATS ACCEPTED: ¾"
FEES: $15 - $18
CATEGORIES: Open to all genres
FESTIVAL DATE: October
SUBMISSION DEADLINE: August 1

All works selected for the Festival exhibition receive an honorarium of $100. Exhibition is held in a variety of sites throughout the Bay Area during the 10-day festival. Television, theatre or gallery venues are selected to best fit the work and stimulate the widest possible audience. SFIVF also curates a traveling show, exhibiting in institutions worldwide.

**Tucson Women's Video Festival**
902 E. Hampton
Tuscon, AZ 85719
(602) 624-6441
CONTACT: Linn Lane
FORMATS ACCEPTED: ¾", VHS
FEES: Return postage required
CATEGORIES: Dramatic/Fictional; Journalism/Nonfiction; Art/Experimental
FESTIVAL DATE: Early October
SUBMISSION DEADLINE: Early August

Tucson Women's Video Festival winners receive cash prizes and are shown on Cox cable community access. Winners are chosen for "a variety of perspectives, cultural group representation, and knowledge in the field."

National Federation of Local Cable Programmers
NATIONAL CONFERENCE
BOSTON PARK PLAZA HOTEL
Boston, Massachusetts
July 11-13, 1985

REGISTER NOW – before June 27

The 1985 National Convention has been expanded to include more for you:

MORE pre-conference workshops:
– Advanced Computers
– Franchise Renewal
– Audience Measurement
– Cable Contract Modification
– Creating Local Advertising
– 3 Master Classes

MORE workshop tracks:
– Special Cable Users and Audiences
– Churches and Cable Communications
– International Community Programming

MORE Exhibits:
– The 1985 National Production and Programming Showcase will display the latest in technology, equipment, and – for the first time – programming, for your review and enjoyment.

MORE Fun
– This year's NFLCP Friday night party will be a harbor cruise aboard the M/V Fort Warren, a double-decked, luxury ship reserved especially for our use. Enjoy the harbor and the magnificent lights of Boston while dancing aboard the Fort Warren!

Program Coordinator:
Professional Meeting Management
P.O. Box 467
Fort Collins, CO 80522
(303) 484-6300

NFLCP
906 Pennsylvania Avenue SE
Washington, D.C. 20003

**Night Flight** seeks short tapes and films by students and young artists for "New Filmmakers" segment on USA Cable. Renumeration of $10 per minute will be paid upon use. For more information, write to Carrie Franlin, ATI Video Enterprises, 888 7th Ave., New York, NY 10106, (212) 977-2300.

## DIGICON GLOBAL

Explore the latest and best of the digital arts, the blending of high technology with the visual and performing arts.

Graphics, Music, Sculpture, Animation, Fabric Arts, Seminars, Performances, Exhibits, and more!

DIGICON 85

2nd International Conference on the Digital Arts
August 15-17, 1985
Vancouver, British Columbia, Canada

**Visions of U.S. Half-Inch Video Competition**
Video Contest
P. O. Box 200
Hollywood, CA 90078
(213) 856-7745
CONTACT: Cathy Jung
FORMATS ACCEPTED: VHS, Beta
FEES: None

CATEGORIES: Fiction, Nonfiction, Music Video. Experimental
FESTIVAL DATE: September
SUBMISSION DEADLINE: Late June

Sponsored by Sony and administered by the American Film Institute, Visions of the U.S. is devoted solely to tapes created on half-inch systems. Prizes include a variety of half-inch equipment.

## VANCOUVER ART GALLERY

### VANCOUVER ART GALLERY TO HOLD PUBLIC FORUM ON ACQUISITIONS POLICY

A public forum to discuss the final draft of the Vancouver Art Gallery's Acquisitions Policy will take place July 16 at 7:00 pm at the Vancouver Art Gallery. Vancouver Art Gallery Director, Jo-Anne Birnie Danzker, who will present the policy paper at the forum, made the announcement today.

Last February the public was invited to submit written comments concerning the future direction of the gallery's acquisition program before May 15. These comments have been taken into consideration in the preparation of the draft policy which will also be presented by Ms. Birney Danzker to the Board of Trustees on Thursday, June 27.

The organizing board of INTERACTION, Galerie d'Expressions Ceramiques, takes great pleasure in announcing the reopening of its gallery with the exhibition, "la Representation Humaine" (May 12 to June 13, 1985).

The reopening of INTERACTION, Galerie d'Expressions Ceramiques, reaffirms the importance and the necessity for an ongoing program devoted to the promotion and the diffusion of ceramics as a valid art form. In its three year history as the only non-profit, artist-run gallery for ceramic art in Canada, INTERACTION, Galerie d'Expression Ceramique, has come to be recognized as a vital focal point for such a mandate.

However, in order to re-establish this essential program, the gallery urgently needs financial support. Your contribution is vital to the success of the exhibitions that have been scheduled. Your solidarity insures the gallery's survival. Please take a moment to send your financial contribution to:
INTERACTION, Galerie d'Expressions Ceramiques
3575 avenue du Parc
espace 5508 Promenade de la Place du Parc
Montreal, Quebec H2X 3P9

A tax deductible receipt will be mailed to you. Thank you for your generosity and support!


### PROJECT VIDEO ART

5th Fools Festival of Copenhagen will take place June 8 to 30, 1985.

This year the Fools Festival will include international VIDEO ART, video tapes, video installations, and video performances.

The event will take place at Charlottenborg, the most important official exhibition space in Copenhagen. The exhibition will be curated by Niels Lomholt (Falling Annual Livingroom Video Festspiel), Torben Soborg (video workshop/HASLEV), and Svend G. Thomsen (Galler/Artspace Trekanten, Copenhagen).

The intention is to show a wide range of what has been happening in video art over the last few years, and what is happening now, covering as many aspects of VIDEO ART as possible.

For more information contact
video workshop/HASLEV
Sondergade 12
DK-4690 Haslev
Denmark

## DISTRIBUTE

### ACCESS VIDEO

Since 1983, Video Women have produced as a group a community cable access series focusing on women. We want to showcase films and videotapes about and/or by other women. Work used would be promoted in a "preview" segment of our magazine format program, and by press releases and flyers.

Please send us a description of your work, running time, and publicity materials if available. Indicate the minimum compensation you would require for cablecasting of the work four to ten times in a two week period. Pittsburgh cable community access Channel 21 is available to all subscribers, approximately 75,000 homes.

VIDEO WOMEN
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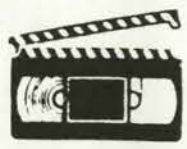


## LETTERS TO THE EDITOR

In the March 1985 issue of *Video Guide*, Edward Mowbray is quoted as saying "in Japan they don't want cockroaches in the Jewels; in Rio de Janeiro they don't want pubic hair." It *may* be the other way around. He also said "*Big World* . . . is probably not going to be shown in Japan because I have a five second shot of pubic hair. I can either black it out or cut it out."

It is true that it is illegal to show pubic hair here, and customs has stopped a number of art tapes. It is also a fact that galleries have exhibited nudity with no problems. We have indeed selected *Big World* for Canadian Video Mosaic.

I am strongly against censorship. but fear of it is as effective as enforcement. Let's underplay it if we can, not exaggerate the difficulties.

Michael Goldberg

# HARDWARE NOTES

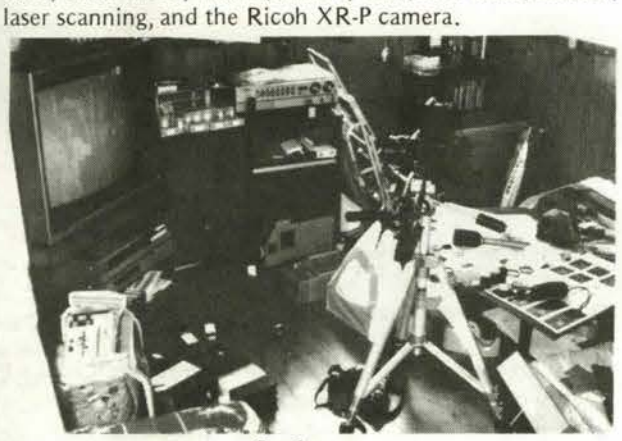
## PHOTOS FROM VIDEO

1st in a series by Michael Goldberg

### Introduction

Instead of shooting video last summer, I shot thousands of test photos off the TV monitor. I thought my video stills were fine until I really got into it. The results of this research are distilled into this series: films, filters, picture-tubes, specialized equipment, etc. will be covered. From the beginner to the experienced, I hope you will glean useful information for shooting your own photos from video.

Let's start off with the basics: set-up, camera, lens, focus, exposure value, B&W pics. We'll progress to colour temperature, filters, films, monitors, etc., in the next installment. Finally we'll cover video s/n, field & frame stills, CRT hood, video printers, computer interpolation, laser scanning, and the Ricoh XR-P camera.



Setting up

### Setting Up

It is best to shoot photos off a TV monitor in a room that can be darkened, to avoid reflections or halation on the glass faceplate. Shooting at night, with all the lights out, is often the answer. You should also be careful to face the TV away from any shiny objects which could reflect the bright video image back onto the TV glass.

If there is a tinted glass covering the front of the monitor, carefully remove it. Most have screws which can be loosened with a coin. Some have clips at the top, not too difficult to push sideways and remove, but a puzzle to get back in the first time. Handle the glass by the edges, like a record, and place it in a safe spot.

The picture tube builds up a strong charge of static electricity which attracts dust and other dirt. It gets filthy in no time. So clean the faceplate well (with the TV power "off"). Diluted vinegar or a damp cloth with mild detergent should remove finger marks as well (moist, not a dripping wet cloth). Use lens cleaning tissue or a soft, clean cloth. Clean your camera lens, while you're in the mood.

Secure the camera well to the tripod. I suggest moving it right up to the TV screen to adjust the height (tripod legs, rather than the elevator neck, for stability) to the mid-line of the TV tube. Move the tripod back in a straight line, 90° from the screen surface, until the video image is framed the way you like with the camera in focus. Ensure that all the tripod's lock screws are good and tight. You may wish to tape the legs to the floor, so the framing remains the same. I usually take photos with a black border showing around the picture-tube frame. Occasionally I shoot pictures of only part of the screen (i.e., close-ups) which gives squared-off edges, but a strong video "feel" to the photo.

To avoid vibration (for sharpest focus) use a shutter-release, or the self-timer if the camera has one. Larger format lens-shutter cameras should have a setting to preset the viewfinder mirror up, which minimizes vibration. You have to trip the lens iris as well as the shutter-release in that case.

Extreme close-up of the TV screen

1/15", ASA 400, *f*8

### Check List

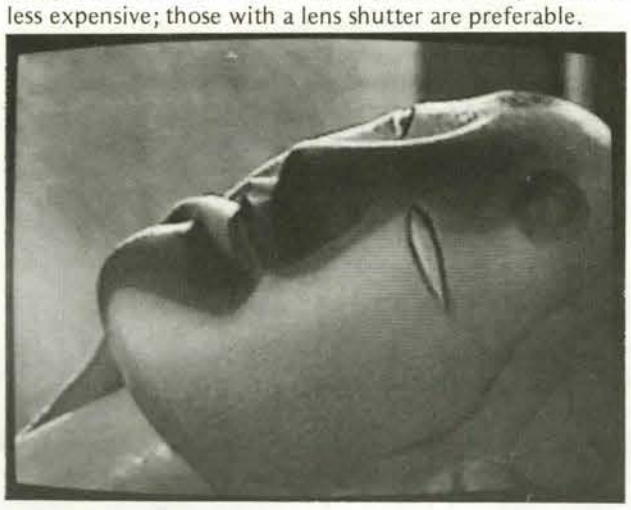
For your convenience, here is a short list of things you require:
☐ **TV monitor** ☐ **VTR** (☐ ¾" ☐ VHS ☐ Beta (☐ Beta I playback? ☐ Beta II?)) ☐ **VTR-to-TV cable** ☐ **Tape(s)** (☐ Beta I, II, III? ☐ VHS ☐ ¾") ☐ **Tripod** ☐ Still **camera** ☐ **Normal lens** (☐ close-up adapter for small TV) ☐ **Film(s)** (☐ daylight ☐ Tungsten ☐ slide ☐ reversal ☐ B/W) ☐ Colour-correction **filter(s)** ☐ **Shutter release** ☐ **Lens cleaning kit** ☐ **Incident Light Meter** ☐ Notepaper and pen ☐ Bag for garbage

### Cameras

The most common photographic camera is the 35mm SLR (single lens reflex). Those which are totally automatic are not recommended for shooting photos of video, as you cannot set the shutter speed. Nor should you rely on a semi-automatic camera, though it can be set at the shutter speed you desire. Its TTL (through the lens) light meter very likely assesses the brightness of the TV screen for less than 1/30th second (and less than 1/25th in Europe), "reading" only a fraction of the TV picture's scan lines. It depends where the picture tube happens to be scanning at that instant, what exposure your film will get. I've had more than an *f* stop each way, reshooting the same scene, depending on whether the TTL meter read sky at the top of the image or shadows at the bottom, for example.

A twin-lens reflex is fine for taking pictures of the TV screen, with its lens shutter (see below) and larger film (120). Only part of the film's 6cm x 6cm (2¼" x 2¼") square surface is used, which is a bit of a waste; but the image is bigger than 35mm film, thus clearer. Frame the TV screen **low** in the viewfinder frame, to avoid the parallax problem of your not viewing exactly what the film will shoot. For close-ups, before loading the film you can open the camera back and place thin tracing paper where the film goes, pressing the shutter release in "time-exposure" setting, for exact framing. You can purchase old twin-lens reflex cameras (e.g., Rollei, Mamiya) very reasonably.

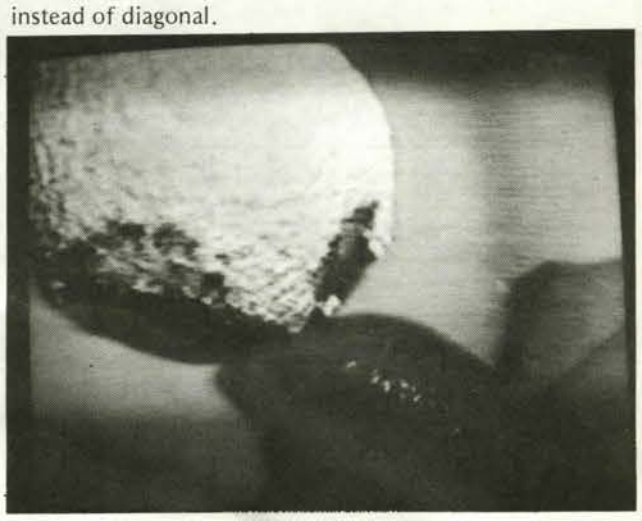
The 6 x 7 camera also uses 120 film, taking 10 shots (a 6x6 camera takes 12). Its slightly rectangular frame is better suited for the TV screen, the aspect ratio of which is 3:4 (height x width). The result is a larger image of the TV. Since the lens is also nice and large, resolution of your stills should be crisp, good for making enlargements. Many 6x7 cameras have a focal plane shutter, which is less expensive; those with a lens shutter are preferable.



### Focal Plane Shutter (FPS)

Most still cameras have a set of curtains between the lens and film. One slides open quickly, then the other follows behind it and covers over the focal plane (surface of the film) when you activate the shutter release. The result is somewhat like having a slit move across the film from left to right. Shutter speed varies somewhat, but it is close to the settings you will usually use for video (1/30th or 1/15th).

The picture tube of the TV monitor scans from top to bottom, as you well know. As a result, focal plane shutters sometimes result in a diagonal bar in your photo, which may be faint or dark, depending on whether the shutter speed is a bit fast or a bit slow. It appears when you least expect it, so take more than one shot of each image you want, if possible, rewinding the tape a bit or leaving it in "freeze-frame" ("still") if the VCR gives good stop action "pause." Some FPS cameras are worse than others. A few (timed for precision at high speeds with a strobe flash) have horizontal shutters, which move down and up. These may result in horizontal bars in the picture, instead of diagonal.



Horizontal focal plane shutter

It is better to use an FPS camera at longer shutter speeds (e.g., 1/15th", 1/8th" or more), as any overlap or underlap bars lighten in contrast (1/4, 1/8, etc.) as the number of video fields you shoot is increased. Longer exposures are possible with a good stop-action VCR and with video images in which there is little motion. If you can borrow or rent a lens shutter camera, this will not be a problem.

Focal plane shutter

### Lens Shutter

A few still cameras have a shutter inside each of their interchangeable lenses, which is expensive. They are by far the best for taking photos of video. The shutter opens and closes like the iris in your eye.

Cheap, instant-film cameras give surprisingly good B/W photos off the TV screen; colour prints turn out grainy and contrasty.

Following is a partial list of good lens shutter cameras: Hasselblad CM or 500 ELM; Bronica ETRS, SQ-A or GS-1; Mamiya RB or RZ, also 330f; Yashica 124G·

### Lens

The lens you use has a direct bearing on the quality of picture you get: the finer the optics and larger the surface of the lens, the better the resolution, as a general rule. Of course the TV image itself is grainy, especially home video which was shot under less than ideal lighting. So you don't need to have a Hasselblad, unless you plan to greatly enlarge the photograph.

It is best to use a "normal lens," so as not to distort the shape of the TV screen. On 35mm cameras, the 50mm lens is fine; for a 6x7 camera, 105mm or more should do. A wide-angle lens, up close, will result in a "pincushion effect." If you must use a telephoto lens quite a distance from the screen, you will require a larger lens opening or higher speed film. If the TV monitor is 10 to 12 inches

(diagonal) or less, you may require a screw-on, close-up adapter on the front of your lens to shoot the screen full frame on the film. It is also preferable to use a macro lens to shoot extreme close-ups of the screen, rather than bellows or close-up rings which cut down more on light intake.

Many normal or wide-angle lenses open very wide (*f*1.4 or even *f*1.2), which means you can use low ASA films. (64 ASA gives fine grain and good colours.) If the lens is wide open, you many not have enough depth-of-field, shooting up close. Since TV screens are almost all slightly rounded, the image may not be perfectly in focus both in the centre and at the edges of the picture tube. The larger and brighter the tube, the sharper will be your focusing.

Wide angle lens, pin cushion distortion

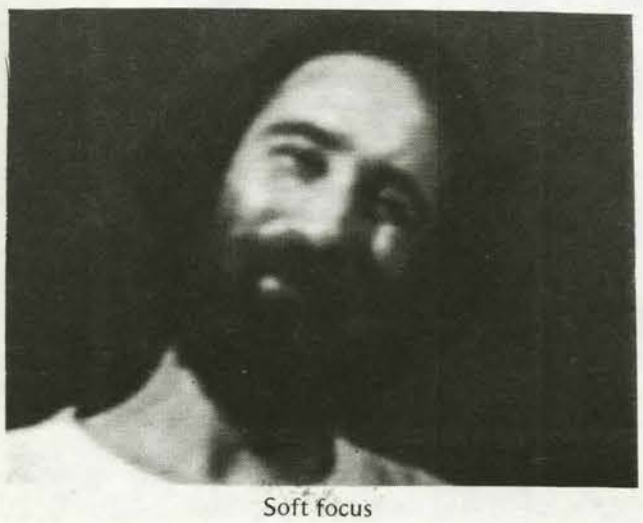
### Focus

It is virtually impossible to focus on the TV monitor faceplate when there is no image on the screen. Either turn on the TV to a broadcast channel or play a tape. In a pinch, you can focus on the edge of the picture tube frame, though it's not perfect. To be truly precise, you have to measure the distance from the focal plane (film surface) to the screen. Instead of focusing dead centre, where the camera should be pointed, or the edge of the picture tube, focus about 1/3 from either side, to take advantage of any depth-of-field you have.

Most video artists prefer "sharp" stills which show the dot pattern of the picture tube. Some photographers prefer a slightly soft focus, to emphasize image content rather than the texture of the TV screen. For the photos I took off the screen of the tape I shot of our daughter's birth, where technical problems gave jagged edges to the image, the softened focus was most appropriate.

There are three methods to achieve a softer image. One is to turn the TV monitor "sharpness" control to "soft" (if there is one). The second is to run the VTR through a "video enhancer" to the monitor. The last is to turn your camera lens slightly out of focus, which also blurs the scan lines somewhat.

Sharp focus



Soft focus

*photos by Michael Goldberg*

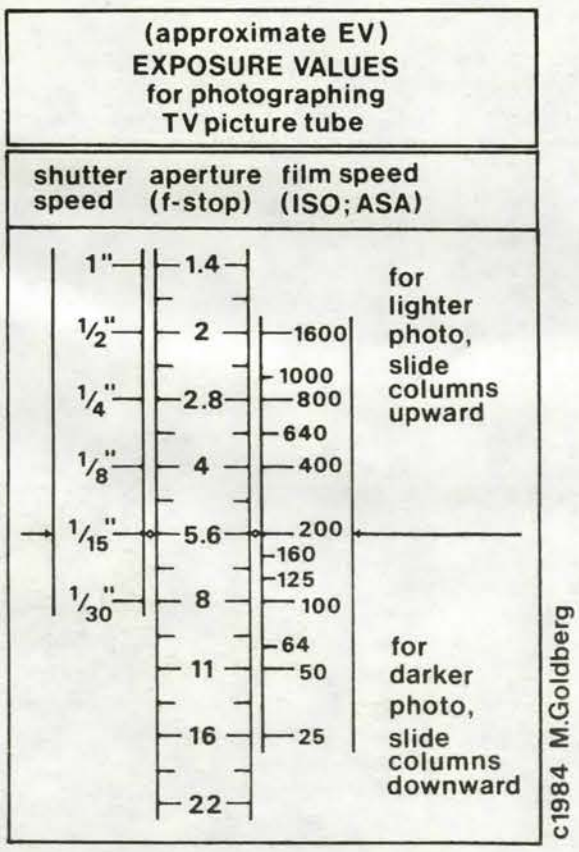
### Exposure Value (EV)

Some films are more sensitive to light than others. ISO (=ASA) numbers describe the film sensitivity (also the DIN standard in use in Europe), with lower numbers requiring more light. Generally, the higher the sensitivity, the lower the resolution; that is, the picture is more grainy. High resolution films are on the market, but they tend to be more contrasty. Low ISO films give more colour saturation, but below ISO 200 you may have to use a "stop-action" VCR. 64 ASA film is excellent if you are shooting computer graphics. For taking stills of video while the tape is playing, 160 ASA to 640 ASA films are usable. Double the ASA (ISO) number is twice the sensitivity (e.g., 100 ASA → 200 ASA).

Since the NTSC ("American" standard) TV picture-tube's 525 lines are scanned in 1/30th second, shoot in multiples of that for best results (1/30", 1/15", etc.). For European PAL and SECAM TV's, use whichever shutter speed is closest to their 1/25" scan (1/8" is good). The longer the shutter is open (1/8", 1/4", etc.) any action on the TV screen will be blurred in the photo. Do **not** shoot at 1/120" or less. 1/60" catches only half the scan lines (262½ lines), i.e., a field (with the previously scanned field still faintly visible). For photos of a single field, it is preferable to shoot with a VCR which gives clear stop-action, with a longer shutter speed (e.g., ¼"). Just a reminder — it's simple mathematics, but don't forget that 1/4 second is twice as long for the lens' iris to be open as 1/8", etc. (1/8 x 2 = 2/8 = 1/4). For practical purposes, this skips down from 1/8" to 1/15", etc. See the Exposure Values chart.

Just like the video camera lens, the iris of a photographic lens is measured in *f* stops. **The higher the number** (e.g., *f*16 or *f*22), the more the iris is stopped down (closed), **the less light enters the camera.** Another point to consider is that, conversely, the more the iris is open (lower numbers), the less depth-of-field there is. Less of what you are shooting is in focus, especially if it is close up. For this reason it is wise to avoid shooting stills of the TV screen with the lens wide open (*f*1.8 or wider), as most picture tubes are slightly curved. Each *f* stop doubles or halves the light entering the camera. For example, twice as much light reaches the film at *f*5.6 as at *f*8. See the Exposure Values chart.

The exposure value for the photo you wish to take is a calculation based on the speed (sensitivity) of your film and the brightness of the source (TV screen). An incident light meter is best to determine the latter. Once you set the ASA (or DIN) and turn the dial to match the "reading" of the needle, the light meter suggests several possible combinations of shutter speed and lens opening (*f* stop). If you use a longer shutter speed, you'd close down the iris to compensate; at faster shutter speeds, you have to open the iris wider, to have the same amount of light hit the film.




There are basically two schools of thought among video people who take lots of photos: the 1/30" school and the 1/15" proponents. I used to belong to the first group; now it depends on the situation, but I often choose 1/15th second. Both groups agree that around *f*5.6 to *f*8 is desirable, if possible.

If you have no light meter, you can approximate the EV for the average TV monitor to be: 1/15" between *f*5.6 - *f*8, at 200 ASA (e.g., daylight film **with no filter**); or 1/30" between *f*5.6 - *f*8, at 400 ASA (e.g., Tri-X, B/W film).

It is a wise policy to take several shots of important images. For print film, shoot one "stop" above and one "stop" below the EV which you calculate to be optimum. Slide film is more sensitive, so shoot half a "stop" each way; if you can afford it, shoot also a full "stop" above and below. Three (or five) exposures of each scene will ensure that one is just right. It makes sense to vary the *f* stop of the lens rather than the shutter speed, but changing either or a combination of the two will result in a darker or lighter photograph. For you convenience an Exposure Values chart, for estimating EV for photos of video, is printed here. Photocopy and cut out the three strips, if it will help you figure out how to use it. Note that it is balanced for a well lit scene on the TV screen. Also, it does not take into account how much a filter will darken the photo. For this, see the section on **CC Filters - EV** in an upcoming installment.

For computer graphics you may wish to shoot for a second or longer. However, if your lens is stopped down too much (e.g., *f*22 or *f*32) you may get a "halo" in the centre of the picture. A neutral density (ND) filter will do the trick.

Mamiya RB67, 127mm lens, 1/30", ASA 3000, *f*22

### Incident Light Meter

For the best possible exposure of your film, you should measure the brightness of the TV screen image with an incident light meter. Its rounded, translucent white dome gives you a general reading of the picture tube. Hold it near a part of the image that has a good balance of brights and shadows. Point the ball toward the screen, about 15cm away from it; not too close or the magnet in the light meter will affect the image (it will temporarily turn bluish), giving a false reading. Close the room lights when you do so.

### "Lighting"

It seems strange indeed to have a section devoted to lighting, when you're supposed to take stills off the TV monitor in a dark room. You'd be surprised the number of times I've caught people shooting pictures of a TV screen using a flash. Never do so; you'll be lucky to get any video image at all.

If the room is bright, likely you will get a halation effect, washing out the video image somewhat. This is a compromise you may have to make, to show both the TV monitor and the surrounding room in your photo. Use a polarising filter to reduce glare on the TV glass. (See also the section on **CC Filters – Sheets** in an upcoming installment, for colour photos.) For professional photographers I recommend shooting the same scene twice on a tripod: once lit, then once in the dark (with the right colour compensation filter). Strip the video image into the TV frame in the first shot.

Even in a darkened room you may get reflections on the TV screen if you are not careful. The culprit is usually glass or shiny metal behind you, facing the TV. The picture tube itself will reflect off anything glossy, as will other lights, however distant, so be sure to face the monitor in a good direction. Before taking pictures, turn off all the lights as well as the TV monitor power and check the blackened screen for any reflections from the viewpoint of your camera. Then turn on the power and play a bit of tape and check the screen again. I once noticed that the tripod I was using was showing up faintly in some photographs. Now I cover it and wear dark clothing. In situations where you must take photos off the screen in a bright room (as I had to in manufacturers' showrooms a couple of times . . . some P.R. dept.!) you can use a dark cloth and gaffer's tape to surround your camera and the TV, forming a dark tube from your lens to the screen. It's hot and uncomfortable, but effective. (See also **CRT Hood** in an upcoming installment.)

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