

TATTLETAPE

ho hum.....it's been one hell of a summer... some of us less fortunates have somehow managed to survive and work on in terminal city, while everyone else got laid, laid back in those oh natural country retreats. Well everyone's back, back to back and back at it....and we're not all looking cancer tanned.....personal opinion "I rather find tan lines appealing"..... early summer had many Canadians abroad at those so very important art fairs in Bologna and Basel...the third ARTE FIERA was organized again by "watch out for that man" ARTURO SWARTZ, and again held in Bologna, Italy. the 5 or was it 6 day event had more than its usual share of problems, with last minute cancellations and no shows left many an empty stall.....artists and exhibitors hassling for the two nights free accommodation and for those opening night gala banquet tickets...the stand up only affair ala no chairs, no tables, and no entertainers...its difficult to balance a plate, pose with a glass and to manipulate a fork at the same time....ARTE FIERA was organized in conjunction with other activities, the nearby pavilions contained the usual trash and treasures of fair time as well as an exhibit market of food vending and processing hardware, the latest developments in metal lathes and the latest kitsch designs in patio/garden furnishings...The atmosphere was one of tres busy.. more to the liking of the art fair goers were the round-the-clock "international art performances" and openings of exhibitions at nearby museums..... a tremendous FLUXUS exhibition was handsomely arranged at the local museum of contempo art, the name of which I can't remember...the only european video at the fair were those booths watching the soccer games which always drew crowds....good audiences/drawing large crowds was the ANNPAC booth (Association of National Non-Profit Artist Centers)...when even the Western Front video production by WANN NITSCH was played back..... the presence of CANADIANA VIDEO ART was very evident - tapes being played back by 3 booths-ART METROPOLE/NOVA SCOTIA SCHOOL OF ART AND DESIGN, VEHICULE ART, Montreal and at ANNPAC.....special thanks must be extended to ANDRE MENARD from the cultural division of EXTERNAL AFFAIRS....His endless help with the pain in the ass Italian customs, \$\$\$\$\$\$ and for the importing of 3 video playback systems from

Paris must be commended....the only other video present at the fair was ANNA CANNEPA DISTRIBUTION, N.Y.C.....run by none other than ANNA CANNEPA herself....the very intelligent entrepreneur of performance and video art was kept most busy, she organized the North American (U.S.) art performances and was busy with the alternate show at the nearby VENICE BIENNALE....in between the affairs she was spotted dancing with the hunky greek artist LUCAS SAMARAS in Milans smartly dressed CHARLIE MAX'S DISCO..... several cultural agents from EXTERNAL AFFAIRS checked out the fair, the newly appointed attache from N.Y.C. and Rome....in time to watch the packing up was GEOFFREY JAMES, head of visual arts CANADA COUNCIL.....Geoffrey was making a quick stopover rendezvous before hitting the French Riviera enroute to BASEL.....a large contingent headed off to Basel for the major opening of Canadian art at the KUNST MUSEUM which also boasted a video section which included the likes of GENERAL IDEA, RODNEY WERDEN and NOEL HARDING, who was spotted shopping in Florence.....IMAGE BANKERS/ WESTERN FRONTERS MICHAEL MORRIS and VINCENT TRASOV got themselves very well dressed by art patron VICKI REMY of "CHOSES" boutique while in ST. TROPEZ visiting ROBERT FILLIOU.....questionable PAUL WONG almost as usual got himself pick-pocketed in Milan....wake up WONG...controversial STRIKE editors AMERIGO (HARASS), LILY CHIRICO, and ?? 3 others were busy discussing polemics and ideology of dissident art in the east and west (?)....these discussions were hosted by DALIBOR MARTINIS and SANJA IVEKOVIC in Zagreb, Yugoslavia..... both of these talents will soon be here, artists in residence hosted by the SATELLITE VIDEO EXCHANGE SOCIETY....worse than being knee-capped STRIKE/CEAC (Center for Experimental Arts and Communications) in Toronto have had their funds chopped off by both the Canada Council and the ONTARIO ARTS COUNCIL.....dissidence in the severe east..... rumor has it that the CEAC building is up for sale.....more from Toronto....the judges for the 5TH NETWORK VIDEO FESTIVAL were RENE BLOUIN, PEGGY GALE and LYN WRIGHT meanwhile, back in Vancouver..the mightymogul WILLOUGHBY SHARP of N.Y.C. had an extended rest, stop and work over in town which included the

"TALK TO GOD" communications performance at PUMPS, burning the Canadian flag on CANADA DAY at the punk gathering at Stanley Park....he as well got the cogs in motion for the multi-point SLOW SCAN transmissions the SLOW SCAN nicely corresponded with the SATELLITE VIDEO EXCHANGE SOCIETY'S 5 YEAR ANNIVERSARY CELEBRATIONS.....which turned out to be one of the better studio parties of the year for the 250 or so guests, entertains was by the very uptempo new wave band THE GENERATORS, the space was completely decked out in fresh flowers and had the most incredible lay of party foods....SLOW SCAN messages were sent and received throughout the evening with mutual birthday greetings from GRANADA GAZELLE/GENERAL IDEA....Granada was most pleased with SLOW SCAN stating that she always wanted her very own network..... outgoing Canada Council officer made a final sweep through town.....RENE BLOUIN is busy emptying his desk directly into the garbage bin now that a replacement has been found.....that replacement being RENEE BAERT formerly of the SUNSHINE SANDWICH SHOP, REELFEELINGS and VIDEO-INN all in Vancouver....we do wish you well in your new position.....The original cast of "A CHORUS LINE" spent nearly a month in town the pricy tickets kept me from going.... I heard it wasn't that hot anyway....The cast was given a party at Vancouver's very "experimental" nightclub the QUADRA....most recently Video-Inner JEANETTE REINHARDT, formerly a glamorous window dresser, was physically assaulted by the new heavyweight bouncer....watch out where you punk out..... the national DANCE IN CANADA CONFERENCE /FESTIVAL pranced through town with the conference at the University of British Columbia ... endless performances of every conceivable style in several downtown sites.... the Dance in Canada featured a special video/dance panel which consisted of GARY MARQUE and PAUL WONG from Vancouver, and MIRIAM and LA WENCE ADAMS of the 15 DANCE LAB from TORONTO....THE ADAMS former principal dancers for the NATIONAL BALLET now run the highly successful dance and video organization in Toronto....while in Vancouver they presented their non-dance performances where they walked their dogs and read letters from the Dance in Canada organizers....more dissatisfaction. NITE DREAMS all wet..... probably the most watched and certainly one of the better shows on local cable; they call it video-radio and it is certainly fm'cool with an 'am' mentality. But it's not community TV for the too many community producers who have had items rejected for being "too long". The show should be more a vehicle for local musicians/artists rather than just being promo for major recording company films and tapes..... VIDEO INNER NOMI KAPLAN will be featured in a solo exhibition of recent photog works in Montreals POWERHOUSE GALLERY during the month of October.....more cable..... VICTOR COLEMAN co-director of A SPACE is currently in SAN FRANCISCO orchestrating the simu-exchange show with LA MAMELLE.. part of that programming includes 4 2-hour video shows over a local cable channel.....the cable industry is considering negotiating some "PERFORMERS FEES" (their euphemism for copyright).....they've also invested (rumor hazard) \$2million in FIBRE OPTICS which is peanuts compared to BELL/NORTHERN research.....CATV (Cable) people want to be able to own ground stations now that the PHONE CONSORTIUM got the satellites... we'll see you all at the next conference/festival sites....THE 5TH NETWORK CONFERENCE/ FESTIVAL Sept. 7-10, 1978, Toronto..... followed directly by ANNPAC (Association of National Non-Profit Artist Centers) Annual General Meeting....both these should prove to be hot items.....reports, tattle tapes of these in next issue.....

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There's a Mutant in the Garden

I first came into contact with video in England while living at the London Arts Lab in 1968: a refugee from a year of student life, bickering and ineffectual left-wing groups, dope, disillusionment with science, grungy rooms, and difficulties finding any sort of work. Having fled I found myself making tapes of rock concerts, squatter's struggles etc., and also using video in multi-media productions.

Those were the days of the "Underground". Video was to be a means of production which could not be monopolized. Unlike Hollywood film and commercial television, video was thought to be easy to use (myth #1), cheap due to the recycling of tapes (myth #2), and readily accessible (myth #3). Video was to be an alternative medium: one that would free radical activity from the theoretical framework of traditional left-wing thought (class-struggle, the contradiction between capitalism and communism, concern with racism and sexism etc.).

When I arrived in Vancouver in 1970 the alternative outlook seemed dominant in video circles. Now, after eight years of intermittent video act-

ivity, I find it obvious that small-scale video workers are not constructing an alternative. Indeed, it seems more likely that they are perfecting a technology which enables Philips, Sony, Panasonic, governments and commercial television companies to do more

Once video lost the revolutionary claims it had appeared to make for itself as a medium, it became a neutral vehicle for expression.

At this point I noticed a divergence between "artistic" video and "political" video. Both are problematic. There has been a proliferation of "artistic" activity within video. Much of this work reduces creativity to obscure personalism and/or electronic infatuation.

It naturally gravitates towards Art Gallery, and attracts government funding because it is, after all, harmless. At the other extreme, political video, which has never easily found funds, can and more business as usual. To say this is not necessarily to discount small-scale video work, but it certainly does put an end to the idea that video is an alternative in itself.

degenerate into talking heads. Many socially committed people have stopped using video because it demanded more time and money than they found it to be worth.

Now, there appears to be : 1) a proliferation of "art" video which finds increasing support for itself in the institutionalized hierarchy of the art business (and which finds video tape less recyclable as the value of the "original" tapes becomes financial); 2) a tendency to overvalue the international video network in the face of ineffectiveness within the local context; 3) a consumerist reliance on advances in the technology of communication (black-and-white to colour, slow scan etc.) which displaces critical analysis of more fundamental issues.

Neither solipsistic "art" video nor boring "political" video tracts are adequate. If video is to become a useful cultural activity, then I think we must find ways of integrating our personal creativity with collective, social, and political purposes.

by: Peter Tate

title and sheen by: Patrick Wright.

B.C. Media Co-op

Tape prices !
Hardware costs !
Equipment repair bills !

Many of us are faced with some or all of these major expenses year after year. Often there is little or no competition to take advantage of nor do we buy in sufficient quantities to encourage the dealers to give us any breaks.

The B.C. Community Media Co-op was set up to deal with these problems

The members, over 100 from all over B.C., are independent producer/artists, community groups, and some institutions (e.g. art galleries). Their common ground is that they are all involved in the use of audio-visual materials for non-commercial purposes.

While many groups are concerned with maintaining an independent status this combining of forces is certain to benefit everyone.

The BCCMC is basically an administrative entity and not a new organization. We are concerned mainly with negotiating yearly contracts for videotape and processing all of the individual purchases during the year. Members can purchase from one tape to several dozen at any one time.

Examples of the prices are (for Sony and depending on quality and educational discount), V30H, 1/2 hr. open reel, \$11.50-\$15.24; KCA30, 1/2 hr., 3/4" cassette, \$17.35-\$22.94.

Recently we have been working to bring together groups who are in the

process of purchasing hardware. By making their separate purchases part of a "package deal" we hope to effectively lower the cost to each group. It's time we stopped having to pay 'list prices'.

For the past four years the profits of the Co-op (the tape is marked up 6%-10%), have been languishing in the bank. One suggestion for the use of this money is the purchase of electronic testing equipment to assist in hardware

repairs. By undertaking to have our repairs done co-operatively we could cut down on both costs and equipment downtime.

Another suggestion for the future is the establishment of similar co-ops in other areas and a national networking arrangement. This would open up the possibility of negotiating national agreements with hardware and videotape manufacturers. Ideas or discussion to: Charlie Keast, c/o Video Inn (604) 688-4336.

International Directory promotes non-profit tape exchange

More than anything what this world needs is a good solid network of video producers and access centres. The 6th International Video Exchange Directory is a step toward making that network happen.

This latest directory has more than 450 listings of individuals and groups who are interested in making exchange of videotapes and information a reality.

As well it contains photos, articles, a bibliography and a guide to standards for equipment worldwide.

The Video Exchange Directory is intended to be a user-controlled resource: people involved with video who are interested in exchanging tapes or information fill out a directory card which gives their equipment format and the interest areas within which they are working; in return they get the directory and the listings for everyone else who is interested in making exchange happen



Video Exchange Directory
261 Powell Street
Vancouver, B.C.
Canada
V6A 1G3

INVITATION TO EXCHANGE

DESCRIPTION OF VIDEO INN

The Video Inn Library is a not for profit service project administered by the Satellite Video Exchange Society in Vancouver. It was established in 1973 as a video resource center to further continue the growth, development and promotion of video as an independent communications tool and as an aesthetic form. The center serves multi-purposes:

ARCHIVING AND COLLECTION of independent video productions via our exchange with non-commercial producers.

PROVIDING EXPOSURE for videotape productions and for their producers.

PROVIDING ACCESSIBILITY to the local general public to video information and the viewing of videotapes.

INTERNATIONAL CLEARING HOUSE

We have built our collection of some 800 titles through exchange with producers internationally. The collection has some 81 different subject areas covering almost every aspect of independent producers' "specialized concerns". Realizing that most tapes are aimed at specific audiences, it has been our intent to broaden distribution in as many ways as possible. This, for us, meant investigating exchange amongst producers and production centers, as well as to those viewing audiences who would otherwise not have accessibility to software.

INVITATION TO EXCHANGE

We invite your tape exchange with us. As videographers and administrators we are as concerned as you regarding exchange. Below is the first page of our Video Tape Exchange Agreement, between ourselves and the producers with whom we exchange or archive tapes with.

You can exchange with us by: writing to us or sending us a copy of your tape and requesting a title in exchange. We maintain the right to refuse exchanges; we are not responsible for unsolicited works. The Video Exchange Catalogue is available by request, free to those with whom we are exchanging, or \$3.00 to others.

As a supplement to this issue of the guide we include the complete agreement. All areas ranging from open circulation to very tight restrictions have been covered. We are very conscientious about not conflicting with the growing commercial markets. Please look over carefully. Your opinions, suggestions are welcome.

VIDEO TAPE EXCHANGE AGREEMENT

SECTION I IDENTIFICATION OF PEOPLE INVOLVED IN TAPE EXCHANGE

FIRST PARTY	PRODUCER OF TAPE	NAME		
		PERMANENT CONTACT ADDRESS	STREET	
			CITY	PROV./ STATE
			COUNTRY	CONTINENT
		TELEPHONE	AREA CODE	NO.
AGENT OF PRODUCER IF INVOLVED IN CONTRACT		NAME		
		PERMANENT CONTACT ADDRESS	STREET	
			CITY	PROV./ STATE
			COUNTRY	CONTINENT
		TELEPHONE	AREA CODE	NO.
SECOND PARTY	RECIPIENT OF TAPE	NAME		
		PERMANENT CONTACT ADDRESS	STREET	
			CITY	PROV./ STATE
			COUNTRY	CONTINENT
		TELEPHONE	AREA CODE	NO.

SECTION II IDENTIFICATION OF TAPE AS RECEIVED FROM FIRST PARTY

TITLE		
PARTICULARS OF TAPE	BLACK/WHITE	EUROPEAN (E.I.A.J. 625 LINES), CV EUROPEAN, AMERICAN (E.I.A.J. 525 LINES), CV AMERICAN, OTHER NTCS (AMERICAN), SECAM (FRENCH), PAL (EUROPEAN), OTHER
	COLOUR	
	LANGUAGE	
	RUNNING TIME PRODUCTION	
	GENERATION	
	RUNNING TIME RAW TAPE	20 MINUTES, 30 MINUTES, 60 MINUTES, OTHER
	SIZE	1/4, 1/2, 3/4, OTHER
	FORMAT	OPEN REEL, CASSETTE, CARTRIDGE, OTHER
	MAGNETIC TAPE BASE	ORDINARY, HIGH DENSITY (SONY), HIGH ENERGY (SCOTCH), OTHER
	IDENTIFICATION/CODING	NUMBERS, LETTERS, OTHER
	RECORDED ON	EXAMPLES: SONY CV 2100 CE, PHILIPS VCR, AKAI 120, PANASONIC N-9200, JVC CR-6060U
	PLACE OF PRODUCTION	CITY, PROV./STATE AND COUNTRY
	DATE OF PRODUCTION	
	SPECIAL TECHNICAL INFORMATION	PLAYBACK PROBLEMS, TAPE CONDITIONS, ETC.

DESCRIPTION/HISTORY ONE LINE DESCRIPTION FOR PROMOTION ETC.

DESCRIPTION OF CONTENTS FOR SECOND PARTY USE PLUS ANY INTERESTING PRODUCTION FACTS/IDEAS YOU MIGHT WANT TO PASS ALONG TO THE VIEWER.

PAGE 1

SECTION III IDENTIFICATION OF TAPE

TITLE	
PARTICULARS OF TAPE FOR SECOND PARTY USE	ACC SUB TRA TEC
CATALOGUE DESCRIPTION	

SECTION IV REQUEST FOR TAPE

REQUEST	TIT
	ACC
	SUB
	TRA
	TEC
RECORD OF WHEN/HOW TAPE GIVEN FIRST PARTY	REI DAT HOI

SECTION V LOG OF TAPE BY SECOND PARTIES SPECIAL IN HOUSE AND OUT OF HOUSE USE

DATES PLACES

NOTE: DAILY VIEWING STATISTICS KEPT ON TAPE ITSELF.

SECTION VI AGREEMENT FOR SECOND PARTIES USE OF THE TAPE DESCRIBED IN SECTION II

READ CAREFULLY THE ATTACHED PAGES, SECTION VII WHICH DESCRIBE US (THE SECOND PARTY) OUR INTENT, AND LISTS THE CONDITIONS ONE BY ONE, OF HOW AND WHY WE WOULD LIKE TO USE YOUR TAPE.

PLEASE PLACE YOUR INITIALS IN THE SPACES BELOW INDICATING YOUR VIDEO TAPE EXCHANGE AGREEMENT.

A. IN HOUSE USAGE		C 2. ANTHOLOGY PURPOSES	
A 1. DAILY LIBRARY VIEWING		D. LANGUAGE TRANSLATION	
A 2. SCHEDULED SHOWINGS		D 1. VOICE OVER	
A 3. PHOTOGRAPHS, PUBLICATIONS OR REVIEWS		D 2. SUBTITLING	
B. OUT OF HOUSE USAGE		D 3. COMBINATION OF 1&2	
B 1. LOCALLY		D 4. WRITTEN TRANSCRIPT	
B 2. NATIONALLY		E. OPTICAL TRANSFERS	
B 3. INTERNATIONALLY		E 1. OPTICAL TRANSCRIPT	
B 4. BROADCASTING		F. RENTALS/SALES	
B 5. OPEN CIRCULATION		F 1. THROUGH PRODUCER	
B 6. LIMITED CIRCULATION		F 2. THROUGH AGENT	
C. SAMPLER PACKAGING			
C 1. PROMOTIONAL PURPOSES			

SIGNATURE OF FIRST PARTY SIGNATURE OF SECOND PARTY DATE
DAY MONTH YEAR

PAGE 2

Cable hearings coming up

On October 24, a large number of renewals will be heard in Vancouver including Vancouver Cablevision.

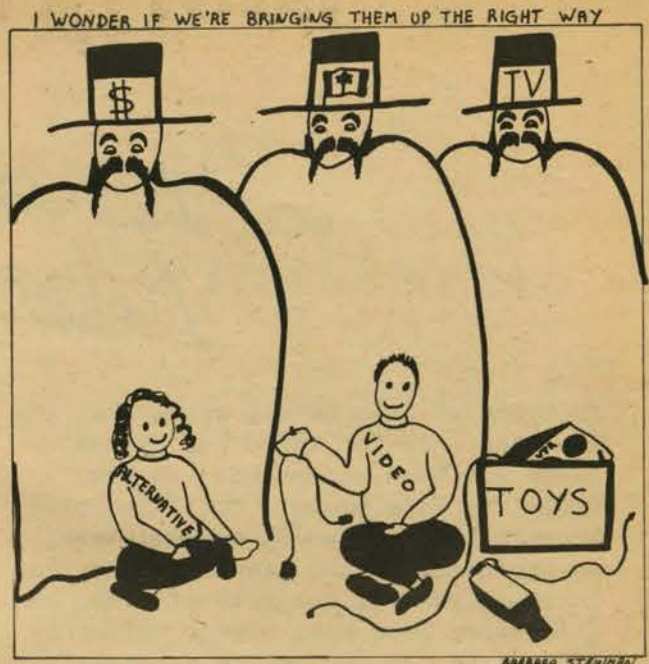
Expecting CBC Victoria to broadcast a strong signal ("A-contour") to Vancouver on Channel 10, the community channel was to be changed to Channel 5, bumping NBC to the augmented service (converter). After the furor over French TV possibly bumping an American channel, it will be interesting to see how the public reacts to 2 CBC channels. But meanwhile, federal budget cuts may retard the new Victoria station at least 2 years. Incidentally, this cable system has provided pay-TV service to 5 downtown hotels for 2 years, under a temporary license. So pay-TV may be discussed at the hearing.

Now that the CRTC has allowed B.C. Tel to raise its fees for laying cable 300% over the 1968 contract, subscribers can expect the cable company to ask that rates be increased.

West Coast Cablevision was recently denied the addition of KSTW, already carried by most other CATV systems here. The CRTC has a new policy disallowing the addition of any new U.S. stations once the cable system carries 4 American channels. Does this mean the CRTC will start cutting back on systems with more than 4? Delta Cable, also asking for KSTW, has started an advertising campaign to gain public support for its application.

Roger's Cable has quietly bought up a major interest in its chief rival in Toronto, Canadian Cable Systems. The latter is asking the CRTC to disallow the takeover. To support its application, Rogers wants to start a "Metro-wide Channel" on the augmented service. It would not interfere with each CATV system's community channel, and would compliment local TV.

Convinced that copyright payment to broadcasters and performers is inevitable, Ted Rogers has offered to set up a fund called "Something for Something"; 1% of gross in 1979 - (\$125,000). It would be used to repeat broadcast programming, for a start. Rogers wants a license to own a satellite ground station, which it already has in Ottawa, to bicycle community programming. (Do you believe it?). A governing Board of Directors would be established with equal participation and voting rights from each Toronto cable company that wishes to develop the channel. But no other cable system has come out in support of the concept.



Japan Exchange Show

Twelve Canadian video artists' work will be shown along with eight Japanese video artists (and four film-makers) at the Kyoto Prefectural Center for Art & Culture on October 7th. The Japanese tapes will be presented at Video Inn in November.

The tapes, chosen by Michael Goldberg, are highly visual in emphasis, with spoken portions that underscore the imagery, or better yet, use no vocals.

Japanese video artists generally strive to produce pieces that are "international" in character, whereas most Canadian video productions are language-heavy (either English or French). As a result, Japanese tapes are somewhat indistinguishable from American video art, and here there is interesting work that cannot cross the Quebec border, let alone other cultural gaps around the world. But for now, we can promote work that may inadvertently communicate across language barriers, and hope that more Canadians will produce tapes for world-wide exchange.

Canada Council

Video Production Grants

Deadlines: March 15
June 15
September 15
December 15

Value: Up to \$10,000 per grant; maximum four grants, worth a total of \$15,000, per year.

Video production grants are intended for video producers who have completed a body of work on videotape or established a reputation in the medium.

Non-commercial productions of all types (documentary, synaesthetic, dramatic, conceptual, etc.) are accepted. Educational television projects, shows exclusively for distribution on cable television, and pilots for films are not eligible.

For further information:

Video Program
Canada Council
P.O. Box 1047
Ottawa, Ontario
K1P 5V8
Tel: (613) 237-3400

Conseil des Arts du Canada

Subventions de production vidéo

Dates limites d'inscription: 15 mars
15 juin
15 septembre
15 décembre

Valeur: Jusqu'à \$10,000 par subvention; limite annuelle de quatre subventions, d'une valeur totale de \$15,000.

Ces subventions sont destinées aux créateurs de bandes vidéo qui ont réalisé plusieurs oeuvres ou sont reconnus comme professionnels de la vidéo.

Les vidéogrammes non commerciaux de toute sorte (documentaires, dramatiques, conceptuels, synesthésiques, etc.) peuvent être subventionnés. Sont exclus les programmes conçus exclusivement pour la télévision éducative ou la diffusion par câble et les projets-pilotes de films.

Pour plus de renseignements:

Programme d'aide à la vidéo
Conseil des Arts du Canada
C.P. 1047
Ottawa
K1P 5V8
Tél: (613) 237-3400



Community Minded? Try NTV!

Now, if you or your group have good ideas on how to make your community a better place to live, you can make your own Channel 10 TV programs and put them on NTV (Neighbourhood Television) reaching Burnaby only, or Richmond only, or Kitsilano only. For full information call your NTV co-ordinator, below.

BURNABY • RICHMOND • KITSILANO
524-5133 270-2812 731-2211

CABLE
10
CABLEVISION
VANCOUVER

Vancouver Women's Video and Film Festival

As women we have become aware that our experience of the world has by and large not been represented in the video and film media. Until recently we have been virtually non-existent as producers of the visual images that surround us. As subjects of video and film women have been almost uniformly reduced to the stereotype of menial, dumb, but shapely handmaidens in the unfolding of the male universe.

The visual media industry, dominated by a small number of financial giants -- a handful of Hollywood studios and the big TV networks -- has long been the most pervasive purveyor of sexist ideology. The distortions of women's lives and potential arise from a consistently male-defined perspective which denies and undercuts the validity and authenticity of our experience. The norms and values propagated usually come in the innocent guise of fictional "entertainment", and escape critical scrutiny of their "unreal" nature easily, since "...it's only a story." Besides being dehumanized and trivialized by the culture industry, we have almost always been excluded from any significant part of the process of production.

The major TV networks promise a switch from the cult of violence towards a soft porn, titillating season of "jiggling girls", and moving women right back into the familiar slot of teeth-flashing, hair-tossing sex-objects. Not surprisingly, feminist productions don't fit the bill of promoting the hard-sell of cosmetics, appliances and life-style fads the controlling advertising interests demand. So we get to see the occasional token "effort", drowned out by a sea of commercial inducements.

On the film scene, the big studios are currently building up for a mad rush to the cash-tills with their newly discovered highly profitable side-line of the so-called "woman's film". At last, they believe to have found the right package to integrate, appropriate and refunctionalize the women's movement: our benevolent patrons assure us that it's time to sit back and celebrate the phoney "liberated woman" they have dreamt up. These films are invariably conceived and controlled by men, apply generous new layers of sugar-coating to well-worn cliches and stereotypes and rip us off with well-orchestrated publicity on the Virginia Slims theme.

The frustration of not being able to see any feminist productions in Vancouver lead to the organization of the upcoming women's video and film festival. The entries will be selected with a focus on works that are probing, challenging and contradicting commercial media stereotypes in documentary, fictional-imaginative or satirical form. Such women's works rarely receive wide circulation, and the festival will provide unique opportunities to open up dialogue among producers, and between audiences and media-workers. Because the media industry operates within the structures of capitalist relations of production, its imposed division of labour isolates both producers and their subjects from each other. This is an obstacle which women must confront together, before we can move towards a viable feminist media strategy. The festival is intended to provide a forum for feedback, exchange of experience and critical thinking, and we invite all women to attend. Seminars, panels and discussion groups will be an integral and vital aspect of the festival, and the active participation of media workers and feminists is needed, if we are to take a step towards controlling the process of production that both reflects and forms our images.



As feminists we have become acutely aware of the innumerable forms and instances of visual manipulation, abuse and assault. While recognizing this as an obvious and vital area of fighting back and asserting ourselves, we have often ended up overwhelmed by the sheer everyday flood of output battering our senses. Of course, it is necessary to expose, confront and protest the blatant forms of exploitation in these media. However, oppression is just as much perpetuated by silent and invisible repression, by the absence of "womanvision" from our daily lives. While the image-industry drones on, we are constantly being robbed of any adequate representations of our lives, i.e. made by women starting from a feminist consciousness.

Festival Schedule

MOUNT PLEASANT COMMUNITY CENTRE
3161 Ontario Street

September 22, 23, 24

FRIDAY

9:30 - Registration
9:30-12:30

Motherhood and Marriage

"Great Grandmother";
"Take Her She's Mad"
"Before the Time Comes"
"Would I Ever Like to Work"
"So Where's My Prince Already"
"Women's Suffrage Movement in Canada"

12:30 Lunch

1:15 - 4:30

Legal, Health, Violence against Women

"Women and the Law"
"Healthcare: Our End of the Speculum"
"Rule of Thumb"
"Rape the Reality"
"Fashion as a Social Control"
"Anastasia Ma Cherie"
"The Screwing I Got"

7:30 p.m.

"Aloise" Film by Liliane de Kermadec

SATURDAY

9:30 Registration

9:30 - 11:30

Legal, Health, Violence Against Women (Continued from Friday)

"C'est Pas Ma Tete, Mon Corps Est"
"Voices from Within"
"Lady from Grey Country"

11:30 - 12:00

Speaker Barbara Halpern Martineau
History of Women in the Media

12:00 Lunch

12:30 - 3:45

The Women's Movement

"Paris Commune"
"Les Filles du Roy"
"Ti-Grace Atkinson Interview"
"Some American Feminists"

3:45 - 5:00

Alternatives

"Women in the Trades"
"Grease"
"Karen : Women in Sports"
"Journeywomen"
"Caroline Herschel: Astronomer"
"Like the Trees"

9:00 p.m. - 1:30 a.m.

Women's Dance with live band - \$3.00

SUNDAY

9:00 a.m. Registration

9:30 - 12:30

Changing Relationships between Women

"Stress Scars and Wrinkles"
"Une Nef et Ses Sorcieres"
"Psychosynthesis"
"Prisms"
"First National Lesbian Conference"
"Supernumeraries"
"On a Cold Afternoon"

12:30 Lunch

1:30 - 3:30 Panel Debate

Perspectives and Directions for Women in the Media

Radical Activist Ti-Grace Atkinson

These are two of the tapes that will be shown at the Vancouver Women's Video and Film Festival, 1978.

TI-GRACE ATKINSON: RADICAL ACTIVIST/ POLITICAL THEORIST
Women in Focus production, Director: Marion Barling
3/4" cassette, colour, 30 minutes.

This tape was produced in Vancouver by a local feminist video and film production centre using an all woman crew. It is important not only for its content, but as evidence that women working under severe economic conditions, with whatever equipment they can find, can still produce something which is important and relevant.

Ti-Grace Atkinson is one of the women's movement's principle political theorists, a woman who has many times put those theories to test.

Within a basic interview/discussion structure, the tape focuses on Atkinson's politics as a radical feminist and her definition of what it means to be a feminist. Because of her long experience, the theories and knowledge of Ti-Grace Atkinson offer an invaluable analysis of feminist existence in a patriarchal society.

She discusses her book, Amazon Odyssey, which she describes as an historical documentation of one woman's evolution, her learning process during many years involvement in the feminist movement. She goes on to talk about other topics ranging from her initial reasons for becoming involved in feminism to the work which needs to be done in the future. These topics include:

- * the return to the old institutions of marriage and motherhood which she describes as "reactionary nationalism"

- *the pre-Marxian use of the word "class" to define women's oppression

- *the irrelevance of men and Marxian theory to the women's movement

- *the necessity for women to develop our own theories and methods

Finally, Atkinson indicates "selling out" and "burning out" as prime causes of weakness in the movement and stresses honesty among women as the solution to this major problem.

Venge Dixon, Steering Committee,
Vancouver Women's Video and Film Festival, 1978.

FESTIVAL REVIEWS

First National Lesbian Conference

First National Lesbian Conference, 1973.

Vulva Video, b/w, 25 Minutes.

This tape is an important documentation by women's media of a fragment of our history. It chronicles the First National Lesbian Conference held in Los Angeles in 1973 through a series of excerpts from conference activities and brief interviews with participants. The issues raised at the Conference remain valid and unresolved.

For instance:

- * A transsexual, invited to the Conference by the organizers, provoked anger and protest in the lesbian audience. He was shouted down and hours were wasted discussing his presence. The questions remain: Why, as Robin Morgan put it, did the women "let a man divide

us, pit woman against woman, and in the process exploit the entire Lesbian Conference, to become the centre of attention and boost his opportunistic balloon?" And why are we, as women, still wasting our valuable time and energy on men; why do we permit men to interrupt and destroy the integrity of our conferences, festivals, or any other endeavours which they may choose to exploit.

- * Certain women invited to the Conference were given more credence and higher priority than other "less important" women. We are still struggling with "superstar" identification problems. Our philosophy as lesbian feminists should preclude the necessity of having leaders, or highly publicized visible stars. And yet that same greater degree of credibility is still attributed to women who are well-known and well-published (as often as not in the male media). The problem has not been dealt with to any conclusive degree.

- * There were evident clashes at the Conference between factions of the feminist movement: women who define

themselves in terms of class-anarchists, communists, etc., and others who prefer not to align themselves with male politics but develop their own analyses and directions. These destructive splits are still creating division and hostility in the women's movement and warrant further discussion.

- * Finally, the tape brings up the dilemma in which women always find themselves whenever we organize women's events - we are constantly confronted with the untenable situation of having to work within a patriarchal society, of having to rely on men's money, men's space, and men's not-so-very-good will. From a lesbian feminist perspective, this presents a major contradiction.

Kern Windwraith
Steering Committee
Vancouver Women's Video and Film Festival, 1978.

American Cable Access in Jeopardy

The Federal Communications Commission in the U.S. has lost a legal battle over its right to require that cable companies provide equipment for video playback and production for community use.

The Court of Appeals in St. Louis extended its decision into the realm of the First Amendment to the U.S. constitution. While Congress can make no law abridging the freedom of speech, the court has determined that "no person has a constitutional right of access to broadcast television." Further, the Fifth Amendment provides that "nor shall private property be taken for public use without just compensation." Isn't a monopoly license to rent off-air signals sufficient compensation? But the court is not convinced that the F.C.C. has jurisdiction over cable under the 1934 Communications Act. Further, the court decided it could

not consider the rights of access users and viewers because it felt there was no evidence that there are any access users or viewers.

The F.C.C. has appealed the decision to the Supreme Court. Because of the position of the lower court, burden of proof lies on the shoulders of video access centres. Legislation is now being drafted in Congress to update the 1934 Act. (Sound Familiar?)

This is interesting to us in Canada in the light of numerous attempts being made by cable operators and our province to remove the priority given to the community channel by the CRTC.

EUROPEAN TOUR REPORT

SHAWN PREUS
ANDY HARVEY

Switzerland and West Germany

Photos:

bottom left: Herbert Schuhmacher of 'Telewissen'.

top right: MedianZentrumFuhlsbuttel.

Generally speaking, in Switzerland, many people who were involved in video, either as an art form or in more of a social context, supported their activity by teaching—either communications or art—enabling them to continue working with the same consciousness. We talked with Guy Milliard at a little bar in his home town, Carouge. Guy, who teaches communications at several schools in a variety of cities, uses video as only one of many tools for communication in media, and utilizes film, slides and print when these serve a better function. He has co-authored a book recently, along with Alfred Willener, and Alex Ganty, titled 'Video et Societe Virtuelle', which translated in English is 'Videology and Utopia', which is a study on how the video scene has developed through all its different functions. In Geneveys, we met Rene Bauermeister, a video artist who, when not creating conceptual video pieces, is an art/painting teacher in a local high school. For him, video is the only tool applicable for his pieces, which are definite examples of conceptual art as it has progressed through the use of video. There is no government support of video artists and so producers are left to their own to support themselves and acquire equipment. A few own their own equipment, while others who have less money rely on cooperative buying and sharing to enable them to produce tapes.

In Switzerland, exposure for video, as in live performances and wall art, depends on the many commercial and non-commercial galleries that are springing out of the ground, or, more correctly, the old buildings. In Geneva we visited the 'Gallerie Ecart', 'Gallerie Adelina' which was next door, and 'Gallerie Stampa' in Basel. Gallerie Ecart is essentially run by John Armleder, and is much more than a performance/showing gallery, as it houses a bookstore, and does printing and publishing as well. The performance aspect of the gallery may be moving next door, leaving room to develop the space as an alternative bookstore.

The Gallerie Adelina is a flexible performance and showing space—its shape alters to fit the show. When we saw the gallery, it had become a sound stage with the room divided into "sound shapes", with the aid of speaker-enclosed barriers hanging from the ceiling at various angles to project/deflect the sound waves, creating a wrap-around sound environment.

At each of these galleries, the attitude towards video as a performance/showing medium was that it's a fast-up-coming art direction which the galleries wanted to be in on. Throughout Switzerland there seemed to be a substantial amount of diverse

video-related activity—both on a group level and as an independent tool for individuals, of whom we met a number.

One group which took the right-to-access into their own hands and did it well was the 'film et video collectif' in Ecublens. Previously, they were a loose-knit collective who pooled their equipment to enable them all to do film and video productions. Last year an existing film society folded, and after forming a registered society, the Collective bought the quarter-of-a-million dollar operation for forty-five thousand, building and all, each putting in a share of the money. Now the 18-member collective has access to and accesses a complete studio for 8, 16 and 35mm top-of-the-line production and studio equipment. They do community productions with workers, schools, etc., with the intention of working with the people to produce tapes by the people, rather than about the people. They are breaking into the commercial market, producing tapes to cover their utilities expenses. They also rent out their equipment to producers, drawing quite a lot of flack in the commercial rental market where previously there was a monopoly. If producers wanted access to good quality equipment they had to pay a fortune or travel to other countries for it, which definitely restricted many people from producing. The film and video collectif's rates are geared toward covering the cost of maintenance only.

There was a video cassette viewing system and a small library in another room which was used for individual screenings when not used in a show context. Stampa Gallerie was similar to Ecart in that it housed a large art publication book store, and was a showing/hanging and performance space. It, by the way, was also housing a sound show at the time of our visit.



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There was an obvious correlation between video and politics in West Germany, both of which were totally different from any other country we visited. We found through our research, and conversation with those we met that almost all of the video groups in West Germany are a direct result--or an extension of--universities and the school system. Video has become the intellectuals' tool for exposing the inadequacies of the system in which they live. Video as an art form has developed very little in West Germany. There seems to be no time for it in a fascist country where everyone must contend with violence--both from the extreme left and the extreme right--violence which takes the form of prison conditions, nuclear reactors, police block control, strict class control which regulates the lives of factory workers everywhere. The West German government offers its people a life of material and intellectual luxury. Cars, autobahns, food, leisure time, immigrant factory workers to do the shit work but not to stay, good educations to sustain the bourgeois culture. All this and more--in exchange for their silent approval of the government's actions. This silent agreement has been perpetuated, as far as we can see, for a number of years now, and was perpetrated not necessarily by the government but by the bourgeois middle-class belief of being number one, with the thought that everyone else can eat dirt. The government

carries this belief out by propaganda, subtle coercion, and, where that fails, then by violent confrontation. Unions are suppressed, workers won't strike for fear of being replaced by more migrant labour. Students, in a class limbo between the workers and the rulers are becoming aware of these conditions, and those who aren't passively awaiting their bourgeois lifestyle are speaking out. The government tries to control this by only supporting product-oriented education, where there is only time to learn a trade; one which the government approves of, and no time for leisure thinking. The students react with national strikes in schools and universities. Having realized that media is used to pacify the people, students are using it now to re-educate the majority about what is really going down. Is it easy? No. Do they get equal mass media coverage? No. They are closely watched--files are kept. They are called communists and radical sympathizers for making tapes about murders and so-called suicides inside the prisons, and for fighting for a clean environment, and are blacklisted as a result of their actions.

Out of all this has developed a number of mixed media collectives with a real variety of functions. Not all of the video activity is heavy socio-political action, as people seem to have



a mechanism for feeling positive even under suppressive situations.

There is a lot of activity, and some progress in the areas of cable control and public access to regional channels. 'Teamwork', a project working out of Stuttgart, was involved in producing videoprogrammes for the regional network. The 'Teamwork' series was about children and produced with their aid, although they didn't have much say in the production end. The idea, as it was described to us, was to provide a mirror (television) with which kids could learn to be responsible for their actions. The project has since come to an end. 'Telewissen' from Darmstadt has been producing some very interesting social documentation for use on regional television.

Environmental issues, both locally and nationally are being picked up by many multi-media groups. In Aachen, the video group Hochschuldidaktisches Zentrum (HDZ) were instrumental in saving an already congested area from further auto traffic by making a tape opposing a proposed parking garage and showing this tape in the area. Throughout Germany there is a growing concern about nuclear power and environmental groups and media groups have been banding together to produce video tapes on these issues. Two groups in Hamburg, Medienpaedagogik Zentrum and Medienzentrum Fuhlsbuettel have joined forces with ecology groups to produce tapes covering anti-nuclear demonstrations.

The Fuhlsbuettel group have also been the local watchers-over-peoples-rights, and have been covering the abuse towards prisoners in the area prison.

We visited six groups and a few individuals on our south to north trip through West Germany. Many were involved in community type activities--social documentation, working with children, alternative culture events and the like. Everyone we met had a lot of interest in video and were pretty well covering the whole spectrum of its use--with the possible exception of conceptual art, of which we didn't see any.

The whole purpose of the tour was to have first hand contact with as many people we knew of who were involved in video.

In all we travelled through nine countries and visited with over fifty groups and individuals. A lot has happened as a result. We, as a group, have become much more aware of the activities of video people through out Europe, and as a result have increased our awareness of issues that are relevant to the world as a whole. While in Yugoslavia we made plans for two artists to work as artists-in-residence out of the Satellite Video Exchange this fall. We are doing a lot more video/information exchange and the personal contact is continuing with more visitors coming to Vancouver.

DANCE SCAN



DEMO MODEL ELIZABETH CHITTY DANCES

airport bus station or still in the supermarket
and the body arrives
sit down and twidgit
and voice
and we are on camera flash zzzzz sput i love it
dark glasses news rhetoric cigarette smoke
flash zzzzz sput
international wall spread three monitors see
flash zzzzz sput
soaps soaps soaps soaps soaps
and the body again
semaphore
voice
flash zzzzz sput
(bridge blood) "don't tell me" (blood) "don't tell me
(blood) I can" stand it (blood bridge) "quit it"
(blood) stop it (blood) stop (right side) stop
three monitors see visuals
flash zzzzz sput it all
comments commentators
punk hard dance
hands of the deaf
photos photos photos photos
interrogation brain pain
finger tap hand three monitors see fingers tap
and then the plastic coated jacket with the
glasses plunges against the wall

she dances right out like our lives are in
symbiotic reduction. i liked it i liked it very much.

by Crista Preus.
Photo: Hugh Poole.

Video is still regarded as something of a curiosity by the dance world. There is interest and some recognition of the potential. But, dancers have yet to be convinced that the results will be worthwhile. They dislike the technical hassles and have difficulty adapting their work to a new medium. Out of all the delegates at the recent Dance in Canada Conference only three brought videotapes of their work. And these were purely visual records, valid in themselves, but hardly tapping the possibilities.

Paul Wong, (Satellite Video Exchange), one of the guest speakers at the seminar on Video & Dance stressed that the television set cannot be regarded as merely another proscenium arch. He candidly stated that he prefers to work with "post-modern" dancers because of their willingness to forego their dancer's vanity and open themselves to more exploration.

Lawrence and Miriam Adams, (Visus & 15 Dance Lab in Toronto), and Gary Marcuse, (Cable 10 Surrey), were the other speakers. Lawrence and Gary concentrated primarily on the politics of media... why we must get access and control and how to do it. This is important for developing a wider audience. But it is premature for dancers as yet unable to utilize video very creatively, and who have found even straight documentation frustrating. It still doesn't help them figure out what to present to that audience. That, I feel is their major question.

Miriam Adams showed one tape, interspersing dancers and football players. A lighthearted piece. Still, one example is not enough to introduce a new art form. There are as many different concepts of dance/video as there are styles of dance. These must be given exposure if the medium is to receive understanding and acceptance.

In making video dance, there are some collaborative details to be worked out. Choreography will change with some basic knowledge of camera technique, and with the realization that the "TV stage" is much smaller than the theatre stage. Technical errors, such as attempting to tape pieces in which the stage lighting effects are crucial, will

also be avoided. Video producers as well as dancers, have some old habits to forego. Too often, they focus in on facial expressions or feet only, missing the meaning of an entire movement. Or being so intent on the standard TV techniques of "filling the screen" & "keeping your subject centred" that the subject in question constantly leaps out of camera range.

Dancers are generally more concerned than the average person about their overall physical image and the person behind the camera must remain sensitive to this. (If the camera or lens tends to shorten and widen them, the vertical in the camera can be adjusted proportionately.) In documentation it is important that the producer understand the effect the dancer wishes to create. In collaboration work, it is important that the choreographer and videographer agree on the effect they wish to create.

Budgeting is another factor to consider. Most commercial television productions cost thousands of dollars to make. Without the existence of community video producers, videotaping would be far beyond the means of most dancers. Although videographers do tend to volunteer their services out of a desire to do the work, they have to live. They also have to pay for and repair their equipment. By planning for video in their yearly budget, members of the dance community can enable skilled and empathetic people to work with them, and help to keep up equipment quality. (Janet Miller has been videotaping the works of various Vancouver dance groups for their records. She is also a dance student.)

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Lois Smith School of Dance
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'Hands Across the Border' Slow Scan Event

Vancouver transmit....

Six independent art centres, from six cities - N.Y.C., Memphis, San Francisco, Victoria, Vancouver, and Toronto - executed a multi-point inter-connect Slow Scan on July 29. It was an historical event in that artists were able to experiment with a medium that up to now has been reserved for conventional uses by science and industry.

Slow Scan involves the use of a computer "Robot" to frame freeze an video signal to an audio signal and transmits it over the telephone system. An audio visual link-up is possible if two telephone lines are available.

This project was basically orchestrated over a three week period, each centre being notified only days before transmission that five minutes of transmitting time would be allotted to each city. To eliminate confusion, every centre was given a number from one to six, and a series of code cards designed by Open Space - i.e.... Stand by ... Victoria transmit... Transmission over... etc. All centres were monitored by Danby Conn. who handled the inter-connect conference call. Last minute haste and know-how, not to mention the use of the non-spoken language, led to a variety of transmissions, from instantaneous reaction to tightly scripted presentations. Televista projects in Memphis started the transmissions with slide projected images, Sharon Grayce of San Francisco used a single camera to relay her immediate surroundings, Open Space of Victoria transmitted live with a 2-way switcher. Video Inn, H.P., Pumps, Digit, and Mainstreet of Vancouver shared the transmission time with five short pieces that included a demonstration of a Japanese hand saw, t-shirts, photographs and written messages. General Idea of Toronto was next with a teleplay using narrative inserts. The Center for New Art Activities in N.Y.C. boycotted San Francisco because Sharon Grayce allowed her transmission to happen from an established museum. In a slow scan statement to all stations except San Francisco, New York condemned

the participation of a non-artist run center in what was intended to be an alternative slow scan network.

Many point to point slow scans have been executed in recent months including days and hours before and after the multi-point inter-connect. With each additional slow scan, a language and expertise had begun to develop with the participants, audience, and operators.



Although the written word was often used in the multi-point slow scan, it would be quite interesting to develop a purely visual language that could be international in scope. The possibilities are endless for future slow scans, especially ones that have an audio and visual link-up. The implications of such an immediate communications network, amongst alternate media groups and art organizations are invaluable. These networks could last for minutes, hours, days, even months. The slow scan technology is expanding rapidly and at a relatively low cost to its users. The cost of Vancouver's numerous point to point and multi-point link-up worked out to approximately \$150.00.

On behalf of the participants, we wish to extend our thanks to Estron Industries of Alberta and all other Robot distributors for their enormous help and generosity for this pilot slow scan.

Transmission over....
Toronto, stand by
Toronto transmit

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1 April 1979: visual arts, writing.

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Applications are also accepted at any time for:

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For further details, consult our Aid to Artists brochure or write to:

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HELLO! I'M JORGE.
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WE'RE OPERATING AN
OPEN LINE & TAKING
CALLS FROM AROUND
THE WORLD.



TONIGHT'S TOPIC IS
SLOW SCAN VIDEO.
Rring...Rring...Rring...



A SCENE STEALER
RATHER THAN A SHOP
LIFTER? I'LL TAKE T.V.
THANKYOU!



YOU DON'T TAKE T.V.!
T.V. TAKES YOU!
Rring...Rring...Rring...



CLIVE ROBERTSON HERE.
SLOW SCAN DISCONTIN-
UES T.V.'S MONOSYLL-
ABIC COMMUNICATION.



USER'S HAVE A CHOICE
& COMPREHEND THE
VALUE OF THAT
CHOICE...



Rring...Rring...Rring...
IT'S LA MONTE DEL
MONTE! SPEAK OF
THE DEVIL!



I AGREE. THERE'S
A LOT OF LONELY
PEOPLE WAITING...



... FOR A CERTAIN
SOMEONE TO RING
THEIR NUMBER!!!



2 PEOPLE + 2 SLOW
SCANS = 1 DESIRING
MACHINE.
Rring...Rring...Rring...



JUST IMAGINE THE FILTH
SEEPING INTO YOUR
HOME! I'M GOING
UNLISTED...



TO BE EFFECTIVE
IT HAS TO BE
NARCISSITIC...



THINK OF THE EXCITE-
MENT OF WRONG
NUMBERS! OF
RECORDED MESSAGES.



AS CAPITALISM
CREATES NEW NEEDS,
IT'S ELECTRONIC
GADGETRY...



CAST: AA Bronson, Felix Partz and Jorge Zontal of General Idea, Granada Gazelle, Clive Robertson, Colin Campbell as the Woman from Malibu, David Buchan as La Monte del Monte, Marcella Bienvenue, & Willoughby Sharp.

TECHNICAL AID: Stephen Davey, Tim Guest, Robert Handforth, Lisa Steele.
A special thanks to Videoscope and to Robot Research.

GRANADA HERE!
I WISH YOU COULD
SEE ME NOW...



...BUT I HATE SLOW
SCAN. IT REEKS OF
SURVEILLANCE!



I'D FEEL LIKE A
SHOPLIFTER IN MY
OWN HOME!



BUT G.G., YOU'RE
NOT A CONSUMER!
YOU'RE A STAR!



CHOICE? I ALREADY
GET 84 CHANNELS!
BESIDES, MY CHOICE
IS PRIVACY!



Ring...Ring...Ring...
OH NO! IT'S THAT
WOMAN FROM
MALIBU!



WHAT ABOUT OBSCENE
CALLS? I MEAN IF WE
HAVE BREATHERS
NOW, WELL...



...IMAGINE WHAT
WE'D SEE WHEN THEY
BREATH LIKE THAT!



IT'S MARCELLA. AM I
LATE? I WAS IN THE
TUB & FORGOT THE
TIME!



SLOW SCAN? I LUV EM!
AN OASIS IN A FAST-
MOVING WORLD!



MARCELLA, I CAN SEE
YOU FROM MY BALCONY
ACROSS THE STREET!



HELLO...HELLO...
MARCELLA ???
HELLO...



CREATES HIDING SPOTS
IN TANGLED CIRCUITRY
FOR MODERN LOVERS.



...BUT THE
PHONE BILLS...



YOUR TIME'S UP!
PLEASE DEPOSIT
ANOTHER \$50 OR
GET OFF THE CAN.



THE END
©GENERAL IDEA
1978



1). Phone Rates

The CRTC has, in fact, two T's - Television and Telecommunications. The latter has taken quite a novel approach to regulating the phone company and other common carriers. For example, it had the "poor" telephone system reduce pay-phone rates from 20¢ back to 10¢. Yet the Commission just allowed long-distance and rates to be raised 5%, to give Bell Canada an additional revenue of \$248-million next year. Ma Bell wanted a 20% boost in residential rates! The CRTC decided that "the appropriate rate of return for 1979 is 12%".

2). Interventions

Commissioners and staff on the Radio-Television side have often been requested to find a way to help intervenors cover travel expenses to hearings, or to decentralize public hearings that deal with policies and regulations. Cable companies are well represented at these public forums, but groups from the communities they "serve" can rarely afford to appear. A third party cannot speak with the direct experience and emotion of people who have repeatedly been frustrated in their dealings with media-resource owners and managers.

Ottawa, May 23, 1978:

The CRTC announced major changes in the procedures used in regulating telephone and telegraph companies.

CRTC

Reviews & Previews



The new procedures will apply to all applications, hearings, and subscriber complaints relating to Bell Canada, B.C. Telephone Company, CN and CP Telecommunications, and Telestat Canada.

Complaint Procedures

The Commission will also require the telephone companies to insert a full page in telephone directories which will explain how subscribers may address complaints to the Company or to the Commission about such ma-

ters as quality of service, billing practices, disconnection of service, or other disputes with the company.

Financial Assistance to Intervenors

In a major initiative, the Commission announced that it would require carriers who apply for rate increases to pay the costs of certain intervenors. In its view, this would contribute to a more effective representation of subscriber interests and to an improved record on which to base decisions.

The Commission stated that it would prefer to see some form of government or other funding for such intervenors but that in the absence of such funding, the awarding of costs was essential to ensure that expert resources were available to responsible, representative intervenors.

Intervenors will qualify for costs in cases where they meet four criteria.

1). Where they represent the interests of a substantial group or class of subscribers.

2). Where they participate in a responsible way.

3). Where they contribute to a better understanding of the issues by the Commission.

4). Where the Commission considers they require the assistance provided by costs to make an adequate presentation.

HARDWEAR NOTES

by ROSS GENTLEMAN

The twentieth century is the story of one technological innovation after another and these miracles of science have reshaped our lives dramatically. One more development in communications technology is approaching which promises more BIG changes in our society and its information systems.

Fiber optic cables, cables using glass fibers to conduct light, have been developed and refined to be used with lasers and light emitting diodes (LED's). Fiber optics have demonstrated some remarkable advantages to other more conventional transmission systems:

1) Transmission capacity is very high, one fiber has already carried 30,000 telephone messages at once in one demonstration.

2) The size of a trunk line required to carry a large volume of information is suddenly quite small - storage and handling is reduced, underground wiring conduits in cities could be less congested and more efficient.

3) Light transmissions are not susceptible to interference from magnetic fields which cause many problems with electrical and radiofrequency transmissions.

4) The materials involved in producing fiber optic cables are not limited and expensive as copper.

5) Longevity... ITT expects installed cables may last hundreds of years.*

Fiber optic equipment is already in place in certain heavy traffic - trunk route - industrial situations such as at telephone switching stations and conn-

ecting CATV receiving stations to head ends. Though these applications are potentially quite large and lucrative, one AT&T spokesman is quoted as saying:

"still another possibility for the new technology is bringing new types of visual communications services into customers business locations and private residences."

The potential impact of residential - consumer - applications is large. The Japanese Ministry of International Trade and Industry is overseeing a test project near Osaka where 300 CATV subscribers are being linked to central and regional computers. In 1979 when the system is in place subscribers will use keyboard-based equipment to request data, perform cashless transactions, participate in computer assisted learning and much more.

In Canada, industry researchers envision an interactive Pay TV and information system. Bell-Northern Research has spent millions already on the development of fiber optics and such a mass information system. The system would foreseeably replace the telephone network, cable TV, and broadcast radio and TV, and become the one common carrier for all such signals.

Such a system will make the "television" an increasingly important part of our personal information systems. It will centralize information flow, But it will also give the viewer far greater control over what comes on the screen, and presumably independent productions



could be called up from the common carrier resource centres just as easily as Hollywood productions.

Implementation of such a system in Canada is still a few years away but the political action is now underway.

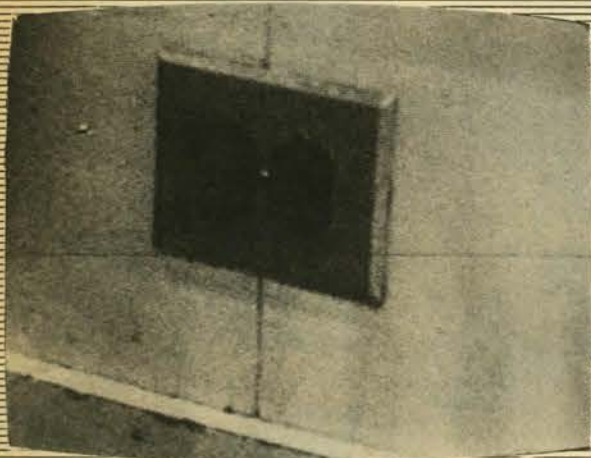
Who would control these information networks? The phone companies? The cable companies? A crown corporation? What would the rules be? The plan threatens the very survival of broadcasting TV and they are not going to take it lying down. The lobbying with the federal government is hot and heavy, there is big money involved.

Northern Telecom Canada, the largest manufacturer of communications equipment in Canada and the second largest in North America, has formed an Optical Systems Division to develop, manufacture, and market fiber optic communications systems. They will be expanding on the work of Bell-Northern Research in Ottawa.

Telegraph...telephone...radio...television...videotape...Brace yourself...

* See Communications News Feb. 1978.

KENNETH FLETCHER



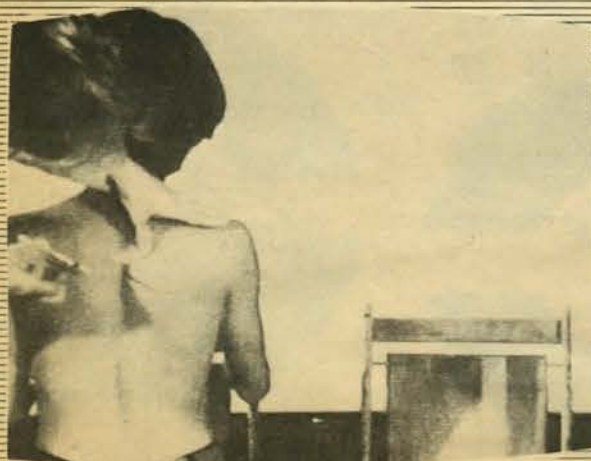
UNTITLED 1975



K OF P 1976



50/50 1976



60 UNIT BRUISE 1976



VICE A VERSA 1976



CAMP POTLATCH 1976

KENNETH FLETCHER October 4, 1973 - June 23, 1978 independent artist/videographer. Solo and collaborative videotapes and other work available through MAINSTREET INC., 4403 Main Street, Vancouver B.C. V6V 3R2

VIDEO EVENTS...

SEPT. 7-20

VANCOUVER ART GALLERY

1045 West Georgia Street
RAUSCHENBERG and WESTERLUND
videotapes

SEPT. 21-OCT. 1

VANCOUVER ART GALLERY

"Vancouver Women's Video and Film Festival" (Four videotapes selected by festival organizers, Women in Focus, Vancouver)

OCT. 1

VANCOUVER ART GALLERY

"Closing" discussion with festival organizers

OCT. 3

VIDEO INN - 261 Powell Street
Raul Marroquin from Holland at the
Video Inn - October 3rd, 8 p.m.

OCT. 3-29

VANCOUVER ART GALLERY

"FORMATS"

"TV Pilot" by General Idea

"The Eternal Frame" by Ant Farm

"Violets" by Clive Robertson and
Marcella Bienvenue

"Video Traction II" by Clive

Robertson and Marcella Bienvenue
(from the Permanent Collection of
the Vancouver Art Gallery)

NOV. 4-26

VANCOUVER ART GALLERY

"Vancouver video works" a selection
of recent video productions in con-
junction with "14 CAMERAS", an
exhibition of camera work by Van-
couver artists.

WESTERN FRONT 303 East 8th

Over the past 2 years the Western
Front has had an artists in residence
program where artists have been in-
vited to come and produce original
video works. This fall tapes by some
of these participants will be shown.
Dates and schedule will be posted
later;

Cioni Carpi

Kate Craig/Margaret Dragu

Gathy Falk

Granada Gazelle

General Idea

Hermann Nitsch

HP

Clive Robertson

Rodney Werden

Paul Wong

WESTERN FRONT

Artist in Residency at the Western
Front - September 16 - November

1978.

Tom Sherman/Toronto

Hummer Sisters/Toronto

Fabio Mauri/Rome

Rick Hamilton/Vancouver

Sanja Ivekovic/Yugoslavia

Dalibor Martinis/Yugoslavia

VIDEO INN - 261 Powell Street

This fall the V.I. will feature 5
local video artists. Names and
dates to be posted later.

VIDEO INN

Kyoto Exchange Show -
November/78 - (T.B.A.)

Yoshio Uemura, Norio Imai, Akira
Kurosaki, Shigehide Yonezu, Keigo
Yamamoto, Kaku Tokusyun, Yuichi
Sato, Shoji Matsumoto.

NOTICE TO VIDEO PRODUCERS

Submissions are invited for "VAN-
COUVER VIDEO WORKS" November
4-26, 1978 at the Vancouver Art
Gallery. Tapes will be accepted
for screening from September 15-
29, 1978. Approximately six video
tapes will be selected. A rental fee
will be paid to the producer of each
selected tape. Negotiations are
under way for this exhibition to
travel to the U.S..

