

VIDEO GUIDE

VOL. 5 NO.1

VIDEO GUIDE INSIDE

- V.D.T. VERY DANGEROUS TECHNOLOGY
- MEDIA WATCH
- ANELIA PRODUCTIONS
- TOM GRAFT
- WOMEN IN THE 80'S
- NEAL ARMSTRONG
- MUSEUM OF BROADCASTING
- VIDEO HEALTH HAZZARDS

PAGE 02 TIME 12

V PM

ELECTROHOME

HORIZ

VERT

BRIGHT

CONT - PULL ON

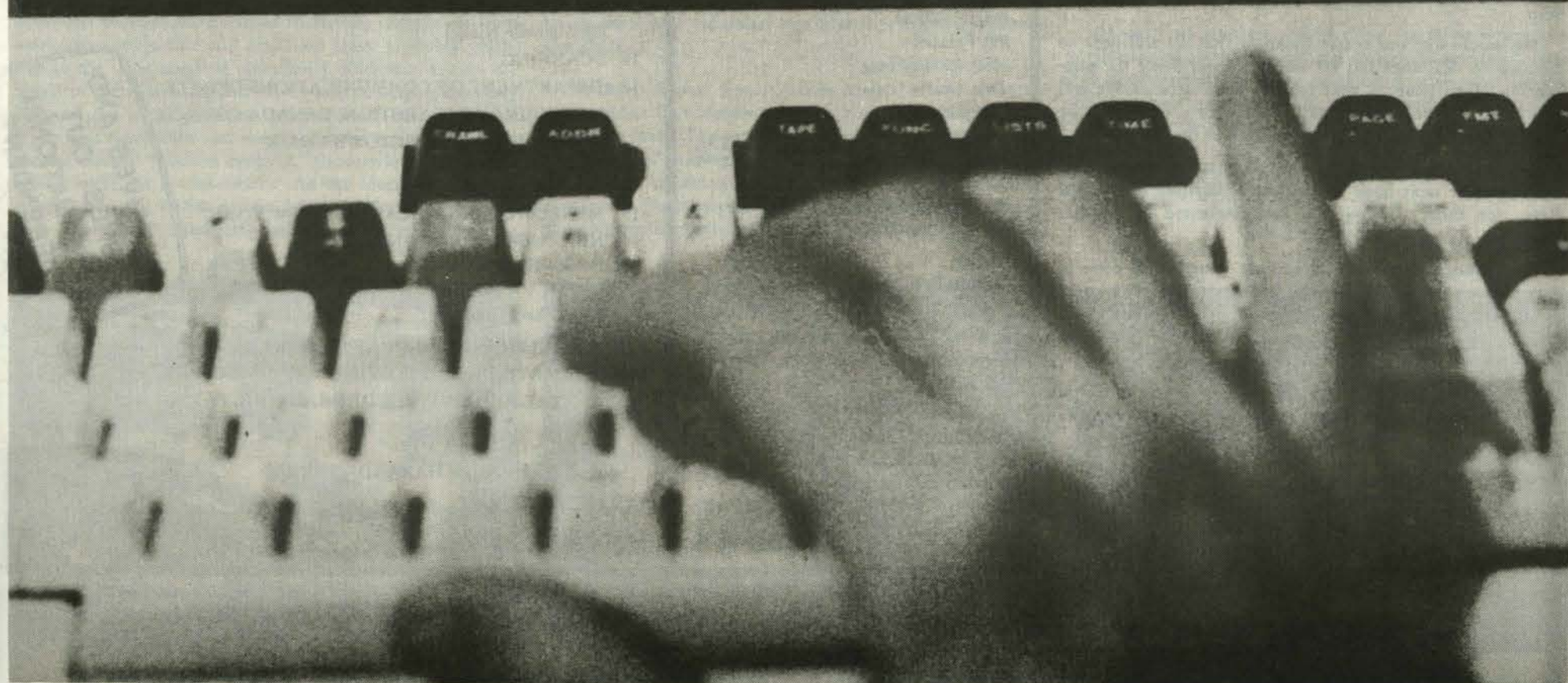
remov
sync

VIDEO DATA SYSTEMS

Hauppauge, New York

TELEVISION PRODUCTION TITLES

TPT 2500



VANCOUVER...TORONTO...MONTREAL...BERLIN...AND...BACK...TO...VANCOU TATTLETAPES!!!

Alternative media, alternative culture, alternative actions...
... this is an excerpt of a press release addressed to our editor from the WIMMINS FIRE BRIGADE.

"We, the Wimmings Fire Brigade, claim responsibility for the fire-bombing of three Red Hot Video outlets in the Lower Mainland of B.C. on November 22, 1982. This action is another step towards the destruction of a business that promotes and profits from violence against wimmin and children. Red Hot Video sells tapes that show wimmin and children being tortured, raped and humiliated. We are not the property of men to be used and abused.

Red Hot Video is part of a multi-billion dollar pornography industry that teaches men to equate sexuality with violence. Although these tapes violate the Criminal Code of Canada and the B.C. guidelines on pornography, all lawful attempts to shut down Red Hot Video have failed because the justice system was created, and is controlled, by rich men to protect their profits and property.

As a result, we are left no viable alternative but to change the situation ourselves through illegal means. This is an act of self-defence against hate propaganda. We will continue to defend ourselves!"

Red Hot Video is a chain of videotape stores specializing in the rental and sales of soft and hard porn software. The chain started a little over a year ago and has a dozen or so outlets in the lower mainland. The actions by the Wimmings Fire Brigade has ignited and refueled the discussion on pornography and censorship; the actions appeared to have been successful in that the actions received local and international headlines, several outlets have permanently closed, and other forms of non-violent demonstrations including the picketing of the outlets have taken place. The actions have also sparked off heated debates over the use of so-called violent actions to obtain results. This has created

a rift in the feminist community and has helped stimulate much lively discussion

Red Hot Video has attempted to solve the problem by pulling certain titles from further distribution, installing tighter security systems and posting 24 hour guards, several outlets are trying to disguise the facts by changing the name of the store... needless to say, the headlines have also helped promote further sales and rentals of hot software. It is almost certain that the up to recently unknown WIMMINS FIRE BRIGADE will keep the winter heated... X-CHANGE, A NIGHT OF PERFORMANCE ART IN MULTI MEDIA... consisted of mostly mediocre acts thinly disguised in the overused term of 'performance art'... most of those involved could do with doing more homework, the 7 hour marathon was tedious with the exception of the beer garden and frantic antics by M.C. GRANT HEISLER who attempted to bridge the disjointed works with humour... Works with note include JULIE HEALEY'S videotape 'OUT OF CONTEXT' and JOSIE KANE'S most succinct performance piece to date Y X CHANGE... Congratulations to the technical crew and to PAUL PERCHAL and JOANIE QUAILE for a horrendous job of organization... MS. SARA DIAMOND will review X CHANGE indepth in the next issue... GRANT HEISLER who appears to be a never ending source of creative energy performed his one show THIS MAN IS UNEMPLOYED at the new attitude B.J.'s, although I only made it on opening night which was not well attended and low energy, Grant's work would be greatly enhanced with more critical and objective directing... LES HOMBRES CANADIENNES previewed their new piece NUCLEAR FREE ZONE AKA NADA at the Western Front and will test case it in Toronto and Montreal before going to Berlin for the O KANADA exhibition, the O KANADA exhibition to date has not done well with the

German and European critics, it is being said in many circles that perhaps the exhibition can be salvaged critically by the video and performance art sections

BABY, BABY WINTER WONDEROUSLAND... Congratulations to PEGGY GALE & MICHAEL SNOW for the conceiving and successful delivery of ALECK SNOW born in Toronto on Nov. 24, 1982... well into her 7th month is Vancouver video artist LIZ VANDERZAGG who can be spotted and not missed on her 10 speed, nervous father is BRUCE FRASER a director of the Unit/Pitt Gallery... Toronto's TERRY McGLADE & SALLY DUNDAS are all show n' tell the not so well kept secret... coming soon is baby no. 2 for LYNN BENNETT & TAKI BLUESINGER... Baby no. 1 arrived for ANDREW & JO ANN KRUMINS of the Video Inn... new volunteer VIRGINIA WONG organized the recent money-making rummage sale, not only was the venture very profitable, but everyone that came had a heyday with bargains galore... DAVID OSTREM just completed his very first video production CAUSE FOR SUSPICION; CORRY WYNGAARDEN with her production STARLING MAN; GARY BOURGEOIS & GINA DANIELS of 'e' priming up for a future production... fresh produce to revitalize a stagnating scene... perhaps we'll see some real hot new approaches and/or ideas... loads of rock video's coming off the editing decks, latest releases include LOS POPULAROS 'Can't Come Back' featuring lead lady JEANETTE REINHARDT director of VIDEO OUT and on camera COLIN GRIFFITHS of BUDDY SELFISH fame, the second release 'Don't Say It' was produced at the B.C.I.T. studio. Also released was THE BUDDY SELFISH TAPES 'Shanghai' and 'Make Believe'...

THE VIDEO INN is opening the new year with a series of hit showcases INDEPENDENT VIDEO VANCOUVER, STREET CULTURE, SEXUALITY and THE NEW GENERATION... we are looking for materials for each

EDIT

Well, here it is, 1983 — and the first issue of a new year. This year is beginning like none other in the ten-year history of the Satellite Video Exchange Society. We have said good-bye to an era, a decade that nurtured video art through its infancy, a decade that witnessed an evolution — from the black and white reel-to-reel to a high technology that now offers the independent producer the opportunity to produce high quality works geared to an expanded mass audience — and market. The Communications Revolution begins in the 80's and we at the Video Inn will have the space and the facilities to meet the growing demands of a media conscious world.

The next Video Guide of this year will focus on European video. Our guest editor will be Corry Wyngaarden. The following issue will offer an international overview of the video-music connection. Its guest editor will be Stokely Seip.

We would like our reader to know that we will now be keeping to deadlines and we will no longer delay the publication of an issue to wait for promised articles. We will still be in the position to pay money for articles that we publish, but please try to get them in to us on time!

Many of our subscribers have asked us about 1st class rates. In our next issue we will be publishing First Class Rates for those of you who are interested in speedier service.

A reminder to all: please include your postal code in new subscriptions, renewals and address changes. The post office will be charging us extra for all mail sent without a postal code and we will be forced to pass that cost on to you.

We at the Satellite Video Exchange Society wish you all the best in the New Year and hope that you will join us in sharing a new vision.

**SATELLITE
VIDEO
EXCHANGE
SOC.**

VIDEO GUIDE

Vancouver's Video Magazine
Volume 5, Number 1 Issue 21
January, 1983

Publisher
The Satellite Video Exchange
(a non-profit society, est. 1973)

Managing Editor
Shawn Preus

Design/Layout
Crista Haukedal

Contributors
Melanie Conn
Pat Feindel
Michael Goldberg
Tom Graff
Crista Haukedal
Karen Henry
Michelle Nickel
Shawn Preus
Paul Wong
Corry Wyngaarden

Photos
Marion Barling
Shawn Preus
Chick Rice

Typesetting
Jill Kelly

Thanks To:
The Canada Council
City of Vancouver
Advertisers

CONTENTS

VANCOUVER GUIDE

- 2 TATTLETAPES #21
EDIT
- 3 AMELIA PRODUCTIONS
Reviewed by Karen Henry
- 4 THE MIDDEN HEAP CAN ALSO BE THE CORNUCOPIA
By Tom Graff

THE NATIONAL

- 6 RISING UP STRONG: WOMEN IN THE 80's
Reviewed by Pat Feindel
- 7 VERY DAMNING TESTIMONY
By Melanie Conn
- 8 MEDIA WATCH
SEX ROLE STEREOTYPING REPORT
- 9 SOME PERSPECTIVES ON WOMEN'S ART CENTRES
By Michelle Nickel
- 10 SCANNING
- 12 DEPARTMENT OF COMMUNICATIONS UPDATE
NEW MEDIA ARTS SECTION, CANADA COUNCIL
WOMEN IN THE DIRECTOR'S CHAIR

GLOBAL

- 13 MUSEUM OF BROADCASTING, NEW YORK
- 14 NEIL ARMSTRONG, ENGLAND
Reviewed by Karen Henry
JAPAN VIDEO DIARY
By Michael Goldberg
- 15 SATELLITE COMMUNICATIONS ART, MIAMI
THE ARTIST AND TELEVISION, CHICAGO
CENTRE AUDIOVISUEL DE BEAUVOIR, PARIS

COVER

VTR AS HEALTH HAZARD

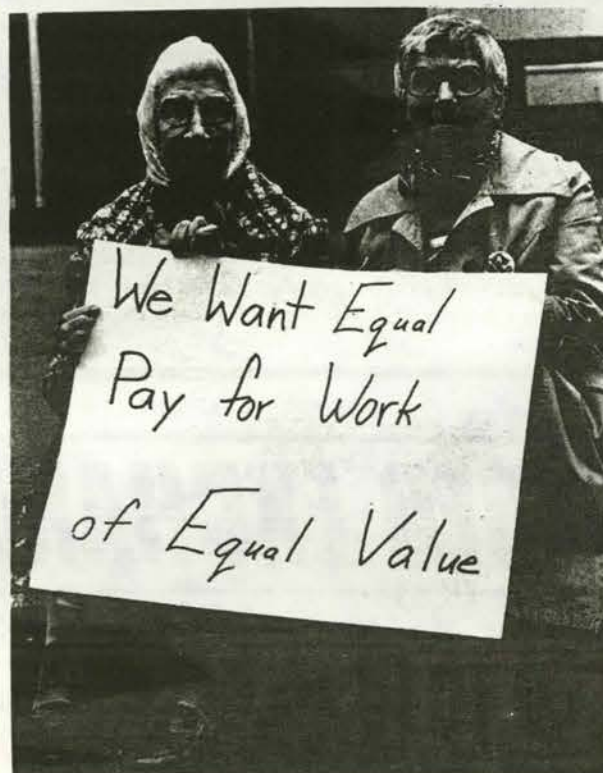
RECEIVES AND
DISHES OUT
INTERNATIONAL
INDEPENDENT
VIDEO

Subscriptions to VIDEO GUIDE are available at \$10.00 for 5 issues, \$10.00 US funds in US, overseas \$15.00 Cdn. Send cheque or money order to VIDEO GUIDE, Satellite Video Exchange Society, 261 Powell Street, Vancouver, British Columbia, Canada V6A 1G3.



ACROSS CANADA

RISING UP STRONG — WOMEN IN THE 80'S



I don't know many women who could deliver, in one hour, as comprehensive an introductory workshop on the women's movement as Linda Briskin and Lorna Weir have done in their video production *Rising Up Strong*. The program of two half-hour segments thoroughly covers just about every front feminists have tackled in the last ten years. Nevertheless, the title — women in the 80's — proves rather misleading, for it is with somewhat less thoroughness that the producers point to issues of the 80's around which women will have to organize and fight.

The program, clearly, is intended as an introduction to feminist activism — not so much for the "converted" feminist, as for the uninitiated or those operating under misconceptions about feminism perpetuated by the news-media. In the producers' own words: "we find ourselves constantly gritting our teeth and feeling outraged at the presentation of the women's movement in the mass media — a presentation that ranges from ridicule to outright lies... We wanted to communicate the sense of power that women experience in organizing collectively and asserting some control over their lives." And this they have done fairly successfully.

Briskin and Weir use a variety of techniques, including documentary footage of public events, interviews, narrated commentary, dramatizations and satirical skits. Some work better than others, and the final result may not have the polish of a CBC documentary (not necessarily a great loss), but it does do the topic justice and manage, despite the enormous task undertaken, to avoid superficiality.

Part I — At Work and At Home

To tie together the wide range of topics presented in this program, the producers focus on two major themes: women and work, and women's control of their bodies. *Part I — At Work and At Home* deals with women working both in the private sphere of the home (unpaid) and in the public domain (paid). It brings out the struggle of feminists to have the kind of work women do in the home recognized and valued. It connects the private and the public by looking at how "women's work" performed outside the home (childcare, cleaning, waitressing, clerical and other support/service-oriented work) is undervalued and underpaid. The viewer learns about the ever-widening wage gap between women and men (for every dollar earned in Canada by men, women earn an average 56¢) and the battle to achieve equal pay for work of equal value.

The program deals as well, with the need (as yet not even minimally met by any government agency) for quality childcare facilities for mothers working both in and outside the home. It covers non-traditional jobs for women, technological change and some of its effects on women's work, and the irony of the "double work day" for women who hold jobs outside the home.

We hear from women in daycare centres, in non-traditional jobs, on picket lines, in unions. A steel worker talks about facing hostile male co-workers and finally winning their support in the union to fight for equal job opportunities. Two others describe the politicizing effects of doing non-traditional work, while a union officer discusses what her union has done for women's concerns in the workplace.

Interspersed with interviews and intense scenes of picket lines are a variety of satirical diversions. A game show called "Choose Your Fate" offers prizes for the most traditional career choice by girls, and a fast motion film shows "supermom" getting the housework done in double time (to ragtime music) before going out to "work". We are also treated to such intellectual gems in street interviews as, "I don't want to sound chauvinistic, but I think women belong at home (grin)."

Part II — Control of Our Bodies

Part II of the program, *Control of Our Bodies* deals with just what the title indicates, ranging from sexual assault, wife battering and pornography, to abortion rights, birth control and lesbianism. In this segment the producers have interviewed sexual assault victims and battered women who dispel the myths about why women are assaulted (e.g., "they provoke it, they want it, they must have done something to deserve it"). The interviews emphasize what women are doing now, individually and collectively to prevent physical abuse and take back physical and emotional power. We see women who are running rape crisis centres, providing shelters where battered women can find support and safety, and women who are marching — hundreds strong — through streets to protest violence and defend women's right to choice.

One woman gives an account of her first involvement in a protest march following the murder of a woman in her neighbourhood. A Spanish-speaking woman describes the development of trust, support and strength in a group she organized for other hispanic battered women.

Of course, the issues of birth control and abortion are raised, pointing to the basic feminist premise that each woman must have the freedom to make choices about her own body and sexuality; that these are not choices to be made by the state or church. The producers also raise lesbianism as another aspect of this basic right, connecting lesbian struggles to the struggle of all women for sexual and reproductive freedom.

The central idea running through both parts of the program is activism. The producers have focussed on grass roots organizing, mercifully sparing us from the "how to get ahead in the corporate world" brand of feminism. And certainly, they have documented feminist struggles of the 70's with accuracy. However, I did have difficulty with their failure to mention several issues of growing concern to feminists in the 80's: health and safety in the workplace (notable with regard to VDT's); the far-reaching effects of technological change, particularly on traditionally female job "ghettoes"; part-time work, again of special concern to women who make up 72% of the part-time workforce; domestic work; racism; poverty (clearly a feminist issue given the current wage gap); aging; pensions for women; child abuse; prostitution — just to name a few. Of course, not everything can be included in a one-hour tape, and despite its shortcomings the production will undoubtedly prove invaluable as a tool for generating discussion and political action.

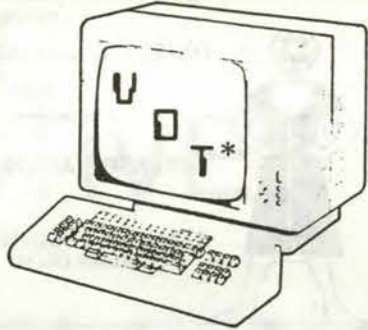
Technically, the tapes are competently produced. (One copy I viewed had playback problems due to wrinkled tape, however.) The varied techniques keep the pace moving along briskly, though I found some of the dramatizations and narration stilted and somewhat heavyhanded, making the overall impact a little uneven. Nevertheless, the program provides a good introduction to feminist issues and analysis. Its strength lies in its emphasis on the fact that women are organizing in great numbers, fighting back against oppressive conditions and, at least some of the time, winning!

Thank you Linda Briskin and Lorna Weir — for saving my breath!

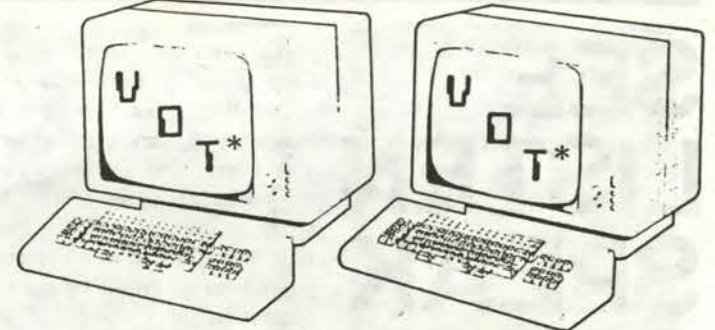
NOTE: The tapes are distributed by DEC Films, 427 Bloor St. W., Toronto M5S 1X7 (416) 964-6901 or from the producers themselves: Linda Briskin/Lorna Weir 314 Lauder Ave., Toronto M6E 3H6, (416) 651-0720. Rental: \$25-\$40 each; sale: \$250 each.



*Very Damning Testimony



by
Melanie
Conn



I've been wearing a fluorescent green and black button in my lapel that says, "Got the VDT's?" It's a souvenir from a recent conference on the health hazards of VDT's (Video Display Terminals) presented by the Labour Council of Metropolitan Toronto and it provokes questions and comments wherever I am.

Some of the people who notice my button are VDT operators. More than 250,000 workers in Canada, mostly women, use VDT's in offices and banks, in insurance and telephone companies and in the printing, newspaper and travel industries. Also called word processors or CRT's (Cathode Ray Tubes), the machines have radically changed the clerical worker's environment.

Looking innocently like a typewriter attached to a TV screen, the VDT is a product of microelectronic technology that stores vast quantities of information which it can reproduce, correct or transmit at the touch of a key. In many workplaces, VDT's have been plunked down on the desks, literally replacing typewriters. Increasingly, VDT's are clustered in groups of 10, 20 or 30, making the office resemble a factory.

Indeed, clerical work is reduced by the VDT to an assembly-line process of repetitive, monotonous routines. Variety and initiative are eliminated and only limited physical movement is required.

In practical terms, this means that the VDT operator spends her workday virtually plugged into the machine, keying in information or scanning the screen for data. Depending on her workplace she may also deal with customers or operate a printer which produces hard copy (printed words on paper). The machines can be programmed to monitor a worker's productivity so that the employer knows exactly how many keystrokes and incorrect entries the worker makes each hour, how her "score" compares with her co-workers or with her own score the previous week; the employer also knows when she takes a break and for how long.

VDT's are creating an array of health problems for workers ranging from stress and vision deterioration to possible radiation injury. Common complaints include headaches, blurred vision, burning and itching eyes, neck and back pain, fatigue, dizziness and nausea. There have also been cases of cataracts in the eyes of operators and reports of birth defects in children of operators; both conditions are thought to be the result of exposure to the low levels of radiation emitted by the machines.

STRESS

In a study of VDT operators in 1979-80, NIOSH found that VDT operators in strictly clerical operations (that is, not bank tellers or journalists) showed higher stress ratings than any group of workers the organization had studied, including air traffic controllers. Repetitive, routinized, "de-skilled" work, increased pressure to speed-up, isolation from co-workers, invisible and constant surveillance by supervisors and the sense of being plugged into the machine are major sources of stress for VDT operators. Stress produces a wide range of physical and emotional problems that can only be reduced by significant alterations in the work process. Some ways to remove sources of stress include the introduction of job variation, the elimination of monitoring and the elimination of the category "VDT Operator."

RADIATION

The question is not whether VDT's emit radiation, but at what level exposure is harmful to workers. Most government and industry studies have shown that the machines produce both ionizing radiation (ultra-violet, infra-red and X-radiation) and non-ionizing radiation (radio-frequency and micro-waves). Officials are quick to point out that emissions are well below the current North American standards, and that the machines, therefore, are "safe".

Workers have become suspicious of this conclusion. Present standards are being questioned by workers' groups and by scientists who see them as inadequate protection for workers. For one thing, there has been no research done on the particular conditions of the VDT worker who sits 12-14 inches from the screen and is exposed to several kinds of radiation simultaneously 7½ hours a day, five days a week, for months or years. In fact, in recent years information has emerged about the hazard to human beings from accumulative doses of radiation over time.

The cataracts that have appeared in the eyes of VDT operators have the characteristic formation of those which develop in radar workers. This means that VDT operators are being exposed to hazardous levels of non-ionizing radiation, just as radar workers have been.

Exposure to low doses of non-ionizing radiation has also been shown to produce problems of the central nervous system such as irritability, fatigue, insomnia, memory loss, dizziness and black-outs — all symptoms reported by VDT workers.

The birth defects in the children of VDT operators that have been reported with increasing frequency are thought to be related to the exposure of the developing fetus to radiation.

While the hazard of radiation emission is a specific issue, some organizations have recommended that it not be separated from the other issues because of the controversies about government standards. Since reduced time on the machine will also reduce exposure to radiation, adequate rest-breaks away from the machine are an effective way of beginning to deal with the problem.

Other groups such as the Newspaper Guild, have zeroed in on the radiation hazard as a potential cause of birth defects. Their strategy has been to demand that pregnant workers have the option of not working at a VDT, but instead can be transferred to another task without loss of seniority or pay. Other options include a leave without pay, but with a guarantee of returning to the same job without loss of seniority or pay. (See *Newsfronts* for update.)

While these demands seek to protect the pregnancy as well as the woman's job, it is important to keep in mind that damage to the fetus can occur during the first six weeks of development, before the woman knows she is pregnant. Also, men's fertility can be affected by radiation and this issue needs to be addressed as well.

It simply doesn't make sense to assume that these machines are innocent, even though the scientific "proof" of their guilt isn't in yet. Workers need legislation and contract language now to protect them before more damage is done.

VISUAL PROBLEMS

In surveys of offices where VDT's are used, eye problems rank highest. Workers who are stationed at the machine for most or all of the work day are straining their eyes in new and specific ways; over time a wide range of problems emerge having to do with diminished clarity of vision, difficulty in adapting to changes in light and loss of the ability to focus quickly on different things. The muscular strain on the eyes is aggravated by reflected glare on the screen from nearby surroundings or direct overhead lighting. Often the lighting is maintained at the bright level required for conventional clerical work. This creates a problem of contrast glare for the VDT operator who needs dimmer light in order to read the screen effectively. The characteristic "flicker" of the letters and numbers on the screen causes problems for many workers. In addition to obvious visual problems, eyestrain produces headache, fatigue and irritability.

Workers' research has produced a number of ideas for reducing eyestrain. These include anti-glare filters for the screens, appropriate, diffuse lighting, and changes in physical surroundings to reduce glare such as curtains on the windows and use of subdued matte colours on walls, furnishings and keyboards. Another idea is the provision of individual dimmer switches at each work station so that operators can maintain their own level of optimum lighting for their tasks. Regular replacement of the tube will help to prevent excessive flicker. Some contracts include regular eye examinations at the expense of the employer; others have the employer bear the cost of new or special glasses.

Time away from the machine, scheduled at regular intervals and not according to the demands of the work flow, give workers' eyes a chance to recuperate. In fact, time away from the machine — regular breaks or maximum use per day — has become a key issue in collective bargaining on behalf of VDT workers.

The U.S. National Institute of Safety and Health (NIOSH) recommends a 15-minute break following two hours of work with moderate visual demands, and 15 minutes following one hour of work with high visual demands. These recommendations have provided the guidelines for some union negotiations. Other contracts call for longer breaks, e.g., 30 minutes after two hours, called for by the Association of Scientific, Technical and Managerial Staffs in England. Maximum time on the machine per day has been written into some European contracts ranging from 100 minutes per day for postal workers in England to 5 hours for a contract in Nantes, France.

ERGONOMIC PROBLEMS

Ergonomics is the study of the relationship of the worker to the workplace. The goal is to improve that relationship, so that the workplace suits people better. Two examples of ergonomic problems experienced by VDT workers are poor seating and inadequate desk space which cause fatigue and neck and back pain. Another source of skeletal-muscular problems is that the VDT screen is often not detachable from the keyboard. This means that the worker cannot adjust the viewing distance or angle of the screen to suit her own particular needs for long-term work at the machine.

Researchers stress the importance of flexibility in arranging the work station: adjustable seating, swivel chairs, detachable screens, adjustable desks provided with foot-rests, adequate desk surface and copy holders.

STRATEGIES FOR CHANGE

Union-inspired research and collective bargaining have been the two crucial elements in successful action around health and safety for VDT workers. Effective health and safety committees continue to play significant roles in this issue.

The vast majority of clerical workers are not in unions, however, and along with encouragement to organize, they can get support and information from the resources that are listed with this article. And, while government agencies are conservative in their assessment of the hazard to operators from radiation, some information they have about ergonomic concerns can be helpful in dealing with employers.

Employers will claim that the machines have been thoroughly tested for safety or will accuse workers of being superstitious and afraid of technology. Media presentations of the miracles of computer technology reinforce our sense that we should accept and adapt to the machine.

Good and accessible information about VDT's has been produced by unions and occupational health groups which can be used to challenge these arguments. Workers can educate themselves and their co-workers and begin to plan strategies.

Another effective tactic is to compile information about the concrete experience of VDT operators in their own specific workplace. A survey should include information on visual problems, general problems such as fatigue and memory loss, and changes in body rhythms such as sleeping patterns and the menstrual cycle. Several of the resources listed here include examples of surveys. The data collected will provide the facts with which to challenge and influence the use of the machines.

OVER THE LONG TERM

Ultimately, dealing with the health effects of VDT's means challenging the employers' control of technology. Demands for maximum time per day at the machine, for job rotation and the elimination of monitoring are examples of the workers' struggle to take control of technological change. In their negotiations around the introduction of the machines into the workplace, unions have demanded job security and limited working hours; they have blocked the introduction of shift-work and refused to allow the reclassification of clerical workers as single category VDT operators.

It may be that technology can enhance our lives without crippling our health, but only if we gain control over its use. That workers are taking up this struggle in countries where VDT's are used is an encouragement to us all.

SEE LISTEN SPEAK OUT!

Do you get angry then frustrated when you see or hear insulting portrayals of women on TV, radio or in print? Well, now you have a chance to be heard... and maybe you can even effect some change. Here's why. The advertising and broadcasting industries have promised 'to clean up their acts'. They are doing this only after years of public pressure from people like you who were sick and tired of the inaccurate or narrow stereotypes of women in all forms of the media. This pressure led to the formation of a special Task Force on Sex-Role Stereotyping in the Electronic Media set up by the CRTC (Canadian Radio-television and Telecommunications Commission). After two years of negotiations with the public representatives, the Broadcasters and Advertisers have agreed to institute some guidelines through a system of "self-regulation". But unless you keep telling them what specific ads or programs offend you, they will not move.

MEDIA WATCH, a sub-committee of NAC (National Action Committee on the Status of Women), is dedicated to keeping up the pressure on Broadcasters and Advertisers so that women need not feel insulted or angry every time they turn on their TV's or Radios. Here's how you can do your bit and get some of that anger off your chest. Every time you see something you don't like, fill out a complaint form and send one copy to the offending body, one copy to the CRTC, one to MEDIA WATCH (so we can keep track of how many complaints are being made), and keep one copy for yourself. Give as much detail as you can on why you find the ad or program offensive. And let MEDIA WATCH know what kind of response you get. *GOOD LUCK* and remember, we women are 51% of the viewing and consuming public so let's make our voices heard in this important and pervasive area.

Please send copies to the following:

1. CBC & Radio Canada (TV and radio, programs and ads)
c/o Louise Imbeault, Coordinator — Portrayal of Women
1500 Bronson Avenue
Ottawa, Ontario K1G 3J5

or

For all Advertisements (private radio & TV, and print)
(CAAB) Canadian Advertising Advisory Board
1240 Bay Street, Suite 305
Toronto, Ontario M5R 2A7

or

Programming for all private Radio and TV Stations
(CAB) Canadian Association of Broadcasters
P.O. Box 627, Station B
Ottawa, Ontario K1P 5S2



DATE:..... TIME: (if relevant)

OFFENSIVE AD OR PROGRAM:

STATION, CHANNEL OR PUBLICATION:

(CANADIAN ONLY)

OBJECTION (in detail)



NAME

ADDRESS

2. C.R.T.C.
c/o Secretary General's Office
Ottawa, Ontario K1A 0N2

MEDIA WATCH
Box 46699, Station G
Vancouver, B.C. V6R 4K8

4. One copy for your own records.

THANKYOU!



Report Of The Task Force On Sex-role Stereotyping In The Broadcast Media

Ottawa, September 1, 1982: In its final report published today, the CRTC Task Force on Sex-Role stereotyping in the broadcast media announced the implementation of a wide-ranging program combining broadcast and advertising industry self-regulation with public accountability, designed to improve the portrayal of women in Canadian broadcasting.

Entitled *Images of Women*, the 189 page report not only outlines recommendations for solving the problem it was asked to address, but also describes how it has worked actively with both the advertising and broadcasting industries to develop action plans for self-regulation. Many of these undertakings are already in place and are listed in the report as "Achievements."

The Task Force's response to the problem of sex-role stereotyping began in November 1980 when it released an action plan developed by the advertising industry in consultation with the Task Force. Since then, this plan has produced the following results:

- Canadian advertisers have adopted nine positive action statements as guidelines for the elimination of sex-role stereotyping in broadcast advertising;
- Advertising committees on sex-role stereotyping have been established by both the Advertising Advisory Board (AAB) and le Conseil general de la publicite (COGEP), to process public complaints about stereotyping in advertising; and
- an information campaign has been launched to promote these committees. It includes an information brochure

and a film to help advertisers and others understand the nature of the problem.

An action plan to deal with sex-role stereotyping in broadcast programming on privately-owned radio and television stations, developed by the Canadian Association of Broadcasters (CAB), in consultation with the Task Force, is also in place. This program includes the following major commitments by the CAB:

- to establish a committee to act on public complaints about sex-role stereotyping in programming;
- to amend its code of ethics to address the issue of sex-role stereotyping, to support the initiatives of the advertising industry, and to call upon members to adhere to the Task Force guidelines on sex-role stereotyping in advertising; and
- to develop an educational program that includes sensitizing its members to the problem, holding a workshop on sex-role stereotyping at the next CAB convention, and informing the public about CAB efforts in the area of sex-role stereotyping.

Images of Women also outlines initiatives developed by the Canadian Broadcasting Corporation in consultation with the Task Force. The CBC has recently published major content analysis studies on the portrayal of women on both its English and French TV networks. It has also amended its commercial acceptance code to address the issue of stereotyping, and has accepted the nine positive action statements regarding sex-role stereotyping in advertising.

The Task Force realizes, however, that programs of self-regulation need to be independently monitored and assessed in order to ensure that they achieve their goals. It has therefore recommended that the CRTC monitor and assess the industry programs over the next two years, publish the results of its evaluation, and discuss them in a public forum. The report notes that further action may have to be taken at the end of the two-year review period if the goals of self-regulation are not being achieved.

Other recommendations are made which have been designed to render the programs for self-regulation as effective as possible. As well, the public members of the Task Force have added several additional and specific recommendations that reflect their particular concerns.

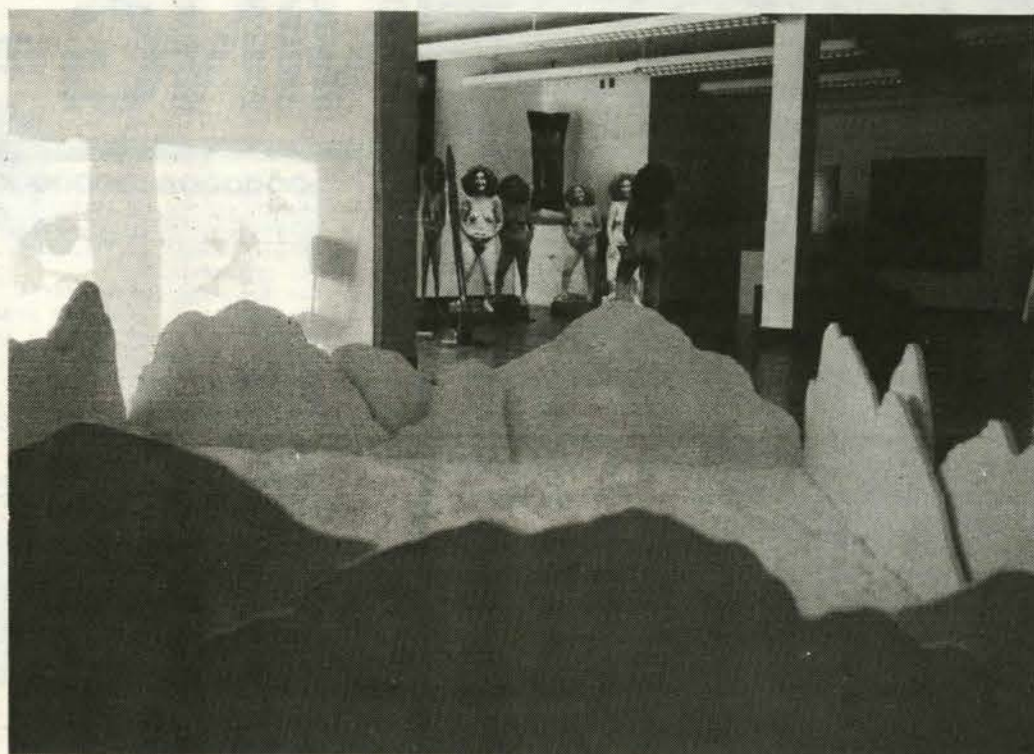
Said Marianne Barrie, President of the Task Force, "I am confident that the implementation of these programs and recommendations will pave the way for a more balanced and equitable portrayal of women in Canadian broadcasting."

The Task Force, established in September 1979 at the request of the Minister of Communications, was made up of 19 representatives drawn from the general public, the broadcasting and advertising industries, and the CRTC.

Images of Women is available at bookstores that sell government publications, or may be obtained directly from Supply and Services Canada, catalogue number: BC 92-26/1982E, for \$3.95 (\$4.75 outside of Canada).



SOME PERSPECTIVES ON WOMEN'S ALTERNATIVE ART CENTRES



WOMEN IN FOCUS

photo by Marion Barling

During a recent trip to Toronto I talked to artists, curators, art critics and administrators about women artists who might be interested in exhibiting or performing at Women In Focus at some future date. Although I received widespread support and interest in our space, some people responded to my request with constrained expressions and the questions: "Why exhibit in a women's gallery?", and "Why do you have a separate gallery for women artists, I don't really understand."

These questions signify more than a communication problem between Vancouver and the East. Although the overall attitude of live-and-let-live prevails, it seems to me that a substantial number of people in the arts community and working in cultural institutions are either uncomfortable with the idea of women's alternative arts centres, or regard them as not significant in terms of artistic activity.

Although ANNPAC members at the 1980 AGM implemented a study to investigate the exhibition of feminist art in artist-run centres, even some members of such spaces and artists who exhibit through the artist-run network remain unclear or dubious about the concept and practices of women's art spaces. While skepticism (and the resulting lack of support) from mainstream cultural institutions and organizations is not surprising, doubts from other ANNPAC members and associates always comes as somewhat of a jolt. It doesn't help us any; God knows — survival is hard enough in the first place (some funding agencies are also nervous about "girls' galleries"), without struggling to gain legitimacy in the eyes of our peers. What such tentative attitudes perpetuate is the kind of unresponsive climate that motivates the women's art movement in the first place — the Old Boys' network where the girls can't play until they do it in the boys' way. (But the real question is "good art", not its sex, right? More on this later.)

This article attempts to address some of the questions relevant to this discussion in the hope of generating further dialogue. I should also mention here that ANNPAC spaces do tend to have more women in curatorial and decision-making positions and subsequently exhibit more women artists than mainstream and commercial galleries; this fact is acknowledged and appreciated by Women In Focus.

First, it should be recognized that, overall, the aims of women's alternative art spaces are compatible with those of other ANNPAC centres. Those who support the concept of artist-run spaces should, logically, support women's alternative art centres.

ANNPAC centres exist to promote and support the living artist. The members define the focus of the centre and, as artist-run centres, determine how they will exhibit and/or produce artwork. As Tim Guest reports in the February-March issue of *Parallelogramme*, of the six ANNPAC centres in Toronto, no one space tries to represent the entire art community. In fact, "Every space represents a distinct kind of art, or method of showing art." In other words (and I think this generalization can be safely made for all ANNPAC spaces), while artist-run spaces reflect the needs of living artists, no space can or wants to represent all artists.

Women In Focus, as well as Powerhouse in Montreal and Womanspirit in London, Ontario, exhibit and support the work of contemporary women artists. To focus on a

particular area of art activity such as this is indeed very much in keeping with the practice and general outlook of artist-run spaces.

The fact is, however, that while video, dance, music and various disciplinary and aesthetic approaches to visual art are considered suitable focuses for artist-run centres, some people get nervous when women's art is referred to as a classification of artistic endeavour.

The decision to focus the work and programmes of a centre upon the activities of women artists is not an arbitrary one, but comes from our own perceptions and needs as artists and is linked to and informed by a specific art movement that has been active for at least 15 years.

To understand the focus of women's alternative art centres one needs to examine the philosophy and artwork which informs it, in other words, the study of the background and theory of the feminist movement within the visual arts in North America and Europe, and the artwork of those who align themselves with it.

On the other hand, to determine the validity of women artists as an artistic focus, one can simply look at the widespread feminist artist activity across English Canada and Quebec and acknowledge the presence and importance of this art movement through a respect for artist self-determination. Large numbers of artists across the country have formed women's art spaces, artist collectives and cooperatives to work on specific art and cultural projects reflecting a feminist or women's perspective. Some work individually as feminist artists in more loosely connected networks. This work is in both visual and other art forms: music, theatre, literature, etc.

The bottom line in this issue (aesthetic and philosophical debates aside), is that the contribution of artist-run centres which meet a genuine need in the community — as reflected by the fact that artists wish to exhibit at the space and/or use its services, and that an audience exists for the work — should be acknowledged and supported.

I recently interviewed several Vancouver artists about their views on women's art and art spaces. I excerpted some of their responses to the question: "Why a women's alternative arts centre?", and added a few quotes appropriate to this discussion from other artists. The following statements are primarily ideological perspectives rather than descriptions of the aesthetic directions of feminist or women's art (which would be another entire article). They are not intended to reflect any unified statement about women's art or art spaces, but simply to provide some perspectives by those in support of women's alternative art spaces in order to further the dialogue within the arts community.

Marion Barling, video and film artist and one of the founders of Women In Focus (not interviewed), writes that: "The Women In Focus gallery was first initiated in response to the need for women visual artists to have 'a room of one's own', a specific exhibition space to aid the development of the language and imagery of women artists."

Michelle Wolstencraft, photographer and art critic states: "A women's gallery is absolutely necessary to women artists and their viewers . . . it is fundamental to the generating of images that counter mainstream media attitudes towards women", and further, "A women's gallery gives validity to the dual struggle of being a conscious woman and a woman artist."

The basic need for a women's alternative art centre arises from the view that women are a colonized people — the art, media and ideology of our society have been defined by male perspectives and experiences — by and large its images are not our own. Women's art spaces provide a forum for the experimentation and development of art that expresses the total range of women's experiences, and most specifically feminist art. They validate women's experiences in the world by exhibiting art work reflective of it.

Art which reflects female experience and imagery is outside of the "tradition of art". Although significant to contemporary art, it is often not of interest to other galleries.

Marcia Pitch, sculptor and painter: "(Women In Focus) has provided an exhibition space for my work, which hasn't necessarily been acceptable in other galleries — because of the subject matter and maybe the lack of commercial value. Women's art is often, although not always, different from men's work, whether it's subject matter, colour, materials, whatever — because women's experiences in this society are different from men's. Therefore the work that comes from these experiences are unique to women. Not many galleries will cater to this art."

According to Michelle Wolstencraft, "Contemporary women's art cannot be analysed or understood within the tradition of patriarchal art. For this reason public galleries, commercial and most artist-run galleries cannot meet the needs of women artists or their viewers. Within the "tradition of art" women's art has been excluded, made 'invisible or made to conform to male ideas of aesthetics."

Lucy Lippard, writer and art critic (not interviewed), delves even further into the question of a distinct women's art sensibility, "Is there an art unique to women? . . . I for one am convinced that there are aspects of art by women that are inaccessible to men . . . and these aspects arise from the fact that a woman's political, biological and social experience in this society is different from that of a man. Art which is unrelated to the person who made it and to the culture that produced it is no more than decorative . . . 'My art has no gender' is a common statement. Of course art has no gender but artists do . . . To deny one's sex is to deny a large part of where art comes from. I do not think it is possible to make important or even communicable art without some strong sense of source and self." (from *The Centre*, pp. 143-148)

And finally, Wolstencraft discusses feminist art: "Feminism seeks to revolutionize the patriarchal tradition and establish a new society. Because feminist art reflects the struggles and ideas of a new consciousness I believe that feminist art is the avant-garde."

To conclude, women's alternative art centres exist to meet the needs of contemporary women artists; they provide the space where women artists can develop work reflective of their experiences without censure from patriarchal values. Accordingly, they are aligned to other artist-run centres which exist as alternatives to mainstream galleries and provide spaces where artists can present new and experimental works, and develop ideas that may be unpopular according to entrenched social values and censored by mainstream cultural institutions.

In the spirit of this association, I hope that this article helps to further dialogue and exchange with other artist-run centres and artists connected to them.

BY MICHELLE NICKEL

VIDEO

EVENTS

CALL FOR VIDEOTAPES

In August, 1983 the Burnaby Art Gallery in Burnaby, B.C. Canada, will host a multi media exhibition called "Palindromes: on Women Aging".

Statement of Intent

"If we do not know what we are going to be, we cannot know what we are. Let us recognize ourselves in this old man or that old woman."

The aging process is an unavoidable part of our lives, yet most of us are unprepared for the impact old age will have. Only through a vicarious experience of aging can we transcend the uncertainties of growing old and begin to appreciate the lives of the elderly today.

In collaboration with the Palindromes curators and Burnaby Art Gallery, Video Inn will run a video series. We are now looking for suitable tapes from women artists. Tapes will be rented, and there is a possibility of touring with the multi media exhibition.

Deadline for submission will be April 1, 1983.

Contact: Shawn Preus

VIDEO INN

261 POWELL ST.

VANCOUVER, B.C. V6A 1G3

LOS ANGELES INTERNATIONAL FESTIVAL OF FILMS FOR CHILDREN

c/o Shanta Herzog
American Center of Films for Children
Division of Cinema/Television
University of Southern California
Los Angeles, CA 90007

Eligibility: Entertainment film/tape for children ages 5-12 produced within last two years.

Deadline: March

Date Held: April

Location: Los Angeles

Entry fee: None

Tape Format: 1/2", 3/4", 2"

Length: No restriction

Categories: Children's Entertainment, Short, Feature, Live Action, Animation

Publicity: -

Audience: Yes

Catalogue: -

Awards: Ruby Slipper Awards: Best

Feature, Best Short, Best Animation

Submission Procedures: Send for the entry form and festival information.

GLOBAL VILLAGE VIDEO AND TELEVISION DOCUMENTARY FESTIVAL

c/o Julie Gustafson
454 Broome Street
New York, NY 10013

Eligibility: Open

Deadline: early March

Date Held: late April

Location: New York

Entry Fee: None

Tape Format: 1/2", 3/4"

Length: No restriction

Categories: Video Documentary

Publicity: Yes

Audience: Yes

Catalogue: Yes

Awards: Cash awards

Submission Procedures: Send tape with written description of the work and full production information.

ITHACA VIDEO FESTIVAL

c/o Philip Jones
Ithaca Video Project
223 East State Street
Ithaca, NY 14850

Eligibility: Open to all

Deadline: March 15th

Date Held: Tours April-January

Location: Touring

Entry Fee: Postage only

Tape Format: 1/2" & 3/4"

Length: 30 minute maximum

Categories: None

Publicity: Yes

Audience: Yes

Catalogue: No

Awards: Each tape selected for the closed-circuit tour will receive \$100.

Submission Procedures: Send for the entry form and festival information.

OBLATE SCHOOL OF THEOLOGY

EMERGING FILM/VIDEO ARTIST PROGRAM
Oblate School of Theology

285 Oblate Drive

San Antonio, Texas 78216

Eligibility: Hispanic productions

Deadline: March 31st

Date of Answer: May 13th

Location: Unspecified

Entry Fee: None

Tape Format: 1/2" open reel, 3/4"

cassette

Length: One year program

Categories: Seed money for video

as art-form within Hispanic context;

initial production.

Publicity: "Substantial viewing

audience expected"

Catalogue: No

Awards: Non-matching grants up to

\$2,000

Submission Procedures: Entry form.

ATLANTA INDEPENDENT FILM & VIDEO FESTIVAL

c/o Linda Dubler

IMAGE Film/Video Centre

972 Peachtree Street, NE, Suite 213

Atlanta, GA 30309

Eligibility: Independent

Deadline: March 6th

Date Held: April

Location: Atlanta, Georgia

Entry Fee: From \$7-20.00 per tape

Tape Format: 3/4" & 1/2"

Length: No restrictions

Categories: None

Publicity: Yes

Audience: Yes

Catalogue: Yes

Awards: Cash \$2,000.00

Submission Procedures: Send for the

entry form and festival information.

Submit form, tape, and entry fee as

early as possible in March.

INTERNATIONAL REHABILITATION FILM FESTIVAL

c/o John F. Moses

Mental Health Materials Center &

Rehabfilm Library

Rehabfilm Library

20 West 40th Street

New York, NY 10016

Eligibility: Open to all rehabilitation

films

Deadline: April

Date Held: May

Location: New York

Entry Fee: Vary according to length

Tape Format: 3/4"

Length: No restriction

Categories: Physical disability and

Mental Health

Publicity: -

Audience: -

Catalogue: -

Awards: Plaques

Submission Procedures: Send for the

entry form and festival information.

ATHENS INTERNATIONAL FILM AND VIDEO FESTIVAL

c/o Giulio Scaglione

P.O. Box 388

Athens, Ohio 45701

Eligibility: International, Independent

Deadline: April 3rd

Date Held: April 21-30th

Location: Athens, Ohio

Entry Fee: \$10 - \$50

Tape Format: 1/2" reel to reel, 3/4"

cassette

Length: Shorts to features

Categories: Fiction, Documentary,

Experimental

Publicity: Yes

Audience: Yes

Catalogue: Yes

Awards: Over \$4,000 total. Golden

Athena, Lee Garmes Award, for Best Cine-

matography, AIFF Roadstron with bookings

from Sept. to July.

Submission Procedures: Send for entry

form and festival information.

CHICAGO INTERNATIONAL DANCE FILM FESTIVAL

c/o Michael Kutza, Jr.

Cinema Chicago

415 Dearborn Street

Chicago, IL 60610

Eligibility: Open to all work completed

in the past year

Deadline: May

Date Held: June

Location: Chicago

Entry Fee: \$25 - \$75

Tape Format: 3/4"

Length: No restriction

Categories: Dance, includes ballet,

contemporary, and folk

Publicity: -

Audience: -

Catalogue: -

Awards: Hugo (Gold, Silver, Bronze),

Plaques, Certificates of Merit

Submission Procedures: Send for the entry form and festival information.

CINDY COMPETITION

c/o Neal Nordlinger

Information Film Producers of America

750 East Colorado Boulevard

Pasadena, CA 91101

Eligibility: Open to all.

Deadline: May 1st

Date Held: September 6-10th

Location: Varies with site of

conference

Entry Fee: Varies

Tape Format: 3/4"

Length: No restriction

Categories: Television Information

Producers, Business/Industry/Government,

Educational, Environmental/Ecology,

Fundraising, Health & Medicine, Docu-

mentary, Safety, Sales & Marketing,

Religious, Sports & Recreation, Travel,

Student Productions

Publicity: Yes

Audience: Yes

Catalogue: -

Awards: Cindy, Certificates of Honor,

Best in Show. Cash prize awarded to

outstanding individual planning an

audio-visual career.

Submission Procedures: Write for fur-

ther information.

SAN FRANCISCO GAY VIDEO FESTIVAL

Antares Foundation

631 Castro Street

San Francisco, CA 94114

Eligibility: Open to U.S./Canadian gay

videomakers

Deadline: May 15th

Date Held: June 17-19th

Location: San Francisco

Entry Fee: -

Tape Format: 1/2", 3/4"

Length: No restriction

Categories: Open

Publicity: -

Audience: Yes

Catalogue: -

Awards: -

Submission Procedures: Write for fur-

ther information.

BOOKS



news release

NEW GUIDE TO DISARMAMENT MEDIA

One of the key organizers of Europe's nuclear disarmament movement recently said that The War Game and other films have played a major role in arousing Europeans to activism on nuclear issues.

To make media more useful tools in the U.S. and Canada, Media Network has just published a Guide to Disarmament Media. The eight-page guide describes 26 films, videotapes and slideshows useful for organizing and educational work on disarmament.

In addition, the guide lists related resources, distributors and low-cost film libraries, and provides advice on how to put on a successful program.

Media Network is a national non-profit organization. It was founded to increase public awareness of how the media define and influence our lives, and to help people who are working for social change to identify and use films, videotapes and slideshows to further their goals.

BEST FILMS ON THE ARMS RACE

We can help you find them. Send \$1 for our Guide to Disarmament Media or contact: Media Network, 208 W. 13 St., New York, NY 10011; (212) 620-0878.

PERIODICALS

PARALLELOGRAMME

THE GUIDE TO CONTEMPORARY
CANADIAN ART ACTIVITY. MUST
READING FOR TRAVELLING ARTISTS
CURATORS, AND ARCHIVISTS.
FREE TO ARTISTS.
SUBSCRIPTION
RATES FOR
NON-ARTISTS AND
INSTITUTIONS
\$15.00/YEAR.

SUBSCRIBE

217 RICHMOND ST. W
TORONTO, M5V 1W2
CANADA (416) 977-3897

VIDEO 80 Magazine, Fall No. 5
229 Cortland St.
San Francisco, California 94110
(415) 641-9207

8" x 11" magazine format, 60 pages including
the ads. Features articles by Gene Youngblood,
"Erotic Amateurs"; Linda Cossey, "Fassbinder
Video"; Bill Viola, "Will There be Condominiums
in Data Space".

Special section: complete catalogue of 1982 San
Francisco Video Festival plus six regular columns.
Published quarterly. \$10 per year, \$3 per issue
(plus \$4 outside U.S.)

DISTRIBUTE

DOUBLE ENTRENDRE

QUESTION: When is a satellite telecast a tale of
two cities?

ANSWER: When it is *Double Entrendre*, an inno-
vative two-way performance linking two performers,
a male in New York, a female in Paris in a melodrama
of unrequited love.

On May 16 of this year, thanks to the Whitney
Museum in New York and Centre Pompidou in Paris,
a world-wide audience viewed Douglas Davis' *Double
Entrendre: Two Sites Two Times Two Sides* (for
Roland Barthes). We thought you'd like to know the
details of this exciting event, so we've attached both
press releases and early reactions in the press to
Double Entrendre, with more material still to come.

Don't be suprised to hear of further satellite
activity by us. In April, for instance, the best student-
produced tapes from workshops conducted by
International Network for the Arts will be beamed
from Pittsburgh to Paris and Paris to Pittsburgh for
the first round-up of experimental student video to
cross the Atlantic. Further performances linking
many parts of the globe will be a reality before long,
and when these come about we'll let you know.
Meanwhile, if you would like additional information
about the International Network and its projects
please write us. Our address is: 80 Wooster Street,
New York, N.Y. 10012.

You may order the extraordinary documentary
tape of *Double Entrendre* from Electronic Arts
Intermix, 84 Fifth Avenue, New York City 10011,
for \$200 (\$50 for one-day rental), or from us. The
double-sheeted print that commemorates *Double
Entrendre* may be ordered from us for \$150. All
funds received will be used to defray satellite costs
for this and future projects. Checks made out to
INFA for this purpose are tax exempt.

"VIDEO TAPE REVIEW"

Video Data Bank 83
School of the Art Institute of Chicago
Columbus Drive at Jackson Boulevard
Chicago, Illinois 60603

8" x 10"

Slick catalogue with 22 pages offering 80 programs
including 160 video art works by 75 artists; tapes
for rental or sale.

Works are from 1974 to 1982. Programs range from
\$100 to \$275; individual tapes from \$50 to \$75,
depending on length.

Catalogue includes photos, many tape descriptions,
artists' statements, and general text on subject areas,
plus order form.
Write for free copy.

"VIDEO & FILM"

Women in Focus 1982 catalogue
204-456 West Broadway
Vancouver, B.C. Canada V5Y 1R3
(604) 872-2250

8½" x 11" Includes 75 tapes and films catalogued
in major subject areas; 24 pages and includes alpha-
betical listing by titles. Descriptions, producers,
length and year produced for each film or video.
Rentals range from \$25 to \$75; purchases from
\$200 to \$575.

Videotapes and films in this catalogue explore
women's vision, lives and experiences. Produced by
women; some graphics and photos.

Write for free catalogue.

"ART METROPOLE VIDEO 1982-83"

Art Metropole
217 Richmond St. West, 2nd floor
Toronto, Ontario, Canada M5V 1W2
(416) 977-1686

8" x 10½" 44 artists with several works by each
artist; catalogued in four areas: Videotapes, Instal-
lations, Performance, Archive.

Tapes rentals \$50 or \$75 single play; \$200 to \$300
multiple play. Installations, performance fee upon
request.

Includes lots of photos, listing by artists alpha-
betically plus other services Art Metropole offers.

Write for free catalogue.

NETWORK



DEVELOPMENT EDUCATION CENTRE
427 Bloor Street West
Toronto, Ontario M5S 1X7
Canada

To Whom It May Concern:

In July last year, the journal Resources for
Feminist Research published an issue that focused on
women and the trade union movement. My contri-
bution to that issue was a list of films and other
audio-visuals available in Canada of interest to women
who work at jobs outside their homes, and to union-
ized women in particular. A copy of the "cineo-
graphy" I compiled is enclosed.

The editors of this issue are now in the process of
putting together a book on the same topic to be
published by the Women's Press in Toronto. The
"cineography" will be included in the book.

I am anxious that the new listing be as compre-
hensive and as accurate as possible and I'm hoping
that you can help me. Could you please check the
enclosed list and let me know where any inaccuracies
exist?

But where I really need your help is in finding out
about any films, slide-shows or videos that you have
either produced, distributed, used or know about. I
want to list not only those resources that get national
distribution, but also community productions. As
the first "cineography" didn't include a Quebec or
French-language resources, I'm particularly anxious
to find out what is available and include a Quebec
section this time.

I am hoping to have all the information together
by the end of September and so would appreciate
your sending any and all information you can help
me with in the next two or three weeks.

I would really appreciate your help on this project,
and look forward to hearing from you.

With best wishes,

Dinah Forbes
DEC

RESOURCE



WOMEN IN FOCUS

- WORKSHOPS AND PRESENTATIONS
- RENTAL OF SPACE FOR WOMEN'S
ART, CULTURAL AND OTHER EVENTS
- PREVIEWING OF WOMEN'S VIDEO
TAPES AND FILMS ON PREMISES
- DUBBING AND VIDEO PRODUCTION

FOR INFORMATION, SCHEDULING AND
COSTS, CALL 872-2250. IN VANCOUVER

metro media

association of greater vancouver

- PERFORMANCE, PRODUCTION,
EXHIBITION SPACE
- COLOUR COPY MACHINE
- VIDEO PRODUCTION

CALL FOR DETAILS: 255-1833

for information call: 879-6467

EFG DESIGN

custom millwork
specializing in modern
designs of furniture
and cabinetwork

shop facilities also
available by the day
week or month

..D.O.C....DEPARTMENT OF COMMUNICATIONS...

...NEWS RELEASE COMMUNIQUE FOX TAKES STEPS TO REINFORCE CANADIAN BROADCASTING SYSTEM

OTTAWA, October 7, 1982 — Communications Minister Francis Fox today announced that further enforcement action was imminent against users of television receive-only earth stations (TVROs) who pick up television signals from U.S. satellites and distribute them to other Canadians, creating a direct threat to the viability of licensed Canadian broadcasters. The Minister said that at present he was most concerned by the unauthorized use of TVROs for commercial use and for purposes of redistribution.

"As I'm sure you know, the federal government has already taken steps to extend a wider range of progressively more varied television services into every part of Canada," Mr. Fox said. "Last year, the CRTC licensed CANCOM to deliver by satellite four Canadian television and nine Canadian radio signals to remote and underserved communities. Before the end of this year, the CRTC is expected to hold a public hearing on the issue of permitting distribution via the Canadian satellite system of the three major U.S. networks and PBS, which are available to a vast majority of Canadians."

The Minister also noted that the CRTC has licensed six Canadian pay television services, most of which are expected to come on stream next February. "The Canadian pay television package licensed by the CRTC will add a significant new dimension to TV viewing throughout the country," Mr. Fox said.

"As a government, it is vital that we act to protect Canadian broadcasting undertakings, licensed under Canadian law, from the grave financial difficulties which could result from the unfair competition of unlicensed TVRO operators," the Minister stated. "In the last few months, the Canadian Association of Broadcasters, CANCOM, the Canadian Football League and members of the Canadian Cable Television Association have all made serious representations to me on this matter."

"In the very near future, we expect to enhance significantly viewers' diversity of choice in a new broadcasting environment which will include more and better Canadian programming and a range of foreign programming," the Minister said, explaining that he was in the final stages of developing a new broadcasting strategy. "But, in the meantime, we must protect licensed Canadian broadcast undertakings because these are the foundations upon which we must build."

Mr. Fox also emphasized the positive employment impact of the enforcement action. "I am taking this action, in part, to protect the 30,000 jobs in our broadcasting and cable industries, the 30,000 jobs in our independent film and television industry, and the incomes of the 10,000 self-employed Canadians working on film and video productions as performers, writers and technicians," he stated.

The laws passed by Parliament are designed to ensure the orderly development and operation of radiocommunication in Canada. Mr. Fox noted that both the Radio Act and the Broadcasting Act contain provisions for enforcement action.

The Minister noted the significance of the recent decision by the Court of Appeal of the Newfoundland Supreme Court in the Shellbird case which confirmed that the reception and distribution of signals from U.S. satellites must be authorized by federal authorities.

"The government's approach is a way of ensuring that all Canadians, wherever they live in this vast country, will have a much improved level of broadcasting service," Mr. Fox said. "The unauthorized use of TVROs may bring more services to a small number of Canadians temporarily, but it provides no solution at all for the vast majority of Canadians. It effectively undermines Canadian businesses and the means that are being developed through CANCOM, through our national and regional networks and educational and pay television services, and through our independent broadcasters and cable operators, to equalize the distribution of broadcasting services throughout the country," Mr. Fox said.

Government of Canada
Department of Communications

VIDEO

CANADA COUNCIL



News Release

TOM SHERMAN APPOINTED HEAD OF NEW MEDIA ARTS SECTION

Ottawa, 23 November 1982 — The Canada Council has named Tom Sherman head of its new Media Arts Section. Mr. Sherman has been the Video Officer in the Council's Visual Arts Section since 1981.

The Media Arts Section will include film and video which were part of Visual Arts. But it was made a separate section so that it could provide help, in the form of both grants and information, to artists who choose the new and developing communications technologies as their medium.

"Canada is a world leader in high technology, notably in communications," said Timothy Porteous, Council Director. "The Council believes that this is an exciting time for artists working in the new technologies; now that we have the medium, we can look to our artists for the message."

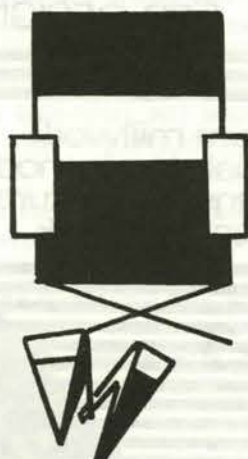
Mr. Sherman has a broad and varied background in film and video. His video works have been widely exhibited in Canada, the US and abroad. The National Gallery of Canada will mount a retrospective of his video work in Ottawa, 13 May to 10 July 1983. He has also published extensively on the impact of media and media technology on society. As a visiting lecturer, he has been invited to speak and conduct workshops at universities in Canada and the US, most recently on the subject of communications aesthetics.



Tom Sherman

VIDEO

THE NATIONAL THE NATIONAL THE NATIONAL THE NATIONAL THE NATIONAL THE NATIONAL THE NATIONAL THE NATIONAL T



Women in the Director's Chair

Women in the Director's Chair (WIDC) is a not-for-profit organization which promotes films produced, directed and written by women. Some of our past events include a week-long film festival culminating in the Chicago premiere of "Heartland", and innumerable first-run Chicago screenings by filmmakers around the country and overseas.

Our newest project is organizing the largest collection of films directed by women in one showing. We want to show that there is no scarcity of women directors! We'd like to invite you to participate in this film festival by submitting your 8mm or 16mm film, or your 3/4" video-tape.

The films in this program will be arranged in a unique manner — alphabetically by director's name. Hence, the name of the screening: "Women Directors: A - Z". The

program guide for this screening will then become a catalog of women's films for use as source material for women's groups, distributors and schools.

In addition to the catalog, arrangements have been made for portions of the marathon to be distributed to cable and the local PBS station. WIDC is also inviting distribution companies to send representatives to the screening so that directors who do not already have distribution for their work may be able to make contacts at the festival.

In addition to the screening of films at Chicago Film-makers, 6 W. Hubbard, and of tapes at the Chicago Editing Center, 11 E. Hubbard, there will be formal and informal discussions of various aspects of the woman's role in media. These discussions will be led by eminent Chicago-area

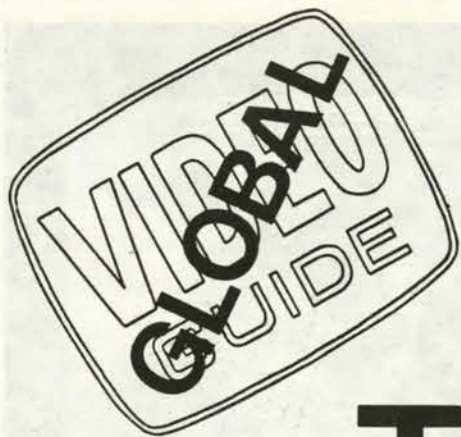
psychologists, historians and philosophers who have a media and/or women's studies background.

The deadline for submitting films and tapes was November 5, 1982.

For more information contact:
Lani McClendon, Festival Librarian, WIDC
3550 N. Lake Shore Drive - apt. 2414
Chicago, Illinois 60657

Or if you have any questions, please call:
Jamie Ceaser, Program Director
(312) 871-4745

VIDEO



MB

THE MUSEUM OF BROADCASTING



The Museum of Broadcasting is a nonprofit institution in the heart of midtown Manhattan. It is the first such American museum dedicated to the study, preservation and exhibition of the more than 50 years of radio and television history.

The museum is located in the building which once housed the famous Stork Club. The 5 story museum of which 3 floors are used as public facilities was founded in 1976 by William S. Paley, a broadcast executive. The museum makes available a growing collection of landmark and representative radio and television programs. The majority of these are received annually from the three commercial networks (ABC, NBC, CBS), with growing deposits from individuals, foreign producers and PBS (the Public Broadcasting System).

The thousands of radio and television programs in the permanent collection range from outstanding documentaries, interviews, news items, selected sports coverage, significant cultural programs to variety shows and popular series. Both the radio and television programs are mastered onto $\frac{3}{4}$ " video cassettes and/or $\frac{1}{4}$ " audio cassettes. Two copies are made of each program, one for public use and the other is preserved in the temperature controlled vault, set at an even 70 degrees with 50% humidity. The estimated life of 'tape' is approximately 20 years. As a precaution in case of fire, HALON 1301 Gas containers have been installed; in an emergency the Halon Gas is automatically released which in turn removes the oxygen out of the vaulted and sealed area. (Would hate to be a human trapped in that area during a fire emergency.)

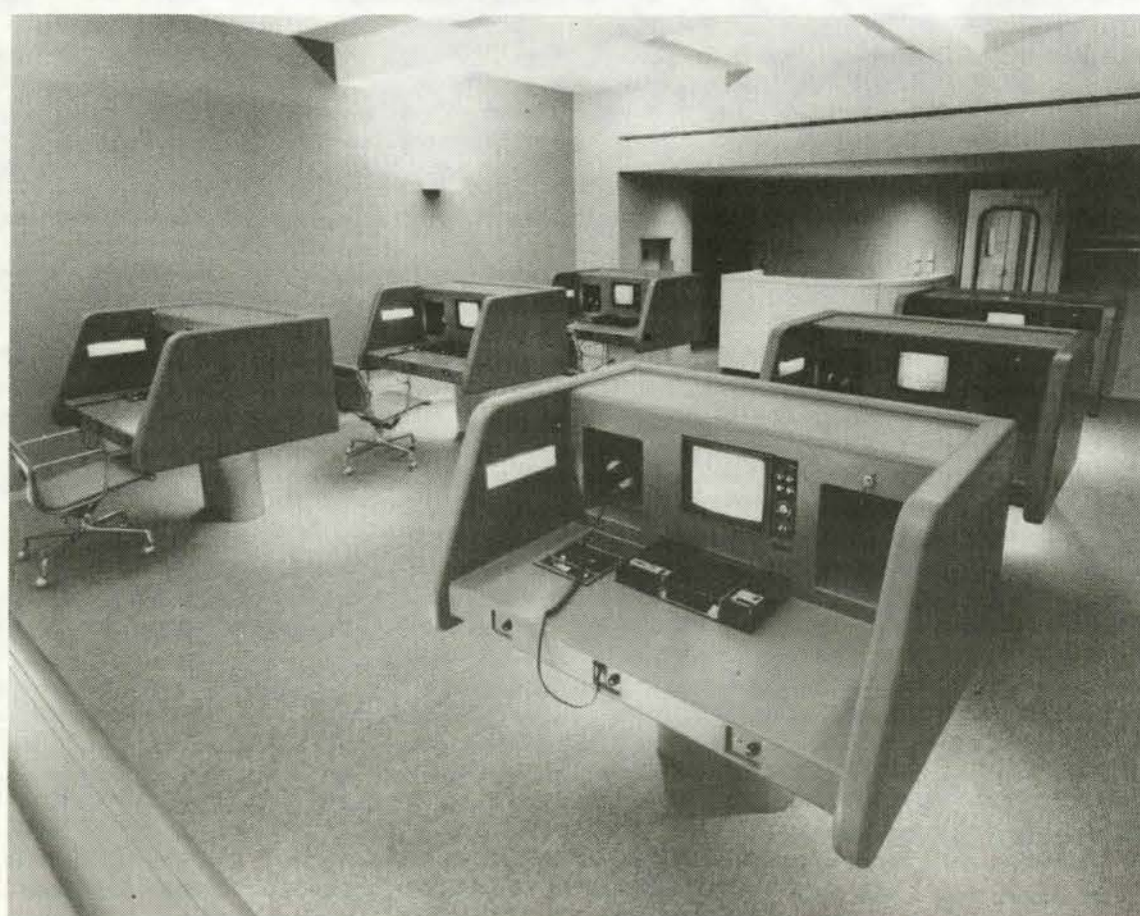
Although the collection is vast and varied, the most requested program is the Beatles first appearance on the Ed Sullivan Show (1964) and then comes Elvis Presley who appeared also on that legendary variety show. The radio collection begins with a 1920 speech of then candidate for vice-president Franklin D. Roosevelt and the television begins with the 1944 broadcast of Verdi 'Hymn of the Nations' by the NBC Symphony.

Programs are cross referenced in 25 ways via a computer generated card catalogue, tapes can be viewed on custom built consoles, 23 of them each seating 3 people. The consoles are available on a first come, first served basis, although members can reserve in advance. The MB THEATRE is a luxurious 63 seat theatre equipped with a G.E. PJ-5000 video projector. The major exhibits of featured monthly programs are on view here. Schedules are sent out to members or posted outside the theatre. The VIDEOTHEQUE is an informal room used for special screenings by school groups and organizations with a seating capacity of 40.

As well as maintaining the day to day programming and collection, the Museum conducts special exhibitions and seminars, the publishing of catalogues and touring exhibitions. "Open Channels", a series of lectures and seminars funded by the National Endowment for the Humanities, has featured distinguished broadcasting professionals, performers, and critics.

Other resources include: THE REFERENCE LIBRARY containing over 1000 books and periodicals dealing with the history of broadcasting; THE RADIO SCRIPT COLLECTION of 2,400 rare production scripts with handwritten alterations and timings of which 1,600 are available on microfiche; THE NBC RADIO ARCHIVE a selection of 175,000 historic disc recordings, representing all of NBC's Radio Network programming from 1927 through 1969.

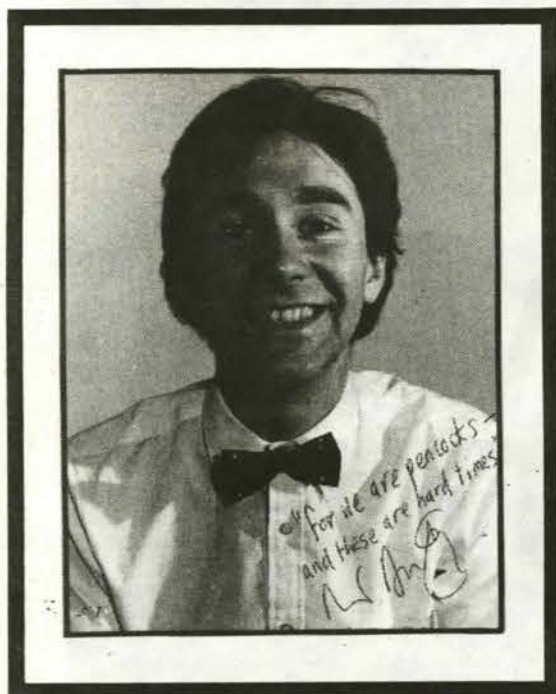
The Museum of Broadcasting is open Tuesdays through Saturdays 12 noon to 5 pm.



Photos by Elliot Fine, courtesy of MB

1 East 53 Street, New York City

ENGLAND



NEIL ARMSTRONG TAPE REVIEWS

I came away from viewing Neil Armstrong's tapes feeling ambiguous and travel weary while at the same time I had gained some insight into the artist's personal reality. The latter is undoubtedly Armstrong's major obsession. The tapes are his work, his concepts and he is the major character and he goes to extra pains to insure that the product is not separated from the artist's process.

The first tape portrays young Armstrong as a prototype artist against the backdrop of the commercial world. Surrounded by images of affluence and superficial standards of beauty and success, and spurred by the free enterprise aphorism to "sell yourself", the artist/idealist is forced to make a living while trying to maintain his identity. Success is seductive and in the tape the artist makes concessions to these standards in his everyday reality while intellectually nurturing the pure philosophy of art.

This tape is not about an angry young radical; it has none of the emotion and power that politics entails. It seems more to address the influences of superficiality and purity within the artist himself, with some over-emphasis on images of beautiful people and places. The treatment of the subject suggests an art school reality — a dilemma perceived from a relatively secure place. Philosophy is verbalized but the images do not reinforce the artist's struggle. He seems either listless or fallen into the trap of shallowness — dancing mindlessly to the music.

As in all three of the tapes shown, Armstrong tackles significant concepts but along the way the meaning becomes ambiguous. There is an intellectual sense of the problem, but Armstrong has not yet mastered the sensitivity to clear communication of feeling.

In Praise of Nonrepresentation has a chilling association to brainwashing techniques in that it attempts to disrupt the rational processes using jumbled verbal and visual cues. On the surface, it uses a scientific instructional format to portray and explain the nature of a fish and expose the limits of scientific and artistic techniques to express the true essence of the living form.

While seemingly benign, one senses a deep-rooted cynicism, a challenge of the rational/technical model which in the end becomes an assault on the viewer in the form of a piercing tone. First Armstrong beguiles your attention with the game of sorting out images and meaning, an effort which becomes more and more tiring and confusing until finally he delivers the coup de grace and stabs you with sound, trying to obliterate all thought. One feels resentful. Rather than praising nonrepresentation, it indicts the mind's tendency to discover order and create secure realities.

Finally, Armstrong takes us on an epic journey, exploring the form of myth and legend. This is an abstract experience of a journey — the mythical soul crossing, the legendary hero, memoirs immortalized — soft landscapes accented by superimposed images and the distant voice of experience. It is long and hypnotic as a true journey is. There are souvenirs, suggestions of the real experience.

This section of the piece is visually and emotionally representative of experience, but Armstrong is concerned with the making of legend which he perceives as a glorification of images which capture the social imagination. To this end he adds an afterimage of the artist painting a stereotyped pretty picture and visually explores the artist's license to obscure and embellish the actual.

Conceptually, it is once again cynical — a distrust for the portrayal of honest feeling, a sense of being manipu-



lated. It was difficult to make the jump to a whole new set of imagery for the final statement. Visual continuity would have enhanced the point and made it much easier to understand. As it was, without some verbal explanation I doubt that the piece would be understood.

There is an underlying distrust of social man in Armstrong's work which inhibits a sense of communion between artist and viewer. He ruthlessly confronts our security and our illusions. His work is technically well crafted and he handles the medium in a primarily straightforward, documentary manner, in contrast to the convoluted abstractions which are the subjects of his sometimes oblique work.

BY KAREN HENRY



JAPAN VIDEO DIARY

BY MICHAEL GOLDBERG



Can You Really Steal Air?

I was reading in the newspaper this week about another airplane hijacking to Cuba (They were originally called "air pirates"), and also about efforts to prevent sea pirates from robbing and killing "Boat People" fleeing Viet Nam. At the same time, the United States is cracking down on smugglers who lead poor Mexicans across the border illegally: these pirates are very real.

There are also other "pirates" in the English language, and they are related to media. In some cases, they steal intangible things like the airwaves or music; sometimes they deal in physical goods.

In Canada, Belgium, and the People's Republic of China, for example, many households are watching TV programmes from foreign countries. In the first 2 examples, CATV systems "pick up" distant TV stations, using tall antennae, microwave, etc., and rent those channels to homes, with their governments' tacit approval. They pay no royalties to the foreign TV companies whose programming they rent out. In China it is the opposite. The government is trying hard to prevent its citizens from watching slick programming from capitalist Hong Kong.

It is hard to stop airwaves from crossing borders (although "jamming" is commonplace with international shortwave "propaganda" stations). Now satellites are capable of broadcasting directly to the home TV set. It is becoming very difficult to prevent people from "taking" any programmes they want, once it's on the satellite. Of course, only a very few can afford to beam up to the satellites.

If people then record the programmes on a home VTR, some people claim this is theft. Sony Corporation has gone all the way to the U.S. Supreme Court to fight these charges by Hollywood. Last year, writers, and then actors, went on strike to be sure they would make more money

from the sale of their films and TV programmes on video disk, cassettes, and Pay TV. If you can copy it yourself off-air, you certainly won't buy the programme.

But videotape is basically a copy-technology. Video-clubs have been formed by home-video owners, to exchange and copy tapes. Some of these "clubs" are really small businesses, which charge a fee for the exchange. If you purchased a VTR in Tokyo and were offered a free "porno" tape as incentive, do you think the video dealer bought all these cassettes from a film distributor? In Canada, as soon as a pornographic film is famous in the United States (but still illegal in Canada), video salesmen are the first to have copies. And in Japan, sometimes clients at Love Hotels forget to erase their own sex-play video recording; and these tapes have sometimes been "pirated".

Pirate records and audio cassettes are a big business. Bob Dylan gave a famous concert on the Isle of Mann in Scotland (from whence comes the unusual "Manx cat" born with no tail). No record company was there, but cassette tapes of the show are being sold, without Dylan's consent. Records produced in Hong Kong and other countries are sometimes pirated versions of recordings put out by CBS, Marconi, etc., who get no money from these copies. The music industry is trying very hard to track down and stop these pirates.

Video artists also have to think about this problem. It's not like sculpture, where it is difficult and time consuming to make a copy. If a video artist rents a tape to a gallery, you must trust the curator not to make a dub of the tape. And when an artist sells a work to a museum, it is always on the understanding that they will never make a copy, lend it, or give it away. Even woodblock prints are being copied by art dealers now, many years after the artists' deaths. I once left a copy of one of my tapes with some people I knew in New York, and they applied for a grant, sending in my piece under their own name. I'm pleased to say that they were awarded the grant, but I did feel strange about it for a long time.

This week, the French government decided what to do with all its pirate radio stations. Most are now banned. Remember this phenomenon? It first began in a boat called "Bertha" anchored in International waters off the shores of England. This high-powered commercial radio station became very popular among young people. It could not be controlled by the British Government, which like most of Europe, has a monopoly on radio and TV within its borders. There are several huge American Evangelical radio stations based in Mexico, where there is no limit on transmitter power. Aimed at the U.S., the American Government cannot control them.

Next came Italy. There, the Supreme Court judged several years ago that, under the country's antiquated laws, the government has no control over television. Suddenly there was anarchy on the airwaves. Literally. Anarchists has a station; so did right-wing groups. One specialized in live pornography... anyone who has enough money to start a TV station could do so. With no control, even channel allocation was not possible. In France, the ecology movement has a small pirate radio station, which moved from place to place. In Poland, this past week Solidarity's clandestine radio transmitter was seized. Media piracy can be dangerous!

Did you know that video recorder piracy exists as well? I remember when friends in France used to drive to Belgium to buy video equipment and tapes, and smuggle them home. Taxes in France were prohibitive, and the government even has official monopoly of videocassette distribution. But such smuggling is peanuts compared to South America now. It is much cheaper to buy video in Guatemala than, for example, Brazil. So dealers from tax-heavy countries go up and buy hundreds of VTRs and TVs then, using bribery, smuggle them past Customs in their own country, to sell them at an enormous profit.

Tourists in the Rocky Mountains actually buy cans of "fresh mountain air"... did you really think you can't steal air?

BY SATELLITE MIAMI CHRISTO

Ladies and Gentlemen,

April 28, 1983

Christo: Surrounded Islands, Biscayne Bay, Greater Miami, Florida.

"About 10 of the islands situated in the area between Bakers Haulover Cut, Broad Causeway, 79th Street Causeway, Julia Tuttle Causeway, and Venetian Causeway will be surrounded with 5½ million square feet of pink woven polypropylene fabric covering the surface of the water, floating and extending out approximately 200 feet from the islands into the bay. The fabric will be sewn in a pattern to follow the contours of the islands.

The frontal, outer edge of the floating fabric will be laced to a 5½ mile long, 6 inch diameter boom, in sections of the same color as the fabric, and secured to the bottom of the bay with approximately 300 anchors spaced at 100 foot intervals.

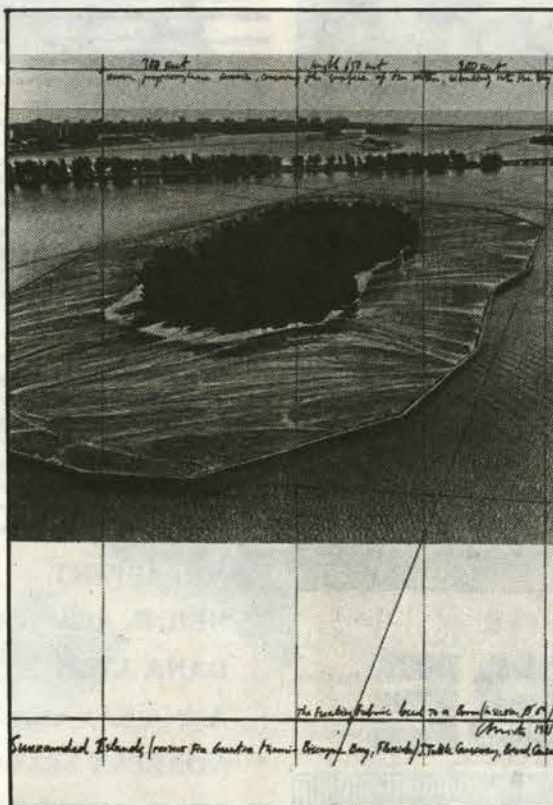
Rebar stakes will be driven into the shoreline near the feet of the trees to secure the inland edge of the fabric, covering all the surface of the beach and disappearing under the vegetation.

For a period of two weeks "Surrounded Islands" will extend several miles altogether, and will be seen, approached and enjoyed from the causeways, the land, the water and the air.

The luminous pink color of the shiny fabric will be in harmony with the tropical vegetation of the uninhabited verdant islands, the light of the Miami sky and the colors of the water of the shallow Biscayne Bay.

"Surrounded Islands" underlines the various elements and ways in which the people of Miami live, between land and water.

"Surrounded Islands" is financed by Cristo."



April 29, 1983

Christo's "Surrounded Islands" will be linked with Cultural Centers throughout the world by video telecommunication systems using intercontinental satellites. Two way audio will permit direct discussions with the artist.

Preliminary contacts have been established with Museums in Europe, North and South America, Australia and Asia. Discussions are in progress with Japan. The Centre Beaubourg Georges Pompidou in Paris will participate, so will the Kunsthalle Hamburg together with the Technische Hochschule.

For information please call or write to:
Johannes Schaub
1, rue Lulli
75002 Paris, France
(1) 297 40 86

QUESTION OF VIDEO DISPLAY TERMINALS

a 27-minute, non-commercial videocassette production (V-matic, ¾")

featuring:

James Beal, Dr. Robert Beck, Dr. Robert Becker, William Bise, Dr. Eldon Byrd, Robert DeMatteo, Claire-Marie Fortin, Dr. Russel Jaffe, Dr. Glen Rein, Louis Slesin.

revealing the two yet unsurveyed hazards from VDTs (video display terminal): magnetic ELF fields and electrostatics, which may be responsible for the growing number of pregnancy clusters of miscarriages.

Sales: \$195

Also available:

5-hour edited version of the Learned Societies forum (June 4, 1982) at the University of Ottawa on Video Display Terminals (V-Matic, ¾"); also available in VHS and Betamax formats.)

highlights: the first time that actual monitoring of new spectra of EM radiation is demonstrated, with subsequent demonstration of remedies and their effects on these spectra. Also discussed are a variety of EM interactions with biological systems. Comes with a transcript of what is on tape.

Sales: \$925; \$875 without transcript

Available from:

Planetary Association for Clean Energy, Inc.
100 Bronson Avenue, Suite 1001
Ottawa, K1R 6G8 Canada

(613) 236-6265

VIDEO

AND CHICAGO THE ARTIST AND TELEVISION



Landmark Satellite Teleconference On the Arts and Mass Media Via Special Calbe Hook-Up at The School of the Art Institute of Chicago



Is video art a technological form of painting, sculpture or performance? Does it function best within the museum? Is television a legitimate medium for contemporary art? These are some of the questions that will be addressed by participants in "The Artist and Television", an interactive satellite conference to be broadcast live at The School of the Art Institute of Chicago Friday, October 22 from 12:00 until 3:00 pm. The public is invited to view this landmark event at the School, Columbus Drive and Jackson Boulevard, free of charge.

Until now, teleconference has been used in business and government, but it has not been employed to present an art panel of this kind to a wide audience. The teleconference will interconnect museum curators, educators, critics, media spokespersons, and artists in Los Angeles, Iowa City and Manhattan. A diverse collection of video and television art will also be performed during the teleconference.

The program is one event in a series of formal conference sessions on artists and television which will take place in Iowa City, October 21 through 23, in conjunction with the 1982 Mid-America College Art Conference and with the Second Intermedia Art Festival. "The Artist and Television" will allow art communities in three American cities to actively interact with one another. Through the services of ACSN - The Learning Channel, which reaches two million households, the program will reach many other communities served by cable. Since Chicago does not yet have cable capacity, The School of the Art Institute of Chicago and Centel Videopath, Inc. have collaborated to bring the program to viewers live, at the centrally located School.

Director of the Video Area at The School, Barbara Latham, will serve as panelist in Iowa City for the teleconference. Other video artists invited to participate include Charles Atlas, Wolf Kahlen, Otto Piene, Elaine Summers, and Hans Breder. Curators from the Whitney

Museum of American Art, the Museum of Modern Art, Long Beach Museum of Art, and representatives from PBS, Global Village, ATC, and the Artists Television Network have also been invited to participate.

Sponsors for the Chicago broadcast at The School of the Art Institute of Chicago are the Chicago Editing Center, The School, and Centel Videopath, Inc. Sponsors for the teleconference are the University of Iowa; the Alternative Media Center; NYU School of Arts; American Television and Communications Corporation (ATC); ACSN - The Learning Channel; Department of Fine Arts, UCLA; Goethe Institute, Chicago; Iowa Center for the Arts; and the Long Beach Museum of Art, UCLA.

Susan Wheeler
The School of the Art Institute of Chicago
Columbus Drive at Jackson Boulevard
Chicago, Illinois 60603

VIDEO

IN FRANCE GLOBAL ARCHIVES WOMEN'S VIDEO/FILM

CENTRE AUDIOVISUEL DE BEAUVOIR

32, rue Maurice Rippe
75014 Paris, France
Tel: (1) 542.21. 43

In France, as elsewhere, a large part of the audiovisual documents concerning women have remained dispersed and marginalized. Previous attempts to gather this material have been focused around specific events and thus, fragmentary.

The Centre Audiovisuel Simone de Beauvoir, created in June 1982, a non-profit organization, makes available a centralized research facility for those in need of information on women's audiovisual history. The resource material held by the Centre, and accessible to the public only for

consultation within the Centre on a non-profit basis, consists of photographs reproduced in slide form, sound recording on cassettes, super 8, 16mm, 35mm, video transferred on ¾ inch or VHS, videocassettes (tri-standard system: SECAM, PAL, NTSC).

In addition, the Centre offers access to card catalogues listing as exhaustively as possible all existing multi media documents by author, title and subject headings. Included in this catalogue are documents produced by individual women video and film-makers, photographers, sound recorders as well as material put out by women's groups and radio and television programs.

We think that as a video or filmmaker this Centre should be of interest to you: your production(s) will of course

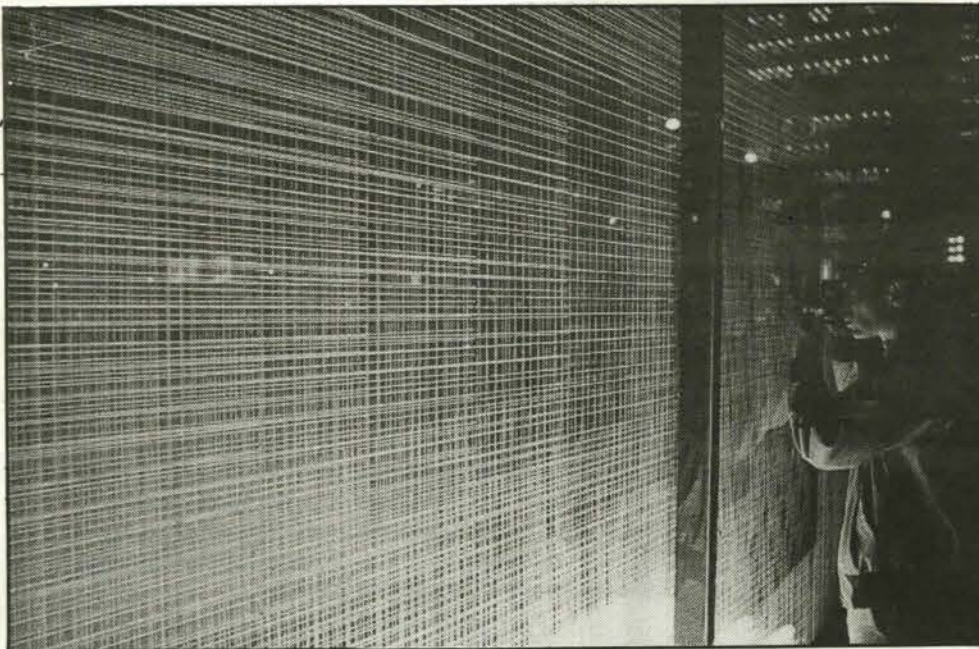
appear on the catalogue as soon as you send us the necessary information on your work. But you could also contribute to the Centre Archive where you would possess a video copy of your video or film. If, however, no video copy has been made, we would have to negotiate some form of arrangement between us.

We do hope to hear from you soon and are ready to answer any further questions that you might have concerning your participation in the archive project.

Fondatrices: Carole Roussopoulos, Delphine Seyrig, Ioana Wieder.

Documentaliste: Nicole Fernandez

VIDEO



"Window 123" Annastacia McDonald/Jeanette Reinhardt

SUBSCRIBE

FIVE ISSUES

\$ 10.00 IN CANADA IN U.S.
\$ 15.00 OVERSEAS

Name.....
Organization.....
Address.....
City..... Prov/State.....
Country..... Pos Code.....



FREE

SUBSCRIBE NOW AND RECEIVE FOR FREE:
SIX WINDOW INSTALLATIONS CATALOGUE
28 pages, 8½ x 11 with 6 color postcards.

Post-document of the exhibition featuring the work of Ewan McNeil, Jeanette Reinhardt/Annastacia McDonald, Hank Bull/Kate Craig, Cameron Porteous, Fernando Design and Jeff Wall. Includes Forward by Curator Paul Wong and Essay by Jo-Anne Birnie Danzker. Value \$5, Published by Video Inn, Vancouver.



"Untitled" Fernando Design

A CATALOGUE



JON ALPERT
NEIL R. ARMSTRONG
DANA ATCHLEY
ANNA BANANA
NORBERT BRUNNER
PEG CAMPBELL
MONTY CANSTIN
TERI CHMILAR
KATE CRAIG
CRISTA
SARA DIAMOND
DION / POLONI
DOWNTOWN COMMUNITY
TELEVISION CENTER
VERA FRENKEL
MICHAEL GOLDBERG
JULIE HARRISON
ANDY HARVEY
BERNARD HEBERT
KAREN HELMERSON
NORA HUTCHISON
MAKO IDEMETSU
RICHARD LAYZELL
JORGE LAZANO
MARSHALORE
AKIRA MATSUMOTO
FABIO MAURI
ERIC METCALFE
JOHN MITCHELL
ED MOWBRAY
KOU NAKAJIMA
JUN OKASAKA
MICHEL OULLETTE
SHAWN PREUS
ANNE RAMSDEN
KARYN RANUCCI
AL RAZUTIS
JOYAN SAUNDERS
BARBARA STEINMAN
KIM TOMCZAK
KEIKO TSUNO
ELIZABETH VANDER ZAAG
JOE VISZMEG
RODNEY WERDEN
WESTERN FRONT VIDEO
PAUL WONG
JANE WRIGHT
KEIGO YAMAMOTO

A 112 pg. distribution catalogue complete with artist bios, photos and descriptions of 150 selected works; cross-referenced by producer, title and subject area.

\$5 Can. or U.S.
\$6 Overseas

Published by:

SATELLITE VIDEO EXCHANGE
SOCIETY

VIDEO OUT
261 Powell St.,
Vancouver, B.C.
Canada V6A 1G3

ORDER NOW