

VIDEO GUIDE

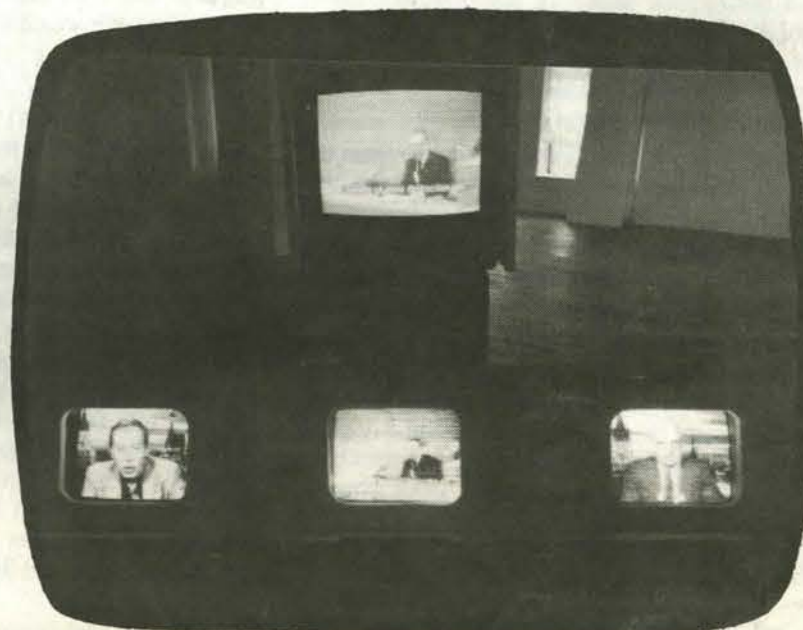
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**"THE CULTURAL INSURRECTION"
BY INCINE**



FEMINIST AESTHETIC



"CURRENTS" EXHIBITION EM-VIDEO



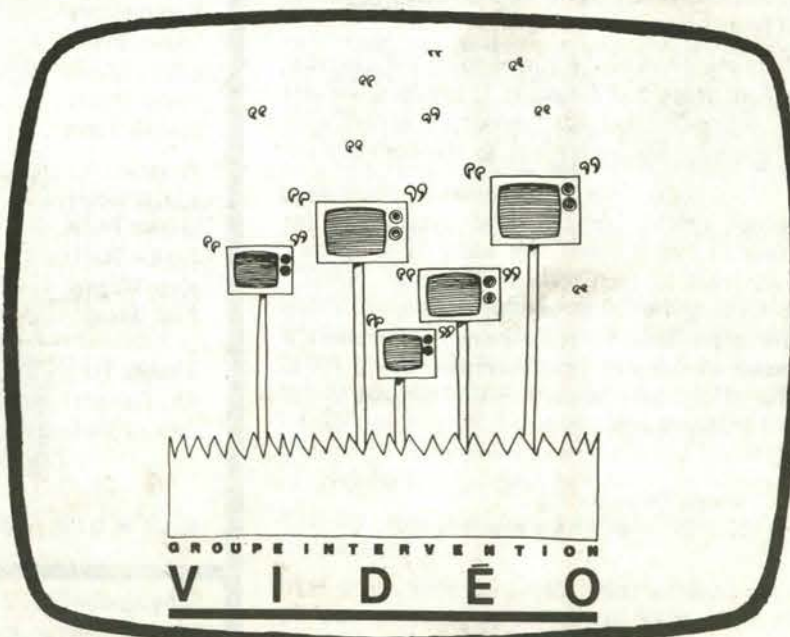
**A SIMPLE CASE OF TORTURE
BY MARTHA ROSSLER**



**TELEVISION INTERFERENCE
AN INSTALLATION**



INTERVIEW: DORIS CHASE



GIV VIDEO DISTRIBUTION

HARDWARE NOTES

TAPE SURVEY by Shawn Preus

Video Guide would like to bring back an old column called **HARDWARE NOTES**. We are looking for writers to write the column as well as suggestions for the topics for the column.

The topic this month covers tape preservation and concerns around using brand names, etc., and includes several different points of view by different authors. I would like to thank the staff at Video Inn, Michael Goldberg, and Ian Murray.

It has been 10 to 15 years that some of us have been producing video. For many of us, in the early years it meant producing on 1/2" open reel. Open reel tape (in fact any tape) should be played through once every year or so to preserve it. Most of the tapes at Video Inn (in Vancouver) which have not been played regularly are sticking.

If you are not familiar with this, it sounds like some-one scratching fingernails on a blackboard. This is caused by the black coating which comes off the tape and goes on to the machine like glue and therefore brings the tape to a screeching halt at some point along the way.

If the tape is not too badly sticking, one can bypass the heads and fast forward and rewind the tape (maybe several times) to get it to play. If you want to keep it, get ready to copy it, because it will not take long to stick up again. Even if it plays, copy it right away and then decide whether you want to keep the copy or not.

All those who bought Sony High Density tape have been taken for a "reel" ride. That tape gummed up within the first year of use. We have been getting the same reports about the Sony 3/4" BR. We have not had any good reports on the Sony BR tapes. Most of the cassettes have flaws, such as dropouts, edge curl, and clogging when in pause too long — and some of these throughout the tape. Anyone who bought Karex, Memorex or Ampex is in trouble — nothing but negative reports about them.

At this point, most people regret all the years they were devoted to Sony tapes. At Video Inn we were Sony devotees for years and still buy Sony tapes. We have not had any problems until recently, and most of our problems are with Sony BR 3/4", Sony 1/2" open reel High Density. More and more Sony tapes are having flaws. We have heard several reasons for this, but it seems to be that Sony tape is now made in the U.S., and they don't make the tape as well. Most people who are changing from Sony tape are using the 3M MBU line and are happy with it. Both Sony and 3M Beta seem to be fine, but don't use the 5-hr. Beta or 8-hr. VHS — too much tape is crammed on the reel, and problems are many already.

We don't have anything to report on VHS tape but one might take for granted that the same company might have the same tape for both VHS and Beta. Most people use Scotch or Sony, but also buy RCA, TDK, and BASF Chrome when on sale or when dictated by use. BASF Chrome reports are good.

Now back to the older 1/2" open reel tapes. We have found that most of our 1/2" tapes play better on our Panasonic machines 3130 and 3160. The tapes at Video Inn have been stored for 11 years in the same place, and there does not seem to be any consistency with why a tape sticks or not. Of course, any tape played regularly still plays fine. At one point I thought the tapes in the plastic bags had fewer problems, but I have not really had enough consistency with this to consider it proven.

If you're playing the sticky tapes on your machines, you'll have to keep the machines clean or tapes will stick even more. There are professional Evaluators/Buffers for 3/4", but the best I've heard was in a letter to the editor in *SENO* magazine by Elon Soltes (TVTV) who reports a Tape Cleaning Fabric (#610 Green Wiping Fabric): you attach it before the tape goes through the machine and it picks up the backing before the tape gums up the machine. 3M recommended it.

If you care about some of the older tapes, check them out and copy them if you want to keep them. A new copy will give it another 10 years. If you're going to buy large amounts of tapes, ask around before hand. If it's selling cheap, more times than not it's a bad batch of tapes. Check into what other people use and like.

We would like to hear more about other people's experiences with tapes and tape uses, so write us a line or two.

TAPE CARE

Storage: in dry, well ventilated places away from central heating units, hi-fi amplifiers, magnets, and power sources — and above all, direct sunlight.

Never touch the actual tape even with the cleanest of hands. And don't leave cassettes in decks when not in use.

Temperature control is important and if you happen to be moving your tape into different temperatures wait until it is at room temperature to play it. Same goes for your deck(s): make sure deck and tape are at the same temperature.

Shipping: It's good to forward and rewind a tape after it's been shipped or carted around. If dropped or thrown around, this will align it again. When shipping, stay away from fibre-filled shipping liners. If they break open they can really mess up a tape.

Shooting: some people like to buy the same brand of tape and from the same box (series) to get similar quality throughout a production.

New Tapes: It is a good idea to "burnish" new tapes before recording on them, if you have the time. Fast forward and re-wind once, then clean the machine (if possible). It is also a good idea to do this if the tape has gone through temperature changes or has not been used in a while.

EDIT

Since the last issue there have been several points brought to our attention that *Video Guide* will have to consider in more detail — especially editorial control and what that means. *Video Guide* tries to stay abreast of the issues concerning video as much as possible. However, a conflict develops over maintaining good editorial control versus getting the issue out on time. In the near future *Video Guide* will carefully look at these issues: editorial control vs. censorship vs. a tabloid that comes out on time with current topics.

We would like to thank everyone who has taken the time to tell us their thoughts, points of view, and ideas about the last issue and TattleTapes #27.

We would also like to apologize to everyone who was misrepresented or offended. *Video Guide* especially wants to apologize to Vancouver Art Gallery curator Jo-Anne Birney-Danzker for the defamatory remarks published in TattleTapes in the last issue of *Video Guide* and regrets any harm it may have caused her professional and/or personal reputation. The remarks were completely untrue and without foundation.

Throughout the controversy surrounding the cancellation of the Paul Wong Exhibition at The Vancouver Art Gallery, Ms. Birnie-Danzker has conducted herself with the utmost integrity and comments to the contrary are retracted.

We welcome articles, reviews, and suggestions for topics to cover in *Video Guide*. We want to bring back a column we used to carry called "Hardware Notes," and we are looking for ideas and writers for it. *Video Guide* deadlines are June 15 (July issue), September 15 (October issue), November 15 (December issue) 1984. Deadlines for 1985 are January 30 (February/March issue), April 15 (May issue).

Shawn Preus for the
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VANCOUVER GUIDE

INTERVIEW: DORIS CHASE

by Karen Henry

Doris Chase has worked to encourage a wider audience for video by using it to enhance other art forms — dance, theatre, story-telling. Initially, her synthesized dance tapes caught the eye of both dance and video enthusiasts. In her latest series she had used video to record and interpret dramatic pieces by and about women, and she is now writing her own scripts. Her involvement in the arts over her lifetime has made her a committed professional — a mature woman dedicated to her work. She was in Vancouver recently to show three of her videotapes at Women In Focus.

KH: *You were a painter and a sculptor before you became involved in film and video. How has this affected your way of using the technology? Do you think there is a common language in these different art forms?*

DC: The way I work as a painter has a lot to do with how I work with video in the way I manage colours, particularly with the dance pieces. I think it's the same elements — composition, design and colour, line and form. With the Concept Series of course it's gotten into a political expression but always keeping with it the same feeling for design and composition. I'm not using as much visual effects right now. I'm moving to almost a documentary style of keeping with the human form and working ideas with it, but it all has to do with how I would develop a painting. That's why I work with long rehearsals so that my mind assimilates what I want to say and then how I want to mix it (with special effects). Like the one with Geraldine Page. I have developed a drifting wine goblet that will run in and out of the piece that has some gorgeous Cezanne-like colours. The visual sense is always there.

KH: *What was your process through these other media into video?*

DC: It all began because I was working with sculpture and dance, and I wanted to record the work; so I talked to some television people, and they filmed it with the understanding that I could have their throwaway clips. With that I made the film *Circles II* which has won numerous awards. I became so excited with what you could do with effects, creating a whole new way of seeing a theatre piece. Going into video gave me a more complete palette — not only a wider range of colours but so many diverse kinds of images. It was like opening Pandora's box.

KH: *Several years ago you described your work as having a "universal quality of mystery" which I see as referring to the awesome nature of computer effects. Does it still hold this fascination for you?*

DC: I try for universality. There's that challenge to communicate on a larger scale, and sometimes when you

create too much magic the communication gets lost. I've been trying to discipline myself. (chuckle)

KH: *Film and video are divergent milieus. There are video purists and film purists and those who use both. How do you see their relationship?*

DC: It's almost like they're armed camps! I do believe that there is now a criss-cross between the two because it's expedient. The quality you get on film is marvelous but the quality on video is getting finer, and there are certain things you cannot do on film. I think it's criminal that the film and television schools are not teaching their students both — they're doing them a great disservice. Any person going into communications or the arts or the industry should be well acquainted with both because of the much broader possibilities.

KH: *Could you describe your own process in creating a videotape?*

DC: With the Concept Series — the theatre/dramatic pieces — it must begin with my belief in a script or in the poetry or a message that is of or about women; that becomes the inspiration — reading a script, talking to a writer or seeing a performer, and then the thing coalesces. I always call them collaborations because it is their input that triggers so much that develops out of it. A collaboration implies equal input, but I would never work in an equal input situation. There has to be one director like a captain of a ship. So in truth I have to have the last say. I've always regretted it when I've let the talent affect a decision about the work.

KH: *Is there a particular piece that's close to your heart or a turning point for you?*

DC: No, because it's always evolving. There's only so much time and energy, and I demand the best of my creative energy. Something you have done before would be like leftovers. Everything that's gone before is in the next work, but it's in another field of endeavor.

KH: *In the Concept Series you have acknowledged a feminist stance and chosen to work with and for women. How has this relationship with other women developed for you?*

DC: In starting this I began to realize how unequal things really were. I discovered that it was very hard for women in theatre to have anyone give them any recognition. The unequal treatment of men and women is still one of the main problems in our society. It's terrific working with women. I find the universal caring among women — the warmth — to be socially with women is so much more satisfying.

The piece I'm doing with Colleen Dewhurst is called "goddess" or "lecture." It's about a woman speaking. She begins her lecture and then she throws the script down

and says, "I'd rather talk to you about religion." I think religion is one of the largest culprits regarding women in our society, so I did a lot of research and wrote this script. I'm trying to plant a few seeds here and there.

KH: *How do you see this dialogue between politics and art?*

DC: I used to think politics had no place in art at all — art for art's sake. My life is my art, but I have gotten into the necessity of making a statement. I think maybe, however, I've come to the top of it, and I've found that it's not getting the audience that I had hoped. There is such a disinterest in feminist issues by granting agencies. I haven't been able to get a grant. Maybe it's what I'm doing, but I think it might possibly be my politics.

KH: *Do you intend to continue working primarily with women?*

DC: I don't know how much longer I'm going to stay working in the social-political theme because I'm in a transition period right now. I've been writing recently. I've written a script about a relationship between a man and a woman — an older couple, and the relationship between a mother and her son. So in truth I'm weaving that sort of thing together. The writing seems to be producing new ideas.

KH: *You have moved from your original working milieu in Seattle to a base in New York. What prompted this move? How would you characterize these two contexts?*

DC: I used to go back East almost every year because I was having shows and so I was familiar with the area and galleries and I just wanted to be in New York. I was 49 years old and to just pick up and go with a suitcase seems absurd. I don't know how I could have done it! Now my base is in New York — my connections for equipment and crews and production facilities.

I think the East Coast and the West Coast in the States are quite similar — there is an exchange. It's what's in between that is so different.

KH: *What do you see as the future of video as an art form — the issues and directions that you see developing, technologically and aesthetically?*

DC: I think it is starting to find its place. I think it is influencing what we are seeing on television to a degree; whether there will ever be wide acceptance I don't know. Many public libraries now have video carousels, but so often what they are doing is watching "Jaws." The technology of being able to plug in a cassette is great, but so far I don't think people are much into video art. I find a lot of video artists are so much into their own thing, and they want someone to sit for 45 minutes and get into it. It's just too much to expect of most people, even avid museum people. I'm not sure where it's going. In a way I think the people who are being the most creative are the video curators, they're shaping it. And the writers. Everything published shapes how we think of it.

KH: *What are your thoughts about video as a communications or network-oriented medium or a fine art in the gallery context?*

DC: I think that art is communication, and it is the same with video. I can't say what is art and what is not art. It's a discovery. Video has been the creative edge. The cable system has just not developed to the point of accommodating video art.

KH: *How do you cope with the practical side of things, the economics?*

DC: Well, I've been in it long enough to know where I can get the equipment and the help, who I can depend on and make trades with. A lot of people now want to work with me because they've seen what I have done. As long as I can keep working and doing what I want to do, I guess that's all I want out of it.

KH: *So you are now primarily involved in writing your own scripts?*

DC: Yes, and I have a few sculpture pieces going. I'm working wherever I can plug in. But I find that if I want to continue with the theatre pieces, I have certain things to say and the only way to do it is to write it. I'm looking for scripts as well. I can produce probably cheaper than anyone I know, and if I can just put a few things together... and the talent — and the talent is in New York.

KH: *So you don't see yourself evolving out of video production?*

DC: I just keep producing what intrigues me and works by way of magic so that I can wake up in the morning and say, "Let's get on with it!"



photo by Karen Henry



photo by Karen Henry

curator Renee Baert
March 1-25, 1984
Presentation House, North Vancouver

The familiar sound of a television set turned up loudly fills the stairwell as you ascend to the gallery of Presentation House where the video installation "Television Interference" is on from March 1 to 25. In the left hand corner of the west gallery, seven mounted boards on the gallery wall supply written information from the catalogue on the seven artists and their tapes, with B & W stills from each piece. Two monitors in the centre of the gallery face out to a viewing space set up to approximate a living room environment. Two couches, two love seats, end tables and vases with freshly cut tulips, two coffee tables, a couple of chairs, and two waist-high leafy plants surround the monitors.

Although the sound from the monitors is pervasive, I would estimate about 10 minutes is spent fingering and stroking the furniture before one's attention is focused on the tapes. The plush, high-backed, heavily padded and buttoned couches accompanied by oak coffee end tables create a complacent bourgeois setting in which to view the artists' tapes. Two tall, bare gallery windows provide a vista of the North Shore mountains and sky and allow ample daylight to fill the viewing space. In this light the video image is not as commanding as in a darkened room. At first the audio seems almost intrusive. One is reminded of the tinge of guilt experienced with daytime television viewing.

Renee Baert, the curator of the show, planned on using props from the theatre department of Presentation House to furnish the installation. As there were not enough

props to do this, she arranged for Eaton's to donate furnishings. The existing environment is Eaton's idea of contemporary furniture. It serves well to ironically play off the critical theme of the show.

In the introduction to the catalogue, Renee Baert begins:

In the closing sequence of TeleTapes, American artist Peter D'Agostino poses a question which is at the heart of the critical discussion of television: should telecommunications be regarded as a right or as a privilege? "If it's a privilege, then the marketplace prevails, and those who can pay for access to the privilege buy what they can get. If telecommunications were considered a right, the technology would be forced to put itself to the service of the people."

Baert is interested in the scholarship of the critical discussion of television. A show such as Television Interference (seven videotapes produced from 1973-1983, dealing with television as subject matter or using formal qualities of television in order to critique it) is an extra dimension to this scholarship which is already well established in print. Video is implicit about its relationship to television. The thematic concern of Television Interference is in making that relationship explicit.

The first of seven tapes which make up the two hour program is "Television Delivers People," a 6-min. tape by Richard Serra produced in 1973. As Baert says, "This classic early videotape provides an acerbic analysis of the corporate structure of television and its social implications." This tape consists of white text slowly rolling over a blue screen accompanied by up-beat muzak. The sentences, such as . . . "In commercial broadcasting the

viewer pays for the privilege of having himself sold . . . It is the consumer who is consumed . . . You are the product of T.V. . . . You are delivered to the advertiser who is the customer . . . He consumes you. . .", are taken from television conferences. Serra takes control of the medium to make it say what he wants it to say. He makes it confess its ulterior corporate motives. The tape is didactic. In the context of the mock living room meant to imbue feelings of tranquil pleasure, its messages are accordingly offensive . . . "Television defines the world so as not to threaten you . . . Soft propaganda is considered entertainment . . . POPULAR ENTERTAINMENT IS BASICALLY PROPAGANDA FOR THE STATUS QUO"

Although the curator did not set out to do a chronological study or exposition, the tapes span a 10-year time period and follow each other chronologically within the two-hour program. Baert felt the Serra tape led quite nicely into the advertising imagery of "Femme Des Reve," an 8-min., 15-sec. tape by Louise Gendron, produced in 1979. The subsequent chronological order of the program is just as much a result of such concerns for the continuum as anything else.

Louise Gendron is a video producer, teacher, feminist, and founding member of the Co-op Video de Montreal. Her tape is included by Baert in order to incorporate into the show aspects of what feminists think about television's portrayal of women. The tape is a B & W collage of television and magazine advertisement imagery depicting women as "creations of the minds of the advertising industry." Through the swift editing techniques of television advertising, Gendron utilizes advertising industry-generated images of women. From forest nymph to cleaner of toilet bowls, these television women seem

TELEVISION DELIVERS PEOPLE

Richard Serra, 1973

The product of television, commercial television, is the audience.

Television delivers people to an advertiser.

There is no such thing as mass media in the United States except for television.

Mass media means that a medium can deliver masses of people.

Commercial television delivers 20 million people a minute.

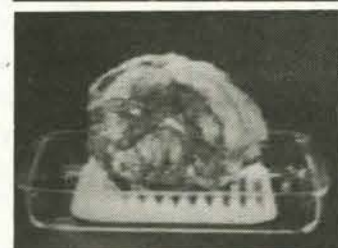
In commercial broadcasting the viewer pays for the privilege of having himself sold.

It is the consumer who is consumed.

You are the product of T.V.

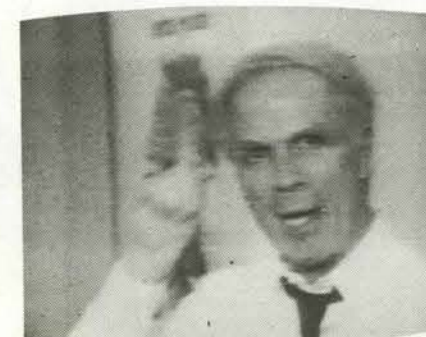
FEMMES DE REVE

Louise Gendron, 1979



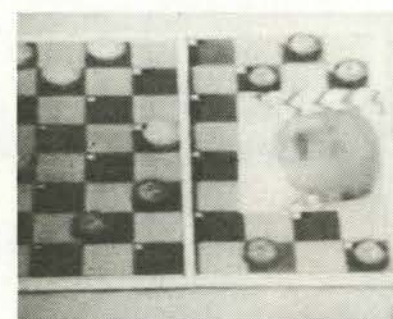
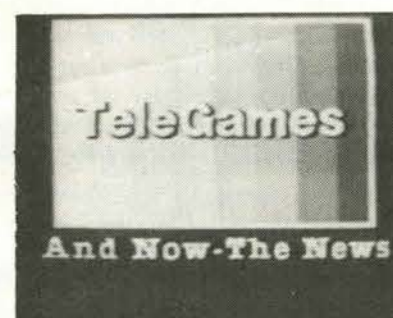
BETWEEN THE LINES

Antonio Muntadas, 1979



TELETAPES

Peter D'Agostino, 1981



to represent the gamut of womanly possibilities. The artist interrupts these images with words, either typed or taken from magazines and assembled extortive letter style, to combat and undermine the advertisers' messages. It is a technically simple tape with a familiar but urgent message of its own about the fallacy of television's depiction of women.

"Between the Lines" is a 25-min. tape by Antonio Muntadas, produced in 1979. It addresses the issue of television news-making. By following a news reporter through her day, the process by which she constructs her news story is deconstructed through Muntadas' analytic and documentary approach. In this tape he is concerned about television's disarming ability to force the viewer to receive information with little or no time for reflection; this is particularly important with regard to critical viewing of television news. He demonstrates this at the beginning of the tape by running text on this subject at three different speeds: first too fast to read; next a little slower but still too fast to read every word, and finally slow enough to allow the viewer to read the text but still allowing no time to stop and think.

He followed reporter Sharon Stevens and her WGBH news crew as they covered the meeting between mayor Kevin H. White and the Action for Boston Community Development. Taped portions of the workday were intercut with Muntadas interviewing Stevens about her role as the transmitter of the news. By questioning the reporter he established her particular bias in order to illuminate the inherent bias in all apparently "objective" newscasting. The meeting of two hours and ten minutes, which was shot by the news crew for 50 minutes, viewed and scripted by Stevens for 45 minutes and then edited for 45 minutes, is presented that evening on the news as a one minute, 40 second news broadcast. Muntadas questions her on what she feels about the considerable loss of time and information. She responds rather inanely with, "Well, you're always going to lose a little something." The brevity of television news items and their subsequent shallowness is defended by Stevens by virtue of what she believes to be a hard and fast rule for television production — You have to think visually, and you may not always have a picture to go along with what you're saying. Cleverly, as the reporter is explaining this phenomenon to Muntadas, he presents the discussion to us with no picture. It is an intelligent and interesting piece.

"Two Way Mirror," by John Watt, 1980, is witty but

probably the most difficult piece to sit through. Jack Place, a thin-voiced man, sits cross-legged on his living room couch while a large mirror above his head keeps changing with stills from soap operas. The tacky painting and plaques alongside the mirror subtly change throughout the tape. For 28 minutes and 30 seconds he recounts the lives and times of four soap opera families whose predictable marriages, divorces, affairs, pregnancies, abortions, births, deaths, murders, and breakdowns Jack lives through vicariously. After a few minutes of viewing the tape, it becomes apparent that this monologue will last as long as a ½ hour soap opera. The artist forces us to spend close to ½ hour with Jack Place. This strategy offers us ample time to contemplate the afternoons wasted by Jack in order to satisfy his need to live through the carefully crafted lives of soap opera characters. One asks oneself if in real life it would be possible to indulge this boring creature as long as the viewer already has. Probably not.

"Prime Cuts" is an intentionally slick 1981 production by Paul Wong. As Baert has written, "Prime Cuts inhabits the world of television advertising and pushes its portrayal of lifestyle through to the limits of its inherent narcissism. Wong's fashionable characters live out an endless series of perfect moments as they move through a day which exists only to fulfill their desires."

The chronological aspect of Television Interference underlines the progression of production techniques and styles over the past ten years. Although Louise Gendron appropriated the quick cut editing techniques of TV advertising in Femmes De Reve, Wong's piece "inhabits the world of television advertising" stylistically and thematically. The unblemished 20 minute flow of Prime Cuts walks the edge between the celebration of this lifestyle and the critique of it. In Prime Cuts "unadorned small-format equipment is pushed to the limit to produce a tape with the slick look of commercial TV."

Baert cites the question posed by Peter D'Agostino at the end of his 1981 videotape "TeleTapes" as being at the heart of the critical discussion of television. The question is, as mentioned above, "Should telecommunications be regarded as a right or as a privilege?" Peter D'Agostino is a video artist, theorist, and teacher whose work focuses on the symbiotics of media. D'Agostino's work is important to the theme of Television Interference, and Baert makes mention of his critical position throughout the introduction to the catalogue. TeleTapes is a three part piece — "TeleTricks—TV Entertainment," "TeleGames—And Now, The News," and "TelePuzzles—TV Movies."

D'Agostino combines sophisticated production techniques with his intelligent enquiry into the effects on the viewer of the seductive and manipulative qualities of television. Baert writes, "Through analogy and metaphor, the tricks, games, and puzzles deal with the nature of visual and aural language of the TV experience." A baby with a quivering lip is metaphor for the passive viewer. Along with a concern for the potentially damaging effects of television manipulation on children, there is a recurring theme of the critique of newscasts.

"Perfect Leader" is a 1983, 4-min., 15-sec. tape produced by Max Almy. "This satire of political image-making and the marketing of candidates emphasized television's propensity to favour style over content." After letting the computer run the program to construct, tear down, and reconstruct a "perfect leader," the disembodied voice of a man in an editing room asks, "What do you think?" Physical modification, media impact market projection, multi-national profit factor and global leadership strategies are fed into the computer and it runs a visually stunning and emotionally disturbing projection of "the perfect leader." An original score accompanies the visual assault. The disembodied voice concludes, "We have a perfect leader." The crowd cheers.

One must consider Baert's presence and interest in the scholarship of the critique of television when viewing the program and the installation. It is in this sense quite an academic proposition. The tapes in Television Interference have been carefully brought together to illustrate Baert's concern for video's implicit and, in this instance, explicit relationship to television. It is perhaps more of a program than an installation. Most viewers, I would imagine, will not stay for the duration of the show.

Television is a point of reference for almost all modern people. Everyone has his or her own opinion on the laudable merits or the destructive potentialities of our little box-shaped friend. In an essay written by Michael T. Marsden called "Television Viewing as Ritual," it has been suggested that "Television has taken on some God-like qualities, not the least of which is omnipresence. Television viewing is not an activity; it is a way of life." Through Television Interference, Renee Baert has introduced the artist's voice — not the critical discussion of television. More artists and academics turn their concern from "High Art" to the fascinating and increasingly complicated issue of popular culture, and Television Interference helps to focus and illuminate this growing issue.

PRIME CUTS Paul Wong, 1981



TWO WAY MIRROR
John Watt, 1980



PERFECT LEADER Max Almy, 1983



TO BE OR NOT TO BE? AND FROM THE DARKNESS, LET THERE BE LIGHT: Some Thoughts on Developing a Feminist Aesthetic

Women's desire most likely does not speak the same language as men's desire, and it probably has been covered over by the logic that has dominated the West since the Greeks.

— Luce Irigaray (*New French Feminism*, p. 100)

... Reverse everything. Make women the point of departure in judging, make darkness the point of departure in judging what men call light, make obscurity the point of departure in judging what men call clarity. ...

— Marguerite Duras (*N.F.F.*, p. 175)

A pre-condition to comprehending a feminist aesthetic means first understanding that there is a given standard — and therefore invisible — template for knowledge, symbolic representation, visual imagery, language, meaning, and perception of being.

This pre-ordained (defining) template validates human existence. It stamps and orders what we know, what we see, smell, touch, and hear. It forges meaning from signs and symbols, and it defines what is acceptable as our society's values and what makes sense. This process of validation and ordering of the world reflects a male sensibility, male interests, desires, and fantasies. Man is the reference point for knowledge and reality. Within this sensibility man has viewed himself as human subject; therefore women are, by inference, non-human/'other'/object. Language reflects this bias in the words we know as "mankind", "humanity", and the pronoun "he". These words are commonly held to represent the experience and interests of both sexes. However, upon investigation it often becomes clear that these words only represent a male point of view. Frequently the roots of words like "mankind" evoke and describe the male sex. As men hold the ruling and decision-making positions in our society, they have control of the methods and the images — the re-presentation — that reflect the world as we are taught it. It is the male "gaze" that has traditionally dominated what we see in cinema and film.

Having said this, the dilemma of writing about a feminist aesthetic using one of the means whereby we transmit ideas in this patriarchal culture — i.e., language/words — is a challenge to say the least!

This leaves women in a kind of no man's land, a non-being who is extraneous to the development of ideas and images. She/we only exist in so far as her/our acquiescence allows her to function in relationship to the given male order.

As humans, meaning here both sexes, male and female, we receive information through our senses. Our earliest sensory perceptions come from our home environment, and within this culture they are formalized by some years of schooling dependent upon the individual's circumstances. Perceptions of gender-role, sex, and class are being formulated and formalized by both home and school. It is possible that some small individual niche of this localized world will attempt to be non-sexist, non-racist; however, this only comes about because of extraordinary people, or the people concerned are consciously and actively counter-acting the value systems of a broader culture. These are extra-ordinary and exceptional circumstances.

Although many persons do not proceed to university or post-secondary, specialized education or training, all of us in this culture are being conditioned within an ideological set which presumes male supremacy. This happens throughout our formative years, but it is at the secondary level of education and progressively that female experience is validated only as it absorbs and reflects the male defined systems of thought, ideas, and methods of relating and seeing. Here we as women are not able to validate, except in rare circumstances, our perceptions and realities, so that at the higher levels of scholarship, administration and decision-making, we are progressively eliminated. We are withheld, blocked by our non-being, non-valued status from both the educational apparatus of forming and developing our ideas — e.g., validation from the university system — as well as technological know-how required to show/manifest those ideas into a view of reality that can be shared with others: such as access to technology of films and video production. Access to ... and validation for ... in our own terms must be from a point of departure that seeks to know what it is to be female outside of established male ideas.

All ideas/perspectives that come into being and survive whatever system must go through a process of symbolic

by Marion Barling

representation in order to be shared with an audience larger than the self. This process of symbolic representation is where the mental activity that results in ideas gets re-presented into a form that is accessible: for example into film/video/books/comics/magazines and other images; and they all carry or are attributed meanings. Technology, content of film and the methods that are used to order them have been developed by a male sensibility. Accepted and commonly used forms of narration, re-presentation of males and females and our interactions and bodies, camera framing, shots and editing techniques, usage of sound have all been developed and presented through the male perspective. They show us what male interests/fantasies and nightmares look like. These omnipresent forms of view do not portray what women feel, think, or want — not even in the so-called "women's" films genre of the 1940's; nor does much of what is currently being churned out by Hollywood or other large film companies who are economically manipulating the current resurgence of the Women's Movement. Nor do these points of view show how women see ourselves and the world outside of male rhetoric. For this we would need to know what is important to women, how we see ourselves, what relationship we make between ourselves and X and Y (the world around us) and what that means to our lives.

Think of how film/video/writings on the topic of rape have changed even since the late 1960's. I know that *Rape Is A Social Disease*, the production that I did in 1975 with Rape Relief, was a deliberate attempt at redefining how the world sees rape and its victims. I wanted to present a "female gaze" on the topic. The camera angles as well as the content, although not well developed from a feminist aesthetic point of view, are startlingly different from any male production I've ever seen. The narration is given confidently from the viewpoint of a woman who knows of what she speaks. The assumptions of a woman judge are the basis for decisions. The ideas regarding rapists and rape are re-presented in a very different manner from any traditional handling of the topic, whereby a woman is seen to be "asking for it", etc. Although this production is now "dated" and often stilted, it still reflects how different a female perspective is of her life's experiences when she has the means and the opportunity to both speak and show what she knows. Where women are the makers of meaning, we are the authors of our related experience, not merely the bearer of meaning from a male point of view.

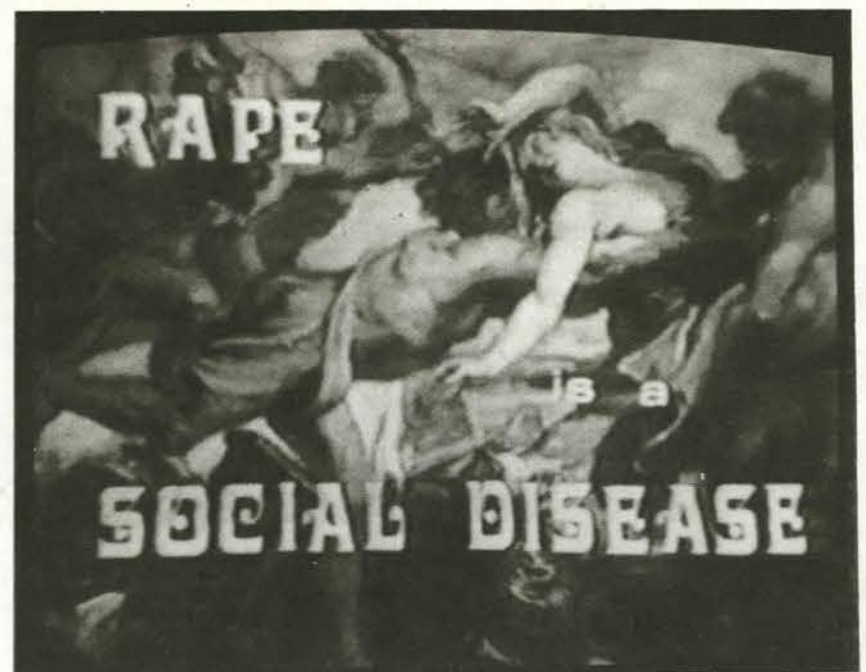
But it is not just a "new think" or a "re-think" on the most obviously violent manifestations that exist within a culture that only represents a male sensibility such as rape, incest, pornography, poverty, environmental issues, etc. The importance of this work speaks for itself. What we must also develop are *different ways* of thinking and expressing our relationship to the world — between those doing the production, those on the screen, and those in the audience looking at the visual presentation, either a film or video. In as much as philosophy organizes all thought, we must re-evaluate all thought to come up with a different philosophy.

If we work within conditions of our own making — then would we be able to construct a reality that is negotiable within our experience?

Would a dialectic different than the antagonism of subject/object emerge?

Would a language or code of visual imagery develop other than the one that exists today?

The tension that is caused for women by this forced existence/non-existence between an unrelenting dialectic of what I know of my unexpressed self and male theories and methods of organizing and showing femaleness as well



as the world in general causes many perversions of female behaviour and creativity.

Developing a feminist aesthetic consciously, or unconsciously for that matter, would help to bring into focus the many permutations that would in some way resolve the problem of non-being for females and allow us to move out of a dialectical stalemate. It would free us to form our own ontology. The ontology of women must come from our experience as females or it cannot mean a damn thing!!

We must learn to watch and hear and think quietly inside ourselves, unobtrusively, in order to translate the "wild country. . . the blackness and darkness" that Marguerite Duras has described as having been women's lives.

We will not always find, at least one can only hope for it very infrequently, the reaffirming support of another like mind to check out the image with. It's a dry, cold climate in these rarified areas, not conducive to those who are asthmatic. We must learn all the basic technical skills and forget the methods that were taught us as we appropriate the means to produce images.

It is not a question of who has a "better" sensibility even though some of the dangers of male methods of thought have become painfully clear in terms of all human and living survival, but rather of making visible and known what it is to be female outside of a patriarchal system.

To push the parameters of vision . . .

I do not necessarily want to build an aesthetic by comparison, rather to begin with simply to know what goes on in women's minds without the censorship of a keyhole separating subject from object, without traditional narrative/methods and images that reflect the male gaze, and without the confinement of linear logic.

January, 1984

I would like to acknowledge the editorial and typing assistance that has been given to me by Gillean Chase and Brenda Ingratta during the writing of these thoughts.

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"CURRENTS" CONTROVERSIAL VIDEO IN CALGARY

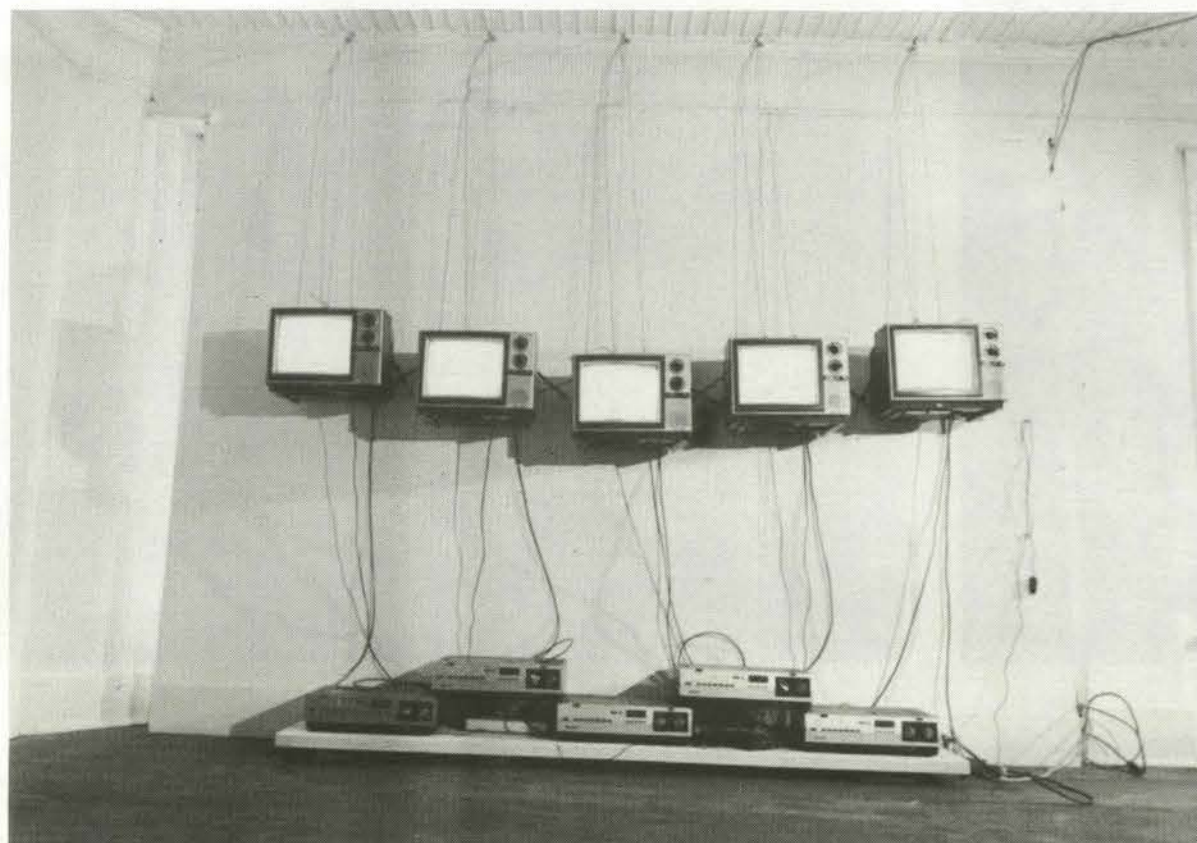


photo by Kyle Wagner

Gerald Hushlak, "Although an Apple May Be Bruised, It Can Still Be Sweeter Than Most"

by Janice Starko

Power and ethical conduct by art galleries, censorship, and responsible jurying and programming of art work — these emerged as major issues recently in Vancouver, with the abrupt cancellation by the Vancouver Art Gallery of Paul Wong's "Confused: Sexual Views" video installation.

These same issues surfaced under different circumstances at the Off Centre Centre Gallery in Calgary in February, with the presentation of a six-piece video installation exhibit entitled "Currents." The show became embroiled in controversy when one piece, by artist Gerry Hushlak, was accused of being sexist, offensive, and suggestive of violence towards women.

The Hushlak piece consisted of five suspended video monitors showing a variety of images, among which were a number of close-ups of a woman's naked body. The way these images were presented was definitely disturbing and offensive to some viewers, but whether the installation could be labelled pornographic is another question. A delegation of women from the university requested that the piece be removed from the show. Off Centre Centre officials refused, and the women took their case to the media. Another extenuating circumstance was the fact that the artist involved, an instructor presently on leave from the University of Calgary, was charged two years ago with sexual harassment at the university, a situation that has still not been resolved.

Some questions that arise out of this situation include the following:

1. Should a gallery as an organization assume a moral/social/political position in the community and bring that position or attitude to the jurying process?¹
2. Should a public gallery, often dependent on special interest groups for funding, allow political lobby groups, however popular and influential to dictate program content? Can a gallery avoid it?
3. Should an art gallery have the power of censorship — determining whether material presented as art is pornographic?

In an interview with Heather Elton for "Last Issue" Magazine in Calgary, Off Centre Centre officials discussed these questions and others related to the "Currents" show. The following are excerpts of their comments. (Some of Grant Poier's comments were made in a later interview with Janice Starko for Video Guide.)

Sandra Tivy, Vice-President, Off Centre Centre

Over the years Off Centre Centre has been committed to social issues from disarmament to supporting women's action groups and gay groups, because their concerns reflect the kind of work we show here. But there isn't a specific gallery policy, because we have a rotating selection committee and don't wish to control the minds of those people . . . our selection committee is composed of people from the community, and therefore the community

is setting its own standards. . . . We try to avoid being prejudiced because it is our policy to be fair to anybody who approaches us. We trust our process. Obviously there is a focus to expose a certain kind of art. We are an art gallery committed to more experimental work. That is our first priority. . . . We are all quite sensitized to the dangers of censorship, and at the same time we are quite sensitive to the problems of pornography. . . . I personally find some of the images disturbing, but they don't offend me enough to override gallery policy. I am personally offended by "The Calgary Sun" using women to sell their newspapers. . . . The women think the tape objectifies women and promotes violence towards women. They feel O.C.C. is, by connotation, supporting that. We don't feel that we shouldn't ever present those kinds of images. We are presenting images to the public and saying "you react." Where I get "off the bus" with the women and their protest is that, as far as I can tell, they want to shut the gallery — presumably by writing the funding agencies and asking that our funding be cut. . . . I support these women's duty to protest what they don't want to see and what they think is degrading, but in attacking the gallery they are attacking one of their own support systems, and that is very disturbing to me. If our funds were cut and the gallery shut down, we could no longer present work and invite people to discuss it. When people want to shut the gallery, it ends the process — the community is no longer responsible for itself.

Don Mabie, President, Off Centre Centre

I found it objectionable that we had to read the newspapers to find out any controversy was taking place. . . . I firmly believe that if the tape was made by any other artist in the community there would have been no sensationalizing. I don't think the women would have gone to The Calgary Herald. I don't think it would have appeared in The Herald if [the piece] wasn't by Gerry Hushlak, and I think that has to be kept in mind. It really colours the situation. . . . If anything [I've learned from this] that people see what they want to see. And this has proven that to me beyond a shadow of a doubt.

We are opposed to censorship, but at the same time, we would not show pornography or anything that promotes violence against women We would censor anything that was obscene. That tape is not pornographic or obscene, and it would never be found so in any court of law. . . . I do find some parts of the tape disturbing, but, again, it's not a continuum. I find Hustler magazine repulsive, and I wouldn't purchase Playboy either, because my consciousness has been raised, but Playboy is not as repulsive as Hustler which is not as repulsive as something else. Gerry's tape might be repulsive to some women, but it isn't to the vast majority of women who have come in here — not repulsive enough that they would say "Censor it!"

Because Gerry Hushlak has been involved with the

controversy at the university — which O.C.C. has no opinion on (as individuals we have opinions) — but if he is not allowed to show anywhere in this city as a result of that controversy, it has ramifications of other aspects that make me ill: McCarthyism, blacklisting. We will not be coerced by anyone to carte blanche blacklist an artist. I find that idea to be unbelievably repugnant. This time it's Gerry Hushlak . . . then who? Gay artists? Women artists? I don't think the women who are complaining understand some of the side issues.

Because we believe in freedom of expression, we are now in a position of defending someone who certain people feel doesn't have any right to expression. . . . There have been a lot of jerks who have made good art, Gauguin being one. He was a wife deserter, womanizer, and so on. I like Gauguin's art, and he has a right to make art. . . . It is the members of the university who have a problem with Gerry Hushlak, and I think they should solve it at the university or in the courts, but I don't think they should solve it at O.C.C. It is unfair to the gallery What has gone on regarding this tape has already caused unbelievable damage to the gallery If anything we are too open, and in the next six months we will have to tighten up our system [jurying process] and that disturbs me.

Grant Poier, Coordinator for Centre Art Video and Curator for "Currents" Exhibition

The gallery, the board members, and the majority of the members of the society support women's rights on one hand, but they also disagree with censorship being imposed by government or by three people. The general policy of the gallery is to be as open-minded as possible in order that the kind of work we present here can be seen from different points of view

This controversy was brought about by the artist's past history . . . past personal behaviour and actions which, as far as I'm concerned and the gallery is concerned, has nothing to do with his art. This show was juried according to the concepts presented by the artists — we didn't blacklist anybody — we looked at the work, and we juried it

We have to accept an artist on trust, and sometimes, literally a half hour before the show opens, we don't know what it is going to be. Gerry obviously didn't have the whole piece made at the time of his proposal, so nobody knew what the final images would be. If they had turned out to be what we feel is pornographic, we would have made recommendations to the artist or pulled his piece.

Certainly, some of the images are questionable, and I wouldn't use them. I certainly question why Gerry chose them I am not sure if he considered the ramifications of using them. Gerry still maintains that rather than this tape being a statement directed against women, it is a tape about himself. He says the tape addresses his past problem. . . . I've got nothing against the fact that the controversy happened, and that it made a lot of people ask questions — I see that as being extremely healthy, and something that should happen more, but the bottom line of what these women were protesting had nothing to do with us at all, and they should have fought their battles some other place and let the art stand and let the other work in the show speak for itself. The other artists in the show who did some really good work were not given any credit for it because all the publicity, all the media, was zeroing in on this one person and the controversy surrounding him.

Our own experience is not really related to Paul Wong's experience in Vancouver except maybe in regard to us as art centres — something we're all facing — what looks like a shift to a real right wing kind of mentality — in politics and throughout the general public. People are starting to get more radical, and they don't want to tolerate anything. So perhaps these two instances (in Vancouver and Calgary) are speaking about that sort of thing rather than whether something is pornographic or promotes violence or inequality or any of that. Those are really very legitimate concerns, and hopefully there will be a lot more productive dialogue about these issues.

New address for EM-Media: 1014 MacLeod Trail, Calgary. Opening May 5 with Ottawa International Festival.

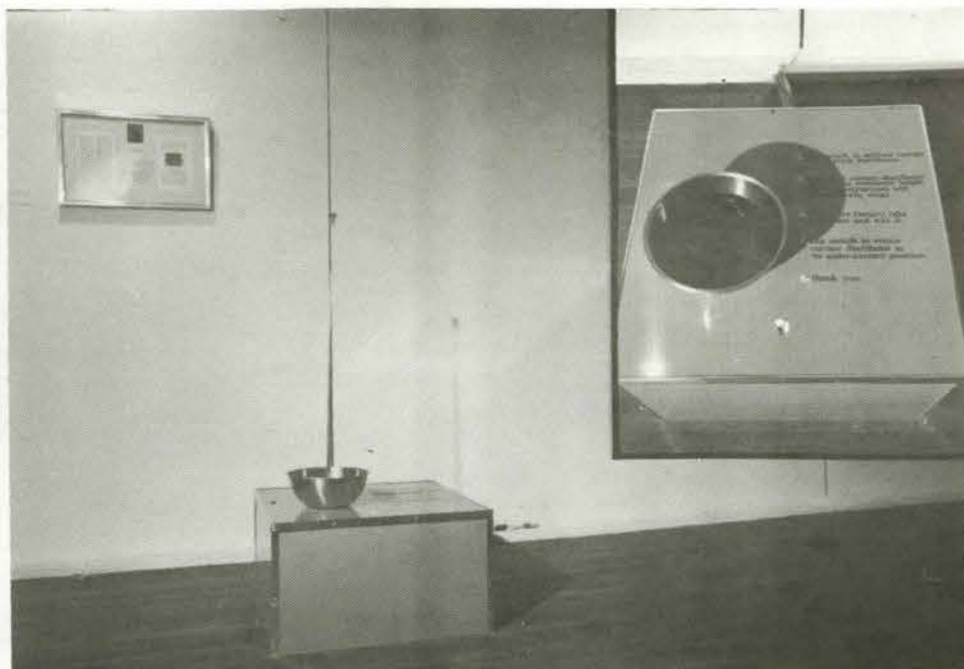
Footnote

¹In the case of this particular show, the jury was an all-male selection committee who were perhaps not as sensitized to offensive visual material as a woman would have been.

EM-MEDIA: The State



Kyle Wagner, "Questions, Questions, Answers"



John Will, "Feed"

photos by Kyle Wagner

by Janice Starko

Until a few years ago, artists in Calgary who wanted to use video were basically without facilities. Access to equipment was impossible unless a producer could afford prohibitive commercial rates. In 1981, Grant Poier, a recent graduate of the Alberta College of Art, decided that the only way to get video equipment into this province was to establish a faculty that would focus on video and electronic activity by artist producers. He and two other artists then approached the Off Centre Centre Gallery in Calgary and inquired about setting up a video program under OCC's umbrella. The Off Centre Centre Gallery is committed to the presentation of alternative art forms and were agreeable to the proposal, although they could not offer any financial support at that time. So Centre Art Video was thus formed as a video programming and access facility under the auspices of the Off Centre Centre Gallery and has since provided support to a rapidly growing video art community in Calgary.

Now, in spite of the growing pains, some hard lessons, and a still uncertain future, Centre Art Video has recently become a separate society, has changed its name to EM-Media, and is moving to a separate facility in April. Grant Poier, coordinator of Centre Art Video/EM-Media, talked at some length with Video Guide about the evolution of EM-Media and some of the problems and concerns still being faced.

JS: When Centre Art Video was first established in 1981, what were you able to accomplish without funding or equipment?

GP: For the first year and a half all we did was programming. What we would do is if we heard that there was an artist going through town with tapes, we would invite him/her to the centre to show the tapes, and then we'd quickly run out and xerox some posters and paste them up. It was really informal — just grab anyone we knew with tapes for a one-night screening with equipment usually rented from the art college. Then in 1982 we were successful with a grant application to the Canada Council which allowed us to get equipment.

JS: What is your present situation? Are you funded by Canada Council?

GP: As part of the O.C.C. we have been. The way it worked was that we wrote applications for equipment separately, and we got money through Off Centre Centre. They were awarded the money and were therefore responsible for the equipment. Over the last two years O.C.C. has also given us a percentage of their total operating grants based on the number of members we brought in and on how much programming we were doing. So the money they gave us basically paid a wage — my wage — for coordinating and managing activities.

Now that we are separating and becoming a new society, all the funding organizations have these policies that say you have to prove you are viable for a period of one year before you get money, and they are largely ignoring our past three years of existence. They are giving us some credit, and they are at least willing to look at our application this year, but we are not guaranteed any kind of ongoing funding from anybody. Equipment grants, though, I think we can be pretty sure of getting.

JS: Then why the split with O.C.C.? Wouldn't it be a lot easier financially to stay affiliated with the gallery?

GP: It would sort of be like us getting a free ride. We got part of their on-going funding which was nice, but that was not free money — we worked for it. We provided technical assistance for many things that happened here.

And it became very, very complicated when you consider that Centre Art Video's budget, including equipment was almost half of Off Centre Centre's total budget, and yet we had to run everything through their books and back again. The bookwork became extremely complex. So having a clean cut between the two societies makes a lot more sense — it's a lot more expedient for operating.

There's also the fact that Centre Art Video/EM-Media does a lot of programming and setting up exhibitions, and we are also an access facility. That is often not compatible with O.C.C.'s space here — there's a lot of traffic that we generate — it gets really hectic. Off Centre Centre has become a monstrous organization that should have ten people working for it, but never has had the money.

Some granting agencies have been saying that the separation is a bad move, because they want to see artist-run centres come together under one common roof, but we just can't do it. It just doesn't allow enough room to expand, doesn't allow enough flexibility when everything is booked up solid — money is booked up solid.

And besides, we feel that by becoming separate, we can then add to the community or cater to our community in Calgary much more effectively. In the past, anytime Centre Art Video has said anything, it sort of got lost in the Off Centre Centre monstrosity. We think we've got things to say, we've got work to show, and we want to establish our own identity, make our own statements, and offer our own support.

JS: Do you think there is enough interest in video programming and enough video production happening here to warrant your becoming a separate facility, functioning independently?

GP: Yes. I know there's enough activity and enough interest to support and maintain a centre like ours.

JS: Do you think there are concerns of independent producers here that are specific to this geographical area?

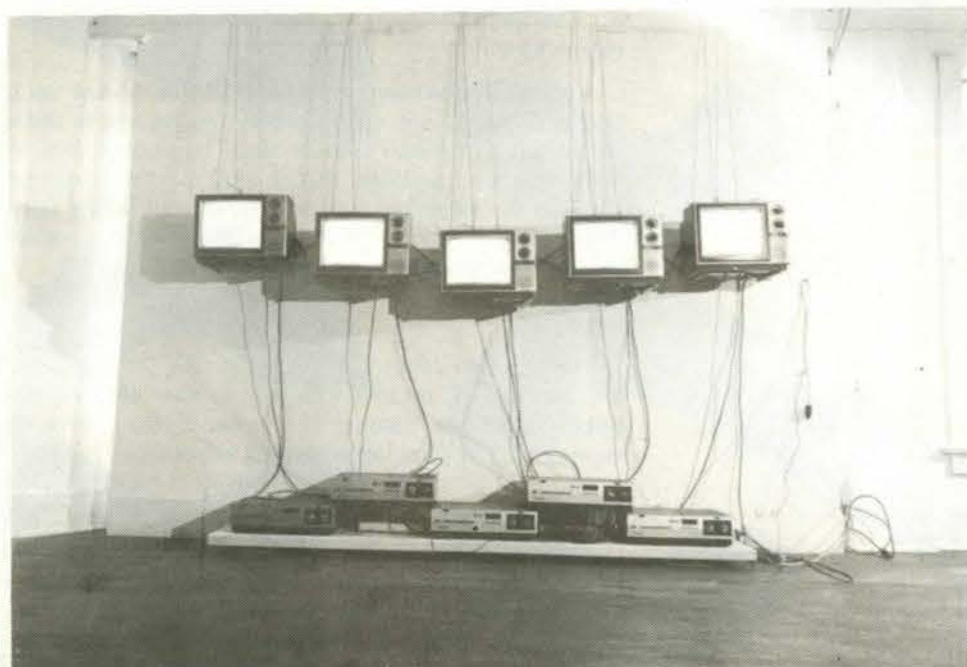
GP: From what I've seen, each member, each producer is approaching it from his/her personal standpoint. There aren't any real specific concerns that are prevalent in the tapes — no specific approach. Some people are using video as an aspect of performance, or as part of an installation, some people are using it narratively, so I can't say at this time that there is any "Calgary Video Art", "Alberta Video Art", or even "Prairie Video Art."

We are working in an environment where there are no video art "stars", no big heavy-weights, and that's one of the joys of being in this kind of situation. We are free to experiment and explore at our own pace. We can develop our own techniques — it's really wide open. Up until now there have been no real influences on anybody. But that can be a drawback too, because you have to be aware of work that is being produced nationally and internationally, in order to get a good grasp on your own development. That's where programming comes in — exposing people to a variety of work.



photos by Janice Starko

of Video Art in Calgary



Gerald Hushlak, "Although an apple. . ."



Grant Poier, "Surveillance Surreal"

JS: Are you going to program strictly video work or will you also show films, still photography, etc.?

GP: We are not strictly video. We have accumulated a lot of video equipment, but we know we can't be only video — there are too many technological developments — computers, special effects, the whole works, as well as audio, as well as film, as well as photography. All those kinds of media are within our mandate, and we would support all of them.

JS: Referring back to Off Centre Centre's mandate as an "alternative" gallery, do you think that video automatically fits into that category as an alternative art form? Is video still, in terms of the art world, considered a "fringe" activity?

GP: Yes. It's loosening up a bit nationally and internationally, but in Calgary, in Alberta, in the prairie provinces, video is still something that a lot of artists and art institutions do not give credit as being an art form. They think it is something so different they don't know where to place it. Art schools in Alberta may consider video an art form and an appropriate tool for artists to use, but yet they've never been that committed.

Centre Art Video really came to be, first of all, to offer programming, exposing people to the kinds of work that can be done with video and second to address the problem of access to equipment, information, and assistance.

JS: That accessibility issue is something I'd like to ask you more about, because I find your application process to become a producing member quite prohibitive. An independent producer wanting access to equipment must first become an associate member and must then present a detailed proposal and samples of previous work to be juried by committee. Don't you think that kind of exclusivity might be a deterrent to a lot of people who might otherwise be very interested in producing video programs?

GP: I see your point, and I appreciate your bringing that up. In some ways it looks prohibitive, but if people are really interested in working with video or learning about video, all they have to do is become associate members. They can participate in all our activities, exhibitions,

programming, special events, workshops, producers' forums, etc., and have access to our tape archives and library, and limited use of some equipment. Then, if they want to further their involvement, get their hands on better equipment, be involved with the running of the centre, they can, of course, apply for a producer membership. The reason we set up this system is that we want people to show some commitment. We are very limited in staff and equipment and money, so we basically can only serve a certain number of people.

When we first started we were all very idealistic, and we thought "Video For All!" And that's what it was. Anybody who walked in this place could sign out equipment without paying anything. It was nuts, totally nuts! It put us back maybe a year or so, because we had to backtrack, reorganize, set up this structure that wouldn't allow for people to just come in and abuse the facility without having to put anything back into it. So we are a co-operative facility, and, yes, people do have access to all our electronic equipment, but we also expect them to put something back into the place, be it the membership, rental fees, volunteer labour, or whatever they can offer to keep this place running.

JS: In terms of production, is a main priority that it be non-commercial, non-profit? Is that the bottom line?

GP: Yes. Part of that has come out of the conditions placed on us by the Canada Council Media Arts Department. They don't want to set up a business that will be subsidized and will then go out and compete with commercial rental outfits. So we have to be careful that we are not undercutting existing businesses. We are a non-profit centre, and the work that most people are doing is non-profit, in that it's not made for television specifically, or for some industry, although we can make educational tapes, we can make documentary tapes, and if those tapes happen to become successful, if they sell and people happen to make money off them, that's great. We have a policy where people rent out our equipment at the subsidized rate. Then, if their work turns out to be commercial, if they sell it to pay T.V. or whatever, they would have to give us a percentage of what they eventually sell that work for, so it's almost like a deferred

commercial rate. If a production is successful, the producer has an obligation to put some money back into the centre.

JS: Is the equipment that you have here broadcast quality?

GP: Our equipment is, I suppose, high end industrial, low end professional. If the operator knows what he/she is doing, the picture quality is very good, and there's no reason why it shouldn't be shown on broadcast television. It would in some cases be better than what I've seen on broadcast T.V. So I don't think that is a major concern. It's been an argument that has been used against independent producers in the past, simply because the program directors did not want to have to deal with the content. In terms of technical quality we can produce work that looks professional. We don't have all the special effects, but we can produce good, clean work, and in the near future we'll be getting equipment that will allow us to do more as far as switching and special effects.

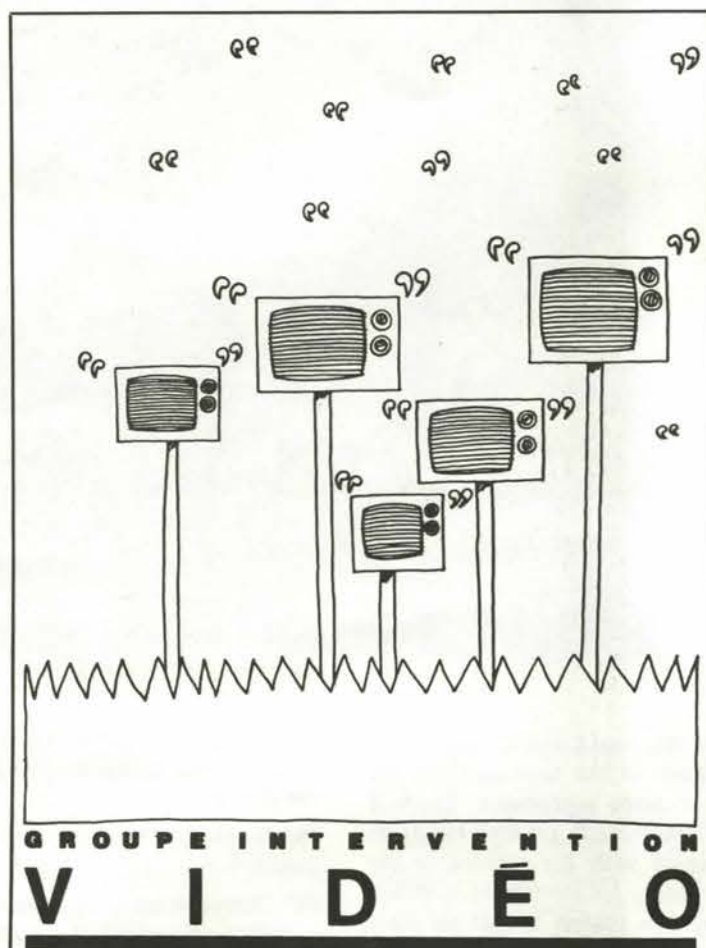
JS: You have the electronic tools here to reach a mass audience. Who do you see as the community you are trying to serve? Who is your audience?

GP: I think our audience is potentially quite large, and it depends on the specific programming or the specific kinds of tapes we're showing at each event. We've drawn people who are artists, poets, filmmakers, musicians, writers, actors — I guess the people from the artistic community would be our biggest supporters. But we also get people walking in off the street, people who have been involved in T.V. production, others from the university or technical schools, lawyers, seniors, political and social groups — all sorts have been drawn into our programming activities.

We're primarily using video or electronic media in a creative sense, and that does not exclude political or social or experimental use by any means. We're here to give artist/producers in this province a chance to explore whatever media we have available. But it has to be taken in the context of the whole community and the different groups and different needs within that community. Basically, anybody interested in video in whatever way has something to gain by us being in Calgary.



DISTRIBUTION PROFILE



Because of its connection with TV, everybody has become familiar with video. A television set is a household item which nobody pays much attention to. This close relation adds to the fascination one bears for the medium. It challenges us to become more attentive than when we are watching TV. It encourages us to present pictures, words, association of shapes and sounds differently from the way they are generally shown on TV. Particularly, pictures of women — women like us, worrying, questioning, desiring, having the same or different wishes, but in every case true women having new ideas. With this medium, which some people find too static, we try to show the complicity that builds up throughout the shooting. To bring forth true emotions, non-stereotyped bodies, unpredictable behaviours and to be able to find the proper centering and cutting that will make them come through. So much satisfaction and pleasure in inventing, taking risks, to juggle with television rules, changing, re-shaping, and transforming them. Every time we lend you one of our videotapes, we hope you will feel the magic and share our enthusiasm.

— The group GIV

Introduction

The existence of "Intervention Video", a non-profit corporation dedicated to the distribution and production of videos, dates back to 1975. Since its beginning, the producers' objective was the widest distribution of "progressive" productions to be used for animation and education. They were made with their jointly owned equipment or by other Quebec or foreign groups.

As the production equipment became worn out and too costly to replace, the autonomy and independence of GIV relied mostly on distribution rather than on production. The GIV survival was no longer assured by a mixed group but by women who adopted a collective way of working and who re-structured the distribution.

Always keen to produce quality work, we have set up an index catalogue, allowing easy additions for our own videotapes or others'.

RATES

Rental

Video of 30 min. or less: \$50/day

Video of more than 30 min: \$75/day (or otherwise stated)

If a videotape is rented for several consecutive days, the rates are set in descending order such as:

	less than 30 min	more than 30 min
First day (100%)	\$50	\$75
Second day (50%)	25	37.50
Consecutive days	12.50	18.75

If the videotape is being rented for a money-making project in a store or at a festival, the rates will be set according to specific agreements.

Buying

Videotapes may be purchased at the following rates:
— less than 30 min: \$350.00 (except Femmes de reve, at \$250.00)
— over 30 min: \$10 per minute

The cost or exchange of a blank tape must be added to these prices. Rates may fluctuate. Videotapes are tax-free. (Funding for the making of GIV's catalogue was provided by the Secretary of State and the Program for Promotion of Women in Montreal.)

COPYING RIGHTS

This ban was set up not only to protect rights and economy but also to preserve the quality of our videotapes.

The more copies are being made, the more they lose quality. In order to preserve the quality of our tapes, we demand that we be the only ones making copies of the videotapes for which we have the distribution rights.

The buying and rental fees pay the authors (producers and directors) and us, the distributors. Our survival depends on it. It also enables the producers to survive as the revenues from sales and rentals provide their funds for creation.

CARE OF A VIDEOTAPE

A videotape should be stored upright in its cassette, far away from heat, humidity, and magnetic sources (like an engine, transformer, etc.). A videotape as well as the equipment can be damaged if subject to sudden changes in temperature (hot to cold and vice-versa). It is advisable to let it warm up at room temperature before using.

DAMAGES AND SANCTIONS

Any breach to the copying, redistributing, subletting, exchange, or lending rights of a videotape will incur a penalty and the risk of prosecution. The persons renting the equipment are responsible for its transport and care. Consequently, even if the damages are not their fault, they are still responsible for any damage or loss and can be subjected to fines.

PURCHASE

Modes of Payment: If one wishes to place an order over the phone, it must be followed by a written confirmation. This must be received two (2) weeks prior to the delivery date.

Rental fees may be deducted from the sale price if the rental took place 30 days before sale time and if the buying option was made clear at the time of rental. If buying more than one copy of the same video, GIV applied rates on a decreasing scale.

Obligations: The buyer is forbidden to re-distribute, sublet, lend, or exchange the videotape outside the boundary of his or her organization. Not in any circumstances can the videotape be broadcast on cable or radio.

DELIVERY

Rented or purchased videotapes can be picked up at GIV premises. If not, extra delivery charges will be added to the price. Delivery will be done by courier, bus, or mail, with the condition that it must be first class mail and that the videotape must be insured at its selling value. The video and its cassette must be protected in a padded envelope whenever delivered in person.

VIEWING

A projection room is available at GIV for a group of less than five (5) persons who wish to view the videotape before renting or buying. It is necessary to reserve the viewing time by phoning a few days in advance.

RENTAL

Clauses: The rental of a videotape can be reserved by phone or by letter as long as the following information is provided seven (7) to ten (10) days prior to the starting of the rental: date(s) of rental, name and address to whom the bill should be sent, the kind of delivery chosen, and if different, the consignee and delivery place.

Only the days of rental will be invoiced. The days for delivery will not be charged. However, every day late will be billed as an extra daily rental. A cancellation should be done by phone at least two (2) days before. A late cancellation will not be taken into consideration if it prevented another rental.

Obligations: A person renting a videotape promises to show the video at the places, times, and circumstances specified in the contract only. S/he also promises not to sublet, lend, exchange, copy, cut, or edit the videotape. Unless otherwise stated, the broadcast by cable, antenna, or closed circuit is also prohibited.

Rental of equipment: To make the showing of our videotapes easier, we also lend viewing equipment (½" reel or ¾" cassette). They are subject to the same rental clauses.

THE TAPES

Women

- F-1 Les métiers non traditionnels (Unusual jobs)
- F-2 La perle rare (office work)
- F-3 Y paraît que c'est mes nerfs (mental health)
- F-4 A notre santé (self-applied medicine)
- F-5 Femmes de rêve (stereotypes)
- F-6 Chaperons rouges (rape and harassment)
- F-7 Contre le viol (against rape; attitudes that need to be changed, alternatives to be developed)
- F-8 Histoire de luttes féministes (History of feminist struggles)
- F-9 Les sages-femmes de Jalapa
- F-10 Où cé que je m'en va asteur? (one-parent family)
- F-11 Archives: Partir pour la famille (abortion)
La garderie c'est un droit (childcare is a right)

Various Topics

- D-1 Gus est encore dans l'armée (man condition)
- D-2 Le Royaume est commencé (marriage)
- D-3 Mémoire d'octobre (history)
- D-4 Opération liberté (repression)
- D-5 L'orfèvre (old age)
- D-6 Trois mille fois par jour (work)
- D-7 Ceci est un message... (soap opera)
- D-8 Rouges et bleus (theatrical improvisation)
- D-9 Un enfant (Downs Syndrome)
- D-10 Terre des jeunes (mental retardation)
- D-11 Fait divers: Elle remplace son mari par une TV
Archives: Pays d'abondance (economy)
Musique populaire et musique de peuple

We are constantly on the lookout for new, interesting and high quality material. Therefore, we have compiled an index catalogue, which we keep up to date everytime we produce or acquire a new video.

If you wish to receive part of GIV's catalogue or its entire listing, please check the appropriate titles.

**GROUPE
Intervention
VIDÉO**

G.I.V.
1308 Gilford
Montreal, Que.
H2J 1R5
(514) 524-3259

MARTHA ROSSLER/A SIMPLE CASE FOR TORTURE

Reviewed by Karen Henry

Martha Rossler's tapes are generally disconcerting, beginning with the most benign set up and moving beyond, upsetting our assumptions of the norm with a suggestion of humour but an underlying sense of calculated rage. *A Simple Case for Torture* as it stands is raw and rough cut, and the righteous edge of this anger grates upon the screen, relentlessly challenging American idealism.

The tape is a long, laboured polemic in reaction to an article in Newsweek in which the author tries to justify the legal use of torture. The article states that "a line demarcating the legitimate use of torture can be drawn. The line between us and them is clear." We can recognize "them" by their terrorist acts which place them outside of the gentlemen's agreement of civilized breeding and thus outside of protection. By the end of the 60 minute tape, those clear lines the author would have us assume are a bloody mess of lives lost in political scheming at the grossest level of maintaining power in the world arena, including that most basic of contemporary terrorist threats, first strike capability.

The tape begins by setting the place in an American city and proceeds to the magazine in which the article appeared. Its cover is of a half nude and vulnerable artist's model and inside is a picture of the intelligent, hawkish face of the author of the article. Coincidentally, on the opposite page is an advertising image of a businessman "tortured" by financial worries. This is the social context from which the author's ideas arose. The commentator reads the article, dwelling on lines important to the argument. The analysis takes off from these and begins by pointing out the difference between personal and political acts, emotional retribution and the calculated legal use of torture. "Execution for Expediency." The warning is that the state must never be confused with the



individuals it represents; rather it is a separate entity bearing the responsibility of legitimized force. Ideally it empowers concepts of justice and mercy. In reality, it uses power to maintain its own interests, participating in and provoking and maintaining conflict and, more insidiously, labelling counteractions subversive and "terrorist." "My pleasure necessitates your pain." If there are any doubts that this is a major way that states operate, the tape dispels them with a barrage of evidence.

Analytically the tape is very complex, addressing this main issue from many different angles and, in the process, touching on various social issues: manliness and violence toward women, basic economic needs and unemployment, civil rights, nuclear devastation, sadism — in short, the sources of personal distress and effects of manipulation by governments. The tape indicts the conservative blinders

which overlook these associations. It's like an explosion of outrage shattering the complex pieces of the social network of smug North American assumptions about good and bad. Unfortunately, the weight of the material becomes ponderous. The tape is not easy to watch. The array of information is difficult to assimilate in a visual medium. A large proportion of the tape is simply piling clipping upon clipping and book upon book of statistics and evidence to support the case. The visual technique is exhausting, and the camera work is jumpy and unsophisticated. The work is primarily a verbal diatribe, the visuals representing the quantity of material available to anyone who would look for it, like a stint of library research. The issues are extremely important, but the argument is too complex and intellectual for the video medium which requires simpler, more powerful images. VIDEO



TORONTO COMMUNITY VIDEOTEX

Toronto Community Videotex is a non-profit corporation devoted to providing access and training in new communications technology to individuals and non-profit organizations involved in community, arts, and cultural applications.

Toronto Community Videotex has organized well over 200 workshops since 1981. This brochure describes the current range of workshops available to members of TCV and the general public.

Toronto Community Videotex is also currently initiating a co-operatively run community and arts data base.

Toronto Community Videotex is assisted by The Ontario Arts Council, Bell Canada, The Department of Communications, Apple Canada.

Workshops for Artists

These workshops are regularly scheduled. New sessions begin several times per month.

- **Introduction to Videotex**
This workshop provides a basic description of the development of videotex in Canada and the United States and provides "hands on" training on the Norpak IPS II.
- **Telidon Graphics Design**
This workshop deals with the design of Telidon graphics, such as layout, colour, special effects and other advanced design techniques.
- **Electronic Publishing**
This workshop deals with the design of data base packages, tree structure, and interactive literary techniques.



Workshops for Artists

These more specialized workshops are scheduled whenever there is sufficient demand.

- **Videotex to Video**
This workshop demonstrates various methods of transforming Telidon generated images into regular (NTSC) video. Participants will have the opportunity to transfer some of their own material during the workshop.
- **RT11 and Text Editing**
This special interest course is designed for people dealing specifically with the Norpak page creation terminal and the RT11 operating system.

Workshops for Administrators

These workshops are aimed at administrators of small organizations and are regularly scheduled.

- **Accounting Spreadsheets**
This describes ways in which a small workshop micro-computer can process your accounting records.
- **Word Processing**
This workshop provides basic orientation in word processing on a micro-computer. It describes how word processing can save time, effort, and money in the generation of reports, proposals, etc.
- **Mail List**
This workshop describes ways in which administrators can automate their mailing lists to provide more effective mailouts with less work.

Registration: Unless otherwise indicated, all workshops cost:

\$40 for members \$60 for non-members

Unless otherwise indicated, all workshops have a maximum capacity of 3 people and encourage "hands-on"



participation.

Membership: Individual membership in TCV is \$40/year. Services exclusive to members include:

- 24 hour access to in-house equipment
- mobile equipment
- reduced workshop fees
- TCV Newsletter

Organizational membership in TCV is \$40/year. Services to organizations only include:

- workshops to members of that organization at membership rates.

Equipment access is provided only to individuals.

Access

- **In House Equipment**
One Norpak IPS II — \$3/hr members, not available to non-members
One Norpak IPS 1.5 — \$1/hr members, \$2/hr non-members
One Apple/Telidon page creation terminal — \$1/hr members, \$2/hr non-members
- **Mobile Equipment**
Norpak decoders with split speed modems 19" colour (RGB) monitors — \$15/day members, not available to non-members

• **Information**
Reference Library (technical documentation) — free
Community Bulletin Board (shows, competitions, job posting, etc.) — free

Members can access the In House Facilities 24 hours per day (with prior arrangements).

All other access is limited to office hours (12-6 pm Tuesday to Saturday).

226 QUEEN STREET WEST, SUITE 201
TORONTO, ONTARIO, M5E 1Z6





SCANNING VIDEO SCANNING

DISTRIBUTE

Greetings from Honolulu!

We're looking to obtain some programs by independent video producers on the mainland, to show at our 9th annual video festival here on July 13, 1984. We usually feature the latest broadcast-quality local documentaries, promising student work, some kind of video art installation and/or (non-commercial) technical exhibit, and the most interesting stuff we can get from outside sources (i.e., pieces by Japan artist and engineer Kou Nakajima, whom we met when he visited here in 1982; a compilation of community video by a variety of dedicated California cable users; space video from NASA; "modern art"-type material by such artists as Nam June Paik and Ed Emshwiller, the latter of whom we also met in Hawaii in 1976).

Video Free Hawaii operates largely through love for the electronic medium, a lot of donated labour, and regular but small grants from our state arts foundation. We are prepared to pay a reasonable rental fee for playing your program(s) for the one night only, to be mailed back immediately. We would be most grateful for any information or contacts you might wish to provide us in this respect.

Sincerely,
Kerry Taggart, Secretary

Video Free Hawaii
2106 Oahu Avenue
Honolulu, Hawaii 96822

FOREIGN CORRESPONDENCE: Central America

Video Exhibition Tour

Announcing a new exhibition tour of the best recent video coverage recorded on location in Nicaragua, El Salvador, Guatemala, and Panama by award-winning independent producers.

At a time when world events are causing an intense and widespread public interest in Central America, *Foreign Correspondence* provides new and current information for the average citizen as well as innovative, creative video techniques for the videophile. The program also explores the adventure, daring and romance in the career of the independent producer who chooses to work as a foreign correspondent.

The *Foreign Correspondence* package includes:

- an 8 hour collection of recent tapes (many already award winners) that remains at a Media Centre for 2-3 weeks.
- a 90 minute show (with program notes) for an evening presentation
- a visiting producer (or crew member) from one of the tapes to be in-person at the show and to work on publicity
- a publicity packet including press release, photos, screening cassettes, and a publicity strategy sheet
- other print materials about the subject matter

Thanks to a NYS Council on the Arts grant recently awarded, this package will be distributed within New York State for no package charge to eight non-profit centres. Centres will be selected based on local interest in the subject matter and the commitment of the Centre to publicize the program. Both the complete package and the 90 minute show are available to Media Centres outside N.Y.S. on a rental basis.

Centres both within and outside NYS are urged to contact project director Skip Blumberg (212-732-1725) as soon as possible since tour scheduling is already in progress. Independent producers with videotapes on the subject should call the same contact immediately for possible sale of their tape.

VIDEO ARTISTS:

The Olympia Media Exchange
Call for Student/Independent Video



OME would like to exchange compilation videotapes for mutual public screenings. The objective is purely exposure and support of alternative collective action. This is a non-profit venture. Help break the Video Vacuum.

Contact: Jeffrey Bartone c/o
The Olympia Media Exchange
TESC, CAB 305
Olympia, WA 98505
(206) 866-6000, ext. 6001

1st FESTIVAL NACIONAL DE VIDEO

From the 11th to the 16th of June we are celebrating in Madrid the 1st National Video Festival. It will take place in the Circulo de Bellas Artes (Centre of Fine Arts). This centre is used for all cultural activities in the plastic arts, music, theatre, and cinema. It has 20,000 square metres, 2,500 of which will be reserved for the Festival.

This Festival, the first that will take place in Madrid, will consist of a national contest for Spanish artists and the exhibition of foreign video-tapes in selected cycles. There will also be an exhibition of Video Installations, Video Performances, and many other activities.

We are very much interested in receiving your catalogue and your video tape renting conditions.

The Festival has only a cultural purpose and will be non-profit.

Paloma Navares
Directora Comité Organizador
Circulo de Bellas Artes
Alcala 42, Madrid 14
Spain



WOMEN MAKE MOVIES

Women Make Movies, founded in 1972 to teach, produce, and distribute media related to the history and experiences of women, is one of the leading feminist media organizations in the United States.

Our nation-wide distribution service of over fifty films and tapes is utilized by schools, women's organizations, community groups and many others for discussion groups, film programs and for organizing around social issues. The collection includes documentary, experimental, narrative and animated works produced by Women Make Movies and Independent film and video makers.

UPCOMING RELEASES:

- FILMS BY AND ABOUT LATIN AMERICAN WOMEN
- NEW WORKS BY WOMEN VIDEO ARTISTS

For information please write to Women Make Movies.
19 West 21st Street-2nd Floor
New York, NY 10010

ATTENTION!

Producers of video and audio tapes

Spectro Arts Workshop is inviting tape makers to submit tapes for the Resource Area Video and Audio Tape Library.

The library will consist of as wide a variety of material as possible, artists, independent producers, groups, musicians, bands, and internally produced audio and video tapes from the workshops at Spectro.

The contents of the library will not be for sale but visitors to Spectro will be able to view or listen to video and audio tapes within the Exhibition Space adjacent to the Coffee Bar. There will be an accompanying catalogue detailing tapes with supporting material about each production. (VHS and U-matic playback is available.)

Limited funds are available for the purchase of artists' video so tape makers should submit work for possible purchase or open access lodging within the library. (Tapes that are lodged in the library remain the property of the artist and can be removed at any time.) There will be extensive publicity of tapes regionally and nationally and the Resources Area will be screening a program of supportive video screenings each month.

It is hoped that the Resources Area will be a public platform for a wide base of work produced both regionally, nationally and internationally and that this will encourage a greater production, discussion, and promotion of video and audio materials.

Tapes should be sent to:
Belinda Williams or Jon Bewley
Spectro Arts Workshop
Bems Court, Pilgrim Street
Newcastle-tyne, NE1 6RM England

EVENTS

UCVideo announces that five finalists have been selected for the 1984 Computer Art Competition, a new project sponsored by 3M and in co-operation with the Minneapolis/St. Paul chapter of SIGGRAPH! Aribert Munzner, Glenn Biegon, Patrick Delmore, Tom McFarland, and Melisande Charles were awarded a total of \$1,000, an honorarium and an opportunity to create images on 3M's new Model BFA Paint System.

The 3M Model BFA Paint System is a CP/M-based video graphics generator using microprocessor technology to produce both free-hand and camera-loaded images. The five artists will be given training and allowed access to the graphics system at UCVideo for the purpose of producing artistic images. Resulting work will then be considered by a panel of judges who will select first, second, and third place cash prizes totaling \$2,250. Selected works will then be exhibited publicly prior to the July 1984 ACM SIGGRAPH National Computer Graphics Conference in Minneapolis and may be used in national marketing by 3M.

Panelists for the 1984 Computer Art Competition are Don Bajus, President of Bajus-Jones Film Corporation; Diane Shamash, Gallery Director of the Minneapolis College of Art; Richard M. Mueller, Chair of SIGGRAPH '84; Peter Seitz, instructor at the Minneapolis College of Art and Design; and Pam Belding, computer graphics artist for Broadcasting and Related Products at 3M.

UCVideo is a non-profit organization whose mission is to foster and advocate appreciation, understanding, and creation of video and related media arts as forms of individual and community expression. UCVideo provides educational opportunities, facilitates production, sponsors exhibitions and distributes video works.

ucvideo
A Non-Profit Center for Video Arts and Education

425 Ontario Street SE
Minneapolis, MN 55414
(612) 376-3333

KIJKHUIS

We are happy to inform you that the World-Wide Video Festival 1984 will take place from September 4 to 9. Tapes will be shown daily from noon till midnight.

The WWVF 1984 will focus primarily on two directions in video: the use of video by artists and the social application of the medium. The Festival intends to give a survey of recent independent video productions that have not or hardly been presented in Holland before.

The WWVF 1983 presented 135 videoworks: almost a hundred recent tapes plus some forty that were presented in retrospectives. Afterwards, forty tapes have been acquired by the Kijkhuis for its permanent collection and are now being distributed in Holland and internationally. Distributors from abroad have also been buying tapes from the 1983 Festival selection and some of the presented works have since been shown on television.

We hereby invite you to enter tapes for selection for the WWVF 1984. Artists/producers whose work is selected and screened during the Festival will receive a showing-fee of 150 Dutch guilders (approx. \$50 US). An illustrated catalogue, in both Dutch and English, will be published with general articles on video and descriptions of all selected works.

The deadline for entries is June 1, 1984. But please, if your entry is already available, send it now to avoid tapes being piled up in the last minute. Works have to be entered on ¾" U-matic cassette, in either PAL, SECAM, or NTSC standard. When available, PAL copies are preferred. If your work will be screened at the Festival, you will be notified and your cassette will remain here till after the Festival. If your work has not been selected, your cassette will be returned to you as soon as possible. Tapes, entry forms, photographs, and documentation can be sent to:
Stichting Kijkhuis
Noordeinde 140
2514 GP Den Haag
HOLLAND

On the envelop/package please mark clearly: **WORLD-WIDE VIDEO FESTIVAL** because of pre-arranged custom facilities. Also indicate as value of the cassette Hfl. 40 (\$15 U.S.).

We hope that with your cooperation, the 1984 World-Wide Video Festival will be just as successful and pleasant an event as it was in 1983 and 1982.

Yours sincerely,

Tom van Vliet/ Leo Reijnen/ Albert Wulffers

Women's Institute for Freedom of the Press

TO ALL MEDIA WOMEN
AND MEDIA-CONCERNED WOMEN

You are invited to participate . . . Be among the first to know the latest news about the 1985 World Conference of Women.

Sixth Annual Conference
on Planning and Implementing a National
and International Communications System
for Women

Using the 1985 World Conference of Women as a spur towards our own permanent News Network.

Women's Institute for
Freedom of the Press

June 1 - 3, 1984
National 4-H Conference Center
Washington, D.C.

For copies of the program and registration forms, or for further information:

Paula Kassell, Conference Co-ordinator
P.O. Box 27
Dover, N.J. 07801
(201) 366-6036

Women's Institute for Freedom of the Press
3306 Ross Place, N.W.
Washington, D.C. 20008
(202) 966-7783

NETWORK

Dear Independent:

We need your help.

We recently received word from the National Endowment for the Arts that Media Network's proposal for 1984 "was not recommended for support."

The reason they've given is that we are not the leading national organization in our field. But the first reaction of anyone who's heard this is: "What do they mean? Media Network is the *only* national organization doing the kind of work it does!"

We intend to appeal the decision, and I am writing to ask for your support on that appeal. Since one of our goals is to promote independent work, it's important for the NEA to hear from independents that you think the work we're doing is vital — and also that you think we're doing it well.

As an independent, you know better than anyone how critical it is to expand the audience for independent media. You put a tremendous amount of time and energy — not to mention money — into producing your work. You want it to be seen as widely as possible, and you'd like some kind of financial return too. But the mechanisms for getting independent films and tapes out are woefully inadequate.

Media Network was established four years ago to overcome the obstacles that have prevented many people from using independent work.

So if you agree that Media Network deserves support, I'd like to ask you to do three things:

1. Write a letter to the NEA. It doesn't have to be long and detailed — just say that Media Network is performing an important and unique service for independents and the NEA should support it. Please address your letter to Brian O'Doherty, Director, Media Arts Program, National Endowment for the Arts, Washington, D.C. 20506.
2. Send me a copy of your letter, so we can keep track of what's going in to the NEA.
3. Join Media Network and make whatever additional contribution you can afford — to insure that we have the means to continue our work. Please write for our membership brochure.

Thank you very much for your support. I look forward to hearing from you.

Sincerely,

Marc N. Weiss
Executive Director
Media Network
208 West 13th Street
New York, N.Y. 10011

BOOKS

New Renaissance!

FEATURES

- **NEWS:** Current state of "V1", 15KHZ Wide Deflection Scanning, New Venues, Superior to Argon and Krypton.
- **NETWORKING:** Keeping expansion up and cost down.
- **REWARDS:** How laser displays create revenue.
- **SCHEDULES:** of showdates and venues.
- **INTERVIEWS:** with industry innovators and leaders.
- **COSTS:** involved in production, purchase or rental.
- **TECHNICAL:** Digital/Analog image generation.
- **SOURCES:** Equipment, techniques, materials, capital.
- **REVIEWS:** of performances and equipment worldwide.
- **SAFETY:** Updates on everchanging regulations.
- **HISTORY:** Widening your viewpoint.

- ☐ Send 1 year subscription, starting with Volume III (4 issues-third class mail)..... \$25.00
☐ Send issues I-VII also (previous mixed level format). Third class mail..... \$25.00
☐ For rapid First Class mail delivery (per set) - add:..... \$10.00
☐ Orders from outside North America: Add \$10 per subscription for postage..... \$10.00

Box 687 / Mercer Island, Washington 98040 U.S.A.

THE VIDEO PRODUCTION GUIDE

by Lon McQuillin

Although the cover of the book suggests an earlier era, don't let that mislead you or stop you from picking it up. It is not a book for the beginner — the reader can tell that right away, and, in addition, the author tells you that. The book is divided into four major parts: pre-production, production, post-production, and other important considerations. As well, it covers distribution, marketing, and renting vs. buying of equipment.

The book is aimed at the video professional who is interested in doing commercial work. Even if this is not you, there are still many parts of the book which you will find interesting. The book progresses well, and each section does a very good job of covering its topic. The author has done a particularly good job on the production and post-production sections.

The book's focus is on television production, so one has to be selective while reading it. It was good to see a lot of these kinds of things in print, and the author has done a good job.

The book is perfect for someone who has done a lot of small scale production and is going into a larger scale.

1983, 352 pages, paperback. Price: \$29.95 U.S. ISBN 0-672-22053-9

Howard W. Sams & Co. Inc.
4300 West 62nd Street
Indianapolis, Indiana
46268 USA

Copp Clark Pitman Ltd.
495 Wellington St. West
Toronto, Ontario
M5V 1E9

GLOBAL

The Austrian section of AICA, the International Association of Art Critics, will hold a symposium and exhibition on the subject

ART AND MASS MEDIA

The exhibition, which will show international examples of artists' works in and for the mass media (print media, radio, TV), will open on the 5th of April 1984 and last until the 22nd of April. The symposium will be held on the 6th and 7th of April. Both events will take place at the Palais Palfy in the centre of Vienna.

The Austrian section of the AICA invites artists to contribute documentations/visual material, audio-cassettes and videotapes of projects for and in the mass media as well as singles. The deadline is the 29th of March.

AICA
Harald Sterk
1050 Wien
Hamburgerstrasse 20/11

AICA
Heidi Grundmann
Wiedner Hauptstrasse 37/69
A-1040 Vienna

RESOURCE

VIDEO GUIDE

Satellite Video Exchange Society

is completing a study on videotape. Please take a few minutes to answer the following questions:

- What kind (brand name) do you use?
- Does any brand seem better than another?
- What problems, if any, do you have with the tape brands you have used?
- What size tape do you use or have you used?

We would like to hear from people with recorded tape which is over 8 years old:

- What shape is it in?
- How was it stored?

If any of the information you supply is used in our report on *Videotapes* you will receive a year's subscription to *Video Guide* in exchange. So please include your name and address with postal code. Thanks for your assistance.

1984 American Film Festival Announces Video Competition Winners

Winners of Blue and Red Ribbon awards in the 1984 American Film Festival Video Competition were announced today. The Festival, sponsored by the Educational Film Library Association (EFLA), received 310 entries for its fourth video competition. Video entries were up again this year, an indication of the increasing importance of Video for educational, business, and health uses as well as for broadcast. These original video productions come from many sources: network and local stations, educational institutions, independent and sponsored productions. With these Festival entries, EFLA is developing an important resource of information on video productions in many subject areas.

The Video entries, grouped into 22 categories, were judged by panels of experienced media users in libraries, museums, and educational institutions across the country. Each jury included at least six individuals who rated entries on the basis of technical quality, presentation and accuracy of subject matter, and programming potential for the intended audience.

Blue Ribbon winners are: **THE NEW CINEMA**, directed by Peter Wintonick (Video Art and Entertainment Category); **GOTTA MAKE THIS JOURNEY: SWEET HONEY IN THE ROCK**, directed by Joseph Camp (Performing Arts); **PRAIRIE SCHOOL ARCHITECTURE**, directed by Mark Stanley (Arts and Artisans); **IN THE FALL**, directed by Joseph Sargent (Drama/Fiction); **IRAMUDUN**, directed by Barrie Machin (Cultural Studies); **MY MOTHER THE WITCH**, directed by Sam Ellis (Instructional: Elementary-High School); **FISHERIES SURVIVAL SERIES: COLD WATER NEAR DROWNING**, directed by Richard Taylor (Instructional: College-Adult); **CLASS OF '39**, directed by Frank

Heimans (History); **THE CHILD SURVIVAL REVOLUTION**, produced by William Hetzer (Health and Fitness); **NURSE ASSISTANT NETWORK**, directed by David Bowen (Health Care Professionals-Training); **BROKEN RHYMES**, directed by Gordon Blocker (The Disabled); **MY FIRST HUNDRED YEARS**, directed by Bill Payne (Mental Health/Guidance); **WHO'S SUPPORTING THE KIDS?**, produced by Carol Cotter and Mark Weller (Families/Youth); **BALLAD OF AN UNSUNG HERO**, directed by Isaac Arstein (Profiles); **RAPE: FACE TO FACE**, directed by Nick Kendall (Social Issues); **ADAPT OR DIE - ABC NEWS CLOSE-UP**, directed by Pat Cook (International Concerns); **U.S. VS U.S.S.R.: WHO'S AHEAD?**, directed by Gary Krane (Nuclear Threat); **NEW VOICES**, directed by D. Springbett (Public Service Announcements).

The following productions were awarded Red Ribbons: **PERFECT LEADER**, directed by Max Almy (Video Art and Entertainment); **OZONE STORIES**, directed by Maxi Cohen (Entertainment - Features); **MAESTRO - A PORTRAIT OF VINCENZO CELLI**, directed by Carol Jefferies (Performing Arts); **ROADWORKS**, directed by Don Kossoff (Arts and Artisans); **HUTEET: KOYUKON MEMORIAL POTLATCH**, directed by Curt Madison (Cultural Studies); **HOOKER**, directed by Robert Niemack (Lifestyles); **OUT AND ABOUT: MAINTAINING FRIENDS**, directed by Ed Jakober, tied with **READING RAINBOW SERIES - TIGHT TIMES**, directed by Larry Lancit (Instructional: Elementary-High School); **SEX EDUCATION: HOW FAR SHOULD WE GO?**, directed by Cal Brady (Instructional: College-Adult); **VIETNAM: A TELEVISION HISTORY: ROOTS OF A WAR**, produced by Richard Ellison, tied with **FREEDOM** (Episode 6 of "WITNESS TO THE HOLO-

CAUST"), directed by C.J. Pressma (History); **FAT CHANCE IN A THIN WORLD** (Nova Series), directed by Thea Chalow (Health and Fitness); **EVERY DAY USE OF POLITICS IN NURSING**, directed by Paul Sendry, tied with **AIDS: MANY QUESTIONS, SOME ANSWERS**, directed by Ann Turley (Health Care Professionals - Training); **TELL THEM I'M A MERMAID**, directed by Victoria Hochberg (The Disabled); **ROSIE**, directed by Tom Robertson (Mental Health/Guidance); **THE MORRE REPORT: ON THE RUN**, produced by Greg Pratt (Families/Youth); **MY FATHER SOLD STUDEBAKERS**, directed by Skip Sweeney (Profiles); **ABORTIONCLINIC**, directed by Mark Obenhaus (Social Issues); **NICARAGUA STORIES 1983**, directed by Joe Alpert (International Concerns); **SEEDS OF SURVIVAL**, directed by Pamela Roberts (Environmental Issues); **SPECIAL BULLETIN**, directed by Edward Zwick (Nuclear Threat); **BITS, BYTES, AND BUZZ WORDS: "THE BIG THREE,"** produced by Compupro (Management and Training); **SHE'S A THIEF**, directed by John J. Prescott, tied with **WHAT TO DO WHEN...?**, directed by D. Springbett (Public Service Announcements).

These award winning tapes will be screened Tuesday - Friday, May 29-June 1 during the 26th Annual American Film Festival, which runs from May 28-June 2 at the Roosevelt Hotel in New York City. The awards will be presented during a special ceremony on Friday evening June 1.

Over 470 films and videotapes will be shown during the Festival week, spanning the gamut of 16mm/video production: Social documentaries, informational, cultural, children's entertainment, health and safety, business, as well as the video tapes listed above.

VIDEO

LESSONS TO BE LEARNED

In the north Bay area, Marin Community Video is an independent community access video centre which runs production and training courses for Marin county residents. There is a cable channel allocated for Marin Community Video productions, and the cable company provides funds for two staff people, production equipment, and an edit facility. In the East Bay area, in Oakland, a unique station, Channel S, is run by the media communications students at Laney Community College. Channel S has its own studio, control room, and edit facility, provided by United Cable under the local franchise agreement. Up to six hours of educational programming are cablecast everyday. Telecourses are offered for credit, some of which have been produced by media communication students. A schedule of weekly community events is character-generated and aired daily, and some astute fundraising by the station manager has resulted in the donation of a satellite dish, and programmes are downlinked from the Appalachian Community Service Network.

These facilities were not just handed out on a plate. The local franchise battle between United Cable and CBS Cable (now collapsed) was intense. Channel S and Laney College put effective political pressure on the city council, demonstrating that the channel provides programming for black, Asian, and Latino audiences, voices that are not being heard over network stations. The cable franchises awarded to consortia in Scotland recently - in Glasgow and Aberdeen - are talking about £25-30 million start up budgets. Statements are being made about local groups being provided with facilities to enable them to make their own programmes and Cablevision in Glasgow "expect this to start by the summer." Audrey Holmes, a founder and executive director has been quoted as saying "The potential here is enormous and untapped by the present media." Other plans include telebanking and teleshopping through the interactive two-way system which will allow viewers to vote on community matters and "answer" questions put during the program. It is beginning to sound Orwellian, and a close watch should be kept to insure that community access is given full priority and funding.

In the San Francisco Bay area not all cable companies are owned and operated by corporate interests. In the south bay area, Gill cable in San Jose has been set up by a consortia of local business interests. It would appear that community access would be guaranteed in this situation but in fact the battle for access has been fierce. At one point Gill cable locked out the station staff and attempted to bring in outside scab labour to run the station. Lack of unionisation for cable station employees is a serious issue in the United States and needs to be carefully studied by unions in the United Kingdom such as ACTT. In San Jose, political pressure from a community group called the Committee for Open Media has resulted in community access being retained. In this case, activists from San Jose State University's Journalism and

Community Access to Cable Television in San Francisco by Philip Stuart

Educational Technology Departments were instrumental in raising the issue of community access in the local press and television.

In the United States the history of cable television development should serve notice to community television activists in this country that the dream of locally originated cable programming and broadcast has to be fought for to be realised. There are some differences in regulation and franchising that are important to understand. Then, taking one area, the San Francisco Bay area in California, the article will give an overview of how community access cable television has developed over the past ten years.

The Federal Communication Commission in Washington, D.C., presently requires that one channel in each local franchise be set aside for "public access" cablecasting. Public access was not simply a generous gift from the FCC and cable companies. It was won by the efforts of local and national citizens groups who lobbied the FCC and organised in their own communities to demand it. These groups made it clear that if the public wasn't given some access to cable, companies were going to have a hard time getting franchises and subscribers. The interpretation of "public access" is left up to local city councils or boards of supervisors who award franchises to cable companies. During the past couple of years the Reagan administration-dominated FCC, backed by corporate interests with large investment in cable, such as Westinghouse and Warner Bros. (Music, Television) have been attempting to erode the concept of public access. Resistance nationally by groups such as the National Federation of Cable Programmers, on the State level by groups such as the Foundation for Community Service Television, and locally by cable television task forces is barely holding off Reagan's "freemarket for the airwaves" philosophy.

In San Francisco, because of the geography of the area, "where little cable cars climb halfway to the stars," the development of cable has been a necessity for good signal reception. However, the cable companies, such as Viacom, Westinghouse, and Teleprompter have been loath to provide real access. In the past they paid lip service to public access by providing a headend inpoint into the system with perhaps a video playback machine and a single black and white camera, but no funding for production and no salaries for production personnel. Media activists in the city represented by organisations such as Media Alliance and the Bay Area Video Coalition demanded access and the development of a channel responsive to the needs of the community. Threatened by the Board of Supervisors with the withdrawal of their franchise, Viacom has provided a colour production studio, production personnel, and portable equipment for community access programming. One of Viacom's most popular programmes is a weekly magazine programme for the Irish community, and other programmes provide local news and information for the large Latino and Chinese populations of San Francisco. In fact, there are

now plans to set up a cable channel for the Spanish-speaking community, "Buena Vista Cable."

On a State level, The Foundation for Community Service Television has provided seed funding for productions to be distributed to cable systems throughout California. Years of lobbying by the California Federation of Local Cable Programmers finally paid off when the State agreed that California's cable deregulation law should obligate cable operators who voluntarily deregulate to establish one to three public access channels and to provide 50 cents per subscriber to fund a foundation for community service television. The Foundation initially has been funded by the California Community Television Association and the 50 cent fee, but additional funds will be raised from federal, state, and private grant-making institutions.

FCST is an unusual creation, a State-initiated, private, non-profit entity. It has as its mandate the encouragement and promotion of public access to and use of community service cable television channels by local government, schools, and the general public. In 1980 the author produced a 30 minute documentary for FCST on gold-mining history in Northern California titled 'Prospects.' I found the Foundation to be extremely helpful in terms of distribution to cable systems in California, also in providing funding contacts and advice on budgets. I was completely independent as producer, although 25% of production funds are withheld until delivery. I believe that this model is one that cable activists could effectively emulate in the U.K.

This is, of course, only a rough sketch of the variety of ways that cable access has been created and maintained in California. In the eight years I spent as a Television Production teacher and independent producer in San Francisco, I have heard many false promises from cable television executives. Community access to cable has to be fought for with effective organization with a coalition of community interests and strategically applied political pressure. It must be demonstrated that it is possible to produce television programmes from a community base and the Workshop movement in this country can play an important role in the development of community television. Producing high quality community television should not be regarded as 'selling out to the capitalist media' but rather to present new visions and voices. I am becoming increasingly concerned when I read of the corporate interests and banking concerns that are lining up behind cable consortia in this country. The dangers of central government having the power to award local franchises on the basis of undefined technical and financial criteria appears to guarantee that cable television will feed us with a daily diet of twenty-four hour music, weather, films, news, much of it from across the Atlantic. The demand for programming expressing local viewpoints and visions must be made now - let's not miss the boat again.

Editor's note: This article was directed at a United Kingdom audience.

VIDEO

FILM AND TELEVISION IN THE NEW NICARAGUA

by Philip Stuart

It is August 1982. The time is about 8 pm. All over Nicaragua people are tuning their television sets to *Noticiero Sandinista*, the approximately 45-minute daily news report. Produced in the studios of Systemma Sandinista in Managua, this is the most sophisticated program that originates with the state-controlled network.

To a visitor from the United States there are some immediate differences in the style and content of the newscast. The program does not necessarily begin on time. Sometimes when there is a late-breaking news story, fillers such as public service announcements are aired. These are often as long as three minutes and explain, for example, why energy must be conserved in order to save valuable foreign exchange spent on oil imports, or publicize a glass-bottle collection campaign organized by the National Women's Association (AMLAE).

Within the format of *Noticiero Sandinista*, there are two major sections covering foreign news, "Internacionales" and "El Vista Del Mundo" (View of the World). The satellite reception facility near Managua provides feeds from the U.S. and all over the world, with a concentration on Latin and Central American news, but there is also a concerted effort to cover Asia and Africa. To a North American, the most noticeable addition is the news footage from the Eastern Bloc countries and the Soviet Union.

The other program of particular interest is "De Cara El Pueblo" (Face the People). Broadcast weekly and produced by one of Systemma Sandinista's mobile vans, the program is a kind of community "Face the Nation." Representatives from various government agencies are often put on the spot by the audience. One week the show came from a community centre in a poor Lakeside barrio of Managua. The head of the Ministry of Health was questioned about why new sewage systems promised months before had not been completed. Associate producer Adrian Carasco described another program which was recorded at Saxa, a factory that produces sacks. When worker after worker complained that production was being held up because the owners were deliberately underproducing, government representative Daniel Ortega promised that the factory would be immediately nationalized.

Underproduction is not, however, a problem at INCINE, the Nicaraguan Film Institute. With as many as forty production personnel, INCINE now represents the leading edge of Nicaraguan film. Currently there is a major documentary in production focusing on the conflicts in the border area with Honduras. However, because of the lack of foreign exchange, there is a tremendous shortage of film stock and the institute has run into problems when it has tried to purchase equipment in the United States.

INCINE, which began production in August 1979, grew out of the volunteer press corps of the Sandinista Liberation Front that filmed the insurrection. In fact, if it hadn't been for the vigilance of these filmmakers,

there would have been no editing facilities at INCINE. They managed to intercept the production equipment of Producine, the Somoza company, which was crated up at the airport ready to be shipped to Miami.

At the present time, there is only one flatbed of any quality, a Steenbeck. There is a graveyard of old Bolex 16mm cameras, a couple of 35mm Arriflexes, an old Mitchell and a battered CP 16. All film has to be sent to Mexico or Cuba for processing and printing, but there are plans to build a processing facility at INCINE. Little by little, with the help of friends all over the world, better equipped and more experienced film crews are being developed. One of the technicians mentioned that he had picked up much of his lighting knowledge by working on the Peter Lillenthal feature film *The Uprising*.

Noticias INCINE, 10- to 20-minute 35mm documentaries in a newsreel-type format, are regularly produced. These short productions complement the regular programming in movie theatres and on national television. Feature-length documentaries in film and video are being made on a more limited basis. So far three have been completed: *Education Was Not Interrupted*, *Victory of an Armed People*, and *Cultural Insurrection*. This last film, an hour-long 16mm colour documentary covering the 1980 National Literacy Campaign, illustrates the tremendous part music plays in the new Nicaragua, with beautiful montage sequences set to music. INCINE does not have the funds to make many prints in order to distribute the film outside the country, so I brought back a video copy and there is now an English translation on the second sound channel, leaving the original Spanish on audio channel 1.

Despite the shortages of film stock, which makes production on a shooting ratio of more than three-to-one out of the question, in 1982 INCINE completed its first 35mm feature film in conjunction with the Cuban Film Institute and the Mexican Film Industry. This film, *Alsino and the Condor*, directed by Miguel Littin, has been nominated for an Oscar in the category Best Foreign Film.

Distribution of INCINE films throughout Nicaragua has been achieved by means of the Cine Mobil unit. Traveling cinema units equipped with projectors, screens, and sound amplification equipment bring packages of films to the more remote areas of the country where there are no movie theatres. There are now over 120 films from all over the world being circulated in this manner.

Independent filmmaking is represented by Tera Cine, a truly internationalist group of German, Dutch, and English filmmakers. So far they have produced two major 16mm colour documentaries, *Thank God and the Revolution* and *Sandino Today and Always*. The director of the latter film, Jan Keyes, screened the film and mentioned how difficult it was to get widespread distribution in

North America. From this conversation and similar discussions with staff at INCINE, the idea of putting together a festival of new Nicaraguan film and video was born.

NICARAGUAN VIDEO PROGRAM

This selection of videotapes from Nicaragua covers a wide range of subjects produced by independents both within and outside of the country and by INCINE, the National Nicaraguan Film Institute. All documentary in format, the productions have varying points of view and production values. The 2½ hour program should interest a general audience, but particularly women's groups, teachers, and those studying development in post-revolutionary societies. Titles include the following:

The Second Revolution – Women in Nicaragua

Produced by Tera/Alter Cine for Public Television in the United States, 30 minutes, colour ¾" videocassette, 1983. The program deals with the changing roles of women in a revolutionary society and their participation in the military, economic, and cultural sectors of the new Nicaragua. Also covers the continuing problem of 'machismo' in Nicaraguan life. The producers are the major independent group of documentary film/video makers within Nicaragua, this being their third production.

The Cultural Insurrection

Produced by INCINE, 58 minutes, colour, ¾" videocassette. This program documents the 1980 literacy campaign, organized just nine months after the revolution, which in six months lowered the illiteracy rate by almost 50%. Originally shot on film and transferred to video, the program gives a broad view of how the revolution has changed people's lives all over Nicaragua, particularly the young people known as 'brigidistas' who went to the countryside to teach literacy.



"The Cultural Insurrection"

The Silent War

Colour, 1982, 58 minutes, produced by Intercontinental Communications Network, ¾" videocassette. This roughcut edit, by a group of San Francisco Bay Area independent videographers invited to Nicaragua in August 1982, covers a cross section of life in Nicaragua three years after the revolution. This includes the effects of economic and military intervention on the lives of the people from rural peasants to city businessmen; also their resistance to the outside efforts to hinder the development of their country.

This series of videotapes was brought to Vancouver by Philip Stuart who worked as camera/soundman on *The Silent War* and Film/Video Co-ordinator for the Nicaraguan Information Centre in Berkeley, California.



CONFUSED: POLITICAL VIEWS

May, 1984

To the Editor:

We are writing to publicly take exception to Video Guide's "Tattletapes" (Volume 6, Number 2, Issue 27) re: The Vancouver Art Gallery's Annual General Meeting. "Tattletapes" misrepresented the meeting. It simplistically polarized those present at the meeting into warring camps in a column filled with militaristic and violent imagery.

We are critical of such writing which does nothing but devalue and garble the issues under the guise of humour. It undermines the concerns that we voiced.

Claudia Beck, Paula Levine, Robert Minden



"The Cultural Insurrection"



RENCONTRES VIDÉO INTERNATIONALES,
MONTREAL SEPTEMBRE 1984
INTERNATIONAL VIDEO CONFERENCES,
MONTREAL SEPTEMBER 1984

For the first time in Montréal.

An event of international importance will bring together — from September 27 to October 4, 1984 — participants from 11 countries to discuss the distribution, criticism and promotion of video art. Recognizing the importance of these different levels of interest the **Montreal International Video Conferences** are presenting 3 interrelated activities — a festival, an exhibition and a symposium.

The festival

The tapes will be selected by:

Helmut Friedel, Munich; Alex Graham, London; Michael Goldberg, Tokyo; Barbara London, New York; Fujiko Nakaya, Tokyo; Ursula Perruchi, Zurich; Christina Ritchie, Toronto; Alessandro Silj, Rome; Jean-Paul Trefois, Liège; Biljana Tomic, Belgrade; Christine Van Assche, Paris; Tom Van Vliet, The Hague.

The exhibition

The installations will be realised and displayed by:

General Idea, Miguel Raymond, Barbara Steinman, Keigo Yamamoto; **Musée d'art contemporain**

Nam June Paik: **Montreal Museum of Fine Arts**

Dalibor Martinis: **Galerie Articule**

Dara Birnbaum, Philippe Poloni: **Galerie Graff**

Maurizio Camerani, Michel Jaffrenou, Mary Lucier: **Galerie Joliette**

Stuart Marshall, Marshalore: **Galerie Optica**

Marie-Jo Lafontaine, Muriel Olesen: **Powerhouse Gallery**

Ingor Gunther, Gérald Minkoff, Servaas: **Galerie de l'université du Québec à Montréal**

Plus a very unique event at Gallery Esperanza: some 40 paintings by Nam June Paik.

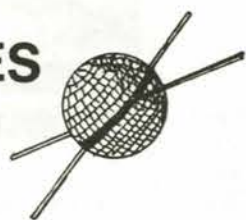
The symposium

At least 21 speakers (professors, theorists and critics) will discuss the question of **video description**. Some of the issues to be debated are as follows: Access to a specific vocabulary for the description of video works; The state of the theory and criticism on the subject; Methodological and epistemological problems.

Design: Jean Segers

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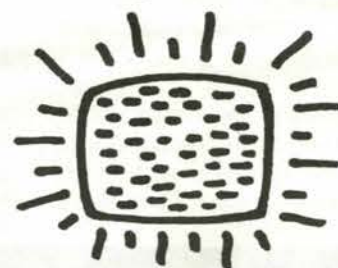


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