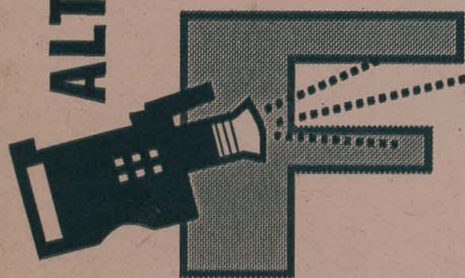


FOUNDED IN 1990, BRINGS TOGETHER PEOPLE FROM THE WORLD OF INDEPENDENT AND ALTERNATIVE VIDEO AND TELEVISION FROM EVERY CONTINENT. TOGETHER, ITS MEMBERS ACT TO PROMOTE THE DEMOCRATIC PRACTICE OF COMMUNICATION. THEY AIM TO BROADEN THE PARTICIPATION BY COMMUNITIES AND MOVEMENTS FROM THE SOUTH AND THE NORTH IN SOUND AND IMAGE PRODUCTION. THE COALITION ACTS THROUGH THE CREATION OF FORA FOR DEBATE AND EXCHANGE AMONGST THE MANY DIVERSE PARTICIPANTS IN THIS BROAD MOVEMENT FOR ALTERNATIVE MESSAGING.

CLIPS

NUMBER 0 - MAY 1992

ALTERNATIVE VIDEO AND TELEVISION



FOR THIS ISSUE, WE ASKED

members to write a brief description of the state of alternative and popular video in their country or region. Infor-

mation from organizations similar to ours have allowed us to complete the portrait. These articles are indicative of the present state of affairs, for over and above the diversity of historic contexts and social struggles (geographic contexts proving to be of lesser significance), and even the disparities in the penetration and appropriation of new technologies, there is a common analysis of the situation. What emerges from

these descriptions, something new since our first meeting in Montréal in 1990, is a more precise analysis of the obstacles to be overcome and an urgency which all our members feel to ask questions and look for answers in political terms.

The era of the initial fascination with the potential of alternative video is over. True, new technologies did enable sectors of society to emerge as new actors in communication. True as well that the pluralism, diversity of forums, creativity and wealth of the many alternative projects is what constitutes their strength in the face of increasing concentration of cultural industries, homogenization of messages and commodification of information. It is

The Urgent Need for Action

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Photo: Manuel Farias

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...The Urgent Need for Action

also true that the alternative and popular video movement can less and less be accused of marginalism as it improves production quality, figures out how to reach new audiences, and plays a role which continually expands the debates on the culture of communications and becomes one of the principal defenders of democratic life at national, regional and international levels.

And it is precisely because these new actors in alternative communication are always at the forefront of the democratic struggles that they are confronted

corporations. South Africa is a case in point: alternative video producers which yesterday were still clandestine, are now at the avant-garde of the discussion to redefine, together with progressive forces, the new framework of national communications. And this task is even more important given that South Africa already dominates, and will probably continue to dominate, the future of communications in the whole of southern Africa.

This is also true of South America where the movement, already continental in scope, is confronted with the urgent need for concerted action — an

The era of the initial fascination with the potential of alternative video is over.

with the urgency of responding in a strategic and political way to the major challenges of the day, and perhaps also that they can better map out the route to take.

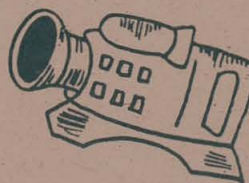
For the world has changed very quickly in the last two years. The Gulf war and the fall of the Communist regimes both graphically illustrated the central position that communications are playing in the new world order. We all knew we were part of the so-called "global village"; everyone now knows that in this village, we villagers no longer have the right to speak, only to listen and look at what we are presented with. For this reason, the experiences related here bear witness, each from its own particular context, to the same common struggle not to be flattened by the neo-liberal steamroller. In most African countries, these alternative communication groups, when they exist, are part of the broad social movement seeking a pluralism of voices between State monopolies and the deregulation that is paving the way (already very open) to multinational communications

agency which one also finds not only in Brazil but also in India, both these subcontinents being huge producers and exporters of audiovisual programs. This is also the experience in Northern countries. Gaining access to public communications

services is everywhere an unavoidable necessity. And everywhere, we are seeking to enlarge audiences, forge links with researchers, progressive professionals, to work on all fronts to stem the tide of large corporations. And all the following

accounts now seem to want to pass to a heightened level of struggle, to move into areas which would have been unthinkable several years ago, and to contradict the well-known saying that one must "think globally, act locally." It now seems clear that it is necessary to think in terms of global strategies, but also to implement global actions. Actions aiming at all the azimuths... ▼

ALAIN AMBROSI is president of Vidéazimut and director of Vidéo Tiers-Monde





INTERVIEW WITH LUIZ FERNANDO SANTORO

Occupying the new audiovisual space



LUIZ FERNANDO Santoro of Festa & Santoro Comunica-

ções is a video and television director and professor at the University of São Paulo. He participated in research for *Impacto del Video*.

There are an estimated 400 groups working in popular video in South America, 200 of them in Brasil. What is your assessment of the state of the movement?

SANTORO: Video is a bit like community radio, it tends to be intermittent. Many groups work for a year or two, then cease to exist. Others have continued, for example T.V.T., TV-VIVA, IBASE, ISER-Video and CECIP-Video. Video, in itself, is not the driving force:

social organization is. Today, in Brasil, many organisations which four or five years ago were quite healthy are now quite weak. Some groups have abandoned their political work for a more community-based orientation, much the same as in the U.S. or Europe. Previously, video was used as a tool for counter-information against repression. Several of these projects have simply disappeared because they no longer have a "raison-d'être" and because other media such as radio and newspapers play this role better. In the '80s, in Latin America, we thought we

« Latin America is not aware of the existence of its own video production. »

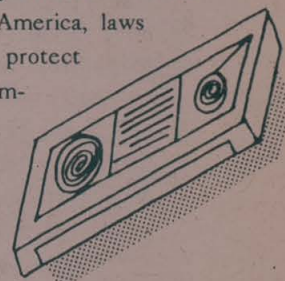
could make a revolution with video, the same as people in Canada, the U.S. and in Europe believed in the '70s. Nowadays no one thinks that video will make a revolution. We can use it to train workers; to spread information, but today we are all aware of the limitations of work with video.

Historically, there have been three distinct moments in video work: the first was the use of video to share information within the movement (video as a self-organizational tool); the second, video used as counter-information (video as a tool for constructing discourse within the movement);

and the third, present moment, where video is used to present an alternative view of the world to the collectivity at large.

As a matter of fact, these three moments coexist. In Latin America, there are many organised groups belonging to a broad social movement, that wants to express itself not only inwardly but also to reach outward, to the collectivity. With the growing number of democracies in Latin America and the new audiovisual space of the '90s, they need to reach people, especially through television. That's a challenge facing all Latin American groups today. This constitutes the most important step to take and to succeed, two things are necessary: change the way we speak to people and acquire different equipment. A number of groups already possess Betacam or U-matic equipment and, others, such as ourselves, have international projects to try to change the direction of the flow of information between the North and South, within

the South and, from the South to the North. At the same time, there is a tendency to neglect basic training. The accent is on making more complete programmes in order to get them broadcast. In Brasil and Latin America, laws must be enacted to protect these groups, for example, by obliging broadcasters to carry local production. Everyone should have access to new space.



What are the issues confronting the popular video movement at this point in time?

SANTORO: Latin America is not aware of the existence its own video production. We have not been capable of designing projects that would project our own production either on television or in



Photo : Manuel Farias





...Interview with L.F. Santoro

the alternative community. We have no culture on Latin American production. Accordingly, the first question that has to be dealt with is in how can we make Latin America present in Latin America?

The second debate is about the change of direction that the productions have to take. How can we undertake co-productions that depart from the current North-South direction and take rather a South-South or South-North one? Governments in Brasil and Chile have begun promoting national culture. In Brasil, legislative approval has been given to support audiovisual production of a cultural nature by allowing tax deductions for

a big boost.

Events that allow people to meet regularly and permit exchanges are also very important. Witness the continental meetings of Latin American videomakers. Unfortunately, the meeting to be held last year in Brasil proved impossible to organise. This was quite a blow for the movement. These meetings are needed to know what is going on and are a forum for fundamental debates. A pan-Latin-American organisation as such isn't necessary but these meetings are essential. (Note: The next meeting of the Latin American video movement will be held in Lima in October 1992.)

production costs. Local production is thus given

Training is also very important, both operational and technical training, and also training where people develop an audiovisual culture whereby they can see and get acquainted with productions from all-over, not just Latin America. Overall training must allow people to create, but to permit this people must know things. Creation is the reorganization of things you already know. People from the popular movement are very knowledgeable of political work and ideological issues. What they aren't familiar with are the different means at hand to show these realities in a more interesting and creative way. ▼

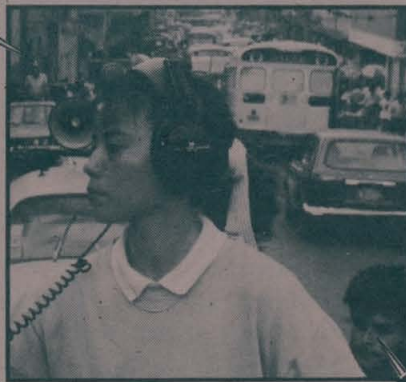
SYLVIA ROY AND NANCY THEDE

THE IMPACT OF NEW AUDIOVISUAL TECHNOLOGIES IN LATIN AMERICA

OCTAVIO GETINO ET AL., IMPACTO DEL VIDEO EN EL ESPACIO AUDIOVISUAL LATINOAMERICANO IPAL: LIMA: 1991: 78 PAGES

THIS SUCCINCT BOOK PRESENTS THE results of a major research project covering seven Latin American countries (Argentina, Brasil, Colombia, Cuba, Mexico, Peru and Venezuela). Carried out by some of the most knowledgeable actors on the audiovisual scene today, it presents not only a statistical analysis of the major tendencies in video, cinema, television and audiovisual legislation, but also an interpretation of the significance of the problems arising from the present situation and their future evolution. Its provocative observations and conclusions include the following:

■ the present crisis of television and cinema is not so much one of those media themselves, but rather of their traditional



modes of circulation and reception;

■ in general, the State has not defined a policy framework for the introduction and dissemination of the new audiovisual technologies, and this has created a situation of technological and content dependency in which the concept of public service has become seriously deteriorated

■ the spread of new technologies has intensified in part due to the social fragmentation of urban society in Latin America

■ the increase in the number of available channels has not led to greater democratisation but simply more diversified access to a homogenised medium

■ regional and local broadcasting on the other hand is contributing to reinforcing local and regional identity and the recognition of cultural heterogeneity on the national level

■ in spite of clear successes in alternative uses of new audiovisual technologies, these experiences remain fragmentary and the State lacks a vision of the cultural transformations underway.

The book constitutes an excellent tool for defining strategies and priorities in the field of communication for development and democracy in Latin America. What we need now is to have similar studies for the other continents...

Available from IPAL, AP 270031, Lima 27, Peru at US\$8.00 per copy.

NANCY THEDE





Marginality or Politics?



DILEMMA IS NEEDLESSLY TEARING apart Latin American video groups. Their own development and multiplication is forcing them to

equipped at the starting gate. That is why such a change of status and appearance only entails another kind of marginality, hardly less evident than the marginality of the first alternative.

decide between two apparently contradictory alternatives. For some, it is a matter of choosing, in the name of the "grass roots" doctrine of the 1960s, to withdraw from the major communi-

cations debates, and to immerse themselves in popular activities that are certainly genuine but also fragmented, isolated and ethically self-complacent.

This attitude, inherited from the limited and obsolete concept of «purist activism», includes a certain desire to be part of the tribe, the party or the parish. In the name of the cause of "true popular video makers", they feed



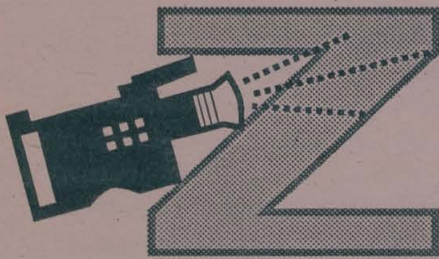
a great fear of getting one's hands dirty and getting contaminated by the reality of private enterprise, the market, an esthetic quality, technical standards and everything that is part of the outside world.

At the opposite extreme of this purism, another threat is emerging, one that belongs to times of rigorous liberalism. This is the antithetical option stating that everything put forward by the popular video movement is merely pre-historical, and that it is necessary to liberate oneself from this past (in a new and very strange way), in order to become the standard-bearer of private enterprise innovations. According to this new gospel, it is necessary to replace popular concerns with advertising, organizational questions with commercialism, social issues with profitability. Needless to say that such a proposal is an invitation to join a race in which popular and development-oriented video groups would arrive late and badly

The dilemma is consequently false. Faced with its emergence, it is necessary to once more stress the primacy of politics. That is, the primacy of creating a historical cultural project that can transform the audiovisual landscape and dynamics. Clearly not in the sense of petty politics for which being part of a party, an organization or a tribe is in itself a guarantee of excellence. Rather, the true challenge consists in ensuring public space for the production and transmission of our own images. This struggle — which is genuinely political and cultural — involves a great number of players: popular video groups, development organizations, independent professionals, creators and artists, technicians and users, teachers and politicians (of all leanings), national businesspersons as well as regional and local governments. To ignore this need for dialogue would be to condemn popular video to the marginality of the catacombs. It seems necessary to clearly define and debate this problem. The pages of **VIDEORED** are open for this. We await your reactions. ▼

RAFAEL RONCAGLIOLO is Director of IPAL. This article was published as an editorial in its magazine *Videored* (February 1992).





EBRA IS A EUROPEAN NETWORK
 created in 1988 following the realization on
 the part of NGOs and specialized producers
 that they needed to improve communication

the world communications system being discussed on a planetary level, and with Europe attempting to design a system for protecting and broadcasting European productions, it was time to forget our family quarrels and remind ourselves that, beyond our own specific interests, there is a much greater interest and a common priority: that of beaming the South's ima-

among the different actors in the audiovisual and development fields.

Aside from certain circumscribed initiatives for cooperation, relations among NGOs, as well as among producers, were often difficult. For example, they had to deal with competition for project financing and private donors and still more competition in their approach to television programs. Conflicts also existed among different sectors. The distributors and producers accused NGOs of copying productions with no concern for copyrights. The producers criticized the NGOs' "nonprofessional approach" to production. Film distributors from the South had a grudge against those from Europe because they feared that coordinated efforts by the latter would further decrease the possibilities for southern

films to gain access to a television-program market that was already extremely restricted. Professional distributors felt threatened by NGOs that were "promoting" films without knowing all the ins and outs of the trade. Filmmakers from the South felt trapped in contracts signed with (amateur) partners in solidarity because of clauses with unexpected restricting effects.

With the future of mass media and



European Network of Audiovisual Activities on North-South Relations





ges and voices into Western Europe.

Zebra was born out of that realization. It is a European network composed of people and organizations working in the sector of audiovisual communication and North-South relations and striving to strengthen cooperation efforts on an international and intersectorial basis.

The network has chosen to limit itself to the European continent in order to emphasize the consolidation of regional relations, while bringing forces together to face the new problems stemming from these relations. Our goal is to work on the institutional level by forming partnerships with regional networks and groups from other continents. Individuals or organizations from outside Europe may participate in the network as associate members or observers.

OPERATIONS AND STRUCTURES

Zebra is organized as a decentralized network, with a small International Coordinating Team (presently two people working in Brussels) and a system of correspondents. There are currently 200 European members, as well as correspondents in twelve European countries.

Sometimes connected to a formal "national platform" of members from their country, these correspondents provide contacts, information, and their work. In each country the network members

themselves are responsible for the infrastructure available to their correspondent. With very different working conditions from one country to another, tasks are not uniform either. They center primarily around collecting and circulating information but can also include the promotion of films from the South and support for communications projects, as well as participating, serving as intermediary or advising in international coproductions.

Based in Brussels and financed partly by the European Community, The International Coordinating Team deals with the organization of information, the publication of *Zebra News*, European institutional contacts, and the coordination of certain activities.

Beyond our own specific interests, there is much greater interest and a common priority: that of beaming the South's images and voices into Western Europe.

ACTIVITIES

Soon after its founding, Zebra set out with a few European-directed projects (a stand on African cinema at the television market in Cannes, a seminar on North-South coproductions, etc.). However, these projects have been difficult to manage because of the network's strong decentralization and certain conflicting interests already described above.

Zebra takes on the responsibility for coordinating only those projects that are carried out by network members themselves and that benefit a very broad target group. Moreover, in its institutional role, Zebra never takes charge of the making or distribution of specific productions. The network takes on no financial responsibility, dealing solely with European-wide coordination and broadcasting.

Certain activities have been launched successfully:

- the establishment of national data bases on production and distribution, as well as international cooperation among these data bases
- the practical application of a research project on the audiovisual activities of European NGOs
- the preparation of the distribution of five full-length African productions through commercial and non commercial circuits in the Scandinavian countries
- a research project on audiovisual training needs in Southern Africa.

The following are themes for the network's priorities in 1992: thinking about communication strategies for European NGOs and their productions; coor-

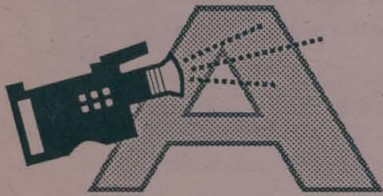
inating audiovisual training initiatives in southern countries; coordinating the collection of information on the European level; supporting efforts to enable southern productions to enter the commercial or non commercial sector. ▼

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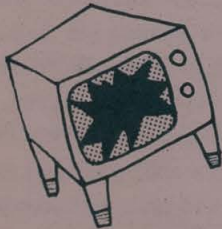


“Narrowcasting” No More!



AS THE VIDEO MOVEMENT WAS GATHERING momentum in the early '70s, much hope was invested in the democratic possibilities of community

television. Given the wide popularity of television, it was believed that a medium



through which alternative and dissenting voices could be heard had at last been found and that mainstream media would lose control over information sources. Today however, in Québec and in the rest of Canada, the spirit of participation has largely given way to the spirit of entrepreneurship. Most cable stations are run by their operators with virtually no community input or control and in Québec, where twenty-two (approximately 50%) community stations are run by a locally-based board of directors, a shifting political climate has forced them to make a similar adjustment. Though their stated social goals remain the same, their very survival has become the major preoccupation. The recession, reduced government funding and competition from other channels have brought about substantial changes resulting in significant shifts in programming priorities and in some cases even in station closures. The future of community television is more uncertain than ever.

Yet, the need for alternative televi-



sion has never been greater. With the barrage of commercially packaged and largely U.S. produced programs coming at us through hundreds of channels (an estimated 200 channels in Canada by 1995), there is a vital need for a television that talks to individuals not as consumers but as active citizens. A television that allows there to be something in between being a movie star or a world leader and a buffoon or a village idiot. A television that presents recognisable images and sounds, that permits viewers to see their communities as including them and where they have a role to play.

This is why what Paper Tiger Television and Deep Dish Television, both based in New York, have done is so important. PTTV has not only been for over 10 years producing hundreds of community-based television programs on social issues like labor, racism, housing, the crisis in agriculture, public access, etc., but through DDTV it has managed to broadcast many of them via satellite on a national level (and often has had its work broadcast internationally). With the creation of Deep Dish TV, PTTV has successfully smashed the myths that only multimillion dollar corporations can net-

work with satellites and that community-based TV can't have a broad appeal. Through major projects like The Gulf Crisis TV Project which included shows like; War, Oil and Power, Manufacturing the Enemy, The War at Home, it did what had often been wished for but thought impossible. By taking advantage of the technological progress of video camcorders, it helped force a redefinition of the term “broadcast quality”, often used by mainstream media as a way to keep off the air anything that they didn't produce or weren't in agreement with politically.

Having broken ground, their accomplishments have given new hope to Canadian community television which, in spite of all its difficulties, is working hard to expand in this area. In an article in *Le Monde Diplomatique*, May'91, Nathalie Magnan shared a similar view. “Because of the origin of its images as well as its broadcasting strategies, the Paper Tiger



experience allows us to see the media horizon open not to an Orwellian and totalitarian vision, but rather to television that would allow what the technology utopia has always advocated without success: a vision of democracy where citizens would also create their own representations.” ▼

SYLVIA ROY





PTTV : Smashing the Myths of the Information Industry

In the weeks after the Gulf War started, as media polls showed widespread support for the war, and the major network and cable stations presented a primarily pro-administration view of events as they unfolded, one wondered if there was a voice of dissent, a rebellious voice in the U.S., and where it could be heard. But viewers had only to look to their local public access stations to find peace activism alive and growing in communities across the nation.

As the U.S. geared up for war in December, a collective of video activists worked round the clock to organize an anti-war TV teach-in. This historic project brought the peace movement together with the alternative media movement in an unprecedented collaboration. Demonstrations, teach-ins, guerilla theater, poetry and concerts were recorded and sent to the New York offices of Deep Dish Television, the public access satellite network.

One week before the Gulf War was to happen, Deep Dish Satellite Network transmitted a four-part program, The Gulf Crisis Television Project, documenting the peace movement. The program, pro-

duced jointly by Deep Dish and Paper Tiger TV, was picked up by over 300 public access stations all over North America, and was also sent by mail to Japan, Belgium, Germany, France, Britain... Viewers who tuned in found a decidedly different perspective of the war than what they were seeing on the major networks.

In the United States and in fact in most other countries the only information that was available about the Gulf War came from CNN, but the Gulf Crisis TV Project presented a dissenting view against the government censorship and lies we were being fed. One of the most incredible phenomena of this extraordinary media project was that it brought together ordinary people, activists and community members with the alternative media producers, while also demonstrating that ordinary people can make videos and important television programs if they are determined to do so. After the Gulf War experience, nothing is the same again in the way we perceive the alternative and the corporate media. ▼

SIMONE FARKHONDEH is co-founder and co-producer of the Gulf Crisis TV Project.

ROAR! THE PAPER TIGER TELEVISION GUIDE TO MEDIA ACTIVISM

THIS BOOK IS AN UPLIFTING, HUMOROUS and sometimes thought provoking look at the communications industry. It serves as promotional material for PTTV and as a strong motivator for everyone and anyone who has ever been interested in making or seeing alternative and progressive television programs. It contains a collection of short articles including; the history and philosophy of PTTV, the creation of Deep Dish TV and the Gulf Crisis TV Project, articles on media literacy and democracy in communications, and an entire "how to" section describing how to produce, tape and get a show onto public access TV.

Having identified that the first step towards democratic control of information resources is the development of critical consciousness about the information industry, Paper Tiger TV (along with the energy of over 100 producers, artists, activists, technicians, scholars and people-off-the-street) has over the last ten years, produced hundreds of alternative TV programs for local public access channels and for the national satellite network it helped to create, called Deep Dish TV.

This book is very much like PTTV itself in that it challenges the communications industry and makes it readily accessible, reaffirming our belief that this goal is not only attainable but indispensable for a democratic society.

**Available from: Paper Tiger Television,
339 Lafayette Street, N.Y., N.Y. 10012
Price: \$10. U.S.; 64 pages**

SYLVIA ROY



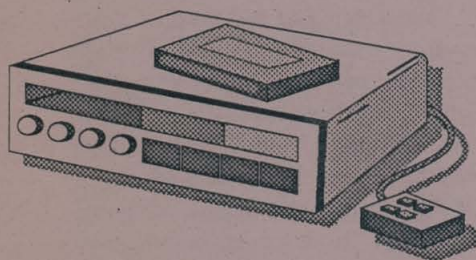


New views from Old Delhi



ALTERNATIVE
communication
supports the search

for a new vision of society and an alternative development paradigm. Its spread reflects the development of communication infrastructure and specific socio-political realities. In



South Asia, and more specifically in India there are continual debates on desirable models of development. It is being increasingly recognized that the complex process of development cannot either be centrally directed or left to the agencies of the government

or market forces, but requires popular involvement at every level. A large number of voluntary organizations or NGOs and social activists are involved in activities aiming at empowering the poor. Decentralisation, equity, ecologically friendly sustainable development, gender sensitivity, cultural pluralism, human rights, are key concerns. Alternative communication deepens and widens these efforts through different media like songs, dramas, posters, street theatre, exhibitions and also film and video.

THE SPREAD OF TV AND VCERS

Television in India covers the entire country through a mix of terrestrial transmitters and satellite linkages. However broadcasting is a state monopoly and programs are centrally produced. Television is largely utilized to promote official policies and present pure entertainment programs, the latter largely produced by the prolific film industry. This is leading to the homogenisation of diverse cultures and the propagation of urban consumerist values. Recently many urban areas have been cabled by private operators who relay international satellite based programs, thus providing competition to national television. There has been a continuing discussion on creating an autonomous body to operate television somewhat on the BBC model. Numerous government appointed commissions have recommended it but no political party in power has had the will to implement the proposals. Currently, in view of the competition from satellites there is talk of having a privately operated commercial

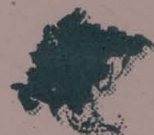
channel. Though the range of choices may increase, broadcasting offers little or no opportunity for alternative film or video.

Parallel with the spread of television there has been a rapid diffusion of videocassette recorders, and VCRs are replacing the traditional travelling cinema in rural areas. Political parties, particularly those in the opposition use video to spread their messages. Playback equipment is widely available on a rental basis. This has provided opportunities for alternative image producers for quicker dissemination of their ideas to newer audiences.

SOCIAL DOCUMENTARY AND GRASSROOTS VIDEO

Two major tendencies can be distinguished in alternative film and video, one concerned with grassroots participatory approaches and the other with sophisticated productions for wider audiences, but dealing with contemporary political and social issues from an alternative perspective. For example, films have been made on the Bhopal tragedy, on radioactive hazards, on dangerous drugs, on the rights of pavement dwellers, on the struggle of traditional fisherfolk, on the people's struggle to stop the construction of a missile range, on ethnic strife, on police brutality, on struggles to organize contract labourers, on child labour, on violence against women and so on. Recently, a number of films have been made in support of movements against large dams. Environment has emerged as a major concern for alternative filmmakers. Analysis, ideologies and issues may vary but an urgent underpinning consciousness





about ecological sustainability informs many debates among alternative communications people. A few of these films have been telecast nationally, some after protracted court battles, but most of them have been circulated independently. In some cases the producers have themselves campaigned with their films, in others they have used networks of NGOs, activists, and trade unions. Some of the filmmakers have only managed to recover their costs through sales to foreign television networks, or foreign distribution tie-ups. The problem of an effective and viable system of distribution of alternative media productions has still to find a real solution. Some informal networks have emerged but the danger of merely reaching out to a limited number of people and often the same set of people has been felt by many a producer! How alternative messaging can reach more and more people to make a dent in mainstream agendas is something that a lot of activists are trying to understand and address. This effort should help alternative media to assimilate the issues and understanding of larger numbers of people.

The other approach stresses participatory productions made from the perspective of the poor and with their direct involvement. These productions focus primarily on local issues and video is used as an emancipating tool and an organizing device giving the poor self-confidence, an opportunity to examine their context critically and cooperate to solve problems. Illiterate poor women have been successfully trained to make their own recordings, encouraging people-to-people communication. Grassroots workers are video documenting their own activities and producing in-depth reports of

processes of change. Video is also used to mediate between opposing groups (rich and poor, men and women, people and government).

Experiences in using video to empower the poor abound in other countries in the region as well. A group of village women in a remote area of Nepal produced video letters to further communication with development agencies and to produce instructional materials. An NGO in Bangladesh is experimenting with the

How alternative messaging can reach more and more people to make a dent in mainstream agendas is something that a lot of activists are trying to understand and address.

use of video to promote the growth of grassroots groups. A women's group has been using video to document women's problems. In Sri Lanka too video has been used to promote self-help and as a training aid. Pakistan also has interesting experiences of trade unions and women's groups using video.

NETWORKING: INCIPIENT AND INFORMAL

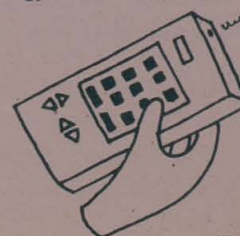
Several organizations have been promoting grassroots video in the subcontinent. Prominent among them are Martha Stuart Communications, Don Snowden Centre and CENDIT. Though no formal organizations of alternative film and video

makers exist, there are several ongoing attempts to create informal networks. CENDIT has been conducting regular regional Women and Media in Development workshops which have led to the creation of a loose understanding and cooperation among some women's groups. In addition it is a valuable resource centre both in terms of ideas and productions as a lot of video activism today finds its origins in the experiments that CENDIT conducted in its early years.

Recognising the need for sharing of information, experiences and materials across the continent, the Asian members of Vidéazimut are organizing a regional NGO Conference on Film and Video in Hong Kong in April. This will assist in drawing a descriptive map of video communication in Asia including the availability of human, infrastructural, technical and training resources. It is hoped this will initiate an ongoing process of interaction between alternative communicators and sharing of resources for production and distribution. ▼

The next issue of CLIPS will contain a report on the workshop, organised jointly by AMRC-Asia Monitor Resource Center and CENDIT for Vidéazimut.

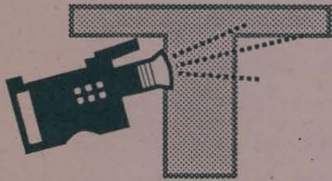
RAJIVE JAIN is the Director of CENDIT - Centre for the Development of Instructional Technology - New Delhi, India.





ALTERNATIVE VIDEO AND TELEVISION IN WEST AFRICA

Difficult Beginnings



THE EXTROVERSION AND DEPENDENCY

which characterize the audiovisual landscape of this vast continent are a reflection of the state of its economy.

African national broadcasting networks which were hastily set up after the former colonies gained independence in the 1960s (with the exception of the Cameroun, Burundi and Mali which set up theirs' in the 1980s) remain mostly in government hands even now, as people are calling for greater liberalisation.

Video, in which more than a glimmer of hope rests, is trying to find its way through the thick of the battle for the right to communicate.

Much was expected of the national broadcasters following the severing of colonial ties. They were to forge a sense of national unity (considered a building-block of development), instill in the population a sense of sharing in the economic, social and cultural life of the continent. Television, like radio, saw itself assigned the role of one unofficial engine of a much-hoped-for economic development. One Minister of Information declaring that, 'In our countries, we have neither the means nor the goal to create a television that is entertainment or sensation-oriented as is the case in Western countries. We want to create an information system relevant to the political and education needs of the people'. Thirty years later, television remains badly-equipped, and is now more than ever, a state monopoly. (1)

NOW MORE THAN EVER THE STATE HAS THE UPPER HAND

Burkina Faso's information code, enacted in 1990, is clear-cut and precise. Article 1 states that, Information is a forum for the expression of Burkina Faso's political and cultural sovereignty. Article 3 reiterates this stand by declaring that, "the right to information is freely exercised within the framework of the cultural and moral values and of the political orientation of Burkina Faso". Article 5 specifies that, "creation and operation of news agencies, radio, television and cinema is solely the domain of the State. They are to be operationalised by the State through the Minister for Information".

As State means are very limited (2), most of the national broadcasters are highly assisted from the outside. It is estimated that some 50 to 70 per cent of programming broadcast is of foreign origin. This programming is supplied 'free-of-charge' as cultural cooperation from

Western countries. In francophone countries, much of what is supplied originates in France. Thus, every year France exports over 5,000 hours of programming through "Média France International" (MFI) and "Canal France International" (CFI). News is supplied by "l'Agence d'Images d'Information" (AITV). Daily fare consists of 10-minute capsules of the news programs broadcast by French networks such as TF1, A2, FR3 and La 5. Three 30-minute magazines dealing with such matters as health, development and culture are supplied monthly.

Transtel, based in Germany, is the second supplier of the national networks, offering some 12,000 hours of programming in 1988. The BBC supplies English-language training programs. Since 1987, the presence of the United States has been increasingly felt through its United States Information Agency (USIA) network and its Worldnet distributed by satellite to approximately half a dozen English-speaking African countries.

Consequently, dependency in the national networks is a way of life. An event taking place in a neighbouring country is broadcast only if the supplier chooses to do so.

Lately, a new phenomenon has appeared on the African horizon: cross-border television. Picking up signals on satellite dishes no larger than 40 to 60 centimeters in diameter, African TV viewers can now bypass official censorship and watch European programs. Fearing for their power, political leaders, assembled at the French-speaking countries' summit held in Dakar in 1990 rejected a project submitted by TV5 that would have cabled the whole continent.





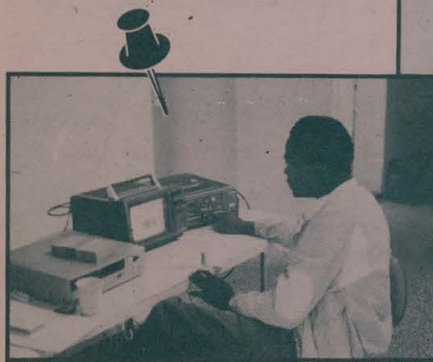
Nevertheless, other projects are well on their way to completion. In Senegal, "Canal Horizons", a pay-tv channel and subsidiary of Canal+ (France) and of SOFIRAD, is already operational (3). The Ivory Coast, Gabon and other African countries are expected to follow suit sometime in 1992.

Meanwhile, AFROVISION, a project created by the African Union of National Radios and Televisions (URTNA) in 1962 to distribute African programming throughout the continent, has never gotten off the ground. PANA, the Panafrican Information Agency, is

What is remarkable though, is the growing presence of communication professionals who more and more now turn to video. In Burkina Faso, the "Institut africain de l'éducation cinématographique" (INAFEC) has been turning out professional producers who are increasingly having a hard time in finding a job in public administration. Some of them have turned to production projects directed to heighten the awareness and organization of rural inhabitants with the

the sub-Sahara, which produces a substance widely used by the cosmetic industry in Europe. Stimulus-liaison, founded by expatriates and Burkinian professionals, is also active.

In the Ivory Coast, the advertising market seems to foster the creation of agencies by professionals who have worked in its midst. They regularly turn out films of plays that enjoy tremendous popularity in the region. However popular, most of these works are subject to severe limitations. Hard information



in dire straits for lack of a clear-cut political endorsement by governments.

The wind of democracy may be blowing, but in many countries the setting up of African-owned private networks is still considered suspect (4) and such plans lie dormant.

ALTERNATIVE VIDEO

Hopes have been raised by video. Its ease of use and relative low costs make it the ideal tool for the reappropriation of freedom of speech. Thus in Africa today, important events such as weddings, christenings, ceremonies and funerals are captured on video. People discover the magic of moving pictures in their daily lives. In cities, non-professionals abound, offering a gamut of video services.

help of local NGOs. Productions have been done of plays that deal with excision, dowries, arranged marriages, health, water, etc. Presentation of these videos has been organized in the villages by NGOs.

A number of producers have started their own video production agencies. Gaston Kabore's Cinecom has turned out a documentary about the handling of butane gas in an environmentally-safe manner for the "Comité Inter-états de Lutte contre la Sécheresse au Sahel" (CILSS). Cinecom has also produced a promotional documentary on the butter tree found in

projects are almost inexistant because of the enforcement of censorship and many producers are literally stifled due to of limited distribution. Some of the work is not up to professional standards. Many non-professionals have begun production without sufficient knowledge of the technical aspects involved.

Also active on this front are decentralised state structures who try to produce general-interest documentaries. For example, in Burkina Faso the

"Direction de la production audiovisuelle" has become involved, despite its limited means, in using video in rural areas.

The will to use this new tool to create a space for communication free from official constraints exists and is growing. Everywhere in Africa, the thirst for images and words that have freed themselves from the official voice of the State grows steadily. Fearful and insecure





...Difficult Beginnings

authorities refuse to come to terms with these new facts. Of course, the blossoming of this freedom of speech is hindered by both lack of training and of money. But its existence, however tenuous, provides hope for a continent perpetually in search of a better way of life. ▼

(1) Africa is the continent with the smallest number of transmitters in the world. It has 160, whereas the

South Pacific has 500, and 21,000 can be found in Europe. For a population of 365,000,000, Africa has 3.5 million receivers. In the South Pacific, that figure stands at about 6.7 million receivers for a population of 23,000,000. (Figures quoted from UNESCO, 1988)

(2) Ninety-five percent of funding provided national television in Burkina Faso is government money. The TNB network had a budget of 140,000 French Francs in 1986. FR3 in France, for the same period, had a budget of 140,000,000 FF.

(3) Canal Horizon rents out descramblers at a cost of 1,900 FF and subscribers fees are 250 to 300 FF. Ninety percent of its programs are produced outside the country, mainly in France.

(4) Print media and a few privately-owned radio

broadcasters have been allowed to operate. In the Ivory Coast, the State has set up a second national network, TV2, where censorship thrives more than ever!

CHEIK KOLLA MAIGA is a journalist for *Écrans d'Afrique* and Chief Editor for FEPACI-INFOS at the "Fédération Panafricaine des Cinéastes".



Film and Video in South Africa Today

SOUTH AFRICA IS A society in transition. Yesterday's political enemies are today rubbing elbows at the negotiating table. An interim government may soon be in place to chart a way forward for a new constitution and a new government. This scenario has a impact on all aspects of life in our society. In the past the lines of battle were clear. Strikes, stayaways, running street battles between mainly Black youth and the South African police were the order of the day. In spite of the heavy repression, videos reflecting the struggles being waged by trade unions, community organisations, students, teachers and many others continued to be produced. These videos/films were never shown on national television, but the producers developed methods of distribution, sometimes clandestine ones, through or-

ganisations active in the struggle against apartheid within the country and abroad.

The struggle has now taken a new turn and alternative video producers are faced with new challenges. The South African Broadcasting Corporation (SABC) and indeed the mainstream filmmakers are trying desperately to jump into bed with progressive film and videomakers. For example, in July 1991, the SABC broadcast a documentary produced by one such group on the history of the trade union federation, COSATU. But, immediately after the documentary was aired, the SABC presented a virulently anti-communist documentary. Another part of the campaign for democratic broadcasting involves the Film and Allied Workers' Organisation, FAWO, meeting with representatives of the mainstream film and video producers to discuss future legislation. So far no agreements have

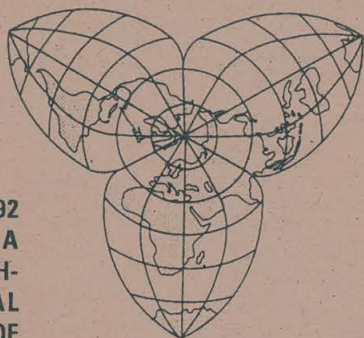
been reached except that all accept the need to transform both the broadcasting and film industries. A unified industry will be able to make direct recommendations to a new government.

A transformed industry should account for the aspirations and needs of the alternative film and video movement. This hopefully will be achieved in a manner that will include those audiences and filmmakers who have historically been prohibited from participating in South Africa's film, video and television cultures. The struggle for this is far from over, with the mainstream very reluctant to change their privileged status. They however cannot refuse to include the democratic filmmakers, for their very existence, based historically on apartheid, is at stake. ▼

MOKONENYANA MOLETE is a member of Video News Services and is Vice-president of the Film and Allied Workers' Organisation of South Africa.



THE FIRST OLYMPIADS OF LOCAL VIDEO AND TELEVISION CREATION



HELD JANUARY 5 TO 9 1992 NEAR ALBERTVILLE, FRANCE, A LARGE INTERNATIONAL GATHERING DEBATED SEVERAL TOPICS, SUCH AS: THE ROLE OF LOCAL TV AND VIDEO IN THE PROMOTION OF CULTURAL IDENTITY; THE DEMOCRATIZATION OF TELEVISION; NEW FORMS OF AUDIOVISUAL COMMUNICATION. THE VIDEO COMPETITION, UNDER THE THEME OF "THE WORLD IS A VILLAGE", INCLUDED CATEGORIES: CELEBRATE, LOVE, WORK, AND HABITATION. THE NEXT OLYMPIADS WILL BE HELD IN NORWAY IN 1994 AND IN ATLANTA IN 1996.

The conference, hosted in a charming village, was well organized and allowed for maximum participation in the events, a chance to meet an entire range of people and organi-

sations. As South Africans on the brink of major changes in the broadcasting arena, the debates on community and public access television were illuminating and filled with new information. Where we have been calling for such television to be introduced in South Africa, here we were able to meet the practitioners of community television, and to view the wide variety of possibilities.

The most impressive examples were the experiences from Brasil, a society so similar to South Africa in many ways. A chance to make connections and contacts with people a lot more experienced than ourselves, working in similar environments, facing similar struggles, an opportunity to share ideas and to learn of mistakes already made.

The conference, however,

was heavily dominated by organizations from Northern countries, with very few representatives from Africa, Latin America, and none from Asia/Pacific. Coming from countries in the Third World, where the experiences are very different in terms of access to technology and resources, the struggle for community television takes on a different perspective. Our struggle in South Africa is not only for the possibility of community television, but for the freeing of the entire broadcasting spectrum, which will include community and public access television. This is something that the North might learn from as well: the struggle for public access should not be restricted to a local community. The micro struggle includes the macro.

The U.S.-led attempts to create a world organization seemed premature, considering the representativity of the conference. Whilst agreeing with the need for an organization such as the one being mooted, the aims and objectives of this organization still need to be debated at length, for example, what would the organization do and for

whom?, criteria for membership, etc. The decision to continue working towards a world organization was a good one, and that indeed should be taken up at the next Video Olympics. People active in community television need to communicate with each other, especially in the face of the growing New World Order as propagated by Cable News Network (CNN).

The Vidéazimut experience was a useful example demonstrating that the creation of a world organisation is a lengthy and complex process. Indeed, many of the issues the Video Olympics participants grappled with have already been debated by others. By working in the South, by being part of the South, Vidéazimut's experiences are vital if we are to redress the balance of communication power, in its myriad forms.

The possibilities of inter-continental co-operation are obvious, but complex and costly. If the Video Olympics is to continue, it should concentrate on providing a platform for people from all over the world to meet, share information, and to showcase their work.

by MOKONENYANA MOLETE and JEREMY NATHAN are members of Video News Services in South Africa.

CLIPS

SUBSCRIPTION

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The opinions expressed by the authors of these articles do not necessarily represent those of the Coalition.



PUBLICATIONS...

"Video The Changing World"

A series of articles based on the papers presented during an international symposium on "Alternative Communication and Development Alternatives" hosted by Vidéo Tiers-Monde. Black Rose Books, Box 1258, Succ. Place du Parc, Montréal, Québec, Canada, H3W 2R3. Price: \$18.00 GBN, 224 pages

French edition to be released soon:

"Petits écrans et démocratie" Editions Syros, France

Spanish edition to be released soon: IPAL, Lima, Perú



"Developing Media in the Third World" by Ralf Siepmann

Contact:
Friedrich-Ebert-Stiftung (FES)
Media and Communication Department
Godesberger Allee 149
D-5300 Bonn 2 (FRG)
Fax: 883 600
Telex: 886 9277



INTERNATIONAL GATHERINGS...

Vidéazimut International Symposium *

"Moving images and cultural identity: strategies for pluralism and democracy in the New World Order."

June 29 - 30, 1992 - Lima, Perú

Contact: Instituto para América latina (IPAL)
* Given the current political situation in Perú, you are asked to contact the nearest Vidéazimut member for an information update.

Fourth Interamerican Film Festival of Indigenous People

June 17 - 26, 1992 - Perú

Contact:
CLACPI
Av. Juan de Aliaga 204
Lima 17, Perú
Tel/Fax: (51-14) 61.79.49

National Federation of Local Cable Programmers (NFLCP) National Convention & Trade Show: "Telling our stories: One drum, many drummers"

JULY 15 - 19, 1992

Radisson Hotel, Saint-Paul, Minnesota, U.S.A.
For more information: 1-800-531-1380
or write: c/o Creative Meetings Inc.
6300 4th Avenue South
Richfield, MN 55423-1672

The Fifth World Assembly of Community Radio Broadcasters

August 23 to 30, 1992 - Oaxtepec, Mexico

Contact:
AMARC 5
Av. Revolución 1227 4o. piso
Col. Alpes, México, D.F.
C.P. 01010
Tel: (52-5) 593-3028
Fax: (52-5) 593-5967

International Association for Mass Communication Research

August 16 to 21, 1992 - São Paulo, Brasil

Contact:
Regina Festa & Luiz Fernando Santero
Escola de Comunicações e Artes,
U. de São Paulo,
Av. Prof. Lucio Martins Rodrigues,
443 Cidade Universitária, São Paulo
SP CEP 05508, Brasil

IV Latin American Video Meeting

Lima, Perú - October 26 to 30, 1992.

Self-convened meeting of the Latin American Video Movement, with debates to be held on subjects such as: evaluation and tendencies of the movement, new strategies (broadening the audiovisual space; democratisation of communications; levels of organisation), and special committees on women, children, youth, peasants, ecology, education. Including parallel activities: Latin American Video Exhibition; Latin American Workshop on "Strategies and Methodologies for Training in Video Production and Use". Information: Asociación de Video de Lima, M. Gómez 634, Lince, Lima, Perú. Fax: 5114-719-093.

PRODUCTIONS...

"Double Regard sur l'Afrique"

Produced by Vidéo Tiers-Monde and Université du Québec à Montréal. Six 1 hour television programmes on different themes with accompanying manuals. In French. For rental or purchases contact: Vidéo Tiers-Monde

"We Make History"

A 45 minute documentary film on the worker's struggle in the TVS group of companies in India.

VHS-PAL copy: \$250 U.S.

To order:
Cadre of Media Resources and Action (CAMERA)
19, Hazarimal Somani Marg,
Bombay - 400 001, India
Tel: 24.49.92

Kari-Oca: 500 years of resistance

12 min. U-matic; Portuguese with English sub-titles; 1992.

Produced by Festa & Santero Comunicações with the international Intertribes Committee with a view to preparing the Indigenous Peoples' Forum at ECO-92 in Rio de Janeiro in June. The video shows the construction of a traditional Indian house from the Amazon on the forum site in Rio, and Indian spokespeople explain why they want to make their environmentally-friendly technology and way of life known to the outside world.

Broadcast quality. Available from F & SC.

CLIPS

FOUNDED IN 1990, BRINGS TOGETHER PEOPLE FROM THE WORLD OF INDEPENDENT AND ALTERNATIVE VIDEO AND TELEVISION FROM EVERY CONTINENT. TOGETHER, ITS MEMBERS ACT TO PROMOTE THE DEMOCRATIC PRACTICE OF COMMUNICATION. THEY AIM TO BROADEN THE PARTICIPATION BY COMMUNITIES AND MOVEMENTS FROM THE SOUTH AND THE NORTH IN SOUND AND IMAGE PRODUCTION. THE COALITION ACTS THROUGH THE CREATION OF FORA FOR DEBATE AND EXCHANGE AMONGST THE MANY DIVERSE PARTICIPANTS IN THIS BROAD MOVEMENT FOR ALTERNATIVE MESSAGING.

NUMBER 2 - OCTOBER 1992

CULTURAL

T

his is the first issue of CLIPS published since Vidéazimut's symposium held in Lima, Peru last June. It will reinforce some decisions made regarding the work of Vidéazimut, especially the relationship with like-minded organizations at the regional and international levels. Members of the coalition have

participated in international meetings

and established contacts with organizations with similar objectives in order to introduce Vidéazimut and to explore possible joint activities.

(➤ ➤ ➤)

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...CULTURAL

THE CONCLUSIONS REACHED AT SOME OF THESE meetings will be presented in this issue, along with a summary of Vidéazimut's symposium on "Moving Images and Cultural Identity" where researchers and videomakers from 16 countries and from all five continents participated.

Also included in this newsletter and in several other international publications is a job description for the position of secretary general of Vidéazimut.

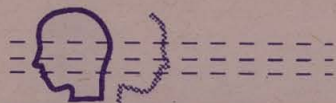


Some priorities for Vidéazimut for 1993 take into account the increasing interest demonstrated in the following issues: legislation regarding video, TV, cinema and cultural promotion; and new trends in audiovisual technology and its alternative use. In fulfillment of its mandate, Vidéazimut will work on these issues from a regional and international point of view, while also taking into account experiences and conclusions reached at the local and national levels. It is clear that international activities in these areas make sense only insofar as they have an impact on the discussions and activities at the local and national levels, which are aimed at the democratization of communications. ▼

LUIZ FERNANDO SANTORO is president of Vidéazimut and co-director of F&SC.



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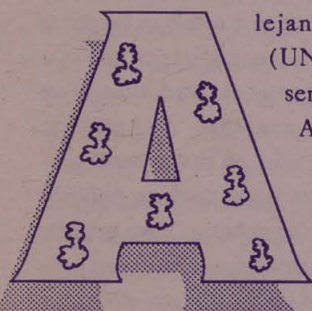
Meeting - Perú

Cultural Identity ••••



VIDÉAZIMUT'S THIRD INTERNATIONAL SYMPOSIUM was held in Lima, Peru, from June 29 to 30 1992, on the theme "Moving Images and Cultural Identity: Strategies for Pluralism and Democracy in the New World Order." The event was attended by 220 people from 16 countries and five continents.

Moving Images and Cultural Identity: the Symposium



Alejandro Alfonso (UNESCO representative for Latin America) inaugurated the event, affirming that there is now a general-

ized recognition of the challenge posed by video's potential in cultural work for empowerment, defence and dissemination of the cultural values of peoples, as well as strengthening cultural identity at individual, community and national levels. He then cautioned that we must ask ourselves, "To what point have we been able to make an impact on society?"

Many ideas for strategies for pluralism and democracy in the audiovisual field were put forward, but the notion of "cultural identity" itself proved difficult to conceptualize. Nevertheless, all were preoccupied by the threat to the diversity of cultural identities present in the homogenized images imposed by the mass media. As Alain Ambrosi (Vidéo Tiers Monde, Canada and former president of Vidéazimut) noted, the challenge is to map out a conceptual and activist space for cultural identity, situated midway between the extremist currents of assimilation and exclusivity. An inte-

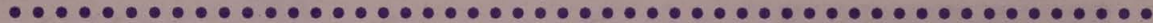
gral part of this space is the cross-fertilization which we must recognize and the pluralism which we must accept.

Although most of the participants did not attack the question of cultural identity directly, much of the analysis and observations shed new light on the global theme. María Elena Herмосilla (CENECA, Chile) aroused much interest by affirming the inadequacy of analytical concepts, which are mostly occidental, in dealing with the realities of the South. In

practice, popular communications are coming up against their incapacity to go beyond an instrumental approach to the relationship between communication and social change. She concluded by emphasizing the necessity of deconstructing identities, of abandoning the idea of a single national cultural identity and of beginning to see this deconstruction as diversity and not fragmentation. The problem today is that globalisation makes access to identity difficult, presenting a fragmentary vision of it, with no encompassing totality as frame of reference.

Hernán Dinamarca (Canelo de Nos, Chile) returned to the problem of globalisation, affirming that in this era of "planetary postmodernity", ideological struggle is the axis of the political struggle. Participatory communication plays a key role in constructing the new social actor and its identity. Michel Azcueta (Centro de Comunicación Popular de Villa El Salvador, Perú) added to this notion the process of construction of a new popular urban actor, resulting from the interweaving of the peasant and the city-dweller. According to Dinamarca, this new actor, constructed through





participatory communication, is the protagonist of the conquest of a new cultural hegemony. Returning to the points made by Hermostilla, he reiterated that fragmentation finds its strategic issue in the conquest of a new cultural hegemony permitting the reconstruction of a new totality.

David Nostbakken (Vision TV, Canada) reiterated Hermostilla's comments, saying that the most important role of television was to legitimize different points of view. Hermostilla suggested that the televised image becomes the legitimate image in the eyes of those who watch it. For Nostbakken, the expression of identity occurs spontaneously if there are cultural spaces accessible to expression. Public television (in Canada for example) does not constitute an accessible space, so other spaces must be created by and for organizations, movements and marginalized communities.

In Africa, the cinematographic tradition is highly developed, but television and video are not. Africans are preparing for a satellite invasion from Europe in the next three to five years. Gaston Kaboré, internationally-acclaimed cinematographer and General Secretary of the Pan-African Federation of Filmmakers) reflected on the necessary revolution of focus that filmmakers are faced with concerning television: the challenge of defining the parameters of an authentically African television. A pluralist television (and society) must ensure that the opinion of every sector of society be heard; it must create citizens who are able to think for themselves. In this sense, the documentary approach to reality becomes a necessity to the will for social change.

A number of concrete international experiences were presented, including those of Deep Dish TV (U.S.A.), Video News Services (South Africa), Cendit (India), the Local TV and Video Olympics (France), Asociación de Video de Lima

(Peru), TV Cultura (Peru), Centro Internazionale Crocevia (Italy), Radio Nederland Training Center (Costa Rica), the Association of Filmmakers of Peru, the Indigenous Research and Communications Group Lulul Mawidma (Chile).

Several strategic options for the future were proposed:

- * Nostbakken elaborated on his concept of a global cultural television service run by an international coalition of organizations representing different minorities from South and North.

- According to Luiz Fernando Santoro (Festa & Santoro Comunicações, Brazil) the top priorities for enlarging and demarcating the space occupied by democratic communication are: promoting the circulation of ideas; organizing cooperative projects between organizations which usually do not have the opportunity to do so; taking a second look at good ideas from the past and updating them, especially with regard to the question of new technologies; and occupying institutionalized spaces (such as the educational system) which can serve to multiply effects.

- * Rafael Roncagliolo (IPAL, Peru) referred of the necessity of thinking on four strategic levels: 1) micro-social: where emphasis needs to be put on training and technological improvement and the means of gaining markets; 2) the national: where we need to raise the level of awareness about diversity and about access to communications space; 3) the regional: here, we should support those countries least developed in the audio-visual field, as well as promote interaction between the micro-social level and the processes of decision-making; 4) worldwide: conceptualize communication *for*, rather than communication in and of itself.

Alain Ambrosi summarised the discussion by identifying three basic principles for an alternative strategy of democratic communication:

1. global focus, and not simply one

more element added onto the old system;

- 2: an alternative, that is necessarily global and coordinated, as it is no longer possible to confine ourselves to a single local level: "Think globally and act globally".

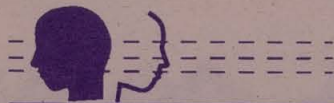
3. operations on different fronts and in different fields of action such as political advocacy; proposals for alternative policies; research; popular education on the mass media; creation of access mechanisms to new audiovisual technologies; and training for autonomy in production.

Of course, much is left to be done; on the level of conceptualization and systematization of practices and alternative proposals, for example. Concretely, Vidéazimut will work on the material generated in various ways, such as publishing reports and the debates. Two projects to be initiated this year have been profoundly affected by the discussions of the Symposium. First, an international data base on legislation concerning national audiovisual spaces is being prepared, to be made available to other organizations and eventually to be published. Second, a systematisation of research into appropriation of new technologies will be undertaken, with two objectives: to draft a project for international distribution of independent productions via satellite; and to organize seminars regularly on this theme, starting with the New Delhi meeting in 1993.

Many other valuable ideas sprang out of the discussions and Vidéazimut enthusiastically welcomes the collaboration of any organization interested in working on them. ▼

NANCY THEDE is Secretary General of Vidéazimut.





THE UNITED KINGDOM, with one of the oldest broadcasting systems in the world, is in the process of undergoing vast structural change determined by "new economic order" conditions decreed by the political interests of a broadcasting "de-regulation" policy culture. These circumstances and the telecommunications interests implicit within these new market conditions demand that the alternative independent audio-visual sectors face the public-interest crisis head-on, but with clarity. Communications politics, the presentation and stimulation of alternative democratic audio-visual practices, with their implicit cultural economics, is one of the fundamental interests of AIM - The Alliance for Independent Media (UK).

AIM was founded in November 1991 at a Conference organised by filmmakers and alternative media agency directors, titled "Independent Broadcasting Alternatives". AIM is open to all organizations who share the following:

AIMS

- To campaign for public support for cultural pluralism in the audio-visual sector, with democratic accountability.
- To bring together, in strategic alliance, groups in the community-access, artisanal, educational grant-aided sectors as well as independent producers working for broadcasters who share a commitment to social and cultural pluralism.
- To develop proposals for appropriate legislation.

PRINCIPLES

- Recognition of the fundamental importance of broadcasting in the public sphere.

- Recognition of the social and cultural role of broadcasting, as well as the limitations of an exclusively market-based approach to broadcasting.
- Endorsement of the European Convention on Human Rights, article 10:1 - "Everyone has the right to freedom of expression. This right shall include...to receive and impart information and ideas."
- Recognition of the cultural and social rights of members of broadcasting



audiences as citizens, and support for research into the needs as well as interests of different audiences, respecting the principle of cultural diversity.

Some of the key campaign issues which have been undertaken by members so far include seeking more local-television structures and financing within the BBC (British Broadcasting Corporation) which is the sole publicly-financed broadcasting service through a licence fee. This is a form of public pay-TV, but without democratic access/use locally, regionally and nationally under local control and publicly elected boards. In this context the United Kingdom's state broadcaster is a classic 'talk-down' institution. The forthcoming review of the BBC's Royal Broadcasting Charter provides an opportunity for democratic communication coalitions to exert influence. Commercial broadcasters within the United Kingdom's fourteen broadcasting regions, more than ever driven by shareholders and ratings criteria, are facing

complex predatory investment with possible merger bids from international media conglomerates.

The BBC receives £ 1 billion of public subsidy per year. The Cable Industry, 90% owned by US and Canadian telephone and cable companies, has over £ 8 billion invested in wiring the United Kingdom, with the unfettered freedom of providing telephone with television. A new terrestrial channel, starting transmission in 1993, will include London-City TV as well as its sister stations around Britain. Channel 5 is another major media ownership investment from Toronto, Canada in conjunction with a UK television company.


In short, we are organizing around the necessity for cultural regulation of the market-driven United Kingdom Television Media and Telecommunication systems through the apparatus of the European Economic Commission as well as the Council of Europe. AIM believes that legislation needs to be initiated to levy the advertising profits from commercial broadcasting to fund independent local television trusts.

In the light of the above AIM realises, indeed welcomes the necessity for productive cultural and organizational synergies with European Continental partners, as well as globally with democratic communication practices within the Vidéazimut coalition, particularly given the multi-racial British community with its vast Commonwealth networks in the South. ▼

Alliance for Independent Media - Line-Out, 138, Charles Street, Leicester LE1 1VA England - Tel.: 05-33-621265

JEFFREY MORRIS is a Committee Member and Co-founder of AIM as well as Board Member of London Video Access. He works as a freelance Media Researcher.





IV INTERAMERICAN INDIGENOUS PEOPLES INDIGENOUS RIGHTS ON AUDIOVISUAL PRODUCTION

THE UNDERSIGNED, AS INDIGENOUS film and videomakers, as well as members or leaders of indigenous organizations, met in Lima, Peru, on 20th June 1992 during the indigenous forum parallel to the "TV Interamerican Indigenous Peoples' Film and Video Festival" (CLAPCI), and resolved the following:

▼ TO MANIFEST to public opinion and, particularly, to international cooperation and solidarity bodies, our agreements in relation to audiovisual production regarding us, the Indigenous Peoples:

▼ TO DECLARE that the Indigenous Forum was an important opportunity to allow us to get acquainted and recognize the work done by its organizers; and, at the same time, to suggest, for future events, that coordination be improved to obtain larger indigenous participation and that the composition of possible similar Festival juries be coordinated with us.

▼ TO CALL FOR an investigation into whether certain of the films presented in this festival respected indigenous autonomy and, if necessary, to denounce those that violated our Indigenous Peo-

ples' rights.

▼ TO CALL ON to the participants of this Festival to take a stand, questioning paternalism and substitution in audiovisual productions dealing with Indigenous Peoples; and to support direction given by indigenous leadership in this field, inviting indigenists and NGOs to contribute to fulfill this aim.

▼ TO CALL UPON all concerned to strengthen a fundamental change in the conception of audiovisual production, from being made "for" or "with" indigenous peoples, towards being developed by indigenous peoples, by ourselves.

▼ TO REAFFIRM that our objective is not only to handle the cameras, but to manage the audiovisual techniques and the production and editing processes too, as well as the circulation and dissemination of materials with our image; this includes our intellectual and cultural property rights and the right to a suitable relationship with the audiovisual cooperation sources by our Peoples and their representative organizations.

▼ TO PROMOTE, together with video and filmmakers committed to indigenous cause, the creation of an "American Indigenous Audiovisual Productions Fund" as well as a permanent Indigenous Training School, as concrete and effective mechanisms to make real the above-mentioned objectives.

▼ TO FIGHT for the organization of our own "Indigenous Cultural Archives" where the

different audiovisual productions are shared with our Peoples - being expropriated, appropriated and conserved.

▼ TO REITERATE our commitment to undertake tasks to develop a new audiovisual production surmounting the barriers taken on together by all members of our Peoples; to this end, our solidarity should prevail over any other.

▼ TO CALL ON to the national and international organizations and groups for the development of audiovisuals, through its own initiatives.

▼ TO ORGANIZE ourselves to promote audiovisual production among indigenous peoples, including at the international level, under the auspices of the Inter-American Body for Indigenous Cultural Cooperation (COICA) and the Amazon Basin (COICA) undersigned and to coordinate planning and resources to obtain its implementation.

▼ TO REAFFIRM our commitment to all the non-indigenous Peoples, to full solidarity and cooperation together for the achievement of their meaningful cooperation. We, Indigenous Peoples, will work and strengthen our ties.

PEOPLES' FILM AND VIDEO FESTIVAL
RESOLUTIONS
 LOCAL PRODUCTION

...ual productions and materials dealing
 ... - which have been and which are still
 ...d in favour of others - would be recupe-
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...RATE that the numerous and enormous
 ...o an authentic indigenous audiovisual
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 ...prioritize the relations and direct support

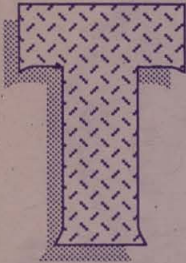
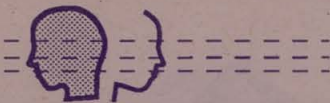
...ON indigenous film and videomakers
 ...cooperation to participate in a support
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 ...its representative organization, the COI-

...NIZE in 1993 a programme of events to
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 ...ous Peoples' Organizations of the Ama-
 ...A) which will coordinate between the
 ...d other interested organizations different
 ...ource management issues necessary to
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...FIRM to the CLACPI's staff, as well as to
 ...ous participants of this IV Festival, our
 ...d our fraternal invitation to keep working
 ...above mentioned aims, and to rely on
 ...collaboration in the long and difficult path
 ...Peoples, have undertaken to recuperate
 ...our voices, our images and our aspira-

Lima, 20th June 1992

NAME	ORGANIZATION
EVARISTO NUGKUAG IKANAN	Presidente de la Coordinadora de Las Organizaciones Indígenas de la Cuenca Amazónica - COICA (Perú)
LEONIDAS LÓPEZ CHIKAE	Asociación Interétnica de Desarrollo De Selva Peruana (AIDSESP) -Regional Iquitos
JAIME CONTRERAS MARIQUEO	"Lulul Mawidha" (Chile)
MANUEL RUIZ MIBECO	Progr. Formación Maestros Bilingües de AIDSESP (Iquitos)
ALBERTO MUENALA	Cop. Rupaí (Ecuador)
JOSÉ OSAIR SALES	Cineasta Cashinahua (Brasil) Movimiento de Pueblos Indígenas Del Valle Del Yurua (Acre,Brasil)
VICTOR MASAYESTA	Cineasta del Pueblo Hopi. "I.S. Productions" (U.S.A.)
RUBY MARIE DENNIS	Cineasta del Pueblo Carrier National Film Board (Canada)
CÉSAR EUSEBIO CASTRO	Estudiante Ashaninka de CECONSEC (Perú)
RAFAEL CHANCHARI PIZURI	Federación de Comunidades Nativas del Distrito de Cahuapanas (Perú)
JUAN LANCHA HUINAPI	Estudiante de AIDSESP
AMÉRICO CABECILLIA	Unión de Estudiantes Indígenas de AIDSESP
JEANNETTE PAILLAN F.	"Lulul Mawidha" (Mapuche, Chile)
DIANNE REID	Cineasta del Pueblo Cree National Aboriginal Communications (Canada)
LEONEL LIENHOF	"Mapuwukw Kimce Wejian" (Chile)
HECTOR SUEYRO YUMBUYO	Federación Nativa de Madre de Dios (FENAMAD) (Perú)
SHAPION NONINGO SESEN	Coordinador de COICA para el Foro Indígena
ELÍAS KENTEHUARI BOLÉVAR	Federación Nativa de Madre de Dios (FENAMAD) (Perú)
RAIMUNDO GAVIAO	Cineasta del Pueblo Gaviao (Brasil)
EFREN RAMOS	Estudiante Ashaninka Progr. FORMABIAP-AIDSESP (Iquitos)



THE FOLLOWING IS A SUMMARY OF A PRESENTATION made at the International Institute of Communications (IIC) Pre-conference Conference on Southern Country Interests organized by the International Development Research Centre

(IDRC) and held in September 1992 in Montreal, Canada.

why one might abandon the idea of using the media as a tool for development and for reinforcing cultural identity is the proliferation of global satellite TV. Two main groups are struggling for regional and global audiences. First there are the commercial providers like CNN and STAR TV which will soon be followed by many others. The second group is made up of government-funded providers from big Northern countries, like Voice of Germany, Turkish satellite TV, U.S. Worldnet, etc.

Taking this scenario as a whole, do we have enough reason to say that nothing can be done

to enhance indigenous expression by mass media? I think, that on the contrary, there are new perspectives for enhancing indigenous expression and that it would be unforgivable to throw in the towel now.

We can derive a lot of encouragement from the new wind that is blowing through Africa. Many countries striving

Lifting the Repression of Cultural Expression

WHEN THE GERMAN POLITICIAN Karl-Hermann Flach made the false but provocative statement many years ago: "press freedom in Germany is the freedom of 200 rich people", he made it very clear that mass media have to do with money and are a factor of the economy rather than a purely cultural phenomenon floating somewhere in thin air, and being just a subject of learned debates about culture and cultural identity. And money, as we all know, is in scarce supply in most developing countries.

The second sadening element we have to consider when discussing the influence of media on development is the tendency of Southern governments and also of Northern donor agencies to attribute less and less importance to the mass media field as a tool of development. Thirdly, we know that many authoritarian governments in the south have

misused and abused their media as propaganda outlets, thus spending money for the wrong purpose and losing credibility both in and outside of their countries. The fourth element is the strong tendency viewers have to look at the events of the day in a very parochial manner which in view of the existing global interdepend-

I think, that on the contrary, there are new perspectives for enhancing indigenous expression and that it would be unforgivable to throw in the towel now.

ence and the need to create awareness of Southern problems in the North is definitely a negative trend.

The fifth and the strongest reason

for more pluralism and democratization discover presently that this is not possible without loosening the grip on government-owned media and without licens-





ing media outlets of community groups like farmers, trade unions or ethnically coherent parts of the population. We observe an influx of requests to assist in the drafting of broadcast acts and media laws because a need is felt to provide media access to indigenous groups, a tendency almost entirely unknown in Africa only a few years ago. A government in Southern Africa only recently posed some of the following questions to us: In view of the aggressive approach of M-Net and Bon TV, how can we block their access to our country? If a total ban is not possible: how can we influence the providers with the aim of injecting national programme "windows" into their satellite feed? How can we get a share of their advertising income generated in our country? Shrewd questions, showing a lot of insight and seeking solutions for a problem that is by no means confined to Southern Africa.

A similar development can be observed in the Arab region. Ministers of Information and national broadcasters convene one meeting after another, all of them dealing with the overall theme "How can we preserve our cultural identity under the flood of international satellite TV?" which question can often simply be translated into "how can we preserve our monopoly over our state-owned media and ban foreign news flow?" However, some ministers and the majority of broadcasters have come to understand that they cannot stem the tide and have discovered

that there is only one possible answer apart from total resignation. Their key-

is the Radio 4 experiment in Zimbabwe, a valuable addition to local production and

There are many success stories which are, for me, an indication that there is light at the end of the tunnel.

word now is competition, reviving what they had neglected for a long time: more locally-produced entertainment features, documentaries, magazines, current affairs programmes taking into account national and regional issues. The regional TV news exchange, Arabvision, is one proof of this intention, many other requests for training and consultancy-support point in the same direction.



There are many success stories which are, for me, an indication that there is light at the end of the tunnel. Asia-Vision and Afro-Vision are both notable regional initiatives designed to ease the dependence of developing countries on foreign news feeds and to further the awareness of national and regional

issues in the South. Caribvision and Caribscope now help to create a Caribbean identity which is shared by millions of television viewers at prime time. There

national dialogue.

My recommendation to this group is based on this note of hope: let us not get lost in another ideological debate on banning or channelling international news and TV flows. Let us trace, analyse and publicize existing success stories and encourage new ones. Let us have a look at the new and independent press in Africa, at upcoming community radios in Southern Africa, at video initiatives such as those of Vidéazimut or the Worldview International Foundation. Let us derive and spread patterns from those countries in the South and in Eastern Europe which are now fighting for democratic media systems.

If we reinforce our efforts in this direction, I am sure that we will be able, even during this decade, to bring communication as a tool of development and cultural self-expression back to the top of a new list of priorities shared by the South and the North. ▼

REINHARD KEUNE is the Director of the Department of Media and Communications of the Friedrich Ebert Stiftung (FES), Germany.





IV LATIN AMERICAN VIDEO MEETING

CUZCO 92

Due to the numerous events taking place this year in Latin America, the IV Latin American Video Meeting will now be held from November 23 to 27.

The programming will include the following themes:

1. TRAINING

Workshop-seminars on Training Strategies and Methodology and a Latin-American Drama Scenarios Workshop for Video and Television.

Scheduled dates: November 16 to 22

2. DEBATE AND DISCUSSION ON THE VIDEO MOVEMENT

Main theme: Broadening the audiovisual space and Latin-American video movement strategy.

3. LATIN-AMERICAN VIDEO EXHIBITION

Launch of the "Il Présentation itinérante de l'Amérique latine".

4. PRESENTATION

Participants are given the opportunity of presenting their production(s) from November 23 to 27, and to develop exchange networks.

5. MARKET

A Video market will be set up with principal buyers from Peru, Latin America, the U.S.A. and Europe present. This will give the opportunity to the Video movement to assess the quality of their work in a larger marketplace.

INFORMATION

Brasil:

ABVP
Rua Treze de Maio, 489
01327, Sao Paulo S.P.
Tel.: (011) 2847862.
Fax.: (011) 2872259

Peru:

Executive Committee of the IV Latin American Video Meeting
Manuel Gomez
634, Lince
Lima, Peru
Tel.: 715930. Fax.: 63 11 12 / 72 54

PUBLICATIONS...

NATIONAL VIDEO RESOURCES REPORTS

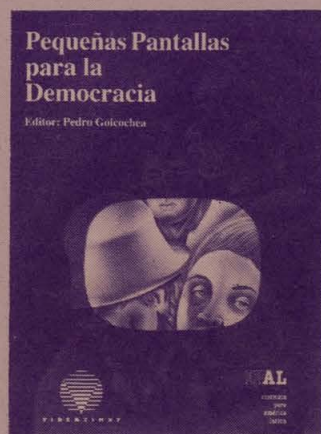
A series of short publications which include information about projects, programs and new technologies which have an impact on the field of independent video. Available free of charge. National Video Resources, 73 Spring Street, Suite 606, New York, NY 10012; Tel: (212) 274-8080 Fax: (212) 274-8081

SEEING AND SHOWING OURSELVES

A guide to using small-format video as a participatory tool for development. The guidebook is a synthesis of lessons learnt from the experiences of various organizations currently using this medium in India. Written by Maria Protz and published by CENDIT; 96 pages. Available in English from Vidéazimut. Price: \$10 CDN plus postage.

PORTABLE VIDEO PRODUCTION

A training kit consisting of a forty-five minute video cassette and three volumes discussing the language of audiovisual communication, the production process, technical aspects of production, and distribution. Available in French and English from Vidéo Tiers-Monde, in Spanish from IPAL, Peru.



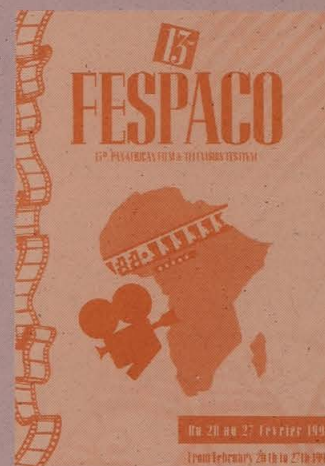
VIDEO THE CHANGING WORLD

Black Rose Books, Box 1258, Succ. Place du Parc, Montréal, Québec, Canada H3W 2R3 Price: \$18.00CDN +tax, 224 pages. Also available in French and Spanish versions from Vidéazimut.

INTERNATIONAL GATHERINGS.....

FESPACO 13TH PANAFRICAN FILM AND TELEVISION FESTIVAL

February 20-27 Ouagadougou
Contact: FESPACO, 01 B.P. 2505,
Ouagadougou 01 Burkina Faso
Tel: 226-307538 Fax: 226-312509



THE NEXT FIVE MINUTES

January 8 - 10 1993
Stiching Paradiso Amsterdam
Weteringschans 6 - 8, 1017 SG
Amsterdam - Tel.: (020) 626.4521;
Fax: (020) 622.2721

LABORTECH'92

Labor Video Conference - San Francisco
December 4 - 6 1993
Information: LaborTech
P.O. Box 425584, San Francisco, CA
94142 USA
Tel.: (415) 641-4440
Fax: (415) 695-1369
E-mail: labortech@conf.igc.apc.org

PRODUCTIONS.....

DOUBLE REGARD SUR L'AFRIQUE

Produced by Vidéo Tiers-Monde and Université du Québec à Montréal. Six 1 hour television programmes on different themes with accompanying discussion guides. In French. For rental or purchase, contact Vidéo Tiers-Monde