

A publication of
The Center for New Television
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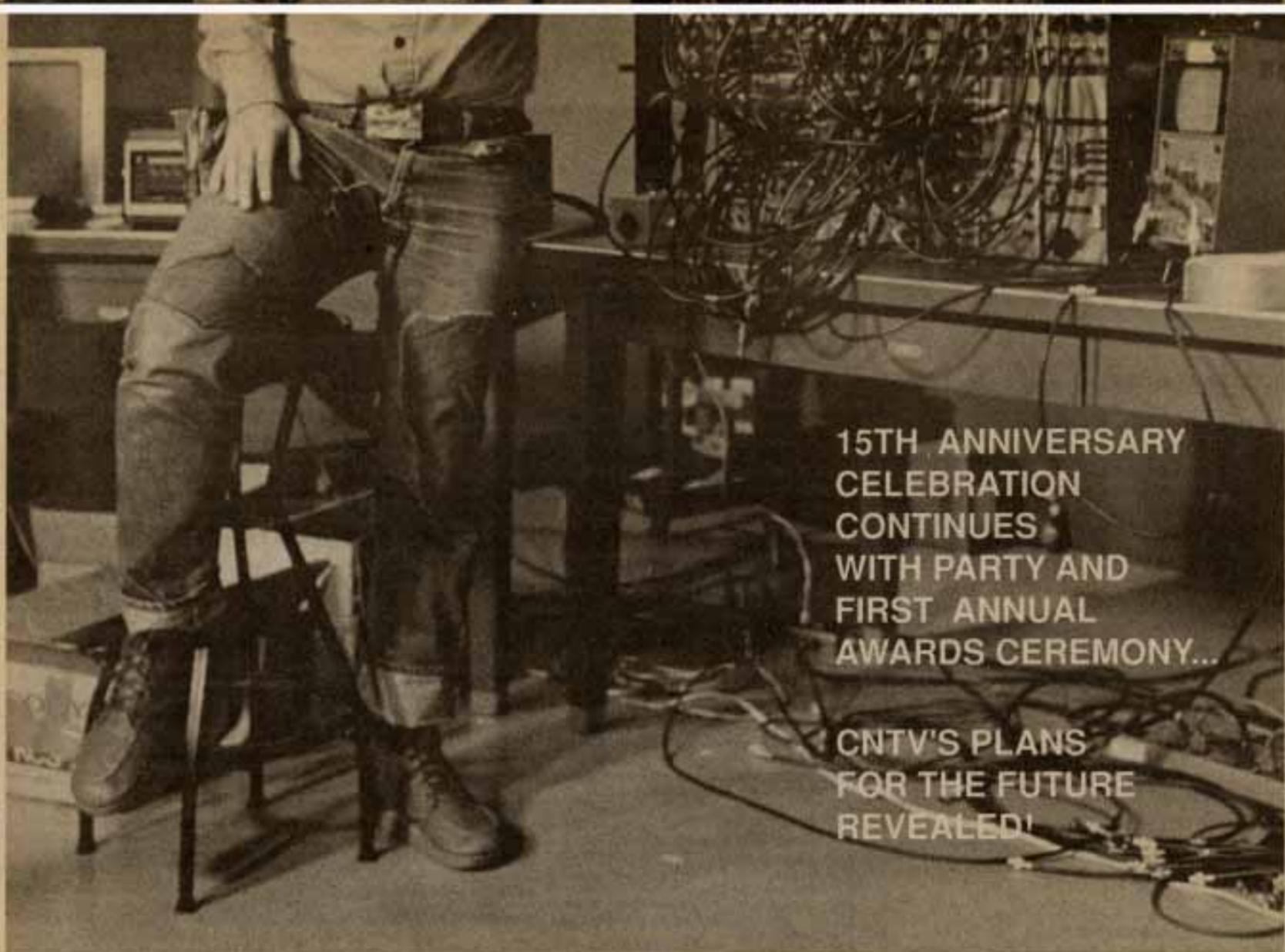
CELEBRATING 15 YEARS OF SERVICE TO MEDIA ARTISTS

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VIDEO

THE CENTER FOR NEW TELEVISION

NOV
DEC 92



15TH ANNIVERSARY
CELEBRATION
CONTINUES
WITH PARTY AND
FIRST ANNUAL
AWARDS CEREMONY...

CNTV'S PLANS
FOR THE FUTURE
REVEALED!

Dan Gardner

News/Workshops/Information/Commentary

Nov / Dec

NEWS & EVENTS

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Center for New Television

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The Center for New Television announces its 15th Anniversary Celebration Gala and First Annual Awards

this year honoring

Founders

Scott Jacobs Tedwilliam Theodore Tom Weinberg
who sustained the Center through their vision, humor and creativity

Leadership

Joyce Bolinger
who guided the Center for eight years with wisdom, integrity, and commitment

Pioneer

Dan Sandin
who inspired us all to bridge the gap between art and technology

Community Service

Margaret Caples & Jim Taylor/Community Film Workshop
Denise Zaccardi/Community TV Network
who cultivated new generations of media artists

Video Vanguard

Jim Morrissette
who nurtured us as a mentor, friend and professional

Please join us Saturday, December 5, 1992

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7:30 p.m. Awards Presentation
8:30 p.m. Buffet & Party
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photo by Mark Golde



Jim Morrisette

INTERVIEW WITH JIM MORRISSETTE

By Tobi Johnson

For over twenty years Jim Morrisette has been working in a multitude of capacities within Chicago's media community—as videographer, board member, panelist, director, teacher, and technical consultant. With his technical expertise and easygoing manner he has earned the respect of independents as well as commercial producers. His work has focused primarily on educational documentary projects with an eye toward social change. In 1969, he produced the award-winning film *By the People*, a documentary about the process of a political campaign, which remains in distribution. One of his most recent projects was a 60-minute documentary about spiritual thought and mystic understanding entitled *A Small Voice*, which was produced in conjunction with Bill Kurtis and PBS. He has also shot footage for *The 90's* and works in collaboration with Kartemquin Films.

In 1970, Morrisette was hired by the University of Illinois as a producer and cameraman for educational films. Shortly thereafter, the political science department at the university bought one of the first Sony portapak in the Midwest, and he began working with them to develop its use.

Jim Morrisette: *We documented everything from conventions to interviews with people on the street and we would bring that material right back to the classroom and show it immediately. There was that immediacy in treatment. I got all excited about that. I saw that not only could I see my pictures right away and share them with people, but that I didn't have to worry about the cost. I was shooting documentary films for several years before that, and it was always a struggle, because you had to wait until an event was well under way, decide it was important, and then start shooting film. With video, you could start shooting and then maybe, if the event happened, great, if not you could rewind and record over it....So, I had almost an overnight infatuation with video at that point. I'd always been interested in the technology of video, but it was never available to an individual or documentarian.*

Other artists, independents, and community organizers also saw the potential uses for video as a tool for personal and community empowerment. Morrisette, along with other enthusiasts from a variety of disciplines came together in the early 70s to form the Chicago Area Videomakers Coalition. The Coalition became a place to share ideas, knowledge, resources and equipment. Although the Coalition has since disbanded, many of the original members maintain the spirit of open collaboration both on personal projects as well as commercial ventures.

JM: *I think Chicago has a very unique video community. Unlike most other cities that I've been to, it has a group of noncompetitive people who are all doing some kind of commercial work, which in theory they are competing with each other on, but they always share knowledge and help. It's very rewarding in that regard, and I think we're different from the more traditional, corporate people.*

Along these lines, Morrisette's own overriding philosophy is that of access, of sharing his own technical knowledge with others, whether they be students or colleagues.

JM: *My main contribution in the field has been keeping up with the technology and trying to see new ways to use it and to pursue a quality level that would allow us to distribute our programming primarily on broadcast....I have also maintained, throughout this period of time, an interest in teaching, in sharing this knowledge. I never*

"We need to take a look at the political process from an angle other than the networks, we need to take a look at the environment and the people in our world, and I think that the smaller, personal technology that exists now has enabled us to do that. I think it's a great time to be involved in video."

viewed it as secret knowledge, like a corporation's secret way of doing things. I've always felt that the more people who had these tools, the better.

On a personal level, Morrisette's attraction to small format video stems from a wish to have editorial control over his own projects. Although he works within the commercial world, he sees this work as a means to finance new equipment for his own projects, as a means to an end. Though he admits at times it's difficult, he strives to engage himself in work that is useful rather than purely commercial.

JM: *I've always had an interest in having control over what I do, what I create, as opposed to just being, say, a member of a crew in a TV studio. I took, in college, television studio courses and found them to be very militaristic. Everyone had one thing that they could do. They couldn't touch anything else. Women weren't allowed to hang lights because they might fall. I couldn't deal with it [the sexism]. So, I was much more enthusiastic about portable, personal technology, as I call it, where a person could go out by themselves or with one other person and produce something worthwhile that could be shown in public and have a point of view.*

For the past fifteen years, Morrisette has worked with several not-for-profit organizations including Chicago Access Corporation, the Center for New Television, the Chicago International Film Festival, Chicago Lighthouse for the Blind, and the Sun Foundation in central Illinois. The Foundation teaches rural kids art and science, and Morrisette runs workshops in video production, documents events and produces fundraising tapes for them. This interest is not surprising given that as a child Morrisette also was intrigued by the science of image making and, with hand-me-down photographic equipment from his father, he made his first 8mm movie at age seven.

JM: *By the time I was thirteen I had television monitors and cameras and projectors and audio tape recorders and all that stuff in my room and somewhere in the back of the room a bed. I remember I had a whole wall of sliding closets. There were four doors (it was a large suburban house in St. Louis where I grew up) and behind one door was a table and a chemistry set, behind another door was the control room to a space ship, which I built with oscilloscopes and various things. My room was the center of my life. I was probably the only thirteen year-old that consistently blew fuses in his own room.*

Given the preponderance of new video technology, particularly the Hi-8 format, it is now possible for virtually anyone to create tapes that are broadcast quality at a relatively low cost. For Morrisette this has been a positive result of technological development, but it is not without its drawbacks. Due to the overabundance and ease of image acquisition, the video image has become trivialized. He cites programs such as *America's Funniest Home Videos* that have become obsessed with natural disasters and sensational events.

JM: *There's a danger of visual overload where people aren't going to react to a video unless someone gets killed or murdered on the screen. It's almost reached that point, just watch the local news. It's frightening that it's so oriented towards violence and sensationalism.*

JM: *Oddly enough, now that the technology is so available, so good, the "video rebels" of ten years ago aren't there anymore; there are very few. You'd think there would be "video rebels" storming all over the place, but there aren't. When you look at shows like *The 90's* there are only 20 or 30 core people that are really providing stuff for that show, people that firmly believe in both pushing the technology and pushing the social conventions to get at more of the truth or at least an alternative viewpoint. And I think that I would like to see more people doing that because clearly the technology is there now, so that anybody can make broadcast TV with the minimum of financial output, but you have to have something to say.*

And what's in store for the future? Well, states Morrisette, cameras can't get any smaller (they're the size of lipstick



Jim Morrisette

containers now), but the technology will change in other ways, and these will affect independents directly.

JM: *There are two factors that will affect what's going to happen in the next ten years: one is the direction of technology and one is the direction of our country, what social issues become major. I think if the country continues on its frightening road towards economic imbalance that more and more social issue stuff will become important. I think activism will reappear....By the same token, I see a continuation of this inundation of video into everything and, at some point, the viewing public will have too many options, a case of overload. There may be a reaction against that. People may say that they don't want to spend six hours a day in front of the video screen. We'll just have to wait and see.*

JM: *There are going to be trends in the technology that will affect primarily commercial production, this whole switch to high-definition. There was a frightening new announcement by the FCC that (by 10 years from now) the current American TV standard will be no longer permitted to be used. To obsolete every piece of video equipment in the country, to force anybody working in video to work in high-definition, may start cutting out independent producers again. We may get to the point that you cannot buy a camcorder for \$1,000; the cheapest one will be \$10,000....Everyone knew that was coming, and there's nothing wrong with that; it's great, but say that you have to eliminate what currently exists is a frightening idea, especially when it's the government that's making that decision.*

Jim,

Let me add my voice
to all the rest who say:

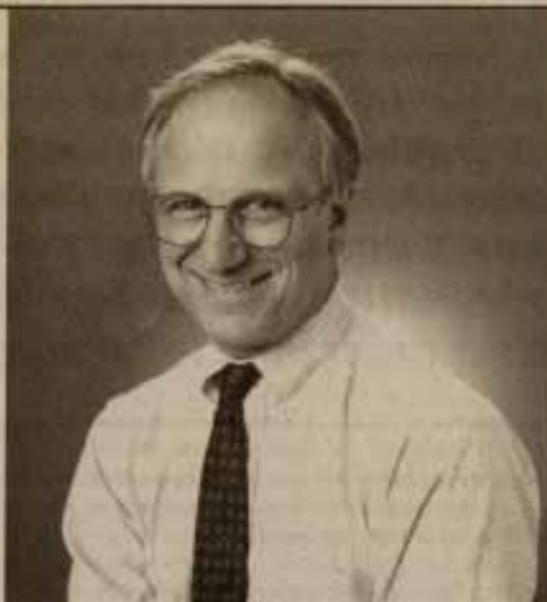
"Thanks!"

Steve Golden

photos by Mark Giulian



Scott Jacobs



Tedwilliam Theodore

INTERVIEW WITH SCOTT JACOBS

By Thomas Ciesielka

Scott Jacobs began as a reporter for the *Chicago Sun-Times* and, after taking a portapak course, he became enamored with video's ability to document events. Shortly thereafter, he left his job on leave of absence, never to return. Jacobs teamed up on a project with Tom Weinberg that they edited at various sites around Chicago including Communications for Change. After a one-year video road trip, Jacobs returned to Chicago with an idea for broadcasting independent video. Jacobs, along with other members of the newly-formed Chicago Area Videomakers Coalition approached Channel 11 for air time. They were turned down by WTTW, but were given one-hour of time on Channel 44 by Ed Morris. The result was *Slices of Chicago*, in 1978, the first broadcast of independent work in Chicago.

As a founding member of the Chicago Editing Center, Jacobs was instrumental in securing significant in-kind resources from local vendors including an editing system and an air conditioning system from Paul Roston at Roscor.

Scott Jacobs: *There are people who want to say something on video that have personal statements to make. The Center for New Television is a place where they can get through the process and get their vision completed. To the extent that literature has benefitted by people writing novels, Chicago has benefitted by independent videomakers making their videos.*

Throughout the years, Jacobs has been involved in various projects both in video and other media. In the late 70s, Jacobs organized *The Halsted Street TV Show*, a series of weekly video screenings that was advertised as "a buck worth of TV." In 1982, Jacobs founded Independent Production Associates (IPA), a commercial post-production facility that has been in operation for ten years, and in 1984, Jacobs wrote the play *Kiss It Goodbye*, which was performed at The Organic Theater. More recently Jacobs returned to video production and worked with Jim Morrissette on *Journey to Save a Crane*, a program for Bill Kurtis' *New Explorers* series.

SJ: *I think people are using video in so many ways that are constantly expanding. People are using videos in corporate communications. Corporations are using video to tell people things they used to tell them in 200 page manuals. Video is everywhere: foundations, museums, interactive exhibits. It is part of the language of communications that my seven-year-old knows better than I do.*

Jacobs has also been intimately involved with home distribution. In 1976, he produced the *America in Black and White Series* and in 1978, he worked in collaboration with Tom Weinberg on the *Pop Video Series*. Both were geared toward the home video market.

SJ: *I have some programs I distribute through a home video company I put together called "Subtle Communications." My focus is to put independent videos out for a mass merchandise price as much as I can. I have been spending the last two years trying to create shelf space at Blockbusters for this kind of video.*

What is your response when a young videomaker wants some advice?

SJ: *I say just do it.*

INTERVIEW WITH TEDWILLIAM THEODORE

By Thomas Ciesielka

Founded in 1970, Communications for Change grew out of Tedwilliam Theodore's involvement with Community Programs Incorporated, a not-for-profit management consulting firm. The firm aided him by providing office space and helped Theodore write grants to fund his new venture. Working in conjunction with producer Lily Olinger, Theodore recognized potential of portable video technology as a powerful communications tool. For ten years C for C produced tapes with local grassroots community organizations that, by documenting the realities of urban living, were used to promote social change.

Tedwilliam Theodore: *There were a couple of focuses initially on how to use videotape for social change and social action. I worked with tenants rights organizations, block clubs, women's groups, and welfare rights organizations. We used videotape as a tool to confront the enemy. For us, the enemy was either the alderman, a slum landlord, or the Department of Urban Development. Our strategy was to make them respond on videotape about our demands and charges. We also documented conditions in buildings and took the footage into court. But, what we were really trying to do was help people find their voices, to communicate their situation and needs to other people. Communications for Change started with eight staff people who worked under grants for community programs. My role in the formation of the Chicago Editing Center was that of a staff role; I took care of the day-to-day work of the organization.*

Due to the lack of editing facilities for independents in the Chicago area, the Chicago Editing Center was formed as an offshoot of C for C in 1977. The Center became the meeting ground for a variety of people using video including documentarians, video artists and video activists. Cynthia Neal joined the staff of the Editing Center in 1978, as director and curator of exhibitions. The name of the Editing Center was changed to the Center for New Television and Cynthia Neal was its first director.

TT: *For the artists, organizations like the Center for New Television and Chicago Filmmakers were the life blood for their users. At the time there was no way to get equipment, unlike today when everyone has a video camera. In the case of audiences, there was a flourishing for a while, video art impacted a modest sized following. I think the influence independent videomakers have had on broadcast television should not be overlooked. Their style of camera movement and the use of portable equipment for newsgathering was first done by independents. Even the move to 3/4" video was something they were doing before it was widespread in the industry. It always gave me great pleasure to go somewhere with a very early 3/4" portapak and have a news crew from a television station show up with 3/4" equipment they had just gotten and didn't know how to use. TVTV, in 1972, showed the news media what you can accomplish with portable equipment that's unobtrusive in a room. The impact on the field was great because of our experimenting, because we tried new things with equipment. We helped direct the development of equipment.*

TT: *The Center bridges the gap in time between the growing of experimental usage for television and the existence of a plethora of equipment and training, and also helps with distribution. The Center was always a year or two ahead of its time. Also, the Center, for a period of time, was a focus of activity that bridged the gap among various kinds of users of video equipment—artists and documen-*

"I would hope that we really have not touched on the most important ways to use television. I think that there will be a lot more technological breakthroughs and even greater opportunities for videomakers as well as broadcasters. With that wealth, people will be able to turn their attention to television that will make a difference."

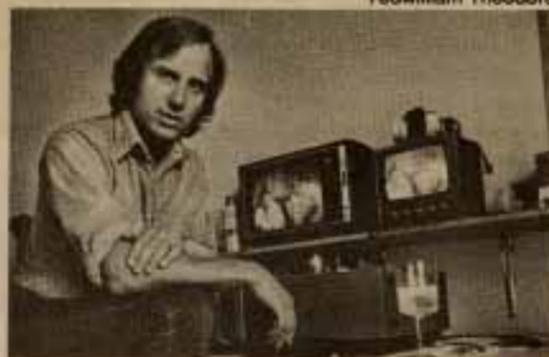
tary makers and people working for social service agencies—everyone learning from each other. I think there was a sort of "golden period" in the late 70s and early 80s when there was a strong sense of community.

Theodore's involvement has spanned a wide variety of areas from independent to broadcast. Currently, Theodore is Vice President for Marketing at WTTW, and is responsible for locating corporate, government, and foundation support for their programming. So, what does he see in the future?

TT: *I would hope that we really have not touched on the most important ways to use television. I think that there will be a lot more technological breakthroughs and even greater opportunities for videomakers as well as broadcasters. With that wealth, people will be able to turn their attention to television that will make a difference. For example, C-Span like you have never seen it. There is no longer the scarcity of time that there used to be. I would hope that people would not think of old-fashioned time limits on television, but let people see things in real time.*

TT: *I really treasure the years that I worked to develop Communications for Change and the Center for New Television. It gave me an opportunity to try new things. What we were doing was evolving, and I learned a lot of skills. The notion that constant change is good and important is something I learned, and not to be afraid of new things or old things in new ways. I recommend that to everybody.*

Tedwilliam Theodore



Scott Jacobs



photo by Mark Glaser



Tom Weinberg

INTERVIEW WITH TOM WEINBERG

By Thomas Ciesielka

Tom Weinberg has been actively involved in Chicago's media community for over twenty years. His overriding philosophy has been that of access, not only access to equipment for artists, but access to the finished tape for an audience that might want something more out of television. With persistence, guts, and vision, he has been instrumental in getting independent work broadcast, producing programs such as *Image Union* and *The 90's*.

Tom Weinberg: *The broadcast of Image Union in 1978 was important. The show came about directly from some meetings with the executives from WTTW that were held at the Editing Center. At that meeting they were exposed to the videomaking community; it was something they had not seen before. What resulted was a commitment on their part to independents for an on-the-air presence. Image Union was a forum, an island of independent work exposed to a wider public. It provided a target for people to get their work on. I also think that cable access carried on some of the traditions that were important at the time we started. And I can't help feeling that The 90's is and was a major achievement in alternative video.*

Weinberg's involvement with the Center for New Television began as a board member for Communications for Change. He has remained involved throughout the Center's history and served as Chairman of the Board from 1977 to 1987.

TW: *At that time there was no kind of common ground for people, and we came together to find a way to edit our tapes. It was really an equipment access kind of deal. Later, we were able to bring people together at the Editing Center. We made up the rules as we went along. The original philosophy was that we weren't going to make judgements about what people did. It was designed to serve people who were members and not for any central idea structure.*

TW: *One of the great things that happened at the Center in the beginning was, instead of working in their*

"I think the things I am happiest about and most proud of are things I have done against the odds....It takes a certain amount of blindness to all the negatives, to people who say it all can't work. I guess my advice to other people is to stick to what your vision is, your true sense of what is important, and try to bring along as many people as possible who share that vision with you. Take the risks."

own corner of the world, videomakers converged at the Center. It became an organizing force. The impact could have been greater if one of our early plans, that of having all the media organizations in the city in the same building, had worked out. That interaction would have been terrific. It's not likely to happen now. The Center was instrumental in providing opportunities for people who wanted to produce videotapes. I am very pleased with the impact of the Center.

Weinberg was also an active participant in the Guerrilla Television movement. As a member of Top Value Television (TNTV), he covered the 1972 Democratic and Republican Conventions, proving that there were indeed alternative ways to cover events, that is, from a deeply subjective and political point of view.

TW: *I think that there was a time when there were a significant number of people involved in making videotapes who were doing it for political reasons. That is not just electoral politics, but people were saying that we can use these tools to make some changes, to effect changes in the areas we were interested in. It was partly a function of the time (the mid 70s), and it was partly a function of the technology, which was something brand new. Later on, in the 80s, videomakers and filmmakers were, to some extent, not overt activists.*

Although video production has changed drastically in the last twenty years, Weinberg affirms that new technological developments can be a positive force in independent production.

TW: *Now with Hi-8, we all have the ability to shoot better quality stuff. The underlying problems are still there: how to get money to do it; how do you get it seen by enough people to have impact; how is it seen in a way that will get you to the project. The world does not owe videomakers a living, but I think a lot of people are doing a lot of work because they have an important message to communicate, and there should be a mechanism for them to do it. In a sense it's what I have been doing. We provided a model and helped people make many different things.*

TW: *We have seen the future for a long time. We saw cable a long time before it came to Chicago. We saw the dream of cable access and saw the number of channels increase. The technical growth is only a piece of that future. There has to be an environment that is open to it. That is, a social, political, and a business climate for it. I have usually been optimistic. There are lots of people willing to respond to new types of television—the kind of public response to The 90's, and the critical response which pulls together film and video people from all over the world. I can tell by the commercial TV people who are*



Tom Weinberg 1977

responding to The 90's—they are forced to look for alternatives and also, people are tired of watching the same old thing.

Weinberg is forever investigating the possibilities and pushing the limits of television. Although *The 90's* has seen its last season, he doesn't see an end to his broadcast involvement.

TW: *We have been working and testing something called Camcorder Tonight. I don't know if that will actually be the name. The notion is to combine the sensibility of The 90's in a format that will be more acceptable to a wider audience. We will probably do it on a larger scale than The 90's, which is only 18 or 19 programs a year. We could produce hundreds of half hour programs in a year. We feel that we can expose more people to this kind of work, and make it easy for them to accept it. The more we are in their homes with our own kind of stuff, the better it is for everybody. Ideally it would be a nightly program. Something else we have been trying to make happen is some sort of channel which has all the sensibilities of the kinds of programs we have been working on. It would probably be a national cable channel. If that doesn't work we'll try something with Toasters.*

Our deepest appreciation to
Larry Suffredin,
Gloria Callaci and
LEONA'S
for the wonderful
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FOCUS ON THE FUTURE :

During the past year the staff and Board of the Center for New Television have engaged in a process of self scrutiny, analysis, and dreaming. The result is a revitalized mission and plan that will take the Center into the 21st century.

This plan addresses changing technological, socio-economic, political, and funding environments and identifies new directions that support more diverse constituencies. Yet, the Center remains committed to democratic communications and artistic freedom and innovation.

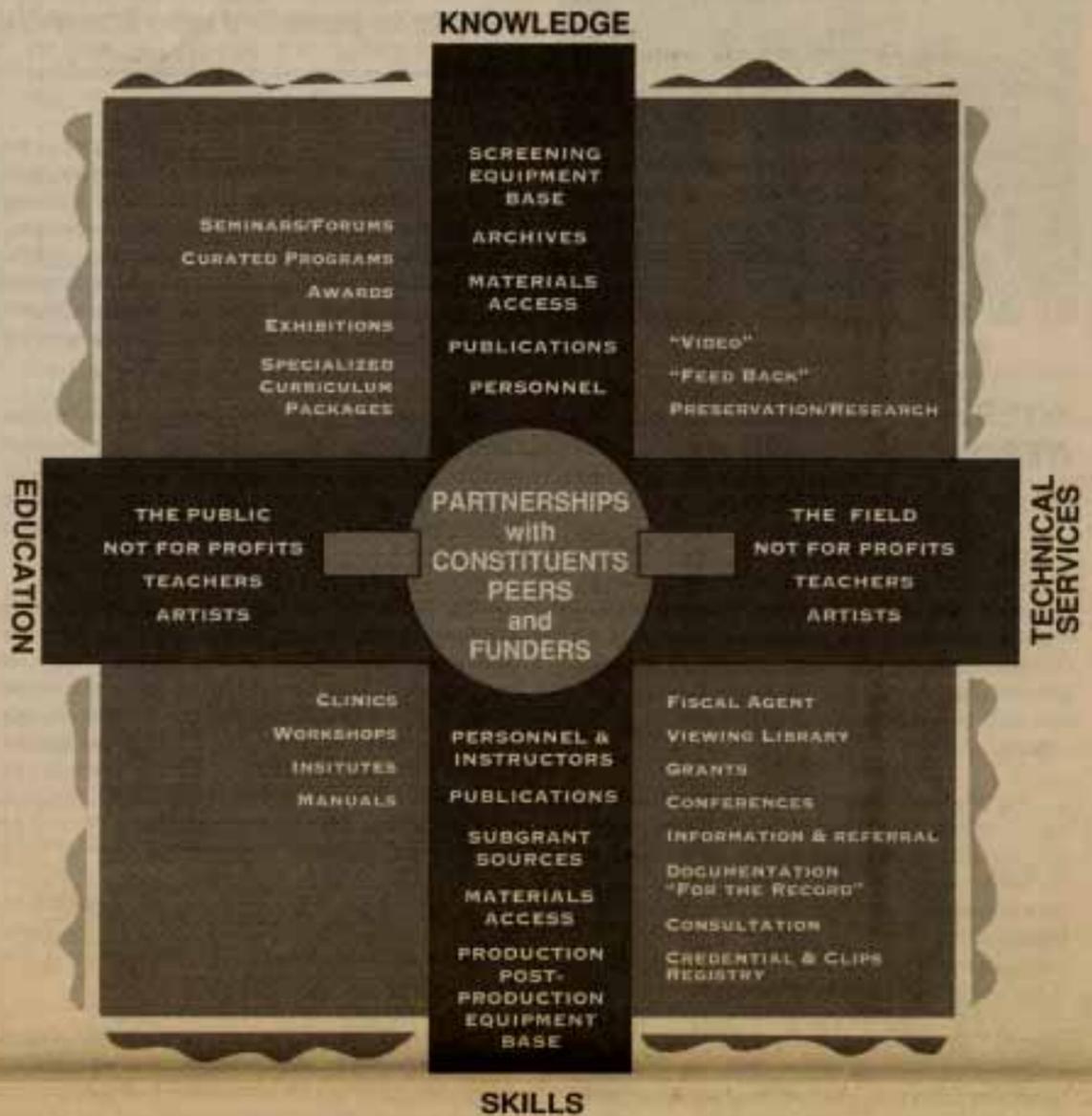
These two pages summarize our new goals and objectives. The complete plan maps out how we will achieve them. Most of the changes will transpire over time to assure a continuum of current services and the successful introduction of new ones.

The schema emerged from a desire to visualize how the Center would maintain a broad base of educational programs and technical services. And, it freed us from thinking about the Center as a place that primarily provided access to video equipment. The Center uses all of its assets—equipment, the archive and, most important, the staff, instructors, and volunteers—to support endeavors that produce results in the world. This is why partnership with other media organizations, not-for-profits, teachers, independent artists and funders is so central to our new perspective. We will form partnerships to assure a broader base of participation in program decisions, to share resources, to maximize the effectiveness of services and to support artistic endeavors and community media initiatives that will make a difference.

Many people and organizations have participated in the planning process and helped us rethink what the Center can be. There is not room here to list your names. To all of you, we want you to know how much we appreciate what you taught us. To our consultants from Mgt Cornerstones, Inc., Pat Wyzbinski and Pam Moore, who guided us through this process— a most special thank you.

The Center has embarked on a journey of transformation and growth with excitement, some trepidation, and a vision of how we can contribute to meaningful social change...Please join us in making our dreams a reality.

Lola Jeter



MISSION

The Center for New Television forms partnerships that advance effective uses of multimedia communications and their tools to promote social and economic justice and enhance the quality of life.

The Center embraces partnerships to assure a broader base of participation in key program decisions. CNTV will actualize its four goals through the formation of partnerships on many organizational levels with individuals and groups from a diversity of constituents, peers and funders. This approach recognizes the demands and constraints faced by all nonprofit arts organizations during these difficult economic times and identifies peer organizations as colleagues in a movement for change that is larger than any one organization.

Video and television are part of constantly evolving technologies. The Center for New Television will incorporate aspects of the convergence of video, television, computers, and telecommunications that serve as tools for communication and expression. The Center's commitment is to provide knowledge and expertise that enable individuals and organizations to use these tools effectively.

The Center will design programs and services, through partnerships, that bring new voices and new strategies of communication to the public discourse and cultivate awareness of significant issues concerning the media and media policy.

GOALS

- *To promote an understanding of the uses of multimedia as communications tools.*
- *To empower communicators, particularly those who have been traditionally excluded, to use multimedia effectively.*
- *To realize the potential of multimedia for personal expression, public interest advocacy, and cross-cultural communication through recognizing achievements and supporting initiatives.*
- *To foster an awareness of the power of the established media.*

In order to accomplish the mission and goals, the Center will work to actively involve diverse populations in all levels of the organization. The programs and services designed to achieve these goals will enhance public discourse so that social and economic problems can be addressed and solved.

CONSTITUENTS

A fundamental difference between the Center for New Television of yesterday and that of tomorrow is the constituent base of the organization. CNTV will develop programs that involve more people from diverse backgrounds and professions in all levels of the organization and support the field.

■ **Independent Noncommercial Artists** have been served by the Center since its inception and will continue to be integral to its future.

■ **Nonprofit Organizations**, especially those that address social issues, are the types of groups with whom CNTV will develop in-depth projects that involve many kinds of services ranging from consultation and technical expertise to productions and exhibitions.

■ **Teachers** are a new group of professionals with whom the Center will develop new programs and services. Working with the teachers as change agents, CNTV will design and implement initiatives that support them to use multimedia effectively and nurture critical thinking by their students about the media.

■ The **Public** will participate in exhibitions, forums, and other educational programs that incorporate noncommercial and not-for-profit multimedia and address issues about the established media and emerging technologies.

■ The **Multimedia Field** at large will be served through archival preservation, resources and services that support advancements of multimedia as a means of communication and expression, and programs that foster awareness of issues which affect the field.

PROGRAM ROLES

Two primary roles have crystallized for CNTV: **Educator and Technical Service Provider**. Within these two arenas, several other subsidiary roles will be performed as the Center acts on its commitment to support an active public discourse.

■ As an **Educator** the Center teaches technical and aesthetic skills in multimedia, supports the professional growth of artists, fosters appreciation of alternative perspectives in media, and encourages people to understand the power of media and current policy issues.

◆ **Exhibitor** of programs with an emphasis on independent production that gives a voice to traditionally disenfranchised groups.

◆ **Developer** of multimedia arts programs and activities to build audiences and acknowledge achievements in the field.

◆ **Promotor** of multimedia arts programs and activities to build audiences and acknowledge achievements in the field.

◆ **Advocate** to create awareness of multimedia as an art form and powerful communications tool and to foster understanding of significant policy issues regarding emerging technologies and communication systems.

■ As a **Technical Service Provider**, the Center offers a range of services to support the making and use of multimedia.

◆ **Resource Broker** of professional services, information, and financial support for individuals and organizations.

◆ **Archivist** of independently-produced multimedia by midwestern media artists.

◆ **Enabler** of organizations and individuals through support services that facilitate the production of not-for-profit and noncommercial multimedia.

In playing these roles, CNTV aims to provide a continuum of choice for constituents' participation. For example, members of a nonprofit organization might enroll in technical skill building seminars, then design a project with support of a consultation grant, produce a video on CNTV equipment, with a New TV award, exhibit it as part of a special panel discussion, and, finally, contribute a copy to CNTV's archive.

OBJECTIVES

Programmatic

■ To implement an annual program planning process.

■ To nurture partnerships that result in new program initiatives and funding.

■ To identify socially-relevant thematic approaches that will be advanced in the Center's programs and services.

■ To offer educational programs that impart skills and knowledge about multimedia.

■ To create educational activities that foster understanding of significant issues concerning the media.

■ To present exhibitions that encourage public discourse about significant issues and appreciation for the multimedia arts.

■ To support alternative distribution initiatives as a collaborator, programmer and educator.

■ To sustain a technical training program that supports the making of multimedia.

■ To provide technical services that enable individuals and groups to develop and manage communications projects.

Organizational

■ To develop the Board of Directors to effectively and efficiently govern the Center for New Television.

■ To establish and activate Advisory and Honorary Boards to fully support the Center and attract the resources necessary to fulfill its mission.

■ To cultivate a full complement of qualified staff who remain committed to the Center.

■ To implement a comprehensive fiscal management system and develop the internal capabilities to maintain it.

■ To expand and diversify the income base to achieve a balance of earned and contributed revenues.

■ To create a comprehensive marketing plan to attract new constituencies and ensure participation by diverse populations in all programs.

■ To increase the visibility and name recognition of the Center through publications and promotional activities.

■ To embrace a philosophy that emphasizes community involvement.

LEADERSHIP AWARD



Photo by Mark Gossel

Joyce Bolinger

INTERVIEW WITH JOYCE BOLINGER By Tobi Johnson

The following quotes were excerpted from the videotape *Chidoc: A Snapshot of the Chicago Arts Community*, by Claudia Cumbie-Jones and Lance Ford Jones.

Joyce Bolinger has been a firm supporter of independent video for over fifteen years. In 1977, she was responsible for developing a program for video artists within the Chicago Council on Fine Arts' Artist-In-Residence Program. As Director of the program, Bolinger saw the potential for video as a medium that could be used not only to document cultural events around the city, but also as a very powerful element in collaborative ventures across disciplines. Editing was done at the Chicago Editing Center (now the Center for New Television), and through this environment Bolinger became intimately involved in the Chicago media community.

In 1981, Bolinger was hired as Executive Director of the Center, where she worked until 1989. For Bolinger, Chicago represented a unique media arts community, one that was firmly rooted in concept of "access"—of ideas, equipment and knowledge, and the Center was a place that embodied that philosophy. Bolinger currently serves as the Deputy Commissioner for Cultural Development for Chicago's Department of Cultural Affairs and has continued her vitally important role in initiating collaboration and the sharing of information and resources.

Joyce Bolinger: *The kind of philosophy, that Dan Sandin has imbued his students with also was very important for the founders of the Center. It was a philosophy of trying to cooperate. OK, we work in a very competitive dog-eat-dog industry, but we can try to help one another and to foster a climate in which people can share ideas and information and work together on things and make the medium stand for something important culturally, socially, and personally.*

During her years at the Center, Bolinger initiated many programs that helped to bring necessary resources to the

Center and helped it grow into the organization it is today. Among these are the access award program now known as the New TV Awards, an annual membership program, expanded workshops, the Regional Fellowship Grant program, and the National Media Awards for quality media on aging, which the Center now manages for the Retirement Research Foundation. Bolinger was also instrumental in expanding the exhibition programming, so that local and national artists could screen and discuss their work.

JB: *People wanted to see other people's work. There's no opportunity to see any kind of experimental work on television, very limited opportunities to see independent work on television, and there just weren't any venues for people to share those images and information and to be able to screen tapes. So the Center, from the very beginning, played a very important role in screening independent video...and that helped [nurture and develop a video community audience]*

JB: *It's not easy in the world of today to get financing for an independent series or program, and the Center is trying, in every way we can, to figure out how we can make money available for productions that we believe in. One way that we found to do this is by coordinating the Regional Fellowship Program. Other Centers like ours have been invited by the National Endowment for the Arts to administer grants in other regions, and that's just a small part of it.*

PIONEER AWARD

INTERVIEW WITH DAN SANDIN By Tobi Johnson

In the late '60s Dan Sandin began working with photography and the manipulation of photographic image. At that time, he began to think about ways to create a moving equivalent of these images. During the Cambodian crisis Sandin offered to help set up video equipment for student teach-ins at UIC. It was then that he became interested in the possibilities of video as a specifically artistic medium. Working from the model of the Moog Model 2 Audio Synthesizer, he began to develop the Image Processor, a device that could create its own images or manipulate incoming images.

Dan Sandin: *I remember standing in front of one of the black and white monitors and looking through the door and seeing this event from there, and looking at this monitor and seeing the event from here, and there was just something magical about the idea that this whole event was being transferred in space from the other room to over here. I remember stroking the front of the TV screen and there was something magical about this now rather mundane activity of just setting up a monitor and camera, one of the simplest video systems imaginable. So it became clear to me that one could develop some kind of image processing instrument that would allow one to modify images and create new kinds of images and to abstract images. The tools were available to actually use it outside of a TV studio.*

After the first Image Processor was up and running in 1973, friend and collaborator Phil Morton, approached Sandin for permission to copy it. Working together they built the second Image Processor and created the documentation necessary for others to build it. At present there are approximately twenty-five machines in existence, built from plans that Sandin has never patented.

DS: *One of the slogans was personal transformation through technology. We really thought that having access to these tools would change the way we saw the world, change our relationship to people and things, and change how we viewed ourselves. It had a sense of religious character to it, and part of that was to pass the stuff around.*

For Sandin, the move from video to computer imaging seemed a natural progression. The process remained somewhat similar, but instead of creating hardware, Sandin began to develop software.

DS: *In my video work where cameras were the main input, I was always interested in natural phenomena—waterscapes and clouds...and I concentrated entirely in that area. With the digital computer you can have a mathematical description and they have very similar properties. They are in a sense descriptions of that natural world, parallel descriptions. For me, it was very much like the same kind of stuff, but instead of going out with the camera and grabbing stuff I would construct mathematical expressions.*

Although video is now widely accepted as an art medium, there is still some resistance to computer imaging as an art form, particularly with work like Sandin's, where a significant amount of creative energy is spent at the computer programming level. For Sandin, the separation between art and technology is an illusion given that the two have always been linked.

DS: *There was, and still is, essentially a stereotype that has to do with the separation of art and technology. To me it is a completely ludicrous separation because a lot of art mediums do have very extensive technologies associated with them; it's just that they're kind of old technologies and people forget it. Like ceramics that, in its age, was a new technology. Well, now it's a very old technology and people say it isn't [technology], but it is... It's just that the technologies are so old that they've been incorporated into what we think is human.*

Since 1984, Sandin and colleague Tom Defanti have been collaborating with the (Art) ¹, an organization founded by Ellen Sandor at the Illinois Institute of Technology. Through computer, photographic, sculptural and holographic processes the group creates images called "Skolograms," which Sandin describes as "Norma Blush's 3-D postcards." The color images mounted on light boxes, have a deep, three dimensional quality to them and as the viewer changes perspective, new sides of the subject become apparent. His contribution to the process is to computerize the medium and expand its image capabilities.

Currently Sandin's main research at UIC is in the area of Virtual Reality, a real time, participatory medium. This endeavor is very much in keeping with Sandin's earlier work in that the technology is new and the software must be developed. He has been working closely with graduate students on a virtual reality environment called the CAVE (which among other things, alludes to Plato's cave). In collaboration with the National Science Foundation, the CAVE has been used prima-



Photo by Mark Gossel

Dan Sandin

rially to illustrate and investigate scientific research. In the CAVE, video is projected onto three walls and the floor (ideally, the ceiling as well). The viewer wears stereo glasses and is able to manipulate and interact with the images presented. Projects include brain mapping and an illustration of the Big Bang in forty-five seconds. For Sandin, this is an exciting experience.

DS: *The real feeling of being in the universe as it develops is one of coalescing. What happens is that there's this stuff that collapses into these kinds of filaments and bubbles, these large-scale structures of the universe, which have only fairly recently, within the last ten years, become apparent....It was not a feeling of being blown up, but a feeling of being immersed in a form that is coalescing in structure. It was wonderful. You can't get that in any other way. It's really a very different paradigm.*

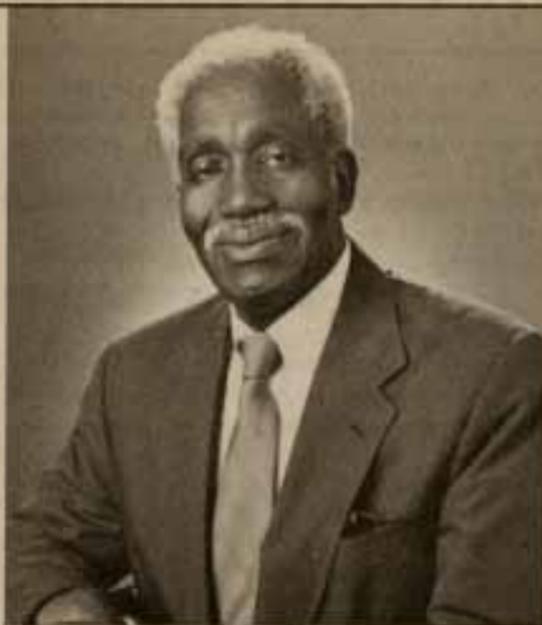
Sandin's working method is much like that of the science tradition, where problems are chosen because they can be solved. For him, the technology of the far future holds little interest, what is of interest is the artistic potential of technologies already in existence.

COMMUNITY SERVICE AWARD

photos by Mark Golas



Margaret Caples



Jim Taylor



Denise Zaccardi

INTERVIEW WITH MARGARET CAPLES AND JIM TAYLOR OF THE COMMUNITY FILM WORKSHOP

By Enrique Clunie

The Community Film Workshop (CFW) was founded by the Community Film Workshop Council of New York, a project of the American Film Institute. The Workshop's mission was and is to promote the participation of minorities in the film industry by offering opportunities to develop talents through film production courses. It was so successful that seven similar Workshops were opened across the country. Ironically, the Community Film Workshop of Chicago was the last to be opened and, in its twenty-first year, is the only workshop remaining.

Jim Taylor has been an active member of CFW for over twenty years, serving as teacher, mentor, and Executive Director. Taylor became involved in 1971, when a representative from the New York Workshop came to establish a Chicago branch. Through mutual friends the two met, and Taylor offered to show the visitor around Chicago, not realizing he was here to interview applicants for a position. Much to his surprise, Taylor was offered the job as director. CFW operated out of his photographic studio on Clark Street for over fifteen years.

After receiving her Masters in Social Work at the University of Chicago, Margaret Caples began working in the Chicago Public Schools. In 1971, she enrolled in the first class held at the Community Film Workshop in order to learn production skills that she could take into the classroom. Since 1971, Caples has worked at CFW in a variety of capacities—as board volunteer, as administrative assistant, and since 1991, as executive director. Caples has also been instrumental in the formation of the Chicago Area Film and Video Network, the Independent Television Service, and is a board member of the National Association of Media Arts Centers.

Jim Taylor: *Minorities were simply not allowed to work in the media. You see, in those days the media industry was like a big clan and, as such, they didn't allow any outsiders to join in, so minorities didn't have a chance to work in the media. So, we needed a way to break down these barriers, and that's how the Community Film Workshop came to be.*

Margaret Caples: *A lot of people, young people, were still at home, unemployed or underemployed back then. People full of ambition and talent that had no possible outlet from their underprivileged situation. Suddenly, they were presented with an avenue to immerse themselves into the film industry. "Training" being the key word, became possible for them. That has been the impact that the Film Workshop has had on the community, and a lot of people that were trained here have entered film festivals, others have gone into video production, and some have even started their own film production companies and have made outstanding contributions from an artistic and/or social point of view.*

JT: *It was a very little organization at the beginning. Now, we're a large organization, relatively speaking. I remember when we started the film festivals [Self Portraits, Minorities, and Film] in some neighborhoods [Pilsen, Humbolt Park, Uptown, and Malcolm X College], and now every neighborhood has a film festival. Small things like those that remind you that the organization is growing, maturing.*

The Community Film Workshop offers courses in all areas of film production, providing students with the skills to produce professional quality work. The complete program is equivalent to one-and-one-half years of college level instruction, and although the funding environment has been difficult, CFW has managed to keep classes affordable. CFW has also implemented new programs, such as summer high school courses aimed at students wishing to major in Film and Video in college.

MC: *Our curriculum has evolved. Initially, we helped to place a lot of people in positions at TV stations and different film companies, but over the years we have emphasized in developing independent filmmakers. Right now we can provide a grant for independent film projects (The Bullid Illinois Filmmakers Grants). It is not money, but the use of our equipment, which equates to five thousand dollars.*

MC: *Our program was free, for years it was free. Then, reluctantly, our Executive Director decided that we should charge fifty dollars, just to survive as an organization, and he wouldn't even take a salary. Then it went up to one-hundred dollars, two-hundred, four-hundred to a thousand dollars, and now the worse costs almost two-thousand five-hundred dollars. I know that that is out of reach for a lot of people, but we have no options since it costs us nearly sixty-five hundred dollars to train just one person. So, that's how we survived (seems thoughtful and smiles) There are no free lunches! (laughter)...Listen, we had to go through three or four recessions and an equal amount of Republican governments which, by the way, have been extremely oppressive of the arts in general, I mean, we have to save the Endowment for the Arts, if you know what I mean. Nevertheless, the fact that we're still here is a sign that we've been successful.*

JT: *For some particular reason the Republicans don't like not-for-profit organizations. So, you can say that it has been very hard to stay afloat, but we managed that by staying in business. The Republicans don't like what the not-for-profit organizations stand for, specifically if they deal directly with art. Somehow they feel threatened. But we, as artists and as citizens, have to save the National Endowment for the Arts. We simply have to.*

And the future?

MC: *We have decided to expand our program in terms of more workshops and more services for independent filmmakers. First, we're trying to fund, to a greater extent, the different workshops as an attempt to lower the cost for our pupils. Secondly, we're going to emphasize more about media literacy, not that we haven't been doing that for the last twenty-one years. As a matter of fact, we were talking about media literacy before the phrase became hot and trendy. But nowadays, in a country where people read less and watch TV more, media literacy is of the utmost importance in our courses and shall become even more so. And thirdly, we are planning on moving out of the Loop into a specific community or neighborhood. We feel the need to do so as we see what's going on in our country, mainly in our urban areas, the derelict state of things. Yes, we would like to target those communities from a closer range, to interact with those communities on a one-to-one basis.*

JT: *Now you're talking about my hopes and dreams. I would like to see an extension of our workshop that would deal with the translation of film into video and vice-versa. That would enable our students to be prepared to tackle either field once they leave us. This is something I'd like to see.*

INTERVIEW WITH DENISE ZACCARDI OF THE COMMUNITY TELEVISION NETWORK

By Enrique Clunie

For Denise Zaccardi the combination of teens and video was a natural. With a masters degree in Early Childhood Education, she later combined her Ph.D. studies in communications with a new project, the formation of the Community Television Network (CTVN). The idea was simple, provide video cameras for inner city teenagers so that they can tell their stories. Students enrolled in the program receive training in video production and post-production and, more importantly, are given the opportunity to explore their own identities and communicate something about their communities and their relationships to the culture at large. For Zaccardi, video was a way to validate their experiences as well as motivate them to stay in school.

CTVN officially began in 1974, as a video project of the Alternative Schools Network. Due to the significant amount of government funds available to art organizations in the 70s, CTVN grew quickly, and by 1979, there were video production classes in ten of the alternative high schools in Chicago. Between 1975 and 1981, CTVN also administered Youth Employment Programs in three Chicago neighborhoods. During that time, fifty to seventy teens worked after school with community organizations to produce tapes. Due to budget cuts by the Reagan administration, the program was reluctantly disbanded, and classes were held in only three schools.

DZ: *We not only teach people how to use a video camera, but also to finish a tape, and by this I mean to board a certain concern with the camera AND to provide a solution for that concern in the tape. It could be anything—drug related, crime related, etc. A solution should be included in the final product. That way, we're not only teaching them to pin-point a problem, but to deal with it. Otherwise, we would only be doing what the regular media does [by teaching only production skills], which is not much.*

Currently, CTVN holds classes year-round in two alternative high schools in Chicago, Latino Youth and the Community Christian Alternative Academy. In the summer students work at paying jobs under the Mayor's Summer Youth Employment Program. They also work out of Chicago Access Corporation to produce their weekly program *Hard Cover*, which won first place in the youth category at last year's Hometown U.S.A. Video Festival.

In 1986, Zaccardi formed Video Services, a for-profit arm of CTVN. The company functions on many levels—as an advanced training program for graduates of CTVN's classes, as employment for these youth, and as a fundraiser for CTVN's other programs.

DZ: *We went from an experiment to being an institution. Also, we went from a not-for-profit organization to a business. Right now we have our own production company, and that's how we've managed to support ourselves through some Republican governments.*

What are Zaccardi's hopes for the future?

DZ: *What I would like to see is some financial stability; although I must say that we've always enjoyed great support from the video community, and that's been very positive....Also, to engage in larger projects. Our goal is not to convert people into video people, but instead to provide solutions for their communities, to build self-esteem.*

FALL/WINTER WORKSHOPS

Introductory Workshop Package

Introduction to Video Production
Introduction to Video Editing
The Art of Editing

Register for all three of these introductory courses as a CNTV member and receive a discount on the combined CNTV member rate. For instance, if you took each class separately at the member's rate you would pay a combined total of \$215. If you register for the Introductory Workshop Package you will pay only \$190 for all three classes. A \$75 deposit is required for the Introductory Workshop Package. The remaining balance is due on the first night of your first class. You may take the classes in any order; however, we suggest you take Introduction to Video Production, The Art of Editing then Introduction to Video Editing.

NEW! MEDIA DISCUSSION SERIES

Reinventing Television: The Impact of Technology and Monopoly on Today's Mass Media

Session 1: From Mass to Mosaic in Media Markets: An introductory lecture by Carl Davidson of Networking for Democracy. He will show how the concentration of ownership of mass media set the conditions for the fracturing of the mass market into a mosaic of niche markets. Also: how the new media technology can help grassroots activists take advantage of these new conditions to promote democratic access to television and other media.

The next three sessions will explore the topic further through a discussion group around the book, *One Nation Under Television: The Rise and Decline of Network TV* by J. Fred MacDonald, published by Pantheon books. Carl Davidson will facilitate the class discussion.

Session 2: Formative years: TV in the 1950s. Pages 1-148.

Session 3: Years of Power: TV in the 1960s & 70s. Pages 149-220.

Session 4: New Video Order: TV in the 80s & 90s. Pages 221-289.

If possible, we will try to have the author, who lives in Chicago, attend at least one session.

\$55 non-member
\$40 CNTV member

Monday/Nov. 9, 16, 23, 30/7:30-9:00PM

Carl Davidson is director of Networking for Democracy.

PRODUCTION

Introduction to Video Production

A three evening introduction covering the basic operation of 3/4" video production equipment. You will learn about how video works and how to operate the camera and VTR, record audio, light a scene, and frame and compose a shot.

\$105 non-member
\$80 CNTV member

Sec. 3, Mon. & Wed./Nov. 9, 11, 16/6:30-9:30PM
Sec. 4, Mon. & Wed./Dec. 7, 9, 14/6:30-9:30PM

Kimmer Olesak is a director/cameraperson for Northwest Telecommunications, Inc. in Chicago.

One Camera Portable Production: Script to Screen

A more advanced workshop in 3/4" video production. Participants will work in a small group to plan, script and shoot a videotape. In addition to video theory, the class will provide practical experience in location production, camera and VTR operations, sound recording, lighting for video and the basics of videotape editing.

\$325 individual
\$290 CNTV member

Sat./Nov. 7, 14, 21, Dec. 5, 12, 19/10 AM-4 PM

Rana Segal is a cinematographer/videographer and lighting designer based in Chicago. Her work has appeared on *The Learning Channel*.

The Video Signal

Ever wonder how pictures get on your videotape and your TV screen? For those of you who would like to know just how the video signal works, spend an evening with John Grod, our Technical Director, who will make it all seem simple.

\$20 non-member
\$15 CNTV member

Section #2, Tues./Nov. 17/6:30-9:30 PM

John Grod is Technical Director for the Center for New Television

EDITING

Introduction to Videotape Editing

An intensive introduction for beginners to the fundamentals of editing taught on our 1/2" VHS editing system. The class will cover basic video definitions, control track vs. time code editing, insert and assemble editing, operation of the basic editing system, and editing aesthetics and techniques. No previous experience required.

\$110 non-member
\$90 CNTV member/senior citizen

Sec. 3, Mon. & Wed./Nov. 23, 25, 30, Dec. 2/6:30-9:30PM
Sec. 4, Mon. & Wed./Dec. 7, 9, 14, 16/6:30-9:30PM

Deborah Ellis is business manager for Video Services/Community Television Network and an independent film and videomaker.

The Art of Editing Seminar

This intensive seminar is based on the premise that learning to "think like an editor" will help in every aspect of a video production, from scriptwriting to audio. You will explore all aspects of the editor's craft: reasons for cutting, editing styles for different kinds of productions, effective transitions, continuity and dynamic cutting, building narration, music and sound effects, organizing for the edit and creative problem solving.

\$55 non-member
\$45 CNTV member

Sec. 2, Saturday/November 7/10AM-5PM.

Cyndi Moran, editor for I.P.A., will teach Section #2.

Introduction to the Amiga Toaster

This one evening workshop will introduce you to our new Amiga Toaster and how to use its various capabilities as a switcher, freeze frame unit, and character and effects generator in the context of our 3/4" off-line editing system.

\$25 non-member
\$20 CNTV member

Sec. 2, Wednesday/Nov. 4/6:30-9:30 PM

Paul Crisanti is an independent video/computer graphics producer.

TAKING CARE OF BUSINESS

Legal Aspects of Video Production

Want some basic information about the legal aspects of video production without hiring a lawyer? Now is your chance to ask questions in this seminar conducted by an attorney from the Lawyers for the Creative Arts who specializes in entertainment law. Topics covered include: setting up a video production company, contracts and negotiations, copyrights and releases, music clearances and royalties, equipment and production insurance, and when you need a lawyer.

\$25 non-member
\$20 CNTV member

Wednesday/Nov. 18/6:30-9:30 PM

Lawyers for the Creative Arts.



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Carol Butz
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Allison Montgomery
Giselle Pelikan
Glenn Steinberg
Elizabeth Waller
Andrew Young

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CNTV MEMBERSHIP & WORKSHOP REGISTRATION

YES I would like to be a member of CNTV (Check one below):

	BASIC	ACCESS
Student/Senior Individual	<input type="checkbox"/> \$25 <input type="checkbox"/> \$45	<input type="checkbox"/> \$40 <input type="checkbox"/> \$60
Non-Profit/Public Agency (budget under \$250,000)	<input type="checkbox"/> \$60	<input type="checkbox"/> \$80
Non-Profit/Public Agency (budget over \$250,000)	<input type="checkbox"/> \$125	<input type="checkbox"/> \$175
Business/Corporation	<input type="checkbox"/> \$200	<input type="checkbox"/> \$300

YES I would like to register for the following workshops:

Workshop Title/Section #	Tuition	Deposit /Payment	Amount Due
Total Amount Enclosed			
Total Amount Due			

I have read and understand the conditions for enrollment described at right _____
signature

YES I would like to make a donation to CNTV:

- Patron(\$500 or more) Acknowledgement in VIDEO and other CNTV publications and name on permanent placard on display at CNTV.
- Sponsor(\$100 to \$499) Acknowledgement in VIDEO
- My Employer has a matching gift program. Please contact me

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Address _____

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State _____ Zip _____

Phone (Day) _____ Phone(Evening) _____

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check (payable to CNTV) Visa/Mastercard # _____ exp. _____

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NOTE:

Basic Membership

- Substantial discounts on workshops
- Reduced admission to CNTV screenings

Access Membership

Includes Basic membership benefits plus Access to CNTV production and post-production equipment, following certification and interview. (For further information on rates call (312) 951-6868.)

Conditions for Workshop Enrollment

REGISTRATION: Classes are filled on a first-come first-served basis. If a class is closed you will be notified and placed on a waiting list. Your deposit will be applied to the next available class or refunded.

CLASS CANCELLATIONS: From time to time, we must cancel a class. You will be notified one day prior to the first day of class and we will refund the full amount within three weeks.

DEPOSITS AND REFUNDS: Please include a deposit of \$25 for each workshop for which you are registering. Participants canceling 24 hours or more before the first class will receive a refund minus a processing fee of \$10. No refunds are made after the first class meeting.

PAYMENT: The balance of tuition is due at the first class meeting.

Directions for Registration by Mail

1. Fill out registration form completely including day and evening phone numbers.

2. Indicate membership status. If you are applying for membership to take advantage of the reduced rate, please enclose the total amount for the membership with your deposit or payment for the class.

3. Return completed form with check in the proper amount for fee payment. Make checks payable to the Center for New Television.

4. Mail to:
The Center for New Television
1440 N. Dayton St.
Chicago, IL 60622

INFORMATION & RESOURCES

FUNDS/RESOURCES

Independent TV Service requests proposals from independent producers for TV series designed to test new formats or address new audiences. Guidelines now available for Generation, 4-part series for teens (**Deadline Nov. 15**) and Extended Play, fund for extraordinary series of any variety (**Deadline Nov. 30**). Contact ITVS, 333 Sibley, St. Paul, MN 55101; (612) 225-9035.

FESTIVALS

The Native American Film/Video Festival Committee-Chicago (Nov, IL) will be held during Native American Heritage Month at Facets Multimedia November 21. The purpose is to promote awareness of Native American issues both urban and tribal, to break racial stereotypes and to encourage the continued effort by Native American video and filmmakers to produce and exhibit their work. For more information, submission guidelines and schedules contact: Beverly Moeser 312/989-6202, Jeff Tomhave 312/784-0808, Gretchen Eisner-Sommer 312/281-4988.

San Francisco Film festival/Golden Gate Awards Competition (Apr/May, CA) Annual audiences average 40,000. Competition entries come from 34 countries. Awards of trophies and cash honoraria in 4 divisions: film/video (short narrative, artist profile, art work, animation, history, current events, sociology, environment); TV (feature, comedy, drama, fine arts/variety, arts/humanities, sociology, history, current affairs, environment); Bay Area film/video (shorts, docs); New Visions (experimental/personal/abstract) New categories include nature, biography, docs and music videos. Formats: 70mm, 35mm, 16mm, 3/4", 1/2". **Deadline: Dec. 1.** Contact: Brian Gordon, San Francisco, CA 94115-3516; (415) 567-4641; fax (415) 921-5032.

1993 United States Super 8mm Film/Video Festival (Feb, NJ) encourages any genre but work must have originated on Super 8mm film or 8mm video, \$1,000 in cash and prizes. \$25 entry fee for each work submitted. Make check payable to the Rutgers Film Co-op. Include your entry form, a self-addressed

post card for notification of entry receipt and a self addressed label for return mail. **Deadline: Jan. 18.** Contact: 1993 US Super 8 Film/Video Festival, Rutgers Film Co-op, Program in Cinema Studies/Rutgers University, 43 Mine Street, New Brunswick, New Jersey 08903. (908) 932-8482.

Poetry Film and Videopoem Festival (Dec, CA) specializes in films and video that integrate poetry, film and music in a unified work of art and incorporate verbal poetic statement in narrated or captioned form. This year's theme is *Innocence and Corruption* but entries need not conform to this. Max length 15 minutes. Entry fee \$5. **Deadline: Nov. 26.** Contact: Herman Berlandt, Poetry Film & Videopoem Festival, Fort Mason Center, San Francisco, CA 94123. (415) 776-8602.

International Women's Day Video Festival (Spring, MA) Non-competitive festival, nonprofit community access TV project, forum for women's creative video expressions. Videos should be produced by women and reflect personal, political, social, historical, and community issues. Theme: 1990s: *How We See It*. Cats, showcase tapes which explore theme and snapshot tapes (compilation of 1 min. interview tapes in which women asked "As a woman, what have the 1990s meant to you?") Format 3/4", 1/2". **Deadline Dec. 1.** Contact: International Women's Day Festival, Box 391438, Cambridge, MA 02239; (617) 628-8826 (Somerville Community Access Television).

Black Maria Film And Video Festival (Spring, NJ) seeks artistically and conceptually provocative works up to 90 minutes any style or genre, which reveal character, boldness, compassion, rigor or which explore medium's expressive forms and or address vital human or social issues. After judging, winning and selected works from a collection of 45 pieces will be exhibited in Traveling Showcase tour presented at host institutions around the country. Cash awards. Entry fee \$25. **Deadline Nov. 16.** Contact: John Columbus, Black Maria Film & Video Festival, c/o Dept. of Media Arts, Jersey City State College, 203 West Side Ave., Jersey City, NJ 07003. (201) 200-2043.

Humboldt International Film Festival is the oldest student run festival in the world which offers a forum for student and independent filmmakers. The festival welcomes all narrative, animation, documentary, experimental and comedy films shot in Super 8, 16mm, or 35mm. **Deadline Feb. 13.** Contact: Humboldt International Film Festival, Theatre Arts Department, Humboldt State University, Arcata, CA 95521. (707) 825-4113.

National Educational Film and Video Festival (May, CA). Eligible productions include documentaries, dramatic features and shorts, animation, classroom programs, medical/health programs, training/instructional tapes, special interest videos, made for TV programs, PSAs, film & video art, student-made docs and narratives. Entries must have been completed

between Jan 1, 1991 and Dec. 1, 1992. Formats: 16mm, 3/4" 1/2", interactive media productions. **Deadline: Dec. 1.** Entry fees \$80 and up depending on length. Student \$30 and up. Contact: National Educational Film and Video Festival, 566 13th St., Oakland, CA 94612; (510) 465-6885.

FILMS/TAPES WANTED

Nomad Video seeks works from videomakers of all ages, backgrounds and skill levels for monthly screenings, designed to showcase grassroots activists. Held at changing locations around Seattle area. Send VHS, S-VHS or hi-8 w/SASE to: Gavin the Nomad, 501 N. 36th St., #365, Seattle, WA 98103; (206) 739-5060.

National Public Radio's Hothouse Project seeks radio programming that reflects & promotes cultural diversity in US. Proposals for 13 segment series, specials, limited series, or long-form series considered, as well as programs transferred from other media. For guidelines, contact: Sandra Ratley, senior producer, Hothouse Project. (202) 822-2369.

LaPlaza, weekly documentary series produced by WGBH Boston for and about Latino community, seeks works by independent film and videomakers that deal with social and cultural issues concerning Latinos. Send 3/4" or VHS tapes to: LaPlaza/Acquisitions, WGBH, 125 Western Avenue, Boston, MA 02134.

PUBLICATIONS

Strategic Communications for NonProfits: A series of nine media guides including *Media Advocacy, Talk Radio, Op-Eds, Strategic Media, Electronic Networking for Nonprofit Groups, Voice Programs, Cable Access, Using Video* and a special introductory volume, published by the Benton Foundation and the Center for Strategic Communications. **\$50.00 per set includes shipping and handling.** Contact: The Benton Foundation, 1710 Rhode Island Avenue, NW, 4th floor, Washington, DC 20036 (202) 867-7829.

Art on Screen, newsletter of film & video on visual arts, published 3 times/yr by Program for Art on Film. Subscriptions available free of charge to media and art professionals. Call or write: Program for Art on Film, 980 Madison Ave., New York, NY 10021; (212) 988-4876.

Angles: Women working in film & video. *Angles* is a quarterly publication devoted to bringing you news of women working in film and video. Includes, interviews, historical profiles, media clippings, listings articles. **\$15 yearly subscription.** Contact: Angles, P.O. box 11916, Milwaukee, WI 53211. (414) 963-8951

CNTV 1992 NEW TELEVISION AWARD RECIPIENTS

Access:

Jennifer Allen, Chicago, IL: post-production for *Assumptions*, a documentary that asks declared heterosexuals commonly asked questions of homosexuals.

John Arthos, Jr., Ann Arbor, MI: post-production for *Bad Dreams*, a narrative drama about a dysfunctional family of the 90s.

James J. Bell, Rockford, IL: production of the *Western Shoshone Defense Project*, a video project that covers the current struggle of the Western Shoshone Nation with the US government over their indigenous rights to live on their land.

Brendan William Brown, Chicago, IL: production for *Jackson Boulevard*, a video illustrating the class structure that divides America.

Yau Ching, New York, NY: post-production for *Flow*, an experimental documentary about a Chinese woman-artist-mother unable to cope with her identities, back home and abroad.

Dorothy Chvatal, Chicago, IL: post-production for *Different Families*, a video documentary about feelings and perceptions of adults raised by lesbian mothers.

Kathy Dancy and Barbara J. Wells, Chicago, IL: production and post-production for *The Year of Change*, a video docu-drama that examines the issues and problems affecting the African-American lesbian community.

Raul Ferrera-Balanquet, Iowa City, IA: post-production for *The Labyrinth*, an experimental narrative video exploring the construction of space by Cuban immigrants and their place in U.S. society in relation to class, gender, culture and ethnicity.

Scott Forbes, Chicago, IL: post-production for *Loudoun County Diary*, a lyrical documentary portrait of the artist's mother.

Gay Community AIDS Project, Urbana, IL: production and post-production for two video tapes describing the evolution of GCAP, its history, goals and services; and showing the completion of a transitional housing site for people with AIDS.

Timothy D. Howe, Indianapolis, IN: post-production for *Neighbors*, an experimental video based on an original poem by Jennifer Bingham.

Charles Johannsen, Rockford, IL: post-production for *Mex's Marriage*, a video examining the marital rights of the retarded.

Kate Kirtz and Neil Lundy, Chicago, IL: production and post-production for *The Jones*, a documentary about the reproductive rights of women before Roe vs. Wade.

The Latino Experimental Theatre Company, Chicago, IL: production and post-production for *Voces y Video*, a work combining the original poetry and prose of Miguel Lopez-Lemus, and other Chicago-based Latino artists.

O.Funmilayo Makarah, Los Angeles, CA: production and post-production for *Dreams, Memories, Amnesia and Deja Vu*, an experimental video that explores media omissions of realistic images of African American women/women of color.

Marker Melkonian, Chicago, IL: post-production of *An Appeal from Artsakh*, a video about the ethnic conflict currently raging in the region of Nagorno Karabagh.

Mujeres Latinas Unidas (Latino Women United), Chicago, IL: post-production of *Hablo - I Speak*, the core video component of a comprehensive educational and outreach program on domestic violence in the Latino community. Sonia Gaete and Mirko Popadic producing.

Vanessa M. Myers, Chicago, IL: workshops in production and post-production, as well as the production and post-production of a short narrative video inspiring young adults to get right with God.

Susan L. Oslin, Chicago, IL: production of the video component of *Harmony and Discord*, a multi-media performance created by a collaboration of artists.

Out & Out Media, Chicago, IL: post-production of *Out & Out*, a pilot that addresses gay activism in the 90s.

Mary Patten and Jeanne Kracher, Chicago, IL: production and post-production of an experimental video exploring the artist's relationships with a number of political prisoners.

Carol Redmond, Chicago, IL: production and post-production for *TEETH*, an experimental documentary which draws connections between the morality of oral hygiene and the morality of the Catholic Church.

Wade Roberts, Chicago, IL: post-production of *Room to Breathe*, a documentary profiling a woman who mortgaged her family home to buy and develop a vacant lot into a community park.

Hans K. Schaaf, Chicago, IL: post-production for *Beyond the Shadow*, a video examining our perception of the media.

Abigail Simon, Chicago, IL: post-production of *Sticks and Bones Rattle in My Belly (La Somnambula)*, a video which investigates the processes through which images take root between memory and consciousness; of women subject to processes of prescription attribution, interpreted and imprisoned within frameworks, not of their own device.

Carl Wiedemann, Chicago, IL: post-production for a film, incorporating images of an isolated figure meandering through a post-apocalypse landscape.

Women of Guatemala, Chicago, IL: post-production for *Resistir para Vivir*, a video about the Committee of Population Resistance (CPR) of over 10,000 indigenous people in Guatemala who have fled the Guatemalan army for the last ten years. This video is a vital part of the Women for Guatemala's campaign to raise funds for the CPR's.

Consulting:

Alan Berliner, New York, NY: to support defining and cultivating the artist's professional, contractual and legal relationships with the author, as well as seeking approval and cooperation for *The Mountain of Names*, a film that explores the idea of a common "human family tree".

Thomas Cieselka, Chicago, IL: to support distribution and financial security for Frank Yankovic's *America's Polka King* a documentary video exploring Frank Yankovic's lifelong passion "to keep Polka alive", which has resulted in the development of distinctive modern music.

Christine Craton and Tim Schwab, Aberdeen, SD: to support funding, staff development and marketing of *The Freeway Film*, which examines the conflicts between prevailing national values and individual community interests when the dominant culture chose cars over neighborhoods.

Norman Lippman, St. Louis, MO: to support fundraising, distribution and marketing strategies for *Talking With the God of Money*, a documentary series about people whose direct expression is currently excluded from television.

McGowan Film & Video, Chicago, IL: to support funding and marketing strategies, as well as a long-range plan for *Small Press in America*, a documentary that profiles the work of five people who operate their own small press and who have committed their lives to preserving the spirit and skill of crafting books by hand. David McGowan and Laurie Kennard producers.

Loretta Smith, Chicago, IL: to support distribution and fundraising for *H.O.M.E.: There's No Place Like It* to help raise production funds for *Making History: Carol Moseley Braun's Campaign for the Senate*; and to raise completion funds for *A Good American and Caravan of Hope*.