

Regret

WAYWARD Action!





WESTWARD TV open art exhibition



October 11 - November 10 1973
Dorset County Museum Dorchester :

A COMPETITION IN SIX CATEGORIES
PAINTING • SCULPTURE • DRAWINGS
CERAMICS • PRINTS • FILM & VIDEO

Prizes - £1400 closing date Aug 17 1973

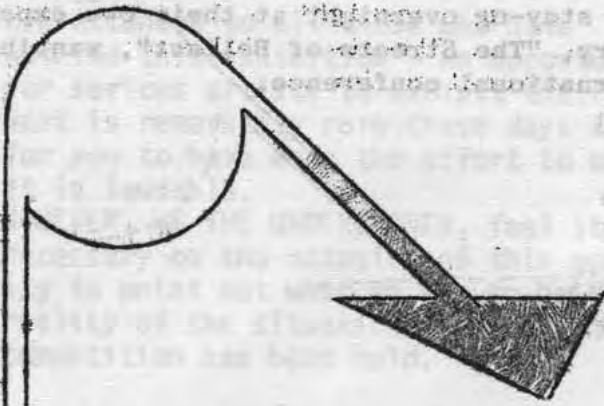
Conditions of entry & RULES

17th August - Final acceptance date for the entry forms for the Westward 1973
Vision Open Art Competition. Sent with 50p entry form which is acknowledged
with a label to the entry.

2nd-8th September - Entries delivered by post to the office around the region.
18th September - Judging in progress of all the entries. Entries had
agreed to supply video physical facilities for this purpose. This series out
to include for two of the categories, stay-in overnight or day-in (depending)
One judge visibly arrived with the entry. The Director of BBC, writing to
take it with her to Britain for an international conference.

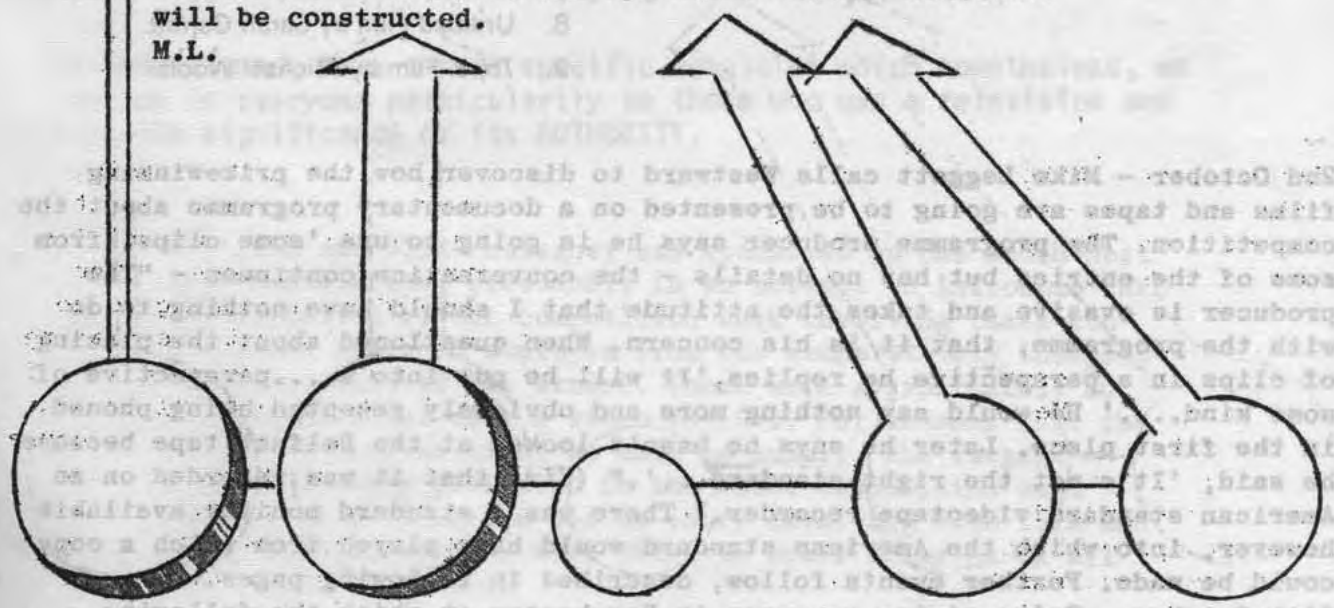
The South Western Arts Association gave
money for the category F film and
video has been awarded as follows:

£125 for video tape entitled 'The Street
View' by Louise Dwyer



This document is about broadcast television in Britain in 1973.
By reference, it is about the other Media.
The events recorded are addressed primarily to those who are
most vulnerable to broadcast television's shortcomings. Specifi-
cally herewith, to those who describe themselves as independent
film or video-makers but also to those others who have an interest
in its potential as a tool for the use of society rather than, as
it remains at the moment and becomes more so each day, a tool
used by the manipulators to influence, in ways of which we are
scarcely aware, our power as voters, as consumers and more impor-
tantly, in our ability to function as individuals either with or
without the Group.
The events are recorded in their approximate chronological order.
This provides a structure suitable for a display of the various
elements, a large proportion of which took place on paper, and,
equally important, will serve to indicate that essentially the
whole affair has been an unhappy encounter which is now
despatched to the past and upon which future attitudes
will be constructed.

M.L.



2nd October - This letter calls forward to discover how the television
film and tapes are going to be presented on a documentary programme about the
competition. The programme producer says he is going to use some original
some of the entries but not details - the competition continues - "The
producer is vague and says the attitude that I am in is not to be
with the programme, that it is his concern, then questions about the
of signs in perspective in replies. It will be
now kind. He said as nothing more and only
in the film. Later he says he has
to add: "It is the right
national and the television
however, the British the American
could be what they follow, which
1st October - Pairs-giving ceremony in Dorchester at which the following
Broadcast was distributed:

17th August - Final acceptance date for the entry forms to the Westward Television Open Art Competition. Sent with 50p entry fee which is acknowledged with a label to attach to the entry.

3rd-8th September - Entries delivered to acceptance points around the region.

18th September - Judging in Dorchester of film and video entries. Entrants had agreed to supply video playback facilities for this purpose. (This turned out to include for two of the competitors, staying overnight at their own expense). One judge visibly excited with the entry, "The Streets of Belfast", wanting to take it with her to Berlin for an international conference.

28th September - Prizewinners notified:

The South Western Arts Association prize money of £400 for Category F, Film and Video, has been awarded as follows:-

£125 for video tape entitled 'The Streets of Ulster' by Louise Denver.

£125 for video tape entitled 'The Heart Cycle' and films by Mike Leggett.

£50 for an untitled film by Anna Brockett.

The balance of £100 is to be shared by Michael Wools and Christopher Garrett to enable them to continue work based on the two films entered.

THE FILM AND VIDEO PROGRAMME

Film and video recommended for showing:-

1. *The Streets of Ulster*. Video by Louise Denver.
2. *The Heart Cycle*. Video by Mike Leggett.
3. *Tender Kisses*. Film by Mike Leggett.
4. *Erotafina*. Film by Mike Leggett.
5. Untitled Film by Anna Brockett.
6. *Quarry*. Film by Alan Richards.
7. *Be a Trick Spotter*. Film by Christopher Garrett.
8. Untitled Film by Sarah Garrett.
9. *Tripe*. Film by Michael Wools.

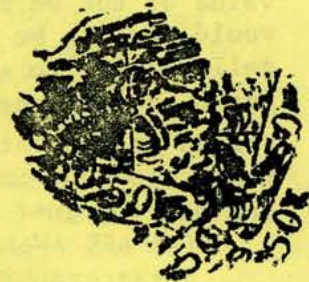
2nd October - Mike Leggett calls Westward to discover how the prizewinning films and tapes are going to be presented on a documentary programme about the competition. The programme producer says he is going to use 'some clips' from some of the entries but has no details - the conversation continues - "The producer is evasive and takes the attitude that I should have nothing to do with the programme, that it is his concern. When questioned about the placing of clips in a perspective he replies, 'It will be put into a... perspective of some kind...'. He would say nothing more and obviously resented being phoned in the first place. Later he says he hasn't looked at the Belfast tape because he said, 'It's not the right standard...'. (Viz. that it was recorded on an American standard videotape recorder.) There was a standard monitor available however, into which the American standard would have played from which a copy could be made. Further events follow, described in following pages.

11th October - Prize-giving ceremony in Dorchester at which the following Broadsheet was distributed:

CONGRATULATIONS

are extended to all those who have entered this exhibition - an opportunity for serious artists to exhibit their work is remarkably rare these days and for you to have made the effort to use it is laudable.

HOWEVER, WE THE UNDERSIGNED, feel it is necessary on the occasion of this opening to point out what we see to be the reality of the situation in which this competition has been held.



FELLOW PRIZEWINNERS & EXHIBITORS

the opening ceremony, the awarding of £1000 in prizemonies and the organization of the exhibition has been arranged and sponsored by WESTWARD TELEVISION. This company's name, in effect, is going to be attached to our work and our effort by being seen in galleries, talked about in newspapers, magazines, television and film and broadcast on their own network.

WHAT WILL NOT BE DISCUSSED SERIOUSLY IS THE WORK ITSELF, ITS IMPLICATIONS IN TERMS OF HOW IT WAS PRODUCED AND UNDER WHAT CONDITIONS, OR THE AVAILABILITY OF REGULAR EXHIBITION SPACE FOR ITS FURTHER DISPLAY.

What WILL be talked about is the FACT that this company has organised an exhibition and presented some prizemonies. (It should be pointed out that there were about 1,800 entries all paying a 50p entrance fee.)

WE, the undersigned, have a more specific complaint which nonetheless, we feel applies to everyone particularly to those who own a television and recognise the significance of its AUTHORITY.

The FILM and VIDEO category was sponsored by the South-West Arts Association, presumably in an attempt to introduce into the tradition of the competition work involving these contemporary media as employed from the comparatively independent standpoint of the artist. There were approximately 40 film entries and only 6 video entries. For reasons that the judges themselves might be able to supply, the largest amount of money presented in the whole competition went equally to a videotape and an entry involving both film and tape. Smaller amounts were given to other films as in all the other categories.

Essential to the spirit of any competition is the principle of fairplay. Fairplay that recognises that those individuals who choose to work in the same medium as that employed by television itself require that their work be exposed to the public with the same consideration as is extended to the painter and sculptor. To show a painting or a piece of sculpture on television is a pointless exercise if the true value of the work is to be appreciated. The audience however, would usually be aware of the work's true context - the gallery. But to show part of a film or a tape removes any point of reference; the film or the tape on a television screen is what it was designed to be - a first hand experience. To show an extract even with a careful introduction can destroy just this.

(WE ARE AWARE that this practice is a continuous and disasterously, accepted part of the phenomena of television but that this is no reason for the artist or ANYONE to therefore have to bow to that tradition.)

It has been suggested by one of the prizewinners that the winning entries in this section be shown in their entirety, even late-night, on the channel owned by Westward. These entries, being prizewinners, would incur no additional expense for the company and the situation of showing in an art gallery, a context almost as equally unsuited as the use of extracts, could be avoided.

Westward Television, for reasons best known to themselves, have chosen not to represent the two prizewinners mentioned above in a way that would be fitting to the entries concerned; thereby, we maintain, exposing their true motivations for the involvement in the competition. The television company has a responsibility to the ratepayers, taxpayers and the viewers who put up the money for the price and who deserve to see what they are supporting.

FELLOW PRIZEWINNERS & COMPETITORS

we respectfully ask you to support us on this matter. The right of exhibition space is undeniably our right as it is yours - the situation we are all in today could be a great deal better.

WE DO NOT NEED THE SORT OF PATRONAGE THAT WESTWARD TELEVISION OFFER US AT THE MOMENT. WE DO NEED THE SORT OF SERVICE A TELEVISION COMPANY CAN PROVIDE.

The West has a lot to show - what Westward Television shows at the moment matches but a fraction.

APPROACH YOUR ARTS ASSOCIATIONS AND COUNCILS, YOUR ARTS CENTRES AND GALLERIES FOR THE IMPROVEMENT THAT IS NEEDED.

WE ARE CAPABLE OF DOING BETTER OURSELVES!

LOUISE DENVER
FELIPE EHRENBURG
CHRIS GARRATT

SARAH GARRATT
MICHAEL LAGGETT
DAVID REDOM

The assertion that the work would not be discussed seriously on the programme being transmitted that night, (having been recorded the previous Monday), had to be followed up. Notes were made of the programme and other coverage given the occasion that night.

POST MORTEM

Stormy Start to Open Art - the Broadsheet 'CONGRATULATIONS' was distributed at the official opening and prizegiving ceremony on Thursday 11th October. Within minutes of starting to hand the sheet out to the people assembling, (by invitation only), in the Dorset County Museum, the exhibition organiser hired by Westward was protesting.

In a kind of flabagasted anger - 'what right have you to do this' - he attempted to grapple the sheets and move me away from the area. He was joined by the PR Man from Westward who was saying that 'it was neither the time or the place'. The right of distribution and the time and the place were justified and they were advised not to make a fuss.

The sheets continued to be distributed amid the arrival of the Mayor of Dorchester, other dignitaries and the Press whilst the cameraman from Westward worked hard at his task.

Open Heart - the introduction by the joint managing director of Westward started with the apology for the absence of the chairman of the company - he had been involved in a riding accident - and preceded flattering descriptions about the role of the company in the community. It lead on to an introduction to the Secretary General of the Arts Council of Great Britain who proceeded to briskly hand over white envelopes containing cheques to the prizewinners. Polite applause rose from the, by then, 80 people standing in the exhibition area. He also received copies of the Broadsheet with instructions to use his office to extend its contents.

The Art Heap - the exhibition area itself was a space to one side of the Museum such that having seen the 150 exhibits packed tightly into the space, one could continue to the permanent exhibition of horse-brasses and halters, antique furniture, Thomas Hardia etc. In these areas even would be dotted odd bits of free standing sculpture including one piece that looked as if it might be supporting the plinth it was standing next to.

The prizewinning videotapes and films were shown, after the presentations, in a small, ill-ventilated room whereby on entering, one had to walk in front of the screens to get to the 20 or so chairs provided in the middle-extending-the-sides-of-the 'room'. An Arts Lab or Blue Movie exhibitor would have been embarrassed.

The organisers and officials moved of to the country home of one of the company's directors for lunch. The sherry was quickly finished off. The doors of the Museum were closed.

Action Display - that evening on the local news from Westward's Plymouth studios, the event was covered visually with fleeting glimpses of 'art', long shots of the area and people furiously shaking hands. The commentary explained -

Newsreader; "The Dorset County Museum in Dorchester scene today for the opening of the Westward Television Open Art exhibition."

Commentator; "Over 2000 entries were received for this years competition.

Among special guests at today's opening ceremony, the Mayor of Dorchester Councillor Leslie Phillips greeted by the joint managing director of Westward Television, Mr Ronald Perry. (Pause) £1400 has been donated in prize-money - 1000 from Westward Television and 400 from the South Western Arts Association. Judging was by a panel of national art experts and there to present the winners with cheques today was the secretary general to the Arts Council of Great Britain, Sir Hugh Willatt. The exhibition closes on November 10th."

Newsreader; "We'll be taking a longer look at the Westward Open Art Exhibition in a special programme on Westward Television at half past ten tonight."

Action Replay - the text was read in a fairly neutral style other than, oddly the word 'national' was used with emphasis. Either the Commentator or the writer who used the description regarded this as some kind of hallmark as to the suitability of the judges. The term 'expert' often used by those who regard art as something you have to know about, was to be expected. This attitude was reflected in the preponderance of 'big names', (no prizewinners), and the 45 second item managed to use the name Westward no less than five times.

Action Dismay - the longer look at the exhibition in fact lasted $23\frac{1}{2}$ minutes with $3\frac{1}{2}$ minutes of commercials in the centre and started later than as advertised on account of the Middle East war.

A precis'd transcript of the programme is the appendix to this paper - it summarises the content of the programme. What follows is an analysis of the summary.

The compere's tone and style of questioning throughout was objectionable if it is assumed that this piece was about an art exhibition and not about a whole range of essentially non-interested, proudly ignorant attitudes. The questions reveal this particularly in that the compere twice seemed to think that criteria was something looked for and not, of course, something that may be applied. The intention however, is not to make directed attacks on bland ignorance as demonstrated in this example, (there are others); the faults and mistakes revealed in this rapid summary are on the whole typical of the total genre of 'cultural programming'. What is so evident besides the lack of any real and serious interest is the extreme sense of hurry throughout - as if Jason King, who was to follow on this channel, was waiting impatiently in a taxi outside.

2 minutes for opening remarks from the judges and the compere, (who was able to supply plenty of comment throughout).

5 minutes to be transported over the surfaces of the ten paintings. (One wonders whether anyone would be interested in seeing the paintings at the exhibition having spent $\frac{1}{2}$ minute looking at each on the tele - after all Dorchester is a long way from Exeter let alone Falmouth.)

2 $\frac{1}{2}$ minutes talking to one of the painters. (Why this particular painter? Was he saying the sort of things an 'artist' should say?)

3 $\frac{1}{2}$ minutes of commercials were a welcome relief - at least they were relaxed and coherent instead of being like the inane ramblings of the script and compere and compared to the nervous statements from the judges involved, demonstrated the utter perfection that has been reached in televisial propaganda techniques. The judges in the 'second half' began to show irritation since they were now so obviously being questioned in their judgement.

2 minutes more of what could have been useful discussion about the sculpture but became a confrontation between two defending sides was followed by

1 $\frac{1}{2}$ minutes of 'interview' with (no choice) the single prizewinning sculptor who had obviously decided that to attempt to talk seriously about sculpture would be a waste of time and that to engage in an analogy was the better approach - it was. The compere was nonplussed.

2 minutes of a non-prizewinning film; though entered as a silent film, it was heavily overlaid with the sub-Delius. The producer neither consulted or informed the film-maker who was in fact at a stage of preparing a soundtrack a la musique concrete. The result of the unwarranted addition was to make the film appear as an introduction to a commercial for breakfast cereal. Explained simply as an 'extract', though the producer has assured me before the programme was recorded that film clips would be put into context. I had suspected that this would be the sort of 'context' that would be provided and had declined to have any of my tapes or films used in this way.

2½ minutes from Field, an experienced film critic, could have been a useful introduction to the films and tapes that were being shown at Dorchester but he was limited to questions about the 'commercial value' of 'this type of film'. 2 minutes of another film extract shown this time thankfully, minus the Vaughan-Williams. The film-maker informs me that she had previously passed a message to the producer telling him not to cut the film. This message reached him from more than one source. He chose to cut it. There was not a word in the way of contexting either in or out.

1½ minutes of closing remarks whereby encouragement was offered as if the occasion were an end-of-term departure. The exhibition's existence, for those who had not by then realised, was again and characteristically, advertised.

It had almost seemed that those involved at Westward had long ago decided that the only standard an audience could relate to was that of the consumer. The prizewinning tapes were, except in reference by one of the judges, totally ignored.

Replay - This analysis has of course been a personal one. I do not vouch for its impartiality though I do claim some objectivity. A careful study of just what is meant in a company's franchise by 'cultural programming' needs to be held. If what exists is what the Independent Broadcasting Authority intended to be the standard and level of involvement, then they are mistaken. This type of programme benefits NO ONE least of all the person who pays for it, the viewer. Certainly, as was laid out in the Broadsheet, the traditional approach forecast, (in ignorance of the programme details), was representative of the genre.

RECORD - What is needed is more air time in the way suggested in the Sheet. (Who watches Jason King at 11.20 pm? If so, might they not be just as interested in a 20 minute film or tape shown full-length, something that may not even be seen again? Maybe with an introduction by the film-maker such that the difference between the film and that which precedes it can be accounted for. What is needed is more involvement. Not such that the audience is mystified by a lot of jargon between artists and critics. Or in the way that this exhibition was made to appear of little interest to other people. But such that the medium of television is used to its fullest extent, budget permitting; (imagination is not stunted by short budgets though the imagination can fill out with an adequate one); such that the viewers, in the studio, on the phone, can converse with those concerned in the programme. This would explore gaps in communication between all parties rather than simply exhibit ignorance and prejudice from either.

What is needed is LESS parochialism. The concept of the concensus compere, (let alone the ignorant one), 'representing' the 'man in the street' should be abandoned especially as it is so apparent that the viewer is regarded with such cynicism.

MICHAEL LEGGETT



The POSTMORTEM and Broadsheet CONGRATULATIONS were mailed to potentially interested parties, mainly those in the arts field, in an effort to simply inform. Certain relevant magazines such as Art and Artists, Studio International, Broadcast etc. Also the BBC programme Real Time that, it had been announced, was preparing an examination of the arts as presented by television.



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Copies of the Broadsheet had been handed to the local journalist, Ann Pluck, together with a phone number.....where additional information could be obtained. A few days later she filed her story in the Dorset Evening Echo.

TV ART EXHIBITION A BIG SUCCESS

Cover

"It's no good about rehabilitating Mrs. Murray home in Dorset Dorchester. "These people never change they want to be the night." This, she should be the ability of Dorset Council. "The Social E have a statutory tion to house the less, and traps under that category. Contact with travelling fratern gang for Mrs. Murray the beginning of summer. With a of six friends and colleagues of her worker husband, s introduced an morning meal ser Each Sunday a of sandwiches vacuum flasks of te taken to South V

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ARTISTS, and film makers collected prizes worth over £1,000 at the Dorset County Museum, Dorchester.

They were winners in the Westward TV Open Art Exhibition, which attracted 2,100 entries from the area covered by the channel.

Standing over the enquees, Strathugh Whitlatch, Secretary-General of the Arts Council, spoke of an exhilarating display of work. Since the war, he said, there had been great achievements in this country in the arts. The encourage-

ment given by Westward TV in the region was greatly appreciated by the Arts Council. They share with us the difficult business of modern times.

The exhibition revealed a high level of artistic experience, said Sir Hugh.

One of the winners, 21-year-old Julian Cross, from Drakenorth, Brook Street, Shipton Gorge, showed his adventures into the world of water colour with a landscape view from his bedroom window, writes Ann Pluck.

Slate roof, barn top to rural green curvings beyond, contain a positive mixture of mood and light. For Julian, who studies at the Royal Academy, has divided his painting into shade squares.

ULSTER

Each frame contains the image of a certain hour captured by the artist. The finished work is a medley of tints both soft and sharp as dictated by the sun's movements.

The technique is seen again in his presentation of St. Martin's Church, Shipton Gorge. A time and date guide system is linked to the individual squares.

A neighbour of not so many miles, teacher Mr. Norman Saunders-White, from Burton Bradstock, is one of a number of exhibitors who have recorded contemporary Northern Ireland.

His sculpture, Tar and Feather, Belfast 69 was taken from a larger work on the subject shown in his studio at Easter.

A rough wooden post is splattered with tar and dots of feathers, and wire carry the whole further on to Harry's Barn, At

and more feathers trapped in blobs of tar. "I'm not knocking the Irish," explained Mr. Saunders-White. "I just wanted this to represent the unhappiness of any society which can do things like this."

This was terror in imagery, but in Richard Woolcombe's painting of Ulster, the pain of people wounded in mind and body is visible.

The relief, then, of pure geometry contained in Harmony, a sculpture in stainless steel was welcome.

It was the work of Paul Moun, and in it he has achieved broad sweeps bringing warmth to a usually cold material.

In the section devoted to ceramics Tony Burks, of Charlton Morethorne, Sherborne, was a prize winner. His tea set is deceptively rustic. The three pieces contain a roughness brought about only by a sophisticated skill.

JUDGES

Judges of the exhibition were Caroline Tisdall, art critic of The Guardian, Peter Bird, of the Arts Council and Simon Field, a contributor to Arts and Artists.

The 144 items they selected can be seen at the museum until Saturday, November 10.

- The £50 winners were—
Painting: H. Chivers, Nutley, Plymouth; W. Cooper, Sherborne; K. Drescher, Wells, near Frome; W. Griffiths, East Orchard, Shaftesbury; I. Hunter, St Ives, Cornwall; R. Hyde, Morwenstow, Cornwall; P. Kay, Torquay; P. Matthews, Clifton, Bristol; P. Osborne, Ashington, Tetbury; B. Warren, Plymouth.
Sculpture: E. Wright, Clovelly.
Drawing and Water Colour: N. Austin, Exeter; J. Cross, Shipton Gorge; D. Edwards, Exeter; T. Lacey, Exeter.

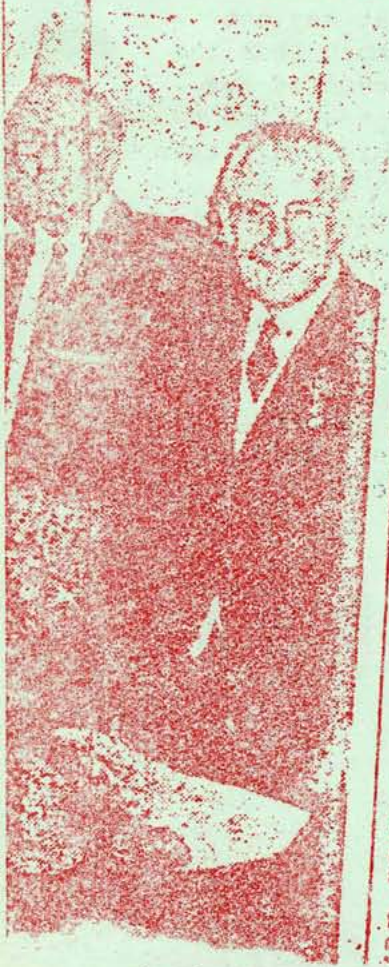
Winkleigh, Devon; S. Lewis, Fishponds, Bristol; A. Stanley, St. Jude's, Plymouth.
Fina prints: J. Eaved, Bath.

Ceramics: T. Burks, Charlton Morethorne, Sherborne; P. Ware, St. Budeaux, Plymouth.

In addition, £100 worth of prize money awarded by the South Western Arts Association for films and video classes was split between five winners.

The share-out was: £125 for video tape "The Streets of Ulster" by Louise Denver; £125 for video tape "The Heart Cycle," and films by M. Loggatt; £50 for film by Anna Brodie.

The balance of £100 is to be shared by M. Woods and G. Gattest to enable them to continue work based on the two films entered.



Pamela Lady Digby (centre), with Mrs. Smith, Chairman of Swanage District Council, and other winners of a competition held at the Dorset County Museum. Approximately £100 was awarded to the winners.

Chris Garrett, who had been unable to collect his prize on the day, made a visit to the cinema in the Dorset County Museum.

DORCHESTER PROJECTIONIST STEALS SHOW

A special report from our roving trick-spotter,
Darjeeling T. Darling.

What started out as a pilgrimage ended up as a waste of petrol:
now read on:-

Our investigator, posing as a member of the public, made a special trip to Dorchester, two days after the opening of the Westward TV Open Art Competition Exhibition at the town's art gallery. Flashing his out-of-date Peter Cadbury invitation card in the direction of the doorman, our man was frisked, X-rayed and robbed of 15p. He stumbled into the brightly-lit projection area, sat down and assumed an attitude of total involvement. Two seconds later, Alan Richards' film, "Quarry", ended. No ice-cream girl appeared so our man assumed that it was a continuous show. No chance. "Well I dunno what yer make o' that," began the projectionist, "I suppose its quite nice photography, not like summa this other rubbish, can't tell if it's upside down or back to front or what, no story in it nor nothin'. I shunt bother stayin' if I was you, you don't wanna see any more do yer?" At this, the other three ~~men~~ members of the audience shuffled out, but our man, trained for ~~just~~ ~~such~~ ~~an~~ crises like these, stayed put. It was now one against one and the ordeal got grimmer. The projectionist's commentary and antics became more animated, making it impossible to watch the next film (Mike Legget's "Erota/Afini")* as he crashed the stacking chairs into heaps, switched the lights on and off and fiddled around with the door. ^{Suspecting} ~~Thinking~~ that this whole fiasco might be part of some avant-garde audience-involvement art event, our investigator made an excuse and left.

This was a typical day. ~~One cannot ignore the comparison of the~~ ^{as can be seen} There is a clear parallel with the ^{behaviour} of the Dorchester projectionist ~~with~~ in the dismissive and insensitive attitude of the Westward TV programme bosses towards the prize-winning film and Video entries in the competition.

→ add a bit here if you like as it ends rather ^{alternatively}, lead straight into next ~~chapter~~.

Hugh Stoddard, who initiated the film and video category within the competition, (it had not existed as a category in the previous one held two years previously), made a report of the experience in his capacity as full-time officer to the Visual Arts Panel of the South-West Arts Association.

The object of the new film and video category was to make a public statement to the effect that SWAA is interested in the medium and wishes to encourage the independent film-maker. By putting up £400, doubling the prize sponsored for the 1971 competition (Best Young Artist) and nearly half of the Westward prize fund, SWAA was making this point quite heavily.

The hope in my mind was that Westward TV might respond to the idea of its own medium being involved in the competition. The film and video category was, therefore, radically different from the other categories: I hoped that in relation to it the television company would not regard itself as a "sponsor of culture" but as a group of professionals involved in that medium. The implication was that the prizewinning film-makers could be involved in Westward's programming, that perhaps one film or tape might be screened in its entirety, that the film-makers might have the opportunity to discuss their art in its own context.

The category was a success. The judges did not wish to think in terms of "outright winners" 1st, 2nd and 3rd etc. and I respect their decision - but it is fair to say that the videotape submitted by Louise Denver and David Redom was the only entry of the 2100 which enthused them to the extent that they gave their largest single prize to it (Mike Leggett was awarded £125 for the overall standard of the four entries he submitted.) It was I submit, open to Westward to respond to that fact.

The programme was a source of complaint from most of the prize-winners and exhibitors in the Film/Video category. Westward is of course entitled to make its own programme in whatever way it chooses, but I shall try to set out the areas of contention and suggest how they might have been avoided.

1. The prizewinning videotape "The Streets of Ulster" was shot on an American 525 - line $\frac{1}{2}$ " tape. This was eligible because, rather than restrict the entries to one standard, I inserted in the rules the proviso that "entrants may be asked to co-operate with playback facilities." Louise Denver travelled from North Devon to Dorchester and set up her own video recorder and monitor for the judges. We discussed the problem of exhibition should the judges select the tape and Miss Denver was quite happy to co-operate in a transfer to Sony AV tape being carried out for that purpose. Obviously therefore, having gone to all this trouble and having heard of her prize, she and David Redom were rather angry that the producer of the Westward programme Roger Gage made no attempt to see the tape and did not even contact them. His grounds were that the tape was incompatible with his equipment in Plymouth.

2. Michael Leggett is a professional film-maker, who spent a number of years in the industry and in television before moving outside to make his own films. For him, therefore, as for Miss Denver, the main attraction of this competition (apart from the chance of a prize, of course) was the hope that his films and tapes would be shown in some way on TV. He expressed the hope that one film at least might be shown in its entirety and was apparently told by Mr Gage that this was "possible". He also understood that Simon Field was to be involved in the programme and he was happy that he, Mr Field, should look after Mr Leggett's interests. Subsequently I told him (unaware of the inconsistency) that I had been assured by the same producer that to show any film in its entirety was "out of the question"; he discovered that Simon Field would have no say at all in what was shown and how: he was specifically told not to be present for the recording: he saw "Format" on October 1st; he heard that Louise Denver's "The Streets of Ulster" tape had not even been seen by Mr Gage -- as a result of all this, he withdrew his permission for any of his material to be used in the programme. Subsequently a broadsheet was produced criticising Westward. It was signed by a number of the competitors and circulated at the private view on October 11th.

3. Anna Brockett 'phoned Mr Gage and stated that she was worried lest her film should be cut. She did not object to it being shown in excerpt, but as the print in Westward's possession was magnetic stripe - to make a cut would damage the sound track. The producer could not promise that he would not cut the film, and so in a subsequent 'phone call (this was before the programme was recorded) she left a message saying that she did not wish her film to be used at all. Despite this, an excerpt was included in the programme and the film was cut in two places. As a result, Miss Brockett addressed a letter of complaint to the Director of this Association.

4. Alan Richards did not win a prize but his film was selected for exhibition. It was a reversal film and Westward possessed the original and only copy. Mr Richards was not contacted in any way about his film, and he assumed that if it were to be shown in excerpt then cuts would be made after transfer to videotape. The film was cut, and the resulting damage is irremediable. Since it is an original reversal, then clearly he would object to it being shown daily at the exhibition. Of all the films, this was therefore the one for which the making of an exhibition copy was vital. Westward agreed to make copies of all the films save Mr Leggett's (who supplied them himself) for exhibition purposes, but did not make a copy of this one. The mistake was not realised for a week of daily showings, and Mr Richards now feels that he has been badly treated.

5. Christopher Garratt and Michael Wools (prizewinners) submitted films on 8mm, and Sarah Garratt's 8mm film was also selected for exhibition. I agreed with Westward that these should be copied - this was "assumed" by them to mean a blow-up to 16mm. Now as Westward must be aware, this causes deterioration in the overall picture quality and consequently the film-makers feel that they should have been consulted on this point. Also I think it is a pity that 8mm films could not be seen as such by the audiences at Dorchester. It is after all the home-movie gauge and it is good that people see a rather different kind of film made with the same tools: such a point is surely the essence of what open exhibitions hope to do.

6. Two weeks before the programme was recorded, I spoke to Roger Gage, the producer, on the 'phone and said that if the film-makers were not consulted closely on the showing of their work there would probably be difficulties. His reply was to suggest that if there were, it would be because I had instigated it. I record this exchange because I think it is symptomatic of an attitude which has prevailed in the unfortunate relations between Westward and the film-makers. None of the prizewinning film-makers were invited to the recording of the programme: there was really very little consultation at all. The reaction of the majority of them was to make their complaint public. I quote from the broadsheet already referred to:

"To show a painting or a piece of sculpture on television is a pointless exercise if the true value of the work is to be appreciated. The audience however, would usually be aware of the work's true context - the gallery. But to show part of a film or a tape removes any point of reference: the film or the tape on a television screen is what it is designed to be - a first hand experience. To show an extract even with careful introduction can destroy just this."

The programme has an importance to a film-maker which it does not have for other artists; a television company is an important potential ally in a way it is not for other artists; it is much harder to reach people in an art gallery situation with a film than a painting or a piece of sculpture - a film-maker therefore looks to the opportunity of reaching Westward's audience as the proper audience for him.

The exhibition. There are problems inherent in the inclusion of film and video in an exhibition. A projectionist, a projector (the right kind of projector), video playback facilities (the right kind of playback) - such are the technical requirements. Also, there is a built-in deterioration factor, so that one is actually wearing out the entrant's work. It is essential for an exhibition copy to be made if the film-maker requires it (see Alan Richards). It is a pity that Westward took on this category without seemingly taking these problems (and their financial implications) into account: fortunately a compromise was achieved with SWAA paying for copies if Westward paid for projection and playback. They agreed to two weeks, out of the four weeks of the whole exhibition.

Conclusion Westward Ty has treated the Association very well: the acknowledgements in the catalogue were generous, and throughout all the publicity they have always given full credit to our sponsorship. In view of this, I regret very much the bad relations which have developed between those involved in our category and Westward TV. In writing this report I have endeavoured to set out all the areas of dispute and complaint as I see them. If I seem to be acting as a champion for the aggrieved parties I can only say that (a) the setting up of the whole film and video section has been largely my responsibility (b) those who entered the competition and won prizes in this section were in most cases those I had encouraged to do so, and I have therefore a responsibility to them as individuals.

Finally, let me say that this film/video category was new ground for this Association as it was for Westward: were I to be involved in a film competition again I would insist that certain purely administrative problems be considered and resolved a lot earlier than was the case here. To that extent responsibility for the events that have occurred must be shared. On the other hand, I believe that this category crystallised certain inherent attitudes which arise in the case of sponsored exhibitions: the motives and the aims of such an exercise were, I think, forced into the arena of debate in a way which does not occur enough. My hope that, if there is another Westward TV competition - whether or not film is included - the issues implied in the difficulties set out here (rather than the actual grounds for complaint) will be borne in mind rather than dismissed as a few troublesome individuals, a few isolated grievances.

Hugh Stoddart
Visual Arts Officer
October 1973

Meanwhile, ten days after the mailing of the Broadsheet and the Post Mortem, BROADCAST the television trade magazine published the following report in their October 26th issue:

Westward TV art exhibition criticised by critics

A GROUP of West Country artists has taken the opportunity to make a statement about community participation and art on TV at Westward TV's Open Art Exhibition. But the way in which it was done has obscured the possible value of their contribution.

The group, which includes Louise Denver, Felipe Ehrenberg, Chris and Sarah Gerratt, Michael Leggett and David Redon, distributed a broadsheet at the opening of the exhibition criticising the way in which Westward appeared to them to be using the event to gain publicity for the station. 'What will not be discussed in the work itself...' said the broadsheet; 'what will be talked about is the fact that this company has organised an exhibition and presented some prize monies.' Criticising the fact that prizes were given to video tape entries in the audio-visual category, in which 6 VTR entries were received as against some 40 film entries, but that neither entry will be shown on Westward TV in its entirety, the broadsheet went on to say 'We do not need this sort of patronage at the moment. We do need the sort of service a TV company can provide.'

Apparently the broadsheets were distributed at the opening of the exhibition in a sort of scuffle which seems to have antagonised the recipients to their contents.

In a 'post mortem' subsequently sent to the Press, Michael Leggett says 'What is needed is more airtime... (Who watches Jason King at 11.20 pm? If so, might they not be just as interested in a 20-minute film or tape shown full-length?)... What is needed is more involvement. Not such that the audience is mystified by a lot of jargon between artist and critics... but such that the medium of TV is used to its full extent, budget permitting; such that the viewers, in the studio, on the phone, can converse with those concerned in the programme. This would explore gaps in communication between all parties rather than simply exhibit ignorance and prejudice from either. What is needed is less parochialism. The concept of the consensus compere, 'representing' the 'man in the street' should be abandoned'

Westward TV donated a total of £1000 in prize money to winners of the open art competition, which was sponsored in association with the South-West Arts Association.

Mike Leggett comments;

"A comparison between the original documents and the Broadcast report is another useful example of the process through which information can pass on its way to becoming something else. Particularly interesting is the opening sentence where the description "community participation" is employed. It is in relation to this that the comment in the same paragraph is obviously placed. (But the way in which it was done has obscured the possible value of their contribution.") No reference of this kind had been made by the original authors at this stage; it seemed maybe the writer of the article had his own motives for 'using' the original information. Further on, possibly through the use of journalist's English, he mixed the words 'scuffle' with 'antagonised' and 'recipient' making it appear those to whom it was distributed, (the fellow competitors), were antagonised, which was not the case.

The television company however, possibly as a result of the preceding exposure, had decided to give the matter an airing on their channel. The following week Broadcast announced that the channel had 'responded to the challenge', (!).

Another ten days and the company rang me to say that they would like to show some of my work either as a ten minute spot on the monthly 'arts magazine' programme Format, or as a 45 minute special, 'sometime in January'. It was pointed out that the complaints came from a group of people and not just an individual and that the absolute minimum requirement was that the work be considered in its own right, that was, only in conditions that were in full agreement with the maker concerned. This was agreed and it was suggested by them that the ten minute programme would include a discussion. (Inevitably!) No reply was given other than a promise to ring back as soon as the other people involved had been consulted. I wrote a letter to the makers of "The Streets of Belfast".

Knathorn, Morchard Bishop, Crediton, Devon.

Dear David and Loise,

A hastily flung together collection of words I just tried to ring you at work only to discover that you packed it in; hoping you stilll Snax to get this info.

START: Our friendly neighbourhood producer R.Gage rang me during the week to say he wants to do a Format prog with us in it showing a long extract from a tape or film followed by a discussion between 'us' (the broadsheet signators) and the Westward programme controller and the editor of Broadcast, Rod Allen. He's not sure whether it will definately be Format that slots it; he says he would prefer a late night special. Anyway I said I'd talk to everyone else to see what they thought.

I think it's an opportunity worth making use of - I sent Rod Allen copies of the documents and he has either printed them in the trade paper causing greater agro for Westward or has threatened to publish! (I'll find out what he has done). So it seems whichever way Westward has been forced to give us some airtime - I don't think they would come back so long after the event unless something like this had happened. The problem remains that unles we stay

cool they will manage to manipulate us into the position they want to make things cool for them. But I think if we play cool, (like by saying no editing or restrict the discussion to the time allotted) then we could rapidly move off the art thing, which is probably what they expect us to want to discuss, onto the topic of more and better local origination material where people in the area represent themselves, which seems to me to be the heart of the complaint. It will ~~xxxxxxx~~ be better to appear positive in such a situation than purely griping and obviously if they agree not to edit, (a pre-requisite I feel), we can ask them questions which they won't be able not to answer. Ultimately this may seem like falling in with their way of playing the game - I feel not and anyway I feel it's worth trying. If they go back on any agreements they make either in relation to the programme itself or its ramifications then we start publishing more information like we did the first time and which is now obviously beginning to have effect.

RECORD; November the 30th they say for studio so we need to get some things sorted out quickly. (A) Do we agree to do the prog? (B) What do we use in terms of an extract? (C) What do we plan to do in the studio?

For (A) I say yes. (We can't really back out at this stage anyway unless there's a good reason.

For (B) I propose a ten minute piece which will make the point in sound and vision that the medium's capable of better things. Frankly I feel the Belfast tape might be misunderstood in the context that is being offered unless we take the discussion right away into a different area entirely ie a complaint about the representation of the war. I don't know Chris's work well enough to know if an extract would 'work'. Alan Richard's has refused to take part in anything even though his film was badly damaged by Westward.

The only thing out of my stuff would be one of the sections out of the tape you didn't see. Heart Cycle is in three parts; 1. The ten minute laughing face, 2. a 'real image' abstract, 3. a pretty 'masque' technique abstract. My preference would be ten minutes of laughing head followed by the discussion. For (C) we prepare a short statement which is read after the extract, (Whatever it is), which states why we published the broadsheet and Post Mortem and obviously includes parts from it. These other two will obviously have something to say about what's happened up to then. As soon as that has been cleared out the way then we start to get them into

a corner about why this is not a regular feature of TV and generally why it is we can't see something of real interest to people instead of the constant diet of middle class apathy; this might involve mugging up on the franchise regulations and could involve a criticism of them. This would take place in about ten minutes! And the crowning glory is that we have a Portapak in the studio recording in the studio recording the whole thing; and seen to be recording; and playing back every now and then or at the end. The temptation is to have everyone involved in the discussion; including an audience. However unless we insist on more air time I think this could go against us with too many voices trying to say the same thing ~~xxxxxxx~~ in different ways at the same time! I say one or two of us talk whilst the others make a tape. And refuse to work with a compere ie just them and us - no one in between. What do you think?

"The following Monday the producer was phoned to be told that all the original signators of the Broadsheet had agreed in principle to take part in the Format item. On the Thursday I discussed with the producer some details about how the item would be conducted. He was non-committal. It was suggested that a resume of the conversation should be exchanged or at least some kind of confirmation of what had been discussed committed to paper. He thought that unnecessary. The following Saturday a Memo was sent to the producer."

MEMO to Roger Gage, Westward Television. FROM Mike Leggett
REFERENCE; "FORMAT" item including discussion between Michael
Leggett, Terry Fleet - Production Controller, Rod Allen - editor
of Broadcast.

Further to our phone conversations of the 13th November, 19th
November and 22nd November, I thought I would just note down some
of the points that came up with particular reference to the way
the programme item will be conducted.

The item will start with approx. five minute section of videotape
prepared by myself. This will either be the 'Laughing man', the Heart
Cycle' or any other tape ~~which~~ or film which I consider repre-
sentative of my work ^{and} which I consider will be fairly represented
in extract form. This will be brought to the studio on the day of
recording, (Friday 30th November), together with the necessary ½"
videotape playback facilities so that the extract can be played
back as preliminary to the ~~the~~ remainder of the item, in the studio
such that the studio camera will be copying off the ½" tape monitor.
At the end of the extract, (which we can arrange at rehearsal), the
studio camera will reveal the playback VTR which will be sited
near to the monitor.

To place the preceding piece of tape in context I will then make
a short statement to camera explaining briefly ~~that~~ what had been
seen was only an extract and that it was made using portable and
privately owned equipment.

The discussion will then proceed between the three participants
without the aid of a compere. During the course of this one or two
colleagues, (also independant film and tape-makers), will be ~~making~~
making a simultaneous recording of the discussion and should occasionally
be allowed to come into shot whilst they are doing this. The discussion
will not be interrupted obviously but the point is a simple one in
that it will be essential to make it clear that the extract that
was seen was made by myself using my own television equipment and
that it was not made under the auspices of the company itself. This
point will of course be made in the statement but I feel it
necessary to establish clearly just what that sort of television
equipment is - the point will be made visually without wasting
words; seven minutes of discussion is no time at all and five minutes
of extract is the absolute minimum in order for it to 'work'.

Towards the end of the discussion period say within the remaining 20 seconds, the recording being made using the portable equipment will be played back into a monitor such that the previous part of the discussion will suddenly appear in retrospect. This will be at the end of the item which could actually end with the playback monitor, as at the beginning of the item, filling the frame.

I feel it unnecessary to introduce this item since the statement should provide any contexting that's necessary. Should you feel it necessary to give an intro then I will want to see the script of this beforehand. Any comments that are to be made afterwards I should be aware of as well.

I hope you don't feel I am being too demanding or suspecting your professional abilities but as you may be able to gather from the preceding documents I feel it essential that where so desired, people are able to represent themselves on television with the assistance of the producers and technicians. It is this which I'm sure you will be able to provide.

The following Wednesday morning a reply was received from the producer.

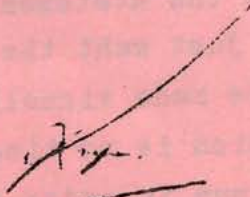
Dear Mike,

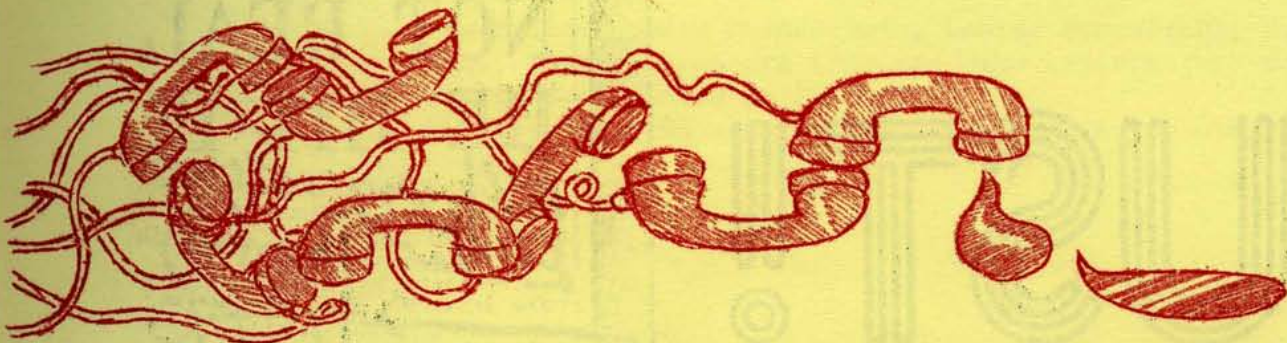
This is to confirm that you will be coming to the studio on Friday next, 30th November, to appear on 'Format' in a discussion along the lines set out in your memo to me.

This discussion is one of three items in the programme, so if you could get here by 10.30 am we will have an opportunity to set up and test your video equipment.

I look forward to seeing you on Friday.

Sincerely,


(Roger Gage)



"That afternoon another phonecall was received from the producer. He said that Mr Terry Fleet was going to be unable to appear in the discussion and that a Mr Clive Gunnel would appear in his place. Since this person was another producer-announcer, it was pointed out that this would change the potential viability of the discussion. He replied that we could 'take it or leave it'. He was told that further consultations would have to take place with the other signators.

In addition, Rod Allen, the 'neutral' editor of Broadcast was consulted. He thought that the item should go ahead and went on to say -

RA...if you want communication then you use the channels that are open...

ML Yes I have channels that are open in a very....

RA...to 250,000 people....

ML...certainly not numbers but I prefer communication on my own terms in other words, communication that occurs in the way that I think it works the best.

RA I'm sorry I think that's wanking.

ML (laugh) Well yes you probably would because you are involved in the Industry.

RA Well no I'm involved in communication.....

and a little later

ML I guess there's going to be a larger degree of compromise involved than I was prepared to give....

RA If you want to go to bed with someone then you've got to compromise.

ML (laugh)

RA I mean that..

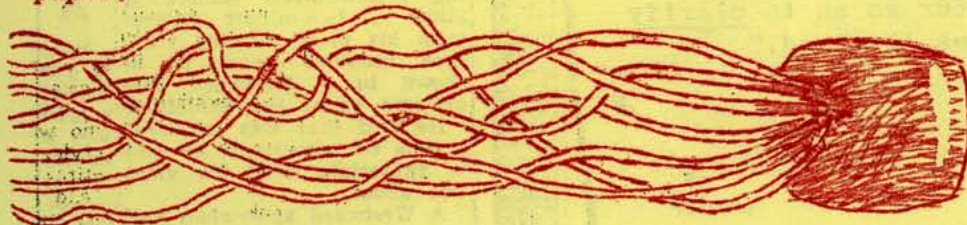
ML I'm not sure I fancy Westward Television that much..

(Both laugh)

The producer was contacted again and the new position accepted.

In the meantime, a reporter from the local Exeter paper had rung to say that he had received a press handout from the public relations office of Westward Television and that he was wanting to check their story. In the course of a twenty minute conversation, in which the reporter made some careful enquiries, the other side of the story was related.

The next day, the following item appeared on an inside page of the paper.



RUST!!!



"Rust is the most expensive and potentially the most dangerous long-term hazard to the British motorist."

INSIGHT CONSUMER UNIT

DON'T LET RUST BE THE RUIN OF YOUR CAR

If your car is less than six months old, the dealers shown below triple the normal life of your car! Using the Dinitrol Super GML system of rustproofing, internationally proven over 20 years, the treatment is so successful that a 3-year written guarantee against rust will be provided.

Even if your car is older than six months, the benefits of rustproofing can be enormous to the cost-conscious motorist.

LOOK FOR IT

"This coverage was, in retrospect, the most factual and accurate report that appeared anywhere in any of the Media. The slightly whimsical way in which the age and the places of residence of the group were dutifully reported certainly did not detract from the careful way the piece had been put together so as to clarify the immediate issues involved."

SUM. EXETER Renault Distrib.

Dealer

NOT REAL HE HIT BC

Exeter, Devon, 29/11/73
 The driver in front, he does not seem to have been in a happy manner." The jury returned death

'Too little TV time,' say West artists

A DISPUTE between Westward Television and a group of Devon artists is to be given a public airing.

Westward have invited an Exeter College of Art lecturer who is spokesman for the group to discuss their complaints in the programme "Format for December" on Monday evening at 10.30.

He is 28-year-old Mr. Mike Leggett, of Coplestone, a lecturer in film and video at the college.

The row blew up last month over Westward's annual open art exhibition, staged this year at Dorchester.

Mr. Leggett and the other members of his group handed out leaflets protesting that the exhibition was more intended to publicise Westward TV than to be a serious contribution to the encouragement and understanding of the arts in the Westcountry.

Video protest

They also protested that Westward did not give adequate transmission time to film and video work submitted for the exhibition.

Joining the protest with Mr. Leggett were Chris and Sarah Garratt, of Bow, Felipe Ehrenberg, of Cullompton, and Louise Denver and David Redom, both of Clovelly. All had submitted film or video entries for the exhibition.

Mr. Leggett, who was one of the prizewinners, refused to allow a two-minute excerpt from his prize winning video tape recorded entry to be shown in a Westward programme about the exhibition.

He said that was too short a time for viewers to be able to appreciate what his video was about.

A Westward spokesman said today that a rather longer extract from Mr. Leggett's video will be shown in Monday's programme.

Francis West Mr. occurred Exeter The Royal Hospic injuri In the ca of 5, said h m.p.h. wards swerv left, n sharp the ce he the going accele Mr. screen into h he ha stoppe looked Miss ton W front Genda she se the n before £ at Lieut shield Westh vice-cl Board aged £126.9 Mr. cery ton, v left £ net; d His Steven who d £29,48 duty £ A Honi to con special a mem who w service retires A.D. last m last of who g author can be

Beauty School....



For details....

The following day Friday 30th, Louise Denver (LD), David Redom (DR), Felipe Ehrenberg (FE) and Mike Leggett (ML) made their way to the studios in Plymouth.

The day after ML made notes concerning the events that came to pass;

"On arriving at the studio in high spirits, we were stood in a corner until a rehearsal was finished. We were then informed that it was not going to be possible to use the Portapak in the studio since there were objections from the Union, so we asked to see the steward. The deputy steward, who was in the studio came up but he proved to be very unforthcoming as if by speaking to us he was breaking some confidence, even though I was a member of the very same Union. Back in the studio we set up the video tape recorder, (VTR) and connected it to our own 9" monitor. The Floor Manager (FM) and the other technicians generally were unforthcoming as if they were totally occupied with a complex and demanding job requiring great and constant concentration.

The programme link-man introduced himself and a run-through commenced with the FM sitting-in for Mr Gunnel. Voice levels were taken and then the order of the item was explained; the link-man, (L-M) would make some announcements after the preceding item, give a short intro to ML and the tape which would be run for five minutes the camera framing up on the monitor screen. I pointed out that there were reflections in the screen, that there would have to be a direct line from the VTR sound output and that the picture quality from the tape was poor. The FM said that's what rehearsals were for and that "racks" would sort it out. There would then be a longer intro from the L-M which would end with a question to one of us. I said I had prepared something to say to camera which would end with a question to Gunnel. "How long is the piece?". "About a minute and a half.." I then went on to discuss the validity of having a L-M involved with a discussion between grown-up people. He replied that it was the practice in television and anyway he was simply there 'to control things' (!) The studio staff were disappearing and I again mentioned the sound lead to the FM. He said it would be okay. The discussion about the validity of the L-M was continued outside the studio with the others involved this time only the L-M simply bleated that 'it was his job, he was just employed to do it.



A little earlier on the way out of the studio, I had suggested to FE that he use the cassette recorder to make a document of the day's events. We had been continuing our discussion when out of the studio door came the FM and the Producer, Roger Gage who walked up to FE, snatched the cassette recorder off his shoulder and disappeared back into the studio saying something about it not being allowed. We all set off in pursuit and caught up as the producer was climbing the narrow steps up to the control room. We were all protesting and he shouted back that it would 'be in security' as the FM said 'I won't have that thing in my studio' saying something about the sound people not liking it. The producer had disappeared into the heavens with the FM going on that "they are not allowed anywhere in the building". We go outside again somewhat taken aback by the rapidity of what had happened. We all agree that there is generally 'bad vibes' in the studio, and connect it with the fact that they obviously didn't like our wanting to use the Portapak in the studio. We agree not to pursue that line since it is obviously out of the question and in context, of doubtful validity anyway. But the cassette recorder incident had been an insult. A request is made for a full-length rehearsal and then we are left to our own devices having had to ask when we were needed back.



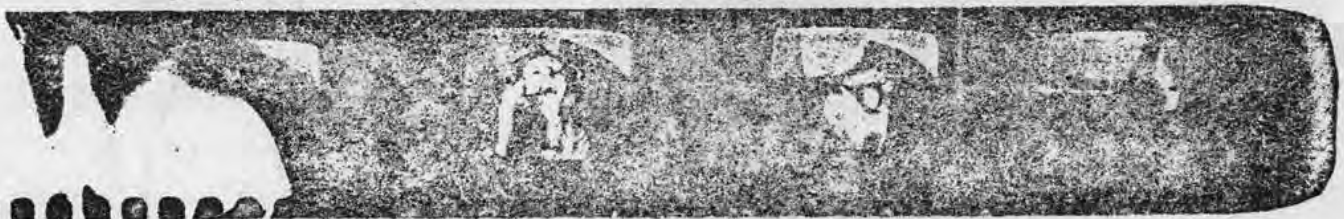
Back at 1.30 with the rehearsal in progress - some clowns from Liverpool who seemed at home with the technicians as well as themselves. Everyone grinning as the cameramen wheeled their massive machines around at the command of the producer whose voice could be heard squeaking through a dozen head-sets. It reminded me of watching a tower block under construction; the sound booms being the tower cranes, the cameras like massive cement lorries, all moving in unison with men darting around the base of the artifact. The FM would fill-in for the audience by clapping and cheering at the correct moment, the clowns allowing gaps in their spiel for his reaction. Everyone was watching their performance on the studio floor, wisely, since the cameras and cutting were in a mess on the monitor. Finally they seemed satisfied that the mutual gyrations were co-ordinated sufficiently and the L-M then did his Part One 'out' ending with 'and in Part Two will be someone with harsh words'. We all looked at one another simultaneously from the different places we were standing in the studio, and as the L-M came off the floor I suggested that the words were unnecessary and besides being untrue were out of place before anything had actually happened in front of the viewers. He announced that he was 'a little tired of you (FE) and you (ML) telling me what my job is and if you'll excuse me..' he strode out of the door. Rod Allen thought we were being unreasonable and a fast and complex discussion took place with him in which it became clear that he thought 'communication' should take place 'within the channels that were open' and that a 'filter' was part of this process. ML disagreed saying that the message would be distorted even changed in this way. Allen thought the recording should go ahead anyway which seemed to be the agreement amongst the others. Then in the rush, it was discovered that they did not intend to rehearse Part Two since they had 'done the run through already'. They were reminded that ML had not been in a studio before and that a rehearsal would help in acclimatizing to the situation.

The producer arrived on the scene with no comment about the missing rehearsal, ('..well you've worked for television before...'), and refusing to change the L-M's comments which close Part One. Any protest about anything should be made on the programme, he said, and the item was either recorded or not, it was up to us. The audience arrived.

The recording of Part One commenced with the clowns. The angles and the cutting still didn't appear correct but the audience were watching the performers not the screen and so responded to the occasion. I wondered what would happen to a programme like this without a studio audience. It finished with one of the clowns grabbing the L-M and he failed to produce the offending line. We all looked at each other again and laughed.

The FM wanted to know whether the item was going ahead or not, so we set the equipment up again in the run-through positions. There was no sound link available and a boom operator started to explain something about 'not being able to match the output'. This was questioned and so he explained that he hadn't actually tried it but that the technicians whose job it was had refused to touch the VTR anyway.....the sound, he said would be 'good enough' off the monitor.

Gunnel made a late entry ignoring my presence as if he were in a boxing ring. A theatre group ran through two extracts from their current show, (these were selected by Westward), whilst the L-M mugged-up his lines. The audience were enjoying themselves but the piece appeared on the monitors again, in a poor light. But the group were witty which tended to relax the atmosphere.



Eventually the "cement loz ies" were lining up on our corner of the studio, the L-M gave his intro and the VTR was switched on. The monitor was taken with a slow zoom which never closed on the set and which picked up a myriad of reflections from a piece of orange cellophane taped over the monitor face. Some of the lighting was being switched whilst it was running which slightly improved the image quality. (Later I was to see on their own playback monitor that the image also appeared to have a green cast with an imbalance of brightness and contrast).

The FM was giving a finger minute countdown. Then the L-M was looking at me nervously so I turned the sound down on the monitor. He then said his piece and then I said mine to what I thought was the correct camera and ended with the question to Gunnel. He immediately got very heated and made a long and rambling defence which ended in a silence from us all - until the L-M stepped in to start us all off again. Time seemed to drag whilst at the same time I was fighting to keep a track on the proceedings. It was difficult to listen and work out the best way of getting people back to the point. Gunnel continued to rage but I was happy to watch him do this, it was rather similar to watching a situation comedy, with rather less to talk about but probably just as funny on the screen. It all ended with the traditional rejoinder

"Gentlemen, I do have
to stop you there, the time has once again flown past..."

(A transcript of the complete discussion appears in Appendix B.)

There was a silence, then suddenly everyone was talking at once with the audience firing questions at Gunnel. It looked as if the studio might be occupied for a moment until the FM, knowing his job, jumped in and told everyone to leave the studio as he had 'another programme to do in her in half an hour.' (There wasn't anyone in there an hour later). The studio emptied quickly, the technicians left and we were left to clear up our gear, pick up the cassette recorder from security, collect some money and depart the way we had come. "Watch them to see they don't take any equipment..." was heard from a technician as we walked through the door to the studio."



"We passed no final judgement on the occasion until we'd seen the programme on its transmission the following Monday."

10.0 News at Ten ☆

10.32 Westward Late News and Weather ☆

10.35
Format for December ☆

Introduced by Michael Reinhold.
Format for December is the Westward series that brings the vitality of the developing entertainments and arts scene of the West Country to you each month.
DESIGNER DAVID DREWERY: PRODUCER ROGER GAGE
Westward Television Production

11.20 Night Gallery ☆

A Death in the Family
The secret of a mortician's strange obsession, an interest in the deceased.

The Merc "None of us were happy with what we saw though within the structure the company had created for the item, (comparison can be made between the Memo sent to the producer and what actually went out), the professionals had produced a professional product which, sure enough, became the compensation to our original complaint. We had been successful grist."

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The broadcast was followed up with a letter to the Production Controller who had been unable to appear.

Mr Terry Fleet,
Production Controller,
Westward Television.

Autograph

5.12.73.

Dear Mr Fleet,

I was sorry not to have met you in the discussion at the studio last Friday. There are some matters arising which I would briefly like to put to you.

Mr Gunnel said on the programme that he did not represent Westward even though the other three of us in the discussion thought that was why he was involved and the discussion itself, though having points of interest was limited in how specific it could be because, I personally feel, of this fact. Someone who can say so clearly over the air that 'There are no such things as rights' is, it would seem, not representing the company, and the discussion consequently tended to get bogged down in a lot of over defensive reaction to a move originated by us as a genuine attempt to improve the service that Westward Television presents and which, I hasten to add, your competitors the BBC fail even to come to grips with. In short, I feel that the discussion would have been of more positive value had in fact we all been talking to a real representative of the company.

Nonetheless, the reaction of the studio audience, who wanted the discussion to continue and the reaction of others I have talked to since, suggests to me that there is a real demand for some device to enable the proposals made have some effect. For Westward to make it a regular feature in their programming enabling people to show work and to raise issues of their choice and have them presented with the assistance of the professional broadcasters employed by you. The only real problem I see arising here would be that the professionals seem to be very suspicious of our motives and presumably of the motives of any others who may want to do the same thing.

Cont...

All of us who came down to the studio last Friday were surprised at the bad atmosphere that existed from our arrival onwards. Ranging from downright rudeness to simple uncooperativeness, we began to discover that there existed a complete misunderstanding of what we were really trying to point out. Mr Gunnel was particularly upset, I found out after the discussion, because he said the documents we had distributed had been circulated to the Trades Council and the TUC, a fact which was without foundation.

It seems that there is a larger gap between some of the people at Westward and those of us who watch the screens than at first seemed evident. I only hope that the proposal would ride above these misunderstandings and go on to keep closing the gap that so obviously exists.

Sincerely,

M. G. LEGGETT

WESTWARD TV

WESTWARD TELEVISION LIMITED

TTF/DAR

Derry's Cross
Plymouth PL1 2SP
Devon
Tel: Plymouth 69311
Telex: 45566
Telegrams: Westelly, Plymouth

Michael Leggett Esq.,
Knathorn,
Morchard Bishop,
CREDITON,
Nr. Exeter.

12 December 73

Dear Mr. Leggett,

Thank you for your letter of the 5th December. I too was sorry we were unable to meet on your visit to Westward.

My intention was to take part in the discussion, but unfortunately I had to attend a function in another part of the region that day.

I can make it clear that Clive Gunnell was, in fact, Westward's representative.

I am sorry you feel the discussion became "bogged down"; discussions on television rarely go in a direction which pleases all the participants, but I would not wish you to feel we are not aware of the need to examine ways of encouraging the audience to make use of television.

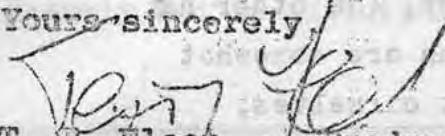
cont....

We are currently moving towards this in a number of ways. "Westward Diary" was the first ever television programme to regularly publish letters from its viewers, and we are extending this to inviting the writers into the studio on occasion. "Westward Report" has a number of studio discussions and arranges occasions when members of the audience can question Ministers and Politicians directly.

In the New Year, Graham Danton's consumer programme, which is now receiving an average of 160 letters each week, is being expanded in time and content. A children's series, "Young Eyes", will be based upon suggestions sent in by children throughout the region, contacted through school posters and letters. Where possible, the children will be encouraged to present their own items and reports.

I would like to think that the gap you speak of between studio and audience is as small in the Westcountry as anywhere in Britain; certainly we agree with you that it should be closed.

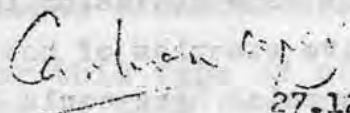
Yours sincerely


T. T. Fleet - Production Controller

Chairman and Joint Managing Director: Peter Cadbury. Deputy Chairman: The Earl of Lisburne, M.A. Joint Managing Director: R.A. Perry
Directors: W.B. Innescombe, O.B.E., Robert G. Coombe, M.P., The Hon. Simon Lunnex-Boyd, G.H. Lightone, R.R. Miller, F.C.A., F.C.I.S., (Secretary), Colonel J.E. Palmer, T.D., D.L., J.P.
T.T. Fleet, (Production Controller) Harry E. Turner (Sales Director)
Registered office: 212200 England. Registered office: LONDON: 11 Cornuaught Place, Marble Arch, London W2 2EU. Telephone 01-402-8631. Grams: WESTELLY, London. Telex: 21380
BRISTOL: Darnley House, 23-25 St. Augustin's Parade, The Centre, Bristol 1. Telephone 293240

And another letter was despatched to the Production Controller.

Mr Terry Fleet,
Production Controller,
Westward Television.


27.12.73

Dear Mr Fleet,

Thank you for your letter of the 12th December.

It is encouraging for you to aware of the shortcomings of television by observing that 'discussions on television rarely go in a direction which pleases all the participants,....' since this is really the substance of my own observations. This is why you are so right in 'encouraging the audience to make use of television.'; which of course is what I was attempting to say on the programme. But I think a crucial difference remains in our respective attitudes if you first qualify this statement by saying '....the need to examine ways.....' The need surely is for the audience to make use of television and the best way is to get down and try it rather than simply examine!

Cont....

To attempt to elucidate on my observations regarding our common ground; making use of television can be obscured or even diverted when the contribution from the audience is one of participation in the process through 'professionals'. This is my experience and those of others and your own remark obviously acknowledges it. Allowing people to be part of a programme in the way you explained and in the way we who came to the studio experienced, is too intimidating a process for people to represent themselves. By intimidating I mean through its evolution rather than design though of course this works in the advantage of certain unscrupulous manipulators. I can categorically say that the Format item did not represent the views of the group because the whole process by which you obviously wished us to ~~say~~ something subsumed what was under inspection.

You may say to that, we should have known better, (as other ~~has~~ have done), but the fact remains that if we, who are somewhat aware of the mediums processes cannot represent ourselves, how is it that others, less aware, hope to do so. If we both doubt the value of participatory television made with professionals, then the only way is to let people do it for themselves, using the sort of equipment that is manageable to them and if necessary, sacrificing some technical quality to this end.

I suspect that there is some confusion in how I interpret you in fact because you give examples of how you are examining the ways - the case in point here could be your programme, "Young Eyes". For young eyes to present what young eyes see, (a great idea), then the young will have to be in a position to present their vision themselves. This will not be done through the eyes of a professional guided with the limited descriptive word language of the young. There has been ample evidence published that it is the group ^{the} core than any other that greatest successes have been noted when they have been left alone with small scale video equipment. The children have shown what young eyes see, the process having been fundamental enough not to mask the communication for technical or human factors outside of the originators.

Though I look forward to this programme, it is ironical that the children are starting to make use of television whilst the best the parents and grown-ups are offered is the

Cont...

publishing of their letters, (which is not television anyway), discussions with or without politicians, (which we agree is of little value), and more letters to consumer programme. (It is an insult to suggest that a viewer is a simple consumer if this is the context for extended participation - which is what the viewers themselves must think if they are writing only 150 letters a week.)

I really think we could do better than this. It is the only local channel, a fact acknowledged in the last letter and I feel you can make a better response to the proposal made in that letter for 'programming enabling people to show work and raise issues of their choice and have them presented with the assistance of the professional broadcasters.'

Sincerely and in anticipation,

MICHAEL LEGGETT

Dear Mr. Leggett,

10 January 74

Thank you for your letter of December 27.

I think that what you are asking for is a regional version of the "Access" programmes being transmitted by the B.B.C. and now starting on London Weekend Television, albeit "with the assistance of the professional broadcasters".

I am sympathetic to demands for this type of programme - though there are remarkably few of them from the Westcountry.

The main problem is the one concerning all our programme plans in that our facilities restrict the amount of production we are able to undertake and all projects are subject to a system of priority.

The type of programme you are concerned about will be kept under review. In the meantime, as I stated in my earlier letter, I feel that many of the developments you request are occurring in our current programming.

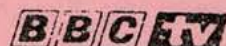
Yours sincerely,


T. T. Fleet
Production Controller

Chairman and Joint Managing Director: Peter Cadbury. Deputy Chairman: The Earl of Lisburne, M.A. Joint Managing Director: R.A. Perry
Directors: W. Brimacombe, O.B.E., Robert G. Cooke, M.P., The Hon. Simon Lennox-Boyd, G.H. Lidstone, R.R. Miller, F.C.A., F.C.I.S., (Secretary), Colonel J.E. Palmer, T.D., D.L., J.P.
T.T. Fleet, (Production Controller) Harry E. Turner (Sales Director)

Registered number: 646809 England. Registered office: LONDON: 11 Connaught Place, Marble Arch, London W2 2EU. Telephone 01-402-5531. Grams: WESTELLY, London. Telex: 21024
BRISTOL: Dominion House, 23-25 St. Augustine's Parade, The Centre, Bristol 1. Telephone 292240

Meanwhile, a BBC producer returned his copies of the documents together with a letter.



BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ
TELEPHONE 01-743 8000 CABLES: TELECASTS LONDONPS4
TELEGRAMS: TELECASTS LONDON TELEX TELEX: 22182

2nd January 1974

Dear Mr. Leggett,

Thanks for your letter. I am sorry to have taken so long to return your material.

Although I was suitably horrified to read the details of the programme you outlined, it did not have any direct relevance to the programme we did on arts magazine programmes, because we treated the subject in general terms.

Yours sincerely,

A handwritten signature in dark ink, reading 'Philip M. Speight' in a cursive style.

(Philip M. Speight)
Producer, Real Time

Michael Leggett, Esq.
Knathorn,
Morchard Bishop,
Crediton,
Devon.

cda

I've been thinking about the whole
affair/wine/example - Frankly, I
feel the way to combat a growth
like Westward T.V. goes along
other lines - maybe books like this -

The most - the most tragic thing
is how can humans become so
despicable -

Westward T.V. for me is Roger Gage,
a historical, hermaphrodite android, Westward
T.V. is Clive Gurnel, one of the
most dangerous creatures in local media:
dangerous because he never quite made
it, dangerous because he is a potential
murderer (he probably is for the return of
hanging) - For me Westward is made
up of individuals - and I've seen these individuals
to be unstable monkeys. They should go!
- Felipe Ehrenberg - Jan '74

offer/more/ample - Franchises
feel the way to market a product
like literature TV. per along
other business - books, but this -

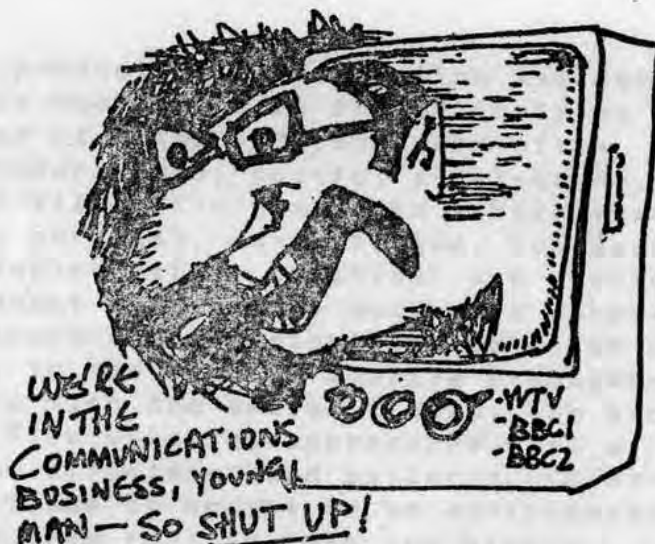
The main - for want of a thing
is how can business become so
obscure -

Wanted to. for me in paper
a historical, business/industry, related
TV. is their channel, one of the
most dangerous situations in local media:

dangerous because the more people watch
it, dangerous because it is a potential
monopoly (the network is for the return of
hang up) - For me that word is made
of individuals - and I've seen them in various
to be suitable members. They should go!

- for the paper - the 24

END PIECE



"Study and observe the piece of equipment known as a television set in its most common environment, the living-room, the lounge, the drawing room, whatever you may call it, the room where the members of the household find themselves after working, after eating, before they go to bed..... The television set, though it remains a consumer article is no longer, as it used to be, a consumer gadget. It could be more accurately described as just another consumer ornament. Previously an ornament would have been a lamp standard, a vase, some wallpaper, a picture, a set of china ducks, /a coffee table, a bookcase, a pot plant.... the television when not functioning as a source of images and sound certainly remains just one of these but even when the object is producing images and sounds does this necessarily change its role as an ornament? Functioning perfectly, is it not simply a 21" picture window? Another standard lamp in the corner? A constantly changing pattern of new wallpaper? (In the TV Industry a generic term applied to visuals which do little but occupy screen time whilst the 'message' is carried by commentary is "moving wallpaper".) An engaging guest who is staying permanently, who is impossible to ignore and who will not tolerate being turned off"..

M.L. 3.71.

The main purpose of the book you hold in your hands at the moment has been as an address to artists who have chosen to work with the medium used, as it is, by others whose intentions are diametrically opposed. It has been illustrated that the tendency is for the public medium, (television), to present the private medium, (film and video), and its originator to the public, (viewers). By allowing this alternative manifestation access to the larger audience, the effect is, unless the originator is involved, to minimise the potential of the contribution. The circumstances documented, (there are others), suggest that this process of manipulation and minimization are not outweighed by the size of the audience 'reached'. That in spite of the fact this may have occurred on this occasion, "it was just not worth it...."

The occasions when this does occur in this country are extremely rare. It is probably true to say that an independently produced film or tape, independent of traditional means of fin-



THE CIRCUIT

*Study and observe the glass of equipment known as a television set in the next common environment, the living-room, the dining room, whatever you may call it. The room where the members of the household find themselves after working, after eating, before they go to bed....

The television set, though it contains a common article as we know it, as it used to be, a common gadget. It could be more accurately described as just another common ornament. Naturally an ornament would have been a lamp standard, a vase, some wallpaper, a picture, a set of china dishes, a coffee table, a bookcase, a set of books.... the television was not functioning on a course of larger and more certainly remains just one of these but even when the object is producing images and sounds does this necessarily change its role as an ornament? Functioning aesthetically, is it not simply a 21" picture window? Another standard lamp in the corner? A constantly changing part of new wallpaper? (In the TV industry a general term applied to elements which do little but occupy screen time while the 'message' is carried by commentary is "moving wallpaper".)

An ordinary guest who is especially generously, who is hospitable to the guests and who will not tolerate being turned off".

U.S. 3.11.

The main purpose of the book you hold in your hands at the moment has been an address to artists who have chosen to work with the media used, as it is, by others whose intentions are diametrically opposed. It has been illustrated that the tendency is for the public media (television), to present the public media (film and video), and the original to the public (viewer). By allowing this alternative manifestation access to the larger audience, the effect is, within the original is involved, to maintain the potential of the communication. The circumstances documented (there are others), suggest that this process of manipulation and miscommunication are not established by the size of the audience 'reached'. That in spite of the fact that may have occurred on this occasion, "it was not worth it...."


The occasions when this does occur in this country are extremely rare. It is probably true to say that an independently produced film or tape, independent of traditional means of dis-

ance, work method, technique, production, distribution and demands of the audience, has never been shown in its entirety on British television. These kinds of films and tapes are often referred to as experimental, underground, poetic, avant-garde, and are further categorised by film-writers and the makers themselves as being structuralist, personal, de-mystified, non-narrative, non-manipulative, non-exploitative, political and overwhelmingly, artistic. Being independent and for the most part abhorring organisation of any kind, (save co-operation), these films do not enter into the Mainstream, in the face of massive propagandised opposition. Their concern with the medium itself, the process, the total experience of film watching approached with a disregard for conventional time structures and patterns, (distortions), make them difficult films to accept in an environment usually reserved for an escape from reality into the highly manipulative fantasy based on authoritarian demands and attitudes. Essentially the films work in an area that is by nature critical of the existing modes of broadcast television which itself seems to be in an evolutionary process involving a gripping malignancy rather than some kind of Evil Plan.

The people involved in this document were concerned with the way in which the prizewinning films and tapes might be presented on the public medium. When it was discovered that unrelated extracts would be the only way the public would meet with the work, it was obvious that in order to be fair to the public and the makers, a greater influence over any transmissions would have to be demanded.

The corollary is obvious.

Should this one section of society, (those who describe themselves as independent film/video makers), feel it necessary to demand influence over the medium presenting their work, then this demand would have to be the right of any individual or group in society.



TELEVISION IS NOT PRIMARILY FITTED TO BE A MEDIUM FOR ART OR EVEN ENTERTAINMENT BUT FOR PROPAGANDA says Mrs Mary Whitehouse in a characteristically half-baked attempt at participatory television which manages to encapsulate some truth within ambiguous stutters such that the statement is able to (a) confirm the existence of a widely recognised FACT and (b) define television's duties should this lady and her small group of followers be assisted in having a more direct control over the channels than they possess at the moment. For art and entertainment to be so selected is revealing, (though the two together surely make Entertainment), for it is from the approach of the artist that the phenomena itself would be most rapidly revealed. Entertainment, particularly as manifested in Comedy, can more quickly than any other means discredit and most certainly question the credibility of all that appears previously and subsequently on the same screen. Without having figures available it is quite evident that the same lady has made her puerile complaints on more occasions about those programmes originating in the comedy sections of television than any other - whilst the rest of the British public rocked and tit-

tered at Alf Garnett, (Mrs W's alta ego), the Steptoes, the Comedians, Monty Python et al, recognising on their screens representations of real people, the Head of BBC Comedy made it quite clear by saying, NO ARTISTS OR WRITERS CAN REASONABLY EXPECT TO HAVE CARTE BLANCHE TO SAY AND DO WHAT THEY LIKE ON THE SCREENS'. One wonders what 'reasonably' means in this context and just how close to the screen writers and artists are allowed, whether in fact that which is seen is just the tip of that available. Through the smokescreen of the performers personalities, (who one is well aware go home after the recording to comfortable homes where normality reigns), the writers scripts suggest a state and an attitude more akin to reality and at the same time a potential in terms of television. 'THE BBC IS REQUIRED TO EXERCISE EDITORIAL CONTROL', says Mr Wood without saying what criteria of editorial policy are applied or who is elected to exercise that control. The precedents and existing practice are known; 'Pressure', so called by the BBC in its paternalistic tradition, has resulted in the creation of 'access' programmes, in the case of Open Door, "a lively weekly programme in which people and groups are given a chance, (sic) to have their own say in their own way", with the proviso, "Groups applying for air time will be asked to submit sufficient (?) information about their activity, argument, purpose or identity to satisfy (?) the Programme Unit that their application can be granted". Conditions become more specific - 'There shall be no presentation of obscene or indecent matter'; an expected 'safeguard' whilst Mrs W is avidly watching the screen waiting for some kind of satisfaction and the Courts are attempting to define the term. Hypocritical too in that recently voice was given on an early news transmission to a viewer who commented that "I tend to feel there is a majority of people who would want pornography on television...it is my interest but it is not catered for yet I go on paying my licence fee..." (The same story did not appear on a later news session.) The conditions of access continue - 'There shall be no personal attack on private individuals.... there shall be no incitement to riot or unlawful action of any kind'. - so anyone who is angry will be hard put to satisfy the Programme Unit.



The liturgy 'use the channels that are open' is often chanted in response to criticism of this kind but the manipulations and controls available to any broadcast producer/director are quite considerable and besides being illustrated in this volume are enumerated in some detail in the "TV Handbook" published by SCAN being an analysis cum instructive of how this is and can be done. The unfortunate effect this has on those who have a desperate need to reach a larger audience, such as the applicants to the 'access' programmes and more particularly to those involved with the North Devon Project, is for them to accept this credo by explaining this as better than having no access at all. In the latter case, of the project run by the inestimable Derek Jones, the reality is towards actually tailoring access programmes, (a semantic irony in itself), for network consumption by having viewers participate in script and programme preparation. Though it might seem that the opportunity exists for someone in North

Devon to communicate with someone in Shetland, the extent of the communication will be subsumed by the network demand to speak an approved language. The natural extension of this is for the formation of a group to supply the contact between the networks and the viewers such that access becomes a marketable service contracted by the networks.

The only true access the individual or the group can have to the medium if not the audience is through the operation of an alternative and independent means of communication. Experiments in this have and are being tried; co-operatives, workshops, colleges, universities and community centres offering facilities without the conditions, whereby people discover something of the process of communication and using the equipment as an aid to discussing common problems, sharing common interests. As the Bristol Television Workshop describe; "We are not primarily concerned with the artistic use of TV or its political use though both of these are of course intimately related to the expression of personal and social viewpoints. We are not concerned with becoming a commercial organisation or in furthering the use of commercial television. Perhaps our most important function is to spread an awareness of how easy it is to use modern TV equipment and in this way to take away the mystique surrounding programme production. In this way we hope to give people the confidence that they can use TV to make their own views felt." This workshop started up in May '73 with a promise from the local experimental cable channel administered by Rediffusion, Bristol Channel, of portable video equipment 'in return' for a half-hour slot of programme material each week. It was discovered that this lead straight back to what it was they were trying to avoid - unwelcome editorial influences and increasing pressures from engineering to produce quality images regardless of what these were meant to represent. They, (wisely), decided to return to small scale programme presentation in clubs and pubs even though this meant they were hard put to find the hardware necessary. The cable company went off in the other direction of employing production not that of the locality they were originally asked to serve.

The conclusion an independent film or video-maker is forced to draw is that the term independent has to be applied more rigorously than was maybe first considered. The mode of this independence occurs in two main areas - finance and exhibition. Production itself is not affected to the same extent since as long as there are home movie cameras and projectors it will always be possible to make films; with the increasing use of video in industry and education, access to this hardware, theoretically, becomes easier. (Alternatively, ten people with £100 each could form a limited co-operative). But the financing of 16mm films is foremost affected by material costs, particularly that of film stock. In recent weeks the appeal of silver as a rare metal has subsumed its value as being the essential ingredient of light sensitive emulsion. (The basic price rose 30p in a week to £2.60 an ounce - a year previously it was £1.30.) The price of film stock will continue to inflate to levels governed by the Western Economic Community. Whilst having a negligible effect on the Industry, (both film and TV), since stock costs appear last on their budget, it will hit the independent where this cost appears at the top of the list alongside laboratory fees.

In order to compensate, new sources of income will have to be found. The seeking of public patronage through the Arts Council and the BFI is one solution to this but with undesirable drawbacks; the subconscious correction of applications and the films themselves to meet with committee approval such that further work can be undertaken; the prevention of newcomers establishing their work, (method rather than content), since the same committees will prefer to back runners with a good form record rather than an outsider. (The committees have their responsibilities as well.) The other source of income, (beside the Grail of private patronage), is the less easy step of making the films earn more from the people who see them. The audiences will remain a minority of the potential audience and will comprise part of the Industry or will have consciously identified that as being a subversive force and choose to seek an alternative.

The opportunities for this minority to find the alternative has improved somewhat in recent years particularly in London where a reduction in 'novelty' events has led into greater commitment to particular and active pursuits. For example the decline of the Arts Lab concept and its replacement by actual centres of activity like the London Film-makers Co-op and the Centre for Advanced Television Studies. However, the remainder of the country stays back in the early '60's not for lack of motivation but for lack of communication. Whilst small cinemas keep the Industry, (including the Art), flickering in the circle the grumbling in the stalls remains frustrated in the face of not only the massive propaganda back-up given to the Industry but by the unorganised alternative distributors with whom they have to deal. Many film-makers in exercising their responsibility as distributor have never considered the problems of the harrassed film society secretary in the back of the hinterland. For these enthusiasts to be able to consult local film-makers about programme preparation is the kind of help no commercial distributor will ever be able to match. For a secretary to be able to deal with those who oppose exploitative film and television from out of the same catalogue will over resistance to those who use these mediums to that end.....

Mr Gunnell was quite correct in saying "There are no such thing as rights."

We will have to be capable of doing better ourselves.



APPENDIX A

DOCUMENTARY ON THE COMPETITION transmitted
11th October 1973. Precised transcript pre-
pared by M. Leggett.

- 00.00 To the soaring sounds of a second-rate disciple of Helius
or Vaughan-Williams, ~~the~~ ~~was~~ ~~was~~ employed liberally
throughout the production, the introduction lingered on the
stalwarts of Dorchester cultural heritage who, it was suggested
by the commentator, 'might have imperceptibly raised their
eyebrows at some of the 2100 works of art brought to the
town for judgement from all parts of the West Country. They
would have been amused by some, bemused by others but probably
fascinated by all.'
- 00.01 The film seen throughout this attended to details of the
county town and ~~the~~ two judges sitting in chairs one of whom
was an attractive brunette.
Coming out of the film and into the studio presented a taste-
fully and carefully arranged mini-exhibition a great contrast
to the pilch X in Dorchester - even on the box one could
pick out ~~the~~ individual paintings and pieces of sculpture.
- 00.03 The compare (G), seen earlier on the Diary programme, ~~was~~ ~~asked~~
the two judges why they had awarded 20, £50 prizes in the
painting category and whether there was no single outstanding
work that would have deserved a bigger prize.
A judge (B) explained they did not want to select a pinnacle
so that everyone should bow down in front of it.
C. asked what sort of criteria he had been looking for (!)
The other judge (F) explained that in fact larger amounts
had been given in the film and video categories to two entries
which he said he'd chosen because the work had the strongest
personality and character and that had been something they'd
been looking for throughout the competition.
- 00.04 C: What qualities does it take to be a judge?
B: Fairness and openness to all art forms.
- 00.05 Having been abruptly thanked the cameras then tracked and
zoomed and panned and tilted around each of the paintings
to more stirring swirls of the minor disciple; each painting
was introduced as it appeared, with the name and place of
residence of the painter. Each work was given about ½ minute.
- 00.10½ C: (with one of the painters) asked if he had specially painted
his picture for the competition.
P: No, it had been in his studio for three years.
C: What made you select it out of all your paintings?
P: It being a regional exhibition he considered his work
reflected the local landscape.
C: What is ~~the~~ motivation in starting a work like this?
P: An artist feels grateful because things are so beautiful.
We exploit the world, trying to be on the make or spoiling it,
but an artist likes to stand still and say thankyou.

- 00.12 C: Are you intending it to be seen?
 P: The process isn't complete until its been seen by someone.
 C: It looks like a figurative painting to me with a story attached to it.
 P: I can't explain that other than it's readymade.
 00.11½ C: Thank you Phillip - in the second half of the programme.....

Club Biscuits - Walnut Whip - Angel Delight - Canada Dry -
 Courage Tavern - TV Times - King's Carpets -
)))-----

- 00.15 C: How do you begin to judge sculpture?
 B: Same but different because one is looking at 3D forms and we selected only the one prizewinner because of its ~~xxxxx~~ character and conviction rather than its shape.

- 00.15½ C: Well accepting that, one has to stand back and look at it, what criteria do you look for? (Again!) Is the title important, is it important to know what the sculptor was intending to convey?
 F: Maybe with a piece of abstract but the strength will carry it otherwise.

- C: Has what looks like a blood splattered post have any place in an art exhibition?
 00.16½ F: Absolutely; that question has so many possible answers but this piece has a specific title and a specific meaning.
 C: Well nevertheless you did only award one prize which was this one....

- Cameras range over the piece of sculpture.
 00.17½ C: Did you create this one before the story or did the story come first?
 S: Talks about the little people, the families, being five in number and needing somewhere to live. Finding these boxes and having a lot of trouble and ending up in cities and having a pretty hard time.
 C: Was this done for your own amusement or was it done to entertain people - children?
 S: For myself.

- C: It is a symbolic view of life you have.
 S: I guess it is but unintentionally.
 C: This looks pretty symbolic and way out, have you ever engaged in more conventional sculpture?
 S: Conventional pottery to make a living but the sculpture related to natural forms (!) and out of this evolved my first little family and then a story.

- 00.18½ C: Did you make each of these individually or make use of bits and pieces you found?
 S: Each little family is very aware they are stuck in a city so they had to be made that way; they each live in cardboard boxes made in ceramic which becomes the structure for them to live in.

C: Thank you... film and video is new this year; here's an excerpt from just one of the entries.

- 00.19. A silent film about the Devon landscape with sub-Delius added.
- 00.21 C: That was an extract from ~~£~~ a film and this is a section ~~xxx~~ for which SWAA, the South Western Arts Council awarded £400
 B: The South Western Arts Association...
 C: What do you think is the future of film as a means of artistic expression? And video?
 B: It obviously should be included in any exhibition though there are difficulties in showing it. (?) It is the art form of the future, the present and the future.
 C: How do you begin to judge film on just one showing?
 F: It's difficult - the wide variety of categories; the one we've just seen, the documentaries, the 'amateur' holiday movies
 The selection was based on those that showed the most individual character and willingness to breakout of the convention of cinema. The ones who won the prizes were those that had that strength, or suggested that they were young filmmakers who would go on to stronger work.
- 00.22½ C: Is there a public for this type of modern art film, the non-commercial film? The film without a message.
 F: I don't think its true that it hasn't got a message. It has messages ~~that~~ ^{with which} we are not used to dealing, it's a simple matter of adjusting ones sights away from normal conventions. I do ~~do~~ think there is a future, it's a matter of people getting used to this sort of work and hopefully this exhibition will offer an initial opportunity to do that.
 C: We're going to look at a very different piece of film now.
- 00.23½ A piece of film concrete using location and animated abstraction with sound; otherwise impossible to describe.
- 00.25½ C: One of the entries in the ~~competition~~ film section, just one of the 2100 entries for this competition. Only 150 were selected. Gentlemen what about some words of inspiration for those who didn't make it this far.
 B: Not to be discouraged and continue woth their work; there will be other opportunities. After all we were very rigorous.
 C: If at first you don't succeed....
 B:try, try again.
 F: One of the things about being a judge is that finally it's a personal judgement. So the result was to encourage people to go foreward rather than make a final judgement. An open Judgement
 C: Do go to the exhibition. I'm sure you will find it an interesting and enjoyable experience.....
- 00.27 Out, with dimming lights and more composer.

C: Compere
 B: Peter Bird
 F: Simon Field
 P: Phillip Osbourne
 S: Ian Wright

A report will be made to the Board of Directors at the next meeting of the Board of Directors. The Board of Directors is authorized to take such action as it may deem proper.

00.10
00.15

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L-M "...now you remember that Westward's Open Art Exhibition ~~had a category~~ had a category for film and video. Now one of the prize-winners in this section was Michael Leggett. Here is an excerpt from his winning entry."

Laughing-man extract.

L-M " Well when Westward's Art exhibition opened in October, a broadsheet was ~~distributed~~ ^{issued} by several of the film and video competitors including Mr Leggett, alleging that Westward's prime objective was to gain publicity rather than sponsoring the arts. Another criticism was that Westward did not show any of the prizewinning entries in their entirety on Westward Television. Well with Mr Leggett we have Rod Allen the editor of Broadcast the television trade paper and Clive Gunnell who speaks for Westward. Mr Leggett, can I start with you first. What is the basic objection and criticism that you have?

ML Well I think it's contained within the few words that I've written down here - I feel not at ease in this studio it's a very unusual place to be in and so I would prefer to read what I have to say first which is quite short and ends up ~~with~~ with a question to Clive Gunnell .

What you have been watching for the past five minutes is the beginning of a twenty-five minute videotape recording made on equipment such as this, which is portable and relatively inexpensive and which thereby differs fundamentally from that equipment used by the broadcasting companies such as our very own Westward Television. The elementary nature of the operation of this video equipment together with the fact that it costs less to run than a home movie film camera has made it possible for

me to make a recording in which was presented, in the example shown, an entirely personal view of reality as seen through the medium of the television you are watching at this moment. There are other tapes and films that deserve a showing. For instance, one that was made the other day by Louise Denver and David Redom - they have, incidentally been forbidden to, from making a recording of this discussion - about the recent events at Bucks Mills where an outlet for other peoples sewerage is being constructed.

What I hope will happen in the remaining time the television company has allotted for this item, is a discussion which is being held in the, as I've said, unfamiliar ~~XXXXXXXXXXXX~~ environment of this television studio and which I would like to open by asking the representative from Westward Television why it is that other individuals and groups such as those of us here today are not allowed to say what they want, in the way that they want to?"

CG I can answer that quite simply - I'm not allowed to say what I want always in the way that I want to. And can I make one thing clear - I do not talk for Westward Television - I talk...

ML ..I was told that you would be..

CG ..I talk for the people of my profession and in my profession who you have in letters and pamphlets maligned and denigrated as to their professional capabilities. I do not represent the company, I represent a human being who has worked in this industry since 1951, I'm a professional in it which I know you dislike, I am a professional, I am proud to be a professional, I am proud to work with good professionals all around me. I am not allowed to say always what I want, I am also not allowed to say it in the manner that I always want to say it. Nobody has that right Mr Leggett. There are rules governing what we do the same as there are rules governing what everybody in life does - I did not invent the system.

L-M. Mr leggett, can I ask you this following on from what Clive Gunnell has said, do you object to what people are saying or how they are saying it do you think for example that there should be some kind of code some kind of rules, the sort of thing that Clive reffered to or do you think that people should be totally free?

ML. Well I was talking earlier on to you about the nature of the discussion we're having here whereby I was told originally that I would be talking to Rod Allen and a representative from Westward Television. However I find you're here as well now I'm not denigrating your professional capabilities or the fact that you can have a useful function in a situation like this but what I'm saying is that I ~~find~~ ^{find} it unnesessary for your presence to be here when the three of us are old enough and have been having conversations long enough to know that one doesn't talk such that one bores another person or such that one ~~fills~~ fills up too much time..

L-M. There was a slight pause then when Clive stoped talking had I not been there to help you, and that's what I'm here to do, to help you, there might have been a rather longer pause which would have been difficult.....

ML. Well this brings up another point whereby television seems to demand, that's broadcast television which is quite different ~~from this~~ once again from this, whereby everything has to be compressed into a certain time space. I feel that this seems to be quite unnesesary, this is where this equipment gets us out of that, we can do it for ourselves in other words which is what this tape is possibly about....

RA. Michael, you say that television seems to have to compress what it does into certain periods of time - the fact is there are only 24 hours in the day and only three channels of television in any given area and on those channels there a great many different kinds of demands, for entertainment, for information, for cultural programming, for sporting programming. Apart from the semi-arbitrary ^{professional} editorial decisions that the programme planners make, how else would you allocate that time?

ML. Obviously, inherent in what I'm saying is a criticism of a system that you say you have to work under.....

CA. Everybody has to work under, we're not an exception, television isn't an exception, every way people work in life has rules.....we didn't set the system...

ML. We're talking about television and I'm talking more specifically about ~~xxxx~~ ^{how} it is that television can best serve the functions of the community it is within..

RA. Well alright how can it best serve the functions of the community, can it not best represent them by presenting a consensus view of what the community needs, by presenting a consensus view of entertainment ^{demands}, a consensus view of fictional drama demands by presenting a view of the news ~~xxxx~~ which will appeal and be understood by the majority of the people. Television is not a one to one medium ~~xx~~ television is a one to many medium and out of that comes many of its faults and out of that comes many of its virtues...

ML. But I've never seen any evidence from any of the television companies to ^{attempt to} adjust this balance, this imbalance, in other words to bring it nearer to a relationship of one to one...

RA Clive can I ask you something, Michael is making a point in a demand that has been manifesting itself recently which is a demand ~~whixxixfxxixkexixix~~ on the part of, for the moment ~~xxxx~~ pressure groups but it might be representative of a more general demand, for non-professionals to have some kind of participation in the programming on television, to have some kind of access, to use a buzz word, to the television airways, do you see within or as an extension of the system, as a professional broadcaster, do you see any way of letting people have this kind of participation, have this kind of access?

CG I feel quite strongly that they are eventually going to have all this - the change in ten years since this station opened in the involvement within this area is quite phenomenal. ~~I~~ ~~fully believe~~ You say I'm employed by Westward Television but I work for these people here and those people looking in the monitors at home that is the people for whom I work...

ML. Did the viewers ask you to do that for them?

CG. No more than they ask Patrick Heron to paint pictures or you to make that but they will damn soon tell me if they ~~can~~ don't ~~xxxxixixk~~ want me to do it for them I can tell you that without any doubts at all they will let these people up there know and I will be out of here so fast my backside won't fit. There's no doubt about that - they very fast at knowing who they don't want in this industry as the change round in people like me. There must be a quicker change round in this industry than in racing drivers.

ML. I don't see in fact how that is fed back to you..I really don't see it happening....

CG. ..what other way is there of knowing?

RA. Do you not see the simple sanction of the numbers game that actually tells you how many people are watching, how many people are turnign off, I mean I enjoyed watching that tape very much and I think the audience here enjoyed it but I could hear them switching off all over Dartmoor.

ML. Yes because you're accepting television ~~ixstrxxxxk~~ as a mass communication instrument whereas I feel it should be used in a way that meets with minority interests..not just concensus.

L-M. Gentlemaen, I do have to stop you there, the time has once again flown past....

ML. ...again, you see....

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice to ensure transparency and accountability.

2. The second section outlines the procedures for handling discrepancies between the recorded amounts and the actual cash flow. It suggests a systematic approach to identify the source of the error and correct it promptly to avoid any financial misstatements.

3. The third part of the document addresses the need for regular audits and reconciliations. It states that these processes are essential for detecting any irregularities early on and ensuring that the financial statements remain accurate and reliable.

4. The final section provides a summary of the key points discussed and reiterates the commitment to maintaining the highest standards of financial integrity and honesty in all reporting.

5. In conclusion, the document stresses that a robust system of record-keeping and reconciliation is not only a legal requirement but also a best practice for any organization seeking to optimize its financial performance and maintain the trust of its stakeholders.

6. The document further notes that the implementation of these procedures should be tailored to the specific needs and scale of the organization, with a focus on efficiency and accuracy.

7. It is recommended that all staff involved in financial reporting receive appropriate training and guidance to ensure they are fully equipped to handle their responsibilities effectively.

8. The document also highlights the importance of maintaining a clear and concise audit trail, which is crucial for facilitating the audit process and providing a clear explanation of any findings.

9. Finally, the document expresses the organization's commitment to continuous improvement and staying up-to-date with the latest regulatory requirements and industry best practices.

10. The document is signed by the Chief Financial Officer, who is responsible for ensuring the accuracy and integrity of the organization's financial reporting.

APPENDIX C CHRONOLOGY OF EVENTS

- 17.8 Entry forms last date
- 3-8.9. Entries to acceptance points
- 18.9. Judging in Dorchester
- 28.9. Prizewinners notified
- 2.10. First phonecall to Westward
- 11.10. Prizewinning ceremony; BROADSHEET distributed;
 FORMAT Xmission
- 12.10. Dorset Evening Echo item
- 13.10. Garrett visit to Dorchester
- 16.10. Mailing of Broadsheet and Post Mortem
- 23.10. South Western Arts Association report
- 26.10. Broadcast Story
- 13.11. Westward contact ML.
- 19-22.11. Negotiations continue
- 24.11. Memo to producer
- 28.11. Fleet substitution
- 29.11. Express and Echo story
- 30.11. Studio recording Plymouth
- 2. 12. Xmission in Format for December
- 5. 12. Letter from Leggett to Fleet
- 12.12. Letter from Fleet to Leggett
- 27.12. Letter from Leggett to Fleet
- 10.1. Letter from Fleet to Leggett
- 20. 2. Publication of Wayward Action!

APPENDIX D

THE PRODUCTION OF THIS PUBLICATION

Compiled from a collection of notes, letters, reports, clippings, drawings, photographs etc all of which are related to the evolution of events. Contributions come from, (wittingly and unwittingly);

ALAN RICHARDS	GRAHAM DANTON	PAUL PINCH
ANN PLUCK	HUGH STODDART	PETER BIRD
ANNA BROCKET	HUGH WILLATT	PETER CADBURY
CHRIS GARRETT	IAN WRIGHT	PHILIP OSBORNE
CLIVE GUNNEL	JASON KING	PHILIP M. SPEIGHT
DAVID REDOM	LESLIE PHILLIPS	ROD ALLEN
DARJEELING T. DARLING	LOUISE DENVER	ROGER GAGE
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GEOF WORRAL	PATRICK HERON	TERRY FLEET

AND OTHERS, THOUGH THE CONTENT AND OPINION EXPRESSED IS NOT NECESSARILY THAT OF THE OTHER CONTRIBUTORS.

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