

# Connexions

An International Women's Quarterly

Spring 1985 - No. 16

**MEDIA**

**Getting to Women**





# Just Because You Are A Woman

## Nigeria

This is a song dedicated to my late  
Grandmother chief missus Baasome Kuti  
Who was a fighter for women's  
Liberation before many of us were born.  
And before the term:  
"Women's liberation" was ever thought of.  
Her words were true in her day.  
They are true today, and they will  
Be true tomorrow  
The song is called:  
**JUST BECAUSE YOU ARE A WOMAN**

I heard her say  
When I was very young:  
"You are ruled by just a few,  
But whatever comes to pass my dear,  
This land belongs to you."  
And I heard her say when  
She was in her prime:  
"Woman, she must play her role,  
But you have to make a big  
Sacrifice my dear, if you want  
To reach your goal,  
You will have to make a big  
Sacrifice my dear, if you want  
To reach your goal."

Just because you are a woman  
Doesn't mean you must be weak  
Just because you are a woman  
Doesn't mean you cannot speak.

Just because you are a woman  
Doesn't mean you can't be strong  
You must learn to play your part, my dear,  
If you want to right the wrong.  
Woman must learn to try to play  
Her part if she wants to right the wrong.

I heard her say  
When she was in her prime:  
"The fight for justice,  
It must go on,  
So I hand over to you."

And I heard them say,  
After she had died:  
"You know a great lady has gone,  
Although her soul lies in perfect peace,  
Her work, we must carry on.  
Although her soul is laid in perfect peace,  
Her work it must carry on.

Just because you are a woman  
Doesn't mean you must be weak  
Just because you are a woman  
Doesn't mean you cannot speak.

Just because you are a woman  
Doesn't mean you can't be strong  
You must learn to play your part, my dear,  
If you want to right the wrong.  
Woman must learn to try to play  
Her part if she wants to right the wrong.

I heard her say  
When she was in her prime:  
"The fight for justice,  
It must go on,  
So I hand over to you."  
And I heard them say,  
After she had died:  
"You know a great lady has gone,  
Although her soul lies in perfect peace,  
Her work, we must carry on.  
Although her soul is laid in perfect peace,  
Her work it must carry on.

The International New Song movement takes its name from the Latin American movement, "Nueva Canción," referring to music which has developed there as an expression of changing social and political conditions. The New Song movement includes a variety of musical styles—jazz, corridos, reggae, rock, calypso, highlife and more, reflecting the cultural tradition of their country of origin. Women's voices, recalling the past and expressing their visions for the new day, have a fresh outlet here.

(From *The Black Way—La Mémoire du Peuple Noir*, an album of blues, reggae, samba and African music, L'Escargot, 1979, France. This song is by Tounde and Frances Kuboye of Nigeria.)

Woman in Nigerian market. Christina Yoder



### Office Staff

Dee Elling, Linda Fogel, Teri Gruenwald, Mary James, Nora McLoughlin, Donna Scism, Carole Segall, Beth Stewart, Iris Wesselmann, Julie Whipple.

### For This Issue

#### Editorial

Allison Brown, Margaret Cecchetti, Karen Engel, Linda Fogel, Fereshteh Gol-Mohamady, Teri Gruenwald (co-coordinator), Mary James, Nora McLoughlin, Veronique Mistiaen (co-coordinator), Marie Peter, Michaela Schneider, Amy J. Scholder, Donna Scism, Carole Segall, Cynthia Stateman, Beth Stewart, Debra Stretch, Carrie Sutkin, Iris Wesselmann, Julie Whipple.

#### Production

Layout: Teri Bleckner, Erzi De'ak, Dee Elling (coordinator), Kathy Marty, Veronique Mistiaen, Jennie Orland, Gretchen Schlant, Michaela Schneider (cover), Donna Scism, Debra Stretch, Kathy Tandy (cover), Edith Truesdale. Typesetting: Mary James (coordinator).

#### Translation:

Louisa Bouima (French), Margaret Cecchetti (Spanish), Teri Gruenwald (French and Spanish), Carrie Sutkin (Spanish), Iris Wesselmann (German).

#### Special Thanks To:

African Resource Center, Consumers Association of Penang, Alan Droheim, Patricia Estrada, Robin Gabler, Diane Goodwillie, Monet Holmquist, Bella Mody, Sofia Othman, Nancy Rehwaltd, Sarah, Maurizio Viano, Christina Yoder.

### Statement

*Connexions* is the collective product of feminists of diverse nationalities and political perspectives committed to contributing to an international women's movement.

We want to go beyond merely providing facts and information, and hope that by passing on—as directly as possible—women's writing generally unavailable in the U.S., we will be helping women here to understand and connect with the experiences and viewpoints of women in other parts of the world. We also want to contribute to the growth of a worldwide network connecting women working on similar projects by researching, establishing contacts and exchanging information with other women's organizations.

To a large extent, the economic and political conditions under which we live determine the issues to which we give priority. Women do not live in a vacuum, but in what is still largely a man's world. It is essential for us to understand the working of that world if we are to understand each other. We hope that *Connexions* will be one step toward building an international women's movement.

*Connexions* is a quarterly and each issue focuses on a specific theme. *Connexions* is published by People's Translation Service, 4228 Telegraph Avenue, Oakland, CA 94609. Subscription rates are \$12 per year; Canada and Mexico US\$14; Overseas—US\$14 surface, US\$20 airmail. An annual institutional subscription is \$24. Please send international money orders in US\$ or international travelers' checks in US\$.

Articles and photographs from *Connexions* may be reprinted free of charge by non-profit publications without permission except where accompanied by copyright. (Others please inquire for reprinting rights.) Please credit *Connexions*, including our subscription rates and address whenever reprinting our material, and please send us a tearsheet. *Connexions* is indexed in the *Alternative Press Index*, P.O. Box 7229, Baltimore, MD 21218.

### 0 Nigeria: Just Because You Are A Woman Song

### 2 Introduction

### 3 England: A Working Collective

A Collective member of *Outwrite* discusses collectives, politics and the Black Women in the Media Conference

### 5 Bangladesh: Rural Footage

The experiences of a video collective as they film a village

### 6 Ireland: Provocative Vision

Two Irish feminists, an artist and a film-maker, discuss Ireland, feminism and art

### 8 Zimbabwe: As Africans, As Women

The Zimbabwe Publishing House's Series on Women

### 10 Mexico: Women's Dial

Women on the radio

### 12 Dominican Republic: Script for Change

Comic strips for social change

### 14 International: New World Information Order

UNESCO's debate: Who controls the media?

### 15 Canada: Shorts

A pro-choice video and feminist groups under attack

### 16 Aotearoa/New Zealand: Patu!

An interview with Merata Mita, a Maori filmmaker

### 18 England: Code of Conscience

Setting feminist standards for the media

### 19 International: Dykuments

Lesbian Archives

### 20 Denmark: Photo Recollection

An innovative approach to archiving women's history

### 22 Lebanon: Beyond Symbols

Filmmaker Heiny Srour talks about rebellion, role models and revolution

### 24 Shorts

### 26 West Germany: Politics in the First Person

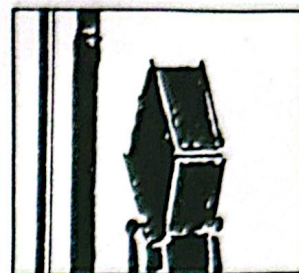
A collective member of *Anagan* sheds light on autonomous politics and censorship

### 28 Mali: Video in the Village

Training women to use video

### 29 Letters

### 30 Resources: Networking Women's Media



Bangladesh



Aotearoa/New Zealand

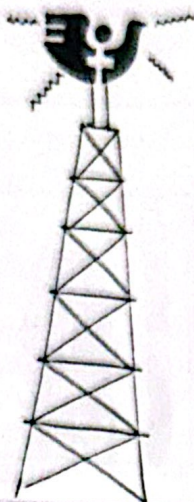


Denmark

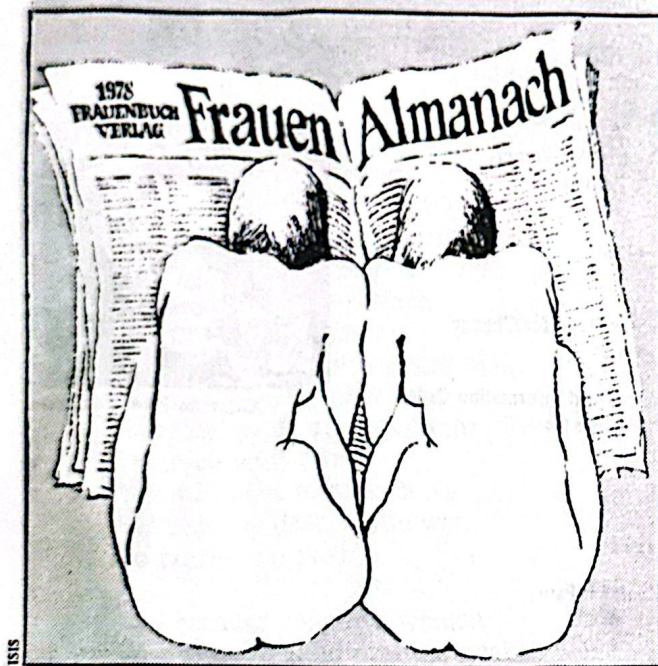


West Germany





# MEDIA: Getting to Women



Pick up a daily newspaper, peruse the shelves of your average bookstore, turn on most radio or tv broadcasts, and you will be reminded of society's limited or distorted image of women. Women rarely make the headlines, and when they do, the stories often center around rape and murder with no analysis of women's oppression or collective condemnation of male violence. Women's issues, defined by a patriarchal media, are relegated to the "women's sections" where the status quo flourishes. Mainstream media reinforces the status quo. Any news that challenges this perspective is ignored.

This is nothing new. For decades now, Third World countries have been similarly angered by the colonial legacy of media manipulation in which the "center" (the West) filters or denies the reality of the "periphery" (the Third World). Third World countries make the news when there is starvation or social upheaval. The public is fed distorted images lacking a cultural context, understanding or respect. This "center-periphery" theory is not just confined to nations. Within a given country, urban news dominates rural news, white news dominates news about people of color, news about the rich dominates that of the poor, and all reflect images of women that are framed within a context of ignorance and objectification.

So we turn to alternatives to get our message across. In preparing this issue, we consciously looked for examples of women expressing the needs of women within their cultures, and imparting information that empowers and unites women. Women have always been "culture-givers" through story-telling, songs, gossip, and letters. Now with new technology, women are extending their potential. It is a global phenomenon; in New Zealand, a Maori filmmaker uses her medium to expose racism; in Mali, a women's video film collective has been created to educate villagers; in Zimbabwe, a publishing house has expanded to include a special series devoted to women's issues; and in Mexico a women's radio collective provides advocacy and news analysis intended to formulate a new image of women.

Alternative women's media strives to be a two-way process, reflecting the needs and interests of both the women who create the media and the ones who use it. However, the "center-periphery" problem does not disappear even as women reconstruct the media to serve their needs. White Western women are criticized for imposing their brand of feminism on Third World women. Within a given country, middle- and upper-class educated women are often the ones who first gain access to the media. In the images and language women use, in the topics we choose, in the audience we reach, ethnic, religious, sexual, class and racial differences come to the surface. Assumptions are challenged, the focus is questioned by working class and peasant women, lesbians and women of color, who ask: "Where am I in this?" These are issues that the alternative women's media is learning to address so that we can be accountable to more women. □

## Further Readings:

- "The Feminist Press in Western Europe", *ISIS*, no. 16, 1980.
- "Women and Media," *The Tribune*, no. 14, First Quarter 1981.
- "Women and Media 2," *The Tribune*, no. 23, Second Quarter 1983.
- "Today's Press...and Tomorrow's Alternatives, *New Internationalist*, no. 100, June 1981.
- "Communication and Control," *Quest*, vol. III, no. 2, Fall 1976.
- "Women Transform Media," *Isis: Women's World*, no. 2, 1984.
- A Trumpet to Arms: Alternative Media in America, David Armstrong, South End Press, 302 Columbia Ave., Boston, MA 02118.
- Unequal Opportunities: The Case of Women and the Media, Margaret Gallagher, UNESCO, 1981.



England

# A Working Collective

(The following interview with Hansa, a collective member of the British feminist monthly newspaper, *Outwrite*, was conducted by a member of *Connexions*, in December 1984.)

**Q:** Could you talk about the beginning of *Outwrite* and the political climate at that time?

**A:** The first issue came out in time for International Women's Day, March 8, 1982. *Outwrite* started with a group of four women, three black and one white, who wanted to address the position of women in Third World countries, investigate the links between imperialism, racism and women's oppression within Britain, as well as cover liberation struggles in different parts of the world and the role of women both within and outside these struggles. We wanted to show the gains that Third World feminism was making, especially as we feel that Britain is a very insular society. As black/Third World women, our lives were stereotyped. Other people wrote about us as "objects" of study. And these racist assumptions were not challenged, even in feminist writings. Therefore, it was up to us to take control and set the political criteria. *Outwrite* was the first paper to challenge white women writing about black women's lives. Then other feminist publications followed suit, and we see this as an important achievement.

**Q:** How easy—or difficult—was it to fulfill your original goals?

**A:** It has been quite difficult to tie up all these different struggles and present them with a feminist analysis which does not pit one form of oppression or struggle against another. We try to be consistent with our coverage. For instance when we report on immigration controls in this country, we place them in the context of the imperialist history of Britain and talk about the inherently sexist nature of these laws.

**Q:** You use the expression "black women." Does this refer to "women of color," in England?

**A:** I can only talk about it as we define it in *Outwrite*. We see black as a political term. We believe that all of us who come from different backgrounds and different cultures in Third World countries have something in common both in terms of the cultural oppression and the particular kind of racism that we face. There are different opinions at *Outwrite* about the term women of color. One of the things that makes people for or against it is that people have fought for a long time to be accepted as black in the political sense. So in England, the term women of color is taking that strength away. Other people, though, feel that there are women who don't fit into being black or white and that there are complicated histories and backgrounds of communities living in England so that women of color suits them.

I define myself as an Asian black—Asian because I am from the Asian subcontinent, and black because Afro-Caribbean sisters and I have had similar life experiences. Still, I think the term women of color is useful because it allows for people to say, "We come from different countries, we speak different languages, but somehow, imperialism and racism connect us."

**Q:** What's your collective like?

**A:** There are about 12 women in the collective, most of us black/Third World women, and there is an equal number of paid and volunteer workers at the moment. We try and make sure that we share as many different skills as possible. Politically, we all come from different perspectives; black politics, lesbian politics, national liberation movements, political parties, etc., but we all



have a common political platform—that of the paper itself. Some of us continue to be involved in other groups, and we bring this experience back to *Outwrite*.

**Q:** Are there many lesbians working on *Outwrite*?

**A:** The majority of us are; there are straight and bisexual women



in the collective too. In reviewing our past issues, we were startled to find that although we had individual pieces on a lesbian fighting for custody, or the opening of a new lesbian center, we hadn't focused on what it's like to be a lesbian living in a heterosexual society, and what it's like for black lesbians living in a society that's both racist and homophobic. This is partly due to the fear that many of us have about being "out," and perhaps the fear of selling an overtly "lesbian" paper to the black community and making it credible. Yet we know that it's only through speaking out and coming out that our communities will have to confront and begin to accept us.

**Q: How would you describe working on the collective?**

A: In any collective, people have to accept that there are some who do a lot more than others and it's better to have a situation where people are clear about what their position is. People have to understand that collectives need consistency and commitment.

I've been in collectives that have presented themselves as being open, but the women involved had not really worked out what their structure was. When new people came, they were faced with a group of women who probably knew each other really well and therefore managed to work in a very unstructured way. So either they were accepted by this group on a personal as well as political and social level or they got rejected. It's important that people working together know each other and like each other, but you're there to work, not make friends or form cliques. Structures are very important to all of this—new people can come in and feel that they are not being tested, but that there is a place for them.

When people get too departmentalized the whole group suffers, especially if they leave. For example, if one person is depended upon to do the photographs for each issue, when that person leaves, she leaves a hole in production. The women involved in *Outwrite* are also involved in other activities so it's important that we share as much as possible since there might be a time when we can't be there. It helps that some of us get paid because women can be there consistently and know what's going on. We can pay people because of the funding by the GLC which has a commitment to fund volunteer organizations and community groups. [The GLC or the Greater London Council is composed of elected officials from the 32 boroughs in London, and is presently led by a left-wing leader of the Labour Party. The 100 year anniversary of the GLC was celebrated in 1984. The Thatcher government is trying to abolish the GLC but it is encountering much opposition.]

**Q: How many women are paid at *Outwrite*?**

A: We have about an equal number of paid workers and voluntary workers in the collective at the moment. Since the paid workers can be in the office on a daily basis, they do most of the administrative work—making decisions on a day to day basis.

We have until 1986 to become self-sufficient and financially independent of the GLC. Our aim presently is to use the extra money to pay workers to do promotional work and build up different and varied resources for *Outwrite*. We want to get the ball rolling—increase our distribution, subscriptions and advertisements, and our outside typesetting jobs (which is a sideline business for us). We might also publish the paper once every two weeks, which would solve some distribution problems. This way, by 1986 we'll be able to say the paper is running itself and we'll have enough money to pay everybody. The wages would have to be pretty low and the work probably wouldn't be consistent so we might still need volunteer labor.

**Q: What can media mean to women, especially women of color?**

A: First of all, the media, in whatever form it takes, is very powerful. For women to get involved in it is a way of getting power that has been denied to us for so long. As a women's newspaper, we have had to create our own news network since we do not have access to the news agencies' material like the straight media does. We get our news from various sources—women contacts from abroad, friends, sympathetic women journalists, and

other magazines. But more than that: it's how we interpret the news.

Take, for instance, the miners' strike. A lot of people have been writing about how important the strike is, how traditionally, miners have been strong organizationally and how the strike will be a fight to the finish. A part of this is the issue of the miner's wives and how they have become active and speak out in support of their husbands. *Outwrite's* emphasis is on how the miner's wives are a vanguard of the strike, whereas a socialist paper might concentrate on the strike as a worker's struggle. I don't believe we contradict each other.

Getting news in this way does mean that there is an unequal and imbalanced coverage of news. Some countries where we have regular contacts or correspondents get more coverage than others. This can only be resolved as *Outwrite* becomes more widely-read; this will encourage women to write to us, send us their own publications and contribute other pieces.

**Q: Does *Outwrite* actively take part in involving the women's community as a whole in the politics and production of the paper?**

A: In April, 1984, three of us from *Outwrite*, along with two other women, organized a Black Women in the Media Conference for women interested in learning how to use media. It was a two-day conference. The first day had practical workshops on how to use video equipment, conduct an interview, paste up a page, and so forth. We also had lighting, drama and music workshops. On the second day, people saw their videos or developed their photos and then made exhibits so everyone could share what they had done. Then we offered workshops on or image in the straight media and discussed how to confront the racism and sexism in it.

Also, we have had a series of ongoing meetings to talk about the newspaper outside of London, (since we're based there) in cities like Manchester, Glasgow and Leeds, for example, where women have been distributing for us. At these meetings, we asked women to make demands about what they wanted to see in the paper. After all, it's their paper and they can make changes. We had been expecting criticism, but generally the women were so glad to see an anti-sexist, anti-racist paper, that there wasn't really that much disagreement with the politics of the paper.

A criticism we have of ourselves is that we don't put enough effort into covering issues connecting imperialism with black women's issues, or those of women of color.

**Q: Are there other women's newspapers in London besides *Outwrite*?**

A: There are newspapers put out by women which focus on issues such as peace and nuclear disarmament. There are labor women's journals which are theoretical for the most part. In terms of linking up women's issues, we are pretty unique. We cover international news as well as local news which specifically addresses itself to women.

**Q: After three years of publishing, how does your collective assess its achievements and shortcomings?**

A: It is important not to feel complacent with what we've achieved. We try to continually reassess both the content and the style of the paper. For us, *Outwrite* is a political project. None of us came to it from a journalistic background. This had its pitfalls. For instance, the saleability of the paper was not of prime importance. Now we are forced to pay more attention to things we may have been careless about before, such as style and presentation. We feel the need to strike a delicate balance between professionalism and our politics. In a move to do this, we are inviting more women to join the collective, to bring their skills of writing, design and promotion to it. We are hoping to have new sections to go with the new format. We think feminist publications are crucial in order to celebrate women's achievements and generate support for our struggles worldwide. □

**Contact:**

*Outwrite*, Oxford House, Derbyshire Street, London E-2, England.





# Rural Footage

## Bangladesh

(Excerpted from an article by Mahbuba Kaneez Hasna, in *Women's World*, a feminist quarterly published by Isis-WICCE, Geneva, Switzerland, no.4, December, 1984. Trained in journalism, photography and video, Hasna writes for English and Bengali dailies on women and development. With her group, she has made seven video films on rural women.)

In 1982, the Bangladesh Women's Research and Study Group established *Women for Women: Video Film-Making Group*, comprising four Bangladeshi women with an extensive rural research background. With the help of the Canadian International Development Agency (CIDA), we took part in a three-month video training course, organised by the Worldview International Foundation.

We realised the importance and strength of the audio-visual medium as an information channel; a channel that is presently controlled exclusively by male producers. We found that in a country where women have very limited access to education, health and other social services and where their labour goes unpaid or underpaid, the films and videos made by our group could demonstrate the contribution of women in development.

The plan of making films about women received fairly good support from the funding agencies, since there was a gen-

eral understanding that accessibility to women in traditional settings could be better achieved if women themselves could depict the woman-situation on the screen. The group and its supporters contended convincingly that men had a monopoly in film-making in Bangladesh, and so support came through.

*Women for Women* has produced several videos on developmental issues involving women. Among them are: *Asea: the Midwife and Healer*, *Shomola*, *Women in Jute Craft*, *Kakon Para Haath* (Hand with Bangles), and *Courage on Wheels*. These videos earned a great reputation both at home and abroad. There are a few more proposals in hand for making other videos, such as one on women and health.

Phase one of our documentary film project was designed to be a pre-filming study of women from different socio-economic households within a Bangladeshi village in order to create a format for phase two video filming. During phase one, not only did we wish to observe and participate in women's day-to-day activities, but we also hoped to gain insight into the fabric of women's lives, those networks and relationships that sustain them, the ways in which they cope with the pressures of their lives and the ways in which they exert power and influence within the village structure.

Criteria for selection of a village included that it be traditional, preferably with no road access, that the population be primarily Muslim, dependent upon rice cultivation, and because of Bangladesh's unique riverine nature, that it be by a river. The selection of a single village was a difficult task.

Although we had been told that we should be introduced to village people by a local authority to give us credibility and sustain the support of the people for the duration of the project, we actually merely walked into villages and began conversing with women. We found it sufficient to explain that we were from Dhaka, and came to see how rural women live and work. Women of all ages often gathered around us to talk and listen.

We generally talked openly in the presence of whoever happened to be present. When privacy was required, the women took us inside and sometimes barred the door. Behind closed doors, we discussed the inner practices of spiritual development, stashing, borrowing and lending money, menses, birthing, abortion, etc. Their answers to our questions were usually straightforward, and they were always gracious and hospitable.

We carried 35 mm cameras, which were visible from the first day. We began taking photos on our first visit to the first household. A woman asked what we were carrying, and then of what we were taking photos. When we explained our purpose, she said, "Take photos of our work." The presence of 35 mm cameras and a very small cassette recorder helped to desensitise people to the larger camera and recorder. Women often asked how the tape recorder worked and if they might hear the playbacks. We recorded nearly all of our conversations.

The video camera we used was a home-video model purchased because it was light-weight and more convenient for our intended use than larger semi-professional or professional video cameras. The day we removed the camera from the box in the village, the women crowded around saying, "It's beautiful." They exclaimed, "It's new. Is it yours? Can we see the pictures?"

So everyone sat down on the courtyard floor, and we turned the camera on, panning the crowd, focusing in on individual faces. Then we played the tape back for everyone to see on the two inch square playback screen within the camera. People crowded in for a turn. "Beautiful! Everything we do can be seen," a young woman said, and then she volunteered, "I'll tell all the women that you've brought the camera, and they'll come so that you can film all of us and our work."

The families we filmed also expressed their awareness of the benefits that we would gain by showing their pictures on screen, and requested politely that they would not mind cooperating if we could also give them rewards for their support. It was a good lesson we learned that an open approach was necessary if we were to progress in our filming. Village communities may appear to be soft and hospitable, but they guard their systems and structures with admirable alertness.

The issue of our involvement in the household activities of the village was raised at a meeting of village elders after Friday prayers. Religious leaders thought we had come to take pictures in order to sell them to advertising agencies for use in posters. They suspected that we were supplying women with birth control devices, but were assured by the women we worked with that this was not the case.

Film-making in a village with a V.C.R. kit, a light-weight camera and six batteries of three hours' capacity is not the ideal condition for a first attempt in a highly technical area of Video Film Production. The inadequacies of depending purely on natural light, of a built-in camera microphone, and a VHS camera, without the ability to fade-in or out, gave us a lot of unusable footage. But there is no wastage because the video cassettes can be used again and again. Unwanted sounds were often magnified, and we often ran out of batteries or tape when we needed them most. The limitation of battery charges had us shuttling in and out of the village, which interrupted the flow of shooting.

Despite all this, the satisfaction we have had as a first all-women camera team is the joy of pioneers. We think it is also a tribute to the people of Bangladesh. They, the women, men and children, welcomed us and supported our efforts as qualified women entering a new field. □

### Contact:

• *Women for Women Video/Film Project*, 44/A-1 Azimpur Rd., Dhaka-5, Bangladesh.



IRELAND

# provocative

## VISION

(The following interview with artist Rita Donagh and filmmaker Pat Murphy was conducted by Trisha Fox and excerpted from *Iris*, an Irish Republican monthly magazine, no.8, August, 1984.)

**IRIS:** To what extent is your work affected by your being Irish?

**Rita:** I am English born, but my mother was from Leitrim and my paternal grandfather was Irish. Although English by upbringing, I always had a feeling of being displaced, not so much aware as a child of being Irish in Britain, as of being brought up a Catholic, which means a different education from the majority Church of England orthodoxy. Since the first civil rights marches in Derry, I have felt myself to be an embodiment of the conflict (because of my Anglo-Irish background) and felt both anger and responsibility. My painting has centred on the six counties of Northern Ireland since that time and my art work is a process of trying to understand more fully the forces at work, both in the struggle of the nationalist people in the North and the conflict of identity within myself.

**Pat:** I was born in Dublin and my family finally moved to Belfast when I was 15. After school, I went to art college in Belfast for a year before leaving for London. I worked for a while and then went to Hornsey College of Art. I have never thought of myself as employable within the straight movie and TV industry, but rather as an artist who was using film. In 1977, I went to New York, to the Whitney Museum on a scholarship. I began working with other women on their films and it was at that time that I began to define myself as a feminist. Although I was impressed by the strength and visibility of the women's movement there, I didn't want to be a New York filmmaker if that meant making a certain kind of film with a specific style and subject matter. It would have meant having to construct an identity that I didn't have.

**IRIS:** Why did you both choose to question the situation in Northern Ireland in your work?

**Pat:** I had made a short film in diary-form about Belfast called *Rituals of Memory*. It used family photographs and a "voice-over" of letters read aloud. I decided to make a more overtly political film when I was at the Royal College of Art Film School, in 1979. David Glynn ran a course on oppositional cinema which used the

"troubles in Northern Ireland" as its subject matter. I came out of the course feeling that all the films were "anthropological,"—outside people going to Belfast and Derry to do *field work*. I think that even the sympathetic oppositional films suffered from the mistaken belief that documentary equals truth.

**Rita:** I was aware that the media's sensational response to the events taking place in the six counties was a limited and suspect source of information. It was difficult to get unbiased facts about what was happening. You have to know where to look for the truth, and that is what I set out to do.

As a teacher in an art school in the early '70s, I found that students were responsive to my work—but debate about "Art and Politics" or "Art and Society" was fashionable then, so my project was seen as part of that. The climate within the art world is very different now and I doubt that there would be the same sympathy today. On occasions when I have shown the work publicly, many people have remarked that they liked the "look" of the work, in other words its form, but disliked its content—the tragedy of the war in Ireland. I do not accept that one can separate the two, and have always taken this to be a veiled insult, because the content to me is the more important thing.

**IRIS:** Do you feel that the feminist movement opened a space for your work and politics that, at a different time, would not have been there?

**Pat:** The British Film Institute funded the making of *Maeve*. Around that time they were supporting more progressive projects and funded Irish filmmakers. With me, they got two tokens for the price of one—Irish and a woman. I could have decided not to participate, knowing that my work would be dropped when Ireland and feminism are no longer fashionable causes for the British Left. But Ireland and feminism are what my work is about. When the fashion ends, I will still be fighting from a similar political position.

**Rita:** I had my first exhibition in 1972, and I think I did benefit from a change in consciousness towards the work of women. Critics were beginning to ask "Why don't we see more women artists?" and galleries started looking for a token representation. My experience of the women's movement helped me towards an understanding that "feminine" qualities which had been denigrated (by male critics) could constitute a dynamic component in the work. For example, I sensed a dialectic between the harshness of content (paintings about the Talbot Street bombings, or the configuration of the H-blocks) and the discipline and restraint of their expression. [The H-blocks are a notorious section of Long Kesh prison where Irish Republican prisoners are held. The hunger strike of 1980 took place there.] Also, the low-key, unaggressive presentation helped to draw people into the work, look more closely, question and think about the meaning of the images.

**IRIS:** A lot of people would dismiss your work as being "peripheral"—outside mainstream culture. When you are working, do you have your audience in mind? Do you feel that your work reaches the people that you want it to?

**Rita:** People often dismiss the work of artists because they see it as a rarefied practice, with no relevance to the real world. But it depends upon your vantage point. When we organised the women's show at the Hayward Gallery in 1978, many of the artists who were present at different times in the gallery were surprised at the number of visitors who wanted to talk to them about their work. Organised discussions and performances were well attended. The audience for the visual arts is surprisingly



1 scene from the film 'Maeve'

*Iris*



large. Why should the gallery space not be as effective as any other platform for communicating ideas? I actually never thought of myself as an "artist." If asked, I would always describe myself as a teacher— it was other people who began to give me that label.

Pat: I used to think of myself as an artist, but I didn't like the way the art scene worked. I do see art as a *need* in society, like food and shelter. I don't like the way the international art world abuses creative insight by glorifying things as precious and personal on the one hand and then, in the marketplace, reducing that insight to the level of a commodity. In filmmaking, you have to include so many people in every part of the process that the insight becomes communal.

*Maeve* as a film was intended to provoke debate, which meant, for a long time, it was necessary for me to travel with it, because I had to take responsibility for arguments it raised. *Anne Devlin*, the film I have just finished, is different. It tells the story of her life and is made on 85mm and has to be shown in cinemas. It's paradoxical that, in attempting to reach a wider audience by making a real cinema film, you lose another kind of distribution.

IRIS: *Maeve* raised a lot of issues and promoted discussion. How would you answer the criticism that it provided an excuse for women in English feminist audiences who chose to dismiss republicanism as "patriarchal?" In the film, Maeve states quite adamantly that there is no space for her in Liam's revolution. In other words, for feminists within the Republican movement.

Pat: I find it worrying because it does pinpoint a failure on my part. Whenever I have been out with *Maeve*, the question is always asked: "Who is the film for? Who is the audience?" A lot of Republican women were outraged by the lack of a strong Republican woman's voice in the film and resented their views being presented by a man. I accept that criticism but I also think that the language of republicanism is patriarchal. The Maeve/Liam dialogues are very important, although they don't work for a lot of people. One of the questions raised by the film is: "What is a hero? What is a heroine?" In a sense, the film is an attempt to transcend gender. I think it is crucial that feminism and republicanism confront each other in a useful way. Because it is quite possible to achieve a 32-county republic and for women to remain oppressed. Likewise, it is conceivable that women could win proper childcare facilities, equal employment and reproductive rights while Ireland remains divided. In Ireland, their revolutionary potential is in relationship to each other.

IRIS: Rita, as a woman artist, why did you choose to highlight the H-blocks in your work, instead of producing some work on the women prisoners in Armagh?

Rita: It was seeing the letter "H" on the wall paintings of West Belfast that drew my attention to its power as an expression of the anger of Republican men and women. It was only when I came to Derry for the recent exhibition that it became clear to me that this letter "H" had a much more profound meaning—one of resistance, rather than oppression. I don't think I properly understood the complexity of it as a symbol until I saw my own work in Derry. At a formal level, the geometry of the figure "H" had a perfection which interested me, and the drawings are like architects' blueprints of the buildings at Long Kesh. I was struck by the contrast between the beauty of the geometry and the horror of the meaning which the configuration carried. In Ireland, this meaning is instantly understood, whereas in Britain even now the letter "H" might just as easily stand for Hospital or Hydrant. Using the figure "H" enabled me to work in that area between abstraction and figuration, though I think if I had understood how potent it was as a symbol I would have been hesitant to use it.

I did not seek to differentiate between the men at Long Kesh and the women prisoners in Armagh since this symbol seemed to me to go far beyond the particular reference to the H-blocks.

IRIS: Pat, your latest film is about Anne Devlin, a woman who appears in Irish history as Robert Emmet's servant. Why did you choose to make a film about her?

Pat: The women who are remembered in Irish history are the remarkable larger-than-life ones, like Constance Markiewicz and Maud Gonne; the women who were in the centre of the action



● RITA DONAGH

iris

and in whose memory legends have accumulated. If Anne Devlin is remembered at all, it is as someone who died for love of Robert Emmet and Ireland, in that order. The film tells this woman's story in a straightforward and chronological way, beginning when she is 18 and living with her family in Wicklow in the aftermath of the rebellion. It goes through the period of her life she spent working with Emmet towards the 1803 Rising and shows her subsequent imprisonment and torture. Although she may or may not have been in love with Emmet, she was clearly committed to the rebellion. A couple of people have said that I've made her out to be more than she was, but that's only because the film attempts to look at historical events through the eyes of someone who most people think of as peripheral.

At the close of the film, instead of saying "The End," a caption says that the film is dedicated *To the women forgotten by history: the women who worked for freedom and are still imprisoned for their beliefs.* □

#### Contact:

- A catalogue about Rita Donagh's work on the H-blocks entitled *Long Meadow* is available from the Orchard Gallery, Orchard Street, Derry, Northern Ireland.
- Pat Murphy's film *Anne Devlin* is being released by Cinema of Women, 27 Clerkenwell Close, London, EC1, England.

#### Further Reading:

- "Armagh", *Connexions* #14, Fall 1984.
- "A Farewell to Armed Patriarchy", *Connexions* #1, Summer 1981.
- "Women and Documentary Photography in Northern Ireland," *Camerawork*, no. 22.
- "Uncovering an Irish Rebel," *Spare Rib* #150, January, 1985.



# As Africans, As Women



## 1. Housework

### Story to Act

Mai Mubaiwa lives in a village. Everyday she works very hard. She wakes up early to make a fire and prepare breakfast for her family. After breakfast VaMubaiwa, who is a road-builder, goes to work, and Chipso (15), Tendai (13) and Rudo (9) go to school. The youngest child, Chisi (18 months) stays at home. Mai Mubaiwa cleans the house, puts Chisi on her back, and goes to the fields. She works in the fields until 3 o'clock, then she goes to the road to sell vegetables. She knits while she waits for people to buy her vegetables. In the late afternoon she collects water and goes home. VaMubaiwa comes home from work. He sits down, asks for a beer, and tells the children to be quiet. He reads the newspaper and Tendai does his homework while Rudo, Chipso and Mai Mubaiwa prepare the supper. After supper VaMubaiwa goes to bed. But Mai Mubaiwa goes to bed late because she still has to wash the younger children and wash the dishes.

The above story is reproduced from *Women's Problems*, one of the first books included in Zimbabwe Publishing House's new series *Women of Africa*. Written by Kathy Bond-Stewart, the book was

developed as an educational tool to be used by leaders of women's groups. As stated in the introduction: "This book will help you study the problems of women in Zimbabwe, and discuss ways of solving these

problems. In each chapter you will find: a story to act; a picture of the story; and discussion questions.



"As a group leader," outlines the introduction, "you can develop the confidence of your group members by helping them learn through self-discovery. 1) Some group members should practise the play before doing it in front of the whole group. Actresses should face the audience and speak loudly and clearly. Only one person should speak at a time. 2) After the play you should lead the discussion, helping group members to think for themselves. 3) A lot of time should be spent on the last question in the discussion, when the group makes plans to solve the problem."

The chapter on Housework Included the following discussion questions.

1. What do you notice about Mai Mubaiwa?
2. What did you notice about her husband?
3. Which children helped the mother?
4. Why do most women in Zimbabwe do all the housework without the help of men?
5. In your house, who does all the housework?
6. (a) How much time do you spend on housework each day?
- (b) How much time do you spend on housework each week?
7. How can we spend less time on housework so that we can have more time for other things?

The series Women of Africa is an outgrowth of Zimbabwe Publishing House (ZPH), an independent publishing company founded in 1981. ZPH's first two titles were Walter Rodney's *How Europe Underdeveloped Zimbabwe* and *The Struggle for Zimbabwe* by David Martin and Phyllis Johnson, both of which had an enormous impact in newly independent Zimbabwe. Since then, ZPH has continued to publish general and political books, as well as moving into the fields of history and literature. Women's literature has been one of ZPH's main projects since the company began. ZPH currently employs 30 people, two thirds of whom are women. Tasks are shared and profits are used to further research and the publication of new titles.

(Excerpted from an article by Jester Tshuma and Anni Holmes in *Women's World*, a feminist quarterly published by Isis-WICCE, Switzerland, no. 2, 1984. Holmes and Tshuma are full-time workers at Zimbabwe Publishing House, and are responsible for establishing the series, Women of Africa.)

As the series title suggests, we aim to provide both publishing possibilities and reading material for women all over Africa. Our obvious starting point is Zimbabwe. We expect that the first books in the series will generate interest and response from other parts of Africa. From there we will be able to broaden our focus so that the series facilitates sharing and exchange.

Material for publication is selected on the basis of ZPH's general criteria and also the specific approach of the women's list. ZPH publishes books of relevance in the Zimbabwean context, and books that are progressive in their direction. As in any Third World country, illiteracy is still a problem and publishers must ensure that they are in step with the literacy drive. For

many people, books are a luxury—so the few that they can buy must be practical. After nearly a century of colonial and settler rule, a progressive publishing house must provide a channel through which Zimbabweans can speak their own experiences, struggles, problems and myths.

More specifically, material for the Women of Africa series is considered in relation to the position of women in Africa, and their history of double oppression—as Africans and as women. One manifestation of this in Zimbabwe has been that women were largely excluded from paid employment during the colonial era. As a result, such educational opportunities as were available tended to be given to boys as future wage earners.

In spite of women's great contribution to the liberation struggle, and progressive government policies on women, most women today (years after independence) are still excluded from the economic and political life of the country. For example, the majority of women in paid jobs are agricultural workers. In a recent survey by the Ministry of Community Development and Women's Affairs, women pinpointed education as their greatest need. As one woman from Mutoko said, "Without education you are nothing in this world. I wish that I could be born again. I wouldn't get married so young and I would learn and learn until I died."

We have a number of advantages in publishing books for women in Zimbabwe. Many women, especially in rural areas, are organised into cooperatives, women's groups and party women's leagues. Despite their educational disadvantages, the proportion of literate Zimbabwean women is higher than in many other parts of Africa (approximately 40%).

Another advantage is that the government recognises the importance of the women's struggle. The Ministry of Community Development and Women's Affairs coordinates many projects such as women's training centres and the literacy campaign. So other than our own criteria, we have a central reference point from which to determine publishing priorities.

We intend to concentrate on three areas. The first area of focus for the women's list is creative writing, which obviously covers a wide range of possibilities. We hope to encourage women novelists, story-tellers, playwrights, and poets. We want to publish creative writing by women who are not usually heard. *Young Women in the Liberation Struggle* was written by ex-combatants, and the authors of *Women's Stories* include a domestic worker, a student, and a spirit medium. Intellectuals do not have a monopoly on literary creativity. Women's publishing houses elsewhere point to an inspiring precedent: making women's creativity available encourages other women to write and express themselves. We would like to bring out a magazine specifically for young and newly-literate women, to help us sustain the impetus of literacy training and school.

The second area will be theory and research. African women are challenging the definitions of their oppression articu-

lated by white, middle-class, Western feminism. While we don't wish to denigrate the work done by other women around their own sites of oppression, we hope that our series will provide a forum for analyses and strategies developed by and for African women.

The third area is a series of handbooks designed for use by the extensive network of women's groups. Such handbooks will provide organisational and practical skills, and be written at an accessible language level. Kathy Bond-Stewart's books fit into this group, and we hope that their publication will generate other similar material. □

(The following poem by Tracy Dunn comes from *Young Women in the Liberation Struggle: Stories and Poems from Zimbabwe*, edited by Kathy Bond-Stewart.)

Women of Zimbabwe  
are wonderfully strong  
they helped to liberate their country  
They will never stop  
increasing their power  
and encouraging their country to develop  
They are lovely people  
they will never be destroyed  
They will lead Zimbabwe to success.

#### Further Readings from Zimbabwe Publishing House:

The Writers Series:

*I Will Wait, a play by Bertha Msora.*

*Umzenzi Kakhalelwa, a novel by Lenah Mazibuko.*

*The Storm Is Brewing, a collection of poems by Kristina Rungano.*

The Women's Series:

*New Faces: Profiles of Some Leading Women in Zimbabwe*

*A Good Marriage and Other Stories*

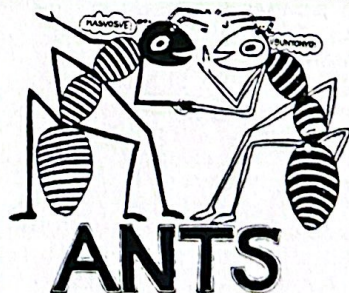
*by Zimbabwean Women*

*Women in Other Countries*

*Women in Zimbabwean Industry*

*Women of Africa Series, Zimbabwe Publishing House, Box BW-350, Harare, Zimbabwe.*

48 Children's books



**ANTS**

ANTS is a magazine for children, written by children and for children in English, Shona and Ndebele. It was started by a panel of ten Zimbabwean children who chose the name ANTS, because, they said, ants work hard and they work together. They thought this was a suitable model for a new Zimbabwe. This bi-monthly magazine is produced as cheaply as possible to enable all children to have access to it. It contains stories, puzzles, cartoons and general information and lots more. Each issue of ANTS has a theme, such as trees, rain or sound. This makes the magazine educational as well as fun.

Annual subscription rates:	
within Zimbabwe	25/50
outside Zimbabwe (Postage included)	25/50
outside Zimbabwe (Postage extra)	25/50
outside Zimbabwe (Postage extra)	25/50
outside Zimbabwe (Postage extra)	25/50

Exchange rate: one Zimbabwe dollar = approx one US dollar



Mexico

# Women's Dial



Since 1976 ILET, the Latin American Institute of Transnational Studies, has been working to expose the vast influence that transnational corporate media has in Latin America and, in particular, their control over the information that reaches and affects women. The Alternative Women's Media Unit of ILET, formed in 1981, offers four services: *Mujer* (Woman), a monthly newspaper-clipping service relating to women's issues and concerns; *Mujer Especial*, quarterly dossiers on specific topics; *Colección Alternativa de la Mujer* (Women's Alternative Media Collection), which focuses on case studies of women's experiences in alternative media; and *FEMPRESS*, a news service formed by 12 women representing different Latin American countries.

(Translated and excerpted from *Colección Comunicación Alternativa de la Mujer* no. 11, 1985.)

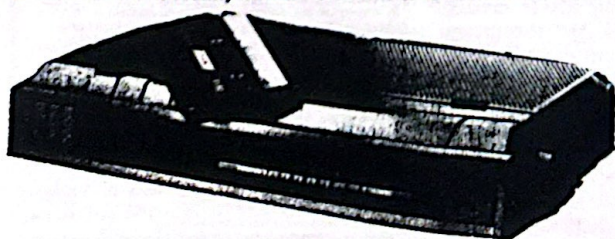
Like other means of communication, radio views women, particularly housewives, as a captive audience ready to purchase whatever is offered to them. Most media designed for women comes packaged as tear-jerking soap operas and programs and magazines which promote today's "new and dynamic women." Most contain messages which stress the need for household knowledge, the care of children, physical beauty, and the development and utilization of personal enchantments to seduce and entrap men. Absent are themes which explore what women would like to do and be, criticism of women's dependency, and any discussion of alternatives to women's oppression and marginal situations.

Aware of the trends in Mexican commercial radio broadcasting, Education Radio (20,000 watts) offers women an alternative. Established in May 1983, the program *La Barra de Mujeres* (Women's Assembly) is aired one hour daily. *La Barra* presents a different point of view on women and their role in society.

The program's general objectives are: to create a relationship between women and the radio; to establish a place from which women can obtain information about such issues as health, family economy, work centers, and ways to organize; to offer analysis about national events and women's role; to inform women about entertainment and recreation which they can participate in; and to encourage visions, needs and expectations to be shared with other women.

*La Barra* offers the following programming:

- *Cápsulas Informativas* (Informative Capsules): minute-long editorials providing information and analysis on events that affect women's lives.
- *Cartelera* (Billboard): a weekly guide to cultural and recreational activities taking place in Mexico City. Special emphasis is placed on free or inexpensive activities which allow family participation.
- *Revista Semanal* (Weekly Magazine): a short broadcast summarizing national and international news dealing with women and household economy.
- *El Que Hacer* (Chores): a discussion on the relationship between national and household economy. It informs housewives about issues affecting them, provides women the opportunity to voice their concerns, and promotes organizing to find solutions to common problems.
- *Ideas Sanas* (Healthy Ideas): a health program during which



listeners can call in and ask questions. It promotes preventative health care, and offers alternatives to Western medicine and information on the more common and dangerous illnesses.

• *La Causa de las Mujeres* (The Women's Advocate): focuses on the diverse problems women face through the use of interviews, dramatizations and personal testimonies. Its objectives are to promote reflection on the problems women of all classes encounter, to provide women with a forum for expressing themselves, to suggest alternatives to solve these problems, and to formulate a new image of women.



Three women meet regularly each week and share collective duties. They are responsible for reviewing, selecting and editing information from four daily newspapers, producing the Informative Capsules and Weekly Magazine, participating in events in order to gather information for *La Barra* and attending forums on women and mass communication. In addition, there are three other women who have particular responsibilities regarding specific programs. Because of its collective structure, the programs are identified, rather than individual workers.

*La Barra* was evaluated by the Department of Planning and Evaluation of Education Radio in March 1984. The results indicated that *La Barra*'s listeners are primarily professional women, students and housewives from the middle and upper classes.

(Excerpted from *Colección Comunicación Alternativa de la Mujer*, #7, May 1983 which focused on the radio program *La Causa de las Mujeres*.)

Program #6: We Are Workers, and Together We'll Walk Down the Road

Sound Engineer: Theme song

Announcer: Let's break the age-old chains of oppression...women hold up half the sky.

Sound Engineer: Music fades out

Announcer: The Women's Advocate: A Radiophonic Experience.

Sound Engineer: Musical bridge that fades out. Initial theme mixes with commercial radio music. Sound effects from a neighborhood, washing machines, sounds of labor.

Woman 1: And then I told him to get lost, that I never wanted to see him again as long as I lived. Better to be single than stuck with a jerk, don't you think?

Woman 2: But what are you gonna do with so many kids?

Woman 1: Well, work. I still have my two hands.

Woman 2: Huh! Well good luck finding a job, especially since you're a woman.

Woman 1: And what does being a woman have to do with it? You think men can do things that we can't do?

Woman 2: Me? What are you telling me these things for? The bosses tell us that. I'm only passing on what I heard on the news.

Woman 1: Well, the news tells you what it wants to, but I have to find a job, no matter what. I won't let me and my kids starve to death.

Sound Engineer: Musical Bridge.

Sound Engineer: Recorded sounds of people going into the metro.



**Sound Effect:** Newspaper opening.

**Woman 1:** There has to be some kind of job for me.

**Woman 2:** I don't want to discourage you, but look at this. Here's an ad for a plumber, an electrician, an accountant, a television technician, a bicycle messenger, a chauffeur, a programmer on RFGH—what's that?

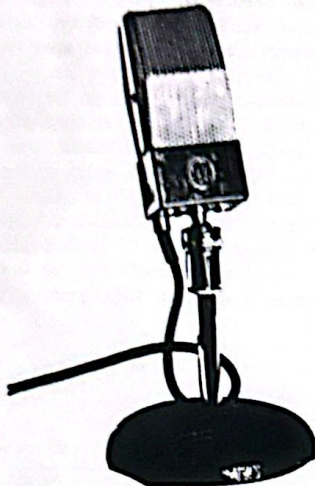
**Woman 1:** I haven't the slightest idea. Oh, I'm such an idiot. Why did I have to drop out of school?

**Woman 2:** You married quite young, didn't you?

**Woman 1:** At 17, and this is how I end up!

**Woman 2:** Well calm down. Anyway, these are all jobs for men. Didn't I tell you?

**Woman 1:** There has to be something for women.



**Woman 2:** Let's see...They need boys between 18 and 25 to be tinsmiths. Here's one, "Young woman with nice presence, no pretensions, to work as a demonstrator."

**Woman 1:** Aaach woman! I'm not young nor do I have anything they ask for here.

**Woman 2:** Well, considering how much you've gone through, you're still nice to look at, eh?

**Woman 1:** Still...to pass for a younger woman...

**Woman 2:** Wait, there are others. "Embroiderer with experience. Good salary."

**Woman 1:** Hmm, well, to each her own. I can embroider.

**Woman 2:** "References required."

**Woman 1:** Oh no! I don't have any. Where can I get references when I've always done all my embroidering at home?

**Woman 2:** Look at this—they're looking for a woman who's "dynamic, aggressive," that's you...full time!

**Woman 1:** No, not full time. What'll I do with my kids? It's useless. Let's drop it. Now I'm beginning to see the light.

**Sound Engineer:** Musical Bridge.

**Woman 2:** Such a face! What? Aren't you happy with your job?

**Woman 1:** Of course, it's just that I come home tired. Wouldn't you know it? Yesterday I only slept two hours because after work I had to clean the house. I finally finished washing the clothes at 2 am. And as soon as I fell asleep, little Guicho woke up feverish, really sick, vomiting and everything.

**Woman 2:** Aaay! That's terrible. I just don't know how you do it. I work at home all day and can't find a moment's rest.

**Woman 1:** I have to hustle twice as much. But in exchange, I have my money. I wouldn't give that up for anything.

**Sound Engineer:** Musical Bridge. Song: "I Am Free" from the play *The Good Person of Sechuan* by Bertolt Brecht.

**Sound Engineer:** Musical Bridge.

**Announcer:** The struggles of women workers aren't just about changing the conditions of the working class, but also about changing the conditions under which women suffer. Women have already taken many steps so that their status as Mexican citizens is worth more than the paper the laws are written on. They've gained dozens of childcare facilities, some collective dining halls, a degree of equality in pay with their male co-workers and jobs that have been traditionally off-limits to women. But it has only just begun.

**Sound Engineer:** Recorded sounds of the metro.

**Woman 1:** So what do you think, friend? Today I was working peacefully, well, that's a manner of speaking because at work there's this constant noise that gives me a headache which I take home every day. Anyway, I was doing my job when someone passed me a piece of paper inviting me to a meeting. Look, I have it here.

**Woman 2:** Let's see...(reading): "Sisters, everyday this business makes more and more money but our work conditions aren't improving. Let's fight together for our rights. Come to the meeting next Wednesday at 8 pm." What do you think? Are you ready to go and rebel?

**Woman 1:** Well, yes. If not, nothing will change. Only, I wanted to ask you a favor.

**Woman 2:** So what are friends for?

**Woman 1:** Well the thing is that I don't have anyone to leave the kids with.

**Woman 2:** If you want, I'll tell Mariana. She's old enough and you'll see, she's a good babysitter.

**Woman 1:** Great. Then I'll tell you all about it. This thing's gonna get really hot. At least I don't have to ask permission from anyone. Imagine if I was still with him. He wouldn't have let me go... □

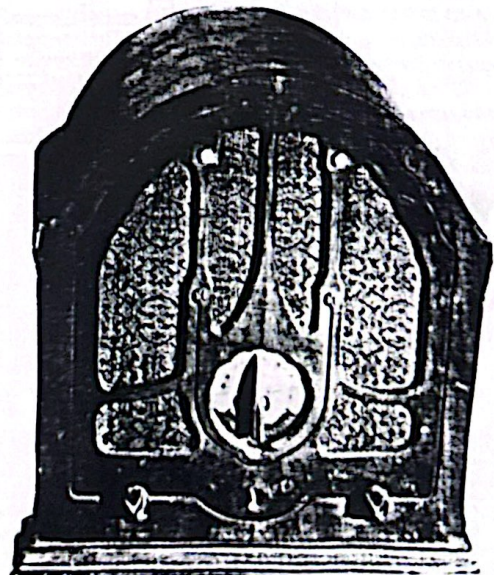
**Contact:**

• ILET, Casilla 16-637, Correo 9, Santiago, Chile.

**Further Readings:**

• Shut Up and Listen: Women and Local Radio, *Helen Baehr and Michele Ryan, Comedia Series, no. 20, Campaign for Press and Broadcasting Freedom, London, 1984.*

• "Women in Broadcasting (U.S.) de jure, de facto," *Barbara Murray Eddings; and "Women and Radio," Anne Karpf, from Women and Media, Ed. Helen Baehr, Pergamon Press, Oxford, 1982.*





# SCRIPT FOR CHANGE

(The following comic is translated and excerpted from *¡No! A La Violencia Contra La Mujer, No Violence Against Women!*, published by CIPAF in Santo Domingo, the Dominican Republic.)

What causes violence against women?

The situation of women...

submissive,  
unemployed...  
dependent on the man,  
subordinate

Education

Marriage is a cross, my daughter,  
and a good woman is the one who  
bears it.

Machismo

In this house, I rule!  
Yes, dear.

¿Qué ocasiona la violencia contra las mujeres?

La situación de la mujer...



La educación.



El machismo.



Conventional comic books and *foto-novelas* (photographic soap operas), widely read in Latin America, support the portrayal of women as decorative, erotic, or useful objects who must remain at home and who, as the solid base of the family, must be understanding, patient, and dedicated. These comics and *foto-novelas* are filled with intrigue, suspense, and emotion. The romantic vision of love and motherhood is directed at the large audience of teenagers and young mothers. Specific socioeconomic problems or any other social or political issues are never discussed. Horoscopes, sentimental consultation and such additions which remain faithful to the pseudoamorous themes are allowed.

However, groups like CIPAF (Center of Investigation for Feminine Action) in Santo Domingo, Dominican Republic and the publishers of *María, Liberación del Pueblo* from Cuernavaca, Mexico, have used the structure of comic books and *foto-novelas*, but have transformed them into a challenging, defiant script for social change. In countries with low literacy rates, they are especially helpful for educating women about health care, birth control, finances, etc. Besides condemning violence against women, CIPAF has used this type of media to promote women's legal rights in their publication *¿Quién Defiende A Quién?* (Who Defends Whom?). Both publications are boldly illustrated and attack not only the surface problems that women encounter, but their roots as well.

From 1975 to 1982, in our country, more than 200 women died at the hands of their husbands, ex-husbands and boy-friends. Almost all of them said they had done it out of love.

CIPAF found that in only seven years, the National Press had reported more women murdered than were victims of political repression or of epidemics (polio, malaria, measles, etc.).

De 1975 a 1982, en nuestro país murieron más de 200 mujeres a manos de sus maridos, ex-maridos y novios. Casi todas dijeron que las habían matado.



La mayoría de las mujeres que mueren son víctimas de un hombre. En nuestro país, contamos desempleo, las mujeres están 3 veces más desempleadas que los hombres.



with such high unemployment, the rate of unemployment is three times greater for women than for men.

And what am I gonna do with all these kids?

I'm sorry ma'am, but we can't do anything more for you...

The laws don't insure that fathers support their children!

¿Por qué las mujeres aceptan la violencia?  
¿Por qué no la denuncian? Porque en la sociedad Capitalista y Patriarcal...



Why do women accept violence?  
Why don't they denounce it?  
Because in a patriarchal capitalist society...

Also, the laws don't protect women sufficiently...

'No one should come between husband and wife'

They don't insure that women can find work.

No Vacancies, Don't Insist



Why do men act so brutally toward women?

Because in a patriarchal capitalist society, a minority directs the way in which the society thinks. It makes the decisions and dictates the laws.

This minority possesses power...

Economic  
Political  
and Military

And it just so happens that this minority is composed only of...men!

## ¿Qué podemos hacer?

Podemos y **debemos** hacer muchas cosas. Y lo primero es **ENTENDER** que **NO** es justo que las mujeres sigamos siendo víctimas de la Sociedad y del Machismo.



**¡DENUNCIAR!**  
ante la justicia a los hombres que nos golpean. **EXIGIR** que se creen mecanismos de protección. **DENUNCIAR** y protestar por las canciones que van contra nuestra dignidad y provocan la violencia contra nosotras.

¿Por qué los hombres actúan tan brutalmente con las mujeres?

Porque en la Sociedad Capitalista y Patriarcal, es una **minoría** la que dirige la forma en que piensa la Sociedad, toma las decisiones y elabora las leyes.



**Y**, casualmente, esta minoría está formada solo por...  
¡hombres!

## What can we do?

We can and *should* do a lot. And first of all we must understand that it is not right that we as women continue to be victims of society and machismo.

We can for example...

Denounce...the men who beat us to the authorities. Demand that means of protection are created. Denounce and protest those songs that go against our dignity and provoke violence against us.

Many messages reinforce these [patriarchal] beliefs:

"...and you will look with passion upon your husband, who will dominate you..." —Genesis, 3:16

"A man's place is in the streets, and a woman's place is in the home."

All of this, which places women beneath men, is founded on the idea of property, on which class society and patriarchal ideology is based.

**MINE OR NOBODY'S!**



Muchos mensajes **refuerzan** esta creencia en los hombres:



Organize ourselves...to support, protect and help our neighbors, friends and relatives who are victims of abusive fathers or husbands.

(Translated and excerpted from information and a letter sent to *Connexions* by CIPAF in December 1984 and March 1985.)

The Dominican Republic has an official national illiteracy rate of between 25 and 30%. In the rural areas, the level of literacy among women is less than 50% and in the urban areas it is estimated to be somewhere around 65%. Nine daily newspapers are published, there is one state-owned television station and one radio station. The rest are in private hands.

Formed in 1980, CIPAF's primary goal is to provide a space where rigorous academic research with a feminist (anti-capitalist, anti-patriarchal) perspective can be conducted. The work we produce concentrates on the lives and working conditions of women workers in the Free Trade and industrial zones, on women agricultural workers and on the domestic work of women peasants. These studies lay on the table problems affecting women and about which society prefers to remain silent: sexual violence, health, gynocide, domestic violence, sexuality, etc. An essential part of our work is solidarity with all of the women of the world fighting for a world

without sexual and social hierarchies and with all oppressed peoples of the world who are in constant combat for their liberation.

CIPAF is directed by a permanent group, and is aided by a hired investigative group and administrative team, and voluntary personnel. Our work is nurtured by our dedication to feminist research and our understanding of the need to unveil the truth as a necessary step in the suppression of gender subordination. Our principal activities are research and publishing, workshops, talks, and campaigns of information and denunciation of the condition of women. Among the services we offer are a library, a meeting place, a documentation center, an archive on women, monographs for students of the social sciences, and support to unions and other community and political organizations.

Since 1980, CIPAF has developed two lines of publications. *Colección Teoría* (Theory Collection) publishes both national and international theoretical work. Among these titles is a series devoted to investigations that CIPAF has conducted. *Ediciones Populares Feministas* (Popular Feminist Editions) is fundamentally directed toward

working class and peasant women. These publications are richly illustrated to facilitate their use in grassroots organizations. In addition, there is a line of audio-visuals and work guides to help women in the formation of self-employment on a grassroots and cooperative level, and general information publications. CIPAF also publishes *Quehaceres* (Chores), a bimonthly newspaper that comes out as a supplement to a daily. *Quehaceres* is the only regularly published feminist newspaper in the Dominican Republic. □

## Contact:

• CIPAF, Benigno F., De Rojas 307, AP 1744, Santo Domingo, Dominican Republic.

## Further Readings:

• *La Cultura de la Opresión Feminina*, Michèle Mattelart, Serie Popular Era, México, 1982.  
• *Revistas Feministas: La mujer como objeto de consumo*, Carola García Calderón, Ediciones El Caballito, México, 1980.



# New World Information Order



United Press International, Associated Press, Reuters and Agence France Press—the "big four" news agencies—provide over 90% of the foreign news printed by the world's newspapers. The Third World, which represents over two-thirds of the world's population and area, accounts for only 25% of the reports from the four agencies. Since these agencies are based in the West, the major part of the news is about events in the industrialized countries. Besides opposing the imbalance in the content and direction of news between the First and the Third Worlds, politicians from the developing countries also allege that there is a western bias to the news printed about their countries. People from the Third World seem to make news in Europe and in the USA only when they die or kill each other. Even the language used in reports is heavily loaded in favor of the West. Over the last ten years, Third World countries started questioning this "old information order"—a legacy of the colonial past. This unfolding awareness has led to an ongoing debate, which is now most frequently referred to as the New World Information and Communication Order. UNESCO has become the global forum for the debate.

The following commentary is excerpted from an interview with Bella Mody conducted by *Connexions* in February 1985. Bella Mody, originally from India, is the author of numerous articles on media in Third World countries and is currently teaching Broadcast Communications at San Francisco State University, San Francisco, California. In light of the UN Decade for Women and the recent United States withdrawal from UNESCO, Mody gives her point of view about the New World Information Order.

The Reagan government withdrew from UNESCO because it did not want to participate in an agency in which it cannot dictate policy. The catalyst for this decision was the debate centering around the New World Information Order, a proposal raised for discussion by Third World countries. The New World Information Order is an attempt to achieve greater equality and balance in the ownership and operation of information and communication resources within and between countries. Third World countries were discussing various ways to

make their situation a little fairer in terms of media coverage.

We don't have enough money to have reporters in our own villages, let alone in New York or London. But the United States, France and England do, so they post their reporters in our capital cities. They neither know our languages, nor our cultures, and they cover our countries very inadequately. But worse, since we don't have our own reporters, our news comes back to us via international wires, interpreted through foreign eyes.

Within the wide range of Third World countries, some made very strong suggestions. They wanted to be able to interview journalists and to decide whether or not they were competent to cover their countries. Other suggestions were made as well. But American journalists panicked. All of a sudden, they saw the "freedom of the press" disappearing! It frightened the U.S. lobby so much that they stopped thinking sensibly about the basic issues. They felt threatened as a group, and so destroyed the possibility of bringing any changes in the information order because their own interests would be affected.

When you have to negotiate from an unfair position, but you don't have any bargaining chips, what are you going to negotiate with? The good will of the transnational corporations? This is ridiculous!

So now, it's over. UNESCO will not discuss the issue anymore because the United States and the United Kingdom withdrew. Although not even half of a percent of UNESCO's budget is dedicated to communication, this small thing has made it easier for conservative governments to withdraw from UNESCO. I see that as a trend in conservative governments all over the world. UNESCO is a consensual decision-making body regardless of how much money you pour in. No decisions are made unless a consensus is reached, which means that every single party must agree. The U.S. didn't want to pay 25% of the UNESCO budget and only have one vote, while countries like Nepal, who do not contribute anything, also have one vote.

[One of UNESCO's main projects during the 1975-1985 Decade for Women has been the development of women's participation and advancement within the media.]

Over the last ten years there have

been some changes for women in the media, but it is mostly a cosmetic change. When the UN declared 1975-1985 the Decade for Women, Third World countries appointed women to posts where it was easy to do so, for instance, in presenting the news. In Third World countries there are more women newscasters than in the United States because it is seen as a woman's role. But it is a first step. If children grow up watching women presenting the news...

However, many government projects for women were specifically started to meet UNESCO targets. If the next decade is going to be the decade for children, governments will put money into children's projects. Most Third World countries won't have the financial ability to sustain the new projects for women, especially since the United States is now pulling out of UNESCO. □

## Further Readings:

- "Toward a New Information Order," *NACLA, Report on the Americas*, vol. 16, no. 4, July-August 1982.
- "Today's Press....and Tomorrow's Alternatives," *The New Internationalist*, no. 100, June 1981.
- "Trampas de la Información y Neocolonialismo—las agencias de noticias frente a los países no alienados," Gregorio Selser and Rafael Roncagliolo, *ILET, Mexico*, 1979.



## Weighing the Mail

(Reprinted from a bulletin inserted in RFR/DRF, a Canadian bilingual French/English feminist quarterly, February, 1985.)

Last summer, a letter-writing campaign began in Ottawa opposing equal rights for women. This campaign is anti-equal pay for work of equal value, anti-choice, anti-contraception, anti-funds for work to improve the status of women. This campaign is extremely well-organized and well-funded. In the weeks before Christmas, the Prime Minister received three million telegrams opposing freedom of choice. The Secretary of State Women's Programme, which funds 600 feminist organizations, was criticized in more than double that number of letters.

*Herizons*, *Hysteria*, and *Kinesis* have been targeted for attack, as have the Women's Programme, Studio D—the women's branch of the National Film Board, the Canadian Council of Learning Opportunities for Women and the National Action Committee. In addition to the periodicals mentioned above, the feminist press across the country has been targeted for destruction.

The issue has come up in the House of Commons and the Federal Cabinet. The Prime Minister and the Secretary of State have received millions of letters opposing sex equality, as of late February they had not received one supporting it. The other side has done their homework. We have not. If we are to keep the gains we've made, if we're to keep from losing the funds to continue our work, we must provide many, many letters, starting now and from now on.

Suggested wording for a letter is below. Since letters are counted (and, rumor has it, weighed—by the pound), one person should write one letter.

No postage is needed for letters to the Parliament Buildings. Please include your name and address so that the Prime Minister and the Secretary of State may reply to your letters. If you can afford it, send a telegram too. The phone number in Toronto is 368-6041.

— • • • • • —

To: The Honourable Walter McLean  
Secretary of State and Minister  
Responsible for the Status  
of Women  
House of Commons  
Ottawa, Ontario, K1A 0A6

Dear Sir:

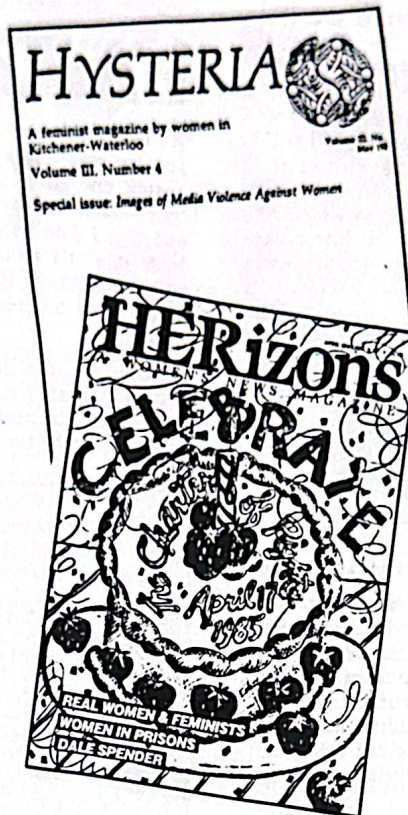
We wish to congratulate you for continuing to work for the improvement of the status of women in Canada, and request your assurance that federal funding will go only to groups who endorse sex equality.

To: The Right Honourable Brian Mulroney  
Prime Minister of Canada  
Parliament Buildings  
Ottawa, Ontario, K1A 0A2

Dear Sir:

We request your assurance that federal funding will go only to groups which endorse sex equality. □

## Canada



## Pro-Choice Video

(Reprinted from *Rites, for Lesbian and Gay Liberation*, Canadian monthly newspaper, vol. 1, no. 8, February 1985.)

*The Struggle for Choice*, a 55 minute videotape currently in production, looks into the abortion rights movement in Canada. The tape will explore the history of the movement since the adoption of the 1969 abortion legislation, as well as present a national perspective on abortion availability and treatment today. At this time extensive research has been completed in British Columbia, Alberta, the Maritimes, Toronto and Montreal.

The videotape will feature interviews with women and men across the country, abortion rights activists, doctors and clinic personnel, women who have had abortions and those considering one.

Abortion in Canada is an issue of critical importance. The limited abortion rights that exist today are under attack from both a growing "pro-life" movement that aims to eliminate any access to abortion, and the erosion of health care in general through economic cuts and threats to the universality of health care insurance.

Doctors who perform abortions in hospitals are lobbied and harassed by anti-choice groups. Many women now find it increasingly difficult to obtain abortions. The cost is often a barrier for low-income women, with the situation made worse by doctors opting out of provincial health schemes. In many hospitals in large urban areas, there are informal quotas on the number of abortions performed, while women living outside these areas may have no local access to abortion at all.

Because of the crucial importance of this issue, we are inviting you to contribute to the production of this video tape. Partial funding for the project has been received from the Ontario Art Council. Additional funds from individuals and groups will ensure that *The Struggle for Choice* has the necessary level of financial support. Donations are tax deductible [in Canada].

For research purposes, we would be happy to hear from women who would agree to be interviewed for the videotape.

This video is being directed by Nancy Nicol, who has been an independent video producer and activist for the past six years in Toronto. Her recent productions, made in collaboration with the Women's Media Alliance, include *Mini Skools Pays Mini Wages* and *Our Choice*, a tape about teenage mothers. □

Contact:

Nancy Nicol, 9 Cunningham Ave., Toronto, M6K 1P1.

Related Film

Abortion: Stories from North and South, produced by the National Film Board of Canada, Studio D; written and directed by Gail Singer; produced by Signe Johansson and Gail Singer, 16mm and video, 55 minutes, in color. Abortion is a cross-cultural survey filmed in countries throughout the world. It shows how abortion transcends race, religion and social class, and how differences in the practice and perception of abortion are mainly in the degree of secrecy and danger accompanying it.



# PATU!

*Patu!*, a film by Merata Mita, a Maori film-maker, centers on the anti-apartheid protests that took place during the 1981 South African Rugby Tour of New Zealand. The filming of *Patu!* was not only dangerous and difficult, but was also accompanied by police harassment and racist telephone calls. Then, attempts by the courts to have the negatives confiscated forced Mita to keep them outside the country and prepare herself to be jailed for contempt of court because she would not give up the project. Since its completion, *Patu!* has been refused by the television networks and many independent theatres who fear violent responses from the viewers. Despite all of this, *Patu!* has been distributed both nationally and internationally and has received excellent reviews.

(Excerpted and compiled from an interview with Merata Mita by Roger Horrocks in *Alternative Cinema*, a New Zealand quarterly, Winter/Spring 1983, vol. 11, nos. 2&3.)



Mita: One of my strongest recollections of the demonstration is being surrounded by a wall of sound. When we first went onto the field at Hamilton, I was not aware that there were 40,000 rugby supporters sitting around—I was just aware of an immense roar. And so later, when we worked on the sound, I thought: "The most important thing is that wall of sound, it has to be included." If I had been intent only on bringing out the visual effects, the film wouldn't have conveyed the experience of those days.

[The anti-apartheid movement went through tremendous changes that were captured on film.] When we finally got to Auckland, the whole society appeared to be breaking down. A huge rift had developed with sinister overtones. I used the distorted music to highlight that—and the wide-angle lense is supposed to highlight the scale of the event. So you have this wide sweep of what's happening, this breakdown of a society. That, cut with the close-up shots, the number of injuries, and a hyped-up saxophone playing all point toward disintegration. Out of the ruin comes the reaction. It's interesting that no one has noticed that the majority of people who turn around and retaliate are actually Polynesian and Maori. No one has commented to me about it—I thought it would be one of the first points to analyse.

Roger: Throughout the film there are windows looking into New Zealand's history and the power of the state. Your very final image is a group of Maori marchers with the sign "Fight State Thuggery."

Merata: That's no accident. Among the people who went to jail, the highest percentage was, of course, among Maoris and Polynesians. I thought that shot was fitting since it brought the whole thing back home, landing racism right on our doorsteps.

The innocence really bothered me throughout the tour. When you're filming, you are distanced [from what's happening] so, you can make some kind of analysis. When you film, you can observe the direction of the movement as well as the reaction from the other side, and you have the chance to think about it. Throughout the tour we could see the state building its forces, and there seemed to be little awareness of just how far the state would go to ensure that the tour would not be stopped. For instance, the army was called on by the government so that the tour could continue!

One of the criticisms of *Patu!* has been that it doesn't have

enough commentary. But all the ingredients are there to analyse—you don't need a constant voice doing it for you.

Q: To raise a question which links editing with politics, did you have any trouble balancing the exposure given to leaders with that given to rank and file?

A: Yes, I was very conscious of that because it seemed to be a genuine people's movement. The film has been criticised for not having enough of the leadership depicted, and for lacking a "peg"—someone that the viewers can follow from beginning to end. But I didn't see the tour like that. This is not a film about leadership; it's about the dynamics of our society. I think it's a great compliment to the movement in Auckland that so many people from different walks of life had influence in the movement.

Q: Your use of still photos is important where you don't have footage. When the violence erupts after the Hamilton game, you explain the need for stills by showing the cameramen being pushed away by the police.



Matthew McKee/Alternative Cinema

A: Hamilton exploded into the worst violence I have ever witnessed. The cameramen behind me were beaten up. The crowd went for the cameras, also; they ripped out the film so there was no record of that violence. People in other parts of the country did not realize how bad it had been. We found what stills we could, taken by the few people who had managed to take photos without their cameras being grabbed. The stills were cut in, but I still wonder if that works.

I wanted to make a film that engages people. If you want that kind of engagement, you have to be very aware of what kind of footage you're getting. When the crowd runs, the camera is in there all the time—and then the viewer is in there with it, too. That's the reason I used those shots. There are film-makers who say it's bad form, but I was aiming for engagement.





"The problem with the media in this media country is that they do everything upside down. We think and live in pictures and sounds. It is an in-built Maori thing and something we have in common with all other indigenous people."



**Q:** Something *Patu!* made me think about was the role of churches.

**A:** One of the most intriguing scenes in the film is the fight over the cross on the field at Hamilton. It's the image most commented on overseas, wherever the film is shown. That struggle over the cross is the height of absurdity. The role of the New Zealand churches in the anti-apartheid movement gives them the appearance of being very radical. The comment overseas is: "Our churches would never be seen doing something like that." And I can believe it. In New Zealand the churches were just as divided as other groups and institutions. The police force was split over the tour. The Trade Unions didn't call a general strike because they knew that many of their members were pro-tour.

*Patu!* depicts a cross-section of New Zealand society—there's the old people, there's the young gang people, Polynesian and Maori, white middle-class men and women, gay men, and dykes—just about every range of New Zealand society is in the film. To have left out the churches would have been dishonest.

**Q:** You often speak about the Maori/African links, but I also remember a banner in the film with Polynesian slogans.

**A:** Yes, those links were crucial to what I see as important in the film. Often other ethnic minorities are overlooked. The Maori have learned to become very vocal, so now they have a high profile. We were fortunate to have a Samoan speaking in Samoan about apartheid—that was a real bonus. I certainly looked for those things because they reflect our Pacific roots.

**Q:** Would you like to say more about the role of women in the tour protest?

**A:** The women were very important and there's been a growing awareness of the need to do more than pay lip service to equality. As far as we've come in recognising the need for equality, it still does not exist.

**Q:** Your work has sometimes been criticised by feminist reviewers.

**A:** I don't mind the criticism, but one also has to face the realities. I found that when I looked at international women's films, I was very impressed by black women's films from the Third World. By contrast, the films from Western feminists were indulgent to the point of reflecting phony, pampered interests. Here in New Zealand the problems Maori women have to face are different from the problems white women have to face. For instance I saw some figures recently that put Maori people on par with the rest of the Third World. We have more to fight against, and our struggle is spread more broadly across the line.

I'm a Maori woman and my perspective is Maori and if white feminists criticise the lack of focus on them and their issues in my films then those criticisms are not valid from my standpoint. My responsibility is to my own people first. I'm the only independent film-maker Maoris have. There are more privileged white women who make films that the white feminists can call on if they want a higher celluloid profile.



Dave Robbie/Alternative Cinema

**Q:** What is the range of overseas responses to *Patu!*?

**A:** The overseas response has been consistently one of stunned disbelief because here is paradise in the Pacific. Because of atomic weapons, people in Europe are looking for a place to hide, and they look to the South Pacific, and paradise is sitting down there in the form of New Zealand. When you represent paradise to them in such an unpalatable form, it throws them. They're stunned.

**Q:** And black African responses?

**A:** They were the most emotional. I showed the film to a group of Namibian soldiers who'd been sent to East Germany for medical treatment for war injuries. They were people from the front line, fighting the South African invasion of Namibia. The film started, and as it went on the atmosphere became electric. They cried and I cried, too, with all those men bearing these wounds from a much more brutal war. At the end they all gave speeches of thanks to the people of New Zealand, overwhelmed that we could identify with their struggle and make such a stand on the streets. They talked about their isolation. The propaganda from South Africa leads them to believe that they have not much support in other Western countries. And so to them this film was a statement of the best kind of links human beings could have. □

**Afternote:**

Once again, on May 3, 100,000 New Zealanders participated in demonstrations against the inclusion of the South African rugby team in this year's tournament.



## Other Films by Merata Mita:

*Bastion Point Day 507, The Hammer and the Anvil (a history of the Trade Union Movement) and The Bridge.*

\**Patu*, in the Maori language, means "a short, flat weapon often of greenstone [jade]" or, as a verb, "to beat or strike."



# Code of Conscience

(Excerpted from a letter and petition sent to *Connexions* from Lesley Wood of the London-based Campaign for Press and Broadcasting Freedom Women's Group, dated Feb. 2, 1985.)

The Campaign for Press and Broadcasting Freedom (CPBF) Women's Group was established in June 1984 as a way for women to oppose specific problems relating to sexism in the media. We are about 200 strong and based in London. Most of the women either work in the media or are active in women's media groups.

Media sexism has been recognised by the current phase of the women's movement as a significant source and reinforcer of harmful ideas, images and assumptions about women. The CPBF exists to transform frustration and dissatisfaction with the media into positive action contributing to public pressure for media reform. The Women's Group has, therefore, been concerned with working out practical ways for women to get a fairer deal from the media. We have formulated a Code of Conduct on Media Sexism for media workers which will be adopted as policy by the media trade unions. The British media unions, partly as a result of the work of the CPBF, and partly because of the terrible state of the British media, have adopted a series of progressive policies concerning media practices. These include support for the Right of Reply [Equal Time] and the

National Union of Journalist's Code of Conduct. In line with such policies, the Code of Conduct on Sexism offers the possibility of change.

Quite apart from actually using the Code, the work of getting it adopted by the media unions will be a consciousness-raising exercise for media workers. We are producing a set of guidelines and posters putting forward the case in favour of different elements of the Code, which will fuel, we hope, lengthy arguments and debates in media workplaces.

Apart from the Code, our other activities are the usual round of meetings, publications, and helping people try to get the Right of Reply (not easy!). International Women's Day this year will see us in Fleet Street (the home of our national press) distributing copies of a women's newspaper and talking to Fleet Street workers.

## Code of Conduct on Sexism in the Media

The media today are a major source of sexism. Women are represented in a stereotyped, limiting and often insulting way that does not reflect the reality of women's lives. Press and broadcasting in this way participate in the sexual oppression of women by men. Besides, this invariable assumption in the media that everybody is heterosexual, offends and marginalises lesbians and gay men. Those of us who work in the media, whether in origination, production or in distribution, are partly responsible for this sexism and heterosexism and can play an important role in ending it.

The Campaign's Statement of Aims commits us to "work for press and broadcasting that are free of material detrimental to women and to homosexuals of both sexes." As individual members, constituent trade unions and other affiliated organisations, we affirm a belief in the essential equality of women and men, and pledge ourselves to work towards actual equality of the sexes and freedom from discrimination on grounds of sex or sexual orientation.

As a Campaign we are opposed to external censorship. We believe however that press and broadcasting freedom includes freedom from injurious content. We, therefore, support a system of voluntary monitoring by union members to eliminate sexist material in the media.

## WE RESIST:

- the racist portrayal of black women and women of other ethnic groups and their general invisibility in the media.
- sexual stereotyping, including the routine representation of women as sex objects and as "housewives."
- hostility toward and misrepresentation of lesbians and gay men in the media.



- the display of women's bodies in the media to appeal to male prurience.
- the erotic portrayal of children.
- trivialising or sensational media treatment of instances in which men kill, attack or harass girls or women.

## WE SEEK TO PROMOTE:

- a positive representation of women that reflects all aspects of their contribution to economic, social and political life.
- a new use of language to avoid sexist terms.
- recognition in the media of the women's liberation movement as a responsible and necessary social force.

We pledge ourselves to implement the Code of Conduct. In whatever branch of the media we work, and at whatever stage of production, we will support colleagues who protest against instances of sexism in media content.

We support a "right of reply" for those who are adversely affected by sexist material.

As unions we will take collective action in defense of both the Code of Conduct and the Right of Reply.

Discrimination against women in the content of the media is related to discrimination against women in media occupations. The Campaign's Statement of Aims commits us to "seek equality of opportunity and achievement for women in the media." This itself will be a step towards ridding media content of sexism. □

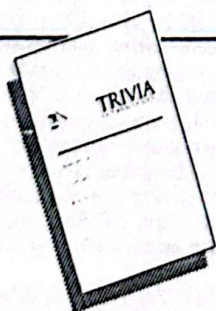
## Contact:

• Women's Group, Campaign for Press and Broadcasting Freedom, 9 Poland Street, London, England W1V 3DG. Telephone 01 437 2795.

• Pictures of Women, a coop working to counteract the sexist imagery of the media, 245a Coldharbour Lane, Brixton, London SW9.

## Further Readings:

- Women and Media, by Helen Baehr, Pergamon Press, Oxford, England, 1982.
- Unequal Opportunities: The Case of Women and the Media, Margaret Gallagher, The UNESCO Press, 1981.



## TRIVIA

A JOURNAL OF IDEAS.

Radical feminist visionary writing

Theory and Scholarship

Critical essays — Reviews

TRIVIAL LIVES

Necessary sustenance for  
the labrys-toting mind.

TRIVIA is published three times a year.

\$12/year — individuals  
\$14/year — out of U.S.  
\$18/year — institutions  
Sample Copy: \$5.00/\$6.00

TRIVIA  
P.O. Box 606  
N. Amherst, MA  
01059



# Dykuments

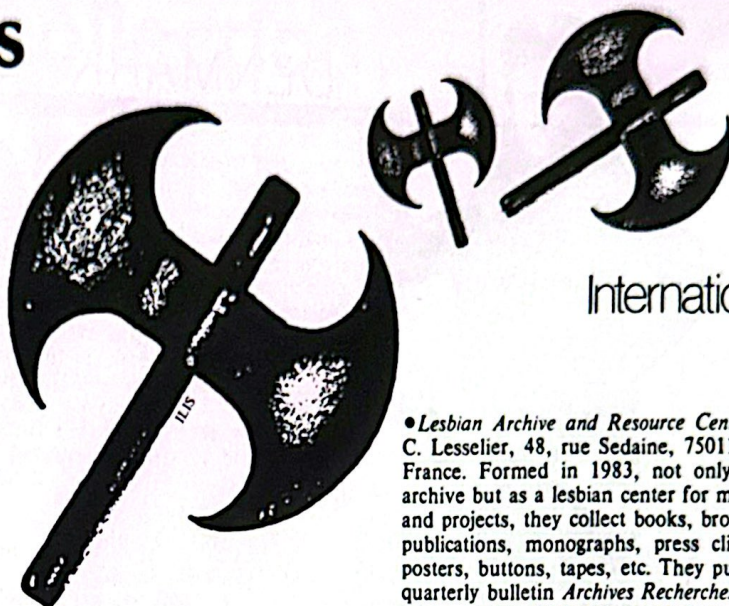
(Translated and excerpted from an article written by Claudie Lesselier in *Archives Recherches Lesbiennes*, a French lesbian quarterly no. 1, June 1984.

Lesbian archives are essential for reinforcing and developing the lesbian movement. They encourage organizational, political and theoretical autonomy, reflection and action. They reveal the diversity (not just historically and geographically) of the conditions and ways of life, of analyses and perspectives that broaden political reflection and solidarity. These archives are the choice and the will to construct something positive that lasts and lives inside each of us. They are a tool for taking control of our lives and our reality.

(Translated and excerpted from a list of lesbian archives in *Archives Recherches Lesbiennes*, no. 1, June 1984, and the ILIS Conference Report on the fifth ILIS Conference in Paris, France, April 1-4, 1983.)

• *Lesbian Archive of Berlin*, Postfach 30 41 49, 100 Berlin 30. Founded in 1973, the archive is composed of documents, reports, records, books, posters, photos and news clippings dating from the beginning of the lesbian and gay rights movement in West Germany as well as in other countries. They publish a bulletin, *Rundbrief Lesben-Archiv*, with items from the collection—press clippings, book reviews, historical studies, bibliographies and a special theme such as "Science Fiction."

"We not only archive our own history, but from time to time present it publicly to interested women. During the summer of 1981, we organized two conferences on 'Lesbian Literature, Stories and Poems, 1890-1922' and 'Lesbians under Nazism'. From November 1982 to April 1983, we organized a series presenting short stories and love poems by and about lesbians from 1758 to the present."



International

• *Lesbian Archive of Leeuwarden*, Postbus 4062, 8901 EB Leeuwarden, The Netherlands. Founded in 1982, they collect published and unpublished works, diaries, letters, photos, announcements of events, expressions of plastic art, banners, clothing, tapes, films, etc. They publish a thematic quarterly bulletin, *Lesbisch Archivaria*.

• *ILIS (International Lesbian Information Service)*, Centre Femmes, 5, Bd. St. Georges, CH-1205 Geneva, Switzerland. In 1980-81 a lesbian-feminist coordinating body was created composed of groups of women who choose to work with lesbian-only groups and/or with groups of lesbians and gay men. *ILIS* works for the liberation of lesbians from political, legal, social, cultural and economic oppression through an anti-racist, anti-sexist and anti-classist perspective. *ILIS* coordinates actions such as international conferences and publishes a bi-monthly newsletter and periodic reports of their conferences.

• *Lesbian Archive and Resource Center*, c/o C. Lesselier, 48, rue Sedaine, 75011 Paris, France. Formed in 1983, not only as an archive but as a lesbian center for meetings and projects, they collect books, brochures, publications, monographs, press clippings, posters, buttons, tapes, etc. They publish a quarterly bulletin *Archives Recherches Lesbiennes* which highlights lesbian literature, other lesbian archives and the publications which they receive.

• *Les Lesbianaires*, c/o C. Menteau, BP 2024, 1000 Brussels, Belgium. In existence since 1980, this is a documentation and research center on radical lesbianism separate from the feminist and mixed gay movements. They offer a documentation center of books, magazines, press clippings, photos, posters, tapes, a library and publish a quarterly with the same name. They also conduct research and will provide bibliographies and translations. □

#### Further Readings:

- *Global Lesbianism, Connexions #3, Winter 1982.*
- *Global Lesbianism II, Connexions #10, Fall 1983.*

(Translated and excerpted from an article by Berta Hiriart of *Mujer*, a feminist monthly Latin American news service based in Chile, no. 35, June, 1984.)

A few years ago, a group of women in the Mexican state of Morelos announced their plan to create a lesbian community center: "We are opening a space where we can express ourselves freely as lesbians and where we can form a community and live as women." The newly-formed Morelos Lesbian Group had succeeded in putting together "a complete feminist project", *La Casa de la Mujer*, or *Chiuacalli* in Ocotlán, Morelos. They wanted to provide a meeting and documentation center, a cinema, housing, an artisans cooperative, a collective garden, and an herbal medicine dispensary where one could also receive acupuncture. Each weekend, 60 women came from Puebla, Guerrero, Mexico City and Morelos to the Casa to help with the construction.

On November 16, 1983, the women were expelled, not just from their center, but from the state of Morelos as well, under false accusations. As of this report, they had not been able to clear themselves of the charges nor re-open the center. □

## The Women's Review of Books

AN INDEPENDENT MONTHLY REVIEW • providing information and informed opinion on new books by and about women • presenting a feminist perspective on current writing.

IN-DEPTH REVIEW OF • feminist writing on all subjects • books in every area of women's studies • women's autobiography, fiction and poetry

Yes, I want to subscribe to the Women's Review

I enclose \$12 for a one-year subscription.

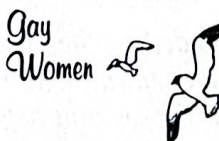
(Please add \$3 postage to Canada or Mexico, \$5 surface mail postage or \$18 airmail postage elsewhere outside the US)

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

Mail your check or money order to Dept. (182) Women's Review of Books, Wellesley College Center for Research on Women, Wellesley, MA 02181.



For a change in your life we invite you to try: *The Wishing Well Magazine Program*. Features hundreds of current members' self-descriptions (by Code #), letters, opinions, valuable resources, reviews, and much more. Introductory copy \$5.00 ppd. (mailed discreetly first class). Confidential, supportive, dignified, sensitive, prompt. Beautiful, tender, loving alternative to "The Well of Loneliness." A family feeling. Reliable reputation. Established 1974. The pioneer of them all! Free information. Gay women are writing and meeting EVERYWHERE through:



*The Wishing Well*  
P.O. Drawer G  
Santee, Ca. 92071-0167





Studio portrait by E. Langhaug/Danish Women's Archive.

(Excerpted from "Danish Women's Photographic Archive" by Barbara Adler and Karin Lützen in *Camerawork* No.22, English socialist/feminist bimonthly on the politics of photography.)

The Danish Women's Photo Archive was started by three women: Barbara Adler (a photographer), Karin Lützen (a student studying Folklore) and Brita Wielopolska (a film director). Having been active in the Danish Women's Movement for many years, they wished to use photographs as a source of history and as a tool in women's struggle. So they started to hunt for old photographs, showing women working and at leisure. They quickly discovered that finding photographs of women in the existing collections was a very difficult task.

There are various photographic archives in Denmark. All of these collections have their own special cataloguing system: most collections require that photographs "be identified," and no matter how interesting a photograph might be, if it has not been identified, it is not filed. That means that to find photographs of women, one has to figure out the system, and then look through the whole collection from beginning to end, because the photographs could be hidden anywhere.

Because of all these problems we decided to start our own archive, which would be made available to all women. In the autumn of 1979, we sent letters to over

100 women's organizations, unions and individuals we thought might have photographs of women, asking them to give or lend us what they had. We did not receive a single response!

We learned our first lesson: three unknown women cannot start something unless they are associated with an established organization or institution. The City Museum received us with interest and encouragement and we were invited to do a photography exhibition on women in Copenhagen. We planned the exhibition to coincide with the July, 1980 International Women's Conference in Copenhagen.

*Surrounded by the glaring eyes of the founding fathers of Copenhagen, antique treasures and burglar alarms, we rolled up our sleeves and began reproducing the photographs.*

We now had an institution behind us, which would lend us "respectability" and thereby help us organize a campaign to collect photographs. The project was partially paid for by the Ministry of Culture, and a grassroots women's fund.

A press release described the planned exhibition and stated that we were looking for photographs of women in working and leisure situations. With the City Museum to back us up, we managed to get quite a few photographs.

Surrounded by the glaring eyes of the founding fathers of Copenhagen, antique treasures and burglar alarms, we rolled up

our sleeves and began reproducing the photographs. We did not copy everything: having the advantage of being a private archive, we were not forced to take it all, so we were choosy. Our choice of pictures was not objective. We were looking for photographs that showed women doing something unusual for women, or showed women together, but of course we were also interested in all aspects of women's lives.

Sorting out the pictures was a massive job. Before we started the reproduction work, Karin had thought about the kind of system we should use for the

archive, and had investigated how other archives were organized. None of the systems she checked out would satisfy our needs, because our archive covered every aspect of women's lives, and because we wanted to use the photographs to show how women live rather than prove that a certain person, congress, house or whatever existed and what she/he/it looked like. It is the content of each photograph that is important. Even if it is not of an "historical" event, it is easy to place it in our system (and be able to find it again). By inventing our own system, we risked the possibility that at some point it might prove



# Photo Recollection

insufficient. Therefore, we tried not to make the classifications too specific.

We had to start somewhere, so we took the well-tested library system of classification, though there is a difference between classifying a book and organizing photographs. Our card catalogue is to be used by all women, so it is necessary to avoid using expressions that might be misunderstood or appear dogmatic. We tried to avoid such expressions as "oppression," "self-awareness," or "resistance," which would imply that those using the catalogue have the same political consciousness and logic as we. We used descriptions of what the pictures portrayed in order to determine their category. The list of subjects can sound a bit naive, but it works.

Since most of the photographs are from the City Museum's collection, they portray the life of women in Copenhagen. As we expand the collection to include photographs of women from the rest of Denmark, we will have to supplement the list with new categories, especially on Women at Work.

The archive is easy to use. With the help of a magnifying glass, one can study the contact copy and through the delivery-number, the source and all other information we have on each picture can be traced. By giving Barbara the negative number, we can quickly make copies.

We have done quite a bit of thinking about the restrictions we should place on the context in which the photographs can be used. We have decided that they may be used in any way that supports women's struggles. Our fees are based on a Robin Hood system: the rich pay a bit extra, the poor get photographs for free. But we demand that in the case of publication, the Danish Women's Photo Archive be credited. We stamp the archive's name, the delivery number, the film number and the negative number and any other information relevant on the back of each copy.

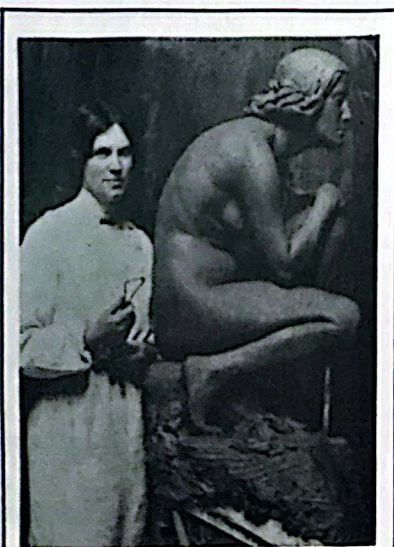
The archive has already been used by a lot of women, mainly those from the women's movement who use photographs for posters or to illustrate articles on women's studies. Women's magazines use us to illustrate articles on women's history. Those of us who worked on the exhibition are now working on a book consisting mainly of photographs of Danish women's history (1880-1940) and the struggle for freedom. We are also doing pictorial research for a women's history book written by feminist historians to be published in 1983. □

## Contact:

• Karin Lützin, Bredgade 35,  
1260 Copenhagen, Denmark.



Studio portrait of Else Bauer, photographed by V.C. Bauer (undated)/Danish Women's Archive.



Photographer, date and subject unknown

Danish Women's Archive



Still from the film Friendship and Love (Film History Museum)

Danish Women's Archive



Meeting of the housemaids union, 1903 (City Museum Collection)

Danish Women's Archive. Photographs reprinted from Camera work.





Oulwite

# Beyond Symbols

## Lebanon

(The following interview with Heiny Srour, a Lebanese filmmaker and director of the film *Leila and the Wolves*, was conducted by Manny and excerpted from *Spare Rib*, a British feminist monthly, no. 152, March 1985.)

**Q: How did you become a filmmaker?**

**A:** As a child I was not allowed to dance, play the piano or even to draw. I was sent to a French school, which punished me if I spoke Arabic, but I didn't want to express myself in the coloniser's language. Lebanon is a merchant society, a sectarian society. I was born in a Jewish community. Jews in Lebanon, being a minority without parliamentary representation, are obsessed with respectability. Being an artist wasn't respectable. The model was Einstein. But my parents themselves unconsciously were good artists. My mother's drawings are great and my father is one of the best singers in the Jewish community. And despite themselves, they helped me. Without that cultural background, I would not have been able to create those marriage scenes, songs and dances in the film.

**Q: How did the sectarian society hinder you as an artist?**

**A:** I almost conformed and nearly became a chemist, but my teacher told me, "Be a good artist, and not a bad chemist." At the age of 18 in 1963, two films that were turning points for me were Fellini's *8 1/2* and *Cleo de Cinq a Sept* by a French woman, Agnes Varda. I told myself then that painting is not a big loss, dancing is not a loss, writing is not a loss; it is filmmaking that I must do. I felt cinema was the language that I wanted to express myself with.

When I saw the Fellini film, I thought, "I am a woman, I can never be a filmmaker." But when I saw the film by Agnes, first I thought, "I can make it." Then I saw that she was a European woman, and there was no chance in hell that I could make it. Lack of models made me feel depressed too. Now I have two films behind me...

You see, Arab women historically have been silent; they haven't expressed themselves. At that age, what encouraged me was the appearance in Lebanon of women writers saying "I am a woman." For instance, Leila Balbaki's book *I Live* in 1958—it was like a shock to Lebanese society. For the first time, a woman was saying out loud, "I want to live my full life."

**Q: But film is a very exclusive and visual medium, and you're talking about Arab women being silenced throughout history. How can you break that with films?**

**A:** The power of patriarchal fascism hasn't been challenged for something like seven thousand years, and it is so totalitarian that any woman who challenges it gets crushed. I'm happy that I developed and started working at the time when the women's movement started to develop and gain strength. Until now my father has never recognised that his daughter is a filmmaker, and I just received a letter from my mother telling me, "I hope that now you can behave and think of finding another job."

But you have to know that in the Arab world, the moral terror and the pressure on women is terrible. In the Carthage film festival (Tunisia), my film was very well received, and I was really surprised because before me an Algerian filmmaker, Assian Djehan, who is a very famous writer in Algeria, made a beautiful film about Algerian women called *The Feast of the Woman* for which she was abused and insulted in a most horrible way.

**Q: Why did you want to show women's struggle in Arab history through Palestinian women, in *Leila and the Wolves*?**

**A:** And through Lebanese women, because part of the film is on Lebanon. Because I was born in Lebanon, where you have half a million Palestinians out of a population of about three million. During very crucial years of my life the Palestinian presence on Lebanese soil was a very big issue. Even in the Arab world, the Palestinian woman, the token Palestinian women, were made a *cause célèbre*. These token women are used by political parties, institutions and states to hide the daily lives of the majority of women. These women are made to be symbols to compensate the reality. I respect them. They are brave, but I'm saying that these women are being used.

My film is precisely about the silent, unglamorous sacrifices of the women in Lebanon. During the Civil War, each militia had its token woman. Incidentally, the Phalangists had more token women than the rest of them.

If sectarianism is guiding the gun, women had better not use the gun. In the Palestinian part, it is a just war. Women should participate, but at this moment we are not getting anything out of it. In the Lebanese part of the film, I am saying that it is an absurd war. It is a power struggle between the Christian Maronites and Muslims, and women make enormous sacrifices.

The Western-made image of Lebanon under the Christian rule was that it is the only democratic country in the Middle East. Let me tell you about this democratic land; the same Islamic rules that have governed Saudi Arabia have governed Lebanon. The "honour" killing of women [for allegedly bringing dishonor upon the family] continues; two women are killed by their male relations in a week in a country of only one and a half million women, and the killers go free. But there is a law that if a man kills his neighbor's dog, he will be imprisoned for three months.



**Q: When did you think of making the film? And how long did it take?**

**A:** Ideas came to me very early on. Since I was a kid, I heard my mother say, I am the only servant who is not paid and doesn't have holidays, and she was from the upper class and had two servants to serve her. Such things were brewing in my head.

It took me six years of my life, from script writing, fund-raising, shooting, and completing and doing nothing else. It was finished in the summer and then shown at the Edinburgh Festival.

**Q: Why did you include different historical periods?**

**A:** Why shouldn't women be ambitious? Because men only want women to deal exclusively with women's issues like home, family and so on, they want to ghettoize us. I resent this. We should deal with the public affairs and political issues too. I brought in the history of Palestine since the Balfour Declaration in 1917 up to the massacre at Deir Yassin in 1948 which was the turning point for Palestinians. As for the Lebanese part, I chose the Civil War. This enabled me to select examples, samples of history which show women in the spontaneous uprising of a town in Palestine in the '20s; women in armed struggle in the countryside in Palestine in '36-'39; women in a massacre in Deir Yassin; women in the Civil War in Lebanon.

The patterns of women's lives in all the above situations are nearly the same. And in all these situations, if women don't bargain for themselves from the beginning, they will be the ultimate losers, like in the French, the Russian, the Iranian Revolutions.

I want women to invade men's empires, their political, economic bases, not like Indira Ghandi or Golda Meir, but to change men's laws, change the game of politics, and to say the hell with your rules, games. We want to set different rules, and play different games. I want my films to express this intervention.

**Q: How has your film been received in the Jewish community?**

**A:** I am a freak in the Jewish community. I think all Jewish thinkers and artists become so when they make a decision to leave the Jewish community, because the community is warm and supportive but stifling and self-destroying.

There is a tradition of Jewish radicals being expelled from the community which I benefited from. But most of all I benefited from the cosmopolitan life in Beirut which, before the Civil War, was culturally very fertile and exciting. Being Jewish was a hindrance because your family didn't want you to mix with gentiles in case you married them.

**Q: Can you tell us specifically how Jewish women are oppressed in Arab countries?**

**A:** I don't like the trend of thought among Zionists that your Jewishness is your first identity. I feel I am first a woman, then an Arab, Lebanese and Jewish. I fight viciously against anti-semitism and all types of racism. I hate Zionism and what Israel has done to the Jews as well as the Palestinians. I don't think Jewish women in Lebanon are more oppressed than Arab women. I don't think this is true of any Arab country that I know of. The Jews in the Arab world have suffered less than any other minority; the Drouse were butchered, Christians, Armenians and Kurds were massacred. And this is not because Arabs love Jews but because Jewish communities were smaller and they didn't join the power struggle. At the time of my grandmother, the Jews allied themselves with the Drouse who were strong. During my time, they sided with the Christian Maronite rulers, and it will change. The rising power is now Islam and they will side with them.

I am at odds with Western feminists because I am prepared to understand their special condition in their society, but they are rarely prepared to meet me half way to understand my special condition in my society and my right to struggle for women's liberation in my society the way I want to. My hope is that there will be more Third World women filmmakers. □

#### Further Readings:

- "Celluloid Politics," *Connexions* #4, Spring, 1982.
- *Merip Reports*, monthly magazine on the Middle East, Box 43445, Washington, D.C. 20010.
- "Leila and the Wolves: Liberation and Feminism," *Outwrite* #34, March 1985.

## WOMEN'S STUDIES INTERNATIONAL FORUM

Edited by Dale Spender

The policy of this bi-monthly journal is to provide a forum for feminist discussion and debate from a global perspective which acknowledges and celebrates different cultural and political viewpoints. **WOMEN'S STUDIES INTERNATIONAL FORUM** seeks to critique and reconceptualize existing knowledge, to examine and re-evaluate the manner in which knowledge is produced and distributed, and explore the implications this has for women's position in society.

**Subscription Information**  
Volume 8, 1985 ISSN 0277-5395

Published Bimonthly  
Professional subscription rate US \$ 40.00  
Institutional subscription rate US \$ 95.00  
Two-year Institutional rate US \$180.50

Free Sample Copy Available Upon Request

**PERGAMON PRESS**

Maxwell House, Fairview Park,  
Elmsford, NY 10523

## PAZ Y LIBERACION

Quarterly newsletter of  
Lesbian/gay liberation  
events in Latin America,  
Africa & the Middle East

English, Spanish or  
Portuguese

P.O. Box 600063  
Houston, TX 77260  
U.S.A.

**THE GULF: A Wider War?**

What's behind the hot-war now in the Gulf? What are the prospects for a truce or escalation? Will US forces intervene? *MERIP* editors and correspondents examine the course of the war, its impact on Iraq and Iran, and Washington's involvement in this special double issue. Just published *The Strange War in the Gulf* is a essential reading for anyone who wants to understand what's happening in the Gulf and what it means for the rest of us.

Now you can get this special double issue free when you subscribe to *MERIP Reports* for one year at the outstanding low price of \$15.95. This is a savings of more than \$13.00 off the newsstand cost. For the best coverage of Middle East developments and US policy, subscribe now and don't miss a single issue.

☐ Yes, I want to subscribe to *MERIP Reports* (I enclose a \$15.95 for a year's subscription (9 issues). Send me my free copy of *The Strange War in the Gulf*.

☐ Enclosed is \$5.50 for the special double issue, *The Strange War in the Gulf*.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Send your check or money order today to: *MERIP Reports* (S) • PO Box 1847 • New York, NY 10005

## South Asia BULLETIN



A Bi-annual publication on contemporary South Asia, with a special focus on social and economic issues. A Selection of Past Contents, Volumes I-III

Savitri: Portrait of a Bombay Working Class Woman.  
The Political Economy of a Dictatorship.  
The Case of Pakistan.  
Punjab: Integration to California in the Context of Capitalist Development.  
Economic Contradictions and Bombed Lahore.  
The Third World Road to Socialism.  
New Perspectives on Marx's Writing from His Last Decade.  
The Evolution of the  
Contemporary Political Formation of Sri Lanka.  
Field Research with Women in Bangladesh.  
The Status of Women in Nepal.

Forthcoming Issues in Volume IV will focus on: The Origins and Development of Political Movements in Colonial and Independent India (Spring 1984) and The Political Economy of Bangladesh (Fall 1984).

1984 Subscription: \$5.00 individual, \$10.00 institutional. Overseas individual subscribers add \$4.00 to domestic rate.

Payment to

South Asia Bulletin  
c/o Asian American Studies Center  
University of California  
Los Angeles, CA 90024



## RADIO DONNA

(Reprinted from a flyer sent to *Connexions* from the Dutch women's group *DOMITILIA*, January, 1985.)

The [court] sessions concerning the attack on *Radio Donna*, which occurred almost six years ago, started in Rome on December 12th. The tribunal, in which 56 fascists are being tried, means that the women of the Housewives Collective, *Collettivo Casalinghe*, will be confronted again with the terror which started January 9th, 1979.

On that Tuesday morning some fascists burst into the women's radio studio, while Anna, Gabriella, Linda, Nuny and Rosetta were broadcasting their weekly program for and by housewives. The men dropped a molotov cocktail and began shooting the women who desperately tried to escape from the flames. The women were seriously wounded, Anna critically.

After the attack, other women from the Collective took over the broadcasting. New equipment was bought with money given by women from all over Italy. Many women from Holland, Britain, France and other countries responded to appeals in the women's press to support *Radio Donna* with letters, signatures, and money. Solidarity from women's groups in Europe is very much wanted again. The women of *Collettivo Casalinghe* want the tribunal to be politicized into condemning fascist ideology. It is not by accident that these fascists attacked a collective of housewives. They really meant to burn these active women, together with the broadcasting material—a modern burning of witches. □

Action group *DOMITILIA* in Amsterdam appeals to women to send cards to the lawyers of the women from *Radio Donna*. These cards can prove in court how much this fascist attack is being disapproved of internationally. The address the cards should be sent to is:

Tina Lagostena Bassi e  
Collegio di Difesa Collettivo Casalinghe  
Via del Banco di Santo Spirito  
30 00186 Roma, Italia. □

### NETWORKING

If you have any addresses or contacts abroad, especially in Africa, Asia and Latin America, of feminist organizations and lesbian/gay groups, please send them to us. Our upcoming issues will be:

Feminist Thought  
U.N. Conference in Nairobi Report  
Health  
Education

Any information pertaining to any of these issues is greatly appreciated.

## TURKISH CENTER ATTACKED

(Translated from a flyer published by members of the Turkish Women's Information Center in West Germany.)

On the morning of October 9, 1984, a man walked into a Turkish Women's Information Center and asked in Turkish for "Leila." Without waiting for an answer, he started shooting at the two women there. One woman died and the other is severely disabled.

The Turkish Women's Information Center has existed for 6 years and functions as an information, meeting and counseling center for Turkish women who live in West Germany. The women in the center print leaflets, organize meetings and provide childcare. The Turkish Women's Information Center is important because Turkish women have an especially difficult situation in West Germany. Their visas are connected to the visas of their husbands—if the women leave their husbands, there is the possibility that they will be deported. At the Center, battered women find help and support and many women who were illiterate have learned how to read and write there.

For quite some time, other Turkish women's projects have received serious threats, such as anonymous calls in which the caller threatens to kill them all, and letters with slashed pictures of naked women. There had also been vicious rumors circulating about the Turkish Women's Information Center. Some men believed that the women in the Center sold girls and that only prostitutes would go into the Center to receive help. Because of this rumor, the general public concluded that the killer did the right thing. Rather than challenge the actions of the killer, the public turned to the women in the Center to justify themselves and their work, as if accusing them of a crime.

After the attack it took a while for Turkish women to feel secure enough to make use of the Center. The incident at the Turkish Women's Information Center is sobering evidence of the violence that threatens Turkish women who organize themselves and try to gain access to media. □

### Afternote:

On May 3, 1985 the man who had been accused of the shooting was acquitted despite the fact that four eye-witnesses had picked him out of a line-up.

### WOMEN IN THE BAY AREA

We need more volunteers to help with upcoming issues. If you are interested in working on our project, have language, editing, layout or fundraising skills, we'd like to hear from you. See our address on the inside back cover.

## IN WHOSE IMAGE?

(Excerpted from *Abuse of Women in the Media*, published by the Consumers' Association of Penang (CAP), Malaysia, 1982. CAP is an independent organization involved in the protection of consumers' interests and issues concerning food, nutrition, health, housing, environmental balance, and the problems of women. This book was expanded from a paper on "The Use and Abuse of Women in the Mass Media" by Evelyn Hong, which was first presented at the Seminar on Consumer Education for Women organized by CAP and held in Penang in November 1981.)

The mass media has come to embody the interests and values of an alien and dominant culture which promotes not only a western brand of consumption and lifestyle, but also presents an image of women which is discriminatory, oppressive and male-oriented. This book attempts to show how the media has been used to portray women as passive inferior beings, intellectually and physically dependent as wives and mothers. The stereotypic images of women as sex objects are revealed as well as how this treatment of women has become a global feature and how this other half of humanity has been ignominiously under-represented and ignored.

The discussion is divided into eight parts: the use of women in advertising, pornography, sex tourism, women's magazines, women in novels, women as portrayed in humour, women in television and films, and newspaper coverage of women.

If the needs and aspirations of women are to be realised, it is crucial that media must not only be responsive to the needs of all women, especially the less advantaged women in our society, but also it should enable women to communicate with each other about their lives and to share their experiences; it should give women truthful information that they need to make choices and decisions, which will not distort, demean, degrade and belittle us or confine us to stereotyped behaviour and roles; it should enable us to participate and share in determining the content in media, in decision-making and control; and it should be based on values which are appropriate to our culture and society. In a developing society like ours, where the traditional role of women is undergoing profound changes, it is right and fitting that we ask ourselves whether the image of ourselves as women reflects our true worth in a changing society and whether this image contributes to our betterment and our progress.

### CAP'S Recommendations:

- CAP encourages women to campaign against sexist portrayals of women in all forms of media.



- Women journalists and broadcasters should increase the media coverage on women's issues.
- The mass media needs to take responsibility for changing the portrayed images of women by highlighting women's contributions.
- Women's organisations should set up their own information networks and publish newsletters and magazines.
- The government must play an active role in raising the status of women as well as ban advertisements that use women as sex objects.
- The Ministry of Education and the Curriculum Development Centre must review the primary and secondary schools' curriculum and substitute positive images of women and girls for the negative. Education has a primary role to play in the development of our young girls. Girls should be taught to read non-sexist literature, and to differentiate between good novels and pulp. □

For copies of *Abuse of Women in the Media* (US\$3.00) or for more information about CAP, contact:

The Consumers' Association of Penang  
27 Kelawai Road  
Penang, Malaysia.

#### Further Readings:

- Malaysian Women, Ed. by Evelyn Hong, Consumer's Association of Penang, 1983.
- "Images of Media Violence Against Women," *Hysteria*, vol. III, no. 4, May 1983.

## THE DECADE CONTINUES

(Translated and excerpted from a French article by Andras Biro in *ifda dossier 45*, a bimonthly Spanish, English and French publication of the International Foundation for Development Alternatives in Nyon, Switzerland, January-February 1985.)

If African media really means to put the "new information order" into practice, the main character has to be the ordinary woman, who must not be relegated to the women's section or other special programs. Women's perspectives on reality pay more attention to detail. It is the ordinary woman, not the best pilot or mechanic who should make the front page. If the African peasant woman produces and sells, if the African woman works as an artisan, teaches or is a nurse, whether or not at the same time she is a wife and mother, if the African woman exists, then her voice must be heard. For this to happen, she *must* be sought out.

This was the most important resolution passed at the conference of the Association of African Women for Research and Development (AFARD) held in Dakar, Senegal. Between October 1-10, 1984, some 30 women journalists and sociologists from almost all of the French-speaking countries of Africa gathered to set up an association of African women media workers and to make preparations for the UN End of Decade World Conference on Women to be held in Nairobi, Kenya in July 1985.

Discussions focused on alternatives for women in employment, health, education and social communication. The search for African solutions based on the everyday life experiences of women greatly enriched the dialogues especially in workshops where it was possible to discuss the substance of each theme fully. The conclusions revolved around ways in which the media should deal with African women.

On the next to the last day of the conference, the Association of Professional African Women in Communications (APAC) was created. Its aim is to promote the construction of national groups for research and exchange and to present an image of African women which reflects their participation in African development. □

#### Contact:

- Marie Angelique Savane, AFARD/AAWORD, slc UNESCO, BP 3311, Dakar, Senegal.

#### Further Reading:

- The Mass Media in Africa: Case Studies of Sierra Leone, the Niger and Egypt, Elma Littia Anani, Alkaly Miriama Keita and Awatef Abdel Rahman, UNESCO, 1981.

## CARIBBEAN WAVES

(Reprinted from *Woman Speak!*, Caribbean women's quarterly newsletter, no. 12, October 1983, which focused on the theme women and media.)

The National Commission on the Status of Women in Trinidad is continuing its thrust in the area of consciousness-raising through a radio programme entitled *Focus on Women*. The brainchild of a commission member, the programme began in April 1982 and is broadcast as a public service on Radio Trinidad.

The three minute programme features the ideas expressed by both men and women representing a variety of interests, as well as those views recorded in the publications of regional and international agencies, and non-governmental organizations. The programme is aimed at

creating an awareness of the changing roles of women, and stimulating thought and discussion on this subject. One of the immediate results has been the extent to which information has been provided on men's perceptions.

Concern about the media's portrayal of women also prompted the Commission to sponsor a seminar on *The Portrayal of Women in the Media and the Perceptions of Women* in November 1982. Papers presented at the seminar included "The Portrayal of Women in the Media—A Journalist's Viewpoint," "Some Observations on the Media," and a paper on the seminar's theme.

The seminar, which was held in Scarborough, Tobago, was one of three seminars sponsored by the Commission in different parts of the country. The others were *Women and the Family* and *Women in the Workplace*. □

#### Contact:

- The Institute of Social and Economic Research, UWI, St. Augustine, Trinidad.

## BLACK WOMAN'S RADIO

(Excerpted from *Outwrite*, an English feminist monthly newspaper, no. 31, Dec. 1984.)

The Black Women's Radio started broadcasting in Amsterdam, Holland on September 9, 1984. Our group consists of ten women from various ethnic backgrounds. We set up the Radio in cooperation with the White Women's Radio of Amsterdam. We believe that whenever Black people have reached the media, it has mostly been in a negative way or around negative issues. We, as Black women, want to ensure that the news around Black women is reported from a Black perspective. So we see the Radio as a medium that can be used effectively in the anti-racist struggle. Our aim is to publicise the different strategies within the various anti-racist movements, to stimulate current discussions and also to direct attention to the social and cultural activities of the different ethnic groups in Holland. Mutual understanding and consciousness of our common struggle are the basis of our solidarity. □

#### Contact:

Zwarte Vrouwen Radio, Postbus 11304, 1001 EC Amsterdam, Holland, tel: Amsterdam (20) 239055.



# POLITICS IN THE FIRST PERSON

(The following interview was conducted by women from *Connexions* with a collective member of the West German magazine *Anagan*.)

In the Fall of 1983 in Berlin, there was a conference on autonomous politics. Around 60 of us from West Germany and Berlin attended an event on women's politics during which we critiqued the women's and autonomous movements and discussed what it meant for us as women to be political. We decided that we needed a place where we could express women's politics and culture. We talked about starting a newspaper or having a radio station. But in West Germany we don't have free radio; a station costs a tremendous amount of money, and is almost impossible to purchase, since most of the radio stations are government-owned.

So, some of us Berlin women who knew each other formed a group, and we decided to put together a magazine. Some of us already had experience in publishing. Our first issue came out in Spring 1984, and we try to produce an issue every two months. We are a volunteer collective. Some of us are students, some work part-time, others full-time. We operate very much in the same way *Connexions* does.

There are about 15 of us in the collective. Each woman does a little of everything, be it office work, writing, typesetting or layout. There is no specializing in the group. For each issue we decide which two women will co-ordinate it and which two or three women will be responsible for distribution and letters. All decisions are made as a group by consensus.

**Q: Can you explain what autonomous politics means? Is it the same as anarchist politics here in the U.S.?**

**A:** Well, I don't know what the movement is like here in the U.S., but I'm sure that anarchist and autonomous politics are along the same lines. We don't use the word anarchist or anarchism because of its historical associations, such as the Spanish movement in the 1930s. We don't feel we can refer to these traditions because we are of a very different generation.

In the late '70s there were many new movements in West Germany, such as the women's, the anti-nuclear, the ecology and the squatters' movements. The autonomous movement came out of this. What it means is that you're not aligned with a party structure. Your politics are in the first person. For example you would say: Here are my interests, what is going on with me? How can I work for my own liberation, and find people who have the same interests who work together? There is a big discussion about militancy and violence versus non-violence. Members of the autonomous movement tend to be more militant than before.

**Q: What is the focus of *Anagan*?**

**A:** Well it is quite open. For instance, there are articles on prostitution, power versus non-power, gene manipulation and technology. What makes *Anagan* different is that other publications might run one article about an issue whereas with us, there is the opportunity to devote many pages to discuss any one topic. We don't plan our issues; what we cover depends on what is happening at the moment. However, we mostly focus on what is going on in Berlin because we don't get much information from West Germany. It would be good if we could get more articles and information from West Germany.

**Q: Is the magazine well received in the women's community?**

**A:** That depends. In West Germany there is a clash in the women's community between younger women and women in their 30s and 40s who were active in the women's movement in the early '70s. These older women feel differently about politics than I do; they have other experiences. I am 27, and most of us are in our mid 20s. Ten years can make a difference. The younger generation of which *Anagan* is a part has its own style of expression. Sometimes we joke that we are part of "post-feminism"—we don't fit into the typical classifications of feminism or anarchism.

Although the women involved in *Anagan* have experience in the women's movement, most of us have gained our political consciousness from the squatters' movement in Berlin. Our perspective is based on our involvement in both of these areas. We feel that the women's movement isn't radical enough and is isolated from the other movements. I worked with the women's movement in the '70s and I grew more and more apart from it. There was the feeling that we should try something new. And that's what we are trying with *Anagan*. There are many women who are very interested in it; when we first started we had a circulation of 1,000 and now it's 3,000, probably because *Courage* folded. [*Courage*, in existence from 1974-1984, was a widely-read feminist magazine based in Berlin.]

**Q: For whom are you writing? What is your audience like?**

**A:** We try to write for women who are politically active. But we've received some criticism that we haven't discussed lesbian politics. And this is hard because we don't want to be classified. This doesn't mean we all have boyfriends or that we are strictly heterosexual. Our collective simply doesn't have any lesbians now. We don't want to be in a women's ghetto, we want to participate in other movements and tell the men what we are thinking. We want to fight structures that are created by men. We don't like all this macho attitude on the left. Somewhere in the middle we have to find our own way.

**Q: Are you an open collective?**

**A:** No, not at the moment. We are emotionally connected to each other, something which is important for us. I don't like to work politically with just my head; I need to involve my feelings. We do have open meetings where other women can bring their articles and ideas. Once we had a discussion and 50-70 women came and told us how they felt about *Anagan*, what they liked and disliked. This was good for us. In this way we are open to other women but as a working group, we are closed.

All of us have experience in political work, in actions and demonstrations, in frustration. We didn't want to make a magazine which followed a certain line; we wanted it to be open, but not open in the sense that everyone could argue, or say something. We didn't want to be boring, we wanted each woman on the staff to be able to develop herself, with the possibility of always trying something new. We just hope our readers will see that.



Q: Why don't you use by-lines or sign your articles?

A: For two reasons. We don't feel we are professionals. I don't have to put my name on an article I work on; I don't want to be famous for my work here. But also, in West Germany, radical papers have a lot of difficulty with the police and the state. Because of all the terrorist activities which began in the 1970s, a new "anti-terrorist" law was passed, Article 129A. This means that if we publish a statement from a terrorist group, we can be accused of supporting their cause. Even if we don't agree with their terrorist politics, we think it is necessary to discuss and publish them. This happened to the paper, *Radikal*, which was a forum for the squatters' and Communist movements. They published statements from groups that made militant assaults against the corporations that support nuclear weapons. Two men from that newspaper were arrested and jailed under Article 129A. So *Radikal* no longer exists because it was too hard to work under that kind of pressure. This is a problem for publications because they need to be open to the community, otherwise they become isolated as underground newspapers. With *Anagan*, we publish articles that are important to us, but we are also very careful and keep our identities secret. We don't let just anyone know where the collective is, who does our typesetting, etc.

Another of *Anagan's* weak points is that sometimes our articles aren't exact enough. Since we often can't quote our sources, the articles don't hold up.

Q: If the authorities wanted to, they could use Article 129A against *Anagan* and prevent you from putting out your magazine?

A: Yes, they could ban or confiscate a specific issue from us. This often happens in West Germany. We have a history of books being banned. In libraries there are regulations so that leftist books are not on the shelves; you have to ask for them.

Q: So what radical groups have to do now is be more creative in how they get their statements out and printed. Can you talk about how censorship works in West Germany?

A: If the censors see something they feel will endanger the public, they will first buy it, then put it on a list that all the book-stores and information centers use and then say you can't buy this material. At the same time they try to find the office it came from. The police investigate the office and try to find something by a terrorist group and/or your manuscripts and then try to destroy your work.

This law is so powerful that it gives the police a free hand to do as they please. It opens all sorts of doors for them. They can say they are investigating this or that and get permits to go right into the offices or printing collectives. I think that the Green Party will try to make this a political issue and have this law removed. It is a very strong instrument of oppression and political power.

*Anagan* doesn't think the only way to be political is to plant bombs; that isn't it. We want everyone to politicize what is happening to them in their daily lives. It's not just what is happening outside of you, it's inside as well, and we all need to discover this. □

#### AFTERNOTE

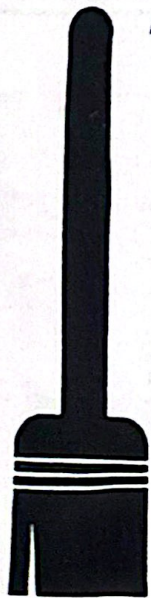
In February 1985 *Anagan's* concerns regarding Article 129A became a reality. The West German Department of Justice is trying to prosecute the author, the printer and the publisher of *Anagan* #3, for including an article on *Rote Zora*, an all-women's militant underground organization.

The Department of Justice has labeled the article dangerous because it could persuade the average reader to develop sympathy for this organization that the government is trying to wipe out.

To date *Anagan's* office has been searched in an attempt to uncover who is involved in publishing the *Rote Zora* article. ■

#### Further Reading:

- "Big Science Vs. Wild Nature," *Connexions* #15, Winter 1985.
- Radical Media: The Politics of Alternative Communication, John Downing, South End Press, 1984.



MENOPAUSE, CHANGING ROLES, AND  
THE JOB MARKET  
ARE JUST SOME OF THE TOPICS  
COVERED IN

## BROOMSTICK

A NATIONAL, FEMINIST,  
READER-PARTICIPATION MAGAZINE  
BY, FOR, AND ABOUT  
WOMEN OVER FORTY

\$10 per year in US, \$15 in Canada (US funds)  
Sample copy \$2.00

BROOMSTICK  
3543 18th St.  
San Francisco, CA 94110

## Outwrite

women's newspaper

GET YOUR  
FREE ISSUE  
NOW!

For  
news from  
women  
worldwide!

Each month  
news and  
features on  
women's  
achievements  
and struggles  
for women's  
liberation...  
against racism,  
male  
violence,  
imperialism,  
lesbian  
oppression...  
for  
control over  
our  
bodies...  
and  
much more.

Please would you send me a FREE  
COPY of Outwrite Newspaper and sub-  
scription details.

NAME.....

ADDRESS.....

Return this form to Outwrite, Oxford  
House, Derbyshire Street, London E2,  
U.K.



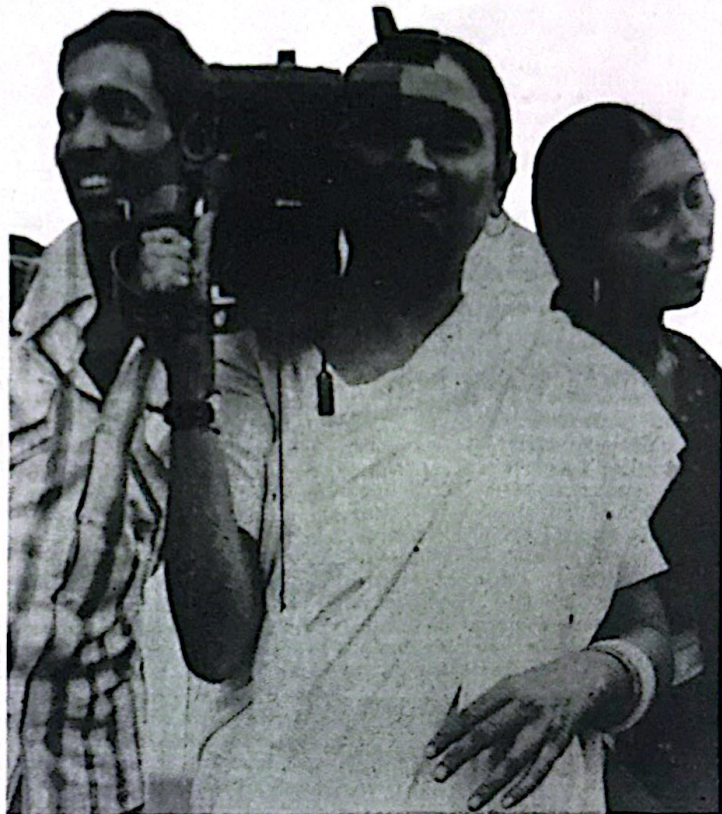
(Excerpted from an article by Dembele Sata Djire in *Development Forum*, a monthly newspaper of the United Nations system in the field of economic and social development, vol. XI, no. 4, May 1983. Djire heads the Division for the Promotion of Women, National Department for Functional Literacy and Applied Linguistics (DNAFLA), Republic of Mali. She is especially interested in producing video programs on women's activities and community projects.)

Technology does not work on its own. It has to be selected to address a problem and then put to work to solve it. In Mali, we have chosen video as a tool for village development, particularly to help women.

Video is an excellent training tool. Tapes can be viewed and reviewed during classes. Errors can be corrected and the programmes themselves can be improved. The editing equipment allows programmes to be adapted and changed for different audiences and objectives. People in different regions, with different outlooks, can get to know one another and interact through the medium. Programmes about a tie-dye cooperative in Segou and a gardening cooperative in Banankorani, for example, are interchangeable and mutually beneficial to the two regions. Plus, the possibility of repeated erasure and re-use of video cassettes is a singular advantage, especially for a developing country like Mali.

The Republic of Mali has a population of seven million, with the majority living in rural areas; 51% are women. Some 95% of these women are illiterate, which greatly reduces their participation in the country's economic life. When we looked more closely, we found that women in different communities throughout the country had some common problems with very demanding daily responsibilities, such as fetching water, finding fuel wood, preparing meals, caring for children, and working in the fields. This does not leave them much time to do other things. In addition, husbands were reluctant to let them attend literacy classes and the women themselves lacked motivation.

The equipment itself is easy to learn to use; even most repairs are simple. It is relatively inexpensive, durable and not affected by climatic variations. Given the basic equipment, even villagers without formal education can become real participants in the whole process. The medium overcomes illiteracy as the written word cannot hope to do. So far, 105 rural literacy teachers have been trained by video, and the medium has allowed us to make a number of programmes about health and socio-economic activities of women. □



Martha Stuart Communications

The above example represents only one country where video has been used as a means to address women's concerns. The Mali literacy campaign, which as of 1983 had reached 3,000 people in 30 villages with plans to eventually expand to the rest of the country, was initiated by a UN-supported educational video project. Technical assistance was provided by New York-based Village Network, one of the first video projects directed at improving the status of women.

Village Network, is, as explained by its founder, the late Martha Stuart, "a global project in which video teams from different countries contribute a specified number of locally generated videotape programs each year. In return, each country receives an equivalent number of blank tapes and privileges to use all the programs in the Village Network banks on a lending library basis ...Language differences between countries present no real hurdles to the global circulation of videotapes. It is very easy to add a soundtrack in another language to a particular tape. Translation soundtracks can be recorded and erased without altering the original tape ...With video, people who can neither read nor write are in a position to extend themselves, to share what they know over distance ...The oral tradition has been given new electronic life." ■

#### Contact:

• Dembele Sata Djire, Chief, Promotion Feminine, Direction Nationale de l'Alphabetisation Fonctionnelle et de Linguistique Appliquée (DNAFLA), Bamako, Mali.

• Martha Stuart Communications 147 W. 22nd St., New York, N.Y. 10011; telephone: (212) 255-2718.

#### FEMINIST ISSUES

A Publication of the Feminist Forum, Berkeley, California

Feminist Issues is a journal of feminist social and political theory, devoted to an international exchange of ideas. It includes articles by English-language feminists as well as translations of feminist texts by women of other countries.

#### Current and Forthcoming Articles By

Monique Wittig, Fatima Mernissi, Arlie Hochschild, Robin Lakoff, Paola Tabet, Colette Guillaumin, Barbara Christian

Published biannually, Founded 1980.

Subscription Rates: Individuals \$15/1 yr., \$28/2 yrs.; Institutions \$25/1 yr., \$47/2 yrs.; Domestic first class add \$3.50/yr.; Outside the U.S.A. add \$2/yr. surface mail, \$7/yr. airmail. Single copies (min. order \$10): \$7.50/individuals, \$12.50/institutions. ISSN: 0270-6679

Please address inquiries and orders to:  
Transaction Periodicals Consortium  
Department 7010  
Rutgers-The State University  
New Brunswick, NJ 08903





Dear Sisters:

We are enclosing news about the terror that is escalating in Guatemala. According to reports in the Guatemala press, between January 23-30, 1985, 11 women were shot dead in "unknown" circumstances. Mayra Janeth Soberanis, Lecturer at the University of San Carlos of Guatemala, USAC, was found dead, with her throat slit, on January 27, 1985. She had been abducted the day before by government security forces. On January 15, 1985, the Confederation of Trade Unity of Guatemala (CUSG), an organization of 238 trade unions, called for a demonstration to protest the rise in prices of basic consumer goods and the abuse of human rights. On the same day, hundreds of policemen and soldiers surrounded the working-class neighborhood Jesús de la Buena Esperanza, making house-to-house searches and harassing the inhabitants. After the government security forces had abducted and tortured one of the organizers of the protest, Carlos Carballo, the CUSG called off the demonstration.

We appeal to the international community to protest the crimes that are daily committed against the Guatemalan population and particularly against Guatemalan women.

Sincerely,

*Ixquic*, The Women in Guatemala  
Apartado Postal 27-008  
Zona Postal 06760  
Mexico D.F.

Dear Sisters:

On August 6, 1984, Mila Aguilar, Filipina poet, teacher and journalist was arrested and accused of subversion, a charge quickly dismissed by the civil courts. But she continues to be imprisoned under a presidential decree, which is considered by the International Commission of Jurists, the Lawyer's Committee for International Human Rights and Amnesty International as "a regulation typical of a dictatorship" which violates the Constitutional right of citizens to the writ of habeas corpus.

We would like people to write to their Senators and Representatives and Vice President Bush urging them to write Marcos directly for the release of Mila instead of channeling their requests through the U.S. Ambassador or the State Department. We also encourage the formation of a delegation to visit Mila in prison and for groups to sponsor a campaign or hold cultural events for the release of Mila and other political prisoners in the Philippines.

Mila can be written to through Sister Lulu Cipriano, TFD-MMA, 81 Calamba, Sta. Mesa Heights, Quezon City, the Philippines. Mila's book of poems, *A Comrade is as Precious as a Rice Seedling* has been published by Kitchen Table Press, P.O. Box 2753, New York, NY, 10185

In solidarity,

Committee to Free Mila Aguilar  
PO Box 1726  
Cambridge, MA 02238

# LETTERS

Dear Friends:

It's with a heavy heart that I'm writing to inform you that our publication *Persona* is no longer being published due to the severe economic crisis here in Argentina.

Right now, there isn't a feminist press in Argentina. Naturally, mainstream media is very sexist. Although censorship still exists, it's much less than during the days of the dictatorship. But themes such as divorce, women's liberation, abortion, and contraception are never discussed.

In Solidarity,

Maria Elena Oddone  
Organización Feminista Argentina (OFA)  
Peña 2214 Planta Baja B  
Buenos Aires, Argentina

Dear Sisters:

The Palestinian political prisoners in Neve Tirza women's prison are once again under brutal sanctions by prison authorities. Prisoners are [currently] locked in their cells 23 hours a day, family visits are allowed once every two months. In short, the prisoners are back to the same situation as in 1983-84 when these conditions lasted 9 months. [See "No Court, No Trial, No Jury," *Connexions* #14, Fall 1984 for explanation of those events.]

A sit-in was held in the International Red Cross on January 21 by the prisoners' mothers and women's organisations demanding that the Red Cross intervene. More actions are planned. We call on women's movements, democratic and human rights organisations, lawyers and civil rights groups to join in the support of the Neve Tirza women. We urge you to stage demonstrations and pickets at Israeli embassies and make the situation in Neve Tirza known to the public. Send letters of protest to: Minister of Interior, Itzhak Perets, The Knesset, Jerusalem, Israel and Minister of Police, Haim Bar-Lev, The Knesset, Jerusalem, Israel. Send messages of support to the prisoners through W.A.O. In solidarity,

Women Against Occupation  
PO Box 2760  
Tel Aviv, Israel

Please send us your thoughts on the content of our articles. We would like to have an ongoing letter column as a forum for discussion on the issues raised, and as an arena for networking. We look forward to hearing from you.

If you have articles and translations from the international press or graphics which you would like to see in print, please send them to *Connexions*. Unfortunately, we cannot pay for any submitted materials, but we will credit you.

Dear Compañeras,

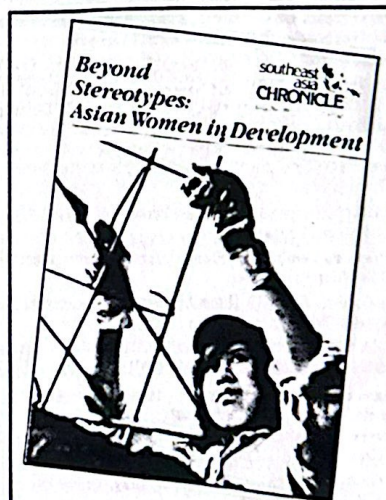
Like *Connexions*, we are a non-hierarchical collective of volunteers publishing our magazine, *Cuéntame tu vida* (Tell me about your life) since 1977. Although our editorial committee is composed of women, we publish testimonies, poems, essays and articles written by both women and men. Our goal is to fight for change for women, to denounce the problems of women, to circulate specialized writings on certain themes that analyze and interpret reality in such a way so that the writing is not one of reproach and lament. We are not a gay group, although there are both straight women and lesbians working in the group.

At this point, we don't have a defined political orientation; this is one of our goals for this year besides continuing our investigation of specific problems such as sexuality and abortion.

As far as funding goes, each one of us pays a small monthly fee, we also must sell a minimum of issues, and we carry a small amount of advertising from private businesses. Currently, Colombia is undergoing an economic crisis resulting in budgetary cutbacks, and businesses are feeling the effects of this. Thus we are looking for new sources of funding. Perhaps you can inform us of any institutions which might be interested in financing educational publications in Latin America.

Sincerely,

Dora Luz Gómez, Editorial Committee,  
*Cuéntame tu vida*  
Calle 34N #3-139  
Prados del Norte  
Cali, Colombia



Documents exploitation and demonstrates women's endless resourcefulness in shouldering the burdens of inequality. 32 pp., illustrated.

Also available:

*Changing Role of Southeast Asian Women*, a pathbreaking study of women's role in the global assembly line.

Order from:

Asia Resource Center  
P.O. Box 15275, Washington, DC 20003  
or Philippine Resource Center  
P.O. Box 40090, Berkeley, CA 94704

Single copy \$2.50;  
ten or more \$1.50 each plus 10% shipping.



# Resources\*

## INTERNATIONAL PERIODICALS

- Agence femmes information** (French), weekly international women's news service documentation and research center, 21 rue de Jeuneurs, 75002 Paris, France
- Agora** (Japanese), twice-yearly Japanese feminist journal, c/o BOC Publishing, 1-9-6 Shinjuku, Shinjuku, Tokyo 160, Japan
- Ahfad Journal** (English), scholarly quarterly, University College for Women, PO Box 167, Omdurman, Sudan
- Al-Raida** (English), women's studies international quarterly, Institute for Women's Studies in the Arab World (IWSAW), PO Box 1305053, BUC, Beirut, Lebanon
- AMPO** (English), progressive quarterly on labor and Japan's world role, PO Box 5250, Tokyo International, Japan
- Anagan** (German), feminist bimonthly on autonomous politics, Eisenbahnstrasse 4, 1 Berlin 36, West Germany
- Archives Recherches Lesbiennes** (French), lesbian quarterly bulletin of the Lesbian Research Archive, c/o C. Lesselier, 48 Rue Sedavine, 75011 Paris, France
- Asian Women's Liberation** (available in Japanese and English), feminist publication, Shibuya Coop, Rm. 211, 14-10 Sakurataoka, Shibuya-ku Tokyo 150, Japan
- Asian Women's Research and Action Network** (English), newsletter published by AWRAN which provides abstracts of research and articles on women in Asia, PO Box 208, Davao City, Philippines
- Asian Women Workers' Newsletter** (English), quarterly documenting the growing movement of Asian women textile and electronic factory workers, Committee for Asian Women, 57 Peking Rd., 5/F, Kowloon, Hong Kong
- Auf** (German), feminist bimonthly, Postfach 817, A-1011, Vienna, Austria
- Barricada Internacional** (available in Spanish and English), Sandinista newspaper, Apdo 5/6, Managua, Nicaragua
- Blätter des lz3w—Information Zentrum dritte welt** (German), monthly magazine pertaining to the third world, Post. 5328 Kronenstr. 16, Friburg i. Br., West Germany
- Body Politic** (English), gay/lesbian monthly newspaper, Box 7289, Station C, Toronto, Ontario, M5W 1X9 Canada
- Boletín Internacional de AMES** (Spanish), bimonthly bulletin of the Women's Association of El Salvador promoting national liberation and women's role, AMES, A.P. 20134, Mexico D.F.
- Broadsheet** (English), feminist monthly, PO Box 5799, Wellesley St., Auckland, New Zealand
- Brujas** (Spanish), feminist quarterly, Asociación Trabajo y Estudio sobre la Mujer, Calle Venezuela 1286, Buenos Aires, Argentina
- Brujas** (Spanish), feminist monthly, Apdo. Aéreo, 49105 Medellín, Colombia
- Bulletin of the CWDS and Samya Shakti: A Journal of Women's Studies** (English), published by the Center for Women's Development Studies, the first is a bi-annual newsletter with networking information on women's organizations, activities, news items, research, etc.; the second is an academic yearly journal of women's studies, c/o Vina Mazumdar, B-43, Panchsheel Enclave, New Delhi, 110 017, India
- La Cacerola** (Spanish), feminist bimonthly, GRECMU, Juan Paulier 1174, Montevideo, Uruguay
- Cahiers du Féminisme** (French), feminist bimonthly, PEC, 2, rue Richard Lenoir, 93108 Montreuil, France
- Les Cahiers du GRIF** (French), feminist monthly journal, Rue Blanche 29, 1050 Brussels, Belgium
- CCSA SACC** (English), quarterly bulletin on South Asian women, 874, rue Sherbrooke est, Montreal, Quebec H2L1K9, Canada
- Chana com Chana** (Portuguese), lesbian newsletter, GALF, Caixa Postal 62.618, Cep 01.000, São Paulo, SP, Brasil
- Change** (English), occasional papers on the position of women in different countries, 29 Great James St., London WC1N 3ES, England
- Chronique** (French), feminist bimonthly, Université des Femmes, Place Quetelet, 1030 Brussels, Belgium
- Cidhal Noticias** (Spanish), quarterly feminist news bulletin, Apdo. 579, Cuernavaca 62000, Morelos, Mexico
- CIM** (Portuguese), feminist bulletin from the Women's Information Center, Caixa Postal 11,399, 054099 São Paulo, Brazil
- Clit 007** (French), lesbian bimonthly, Centre Femmes, 5 bd. St. Georges, CH-1205 Geneva, Switzerland
- COMAI** (Spanish), bimonthly feminist bulletin focusing particularly on health, Apdo. 2172, Estación Metropól Shopping Center, 00919 Hato Rey, Puerto Rico
- Coyuntura** (Spanish), newspaper on Guatemalan politics, Apdo.174, Sabánilla Monies de Oca 2070, San José, Costa Rica
- CRIF** (French), feminist quarterly, 1, rue des Fosses Saint Jacques, 75005 Paris, France
- Critical Arts** (English), alternative quarterly on South African media, c/o Contemporary Cultural Studies Unit, University of Natal, Durban 4001, South Africa
- Cuadernos del Tercer Mundo** (Portuguese and Spanish editions), monthly progressive magazine by third world journalists, Apdo. 20572, 01000 Mexico D.F.
- Cuarentena tu vida** (Spanish), feminist magazine on women, creativity and culture, A.A. 3021, Cali, Colombia
- Depthnews Women's Features** (English), weekly feminist news service focusing on Asian women, Box 1843, Manila, Philippines
- DIVA** (Dutch), bimonthly lesbian magazine, Postbus 10642, 1001 EP Amsterdam, Holland
- L'Echo du Macadam** (French), bimonthly newspaper for prostitutes' rights, L'Association Pallaques, 6, rue Frochot, 75009 Paris, France
- Emma** (German), feminist monthly, Kolpingplatz 1A, 5000 Cologne 1, West Germany
- Eva & Company** (German), feminist quarterly on art and literature, Annenstrasse 71, A-8020 Graz, Austria
- FAMW Newsletter** (English), networking publication of the Federation of African Media Women, Editorial Office, Ziana, PO Box 8166, Causeway, Salisbury, Zimbabwe
- Federation of African Media Women Features Service** (English), African women's newspaper clipping service, Federation of African Media Women (FAMW), PO Box 50795, Nairobi, Kenya
- fem** (Spanish), bimonthly thematic feminist magazine, Av. México No. 76-1, Cal. Progreso Tizapán, Mexico, D.F. 20
- Feminist Forum** (English), monthly newsletter by Japanese and foreign women, CPO Box 1780, Tokyo 100, Japan
- Femmes & Sociétés** (French), women's networking magazine, Villa 811, Sicap Baobabs, Dakar, Senegal
- The Filipina** (English), bimonthly publication on the social conditions of women in Asia, The Filipina Publications, 222-D Ibarra St., Makati, Metro Manila, Philippines
- Fireweed** (English), feminist quarterly of art and politics, PO Box 279, Sta. B, Toronto, Ontario M5T 2W2, Canada
- Friends of Women** (Thai), feminist monthly magazine, 2/3 Soi Wang-Lang, Arunamarin Rd., Bangkok 10700, Thailand
- Fujin Tembo/Japanese Women** (Japanese and English editions), feminist monthly in Japanese, bi-annual in English, The Fusae Ichikawa Memorial Association, Fusen Kaikan, 21-11, Yoyogi 2-chome, Shibuya-ku, Tokyo, 151, Japan
- Girls' Own** (English), feminist bimonthly newspaper, Box 188, Wentworth Bldg., Sydney University, Sydney 2006, Australia
- Horizons** (English), feminist monthly magazine, 200-478 River Ave., Winnipeg, Manitoba, R31 0C8 Canada
- Hysteria** (English), feminist cultural and social quarterly, PO Box 2481, Station B, Kitchener, Ontario, N2H 6M3 Canada
- Ideal Woman** (English), bimonthly magazine on social conditions of African women, PO Box 57357, House # F, 800/1, Cantonments Rd. Accra North, Ghana
- ifda dossier** (English, French and Spanish), bimonthly magazine of the International Foundation for Development Alternatives, 2, Place du Marché, ch-1260 Nyon, Switzerland
- ILIS** (mostly English), Int'l Lesbian Information Service, Centre Femmes, 5 Blvd. St. Georges, CH-1205 Geneva, Switzerland
- International Labour Reports** (English), bimonthly labor reports, 300 Oxford Rd., Manchester M13 9S, England
- IRIS, The Republican Magazine** (English), monthly Republican magazine with emphasis on women, 51/53 Falls Rd., Belfast 12, Ireland
- ISIS WICCE Women's World** (English), quarterly thematic international feminist publication, PO Box 2471, 1211 Geneva, Switzerland
- ISIS International Women's Journal** (English and Spanish editions), quarterly international feminist networking publication, via Santa Maria dell'Anima 30, Rome, Italy and Casilla 2067, Correo Central, Santiago, Chile
- IWGIA, International Work Group for Indigenous Affairs** (English and Spanish editions), an independent, international organization which deals with the oppression of indigenous people, publishes thematic documentation bulletins and a quarterly, Fiolstraede 10, 11/1 Copenhagen K, Denmark
- IXQUIC** (Spanish), bulletin about the situation of women in Guatemala, Centro de la Investigación de la Mujer en Guatemala, Apdo. Postal 27008, CP 06760, Mexico D.F.
- Kinesis** (English), feminist monthly newspaper of Vancouver Status of Women, 400 A West 5th Ave., Vancouver, British Columbia, V5Y 1J8 Canada
- Kjerringrad** (Norwegian), feminist quarterly magazine, Radhurst 2, 0151 Oslo 1, Norway
- Kommentar** (Swedish), independent socialist bimonthly magazine focusing on other countries, Box 4253, 102 63 Stockholm, Sweden
- Korrespondenz Die Frau** (German), monthly magazine of the Lutheran women's work group, GED Postfach 174 192, 6000 Frankfurt 17, West Germany
- Kvinnejournalen** (Norwegian), radical feminist quarterly magazine, Postboks 53, Buyn, Oslo 6, Norway
- Kvinnö Bulletin** (Swedish), feminist bimonthly magazine, Kvinnöhuset, Snickarbacken 10, 111 39 Stockholm, Sweden
- LADOC** (English and Spanish editions), bimonthly publication of Latin American documentation, Apdo 5594, Lima, Peru
- Les Lesbiennes** (French), lesbian separatist quarterly of the Les Lesbianaires Archive, c/o C. Menteau, BP 2024, 1000 Brussels, Belgium
- Lesbich Archief** (Dutch), lesbian feminist quarterly of the Lesbian Archive, Postbus 4062, Leeuwarden, Netherlands
- Lesbenstitch** (German), bimonthly lesbian journal, Postfach 304149, 1000 Berlin 30, West Germany
- LIP, Journal of Women in the Visual Arts** (English), annual national feminist journal on the visual arts and media, PO Box 139, Parkville, 3052 Victoria, Australia
- Lovetann** (Norwegian), lesbian/gay quarterly magazine, Box 3392, Sagene, Oslo 4, Norway

\* This is by no means a complete list of alternative international publications.



**Tao** (Portuguese), national and international feminist quarterly, *Informação Documentação Mulheres*, Rua Filipe da Mata, 115-A, 1600 Lisbon, Portugal

**Lucciola** (Italian), prostitutes' rights committee newspaper, Comitato per i diritti civili delle prostitute, Casella postale 254, Pordenone, Italy

**Manushi** (English and Hindi editions), feminist bimonthly magazine, C-1/202 Lajpat Nagar, New Delhi 110024, India

**La Manzana de la Discordia** (Spanish), irregularly published feminist bulletin, Grupo Amplio por la Liberación de la Mujer, A.A. 20527, Cali, Colombia

**Maria. Liberación del Pueblo** (Spanish), feminist monthly bulletin for and by working class and peasant women, Apdo. 158-B, Ave. Morelos 714, Cuernavaca, Morelos, Mexico

**Micela** (Spanish), bimonthly feminist publication about Latin American affairs and exiled Latin American women in Sweden, ALAM, Box 5099, 16305 Sanga, Sweden

**Mother tongue** (English), feminist monthly magazine, BM Box 6790, London WC1N 3XX, England

**Mujer. Especiales Mujer and Colección Comunicación Alternativa de la Mujer** (Spanish), three feminist publications of Union of Alternative Communication of Women, part of Latin American Institute of Transnational Studies (ILET) the first two are a monthly and thematic quarterly newscipping service, and the third is an occasional publication focusing on a specific group of women's alternative media, Casilla 16-637, Correo 9, Santiago, Chile

**Mujer Cefemina** (Spanish), monthly thematic feminist bulletin, Apdo. 949, San José, Costa Rica

**Mujer Feminista** (Spanish), monthly feminist magazine, Unión de Mujeres, Apdo. de Correos, 311, Madrid, Spain

**Mujer y Sociedad** (Spanish), monthly feminist magazine, J. Trujillo 678, Magdalena del Mar, Trujillo, Peru

**Mujeres Organizándonos** (Spanish), occasional folio about working class and peasant women published by the Institute of Peruvian Women, María de Jesús Alvarado, Av. Arequipa 343, of. 1, Lima, Peru

**Mukti** (Bengali, English, Gujarati, Hindi, and Punjabi editions), quarterly magazine focusing on racism, sexism and imperialism from an Asian/Black perspective, 213 Eversholt St., London NW1, England

**Mulherio** (Portuguese), bimonthly feminist newspaper, Rua Amalia de Noronha 268, Pinheiros, 05410 São Paulo, Brazil

**Network**, monthly newsletter of the English Collective of Prostitutes, Women's Centre, PO Box 287, London NW6 5QU, England

**New Internationalist** (English), thematic monthly magazine focusing on issues of concern to the third world, 175 Carlton St., Toronto, Ontario, M5A 2K3 Canada

**NOGA** (Hebrew), Israeli feminist quarterly, PO Box 21376, Tel Aviv, Israel, 61213

**Novel Fam** (Creole Patois), newsletter of the Muvman Liberasyon Fam (Women's Liberation Movement), 5 Ste. Therese St. Curepipe, Mauritius

**OFIS BLONG OL MERI Newsletter**, (English), quarterly publication on social conditions of women in the South Pacific, Ofis Blong Ol Meri, Box 1327 Lae, Papua, New Guinea

**Opzij** (Dutch), feminist monthly magazine, Kloveniersburgwal 23, Postbus 1311, 1000 BH, Amsterdam, Holland

**OUT!** (English), feminist monthly newsletter of Multi-National Women's Liberation Group, 69 Mauromichali, Athens, Greece

**Outwrite** (English), feminist anti-racist, anti-imperialist national and international monthly newspaper focusing primarily on women of color, Oxford House, Derbyshire St., London E2, England

**Paris Feministe** (French), feminist monthly newsletter, Maison des Femmes, 8, Cité Prost, 75011 Paris, France

**PCR Information: Reports and Background Papers** (English), occasional thematic publications of the World Council of Churches to combat racism, 150, route de Ferney, PO Box 66, 1211 Geneva 20, Switzerland

**Penelope. Pour l'Histoire des Femmes** (French), monthly bulletin on research in women's history and anthropology, CRH 54 Boulevard Raspail, 75006 Paris, France

**Quehaceres** (Spanish), bimonthly feminist newspaper covering news from Latin America and the Dominican Republic, CIPAF, Benigno Filomeno de Rojas 305, Santo Domingo, Dominican Republic

**Pacific and Asian Women's Network** (English), newsletter published by Pacific and Asian Women's Forum (PAWF), which collects and disseminates information about women's action and research groups, PAWF, 4 Bhagwandas Rd., New Delhi 110 001, India

**Race and Class** (English), quarterly publication of the Institute of Race Relations, 2-6 Lecke St., King's Cross Rd., London WC1X 8HS, England

**Resources for Feminist Research, RFR-DRF** (English and French), interdisciplinary, international quarterly of abstracts and recent research on women, 252 Bloor St. West, Toronto, Ontario, M5S 1V6 Canada

**Rites: for Lesbian and Gay Liberation** (English), monthly newspaper, Box 65, Stn. F, Toronto, M4Y 2L4, Canada

**Serie Mujeres** (Spanish), occasional thematic folios focusing on the situation of women, Movimiento Feminista "Creatividad y Cambio", J.R. Quilca 431, Lima, Peru

**Somos** (Spanish), bimonthly bulletin of AMNLAE (Louisa Amanda Espinoza Nicaraguan Women's Association), Rep. San Juan, 2.1/2 cuerdas al S.O., Managua, Nicaragua

**Spare Rib** (English), feminist monthly, 27 Clerkenwell Close, London EC 1, England

**Spinnboden** (German), occasional publication of the Berlin Lesbian Archive, Postfach 30 41 49, 1000 Berlin, West Germany

**Stree** (Marathi), monthly women's magazine—the oldest in India, Kirloskar Press, Veer Savakar Nagar, Pune 411037, India

**Taiwan Communiqué** (English), bimonthly progressive magazine providing information about Taiwan, P.O. Box 91542, 2509 EC The Hague, Netherlands

**Thamen Maris** (Arabic), feminist, progressive monthly newspaper, PO Box 217, Central Post Office, Casablanca, Morocco

**Torajyvä** (Finnish), lesbian monthly magazine which includes an English summary, Akaat PL 55, 00511 Helsinki 51, Finland

**La Tortuga** (Spanish), feminist monthly magazine, Huancavelica 470, Oficina 408, Lima, Peru

**Transnational Perspectives** (English), an independent, international quarterly journal of world concerns, Case Postal 161, 1211 Geneva 16, Switzerland

**Trouble and Strife** (English), tri-annual radical feminist journal, c/o Women's Centre, 50 Bethel St., Norwich, Norfolk, England

**Tu Voz, Mujer** (Spanish), semi-clandestine bimonthly newsletter to organize poor women, published by the Committee for the Defense of the Rights of Women (CODEM), Sede Concepción, Cochrane, 1012, 1 piso, Concepción, Chile

**TW-MAE-W** (English), publication of the Third World Movement Against the Exploitation of Women, PO Box 1434, Manila 2800, Philippines

**Vamos Mujer** (Spanish), occasional publication of the Committee for the Defense of the Rights of Women (CODEM), Casilla 5216, Correo 3, Santiago, Chile

**Ventana: Una Visión Diferente de la Mujer**, (Spanish), occasional feminist magazine, Alda Facio, Apdo. 117, San Pedro Montes de Oca, San José, Costa Rica

**La Vie En Rose** (French), "quebécois" feminist monthly, 3963 St. Denis, Montreal, Quebec, H2W 9Z9 Canada

**VI Mänskor** (Swedish), feminist cultural quarterly journal, Barnsgaaten 23, 11641 Stockholm, Sweden

**iViva!** (Spanish), feminist publication of the Flora Tristan Investigative Center, Jirón Quilca 431, Lima 100, Peru

**Voice of Women** (English), publication of the Women's Section of the African National Congress in South Africa, PO Box 31791, Lusaka, Zambia and available from African National Congress, 801 2nd Ave., Suite 405, NY, NY, 10017 USA

**Voice of Women** (English, Sinhalese, Tamil), journal for women's emancipation, 18/9, Chitra Lane, Colombo 5, Sri Lanka

**WAF** (English), bi-annual feminist publication of the Women's Action Forum, Box 3287, Gulberg, Lahore, Pakistan

**We the Self-Employed: Voice of the Self-Employed Workers** (English), publication of the Self-Employed Women's Association, SEWA Reception Centre, Opposite Victoria Garden, Ahmedabad, 380 001 India

**Webspinner** (English), quarterly feminist newspaper, PO Box 1573, Edmonton, Alberta, T5J 2N7 Canada

**Women and Environments** (English), international women's tri-annual magazine on housing, development, ecology, planning and design, c/o Urban and Community Studies, 455 Spadina Ave., Toronto, Ontario, M5S 2G8 Canada

**Women of China** (English), monthly magazine on Chinese women's emancipation, marriage, health, family, education, etc., 50 Deng Shi Kou, Beijing, People's Republic of China

**Women of Europe** (Danish, Dutch, English, French, German, Greek, Italian), bimonthly information bulletin on developments of women's status in the European Economic Community (EEC) and on EEC policies, Commission of the European Communities, Directorate-General Information, 200, rue de la Loi, 1049 Brussels, Belgium

**Women of the Whole World** (Arabic, English, French, German, Russian, Spanish), quarterly journal affiliated with the Communist Party, Women's International Democratic Federation, Unter den Linden 13, 1080 Berlin, East Germany

**Woman Speak** (English), quarterly newsletter about Caribbean women, University of West Indies, Women and Development Unit, Pinelands St. Michael, Barbados

## PUBLISHERS

### Australia:

Sydney Gay Writers Collective, PO Box 158, Leichhardt, NSW, 2040, Australia. Publishes fiction and poetry by lesbians and gay men.

### Britain:

Sheba Feminist Publishers, 488 Kingsland Road, London E8, England. Telephone: 253 1590. A racially mixed collective with an emphasis on publishing feminist books for adults and children by black women and works by new women writers.

**The Women's Press**, 124 Shoreditch High Street, London E1 6JE England. Publishing books by and about women.

**Zed Press**, 57 Caledonian Rd., London N1 9DN, England. Publishes progressive international and feminist books.

**Onlywomen Press**, 38 Mount Pleasant, London, WC1, England. Telephone: (01) 837-0596. Women's liberation publishing and printing group, producing radical feminist & lesbian work.

**Black Womanstalk**, P.O. Box 222, London N.1. 2YL, England. A publishing cooperative of black women's books made up of black women of Asian and Afro-Caribbean descent.

**Stramullion Co-operative Ltd.**, 43 Candlemaker Row, Edinburgh, EH12QB, Scotland. A Scottish-based feminist publishing collective of new work from women who are Scottish or who live in Scotland.

### Brazil:

**Editora Brasillense**, 01223 R. General Jardim, 160, São Paulo, Brazil. Publishes books on progressive international themes and women's issues.

### Canada:

**The Women's Press**, Women's Educational Press, 16 Baldwin Street, Toronto, Ontario, Canada M5T 1L2. (416) 598-0082. Publishes books of concern to women, non-sexist children's literature and the Everywoman's Almanac.

**Les Editions du Remue-Ménage**, 4800, Henri-Julien, Montréal Québec, H2T 2E1, Canada. Telephone: (514) 845-7850. Québécoise feminist publishers of novels, essays, agendas, monographs, etc.



## Dominican Republic:

**Center of Investigation for Feminine Action (CTPAF)**, Benigno F. De Rojas 307, Aptdo. Postal 1744, Santo Domingo, Dominican Republic. Publishes materials intended to educate women about their rights, health care, birth control, finances, etc., in a format that promotes social change.

## France:

**Des Femmes**, 2, Rue de la Roquette, 75011 Paris, France. Publishes both French and international feminist fiction and non-fiction.

## India:

**Kali for Women**, N-84 Panchshila Park, New Delhi 110 017, India. Publishes feminist works in the social sciences and humanities, also fiction and general non-fiction.

## Ireland:

**Arlan House, The Women's Press**, 69 Jones Road, Dublin 3, Ireland. Telephone: (01)786913. Founded 1975, publishes contemporary fiction, poetry and reprints and non-fiction including women's studies.

**Women's Community Press**, 48 Fleet Street, Dublin 2, Ireland. Telephone: (01)712149. Women's co-operative, publishes anti-sexist, anti-racist material with minority groups.

## Israel:

**"The Second Sex" Publishing House**, 55 Sheinkin Street, Givatayim, 153295, Israel. Telephone: (03)312349. Publication of quality feminist literature in Hebrew.

## Malaysia:

**Consumer's Association of Penang**, 87, Cantonment Road, Pulau Pinang, Malaysia, an independent organization which also publishes books and pamphlets concerning health, housing, environmental balance and the quality of life. Particular emphasis is placed on women and development.

## Italy:

**Dalla Parte Delle Bambine**, Via Turati 38, 20121 Milano, Italy. Telephone: 6595406. A feminist publishing house issuing non-sexist illustrated books for children and young people.

## Netherlands:

**Feministische Uitgeverij de Bonte Was**, Postbus 10222, Nieuwe Herengracht 95, Amsterdam, Netherlands. Telephone: (020)184871. A feminist publishing group publishing books on motherhood, work, sexuality, history, and fiction.

## New Zealand:

**New Women's Press Ltd.**, P.O. Box 47-339, Auckland, New Zealand. Telephone: (09)767-150. Publisher of books by, for and about women.

## Pakistan:

**Simorgh Women's Resource and Publication Centre**, 19.B White House Lane, off Sunderdas Road, Lahore, Pakistan. This center is planning to publish a bulletin/newsletter for dissemination amongst women's groups, individuals, organizations and institutions mainly within Pakistan.

## Peru:

**Creatividad y Cambio**, Jr. Quilca 431, Lima, Peru. Telephone: 23-5852. (Mailing address: Apartado 211, Lima 100, Peru.) Publications in Spanish on women's issues and other social issues of the day.

## Portugal:

**Cooperativa Editorial das Mulheres**, R. Filipe da Mata, 115-A, Lisboa (1600) Portugal. Telephone: 720598. A non-profit, feminist cooperative publishing books written by women.

## United States:

**Women's International Research Exchange Service**, 2700 Broadway, No.7, New York, NY 10025. Telephone: (212)-666-4622. WIRE reproduces accounts and analyses by and about women in the third world. An annotated catalogue describing resources available sent upon request.

**Kitchen Table: Women of Color Press**, Box 2753, New York, NY 10185.

Telephone: (212)308-5389. A women of color feminist press publishing fiction, poetry, non-fiction.

**The Feminist Press**, Box 334, Old Westbury, New York, NY 11568. Publishes reprints of fiction classics and autobiographies; biography; children's books; bibliographies; resources for teachers.

**Common Ground Press & Distributors**, P.O. Box 50064, Washington, DC 20004. Publishes and distributes select poetry and fiction by women of color.

**W.J.M. Publications**, Box 367, College Corner, OH 45003. Telephone: (513)523-5994. WJM Publications is a woman-owned, black-owned publishing company specializing in the works of gay, black and female writers.

**Womyn's Braille Press, Inc.**, P.O. Box 8475, Minneapolis, MN 55408. Telephone: (612)341-3114. Feminist and lesbian literature on tape and in braille.

**Acacia Books**, P.O. Box 3620, Berkeley, CA 94703. Telephone: (415)451-9559.

Women publishers committed to publishing the work of lesbians, women of color, women from minority classes and cultures and women in Third World countries.

**The Seal Press**, 312 S. Washington, Seattle, WA 98104. A feminist press publishing fiction, women's studies and translation.

**Lez Press**, P.O. Box 4387, Portland, OR 97208. Telephone: (503)287-1838. Lesbian publishers of quality fiction, art, photography and especially plays for lesbians/feminist/gay audiences.

## West Germany:

**Frauenoffensive Verlag GmbH**, Kellerstr. 39, D-8000 Munich 80, Germany. Phone: 485102. The first feminist publishing company in West Germany, existing since 1974, publishes books and posters.

**Amazonen Frauenverlag GmbH**, Knesebeckstr. 86/87, 1000 Berlin 12, Germany. Telephone: 030/692 53 59. The first lesbian-feminist publishing company in West Germany, existing since 1976, publishes books and posters.

## Zimbabwe:

**Zimbabwe Publishing House**, P.O. Box BW-350, Harare/ 144 Union Avenue, Harare, Zimbabwe. Telephone: 790148/9 Telex 4339/4251. An independent group founded in 1981, ZPH publishes general and political books, women's literature, history, and literature.

## VISUAL ARTS

### Belgium

**Union Feminine Artistique et Culturelle - Salons Internationaux (UFACSI)**, International Bureau, 80 Bould. Louis Schmidt, Be., No. 2, B 1040 Brussels, Belgium. Telephone: (02) 735-14-72. Worldwide Federation of Women Artists (painters, engravers, sculptors, etc.) which organizes art exhibitions, promotes contacts between women artists internationally.

### Britain:

**Format Photographers**, 25 Horseill Rd., Islington, London N51 XL, England. Telephone: (01) 609-3439, coverage centers on women's issues—politics, social and cultural—and Lesbian and Gay Liberation.

### Canada:

**Participatory Research Group**, 29 Prince Arthur Avenue, Toronto, M5R 1B2, Canada. Distributes *Weaving Our Lives*, a slide tape of tapestries by the women of Odi, Botswana. Each of the 26 tapestries, which portray many aspects of women's lives, is described by its weaver(s).

### Denmark:

**Danske Kvinders Fotoarkiv**, (Danish Women's Photographic Archive), c/o Lützen, Bredgade 35, 1260 Copenhagen, Denmark. An innovative cataloguing of women's photos.

### India:

**Womanart**, Forum for Women's Rights, PO Box 4605, Bangalore 560 046, India. Women artists organized to rediscover art from a feminist perspective through street exhibitions, workshops, producing postcards and creative arts.

### Jamaica:

**Sistren Textiles**, 100 Hope Rd., Kingston 6, Jamaica. Telephone: 92-7-8800. A silkscreen project producing textiles on issues affecting women in Jamaica.

## FILM & VIDEO

### Australia:

**Cine-Matrix Inc.**, 57 A High St., Fremantle, Western Australia 6160, provides information for women in film and television on filmmaking, production, theory, employment and has a "library" of film listings and journals.

**Feminist Film Workers**, 1 Rose St., Chippendale, N.S.W. 2008 Australia. A group of women who have been making and distributing films for the women's liberation movement since 1970.

**Rose St. Films**, Box 278, Broadway, Sydney NSW 2007, Australia, telephone: (02) 818-2302, small, independent film production business concerned primarily with production and distribution of feminist films.

### Bangladesh:

**Women to Women Video/Film Project**, 44/A-1, Azimpur Rd., Dhaka-5, Bangladesh, four women who have produced several videos on development issues involving women.

### Brazil:

**Agencia F4 Fotografia**, F 4 Photographic Agency, R. Joinville 661, Vila Mariana, São Paulo SP, Brazil, independent photographers producing and distributing photographs, audio-visuals and tapes about the Brazilian popular movements and also about the conditions of women in Brazil.

### Britain:

**Cinema of Women (COW Films)**, 27 Clerkenwell Close, London EC1R 0AT, Feminist film distributors.

**Circles**, 113 Roman Rd., London, E2 OHU, England, telephone: (01) 981-6828, a women's film, video, and slide distribution network.

**South Wales Women's Film Co-op**, Chapter Arts Centre, Cardiff, South Wales.

**Leeds Animation Workshop**, 45 Bayswater Row, Leeds 8, West Yorkshire, England, telephone: (0532) 484997, women's collective producing feminist animated films.

**Pictures of Women**, 245a Coldharbour Lane, Brixton, London SW9, England, telephone: 733-7207, a recently formed group to counteract the sexist imagery of the media by making their own videos.

### Canada:

**Women and Focus, Art and Media Center**, Suite 204-456 W. Broadway, Vancouver, B.C. Canada V5Y 1R3, telephone: (604) 872-2250. Since 1974, this crew of women filmmakers have made more than 40 tapes and films about women's issues.

**Video Femmes**, 10 rue McMahon, Quebec, Quebec, G1R 3S1, Canada, telephone: (418) 692-3090, a collective which produces and distributes films and videos regarding women's conditions.

**Studio D, The Women's Studio and the Federal Women's Film Program**, National Film Board of Canada, Studio D, P-43, PO Box 6100, Montreal, Quebec, H3C 3H5, Canada, telephone: (514) 333-3265. Filmmaking Unit and Sponsor Program of Federal Government Departments and Agencies, where women filmmakers define and bring the perspectives of women to social issues through film.

### Colombia:

**Cine Mujer**, Apartado Aereo 2758, Bogota, DE, A collective of feminist film producers; information and sales available.

### France:

**Centre Simone de Beauvoir**, 32, rue Maurice Ripoche, Paris, The Center provides videos about the problems of contemporary women and has an archive with about 150 videos produced by women internationally.

### Italy:

**Gruppo Comunicazione Visiva**, Vico S. Marallino 10, 161215 Genova, telephone (010)297-747, A feminist video and film collective who have also organized a women's film festival.

### Jamaica:

**Sistren Theatre Collective**, 100 Hope Rd., Kingston 6, Jamaica. A women's theatre collective presenting major works and theatre-in-education on issues affecting women. They have just produced their first documentary film, *Sweet Sugar Rage*.



Japan:  
**HKW Video Workshop**, 27-103 Chome Matsunke, Suginamiku, Tokyo 166. They promote the direct exchange of videotape materials globally, seek to create links between women working in video and to exchange independent productions outside the male-dominated media machinery.

Mali:  
**Direction National de l'Alphabetisation Fonctionnelle et de Linguistique Appliquée, Promotion Féminine (DNAFLA)**, Bamako, Mali, has produced several videos on women's activities and community projects.

Mexico: **Cine-Mujer**, Angeles Negoechea, Peñuri 19, Sede Casa Oyoacán, DF. Formed in 1974-75, this group produces audio-visual material presenting a different image of women through the media.

New Zealand:  
**Women's Community Video**, c/o Outreach, Ponsonby Road, Auckland, New Zealand.

United States: International Distributors:

**Iris Films**, P.O. Box 5353, Berkeley, CA, 94704, (415) 549-3192

**International Women's Film Project**, 3518 35th St. NW, Washington, DC, 20016. Distribution of work by Latin American Women, also about U.S.-Latin American relations.

**Third World Newsreel**, 160 Fifth Avenue, New York, NY, 10011. Produces and distributes social issue, anti-sexist, anti-racist films.

**Millenium**, 66 East 4th Street, New York, NY, 10003. An independent exhibitor/film workshop screens new domestic and foreign films, mostly experimental/avant garde. Publishes *Millenium Film Journal*.

**Martha Stuart Communications**, 147 West 22nd St., New York, NY, 10011, USA, telephone: (212) 255-2718. *Are You Listening?* series of international videotapes/films with people who are talked about but are rarely listened to.

**Asian Cine-Vision**, 32 East Broadway, New York, NY, 10002, USA, tapes by Asians and Asian Americans, some by women.

Venezuela:

**Grupo Feminista Miércoles**, Apdo. 668, San Cristóbal 5001-A, Táchira, Venezuela, a women's film group which uses audiovisuals as a way of expressing the relationship between theory and reality, reflection and experience.

publications about films

**Catalogue of Independent Women's Films**, Sydney Filmmakers Co-op, P.O. Box 217, Kings Cross, NSW 2011, Australia. Publication of annotated listing of current films in distribution with distributors and subject index.

**Camera Obscura**, P.O. Box 4517, Berkeley, CA, 94704, USA. Journal of feminism and film theory.

**Jump Cut**, PO Box 4517, Berkeley, CA, 94704, USA, includes articles on women filmmakers internationally; no. 24-25, special lesbian issue.

**Women and Performance, A Journal of Feminist Theory**, NYU/TSOA, Performance Studies Dept., 51 West 4th St., Rm. 300, New York, NY, 10012, USA. Interviews of women in performing arts, reviews, analysis, aesthetics, documentation of historic women's performance.

**FX: The Women's Film and Video Bulletin**, 55 Marie Curie Sceaux Gardens, Havi St., London SE 7DQ, England.

**The Third Woman**, Hispanic Women: International Perspectives, vol. II, no. 2, 1984, c/o Chicano-Riqueño Studies, Ballantine Hall 849, Indiana University, Bloomington, IN, 47405, USA, includes a selected and annotated filmography on Latin America women.

**Heresies: A Feminist Publication on Art and Politics**, #16, Film/Video, 1983, PO Box 766, Canal St. Station, New York, NY, 10013, USA, includes a women's media resource guide.

**Frauen und Film**, Verlag Roter Stern, Postfach 180147, D-6000 Frankfurt, West Germany, feminist film magazine.

## MEDIA ORGANIZATIONS

Belgium:

**Informaite en Dokumentatiecentrum Rosa**, Centre de Documentation: **Feministe**, Bondgenotenstraat 62, 1190 Brussels, Belgium, telephone: (02) 347-2477. Information about the Belgian and international women's movements.

Britain:

**Alliance for Fair Images and Representation in the Media (AFFIRM)**, c/o Women's Art Alliance, 10 Cambridge Terrace Mews, London NW1, England. Coordinates activity against sexism in the media.

**Women's Film, Television and Video Network (WFTVN)**, 23 Frith St., London W1V 5TS, England, telephone: 434-2076. Feminist group working for greater access for all women to all aspects of film, TV and video production and the positive portrayal of women in the media.

**National Union of Journalists Equality Council**, c/o NUJ, Acorn House, 314/320 Grays Inn Road, London, WC1X 8DP, England, telephone: (01) 278-7916. A trade union group established to create equality both inside and outside the union.

**Women's Group, Campaign for Press and Broadcasting Freedom**, 9 Poland St., London, England, W1V 3DG, telephone: (01) 437-2795. Drafted an anti-racist, anti-sexist, anti-heterosexist code of conduct for media workers.

Canada:

**Women's Research and Resource Centre**, 252 Bloor St. West, Toronto, Ontario, M5S 1V6, Canada, telephone: (416) 597-8865, Canadian and international feminist library of books, journals, unpublished papers, curricular materials, archival collection.

Chile:

**Unidad de Comunicación Alternativa de la Mujer**, Casilla 16-637, Correo 9, Santiago, Chile, telephone: 321-54-86. Promotes alternative media, has built a strong media network and operates as a monthly news service through their publication *Mujer*.

Ethiopia:

**African Training and Research Center for Women**, Economic Commission for Africa, PO Box 3001, Addis Ababa, Ethiopia, contains 150 items in 5 languages: media studies, case studies, bibliographies.

France:

**Documentation Femmes**, 110 rue du Château, 75014 Paris, France. Telephone: 322-34-79. A documentation group which monitors all the French press for things published on women. It also lists feminist newspapers, journals, films available in France.

Ghana:

**Association of Women in the Media (ASWIM)**, PO Box 4131, Accra, Ghana. Inaugurated in 1980, ASWIM provides a channel for the exchange of ideas and fostering solidarity among women media workers.

India:

**Committee on the Portrayal of Women in the Media**, 4, Bhagwandas Road, New Delhi 110 001, India. Studies the images of women portrayed in different media and mobilizes the public against obscene, insulting and stereotypical portrayals of women.

Ireland:

**Women in Media**, c/o 7 Winetavern St., Belfast, Northern Ireland, telephone: (0232)-225-426. Produces literature—abortion pamphlet, women's resources pack on and for women in Northern Ireland. Do artwork, printing, video and photography.

Kenya and Zimbabwe:

**Federation of African Media Women**, Elizabeth Okwenje, Coordinator, PO Box 50795, Nairobi, Kenya and c/o Zimbabwe InterAfrica News Agency, PO Box 8166, Causeway, Harare, Zimbabwe. Founded in 1981 to combat the distorted image of women portrayed by the African media, to promote women's role in development through the media and to promote professional excellence on the part of women media workers.

Malaysia:

**Asian and Pacific Institute for Broadcasting and Development (ABID)**, Eileen Wahab, PO Box 1137, Pantai, Kuala Lumpur, Malaysia. Provides training courses and work experiences for women involved in the media in the Asia/Pacific region.

New Zealand:

**Media Women**, 1, Waitui Cres., Lower Hutt, Wellington, New Zealand. Women in all branches of the media working for breakdown of sex stereotypes and for opening up opportunities for women.

Senegal:

**Association of African Women for Research and Development (AFARD)**, Marie-Angelique Savane, AFARD/AAWORD, s/c UNESCO, BP 3311, Dakar, Senegal. Formed by French-speaking African women media-workers to promote women's development in the media and to plan for the UN End of Decade Conference on Women in July 1985.

United States: International Media Centers:

**West Coast International Women's Resource Center**, 4228 Telegraph Ave., Oakland, CA, 94609, USA, telephone: (415) 654-6725, contains a vast collection of alternative and feminist international and domestic magazines, newspapers and graphics. Part of Peoples Translation Service, the publishers of *Connexions*.

**Third World Women's Archives**, PO Box 159, Bush Terminal Station, Brooklyn, N.Y. 11232, USA, telephone: (212) 308-5389, journals, newspapers, posters and tapes about Third World women in Africa and Asia as well as extensive files about women of color in the Western hemisphere.

West Germany:

**Medienkartell**, c/o Rita Schmidt, Gautpstrasse 97, 1 Berlin 62, West Germany. Files on everything pertaining to the media, particularly addresses of women working in video, film, photography and theater.

# SAGE

A Scholarly Journal  
On Black Women



Announcing  
Vol. 1 Number 2

## Mothers and Daughters

For Information Contact  
SWEP, Inc./SAGE, P.O. Box 42741  
Atlanta, Georgia 30311-0741

\$15.00/year individuals \$25.00/institutions



CONNEXIONS  
PEOPLES TRANSLATION SERVICE  
4228 Telegraph Ave.  
Oakland, CA 94609  
(415) 654-6725

Non-Profit Organization  
U.S. Postage Paid  
Berkeley, CA  
Permit No. 148

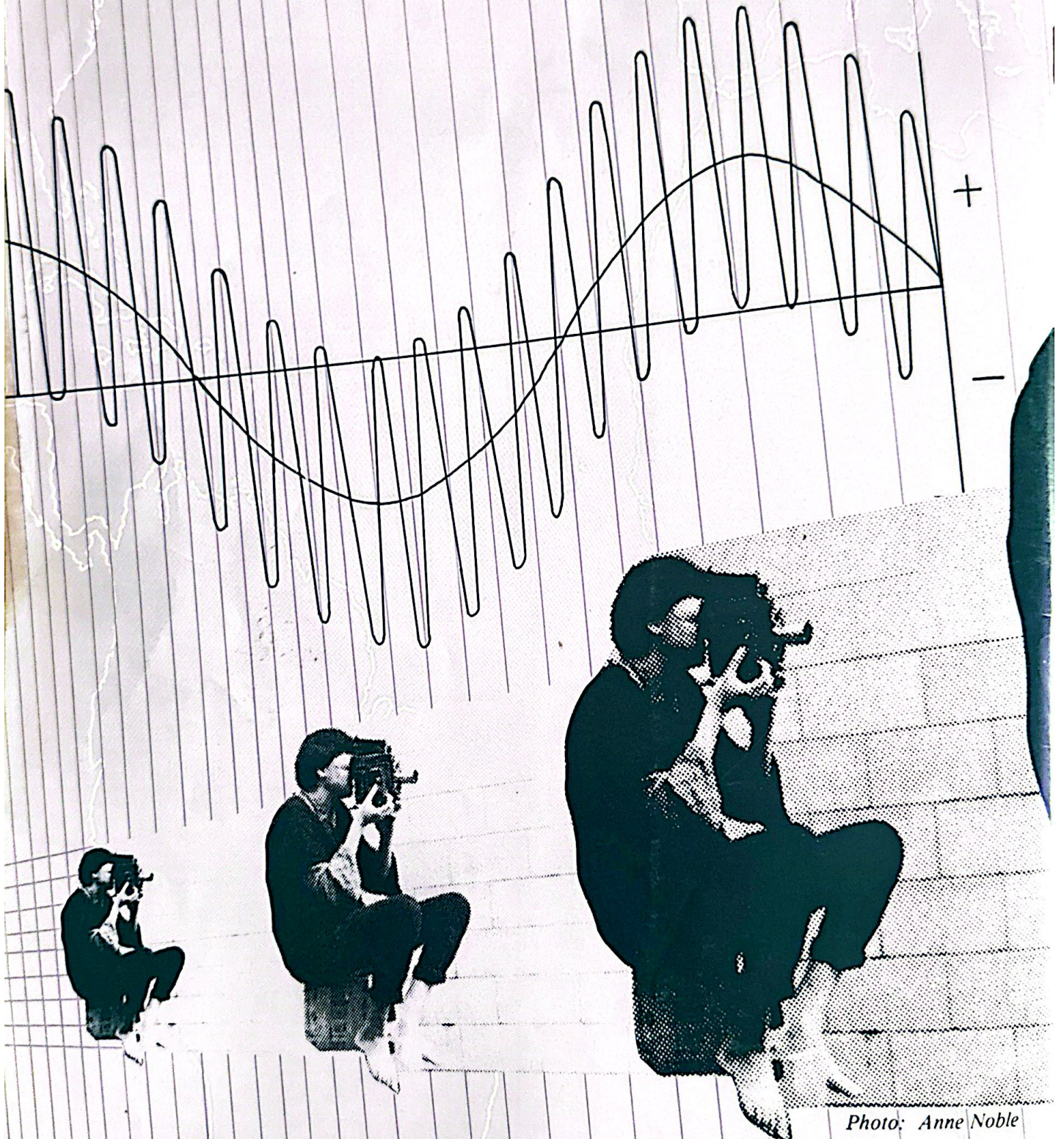


Photo: Anne Noble

\$3.00