

# National Educational Film & Video Festival

314 East Tenth Street • Oakland, California 94606 • (415) 465-6885

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10 May 1990

Dear Panelist,

Kris Samuelson and I have just now completed creating the LOOKING FORWARD, LOOKING BACK symposium schedule, which you'll find enclosed. I apologize for your having to wait until this late date to have it in hand (I had planned for May 1).

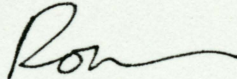
The panel will consist of two separate one-hour forty-five minute sessions, and each of you has been assigned to one. Please come prepared to make 10-15 minutes of prepared remarks on any of the topics we've outlined for your session. You may talk about your own work and also address general trends that pertain to the areas under discussion. Personal presentations will be followed by a general discussion, to be led by Kris. We will then take questions from the audience.

I have received biographical blurbs from only a few of you. So, please, if you would like to be properly introduced, send me a short paragraph about yourself and your credits.

I'm enclosing a some promotional flyers for the event. We would appreciate your posting or otherwise distributing them, as best you can.

I look forward to finding new ways to challenge the audience as you all share your personal insights and historical recapitulations.

Regards,

A handwritten signature in cursive script that reads "Ron". The signature is written in dark ink and has a fluid, connected style.

Ron Light

P. S. Don't forget the Awards Ceremony, Best of Festival and Student Winner screenings, and buffet reception following the symposium!

**NATIONAL EDUCATIONAL FILM FESTIVAL  
SYMPOSIUM: LOOKING FORWARD, LOOKING BACK-- 20 Years  
of Bay Area Documentary**  
May 26, 1990, 1:00-5:00 p.m.  
moderator: Kristine Samuelson

**Session I (1-2:45 p.m.): The Documentary Genre--Evolving  
Visions**

Topics:

1. The forces which have helped shape Bay Area film and video documentary.

--Are there defining characteristics of Bay Area doc. production?  
Describe.

--Spheres of influence over the past two decades:  
political (collectives, community groups, NABET, etc.)  
educational (public TV, film schools, workshops)  
• organizational (FAF, BAVC, Cine Accion, NAATA)

2. Evolution of documentary forms.

--Early influences of verite.

--Social perspectives.

• --Point of view--are there degrees of subjectivity?

• --Personal perspectives (reflexive and essay forms, etc.)

3. Changing relationships and responsibilities.

• --Film/videomakers to subjects.

• --Film/videomakers to audiences.

accountability for informing audiences of POV

Panelists: Loni Ding, Jon Else, Bill Jersey, Irving Saraf

**Session II (3:15-5:00 p.m.) : Production and Distribution--  
External Concerns**

Topics:

1. Relationships between media programming and public policy

--How broadcast access and packaging have changed in the last two  
decades.

--Stylistic influences of conventional broadcast journalism, i.e.

Frontline.

2. How funding sources affect what gets produced.  
--What kinds of films/videos get money from mainstream sources?  
--Influences of alternative funding venues.  
--Independent filmmakers' fundraising solutions: direct solicitation, in-kind contributions, etc.

3. Exhibition for film/video docs.  
--Film festivals, nontheatrical distribution, commercial runs, home video.  
--As exhibition opportunities change, how are audiences developed, enlarged?  
-- How do programmers and media buyers shape audience tastes?  
-- How much documentary is there for art's sake, to be exhibited in museums and galleries?

4. How changing technologies have affected documentary production  
--Film and tape as their own unique forms of expression.  
--The long view of video and film as coexistent technologies.  
--How changing technologies have affected viewing.  
--Spinning into the future: more cable, interactive video, new formats?

Panelists: Peter Adair, Larry Daressa, Lourdes Portillo, Skip Sweeney

# SYMPOSIUM

## LOOKING FORWARD, LOOKING BACK

### SESSION 1: 1-2:45 PM *The Documentary Genre—Evolving Visions*

The forces which have helped shape Bay Area film and video documentary

- The defining characteristics of Bay Area documentary production
- Spheres of influence over the past two decades including political, educational, and organizational

Evolution of documentary forms

- Early influences of vérité
- Social perspectives
- Point of view, and degrees of subjectivity
- Personal perspectives (reflexive and essay forms, etc.)

Changing relationships and responsibilities

- Film/videomakers to subjects
- Film/videomakers to audiences

PANELISTS—

Loni Ding (*Nisei Soldier, The Color of Honor*)

Jon Else (*The Day After Trinity, Yosemite*)

Bill Jersey (*Faces of the Enemy, Super Chief: The Life and Times of Earl Warren*)

Irving Saraf (*Mitsue and Nellie, In the Shadow of the Stars*)

### SESSION 2: 3:15-5:00PM *Production and Distribution—External Concerns*

Relationships between media programming and public policy

- How broadcast access and packaging have changed in the last two decades
- Stylistic influences of conventional broadcast journalism

How funding sources affect what gets produced

- Mainstream funding sources, alternative funding venues, and independent filmmakers' fundraising solutions

Exhibition for film/video documentaries

- Film festivals, nontheatrical distribution, commercial runs, home video
- As exhibition opportunities change, how audiences are developed and enlarged
- How programmers and media buyers shape audience tastes
- Documentary for art's sake—museums and galleries

How changing technologies have affected documentary production

- Film and tape as their own unique forms of expression
- The long view of video and film as co-existent technologies
- How changing technologies have affected viewing
- Spinning into the future: more cable, interactive video, new formats

PANELISTS—

Peter Adair (*The Word is Out, The AIDS Show: Artists Involved with Death and Survival*)

Larry Daressa (*The Business of America, co-founder of California Newsreel*)

Lourdes Portillo (*Las Madres de la Plaza de Mayo, La Ofrenda: The Days of the Dead*)

Skip Sweeney (*My Father Sold Studebakers, co-founder of Video Free America*)

*A SYMPOSIUM REFLECTING  
ON THE PAST AND LOOKING  
TO THE FUTURE OF BAY AREA  
DOCUMENTARY PRODUCTION*

*MODERATED BY  
KRISTINE SAMUELSON  
PROFESSOR, STANFORD UNIVERSITY*

*SATURDAY, MAY 26, 1990  
1:00 - 5:00 PM*

*JAMES MOORE THEATER  
OAKLAND MUSEUM  
10TH & OAK STREETS, OAKLAND*



*20TH NATIONAL EDUCATIONAL  
FILM & VIDEO FESTIVAL  
MAY 24 - JUNE 3, 1990*

*For more information  
call 415/465-6885*