



PN-117-067
Women in Development
Agency for International Development
Room 5100, 1000 State Street
Washington, D.C. 20543
(202) 446-1111
Date of Acquisition
Source

Report of the Videotape as a Development Tool Workshop

Held in Ahmedabad, India from 8 through 28 March 1984

By the Village Video Network and Martha Stuart Communications, Inc.

And Taught by Martha Stuart, Barkley Stuart, Jay Savulich

And Sara Stuart in Conjunction with the Self Employed Women's Association

Carried out under Contract Number DPE-0300-C-3072-00

With the United States Agency for International Development

June 1984

**are
you
listening**

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खाना ही जीवन है
FOOD IS LIFE

THE SPIRIT OF THE ENDEAVOR

"At first we were very afraid of these machines. Now we almost love them."

"There was a lot of scope for participation. The workshop was magic; in three weeks we learned to read and write."

"Everyone can understand the tapes. We all made good videotape programs. Some had problems but none were rubbish."

"Our (SEWA's and the Village Video Network's) philosophy is the same. We share a great commonality."

"We were all trainees. I was as illiterate as anyone."

"The workshop was refreshing. It was the first time in eight years that we have really come together for an extended period and talked. It was very good that the video workshop was the priority."

"Now every one of us has a degree: V.A. (Video Artist)."

"I liked the attitude and style of the training. We worked step-by-step, not formally. Each one had a chance and there was a lot of encouragement."

"Some people got very good at camera or deck which is better than everyone getting exactly the same experience."

"We prefer that everyone has become a producer. Putting too much weight on the camera is not good. Interviewing and operating the deck are very important as well."

"We have a strategy so that people will not get sucked back into their jobs and forget about video. Our cooperative, VIDEO - SEWA, will have weekly meetings. We will form teams and develop our ability to work in teams as though we were one unit. In addition to producing video programs, we will review what we have learned and teach each other."

- Comments of the videotape as a development tool workshop participants during an evaluation session on the last day of training.

"First of all that (the SEWA Video project) was not just a workshop. It was an event of great significance to all those involved. Dr. Chitnis spoke of nothing less than a revolution. As a scientist, Dr. Chitnis is not inclined to verbal exaggeration... The importance of this demonstration derives from the fact that to bring advanced technology within the reach of simple people for them to use it is perhaps the most important objective to achieve in the world of communications today. The apparent ease with which the Martha Stuart Communications team achieve that objective is at once a source of hope for all those who strive for a democratization of the media of communications and an indictment of those who would keep the media in the hands of a small elite."

- Excerpted from a letter by Father Gaston Roberge, Director, Chitrabani Society. See Appendix E for the complete text.)

"Today seeing programs of Video - SEWA, I feel as though I have received a lens implant for cataracts. I have new vision, my sight is restored."

- Remarks by Dr. E. V. Chitnis, Director, Indian Space Research Organization to the SEWA Video Festival.

BACKGROUND

The Self Employed Women's Association (SEWA) of Ahmedabad is a well established organization of women workers. It is composed of about 14,000 women street vendors, small-scale producers and laborers. The organization provides its members with skills training, cooperative mechanisms to aid in the production and marketing of goods, child care, life insurance and maternity benefits. It advocates women's rights before the authorities and runs a cooperative bank, SEWA Bank, that extends saving and credit facilities to self employed women. In a brief 10 years SEWA has become a model women's self-help organization and is now spreading its activities out of the city and into the countryside.

The Village Video Network, started by Martha Stuart Communications, Inc. with the co-sponsorship of the United Nations University, is an organization of groups who are making important development solutions and are making their own videotape programs about these solutions. The members are: DNAFLA (National Women's Literacy Program of Mali), the Guangzhou Institute of Energy Conversion in China, the Ministry of Community Development and Women's Affairs in Zimbabwe, the Caribbean Family Planning Affiliation (IPPF), the Supreme Council of Family Planning in Egypt, BKKBN (Indonesian National Family Planning) and others. Founded in 1982 in Bamako, Mali, the Village Video Network was formed to encourage the



exchange of experience, technical skills and video programs among its members and around the world.

Ela Bhatt, General Secretary of SEWA, and Martha Stuart are Board Members of Women's World Banking. In the fall of 1981 they decided to use videotape to bring the thoughts and concerns of the street vendors to a Women's World Banking meeting in Ahmedabad. Through this collaboration, Ms. Bhatt and Ms. Stuart began talking about the advantages of video for extending SEWA's work. Out of their conversations, this project took shape.

RESULTS

This written report is really only a lengthy explanatory footnote to the actual videotape programs made by the workshop participants and submitted to USAID. These productions, better than any words from us, tell of the facility the workshop participants achieved with their equipment and demonstrate the communications potential thereby unlocked.

The programs are beautifully expressive of videotapes' great immediacy and informality. Yet the technical quality of the tapes themselves -- as well as the way in which the equipment has been used "invisibly" with great sensitivity, to capture a reality rather than to construct one -- make it easy to overlook these facts:

- None of the workshop participants, except the two National Institute of Design students, had ever operated a video camera before the training project began, and most had never worked with any sort of electronic or photographic technology;

- One third of the workshop participants were illiterate and another third were literate in Gujarati only and most of the group had precious little confidence in such "sophisticated" equipment;
- None of the workshop leaders played any substantive or directorial roles in any of the productions, all camera work, sound and other associated activities being entirely the responsibility of the participants themselves;
- No editing equipment was available, so all the productions are "as shot", further testimony to the level of accomplishment achieved in the workshop.

Furthermore, none of the workshop participants had previously been exposed to a non-directive learning situation, where the so-called teachers were resource people helping them to learn by doing rather than by being told or by being shown how something should be done.

At the beginning, the participants' attitude was both eager and vaguely fearful. "How can a simple Gujarati woman, like me, learn in three weeks to operate these fancy and complicated machines", they seemed to say. "How can I use video to organize my women, the vegetable vendors?"

Very soon, however, the participants warmed to the work at hand. As they discovered the simplicity and flexibility of the equipment, they found the satisfactions that accompany the use of all well-crafted tools that extend one's capacities. Once the equipment became more familiar and comfortable, they began to propose more program ideas than could be realized in three months much less three weeks. (See Appendix D - Subjects for Future Video Programs.) Two producers insisted on working Sunday in order to squeeze in



programs on the conditions in their neighborhoods. Skepticism was replaced by enthusiasm and we were engaged in a fully mutual effort to see how videotape could be creatively applied to the communication needs evident in their own work and lives.

At a personal level, all of the participants were caught up at one point or another in the job of finding and exercising talents they did not know they possessed.

Once the workshop members felt confident of their basic skill with the video camera, they began making productions. From the very beginning, the productions indicated the appropriateness of videotape voicing a wide variety of SEWA's concerns. With subjects such as the inequities of Ahmedabad's water supply, child labor, nutrition, how to get a loan, the struggle of the bidi (cigarette) rollers, forming a rural dairy cooperative, and others, the productions succeeded in establishing videotapes' unrivalled capacities for conveying information, ideas and experience from place to place in a form that is easily accessible and non-threatening.

The beauty of video is that it serves the values by which change occurs most readily and most positively. It encourages the transfer of information and experience directly from person-to-person or community-to-community in such a way that the viewer identifies with the situations of others like himself rather than confronts the decisions or dictates of those in power. Other media, such as film and television, tend to create distance between the viewer and the material being transmitted -- in film because everything is literally larger than life, in television because the scale is so obviously beyond the dimensions of individual experience. By contrast, video tends to maintain the balance between viewer and what is viewed.

We call the communication process that video makes possible "television as if people mattered" -- for the obvious reason that

this use clearly makes the technology subservient to the people using it rather than vice versa.

Viewing of tapes in the ARE YOU LISTENING series illustrated an effective model of how television can be used to help people understand one another and to cope with change. The participants in our series stand on equal terms and can be seen by the viewers as essentially "equal" to them, without the distance that is a consequence of expertness. Thus the videotapes are able to create a dynamic learning situation without the normal liabilities of self-consciously "educational" programming.

As the video training proceeded the workshop members developed technical as well as programming skills. Their productions exhibited a deft appreciation of video's potential for multi-directional communication. Several productions were used to provide feedback from the people affected by policy to the people making policy. Since most media operate exclusively on a down-and-out principle, with no provision for reaction or any other "upstream" flow, this capacity to communicate feedback is one of video's most valuable advantages.

These principles were already familiar to the women of SEWA. The video workshop had only to build on SEWA's vast experience in encouraging people to speak for themselves, in bringing the concerns of the policy-taker to the policy-maker and the public at large, and in making social change through non-violent human exchange.

One of the most satisfying aspects of this collaboration between SEWA and Martha Stuart Communications was the degree of common values and philosophies. Because of this commonality, we didn't need to explain or defend; instead there was so much we wanted to share and accomplish.



The strengths of video complement the needs and talents of SEWA remarkably well. A chronology of the training project will indicate in more detail what stands behind this outcome.

CHRONOLOGY

Martha Stuart and her team arrived in Ahmedabad on Thursday, March 1. They were met by Ela Bhatt and her team and escorted to "Ashish", a guest house maintained by SEWA, their home for the next month, and the site of the videotape as a development tool workshop. The first week was spent in preparation and orientation for the workshop.

The video equipment had not reached Ahmedabad by March 1. After several conversations with Mr. O.P. Khanna of UNDP Delhi arrangements were made for an immediate search for two missing boxes in the shipment and for the fastest possible arrival in Ahmedabad. Many thanks to UNDP and United Nations University assistance, all the video equipment arrived in perfect condition and in time for the beginning of the workshop.

In addition to preparing "Ashish" for the workshop, the workshop leaders met with Ashoke Chatterjee and I.S. Mathur of the National Institute of Design (NID). They offered their assistance to the workshop and to SEWA's video producers in the future, described the large group of video equipment which they had just received and their plans for using video. I.S. Mathur kindly gave a tour of NID's film and video facilities and introduced Vipul Sangoi and Sujata Verma, the two NID students who would follow the videotape as a development tool workshop. As our equipment had not yet arrived NID loaned us playback equipment for the orientation sessions with SEWA.

The workshop leaders and Ela Bhatt met with Dr. E.V. Chitnis of the Indian Space Research Organization (ISRO). He was very enthusiastic about the coming workshop and offered all possible assistance. He regretted, however, that ISRO's video producers were locked into a deadline which made it impossible for them to participate in the workshop.

The support of NID and ISRO will insure strong repair and maintenance back-up for SEWA's video equipment.

During the first week, Sara and Barkley Stuart, with translation assistance from Ami Bhatt, began to get to know the women of SEWA. They went to the vegetable markets to meet the vendors, who are organizing for better conditions, to the blockprinting cooperative, the junksmiths and others. At SEWA Reception Centre they visited SEWA Bank and learned how SEWA operates savings and lending schemes.

The orientation was two-sided. Martha Stuart and her crew had conversations with leaders, organizers and ordinary members of SEWA to learn its history, daily rhythms and organizational workings. As well as describing the possibilities for video in these small meetings, the workshop leaders held two large group video screenings and discussions: one with the SEWA Board and a second with the general membership and staff.

These sessions served to introduce the video projects and trainers, to demystify the equipment and to invite support and involvement. As the workshop was not held at SEWA's office and as several of the top leaders and organizers were participants it was especially important for those who did not take part to be at ease and well-informed.

The workshop participants were selected for their diversity, experience, talents and interest. Untouchables and Brahmans,



teenagers and fifty year olds, a vegetable vendor, a photographer and a rural bamboo worker, Hindus and Moslems, all participated in the video training. (See Appendix A: Workshop Participants.)

The training course on the use of portable videotape equipment began Thursday, March 8. The training was conducted on a six-day-a-week basis, meeting from 8 a.m. until 3 p.m. Monday through Saturday. This schedule was unusual for Ahmedabad and it required some commitment on the part of the participants. There was never an attendance problem and we were able to take advantage of morning light.

The opening of the SEWA Videotape as a Development Tool Workshop was an elegant and touching occasion. We sang songs and were presented with garlands of flowers. We decorated our foreheads and the new equipment with dots of red powder. Lalita Krishnaswamy, the mistress of ceremonies, brought a statue of Ganesh, the Hindu half man -- half elephant god of success to which we lit a ceremonial oil lamp. Finally, we planted a mango tree, a sign of success, in the yard of "Ashish" and we were off to a propitious start.

The training was divided into two segments, the first concentrating on training and exercises with the equipment, the second on actual productions and the various techniques of applying video to communications needs. But the division was not rigid and the emphasis throughout was on practical rather than theoretical matters.

In the first phase of the workshop participants learned the working of the camera, recorder/playback units and microphones and studied the fundamentals of proper video operation. On the first day they interviewed each other, allowing each participant to handle the camera, deck, microphone and to be an interviewer and interviewee.



Watching oneself for the first time on a video screen is an exciting and reinforcing event. This energy carried the group through the hard work of learning the technology. The intensive basic training was designed to help the participants feel that this was their equipment and that it was in their hands to express their understanding and draw on their resources, not to carry out some preconceived protocol devised by us. Throughout the course of the workshop, the leaders never picked up a camera or microphone in a production situation nor made any "demonstration" tapes of their own. The emphasis was entirely on the participants discovering the equipment and its possibilities as much as possible for themselves.

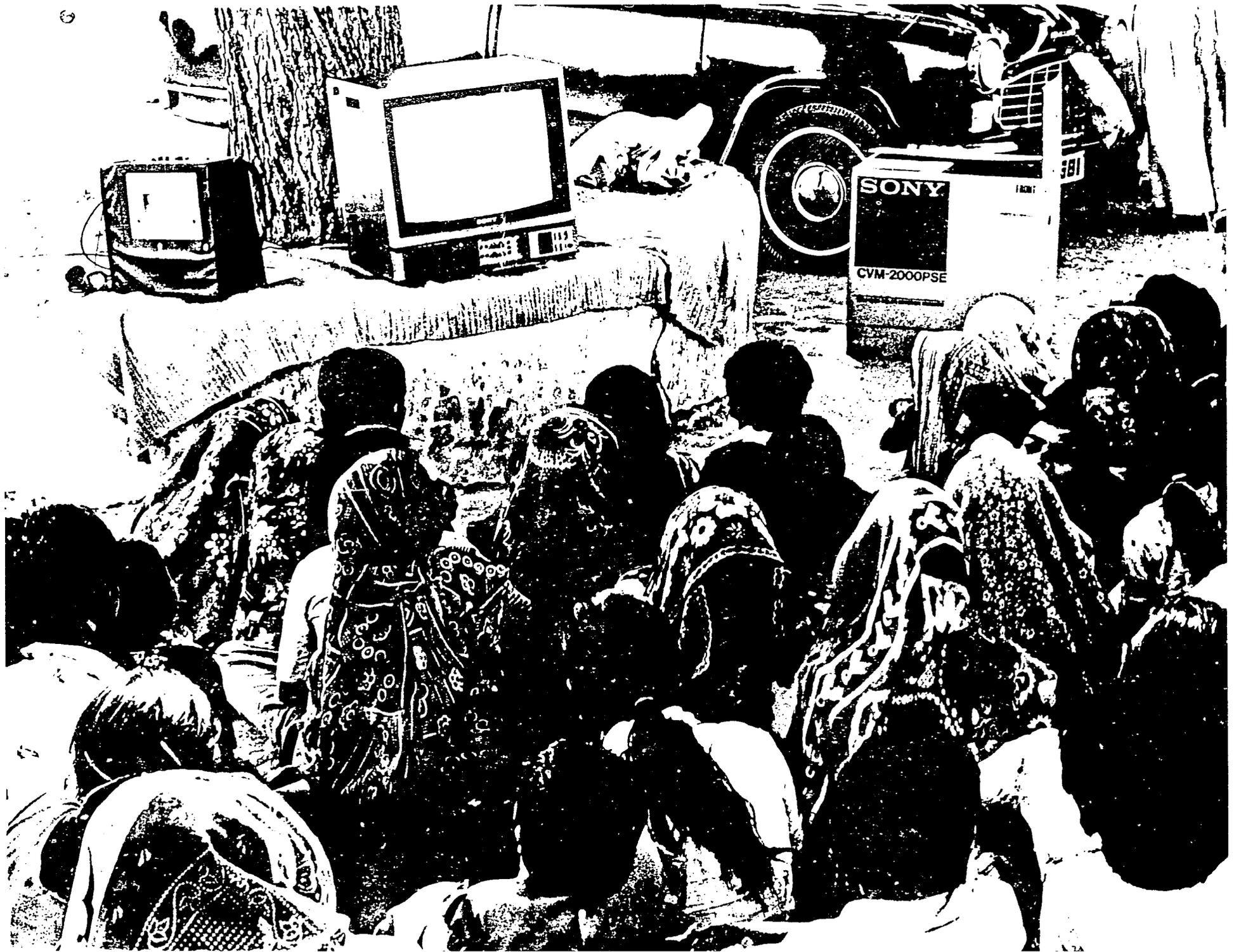
Next the workshop began to videotape outside of "Ashish" and to face real life production problems like crowds, street noise, interviewing strangers, keeping cows from walking through a production, changing light conditions, heat and dust. Each of these difficulties and many others were faced, discussed and overcome. Everyone became problem anticipators and solvers. Through actual production experience new leadership skills developed which were at once harmonious with SEWA's collective decision-making style and appropriate to the intensive, and at some times, aggressive team work necessary to realize successful videotape programs.

After some further introduction to basics, such as how to make visual beginnings and endings and some experimentation with variations in crew organization and size, the second phase of the workshop was devoted to providing participants with as much actual production experience as possible. Crews were organized so that all participants experienced all phases of production work and each participant produced or co-produced their own idea, their own program. The main productions were a portrait of one of SEWA's most experienced organizers; a video history of the bidi rollers'

struggle; a survey of child labor through interviews with three working children; a candid discussion among Moslem women about changing practices and views of purdah (the veil); a comparison of blockprinters who work on a piece basis with SEWA's blockprinting cooperative; a nutrition program in which mothers and their families in one of Ahmedabad's poorer neighborhoods describe their diet as they prepare the family's mid-day meal and a visit to a rural dairy cooperative which is working with SEWA. (A complete list of programs and descriptions are available in Appendices B and C.)

In these location productions, we encouraged the workshop participants to interfere as little as possible with the processes they were videotaping. This lesson was sometimes hard to accept since without editing equipment there would be no later chance to "correct" mistakes. But by virtue of their own production experiences, the participants gradually began to see for themselves that their taping was much livelier, more genuine and true to life, when they did not attempt to structure the situation according to some prior set of expectations. As they began to see at first-hand videotape's marvelous capacity to capture a free-flowing reality, they were increasingly able to relinquish their own expectations and to regard those they were recording as colleagues.

We were always exceedingly careful to relate to the workshop participants as fellow producers. True, as the workshop leaders we had more experience than they with the equipment and with various production situations, experience we made available in whatever ways they would find helpful. But we were not imposing our experience on them, and we were not compromising their sense of being producers in their own right. This, in turn, made it easier for them, in their location productions, to treat the people they were documenting as their partners in a joint enterprise. Thus, they not only exploit the technical advantages that video



offers but they also help to make video a truly collaborative undertaking in which everyone who is part of the production has a stake.

In practice this approach usually resulted in a completed videotape being shown immediately to those whose work or discussion it documented. This production could then be taken before other groups both to communicate the information of the original program and to generate further discussion to be videotaped.

This kind of spiraling into and out from a single set of issues through various levels of discussion is an approach that video is uniquely able to deliver. It is a technique that acts to diminish radically the distance between the viewer and whatever he or she sees on the videotape. Not only is a subject presented, but there are other people talking about that presentation just as he or she is now being encouraged to do. This makes the information or perspectives delivered via the videotape closer to the viewer's own reality than is possible with any other medium. This "presence", the ability to bridge different realities so effectively, is one of the things that makes video such an ideal tool for development work.

All this is by way of noting that not only did the workshop participants achieve noteworthy technical proficiency with the equipment, but they worked out production approaches and methodologies that took full advantage of the equipment and its human communication potential.

Martha Stuart added among other contributions a larger perspective and deep experience in using video to bridge communication gaps. She led discussions of the productions as they were completed and compared them with productions made in other countries during similar training programs. They also discussed the Village Video Network's activities, Video-SEWA's participation in the Network

and the experiences of other groups that use videotape as a development tool. Village Video Network programs about a women's poultry cooperative in Zimbabwe, an embroidery team in China and a rural women's literacy program in Mali were screened with great interest. Seeing work from other countries made under comparable circumstances gave the workshop participants a sort of "instant context" for their work and enabled them to see their own productions more objectively.

During a visit to New Delhi, Martha Stuart met with United States Ambassador Harry Barnes and Michael Pistor, Counselor of Cultural Public Affairs, USIS. At their suggestion she reported on the video workshop to Peter Thormann at AID who arranged a briefing session for members of the development community. (See Appendix F for a list of those who attended.) Much interest was expressed and a good discussion followed Martha Stuart's presentation of the SEWA Videotape as a Development Tool Workshop and excerpts from their programs.

Midway through the workshop, Barkley Stuart returned to the U.S. and Jay Savulich took his place as co-leader of the workshop. During the second phase of the workshop we worked continually in small groups. While one team was taping, another was planning their productions and another was reviewing and analyzing completed work. Special lessons on lighting, sound recording and duplication were repeated for each group to fine tune their skills and to introduce more advanced techniques.

The latter half of the workshop afforded time for discussion and planning for the future. The workshop participants formed a cooperative first called "Hum Bhi To Hain" (We are also here) and later changed to "Video-SEWA". They agreed on weekly meetings, assigned specific responsibilities and planned future productions.



One afternoon three representatives of the Mehsana Dairy Cooperative visited the workshop. They expressed interest in receiving training and/or commissioning video programs from Video-SEWA. Martha Stuart's meetings with representatives of USAID, the Ford Foundation, the Vijay Cooperative Bank, the Institute of Management, and ISRO uncovered considerable interest in using Video-SEWA's programs as well as hiring their services. These are a few examples of almost daily evidence of potential markets for Video-SEWA's products and services. The cooperative recognized three things they could sell: 1) their finished programs, 2) their services as videotape producers of other group's stories and 3) their services as trainers in small-format video production.

While on the one hand the members of Video-SEWA anticipate economic self-sufficiency and showed keen interest in our budgeting experience, they chose to proceed conservatively. Initially, they have decided to reinforce and develop their skills and have SEWA enjoy the first fruits of their labor. We support and are very impressed by the thoughtful planning and step-by-step approach adopted by Video-SEWA.

Video-SEWA's programs exemplify video's potential for providing a non-threatening and non-directive way for people, to become involved with the issues that affect them most. It is a means by which people can talk to one another and share their experiences directly, not simply a mechanism by which a government or other authority tells people what to do. By tapping peoples' energies and creativity, video puts in the kind of human development that results from people exercising choice instead of responding to coercion. In our view this is a most valuable and most effective kind of development work that can be undertaken.

The day before the end of the training project, SEWA held a Video festival in the National Institute of Design's auditorium where the videotapes made by the workshop participants were exhibited and

discussed. The festival was attended by members, organizers and leaders of SEWA, students and professors at NID, colleagues and representatives from Indian Space Research Organization, Gandhi Labour Institute, Gujarat Steel Tubes, Ltd., Centre for Development Communication, Gujarat University, Duhsager Dairy, Calico Museum of Textiles, Gujarat State Cooperative Union, local government, banks, the press and many others.

To open and close the festival the workshop participants set up multiple playback with different programs playing all around the hall and discussed their work informally. Throughout, a video team was documenting the occasion. Formally, the audience was addressed by Ashoke Chatterjee, Ela Bhatt, Dr. E.V. Chitnis, two of the workshop participants, Martha Stuart and the workshop leaders. Each provided their perspective of the SEWA Videotape as a Development Tool Workshop. Dr. Chitnis described Video-SEWA as a dream come true, particularly a dream of the late Vikram Sarabhai, founder of ISRO and an intellectual leader in Ahmedabad. His vision saw scientific and technological advances benefiting India's poor and becoming the tools of their advancement.

The recognition afforded by the SEWA Video Festival was tremendously reinforcing. At the end of the festival, one participant, who had learned several lessons of video team work the hard way and who had become an excellent camera person, watched proudly as three different programs played on three monitors; all displaying her camera work. The festival revealed the accomplishments of Video-SEWA and the larger significance of their work.

On the final day of the workshop we held an extended discussion of the training. (Quotes from the discussion appear in the first pages of this report.) Several participants felt three weeks was too short a period to really learn everything. In our opinion this is as it should be. We could have taught for six months and still the



workshop participants would have been uneasy at the time of our departure. The most important growth and learning takes place after the workshop and without the back-up of a teacher.

The final task of the workshop was to pack up the equipment and install it in a permanent location at SEWA Reception Centre.

THE FUTURE

Since the end of the training, we have had regular correspondence with Video-SEWA, an inventory has been completed and the spare parts have arrived. Because of a special grant from one of the founding funders of the Village Video Network, the Jessie Smith Noyes Foundation, we were able to bring Niruben, a workshop participant and senior SEWA organizer, to work with Sara Stuart videotaping the Women's World Banking Third International Workshop of Women Leaders in Banking and Finance in the Netherlands during May. While overcoming the obstacles of language difficulties and unfamiliar equipment, she clearly demonstrated the power of video tools in the hands of women who are making development solutions.

In June Video-SEWA experienced equipment problems, including loss of the ability to record in color on one of their decks. After very careful checking and diagnosis of the problem (see Appendix E), they asked for assistance from ISRO. ISRO's technician replaced one part which solved the malfunction. We are glad to see that Video-SEWA's repair back-up is meeting their needs. Since the repairs, Video-SEWA productions have continued on a regular basis with the rainy season causing their only interruptions.

We are extremely grateful for the warm reception and fine cooperation we were given by the women of SEWA and all our colleagues at NID

and ISRO. We are honored to have been asked to provide the training workshop and are touched by the caring and generous way we were received. The workshop is greatly indebted to the United Nations University and UNDP for their assistance with shipping and clearing the equipment. Special thanks are due Ami Bhatt for her constant and never tiring translation assistance, Jennifer Sebstad of USAID for her help and support before, during and after the workshop, and, especially, the workshop participants for their trust in us, their dedication and the spirit they brought to the endeavor.

We have one recommendation. As described in our original proposal, an editing workshop should be held in the next year. While Video-SEWA's present level of training fully qualifies them to pursue any number of "process video" applications, the opportunities to do more careful, structured or complex work will not exist until editing equipment and training is supplied. Editing provides for increasingly professional and sophisticated kinds of video programming. Without editing equipment and training SEWA's video team is less than fully prepared to use the equipment and their training to it's greatest effect. This is especially necessary as Video-SEWA intends to be economically self-sufficient. Commercial videotape distribution demands the flexibility and polish of editing.

Left alone, Video-SEWA will bear much fruit. They will develop their own organizational forms, styles of working and approaches to programming. Through village Video Network exchange of videotapes and experience, Video-SEWA will cross-fertilize other groups and benefit from their perspectives and methods. Their potential can not be underestimated.

Looking at the videotapes produced by members of the SEWA workshop, we are impressed anew by what a tremendous source of energy is unlocked when people are enabled to communicate their own experience to one another accross the barriers of geography, culture and time. The



kind of human-centered development work that results from this sharing, we are convinced, is one of the most powerful forces for growth and positive change in the world today. We are proud and grateful to have a part in this extraordinary work.



APPENDIX A: Workshop Participants



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Workshop Participants

<u>Name</u>	<u>Age</u>	<u>Education</u>	<u>Vocation</u>
Santokben Prithvisinh	42	Illiterate	Carpenter
Bhagavati Suthar	18	Illiterate	Junksmith
Taraben Marthak	37	Literate	Incensestick roller and savings mobilizer in SEWA Bank
Harish Nirbhavane	36	Eighth standard	Driver in SEWA
Saira Shaikh	17	Eighth standard	Blockprinter
Madina Pathan	35	Illiterate	Blockprinter
Nilam Dave	32	S.S.C.	Photographer in SEWA
Lilaben Datania	33	Illiterate	Vegetable vendor
Lalitha Krishnaswamy	36	M.A., M.L.W.	Head, Economic Wing of SEWA
Anila Dholakia	37	M.A.	Head, Rural Wing of SEWA
Rajesh Bhat	25	B.A.	Biogas energy worker
Jyoti Jumani	25	B.A.	
Niruben Jadhav	50	Eighth standard	Secretary, SEWA
Ela Bhatt	50	B.A., L.L.B.	General Secretary, SEWA
Ramila Barot	19	Third standard	Bamboo worker and teacher
Laxmi Somabhai	30	Illiterate	Agriculture worker and organizer
Subhadra Padmashali	29	Eighth standard	Bidi roller and organizer
Ami Bhatt	25	B.A. with Chinese studies	
Sujata Verma	19	Student National Institute of Design	
Vipul Sangoi	19	Student National Institute of Design	

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APPENDIX B: Videotape Programs Presented at the SEWA Video Festival
(Gujarati with English Translation)



ક્રમ	ટેપનું શિર્ષક	બનાવ્યાની તારીખ	અંગ્રેજી નોંધ સાથે
૧.	સેવાની પાટે :- ચંદાખેન બોલે છે.	૧૮-૩-૮૪	
૨.	બીડી કામદારો : ૧	૧૬-૩-૮૪	
૩.	બીડી કામદારો : ૨	૧૬-૩-૮૪	
૪.	પદર્ષિ	૨૫-૩-૮૪	
૫.	બાલ કામદારો	૨૨-૩-૮૪	
૬.	હાથ કે રંગ	૨૦-૩-૮૪	
૭.	એક નળ, એક કલાક, ૫૦૦ દેગડા	૨૫-૩-૮૪	
૮.	લુહારી બહેનો	૧૮-૩-૮૪	
૯.	ધરબહારના શૂટીંગનો પાઠ(૧)	૧૦-૩-૮૪	
૧૦.	સમૂહ ચર્ચા	૯-૩-૮૪	
૧૧.	ધરબહારના શૂટીંગનો પાઠ(૨)	૧૦-૩-૮૪	
૧૨.	પડોશીની મુલાકાત	૧૪-૩-૮૪	
૧૩.	ફોકસીંગનો પાઠ : (૨)	૧૩-૩-૮૪	
૧૪.	'આશિષ' (એક.પી.આઈ)	૧૩-૩-૮૪	
૧૫.	'આશિષ' માં વસનારા	૧૩-૩-૮૪	
૧૬.	'આશિષ' નો ઈતિહાસ	૧૩-૩-૮૪	
૧૭.	ઈ-ટવ્યુ	૯-૩-૮૪	
૧૮.	ફોકસીંગનો પાઠ(૧)	૧૨-૩-૮૪	
૧૯.	ફોકસીંગનો પાઠ(૩)	૧૨-૩-૮૪	
૨૦.	સૌ પહેલા દિવસનો ઈ-ટવ્યુ	૮-૩-૮૪	
૨૧.	ધરબહારનું શૂટીંગ (પરિમલ બાગ)	૧૦-૩-૮૪	
૨૨.	ધર બહારનું શૂટીંગ(ગુલબાઈ ટેકરો)	૧૦-૩-૮૪	
૨૩.	માણેકચોક	૨૩-૩-૮૪	
૨૪.	સેવા	૨૪-૩-૮૪	
૨૫.	સેવા બેંક		
૨૬.	અમારો એક દિવસ	૧૯-૩-૮૪	
૨૭.	અન્નસમાપ્તાણ	૨૫-૩-૮૪	
૨૮.	અમારી દૂધમંડળી	૨૧-૩-૮૪	
૨૯.	સહિયરોની સાથે	૨૧-૩-૮૪	

TRANSLATION

Videotape Programs Produced During the SEWA Videotape as a
Development Tool Workshop

1. On the SEWA couch - Chandaben speaks*	18-3-84
2. Bidi workers I*	16-3-84
3. Bidi workers II*	16-3-84
4. Purdah (The Veil)*	25-3-84
5. Child labour*	22-3-84
6. Colourful hands - Blockprinters*	20-3-84
7. One tap, one hour, five hundred pitchers	25-3-84
8. Junksmiths	18-3-84
9. Practice Interviews (1)	10-3-84
10. Group discussion	9-3-84
11. Practice Interviews (2)	10-3-84
12. Visiting, Interviewing neighbors	14-3-84
13. Focusing - Exercise (2)	13-3-84
14. Ashish - Foundation for the Public Interest	13-3-84
15. Ashish - Residents	13-3-84
16. Ashish - History	13-3-84
17. Practice Interviews	9-3-84
18. Focusing (1)	12-3-84
19. Focusing (3)	12-3-84
20. First day Interviews	8-3-84
21. Interviewing strangers - Parimal Gardens	10-3-84
22. Interviewing strangers - On Gulbai Tekro	10-3-84
23. Manekchawk	23-3-84
24. SEWA	24-3-84
25. SEWA Bank	24-3-84
26. Day in our life	19-3-84
27. Food is Life*	25-3-84
28. Our Milk Cooperative	21-3-84
29. With Friends*	21-3-84

* With English Voice Over

APPENDIX C: Descriptions of Selected Video-SEWA Programs



Descriptions of Selected Video-SEWA Programs

On SEWA's Couch - Chandaben Speaks

A video portrait of Chandaben, one of SEWA's most senior organizers. She tells of her long-time involvement with SEWA, reflects on some of the critical periods in SEWA's history and describes her motivation and commitment to their work. SEWA's Couch is often the place for long, person-to-person, substantive conversations. In this program with Chandaben, Ela Bhatt, the producer, begins an "On SEWA's Couch" series of informal interviews with SEWA members and organizers.

The Struggle of the Bidi Workers

Ahmedabad's bidi rollers, who are women, work on a piece basis for brokers who sell the tobacco leaves and other materials and buy back the bidis which meet their standards. Niruben and Subhadra, organizers of bidi workers, decided to produce a video history of the struggle by two generations of bidi workers. The older women describe the first satyagraha, their leaders, the difficulties that arose and how it was ended. A group of younger women discuss the inequities of the current system and their generation's efforts to organize. Their lawyer further explains the current legal action

they have taken to establish the bidi rollers as employees. They close the program by interviewing a woman broker who does not support the bidi workers' position.

Purdah (The Veil)

A group of moslem women meet on their friend's rooftop to discuss their beliefs, thoughts and feelings about purdah. Some women wear purdah whenever they leave their home or are with men. Others believe purdah is "in your eyes and manner" not necessarily a literal veil. There are differences in practice among friends and between mothers and daughters. This program was produced by Modina and Saira, the two Moslem women in the workshop. They plan to use their program to encourage flexibility in thinking on the part of the women in their community.

Child Labour

To illustrate the child labor situation in Ahmedabad this video team interviewed individual children engaged in three different types of work. A child who sews burlap cement bags, a junksmith and a house boy whose parents farm several hours away from Ahmedabad candidly describe their typical daily activities, their earnings and quantities of production. Lalita and Sugata put together a lovely introduction to this tape with a series of close-up shots of children and music.

Colorful Hands - Blockprinters

This program contrasts the blockprinters who work on a piece basis in Ahmedabad's Moslem neighborhoods with the SEWA Blockprinting Cooperative. During the interview of one blockprinter, a local merchant interrupts and tries to stop the taping. He contradicts and threatens the woman when she speaks about her income. It couldn't have gone better, if we had scripted it. The video team had the confidence to follow the interruption and the good sense to stop before things got out of hand. After this segment the program shows the work of SEWA's Blockprinting Cooperative and interviews one of the members about her work, why she decided to work outside of her Moslem neighborhood and the reactions of her family and friends.

One Tap, One Hour, Five Hundred Pitchers

In Lila's neighborhood, one of Ahmedabad's poorest, there is a faucet from which water flows for one hour each day and from which five hundred families must get all their daily water. This visual essay (with a brief narration by Lila) shows the picture of her neighbors' struggle to get water.

Manekchowk

The self employed women vegetable vendors in Ahmedabad's downtown market - Manekchowk - have sold vegetables on the narrow old streets for at least eighty years. Now the city is trying to move them out,

to widen the streets in order to ease traffic downtown. In this program the SEWA Video Team presents the marketplace, the position of the small vegetable vendors and an interview with one of the vendors as she works.

Food is Life

"Food is Life" exploits video as an information gathering and research tool. In straight forward non-judgemental interviews in one of Ahmedabad's poorest neighborhoods, three families describe the foods, beverages, holiday foods and treats they eat and the differences in diet between children and adults. These conversations take place as the families prepare their main meal of the day. A clear picture of their dietary practice emerges from this videotape.

Our Milk Cooperative

In a village more than two hours from Ahmedabad SEWA has provided technical assistance and helped organize a dairy cooperative. Anila, head of SEWA's rural activities and producer of this program, follows the morning dairy activities and interviews a group of its members.

With My Friends

Ramila, a 19 year old video producer and untouchable from a small

village, gathers a group of her friends to discuss their aspirations and concerns. They sit together under a tree talking about marriage, the changes in their village and their education. This lovely informal dialogue brings the voices of SEWA's rural members to the majority of their memberships in Ahmedabad.

APPENDIX D: Subjects for Future Programs



Subjects For Future Video Programs

1. A Day in SEWA Women's Life
2. Parody: Foreigners' Visit to SEWA
3. Social Customs
4. Changes in People's Life
5. Struggles for Justice - Union Struggles like Bidi Workers
6. Occupational Hazards
7. General Information on SEWA
8. General Information on SEWA Bank
9. Short Training Programs for Depositors, Borrowers, etc.
10. Series on What Every Woman Must Know: like Know Your Body, Legal Rights, Rescue Homes.
11. Profile of a Woman
12. Firewood Pickers of Girnar vis a vis Forest Department
13. Certain Myths about the Poor/Women Workers/Housewives
14. Indebtedness
15. Diarrhoea and Dehydration
16. A Series Addressed to Men about Women
17. Problem of Water
18. Legal Literacy
19. Government Welfare Schemes

APPENDIX E: Correspondence Since the Workshop

Ashoke Chatterjee
Executive Director
National Institute of Design

Gaston Roberge
Director
Chitrabani Society

Jyoti Jumani
Member
Video-SEWA





TWO
DECADES
OF
DESIGN
SERVICE
NOVEMBER
1961 - 81

NATIONAL INSTITUTE OF DESIGN.

Paldi, Ahmedabad 380 007 India

Telephone : 79693/4/5

Cable : INSTITUTE Telex : AM 012-322

Executive Director

13 April 1984

02 69

My dear Martha:

Hope you had a safe and comfortable trip home, and particularly that you have had some rest, and that the agony of the 'shingles' is diminishing. It was a wonderful experience to have you in Ahmedabad, although our peripheral contacts were too short. Let us hope we can get you back here soon. I thought you would like to see this lovely letter from Fr Roberge which says everything that we would like to say, and so much better!

I am glad we had a chance to have a chat before you left, and look forward to our keeping in touch.

With warm regards from us all.

Sincerely

Ashoke Chatterjee

Ms Martha Stuart
Martha Stuart Communications, Inc.
66 Bank Street
New York, N.Y.10014
U S A

Encl:

chitrabani

CHITRABANI SOCIETY 76-77 Hall Ahmed Kidwai Road, Calcutta 700 016 India Phone: 21-3538

29th March 1984
Ref No s 881

*Copy has been sent separately
to Mrs Ela Bhatt.*

Mrs Ela R Bhatt
General Secretary
Self Employed Women's
Association (SEWA)
Sewa Reception Centre
Opp. Victoria Garden
Ahmedabad 380 001

Mr. Ashoke Chatterjee
Executive Director
National Institute of Design
Paldi
Ahmedabad 380 007

*1/4
JSM/Back to A*

Dear Ela Dear Ashoke

I am very thankful to you for inviting me to attend the closing function of the Martha Stuart - SEWA video workshop. I am so pleased by what I saw happening that I would like to share with you some of my thoughts on the workshop.

First of all that was not just a workshop. It was an event with great significance to all those involved. Dr. Chitnis spoke of nothing less than a revolution. As a scientist, Dr Chitnis is not inclined to verbal exaggeration and perhaps he was the best person to assess the overall significance of what I shall continue to call for lack of a better expression "the workshop".

The first thing which struck me at the function was the explicit linkage in a common experience of four bodies:

- Self Employed Women's Association (SEWA)
- National Institute of Design (NID)
- Space Application Centre (SAC)
- Martha Stuart Communications (MSC)

Each of the bodies involved contributes a specific dimension to the event.

Martha Stuart Communications, with their "Are you listening" series and their "village video network", have sought with remarkable success to bring the medium of communication into the service of people and to bring people to utilise the video medium.

The "Are you listening" series is an excellent example of a fully professional production finding its way on the big TV networks and yet being produced in total independence

from the constraints usually put on producers by the great media. Martha Stuart does not shun the big media but at the same time she does not fall under their control. A healthy blend of independence and realism in her approach to the media.

The "village video network" exemplifies the possibility of putting the most advanced communication technology in the service of the simplest people. The importance of this demonstration derives from the fact that to bring advanced technology within the reach of simple people for them to use it is perhaps the most important objective to be achieved in the world of communication today. The apparent ease with which MSC achieve that objective is at once a source of hope for all those who strive for a democratisation of the media of communication and an indictment of those who would keep the media in the hands of a small elite.

It is significant that the workshop took place in Ahmedabad the home of ISRO and especially of SAC. And it was befitting that Dr. Chitnis should attend the function. For his organisation and himself in particular have been striving to democratise not just the medium but its institution, a more difficult project than that of bringing the medium into the hands of the people. Yet, the two projects are complementary. Dr. Chitnis said very rightly that one of his (and of B.S., and of other colleagues, no doubt) dreams had come true in that workshop. It was great hearing a scientist of Dr Chitnis' stature acknowledging that he had dreams. For scientists - like poets - are dreamers. The scientists, though, dream explicative dreams. There is a picture language. For what is a scientific theory if not a mental picture. But that is not my point here. What I wish to emphasize is that Dr Chitnis is largely responsible for the fact that his dream has become reality. For whereas all people dream, most people forget about their dreams and their waking life is so much the poorer for it. (However, dreams are so important to human life that they press on their demands for attention through the various but complementary languages of science, poetry, myth and religion). Other people work on and work out their dreams. These are the people who change the world. In his day Copernicus had a dream so contrary to common evidence! He imagined that

the earth was going round the Sun. It was such a crazy dream... and yet it turned out to be much closer to "reality" than the obvious experience of everyday life. In a more literal sense still what would have happened if Einstein had not paid attention to a dream he had as a young man of travelling in space? Dreams often appear crazy. That is because our minds are prematurely closed to alternative images. To democratize an institution like Television in India, to put advanced communicational technology in untrained hands may appear crazy to any one who is unable to imagine alternative blue-prints to the present communication set-up.

Both Dr. Chitnis and Martha Stuart work on the same dream, the former from within the institutionalised TV network, the latter from outside of it. Their meeting together at the occasion of the workshop is indeed a remarkable event. The presence of Martha Stuart and of her young dedicated team gives an international dimension to the event. This also is remarkable and instructive. Today any communication process even a process that involves the simplest persons takes place, of necessity, within an international context and has a political significance in the noblest sense of the term.

There is a similar linkage between NID and SEWA; the institutional and the non-institutional. While SEWA is greatly benefitted from the strength of NID, the latter gains - or regains? - contact with the basis of society, a contact which a high-brow educational institution is always threatened to lose.

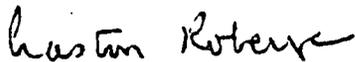
NID has just acquired thanks to UNDP a large package of some of the most sophisticated video equipment. The first users of NID equipment have been the SEWA trainees of the workshop. Is this not wonderful? Is this not a fact to remember with great satisfaction? The professional communicator's true vocation is to facilitate other people's communication. In that way the communicator, like the designer is a man/woman for others. While SEWA should be congratulated for their courage in accepting the responsibility of the gift of video, NID must be credited with foresight and efficiency in procuring similar equipment at a most opportune time.

Ela has honoured me in calling upon me to come over to give advice and blessing to the workshop participants. Ashoke has used his persuasive power to convince me to come and NID has made my visit possible...and I accepted to come all the way from Calcutta just for those few

minutes. My acceptance could be seen as a measure of my arrogance if it were not for the fact that I accepted for motives that are perhaps more selfish than arrogant. I wanted to see what was happening. (You who have made the happening could hardly blame from having wanted to see it). And am I happy that I came! However since I am supposed to have come in order to give advice and blessing, I shall fulfil my assignment and give both. I am so inspired by the workshop that in imitation of the 25 footnotes of which Martha spoke I would like to give 25 pieces of advice. But as I consider the pieces of advice which come to mind they all coalesce into one simple advice: "Gentle ladies of SEWA to the best of my knowledge, you do not need any advice." I am confident that you know best what to say and you will find the best way to say it with your video. So much for my advice, my blessing, however, can be somewhat more elaborate. We have witnessed in the NID auditorium an extraordinary joy. It was not just the joy of concluding a workshop. Am I not right in thinking that that joy was the joy of communion (the goal of true communication) the joy of freedom, of growth and development? I hope and pray that both SEWA and NID may remain in that joy. There is a secret about that joy, of course, a secret which the great seges of all civilizations have been pondering over in one form or another: that joy of freedom and development endures and grows only when it is shared with others. As long as there will be at SEWA and NID a sincere concern for other people's development the two institutions will remain in that joy which we all experienced on the afternoon of 27th March, at the conclusion of "the workshop".

May God bless you

Very cordially



Gaston Roberge
Director

Bombay airport





स्वाश्रयी महिला सेवा संघ
SELF EMPLOYED WOMEN'S ASSOCIATION (SEWA)

6th April 1984.

Martha Stuart Communication's Inc.
147 West 22 Street
New York
N.Y. - 100 11

Dear Sally,

Hello ! How are you. You must be back home now. It was nice having you here with us during the workshop. We really enjoyed every moment of it. Thanks a lot for every thing.

Sally, I am sending you the receipt for the Rs.100/- share money that you had payed.

The video-room is ready now and looks quite good. We have counted and arranged all the things in the cupboard. Every thing is safe in its respective place. Sally, I would like to check one thing with you. The Sony list says there are 24 pcs. of 60 minutes cassettes but we have only 21 pcs. here. I would like to know if you have by any chance used them for duplication. Please let me know so that I can look for them here if you haven't used them. Hope you don't mind my asking you. I am just trying to rule out possibilities.

Convey my regards to Martha, Barkely & Jay. Remember all of you very much. Thank you very much for so much that all of you did for us.

Awaiting your reply.

With warm regards,

Yours Sincerely

J. Jumani

(Jyoti Jumani)



स्वाश्रयी महिला सेवा संघ
SELF EMPLOYED WOMEN'S ASSOCIATION (SEWA)

May 8, 1984.

Ms. Sally Stuart,
Martha Stuart Communications Inc,
NY - 10011, U.S.A.

Dear Sally,

Hello! How are you. It was nice hearing from you and was glad to know that the three cassettes were with you. Am sending this letter with Elaben, so that you can get it faster.

We have changed the co-operative name from 'Hum Bhi To Hain' to 'Video - Sewa'. Everyone didn't quite agree to the former name.

I am sending you a copy of our inventory with Elaben. Sally, is it possible for us to have a couple of PC-1A plug adaptors? Our inventory says we have four pieces but one is a stereo type adapter. Out of the remaining three, one is bent with henna on it. It was bent when it came from 'Ashish' itself. Of the two left, one is beginning to bend slightly so that leaves us with just one perfect piece of PC-1A plug adaptor. Can you send us a couple of these adaptors?

We have made two tapes. One is about weaving in wool and the other one is about cane and bamboo training. We reshot the latter part of the milk co-operative tape. We

.....2.



स्वाश्रयी महिला सेवा संघ
SELF EMPLOYED WOMEN'S ASSOCIATION (SEWA)

- 2 -

have taken six women from the workshop and once a week Ami, Rajesh and myself meet and make them recollect all that they have learnt. As these six are absolutely illiterate, they need a little bit of refreshing. Ami and Rajesh also conduct a training class for eight, once a week on how to make effective productions. All of us here remember all of you very much. They have all sent their love and regards to you, Martha, Berkeley and Jay. Wish to hear from you soon.

With warm regards,

Yours sincerely,

Jyoti Jomani
Jyoti Jomani
(Member: Video - Sewa)

P.S.

Is it necessary to charge the new batteries BP-60 (6 pcs) and BP-80E (1 pc) i.e. the ones we have never used. If yes, then at what interval of time.



स्वाश्रयी महिला सेवा संघ
SELF EMPLOYED WOMEN'S ASSOCIATION (SEWA)

June 14, 1984.

Ms. Sally Stuart
147 West 22 Street
New York
N.Y. - 10011
U.S.A.

Dear Sally,

Hello! How are you. Received your letter and was glad to hear from you.

We received nine packages containing spare parts of VCR a few days ago. At the moment we have kept them in the video room but I shall try to find a cooler place for storing them soon enough. The weather has cooled down considerably and it should start raining any moment now. We have already had a couple of light showers. I had a look at all the spare parts and they really made me dizzy. Any way, I repacked them again in the cartons - the same way as they had come. I used a lot of Gaffers tape sealing the cartons.

Niruben came and told us everything about how she used a camera which had a built-in-deck. She was very excited about everything. The equipment and tapes you had given her are in perfect condition.

Sally, we have got a terrible problem. The portable deck is replaying and recording in black and white. All of a sudden the portable deck has lost colour. I tried adjusting the colour lock switch and played different cassettes but still nothing happened. I really can't figure out to what has happened. I called up ISRO, and a Mr. R.K. Pandey is going to come and have a look at the portable deck. Hope he can

(Contd.....2)



स्वाश्रयी महिला सेवा संघ
SELF EMPLOYED WOMEN'S ASSOCIATION (SEWA)

- 2 -

place the fault. Shall let you know what happens.

I duplicated from U-matic to VHS on Neelam's VHS deck. It came out quite well but I had a problem as the VHS tape does not have two audio channels. To solve that I duplicated on VHS from a duplicated U-matic cassette. Still the voice reproduction isn't very good because Neelam's deck didn't have a 'Audio - Level' switch.

Am ending now. Shall let you know immediately about the portable deck. Hope the colour comes back.

Give my regards to Martha, Berkeley and Jay.
We remember all of you very much.

Warm regards,

Yours sincerely,

Jyoti Junani
(Jyoti Junani)





स्वाश्रयी महिला सेवा संघ
SELF EMPLOYED WOMEN'S ASSOCIATION (SEWA)

July 17, 1984.

Ms. Sally Stuart
Martha Stuart Communications Inc.
147 West 22 Street
New York - 10011
U.S.A.

Dear Sally,

Received your letter a few days back. Thanks for the detailed list of tests you had sent to try out, when the portable deck lost color. Sally, I tried out every test one by one, checking and rechecking everything. Still the color did not come. I have kept a record of the tests and their results and am sending you a copy.

As the color did not come we took the portable deck to ISRC. They replaced a RFC coil and the color is back again. They said the color loss was due to a component failure (this coil) in the deck and they didn't know why it happened. Anyway the color is back and we are very relieved. Recording and Duplication had stopped due to this color loss, and now we shall get back to work again. ISRC didn't use any of our spare parts, but they used their own RFC coil. Will Sony re-imburse if anything of this sort happens?

Second, the power switch in the portable monitor would not work. The pilot light would not come when the power switch was depressed. Took the portable monitor also to ISRC. They said that it was a very minor problem and they set it right but in a different way. Usually the cord which connects the battery pack (BF-30E) to the portable monitor was always kept connected. After setting the problem right ISRC people told us to connect the battery cord and the portable monitor

.....2.



સ્વાશ્રયી મહિલા સેવા સંઘ
SELF EMPLOYED WOMEN'S ASSOCIATION (SEWA)

- 2 -

When we wanted to use the monitor and to disconnect the battery cord from the portable monitor when we did not want to use the monitor. Thus 'start' - 'stop' is to be done by connecting and disconnecting the cord and we do not have to use the power switch. The pilot light comes and goes off on connecting and disconnecting the cord respectively. ISRO people told us that something had gone wrong with the power switch and they couldn't replace it as they didn't have a similar type of switch. Is it alright to use the portable monitor in this way? Let me know.

Sally, on duplicating from U-matic to VHS the original sound recording (CH-2) is coming quite good. Now the VHS deck has got only one sound input. So while duplicating a cassette with the English voice over I have to connect the stationary U-matic deck and the VHS deck with a mini to mini cable in order to get both the sound channels duplicated. For this I use a duplicated U-matic cassette to duplicate on VHS. In the U-matic deck I connect the mini plug at the audio monitor 'out' jack. In this case the voice over in the duplicated VHS cassette is not coming out very good. We don't have a RCA (Stereo) to mini-plug cable otherwise I could have used that and seen whether the sound (CH-1 & CH-2) are coming alright or not. Please advise and suggest what I should do. I could duplicate on U-matic and give a U-matic cassette to anyone who wishes to buy any of our cassettes but the problem is U-matic cassettes are very expensive here and are not

.....3.



स्वाश्रयी महिला सेवा संघ
SELF EMPLOYED WOMEN'S ASSOCIATION (SEWA)

- 3 -

easily available, Secondly as VHS decks are widely used here, any one who buys a cassette would prefer a VHS. Just let me know what I should do to get a clear voice over with a low original sound in the background while duplicating on VHS.

Today morning, we recorded two cassettes -

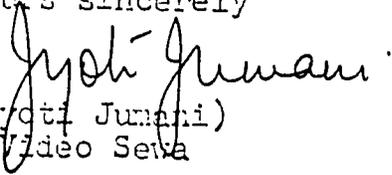
- (i) On Sewa's Couch - Karimaben speaks.
- (ii) I, a Sewa Organiser.

Both the tapes are very interesting and Elaben has produced them. The deck worked properly and the recording and playback was colored.

Sally, am ending now. Do write back fast. Shall be waiting for your reply. Convey video Sewa's regards to Martha, Baskely & Jay. Think of you very often.

Thanking you,

Yours sincerely


(Jyoti Jumarani)
Video Sewa

encl. 1

RECORD OF TESTS CARRIED OUT WHEN THE PORTABLE DECK
(VC 4800) LOST COLOR.

<u>TEST</u>	<u>RESULT</u>
1. Color Lock Switch at 'Norm' in VC 4800	Yes.
2. 'System Select' set at 'PAL' in VC 4800	Yes.
3. 'Video Input' switch at 'Camera' in VC 4800	Yes.
4. BNC - BNC i.e. line connection between VC -4800 and both the monitors	Replay in black or white.
5. BNC - BNC connection between VC-5630 and both the monitors	Replay in color.
6. Cleaned Video heads of VC-4800	Yes.
7. Monitors set for 'PAL'	Yes.
8. Different playback combinations	
i. Stationary deck with small monitor	: Playback in color
ii. Stationary deck with big monitor	: Colored playback : in color.
iii. Portable deck with small monitor (Recent and workshop recordings)	: Playback in black : and white
iv. Portable deck with large monitor (recent - workshop recordings)	: Playback in black : and white.
9. Recording using line function instead of 14 to 14 pin Camera cable	{ Video out - Camera { BNC-BNC } { Video in - deck } Cable { Video input - set for 'Line' in VC-4800 }
i) Recording on stationary deck	- Tape recorded in color and playback also colored.
ii) Recording on portable deck	- Tape recorded in black & white and therefore playback also in black & white.
<p>While using line function for recording, recording started immediately as play and record function buttons were depressed in the deck. Both decks were not on auto/pause as they are while using the 14-14 pin camera cable. Second difference was that there was no red light (REC) in Camera View-finder even during recording. Sally, please explain these differences while recording on 'Line' and what is the purpose of recording on line instead of camera cable as camera person could not control 'start - stop' of camera.</p>	
10. Do you see colorful color bars or images when you take a direct (BNC) line from camera to monitor.	Yes

11. Did recording with 'AEL' in Camera on 'on and 'off' both
Portable deck - recording in black & white
Stationary deck - recording in color.
12. Change of Camera's memory battery.
Did not change camera memory battery as nothing seemed wrong with the camera as it was recording in color on the stationary deck.

.....

P.S. Sally, there are a lot of grammatical mistakes in the typing. Please excuse them as I am going to Bombay today and am in such a hurry and there is no time to get everything typed again. Hope you will understand.

Jyoti.

APPENDIX F: People Who Attended Martha Stuart's Briefing in New Delhi



People Who Attended Martha Stuart's Briefing in New Delhi

Peter Thormann
Program Economist
USAID

Harry H. Houck
Food for Development
USAID

Joseph Gersthe
Catholic Relief Service

Hema Ramaswamy
Food for Development
USAID

Ray Voss
Forestry Advisor
USAID

Richard Brown
Deputy Director
USAID

Dave Lockhent
Executive Officer
USAID

APPENDIX G: "Producers Who Film Own Life," Indian Express, Ahmedabad:
Wednesday, March 28, 1984 and Letter to the Editor.



INDIAN EXPRESS

Published from Ahmedabad Bangalore Bombay Chandigarh Cochin Delhi Hyderabad Madras Madurai

Vol. LII: 145

Ahmedabad : Wednesday, March 28, 1984

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Producers who film own life

By Our Staff Reporter

AHMEDABAD, March 27 Leelaben Dantani, an illiterate fruit seller at Manek Chowk, has just completed a video film on the problems faced by her companions in their day to day life.

For Leelaben, who had never heard of a video, this was a unique and unforgettable experience. Today she, accompanied by many of her companions, watched this film in the National Institute of Design auditorium in the city.

Their initial wonder and bewilderment soon gave way to an appreciation of the remarkable feat. As they recognised themselves on the screen, and saw their daily life, with all its problems enacted before their eyes, their confidence in themselves grew.

Leelaben is part of a team of 20 who have just completed a three-week training programme on "Videotape as a Development Tool". The participants, with their diverse backgrounds, made around 29 video films on various aspects of the problems faced by working women.

Organised by the Self Employed Women's Association (SEWA) in the city, this project was sponsored by the United Nations University and the Agency for International Development (AID).

For Martha Stuart, who has produced numerous "Are You Listening" programmes over the past 10 years in different Third World countries, this experiment was a novel and invigorating experience. "The enthusiasm of the participants never waned", she said.

The 20-odd participants, who

were trained on the use of video as a teaching aid and method of creating awareness among the people, included senior members of SEWA, grass-root workers, project staff and two students from the National Institute of Design.

Once the initial training conducted by Martha Stuart, an American communications expert, and her children Sara and Berkeley Stuart and Jay Savush was over, the trainees set out to try out their newly-acquired skills.

Around 29 short films, on diverse topics starting from the emergence and growth of SEWA to the purdah system in the city, have already been made. In the Darlapur and Astodia areas of the city, Muslim women were interviewed on their views on this traditional custom.

Taraben Marthak, generally called the "mobile bank" of SEWA, was also involved in the Manek Chowk film project. "I have never had a chance to touch any electronic equipment before this," she says. "And now I have made a film."

Formerly an agarbatti roller, whose children still practice this trade, Taraben comes from a labour family, which had never handled any sophisticated electronic equipment till now.

"When we went to do the filming at Manek Chowk, huge crowds of curious passersby collected," she says. "The equipment made them stop and stare, and leave wonderstruck."

Before launching this project, SEWA general secretary Ela Bhatt did some deep thinking. But now she is fully satisfied with the outcome. The expense,

she asserts, was worth it. "The poor too deserve the best," she adds with a smile.

These short video films will be used to build up awareness among the self employed and other women in the State and elsewhere. They will be of special use in the rural areas, she states, where many women are still ignorant of the Minimum Wages Act.

In addition, policy makers and bureaucrats, once they see these films, will become more aware of the problems faced by the illiterate women workers in the unorganised sector.

Many foreign agencies, private individuals and the Central Government too have, in the past, made films on the various activities of SEWA and the problems of women. But the women who were filmed rarely saw the output or actively participated in the filming process.

But this is now part of the past. The 20 participants with their diverse backgrounds, are eager and all set to make more films, depicting the problems faced by these underprivileged but determined women.

Leelaben will continue to sell fruits at Manek Chowk. But she is no longer a mere fruit seller. Her confidence and view of life has undergone a subtle change. For she can now utilise sophisticated electronic equipment to serve her own ends.

She can now make other people — from bureaucrats to the common man — aware of the problems she and her sisters face in their struggle to make a living with dignity.

are
you
listening

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Video films

Sir. — The article "Producers who film own life," published in your paper (March 29) was highly informative. This article made one realise that video films have got the potential to rid the society of its various problems and to create a new awareness amongst the citizens. It is indeed a great achievement that the short video film project, organised by the Self Employed Women's Association, has managed to express the first hand opinion of those who have been adversely affected by the purdah system and such other social evils. Even the producers of art films cannot be wholly truthful in their depiction of the sufferings of the poverty stricken teeming millions of our country, for they cannot expect monetary gains out of such ventures.

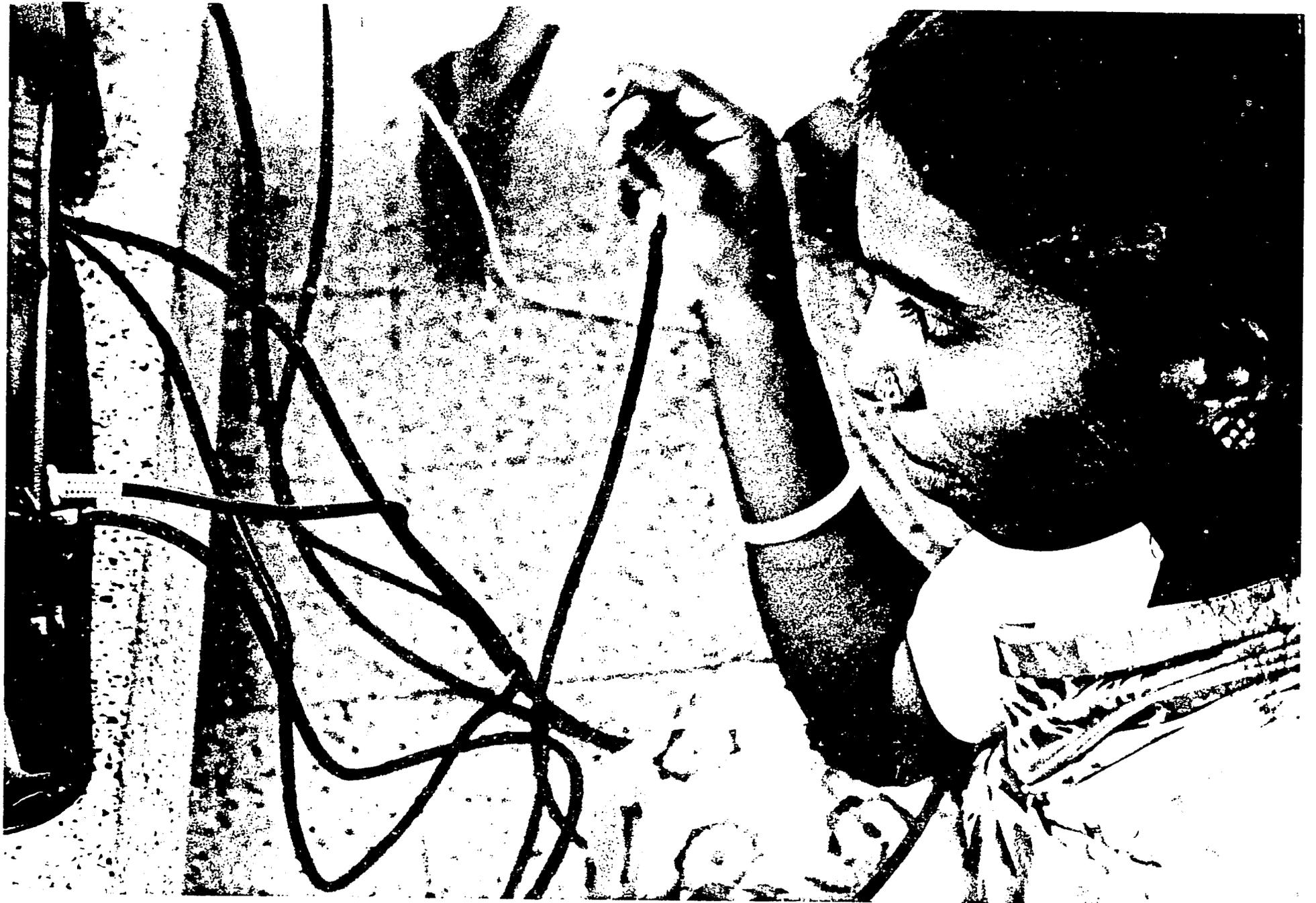
Though we are all aware of the extent to which the video shows (specially those which are used as a cheap mode of entertainment) have had a corrupting influence on the society's morals, let us not blind ourselves to the advantages which are yet to be realised and which will soon be-

come manifest if we constructively think in the right direction. Let us not give the media of video films the status of the disease causing virus lest we should hamper the progress in the right direction.

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March 30.

APPENDIX H: Video-SEWA Equipment Inventory



V I D E O - S E W A

I V E N T O R Y

Sr. No.	NAME	COMMONLY USED NAME	NUMBER	PIECES
1.	COLOUR VIDEO CASSETTE RECORDER AC ONLY (U-MATIC)	STATIONARY DECK	VO-5630	1 SET
<u>Accessories Supplied:</u>				
	(i) AC POWER CORD	..	..	1 PC.
2.	TRINITRON COLOR TELEVISION RECEIVER/MONITOR	T.V/STATIONARY MONITOR	CVM- 2000 PSE	1 SET
<u>Accessories Supplied:</u>				
	(i) REMOTE COMMANDER	REMOTE CONTROL	RM-606	1 PC
	(ii) BATTERIES FOR REMOTE COMMANDER	..	SIZE-'AA' IEC desi- gnation-R6	3 PCS.
	(iii) MONITOR CONNECTING CABLE (CONNECTS ST. MONITOR TO ST. DECK)	8 pin - 8 pin cable (VTR CABLE)	..	1 PC
3.	PORTABLE COLOR VIDEO CASSETTE RECORDER (U-MATIC)	PORTABLE DECK	VO-4800 PS	1 SET
<u>Accessories Supplied:</u>				
	(i) EARPHONE	..	ME-20 H	1 PC
	(ii) SHOULDER STRAP	..	..	1 PC
	(iii) SOFT CASE FOR DECK	..	..	1 PC
	(iv) AC POWER ADAPTOR	..	AC-340 CE	1 PC
	(v) AC POWER CORD FOR AC-ADAPTOR	..	..	1 PC
	(vi) 8-14 PIN CONNECTING CABLE	8 PIN-14 PIN CABLE	VHC-1 MQ	1 PC
4.	TRINITRON COLOUR VIDEO MONITOR/TELEVISION	PORTABLE MONITOR	PVM 9000 ME	1 SET

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Sr. No.	NAME	COMMONLY USED NAME	NUMBER	PIECES
<u>Accessories Supplied:</u>				
(i)	AC POWER CORD (MAINS LEAD)	1 PC
(ii)	EARPHONE (Ear piece)	..	..	1 PC
5.	SMF - TRINICON COLOUR VIDEO CAMERA	VIDEO CAMERA	DXC - 1800 PK	1 SET
<u>Accessories Supplied:</u>				
(i)	CARRYING CASE FOR CAMERA	..	LC-1800	1 PC
(ii)	CAMERA CABLE (14 pin - 14 pin)	SHORT 14 pin - 14 pin Camera - Cable	CCQ - 2 AR	1 PC
(iii)	CAMERA CABLE (14 pin - 10 pin)	14 pin - 10 pin Cable.	CCQJ - 2	1 PC
(iv)	Light bracket	..	..	1 PC
6.	DYNAMIC MICROPHONE	SPHERICAL MICROPHONE	F - 115 A	1 PC
7.	PLUG ADAPTOR	MIC. ADAPTORS	PC-1A	4 PCS
8.	PLUG ADAPTOR	..	PC - 5 A	2 PCS
9.	PLUG ADAPTOR	..	PC - 9 A	2 PCS
10.	CONNECTING CORD W/CONNECTOR	RCA - RCA STEREO	RK-74A	1 PC
11.	CONNECTING CORD W/CONNECTOR	AUDIO CABLE (RCA-MINI)	RK-50A	2 PCS
12.	CONNECTING CORD W/CONNECTOR	AUDIO CABLE (MINI-MINI)	RK-34A	4 PCS

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Sr. No.	NAME	COMMONLY USED NAME	NUMBER	PIECES
13.	BATTERY PACK (WITH BATTERY)	PORTABLE MONITOR BATTERY	BP-8C E	2 PCS
14.	STEREO- HEADPHONE <u>Accessory Supplied:</u> (i) SCREW-ON ADAPTOR FOR HEAD-PHONE	HEAD-PHONE ..	MDR-CD5 ..	1 PC 1 PC
15.	EXTENSION CORD (Extension cord for shotgun mic.)	EXT. CORD - CANNON (MALE) to CANNON (FEMALE)	EC-10xLR	3 PCS
16.	MERCURY BATTERY	SHOTGUN MIC. BATTERY	H-7D	8 PCS
17.	CONDENSER MICROPHONE <u>Accessory:</u> (i) WIND - SCREEN FOR SHOTGUN MIC	SHOTGUN MICROPHONE ..	C-74 ..	1 PC 1 PC
18.	KCA-60 VIDEO CASSETTE RECORDING TAPE	60 Min. Cassette	KCA-60	21 PCS
19.	KCS-20 VIDEO CASSETTE RECORDING TAPE	20 Min. Cassette	KCS-20	96 PCS
20.	CARRYING CASE (CARRYING CASE FOR PORABLE ^T MONITOR)	..	VLC-51	1 SET
21.	COLOUR CAMERA CABLE W/CONNECTOR (14 pin - 14 pin)	LONG 14 pin - 14 pin CAMERA CABLE	CCQ-10 AR	1 PC
22.	BATTERY CHARGER	..	BC-20 CE	1 SET

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Sr. No.	NAME	COMMONLY USED NAME	NUMBER	PIECES
23.	AC - AUTO TRANSFORMER (STEP-DOWN TRANSFORMER)	..	VR - 10	1 SET
24.	RADIO - FREQUENCY MODULATOR KIT (COLOUR)		RFK - 660 UCE	1 SET
25.	RECHARGEABLE BATTERY PACK	BATTERIES FOR CAMERA & PORTABLE DECK	BP-60	12 SETS
26.	EVEREADY NO.M542 MERCURY BATTERY (FOR CAMERA)	BATTERY FOR WHITE BALANCE MEMORY IN CAMERA	M542	4 PCS
27.	CARRYING CASE FOR VO - 4800 PS	SUITCASE FOR PORTABLE DECK	..	1 PC
28.	VIDEO - COAXIAL CABLE	SHORT VIDEO CABLE OR SHORT BNC-BNC CABLE	UGC - 2	2 PCS
29.	VIDEO - COAXIAL CABLE	LONG VIDEO CABLE OR LONG BNC-BNC CABLE	UGC - 5	2 PCS
30.	HONDA GASOLINE GENERATOR <u>Accessories:</u>	GENERATOR	EM-1400 K4	1 PC
	(i) GENERATOR CABLE	..	..	1 PC
	(ii) GENERATOR FUSES	..	..	12 PCS
	(iii) GASOLINE CAN	..	..	1 PC
	(iv) FUNNELS (1 BIG + 1 SMALL)	..	..	2 PCS
31.	VOLTAGE STABILIZER <u>Accessory:</u>	..	TA-224.5	1 SET
	CORD CONVERTING STABILIZER OUTPUT PLUG TO OUR PLUG	2 PCS

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Sr. No.	NAME	COMMONLY USED NAME	NUMBER	PIECES
32.	MIC. EXTENSION CORDS (6 M)	SHOTGUN MIC CABLE CANNON - PHONOPLUG	EC - 6CA2	3 PCS
33.	TOOL KIT FOR GENERATOR	..	..	1 PC
34.	EXTENSION CORDS (FOR POWER) (1 LONG, 1 SHORT)	POWER EXT. CORDS	..	2 PCS
35.	POWER EXTENSION BOARDS	..	..	2 PCS
36.	LIGHT KIT	..	..	1 SET
37.	MAINTENANCE KIT	..	..	1 SET
38.	BOOKS (i) THE VIDEO PRIMER - BY RICHARD ROBINSON (ii) INDEPENDENT VIDEO - BY KEN MARSH	..	..	2 PCS
39.	GREY COLOR CABLES FOR ADAPTING	..	..	2 PCS
40.	BLACK CARRYING BAG	..	..	1 PC
41.	'ARE YOU LISTENING' CASSETTES	11 PCS
42.	VHS CASSETTE (BBC TAPE ON SEWA)	1 PC

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LIGHT - KIT

Sr. No.	Name	PCS
1.	BLACK CASE FOR CARRYING THE LIGHT-KIT	1 PC
2.	STANDS FOR TOTA LIGHTS	3 PCS
3.	TOTA LIGHTS	3 PCS
4.	REFLECTOR UMBRELLAS	3 PCS
5.	DOOR CLAMPS FOR TOTA LIGHTS	3 PCS
6.	AC - POWER CORDS FOR TOTA LIGHTS	3 PCS
7.	GELS (BLUE)	5 PCS
8.	CLOTHESPINS	18 PCS
9.	TOTA LAMPAK (for keeping bulbs)	1 PC
10.	QUARTZ BULBS	12 PCS

MAINTENANCE - KIT

Sr. No.	Name	PIECES
1.	BLACK SHOULDER BAG FOR KEEPING THE MAINTENANCE-KIT	1 PC
2.	GAFFER'S TAPE	2 PCS
3.	BLACK MASKING TAPE	1 PC
4.	CREAM MASKING TAPE	1 PC
5.	MAGIC TRANSPARENT TAPE	1 PC
6.	ELECTRICAL TAPE	1 PC
7.	GLUE STICKS	2 PCS
8.	CLOTHESPINS	18 PCS
	SCISSORS	1 PC
10.	SOLDERING EQUIPMENT (ROD)	1 PC
11.	SOLDERING WIRE ROLL	1 PC
12.	SCREW DRIVERS (ALL DIFFERENT)	3 PCS
13.	WIRE CUTTER	1 PC
14.	WIRE STRIPPER	1 PC
15.	DUST GUN CANS (PRESSURISED AIR)	2 cans
16.	EARTHING WIRE ROLL	1 PC
17.	QUICK FIX	1 PC
<u>FOR CLEANING AUDIO HEADS + ERASE HEADS + TAPE GUIDES IN STATIONARY DECK AND PORTABLE DECK.</u>		
18.	Q - TIPS (COTTON SWABS)	1 PACKET
19.	LAVACOL RUBBING ALCOHOL	1 BOTTLE
<u>FOR CLEANING VIDEO HEADS IN ST. DECK AND PORT DECK.</u>		
20.	MAGNETIC TAPE HEAD CLEANER	2 CANS.
21.	SONY HEAD CLEANERS (STICKS)	28 STICKS