

MEDIA ACTIVISM / THE 80's & 90's

Fighting AIDS and the Mainstream Media

Marty Lucas • March 25, 2021

The Reagan Years

Crushing Organized Labor / Cutting Arts Funding

- Air Traffic Controllers



The End of Affirmative Action

The Bakke Case



Allan Bakke was in his early 30s while applying, and therefore considered too old by at least two institutions. After twice being rejected by the University of California, Davis, he brought suit in state court challenging the constitutionality of the school's affirmative action program. The California Supreme Court struck down the program as violative of the rights of white applicants and ordered Bakke admitted. The U.S. Supreme Court accepted the case amid wide public attention and decided in Bakke's favor in 1978.

CUTS FOR ARTS ENDOWMENT OPPOSED

Leaders of arts organizations around the country reacted with anger and dismay yesterday to a Reagan Administration plan to cut the budget of the National Endowment for the Arts by 11.7 percent. "I'm just appalled," said Beverly Sills, general director of the New York City Opera. "I think that to take that enormous percentage off such a minuscule amount in support of the arts is a disgrace." Many arts officials said they were particularly upset because existing levels of support are so small compared with other Federal budget allocations. "To discuss cutting a \$200 billion deficit by cutting an appropriation of \$15 million or \$16 million is preposterous," said Martin Segal, chairman of Lincoln Center. "As it is, the support the National Endowment gets is inadequate for the role the arts have in this country, and to discuss cutting it further as a serious aspect of budget cutting is

Cuts for Arts Endowment Opposed

By LESLIE BENNETTS

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Cuts for Music, Dance

According to Administration officials and budget documents prepared by the Endowment, President Reagan will request \$144.5 million for the arts agency in the fiscal year 1986. The program for opera and musical theater would be cut by 18.3 percent, to \$4.9 million, and the music program would be cut 15 percent, to \$13 million. Dance would be cut 13.5 percent, to \$7.7 million, according to the budget documents.

The Administration's cuts must be approved by Congress, which has appropriated more money for the En-

dowment than the agency had requested every year since 1982. For 1985, the Endowment asked for \$144 million but Congress appropriated \$163.7 million.

While cultural figures acknowledged the need to reduce the Federal deficit, some doubt that cuts would be fairly distributed. "If the cuts to support of the arts are proportional to the cuts being parceled out to other parts of the budget, then I think this is sad, but it is right," said William Macomber, president of the Metropolitan Museum of Art. "The key is whether it's a fair share or whether it's a disproportionate share."

Other officials maintained that even if reduced allocations to the arts are in line with other cutbacks, such a standard is inherently unfair. "Government support for the arts was a long time coming and a lot less than we needed, and we never got to any level of funding that matched anybody else," said Ardis Krainik, general manager of the Chicago Lyric Opera. "Any cut from the already low level of assistance is too much. Cuts are much more difficult for the arts to sustain than for others."

Orville Schell, chairman of the New York City Ballet, said, "I believe the amount being cut out of the arts budget could be taken out of the military budget without affecting it a bit."

Contributors 'Aren't Doing It'

Nor were many officials sanguine about being able to fulfill Mr. Reagan's admonitions to look to the private sector. "We are all out raising money like crazy," said Mr. Schell. "It's all very well to say, let the corporations and individuals do it, but they just aren't doing it. My experience is that the money simply isn't going to be forthcoming."

While the heads of major cultural institutions said they would be hurt by the cutbacks, many warned the impact would be far worse on smaller, newer and less-famous groups. "It will be very difficult for any of us to recoup the amounts we lose, but for the smaller companies, for whom the

missioner. "The effect of these cuts in New York City would be severe. The \$19 million these cuts would save the Government is just enough to buy the Defense Department 2,700 new \$7,000 coffee pots. However, unlike the situation in the Pentagon, there is no fat in the Arts Endowment. Cuts like this rip through blood and muscle; they cripple and kill."

Some cultural leaders said they feared the Administration's proposal would further impair their ability to raise funds elsewhere. "Even though the support grants are small dollars, they're a kind of signal to the private sector that there's not enough priority on this kind of activity," said David Di Chiera, general director of Detroit's Michigan Opera Theater. "Government money serves not as a major part of the budget, but as an incentive and catalyst."

Miss Myerson said, "There is incontrovertible evidence that Government support is the sine qua non that must precede private and corporate philanthropy."

The arts agency's grants have also been seen by many donors as certifying the worthiness of their recipients. "They've given a seal of approval," said David Gockley, general director of the Houston Grand Opera.

'Precludes Experimentation'

In addition to the impact of budget cuts on individual institutions, some voiced alarm over their effect on surrounding areas. "These cuts have a severe economic impact on the communities themselves," said Dr. Di Chiera. "A lot of inner cities are benefited by the growth of cultural institutions. When you cut a few million dollars, you're not just cutting a few million dollars. There's a multiplying effect of decreased activity, just as there is of increased activity."

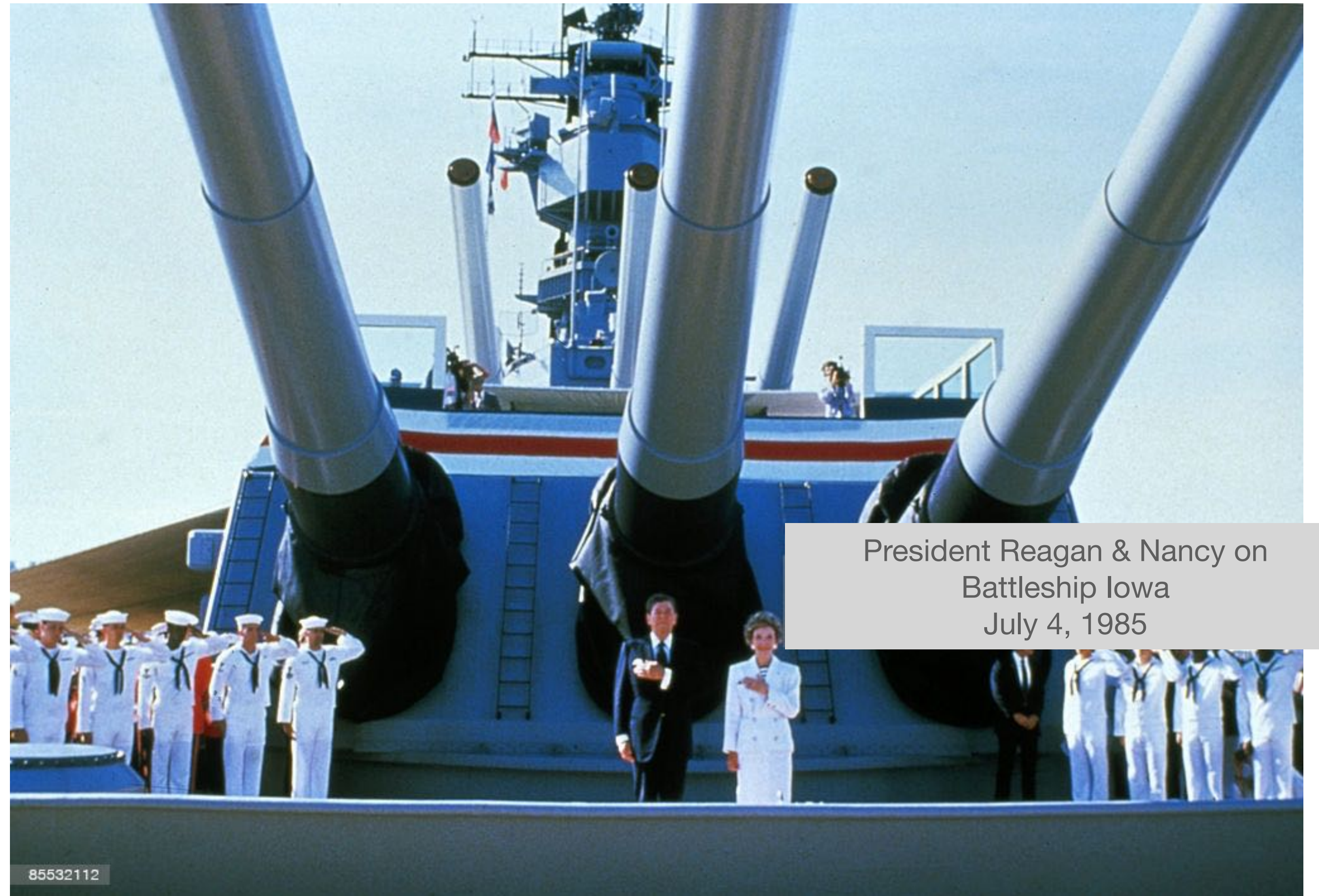
Some officials also expressed anger over conservative criticism that the Arts Endowment had not properly defined the artistic criteria required for support. "They talk about creativity, but creativity is directly related to financial constraints," said Dr. Di Chiera. "If opera companies and musical theater companies don't

le Bollingen

in 1976 — a
e National
and a Pu-
ll a profes-
year, the university press will publish
"I Am One of You Forever," a novel
about a young boy's coming of age in
North Carolina. A collection of Mr.
Channell's short stories. "Moments

Remilitarization

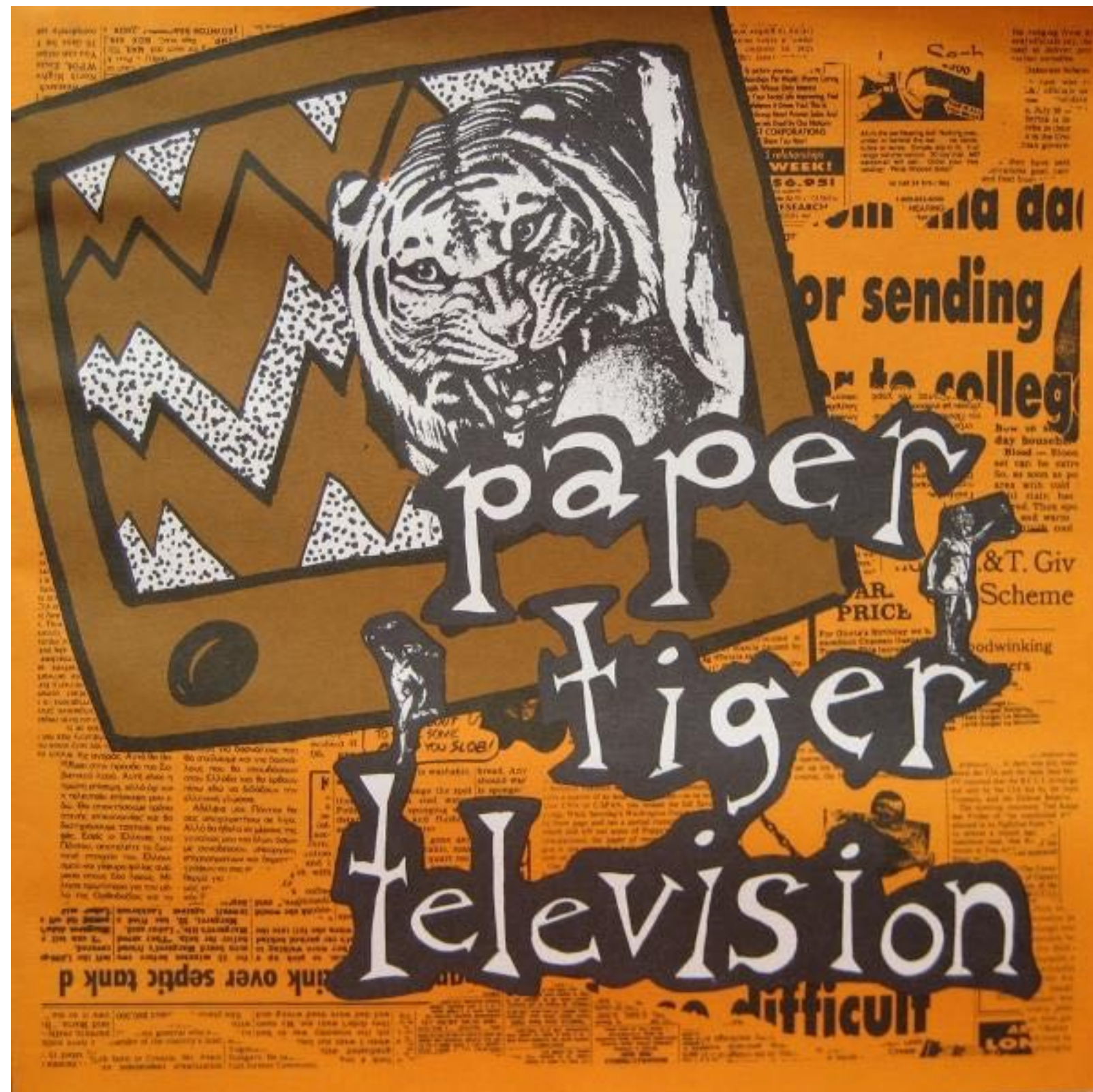
- The US military defeat in Vietnam in 1975 was a blow to American power and Reagan responded with a massive spending program.
- The USS Iowa, built in 1943 was modernized under Reagan at cost of \$500,000,000.



The Invasion of Granada

- The US military invaded the tiny island nation of Granada, a former British colony in the Caribbean, with 7000 Marines in October 1983.
- The excuse for the invasion was inviting among members of the ruling party. Granada had no real military.

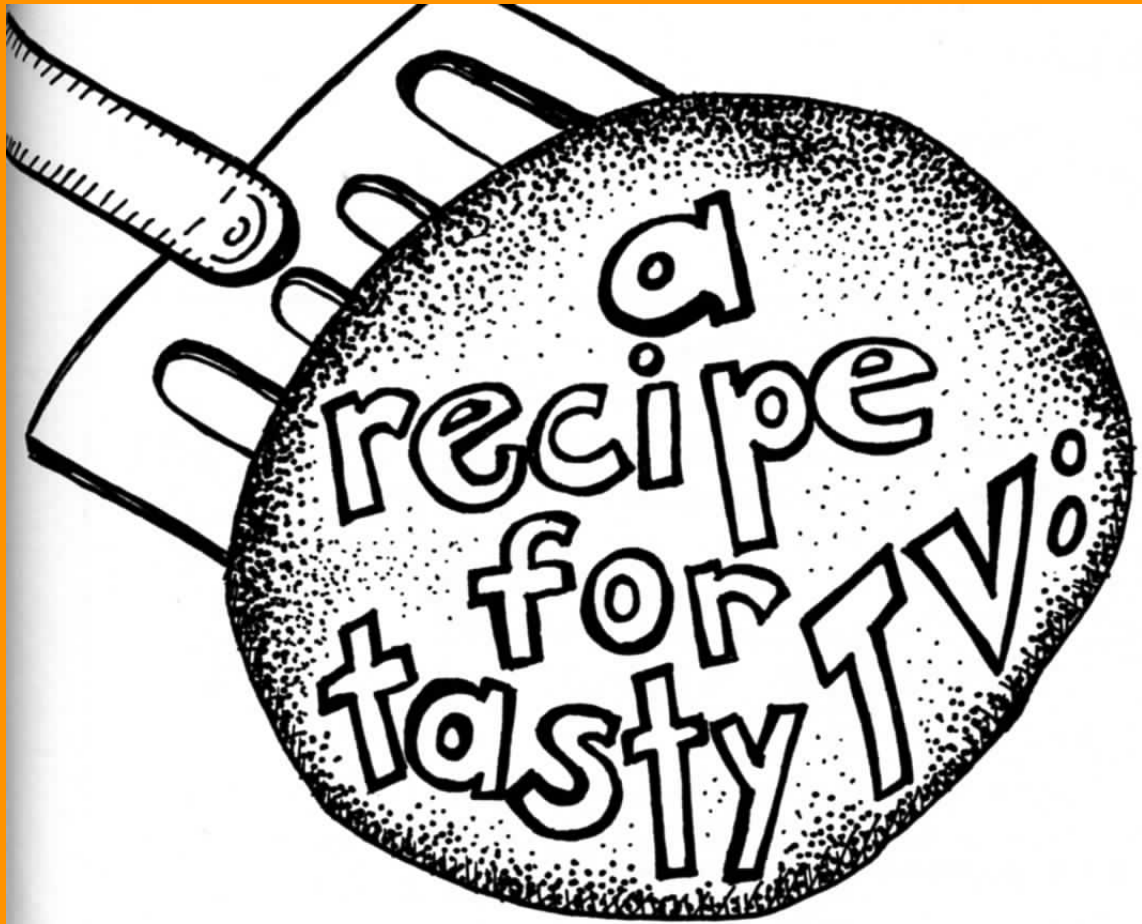




Paper Tiger Television Collective was founded in 1981 as a public access cable television show dedicated to “Smashing the Myths of the Information Industry.”

Paper Tiger did workshops and trainings in communities around the country to encourage others to make media.

This was combined with a very “DIY” aesthetic designed to suggest you didn’t have to be a pro to make a TV show.



What You Need to Know to Make a Show

By Diana Agosta

Here are some tips to help you cook up a low-budget, high-energy videotape in a public access studio or wherever:

1. Find an issue or topic that really interests you, that you find exciting, enlightening, or important. Or find an issue or topic that really peeves you, that annoys or insults you. Or start with a person whose insights seem unusually clarifying or provocative. Perhaps you’ve read an article or book, attended a class, heard a speech, talked to your neighbor....

2. Once you have a topic, collect/select a crew. Not everybody needs to know how to make a TV show, though it’s helpful if somebody knows something about video. The idea is to express your ideas in a creative and emphatic way, using available technology and inspiration. So it’s good to have a crew with a variety of skills: research, graphic arts, problem-solving, writing, as well as video. Public access centers often have volunteers who want to help out on all sorts of shows.

3. TV production is a collective experience—what do collectives do? They have meetings! The first meeting for your show is mostly a series of BRAINSTORMS: what do you have, what do you need? The process works best if the whole group thinks of ideas without judging or critiquing them—the more outrageous, the better—and then selects the best out of that list. At this meeting, the group brainstorms the topic: ideas and issues that either the speaker(s) or other segments of the show might address. And also skills and resources: what kinds of skills do people in the group have? What can they contribute? What is missing?

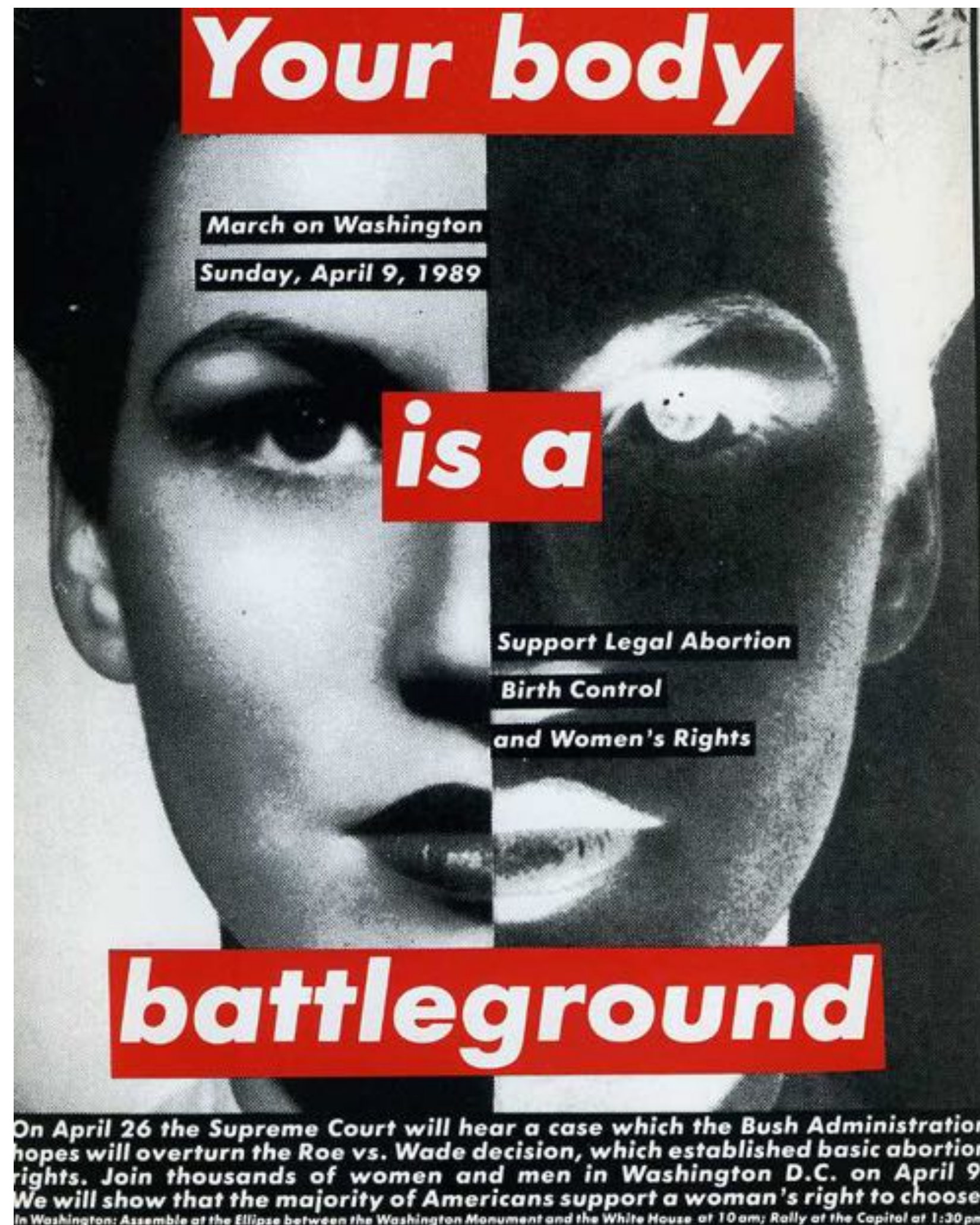
The goal of this discussion is a rough outline of the show. (Deep Thought: Make shows, not complications. Parallel Thought: Keep it simple but be outrageous.)

4. Each person should leave this meeting with one or more tasks. For example, one person might research the background of the topic. For Paper Tiger TV, I used to research the media conglomerates behind popular magazines. I would find out what other businesses the corporation owned, the finances of the

Serifina Bathrick Reads <i>Working Women</i>		
		Music
8:30	Tape Intro to Sampler	Working Girl Blues
8:31	Clock Cards for Opener alternating with pix office equipment	
8:34	Over shoulder pix from magazine Fina on living room set alternating with pix from mag and stills	Fina's Voice lav
8:42	Middle section (NYCOSH tape or Melissa?????)	tape or music Working Girl again
8:47	Fina on the set alternating with stills and mag	lav
8:55	Pix of offices alternating	Mein Rue

Paper Tiger @ 25





On the level of political economics, the 1980s meant the rise of what is now known as “Neo-liberalism,” although its wasn’t called that.

What it did mean was that there was a switch to a new form of capitalism that exploited not just people’s time, time that they had to spend working, but got involved with reasserting ‘bio-political’ control over women and minorities.

At the same time, the nature of work started to shift. Jobs demanded not just your labor, but your creativity, your heart and mind as well.

**Until there's
a cure, there's**

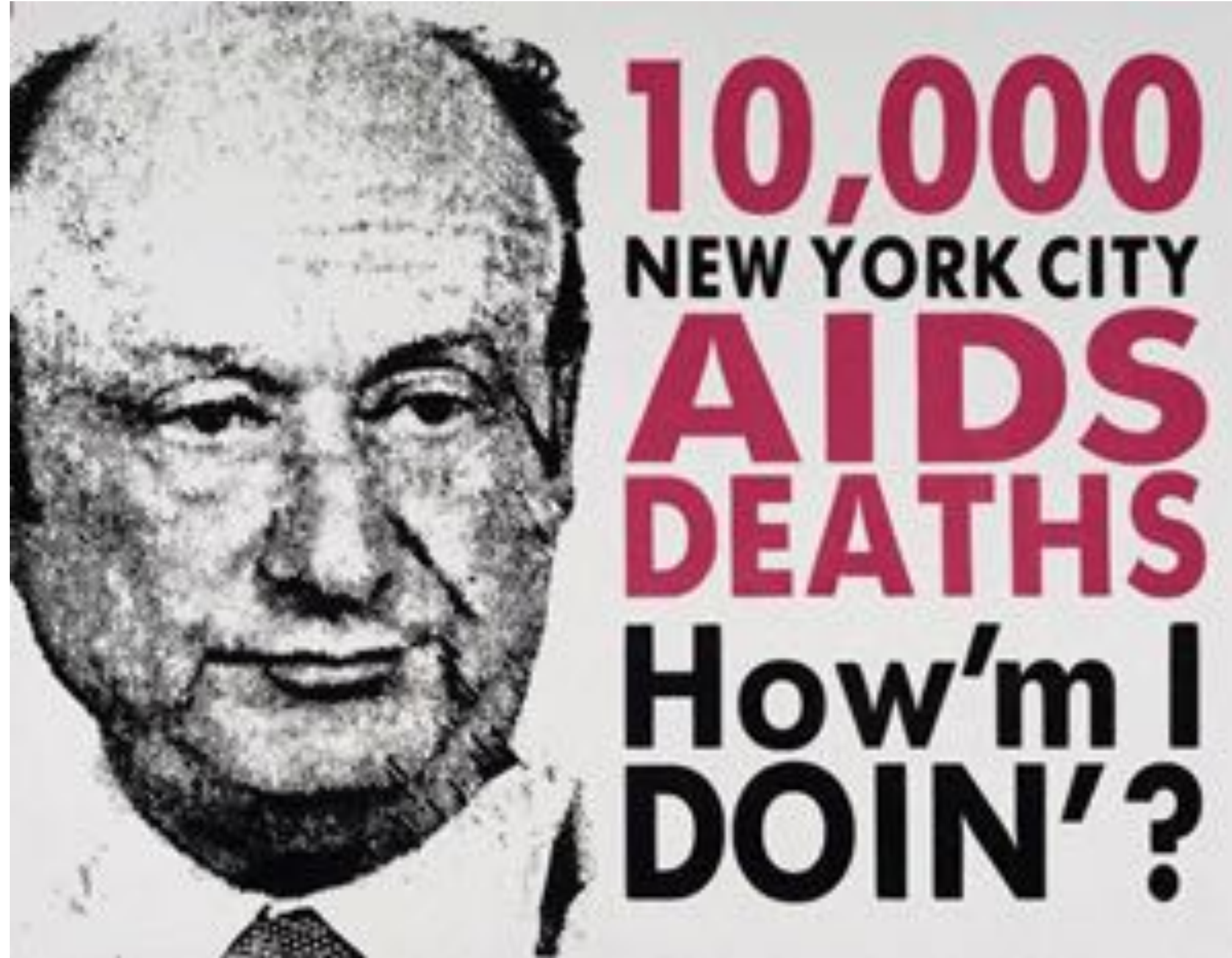
ACT UP

**AIDS
Coalition To
Unleash Power**

DC

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MASKED/NOT SILENT PRODUCTION SCHEDULE.

Pick a launch date & Work backward from launch date.

We need coordinators for each group and someone to make sure everything is on target.

Let's look at the specific pieces of media we're making.

We need a sense of who is doing what.

We need titles and descriptions and TRT for time-based media

We need tech specs for deliverables.