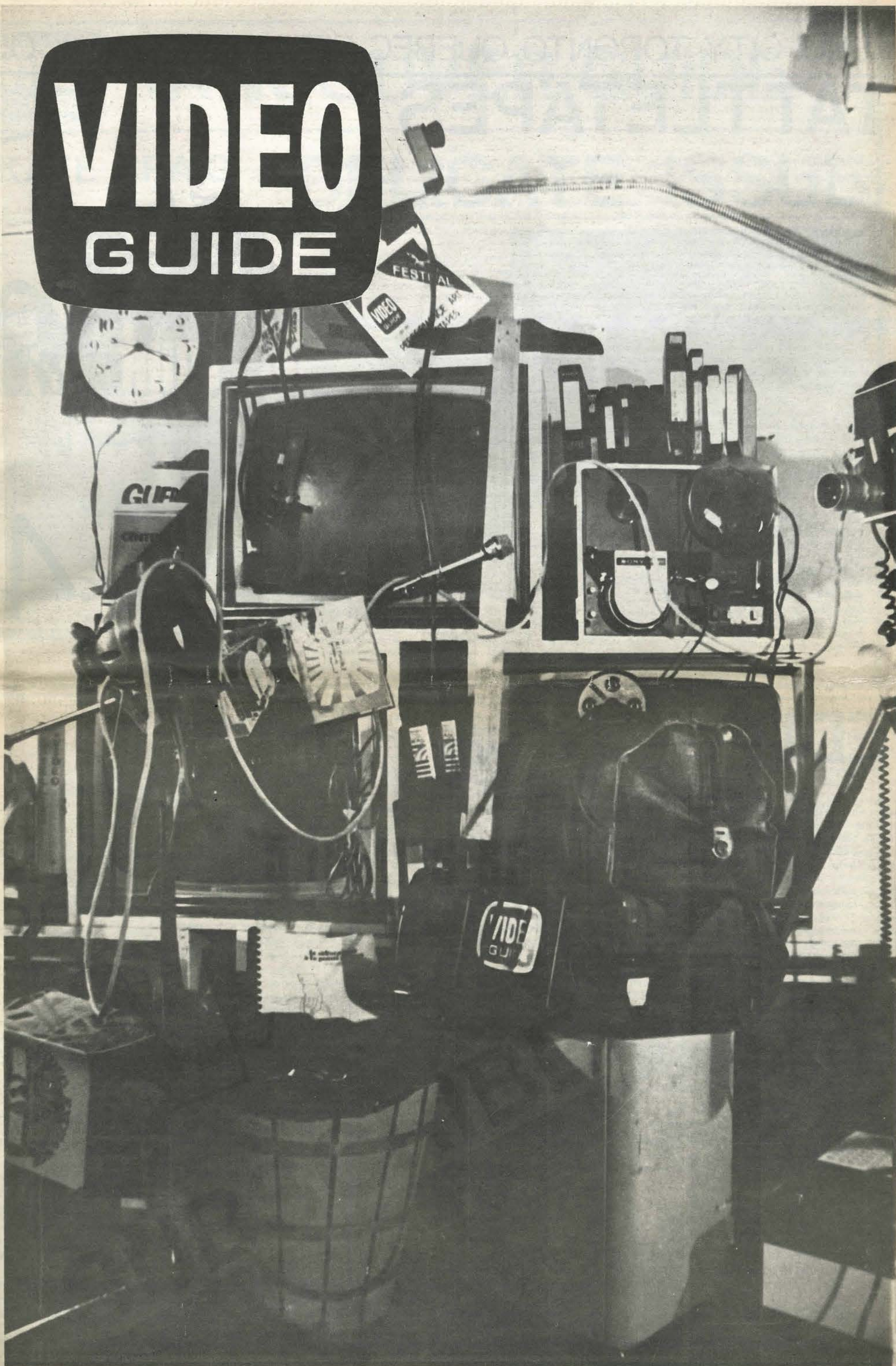


VIDEO GUIDE



FUKUI CITY TORONTO QUEBEC CITY VENICE VANCOUV

TATTLETAPES

A New Issue, A New Dawn, A New Decade..... Everyone's out to out doing everyone else in the 80's. Loads of ambition, lots of real hot idea's? If you can't take it, it's alright to fake it.....Nouveau on the local scene has been the timely release of ENNU! The Magazine, a picture more than words newsprint tabloid. The much needed zine is slated for bi-monthly publishing, to be distributed through its advertising outlets, it takes more than money to be an outlet is the latest from it's editors CAROL HACKETT, CHARLIE REA & MARYJANE WAY. According to them it's a trend blend, it's a filler for the cultural vacuum, a montage of the visual arts, design, photography, graphics, rags, music, slick ads, anything rising over the subliminal edge.....

Also compliments must be extended to the 'new improved' shaped up, snatched up, looked up to ONLY PAPER TODAY, the long established arts tabloid from Toronto.....it's thicker, it's wiser, it's gotten modern, in fact it's got real commercial possibilities.....

VIDEO INN has gotten itself modern too, slowly phasing into high tech and up-to-date, everything on wheels including the latest acquisition of 3/4" editing system. They are currently soliciting membership into the 3/4 Club.....meanwhile METRO - MEDIA has acquired a second system with revenue generated from a recent 'big' Uranium Hearings contract.....

Vancouver's Downtown Eastside is action central with the cops, the morgue, the fire department and the continuous sirens of ambulances also with the re-opening of the 4X5

Studio as THE BLUE MULE operated by ROY KIYOOKA as a short-term semi-private photography gallery, the re-opening of the Gambado's space as a co-operative 'PUSH ART', a small but promising to be an uptempo multi-disciplinary venture for more than just parties.

After a few seasons neither here nor there as far as book selling goes, PUMPS is considering making a more serious go, and will soon to stocking up with all the right reading materials.

VIDEO INN is still looking for larger premises, the present space has become one large file cabinet, it wants to stay in the neighbourhood and will require 6000 to 9000 square feet, rent must be reasonable ???????

ON ZE MOVE, ON TOUR is MAINSTREET, an extensive schedule of 35 gigs, 11 cities in 60 days that will no doubt include performing, drinking, exhibiting, brawling, dancing, club crawling, video showings, book signing and lectures. Just before they hit the 'air', they previewed their new new performance '4' to an enthusiastic capacity crowd at the WESTERN FRONT.

The fairly new to town, the very talented NORA HUTCHINSON will be guest teaching 'video' at the Emily (S)Carr College of Art in late Feb. She was also a winner at the recent NORTHWEST FILM & VIDEO FESTIVAL. Michael

MICHAEL GOLDBERG has been playing the part of a distinguished 'foreign visiting professor' at the University of Tsukuba in Japan. He has ample time for contemplation, the doors are locked by 10 PM. I guess they don't celebrate Christmas there as MICHAEL



EDIT

I'm sure the editors would have alot to say if they were here. Here I am trying to fill this space so I can take this to the printers tomorrow. Crista thinks people should make shorter tapes, maybe cuz she cant stand to catalogue all those tapes that are so long. She would also like it if when you send us letters and things to date it and put a proper return addresses on them like a town and country do you think everyone lives in the U.S. for that matter you people in other part of the world if we cant read your hand writing we cant send you stuff back. Well she not here (Crista I mean) so if you dont want to do it, its less for us to do. And as for the rest of us we hope you enjoy reading your latest Video Guide. Its been along time in coming but I'm sure you'll agree its been worth it. We have been tied down taking care of our end of the world. We'd like to thank our subscribers for helping make Video Guide A possiblity Anyway in the name of Video Guide the next issue will be a feminist issue dealine March 1 1980. Future issue will look at hardware, production groups and children in media, along with our regular topics. Remember it all begins and ends out there if we dont hear about it we dont print it, again we ask YOU to send us articals and letters. May you all have a PRODUCTIVE year

Shawn

Vancouver Video Magazine



MANAGING EDITORS THIS ISSUE

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Subscriptions to VIDEO GUIDE are available at \$5 for 5 issues. Send cheque or money order to: VIDEO GUIDE, Satellite Video Exchange Society, 261 Powell St., Vancouver, B.C. V6A 1G3

NOTE: Overseas subscriptions, please add \$3 for postage.

KATE CRAIG

DELICATE ISSUE

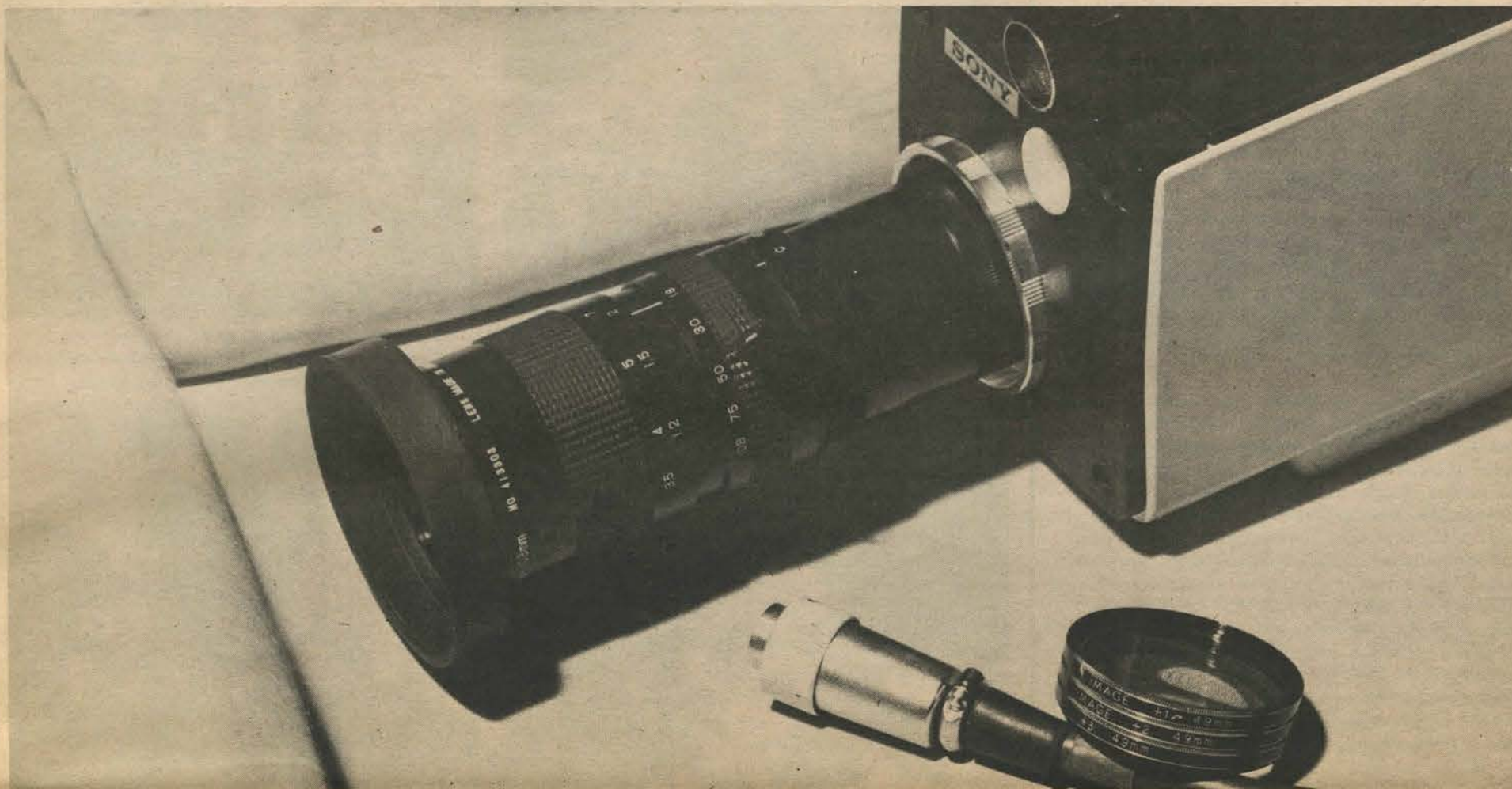


photo CHIP LORD

As a producer KATE CRAIG has made over a hundred tapes, documents of events at the Western Front, special community productions, collaborations with other artists visiting Vancouver.

In her own tapes, Craig has always used close-up camera work. "DELICATE ISSUE" is a twelve minute exploration of the artist's body with an extreme close-up lens. The sound track includes 24 voice over questions posed by Kate about the idea of closeness, on and off the screen. She asks "at what distance does the camera read? How close can the camera be?" For awhile as the camera gets closer and closer, the image becomes clearer and clearer. Then it crosses the borderline. The viewer can no longer tell what the image is. Body parts slip in and out of focus. The image becomes obscure. Just shapes and shadows. The camera moves slowly over a knuckle or is it a knee cap? The images become at times abstract - at times clean, sharp, almost scientific, but still unrecognizable. Ironically what you see is distanced by your closeness.

Craig's voice relentlessly continues to pry. "Who is willing to be in the frame? Who is willing to watch the frame?" Her choice of questions suggest other kinds of close-ups. How close can you be to the people you work with? How close is too close? How cozy are your politics? How tight are you with the technology? How sensual can technology actually be? Is technology really an extension of our bodies? Is technology really working for or against us? Accurately? How close of a relationship can there be, between a machine and a person, or between a viewer and a videotape?

In 12 minutes Craig allows the viewer countless chances to be close to her - close to her body, close to her mind, deep inside her privacy, intimate with her through this videotape. The viewer is taken in close, so close as to be removed, time and time again - in and out of focus by camera, in and out of intensity with her voice. And how does the artist feel about being so exposed? She answers this question by asking herself: "When do I cut out?". In this tape Craig clearly displays the artist being self-curious. Self-involved, assuredly and tentatively. Her questions confidently attack the viewer's privacy and yet Craig is not afraid to admit the problematic aspects of her visual-verbal investigation by asking too many questions. "The closer the image the clearer the idea - or does intimacy breed obscurity?" Perhaps the viewer is taken in so far only to be left out by the restrictions of the medium. Craig pushes herself out, pulling the viewer in; whether or not the medium can hold the tension is one way to examine this delicate issue.

Within any personal relationship there is the question of give and take. Craig asks "When do I stop sharing?". Sharing in a relationship is always such a loaded term. It is always tied to ethics and morality. On this tape the question implies that she has been sharing something personal with the viewer and receiving nothing in return. This

question on this tape has little to do with personal ethics. It implies the inadequacy of the personal media experience. The viewer cannot request that the camera depth be altered. The viewer must make his or her own choice whether to stay in tight or not. "When do you stop accepting?". With emphasis in her voice she animates the visual situation. Watching the videotape is a volatile and demanding process. You must repeatedly decide how you feel (what you think) all the way through the tape. She makes you share. She tries to make the video 'two-way'. This is difficult with video, almost impossible with TV, but closed-circuit video has that intimacy. It speaks out not to an audience but to the individual. One to one. As in conversation. You have to participate or drop out. You have to make the choices. Craig pushes for connections.

In DELICATE ISSUE, Kate Craig has decided to get very close! Some people might feel she wants to be too close for comfort. The artist is simply asking "Where is the dividing line between public and private?" The 'dividing line' could be the material surface of the video screen - or more appropriately in DELICATE ISSUE, it could be the transparent magnifying lens of the camera itself. In all relationships, most people need their distance. No matter how personal they get they need to objectify. They can think clearly only by maintaining their distance. In her tape, Kate Craig asks the viewer to define this distance. When viewing DELICATE ISSUE you must ask yourself, is this too close, how much of this experience do I want? You have to decide how far you'll go. As the viewer you have to answer the questions right on the spot. Is Kate Craig being too aggressive? Does she ask too much of the medium? As she controls the depth of this investigation, does she demand too much of the individual in the audience? As the viewer of this tape, you alone the answer.

KATE CRAIG has been a director of the Western Front Society in Vancouver since 1973, where she works as video director of artists tapes. Some of her previous titles include: SKINS, STILL LIFE and CLAY COVE.

MARGARET DRAGU is a dancer and choreographer who has worked extensively with video. She lives in Toronto.

DELICATE ISSUE is one of seven tapes that were winners at the 1979 CANADIAN VIDEO OPEN.

This review reproduced with the courtesy of FUSE MAGAZINE. December/January Issue.

JIM CUMMINS PUNK-A-ROONIE

JIM CUMMINS is a versatile artist in his early twenties, active on many fronts including a recent exhibition of paintings and assemblages at the Helen Pitt Gallery. The zealous opening was a mash of media overload: film, video, slide and sound projections. A packed house of the young: punk-rock hanger on'ers, artists, art students and the new wave trendzoids. Everyone experienced and had a lot of fun which seems to be all important to Cummins. The mazes of people and activity (haircutting, body painting, cigarette/novelty girls) was reminiscent of the late 60's "happenings" with a late 70's edge. Cummins was also the front-man vocalist for the now defunct "Braineaters" a band which performed at the "Mondo Arte Cabaret" gala opening for the recent Living Art Performance Festival. Cummins participation in the festival included a solo multi-media performance "You Will Remember The Past, But Will The Future Remember You."

My first exposure to Jim Cummins work was in viewing the videotape "PUNK-A-ROONIE" on the 'The Gina Show' in early 1979. The Gina Show produced by John Anderson of Pumps is a half-hour weekly cable show now well into its second season of programming. This show has been a vital resource for the presentation of artists produced tapes which includes announcements of selected art and music events, excerpts of upcoming closed circuit video showings, documents of music gigs, clips of films and the broadcast of works created especially for the show.

PUNK-A-ROONIE employs fairly conventional handling of the medium: slightly colorized black and white stills, some 65 images with voice over narration within the framework of 3 1/2 minutes. This shortie lent itself well to the fast paced, shortclip format of The Gina Show as it did again at a subsequent 'closed-circuit' show at Pumps. The group show included 9 tapes by 8 Vancouver artists, 2 of the 9 tapes were by Cummins, which included the not so memorable "The Great Cock Cut-Off". Punk-A-Roonie upon 2nd and further viewings substantiated its initial power: the sort of distanced and objective summary of the 'punk scene'. The imagery, the sensitivity and the use of the medium is a good mixture, it provides valuable insight of Jim Cummins, gives us an overview and provides a good historical document. P.W. for Video Guide.

Excerpt from the article THE NINE TAPE TEST by KIM TODD in the August/September Issue of Centerfold Magazine.

" This tape is a series of stills of the Vancouver punk scene presented at a slow regular pace and with an organ music sound track that recalls those nostalgic television tributes to past decades. A soft belch is heard and a rough British-style punk voice begins to reminisce, speaking slowly - "this was quite some time"- as the photos of groups and parties and general punk times flow smoothly past. "It certainly was. It was a time when everyone danced. It was a time when everyone posed, said what they had to say. It was a time when everyone was drunk, sad, happy, threw up. It was a time, yes it was....."

The photo's continue, light colorization adding to the romance and to the freeze effect of arrested, frantic motion - people mid laugh, mid fall, mid chord. And the voice talks about seeing "ourselves grow a little older...days sorta passed away now. Got memories - some good ones, some really good ones. Sure do." The smiles don't change. "good night punks. Was nice knowing ya. Good night punks. God bless ya."

Videotapes by Jim Cummins are available through the Video Inn.



Well, It was quite some time, it certainly was.
It was a time when everyone danced.
It was a time when everyone posed.



It was a time, yes it was
A time when everyone watched the days pass by
Watch one day go into the other.



Days to watch your favorite bands
perform on stage.
Days to be happy. A lot of happy times we had.



Good night punks.
It was nice knowing you.
Good night.



Said what they had to say.
It was a time when everyone was drunk,
sad, happy, threw up.



Watch ourselves get a little older.
Sometimes days became frustrating.
There were days to be satisfied.



The days have sorta passed away now.
What memories. Some good ones.
Some really good ones. Sure do.



God bless ya. ...He better
Good night!

by MIC

On Nov. 1, 1979, the opening of a little tapes su... coming and art... in all... was Tor... generati... New York

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45% of... the U.S... West G... were cl... as repo... a winne... tapes). ... there w... abstract... perform... awards

Prizes... Grand... (approx... apack o... there, ... cellenc... \$1,000)... Social... Can. \$... yen (ap... 10,000... All ent... ing.

A DECADE.....ON TAPE

by P. MORRIS

THE VIDEO INN LIBRARY contains close to 900 so called "independently produced videotapes". It is probably the largest such collection with the most diverse range of materials in Canada if not internationally. Most certainly it is impressive at first glance, not the decor which could be more high tech but the shelves and shelves of black tapes, related magazines and books, all the monitors and hardware is the real thing.

Since it's inception in 1973 the Video Inn a project of the Satellite Video Exchange Society, they have collected tapes through 'exchanges' with producers. 'EXCHANGE (?)', pinpointing that term at the best of times has been ambiguous and in this context the term is wide spread. Exchange 'fair trade of goods' has been part of the ever changing 'rhetoric' that has sifted throughout the past decade, out of the mouth, into print and naturally through the Video Inn, terms such as: 'alternate' or community video, access, feminism, conceptual art, video art, electronic video, social action, non-commercial software, vietnam, Nixon to anti-nuke.'

Here we are moving into the much awaited 80's, a good time as any to assess the past and to look towards the future. And that's exactly what we did, we took a close look at that 'impressive collection' and that is exactly what the collection turned out to be, an impressive mixture of truly remarkable works, reference pieces and important documents with an equal amount of out-dated transient works which should be archived. The most amazing thing that occurred while assessing the collection was that the tapes

reflected the past decade like a series of poignant flashbacks. The decade is on tape, the forgotten issues, the rhetoric, it's all there on the shelves in black n white and color. Under LIFESTYLES, tapes include the 'back to the land movement', all that natural dye and earthenware, the pleasure faires and of course building your own dome or habitat - preferably in the countryside, if not the apartment rooftop was still 'hip'. Can you remember the speeches or even the issues of ABBIE HOFFMAN, ANGELA DAVIS or the tapes by such pioneers as the VIDEOFREAKS who left the big apple to situate in more suitable surroundings in Lanesville, N.Y. to set up the country's smallest television broadcast station. Under AWARENESS can be found a worn out copy of LES LEVINE'S controversial "John & Mimi's Book of Love", the honesty and not perversely illustrated 'we can fuck our brains out and still fuck some more with the voice over rational of 'the' sexually liberated couple.

Small format video that was suppose to revolutionize mass media, 'hands down video' went through the obvious self-reflecting stage such as with 'Birthday Suit' a highly personal and revealing early work by LISA STEELE, employing the simplest and what turns out to be a highly effective use of 'real time' video. Energy/Anti-Nuke may be the current big issues but we haven't forgotten 'Vietnam' or the 'Nixon' regime in "Four More Years", the powerful documentary of the 1972 Miami Republican Convention covered by the incomparable TVTV, TOP VALUE TELEVISION, that original loose

assemblage of video pioneers who banded together and broke through the barriers of public broadcasting and into the homes of America via Sony 1/2". (Many former members of this production team have now assimilated into the broadcast world.)

How many people remember 'crummy manual 1/2" editing with the sound delay ????? Push 'edit' and hope for one in ten to be a decent edit. In the ART sections can be found endless hours of real time video processing, image and electronic manipulation, too many melting ice cubes under the guise of 'conceptual art'. The early 'experimental lab' products includes the likes of THE VASULKAS, THE WRIGHTS, NAM JUNE PAIK. How about GENERAL IDEA with long hair or an early WESTERN FRONT production?, don't you just revel in nostalgia viewing all that grainy black n white with the hissing sound.....

Batik to Body Art, the days of self manipulation, drug abuse to Punk Rock. High Camp 'drag shows' starring HOLLY WOODLAWN and JACKIE CURTIS to recreated scenes of rape, the collection goes on.....

In assessing the collection, the missing gaps become more obvious and the out-dated and irrelevant should be archived. Maintaining and continuing such a collection is valid, it is an important and unique resource for both local and international work. As a focal point for the promotion of independent video, as an international clearing house it offers numerous services to both producers and the users of video.

VIDEO INN LIBRARY

The VIDEO INN is a not for profit service project administered by the SATELLITE VIDEO EXCHANGE SOCIETY in Vancouver. The Video Inn established in 1973 as a video resource center to further facilitate the growth, development and promotion of video as an independent communications tool and as an aesthetic form. The center is multi-purpose:

- the archiving and collecting of independent video productions via exchanges with non-commercial producers.
- providing exposure/audiences for video productions.
- providing accessibility to the local public to video information and the viewing of tapes.
- providing services to the producer's community.

As an international clearinghouse, we have built our collection of 900 titles through 'exchanges' with producers. In return we provide a variety of services and projects. The collection has some 81 different subject areas covering almost every aspect of producers 'specialized concerns'. Realizing that most tapes are directed towards specific audiences, it has been our intent to broaden distribution in as many ways as possible. (distribution and publishing catalogues, directories, VIDEO GUIDE and correspondence.)

INVITATION TO PRODUCERS

We invite your tape exchanges with us. As both videographers and administrators we are as concerned as you in regards to 'videotape exchange agreements'. Attached are copies of our most current 'agreement forms' with an explanation of each area under consideration. You can exchange with us by either writing us or sending us your tape with the enclosed forms. We will in return send you raw tape stock and/or a programme produced by one of our members. We will publish 2 catalogues in 1980, a catalogue listing our complete catalogue as well as separate collection of those tapes suitable for distribution and exchange.

VIDEO INN
261 POWELL STREET
VANCOUVER, B.C.
V6A 1G3
Phone: (604) 688-4336



PARTIAL LIST OF PRODUCERS IN LIBRARY

WOODY & STEINA VASULKA
VIDEO EARTH TOKYO
YVES LANGLOIS
KOU NAKAJIMA
JILL KROESSEN
KYOTO MICHISHITA
HELEN MAY
MICHITAKA NAKAHARA
RICHARD FAUMAN
CATHY CHARLTON
BYRON BLACK
CHARLIE FOX
JAN ABBEY
PHIL SHINGLER
INTER ACTION
SUE HALL
JOHN HOPKINS
MARCUS PONS
LUC BLANCHARD
CRISTINE COLLIER
ELVIRA LOUNT
PETER DUDAR
LILY ENG
GARY MARCUSE
ELAINE VELAZQUEZ
LISA STEELE
BOB PHILLIPS
MIRIAM ADAMS
LAWRENCE ADAMS
LANCE DISKAN
DAVID KASPER
KATE FRENCH
DIAMOND LIGHT PROD.
WOMEN IN FOCUS
JANET MILLER
JANE WRIGHT
WALTER WRIGHT
KATHLEEN SHANNON
PETER BYSZEWSKI
ANNA MARIA SOARES
SUZY LAKE
HAKUDO KOBAYASHI
SANJA IVEKOVIC
DALIBOR MARTINIS
DOUBLE HELIX CORP.
MATTHEW SPEIER
GWEN BASSEN
RICK HOLYOKE
CLIVE ROBERTSON
STARLA ANDERSON
BILL BARGEMAN
JACK BUCHANS
AL RAZUTIS
STEVEN SKY

LES LEVINE
CREATIVE OUTLET INC.
DARCY LANGE
SKY KAHLI
RENE BAUERMEISTER
KATHY SELTZER
JOHN SAWYER
ANDY HARVEY
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DON DRUCK
OPEN SPACE GALLERY
WENDY GROISS
GEOFF WHEELWRIGHT
GERRY GILBERT
FANTASY FACTORY
LEEN OSTERLING
VULVA VIDEO
JAN DARGER
HANS JORG HEINRICH
NAN HOOVER
L.A. FEMINIST VIDEO
PIERRE FALARDEAU
BEN FAIRLESS
ANNE GILLESPIE
MAUREEN HILDEBRAND
METRO MEDIA
VAMPIRE VIDEO
WESTERN FRONT
TELEWISSEN
PIA LUPPINO PERNICIARO
JOSHUA STEIN
HIGH HOPES PRODUCTIONS
OPTIC NERVE
ANDREW KRUMMINS
MIKE MACDONALD
VIDEOGRAPHE
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DANIEL DION
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RICK WARD
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PATRICIA PLATTNER
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PAUL WONG
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RODNEY WERDEN
SUSAN KAIJA
DAVID BROWN
LEIGH E. HARRINGTON
REEL FEELINGS
VAN. PEOPLES LAW SCHOOL
MEDIEN FUHLBUTTEL
PAUL TUCKER

TOP VALUE TV
DENIS L'ESPERANCE
MARSHALORE
DAVID MOORE
BILL VAZAN
SHAWN PREUS
KEIGO YAMAMOTO
JIM BESCOTT
DANA ATCHLEY
ERIC METCALFE
PEG CAMPBELL
JIM LIPKOVITS
SHARON LOVETT
JOHN MITCHELL
GANN MATSUSHITA
PENNY JOY
AVID PRODUCTIONS
HANK BULL
JO. LA FORCE
PAT DRAKE
GLORIA & ROD LEMAY
NICOLE GIGUERE
SANDY MCKAY
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BARBARA STEINMAN
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GODDAMATCH
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SPOKANE COMMUNITY VIDEO
BOB KEARNEY
STUART CRYER
MICHAEL LINEHAN
NORA SCOTT MONCRIEFF
DIANE HEFFERNON
SUZANNE VERTU
GLOBAL VILLAGE
DEBORAH FONG
TRINITY SQUARE
TERRY MCGLADE
BOB FREDERICK
MIKE LEGGETT
NWT MEDIA ACCESS
TWIN RAINBOWS
TOM DEFANTI
DAN SANDIN
NORM GOULD
CHUCK KENNEDY

VIDEO INN TAPE EXCHANGE AGREEMENT

PART 1 PEOPLE INVOLVED IN TAPE EXCHANGE

PRODUCER OF TAPE	NAME			
	PERMANENT CONTACT ADDRESS	Street		
		City	Prov./State	
		Country/Continent	Postal Code	
	TELEPHONE	Area Code	Number	
AGENT OF PRODUCER IF INVOLVED IN CONTRACT	NAME			
	PERMANENT CONTACT ADDRESS	Street		
		City	Prov./State	
		Country/Continent	Postal Code	
	TELEPHONE	Area Code	Number	
RECIPIENT OF TAPE	NAME			
	PERMANENT CONTACT ADDRESS	Street		
		City	Prov./State	
		Country/Continent	Postal Code	
	TELEPHONE	Area Code	Number	

PART 2 TAPE RECEIVED

TITLE			
INFORMATION ABOUT TAPE FROM PRODUCER	Black/White.....	European (E.I.A.J. 625 lines), CV European, American (E.I.A.J. 525 lines), CV American, Other.	
	Colour.....	NTCS (American), SECAM (French), PAL (European), Other.	
	Language		
	Running Time Production		
	Generation		
	Magnetic Tape Base...	Ordinary, High density (Sony), High energy (Scotch), Other.	
	Recorded on.....	JVC CR-6060U; 1/4, 1/2, 3/4.	
	Place of Production...	City, Prov./State and Country.	
	Date of Production		
DESCRIPTION/HISTORY & TECHNICAL INFORMATION	Description of contents - one liner for promotion cataloguing plus any interesting production facts/ideas you might want to pass along to the viewer. Also, playback problems, tape conditions, etc.		



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PART 3 VIDEO INN CATALOGUING INFORMATION

TITLE _____
ACCESSION NUMBER..... _____
SUBJECT NUMBER..... _____
TRANSFER OF STANDARD.....From _____ To _____ By _____
TRANSLATION OF AUDIO.....From _____ To _____ By _____
TECHNICAL COMMENT..... _____
CATALOGUE DESCRIPTION:

PART 4 DISTRIBUTION TAPE CATALOGUE

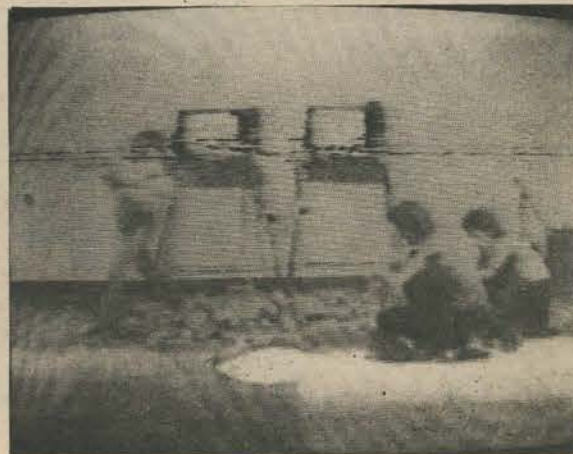
DISTRIBUTION TAPE CATALOGUE: As well as having a Video Inn catalogue, we will be printing a distribution exchange tape catalogue. From the number of requests we have had for the listing of tapes for sale we realize the need to produce such a catalogue. The tapes listed will be tapes in the library available for exchange and commercial distribution. Considerations for being listed in the catalogue will depend on technical and content quality. As you all know, re-copying of tapes for distribution depends on content. In the past we have taken a firm stand on the exchange distribution of tapes; moving towards the commercial distribution is a big step. It's something we have thought about for years. It will be easier for us to rent and sell locally as well as to make packages of tapes. We feel that commercial distribution will not encroach on the exchange of tapes between one producer and another and vice versa. We intend to respect the wishes of the producer in terms of distribution they or others may be doing at the same time. We feel in most ways this will not be a duplication of services but will further the distribution of independent productions. The DISTRIBUTION TAPE CATALOGUE in its first year (we printed THE TAPE EXCHANGE CATALOGUE, a listing of over 200 tapes) will have a printing of 1500 copies. The price will be \$3 to \$4.

REQUEST FOR LISTING IN DISTRIBUTION CATALOGUE: Yes _____ No _____
Important: Fill in catalogue and clearance information carefully and clearly.

PART 5 NOTES ON TAPE USE BY VIDEO INN

DATES
PLACES

NOTE: DAILY VIEWING STATISTICS KEPT ON TAPE ITSELF.



PART 6 CLEARANCE FOR VIDEO INN

READ CAREFULLY PART 7 WHICH DESCRIBES US (THE RECIPIENT), OUR INTENT, AND LISTS THE CONDITIONS ONE BY ONE, OF HOW AND WHY WE WOULD LIKE TO USE YOUR TAPE. THEN PLEASE PLACE YOUR INITIALS IN THE SPACES BELOW INDICATING YOUR VIDEO TAPE EXCHANGE AGREEMENT.

A. IN HOUSE USAGE

- _____ A 1. Daily library viewing
 _____ A 2. Scheduled showings
 _____ A 3. Photographs, publications or reviews

B. OUT OF HOUSE USAGE

- _____ B1. Locally
 _____ B 2. Nationally
 _____ B 3. Internationally
 _____ B 4. Broadcasting
 _____ B 5. Open Circulation
 _____ B 6. Limited Circulation

C. SAMPLER PACKAGING

- _____ C 1. Promotional Purposes

D. LANGUAGE TRANSLATION

- _____ D 1. Voice Over
 _____ D 2. Subtitling
 _____ D 3. Combination of 1&2
 _____ D 4. Written Transcript

E. OPTICAL TRANSFERS

- _____ E 1. Optical Transcript

F. RENTALS/SALES

- _____ F 1. Through Producer
 _____ F 2. Through Agent
 _____ F 3. Through Video Inn

G. TAPE ERASURE

- _____ G 1. Producer Notified

SIGNATURE OF PRODUCER _____

SIGNATURE OF VIDEO INN _____

DATE _____

Day _____ MONTH _____ YEAR _____

PART 7 CONDITIONS OF VIDEO INN CLEARANCE

A. IN HOUSE USAGE

The Video Inn library is a free service to the Vancouver area. The library, with a five channel viewing room is open 3 days a week to the general public and two days a week by appointment only.

PARTICULARS

- A1. DAILY LIBRARY VIEWING. Your tape will be catalogued and shelved according to subject heading and cross indexed by further subject headings, title and name of producer. Your tape will be listed in an annually published catalogue that you will receive. The library has several playback standards: EIAJ 1/2" & 3/4", European P.A.L. AV & CV 1/2" b/w. Soon to come a switchable standards 3/4" player with monitor. We are also able to house multi-channel and installation type works. Generally the more popular titles are duplicated on several formats. A record of all screened tapes are kept, we forward statistics upon request.
- A2. SPECIAL SCHEDULED SHOWINGS. On an average we host 2 to 3 'special showings' per month. These are publicized and include the showing of 'imported collection', tapes from the library as well as presentations of tapes or 'performances' with the producer present. (Artist Fees are paid.)
- A3. PHOTOGRAPHS, PUBLISHING OR REVIEWS. We need to know from you if your tape and can be cleared for such activities.

B. OUT OF HOUSE USAGE

We provide out house usage for those tapes that are cleared for such purposes. These tapes will not be reduplicated or re-loaned by the third party user. Our activities also include the organizing and/or responding to invitational exhibitions, exchange shows and one-time screenings. (local, national, international). This can involve a single or groups of tapes for loan-out or to accompany a staff member who may be touring, attending festivals or conferences. Particulars:

- B4. BROADCASTING. Although politically we are reluctant to loan for free the use of tapes for 'cable-casting', we do have regular request for those purposes. Your permission is of course needed before we can comply. (this is done under careful supervision)
- B5. OPEN CIRCULATION. Many producers are more concerned with reaching as wide an audience as possible, thus they are willing to let their product(s) circulate freely; copies may be exchanged

openly. We publish an annual catalogue of these tapes, tapes quality controlled are included. The catalogue is mailed to all those listed, exchanges can be made through us or directly with the producer.

- B6. LIMITED CIRCULATION. Limited circulation is where we loan out your tape to a third party. This third party may not make further copies or further loans of that tape.

C. SAMPLER PACKAGING

Sampler packages are put together in a variety of ways to suit different purposes.

- C1. PROMOTIONAL PURPOSES. Usually for promotional purposes we have made excerpts, segmented from various productions to create a sampler of tapes in the collection. These samplers are put together in 4 possible fashions: 1. By Subject Similarity. 2. By Style Similarity 3. An Anthology of a single producers or a centers tapes. 4. Geographic Sampler.

D. LANGUAGE TRANSLATION

We have had in the past translated certain productions chosen by us. The producer will be notified in advance of this and can request to see the transcript before its final translation. (language is ua (language is usually French or vide (language is ua (language is usually French or vice a versa English.)

E. OPTICAL TRANSFER

In order to either rent, loan or exchange tapes with European countries your tape may be required to undergo an 'optical transfer' to suit the different European playback standards. This service is provided free to our producers.

G. TAPE ERASURE

We will not erase any tapes from our collection without first notifying the producer.



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VIDEO COLLABORATORY



OPEN SPACE



The Video Collaboratory was designed as a concentrated amalgam of video experience. As much as it served as a consolidation of our existing video program and pointed at new perspectives.

The matrix for exploration concerned itself with video as performance, art object, production and stay-at-home art event. As always, in the television/video 'distribution' system the ramifications were not only cultural but political and economic.

Also video not only has to fight for its legitimacy as an art form, but now faces being swamped by the plethora of techno-gimmicks being marketed as part of the so-called video revolution. The public continues to be misinformed about the role of video in the telecommunications future and as a result regards alternative television activities with a combination of ignorance and condescension.

Ultimately this may be the greatest value of the Collaboratory. It helped to bridge the video gap between the arcane and the accessible without placing these activities under the pretense of community programming.

Performance: Bill Bartlett of Direct Media Association presented "Video Performance for 47 Draculas" investigating the dracula image as culture. He used live and taped images, (both

with the participants transforming themselves into Dracula persona through costumes and gesture.

Hugh MacPherson interpreted television programming in a more personal way in a new work, "Live and In Colour", using broadcast shows, his own pre-recorded tape and live interactive movement. He also presented "Live and In Black and White", an environmental piece with the camera strapped to his body and attuned to the slightest variance of movement.

Art Object: Though the notion of coming to an art gallery to attend a video screening of a particular tape is a bit quaint, it serves the purpose of disseminating information that has no other outlets. In this sense, the viewing series served the needs of the artists whose tape might be too political, too experimental or in some cases, their first attempt at working with video. This reflected in the type and size of the respective audiences, (e.g. women artists' tapes attracted a largely women's audience). This demonstrates the public perception that video, (i.e. T.V.) is essentially a content orientated medium.

Production: Throughout the Collaboratory 18 'under three minute' tapes were produced by Victoria artists, most working with video for the first time. Working with the co-ordinator these were realized in the gallery with available facilities, (plus the Canada Council Hit-

achi 3030 camera). They ranged in quality from sloppy to exquisite and in genre from parody to documentary. The gallery and equipment were also used extensively in an experimental and rehearsal facility for these tapes and those produced at the cable station. Countless hours were spent in the pre-production and post-production of a single, half-hour cablecast.

Stay-At-Home Art Event: This aspect of the Collaboratory gave the public an opportunity to participate in an Open Space art event without leaving their livingrooms. Five major works were created at the studios of Victoria's Cablevision station specifically for the Collaboratory: "Facing Up to Break Up" produced by Chris Creighton-Kelly and Wendy Solloway "Victoria Remote" produced by Karen Helmarson "Am I Happy?" produced by Shawn Preus An untitled work produced by Douglas Simson "Making Sense" produced by Peggy Gady

Despite some censorship problems, we maintained artistic control, copyright and ownership of the actual tapes. We were, however, not reimbursed in anyway by the cable station. The shows were watched by a large audience at home, others choose to participate at the gallery in a group viewing. Aside from actually providing 'new' programming for the cable station, we found a significant shift in perception by which the cable employees viewed their 'existing' programming.



THE NATIONAL GUIDE

CRTC Reviews-Previews

NEWS RELEASE- Ottawa Sept 25/79

Canada first nation to start direct-to-home TV broadcasting service by satellite: ANIK B Satellite begins transmitting tv programming directly to rural homes, community centers and cable television systems which are which are being loaned small, dish shaped earth stations for receiving the programming.

- A project sponsored by Federal Department of Communications (DOC) in co-operation with broadcasters and provincial Departments.

-The D.O.C. purchased 100 earth stations from SED Ltd. of Saskatoon, the dishes are now being distributed to families in (of course) Ont. and (of course) next the project extends to B.C. to expand possibly to the Yukon and North West Territories at a later date.

NOTICE OF PUBLIC HEARING- Nov. 13/79 Van., B.C.

-The Canadian Radio-Television and Telecommunications will hold a public hearing beginning Nov. 13/79 at Hotel Vancouver, 900 W. Georgia Street, Van., B.C. to consider thirty-six applications for; new licences, renewals, amendments, subscriber fee changes, expansions, etc.

PRESS RELEASE- Ottawa, Sept. 28/79

- The CRTC has announced the formation of a task force to develop guidelines to encourage the elimination of sex role stereotyping in broadcast media. Today's announcement follows the statement by David MacDonald, Minister of Communications last August 2nd, that the CRTC had agreed to establish such a task force. The task force includes members of the general public across Canada, and representatives of the Advertising and broadcast media.

-Three part-time members of the CRTC will sit on the task force, Marlene Barrie, Ont., Rosalie Gower, B.C. and MacLeod Rogers, N.S.. Also a full-time member of commission will be appointed as forth.

-Six members of the public are Elizabeth Percival of P.E.I., Stella Baudot of Quebec, Jane Hughes of Ontario, Lynn MacDonald also of Ont., Maria Erikson of Alberta and Sylvia Spring of B.C..

-The views of the public will be solicited by task force during it's deliberations. Task Force expects to complete it's guidelines by the end of the second quarter of 1980.

NEWS RELEASE- Sept. 26/79

-Dept. of Communications Minister David MacDonald announced that a study for DOC says a controversial tax amendment has achieved one of it's principal objections in redirecting the spending Canadian advertisers to Canadian broadcasters. The study by Donner and Laser Research Ass. titled "The Impact of the 1976 Income Tax Amendment On Us and Canadian TV Broadcasters". For study write: Information Services, 300 Slater St., Ottawa, K1A 0C8

NOTICE OF PUBLIC HEARING

HULL/OTTAWA
NOV. 20/79 09:00

-The Canadian Radio-television and Telecommunications Commissions will hold a public hearing beginning on Nov. 20/79 at the Conference Center, Phase "4", 140 Promenade du Portage, Hull, Quebec to consider the Quebec region, Atlantic region, and Prairie Region

GENERAL INFORMATION

How to intervene- Anyone wishing to comment on an application must submit a written intervention stating clearly and concisely the relevant facts and the reasons for the intervenor's support for, opposition to, or proposed modification of, the application- also whether or not the intervenor wishes to appear at the hearing.

Deadline for receipt of interventions at the Commissions and with the Applicant; Oct. 31/79.

-To be sent by registered mail or personal delivery to Applicant and CRTC Ottawa, Ontario, K1A 0N2 with proof of service. Must be actually received on specified date, not merely posted on this date.

Examination of Application and Documents-

-At local address given with this notice and at the Commission, Cental Building, Les Terrasses de la Chaudiere, 1 Promenade du Portage, Room 561, Hull, Quebec and at the Atlantic Regional office in Halifax, Nova Scotia and at the Western Regional Office, Suite 1130, 701 W. Georgia St, Van., B.C..

-The applications for the Quebec region are also available at the Montreal Regional Office, Tour de la Bourse, 800 Place Victoria, Suite 2114, Montreal, Que.

-Further information is outlined in Rules of Procedure available for the sum of 35¢ from: The Publishing Center, Printing Center, Printing and Publishing, Department of Supply and Services, 270 Albert St, Ottawa, Ont., Information: Write to CRTC or phone 819-997-1027 or 997-1328.

RENEWAL OF CABLE TELEVISION BROADCASTING LICENCES IN SASKATCHEWAN

-CableNet Ltd.- Estevan and Weyburn Community T.V. Ltd.- Prince Albert, Prairie CO-Ax T.V. Ltd.- Moose Jaw, The Battelfords Community Cablevision Co-operative- North Battleford, Regina Cablevision Co-operative- Regina, Saskatoon Telecable- Saskatoon

On March 22/79, the Commission renewed the licences of above noted cable television undertakings for a period of six months expiring Sept. 30/79 pending a rule of the Federal Court of Canada with respect to a motion filed by Saskatchewan Telecommunications pertaining to the applications for the renewal of the licences to the applications for the renewal of the licences

-The Federal Court has now ruled that the Commission should rehear the applications. Accordingly, the Commission renews these licences to March 30/80 in order to assure continuity of the services provided by these licencees pending the rehearing of these applications at a Public Hearing scheduled for the fall of 1979.

-These licences are subject to the terms and conditions of the current licences.

REVIEW- In a Public Announcement dated March 26/79 entitled "A Review of Certain Cable Television Programming Issues", the Commission stated its intention to consider at a public hearing representations to amend the Cable Television Regulations to allow for the carriage of an FM signal on the community channel of a class B system (less than 3,000 subscribers) during periods when the channel would not otherwise be used. Pending the outcome of the public hearing proceedings, and in accordance with Section 11 of the Cable Television Regulations, the Commission APPROVES as a condition of licence, the carriage of CKMF-FM on the community channel.

DECISION- Ottawa, Oct. 2/79

-Following the Public Hearing held in Montreal on March 27/79, the Canadian Radio-television and Telecommunications Commissions announces the following decision effective forthwith.

Decision CRTC 79-631

PART OF MONTREAL, QUE.-781157300

Radio Maisonneuve

-Application for a broadcasting licence for a new French language FM community radio station at Montreal (Hochelaga Maisonneuve, Rosemount South Centre wards, on the frequency of 99.9MHz with a transmitter power of 10 watts.

Decision: APPROVED IN PRINCIPLE

-The Commission APPROVES IN PRINCIPLE the establishment of this new FM community radio station at Montreal to serve Hochelaga, Rosemount and South Centre wards.

-The Commission is impressed by the determination of the team responsible for the application and by the arrangements that have been made and planned for to meet the needs of the communities to be served in the areas of the news, culture and entertainment. The Commission notes the applicant's emphasis on a "neighborhood radio service" where the main objective will be to inform the people and to encourage them to use the resources offered in their community.

-The application indicated that the proposed station is to be operated by a non-profit organization subsidized by the province of Quebec. The Commission notes that the licensee has not submitted a copy of the agreement regarding the proposed government subsidies. This approval in principle is therefore subject to the condition that the applicant file the necessary documents to satisfy the Commission that it is eligible for a licence, in accordance with Directions P.C. 1972-1569.

-The Department of Communications has advised the Commission that the use of the frequency 99.9MHz, as proposed by Radio Maisonneuve, is incompatible with an application by CIME-FM Sainte-Adèle, presently broadcasting on the frequency 99.5 MHz with a power of 50,000 watts, to amend its licence in order to change in order to change its transmitter site. The application by CIME-FM is approved by decision CRTC 79-629.

-In view of the fact that Radio Maisonneuve proposes to operate a low-power FM station on an unprotected frequency, the Commission APPROVES IN PRINCIPLE the above-mentioned application subject to the condition that the applicant consult the Department of Communications to determine an alternate, technically acceptable frequency. The Commission is prepared to issue a licence once the Department of Communications has confirmed its decision to issue a technical construction and operating certificate for the new frequency.

Rogers to buy 51 pct. of Premier Cable

LATE FLASH !!!!!!!STOP THE PRESS!!!!!!
Friday, September 23rd

Ted Rogers of Canadian Cable System (C.C.S.) in Toronto today tendered an offer to the owners of 51% of the shares of Premier Cable Systems to purchase their shares and become subsequent owner of Premier Cable.

The major shareholders in Premier, Shirley Welsh, Garth Pithers, Frank Griffiths, part owners of Western Broadcasting Co. Ltd) who control the crucial 51% block of shares accepted the offer. As of Thursday, Nov. 29 the C.R.T.C. still has no official application pertaining to this merger. It seems Premier never tires of this game, always looking for someone to buy. The implications of such a corporate merger does not bode well for the public interest. The Vancouver Community Television Association will be investigating the details of this proposal and will be reporting back to it's membership through the V.C.T.A. Newsletter c/o 3255 Heather Street, Vancouver. Anyone interested in joining the V.C.T.A. and getting involved with community control of their own broadcasting system call (604) 876-8610.

Canadian Cablesystems Ltd. of Toronto said Friday it reached agreement with controlling shareholders in Premier Cablevision Ltd. to purchase a 51-per-cent interest in the Vancouver company for about \$42.5 million.

challenges and to do this, we must consolidate.

Rogers said the two companies would pledge a minimum 2.5 per cent of gross revenues to research and development. "This would provide a dramatic new stimulus to the cable communications industry."

He said also the company would improve its facilities and over a five-year period it could offer up to 50 channels. As well, he said, there would be more "fail safe" units.

Rogers successfully built up a dominant 50-per-cent stake in Canadian Cablesystems early in 1978. He took over as chief executive officer and currently is selling his own Rogers Telecommunications Ltd. to Canadian Cablesystems.

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PRODUCTION CENTERS

DISTRIBUTION

Winners of the recent national independent video competition are: HELEN DOYLE and HELEN BOURGAULT (Quebec City) for "Chaperons Rouge" (45min); COLIN CAMPBELL (Toronto) for "Modern Love" (82min)*; KATE CRAIG (Van) for "Delicate Issue" (12min); MARSHALORE (Montreal) for "You Must Remember This" (26 min); and NANCY NICOL (Toronto) for "Miniature Theatre".

These five award tapes each receive \$700 and will be screened in: Cineplex, Toronto, Nov. 5th; Art Metropole, Toronto, Nov. 6 and 7th; Alberta College of Art Gallery, Nov. 17-20th; Western Front, Dec. 6th and 7th; Centre for Art Tapes, Halifax, Jan. 23rd - Feb. 2nd 1980. The five tapes were selected from ninety-two entries.

A further twenty-four tapes were selected which with the five award tapes form this year's Independent Video Open. They were: Peggy Cady and Chris Creighton-Kelly (Victoria) for "Mr. Klein"; Michael Banger (Kingston) for "Conversation Pieces"; Tom Burger and Bill McKiggan (Halifax) for "Work and Wages"; Nora Hutchison (Van) for "Blue Sky Dialogue"; Bruce McCrimmon (Van) for "Piranha Farms"; Susan MacKay (Toronto) for "L.P. Long-playing"; Luce Gauthier (Toronto) for "Automation"; Jeff Hemmings (Battersea) for "Juan Gever: The Unknown as Function of Space and Time"; Vera Frenkel (Toronto) for "The Secret Life of Cornelia Lumsden"; Gerard Pas (London) for "Liquid Legs: A Preparation for Bionics"; Byron Black (Van) for "B-84"; Sally Dundas (Toronto) for "Mother-Daughter, Mother-Daughter"; Terry McGlade (Toronto) for "Winding Down"; Shawn Preuss, Don Tuck, Cynthia Bodlak, Fred Easton (Van) for "Pesticides: The Hidden Assassins"; Alan Barkley (Halifax) for "Barn Bridge House Trestle"; R. R. Dick Trace It (Van) for "Secret Action"; Randy and Berniche (Toronto) for "Ars Gratis Artis"; Rick Ward (Van) for "No Masters Yet"; Kate Wiwcharuk (Guelph) for "Very Delicate Invasion"; Elizabeth Vanderzaag (Van) for "Digit Future"; Jan Root (Van) for "Echos of Eden"; Gerry Gilbert (Van) for "The Canama Lectures".

There will be a screening of all twenty-nine tapes chosen on Kingston Cable T.V., Oct. 25-Oct. 31st, 1979.

1979 CANADIAN VIDEO OPEN



Marshalore (Montreal) "You Must Remember This"

GENERAL IDEA'S TEST TUBE

NOW AVAILABLE FOR TELEVISION BROADCAST: A 30 MINUTE SPECIAL BY GENERAL IDEA

GENERAL IDEA'S TEST TUBE uses news magazine, sit com, and advertising formats with a barrage of special effects to create a futuristic self-portrait, a prediction of the artist in the media-saturated universe of the eighties.



TEST TUBE

uses the media to create a complex visual portrait of the artist in the eighties.

The program is hosted by the three members of General Idea - AA Bronson, Felix Partz, Jorge Zontal - in the setting of an unusual bar, the Colour Bar Lounge, in which the walls and floor have been replaced by electronically generated colour. In this video environment, they are watching television, but the show they are watching is a story that they themselves have constructed, about a woman artist and the dilemmas she encounters in her very modern life.

This program is interrupted by occasional television commercials for the Colour Bar Lounge itself, and its witty semantic cocktails.

Within this triple structure, General Idea uses television formats and video special effects to outline the ideological, ethical and lifestyle problems facing the artist who wants to be effective in an era of mass communications. The program touches on communism, facism, capitalism and revolution in the process of formulating its own recipe for 'trendy responsibility', which is of course a drink served at the Colour Bar Lounge.

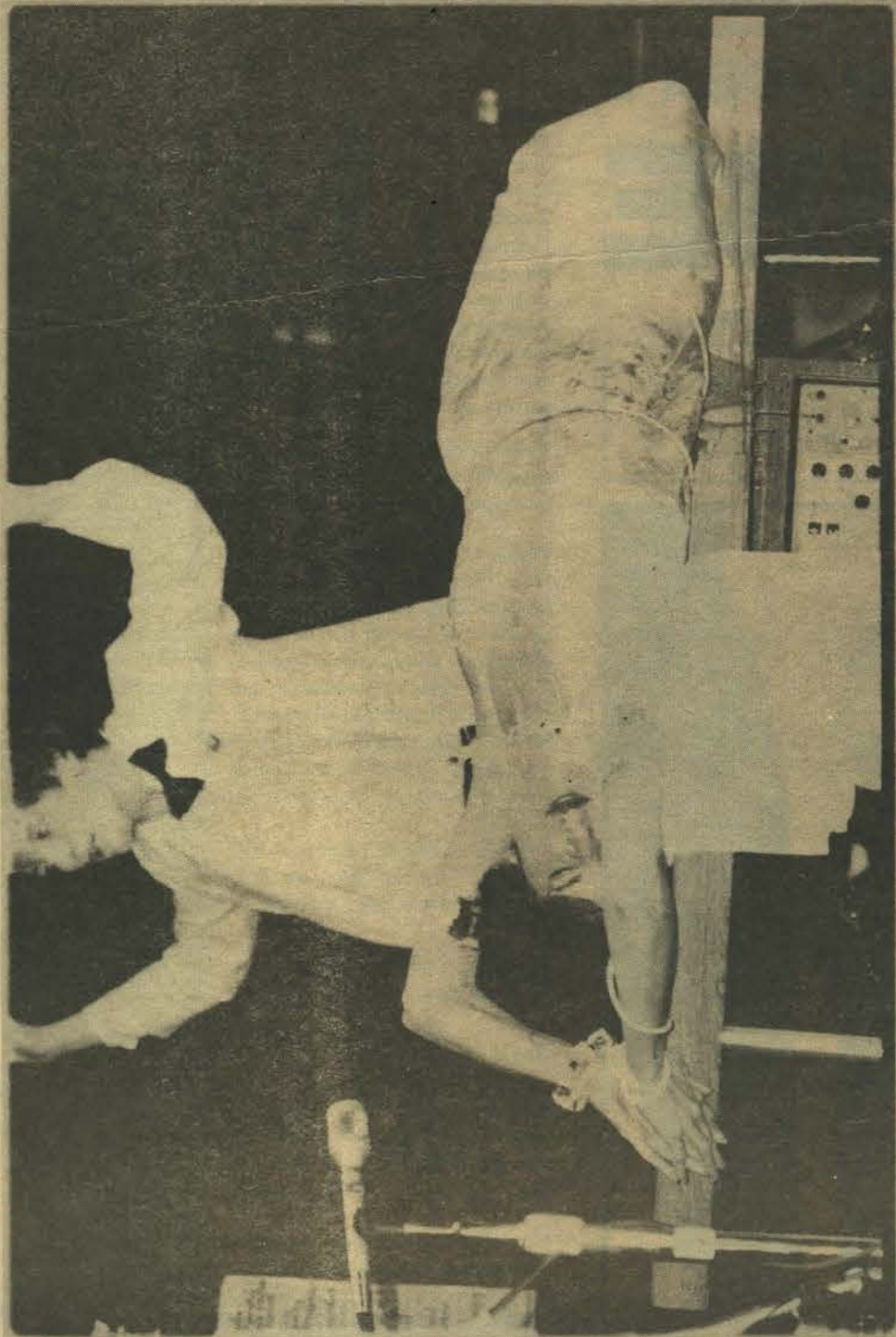
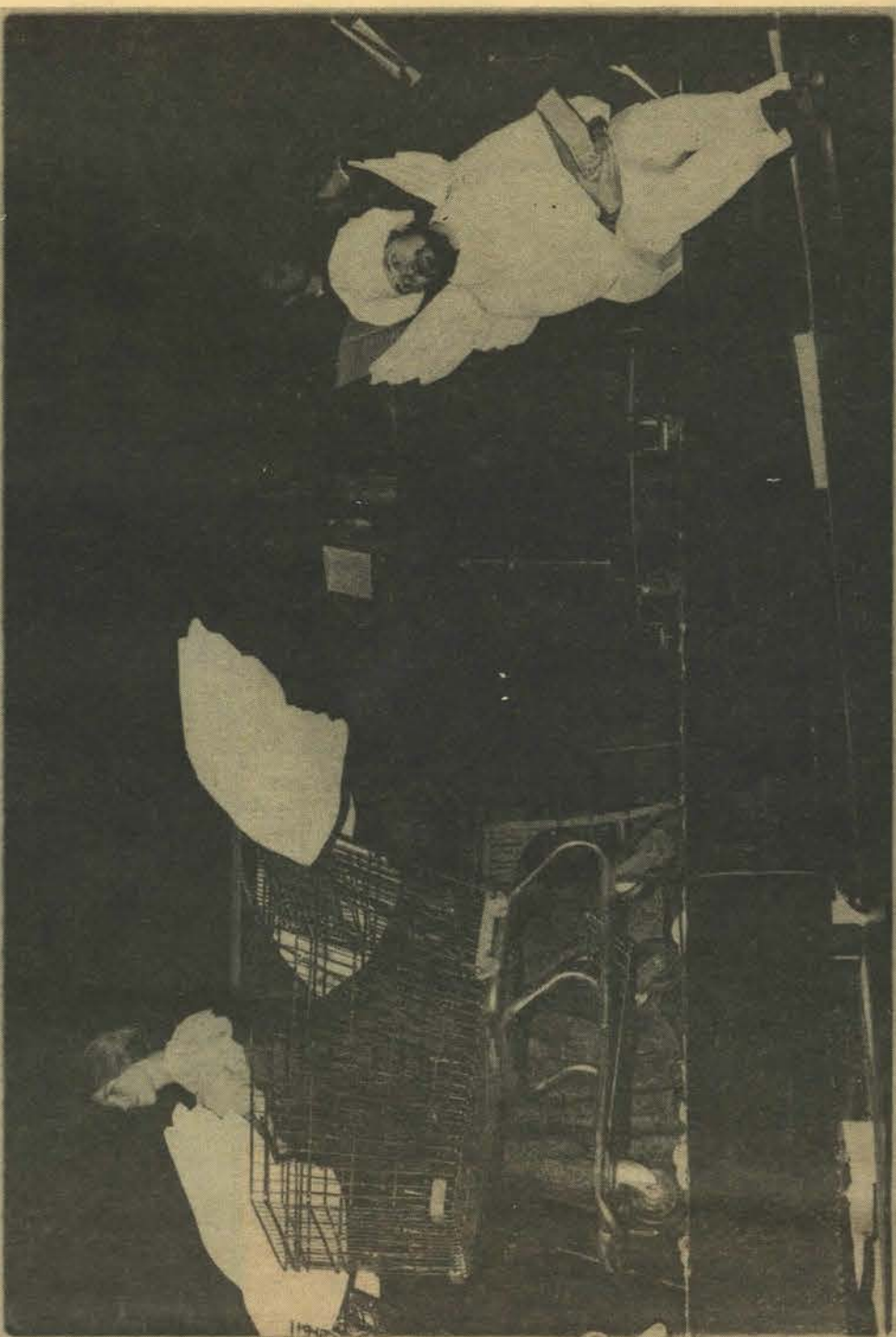
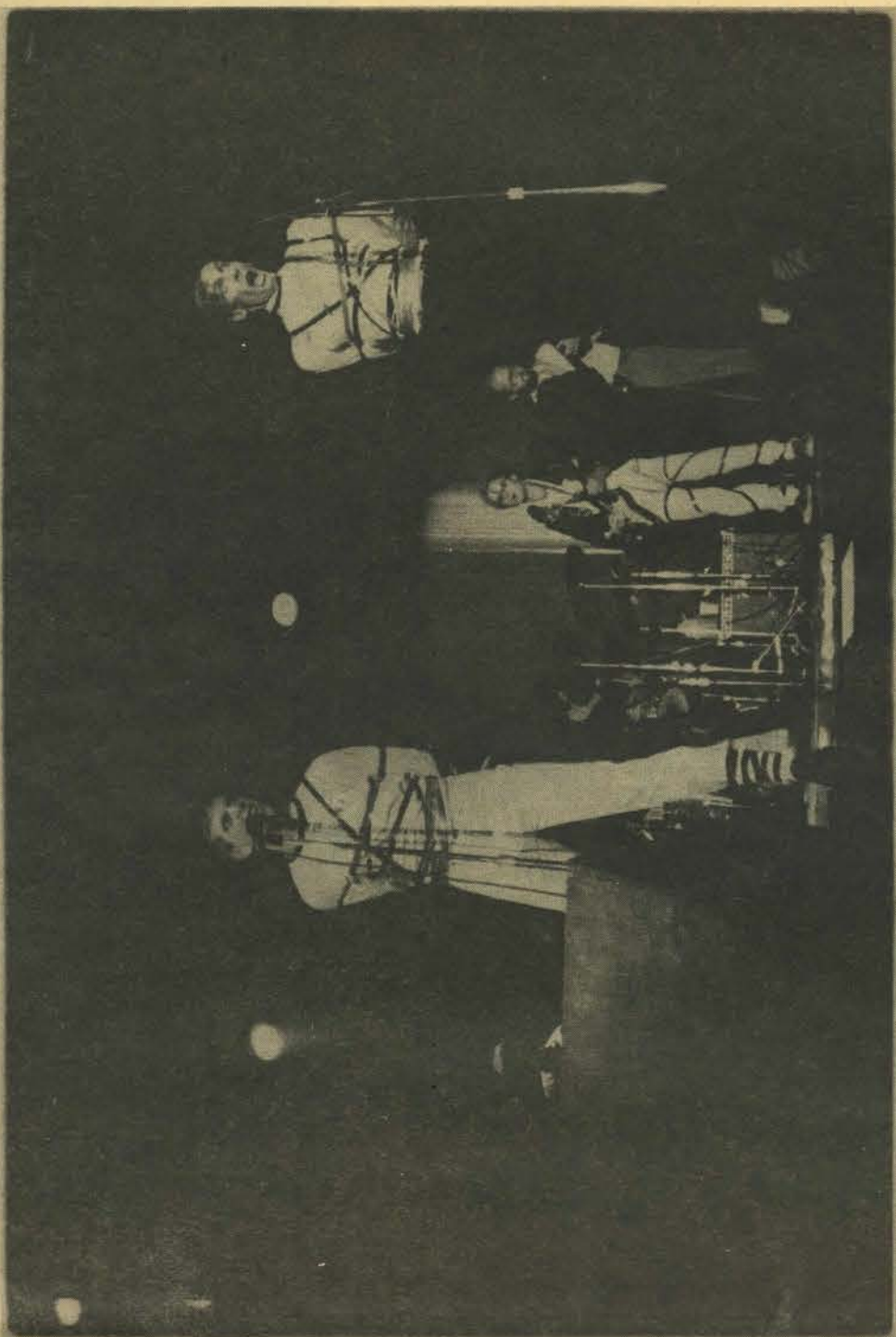
General Idea's TEST TUBE is produced by De Appel, Amsterdam, as the first in a series of programmes designed by artists for television.

Recorded at Cinevideo Groep Holland, Amsterdam, October, 1979

Cast:

Marianne van Kersen,
AA Bronson, Felix Partz, Jorge Zontal,
Marina Abramovic, Bill, Bob de Buy,
Robert Handforth, Raul Marroquin, Tom
Puckey, Wies Smals, Louwrien Wijers

For further information contact Wies Smals,
De Appel tel. 020-255651
Brouwersgracht 196, Amsterdam





LIVING ART

A document of the "LIVING ART PERFORMANCE FESTIVAL"

Sept. 27 - Oct. 3 1979

COLOUR COVER
96 PAGES
\$5.00 PER BOOK
\$1.00 POSTAGE

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PUMPS
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Vancouver, B.C.

ART METROPOLE
217 Richmond St. West,
Toronto, Ont.

VANCOUVER

CRITICAL ESSAYS:
Jo Anne Birnie Danzker
Bruce Barber
Alvin Balkind
Maira Roth
Claude Gosselin
Rene Blouin

PHOTOS by:
TAKI BLUESINGER
CHRIS GALLAUGHER

DESIGN by:
R.G. GLEDHILL

EDITED by:
ALVIN BALKIN

PUBLISHED by:
VIDEO INN, PUMPS,
and the WESTERN FRONT

PERFORMANCES BY:

Circus Minimus
Gerry Gilbert
Max Dean
Ross Muirhead
TBA TV
Kim Tomczak
Rick Hambleton
Bruce Barber
Ken Lum
Eric Metcalfe
Fiona Pinney and Trudi Forest
Crista Johnson-Haukeda
Jim Cummins
Al Neil
Helen Clarke
Glen Lewis
Neil Campbell
Anna Bannana and Bill Gaglione
John Mitchell
Tom Graff
Evelyn Roth
Don Druick
Jane Phillips
John Anderson
Randy and Berenicci

ANNPAC VIDEO STUDY

In filling out this questionnaire, please feel free to provide further information in any area which we may have overlooked. Also enclose any printed information that your center has adopted towards access policies, exhibition and copywrite contracts.

Name Of Centre/Gallery/Institution _____
 Video Co-ordinator(s) _____
 Address _____
 City/Province _____ Postal Code _____
 Telephone() _____

The deadline is Feb.15,1980. We hope to have this study completed and out by March 30, 1980. Results to be reproduced in Video Guide and Parralleogram. The information provided will remain confidential, the final study results will appear as a series of 'statistics', the name of centers will not appear along side of the findings, although the names of the participating groups will appear in the index.

The study is divided into several sections: Exhibition, Distribution, Production. Not all sections may apply to you. Please enclose any printed information you have on your centers activities. Thanking you in advance.

EXHIBITION AND PRESENTATION

ONE PERSON SHOWINGS

Please state if your fee is based by the minute, hour, number of tapes, black n white or by color ?

ONE TIME SHOWING ONLY

ONE PERSON SHOW Fee _____
 ONE PERSON SHOW with the artist present _____ (this includes school lectures)
 Do you provide shipping costs? _____
 Do you provide publicity costs and if so approx how much for each show? _____
 Do you provide or subsidize travel ? _____
 Do you provide the tape for exhibition copy ? _____
 ONE WEEK EXHIBITION _____
 TWO WEEK EXHIBITION _____
 THREE WEEK EXHIBITION _____
 FOUR WEEK EXHIBITION _____
 Other _____

GROUP SHOWINGS

ONE TIME ONLY
 2 artists, fee per tape _____ 3 artists, fee per tape _____
 3 artists, fee per tape _____ other _____
 ONE WEEK EXHIBITION
 2 artists, fee per tape _____ 3 artists, fee per tape _____
 4 artists, fee per tape _____ other _____
 TWO WEEK EXHIBITION
 2 artists, fee per tape _____ 3 artists, fee per tape _____
 4 artists, fee per tape _____ other _____
 THREE WEEK EXHIBITION
 2 artists, fee per tape _____ 3 artists, fee per tape _____
 4 artists, fee per tape _____ other _____
 4 WEEK EXHIBITION
 2 artists, fee per tape _____ 3 artists, fee per tape _____
 4 artists, fee per tape _____ other _____

Please state if your fees are based on length of tape, minutes, 1/2 hour, hour, b/w or by color.

EXHIBITION OF INSTALLATION AND MULTI-CHANNEL VIDEOTAPES

This is a more specialized and growing area of exhibitors concerns. Does your fee structure differentiate between this category and the exhibition of single channel videowork and if so how?

Do you pay for shipping ?

Do you subsidize travel for the artist(s) to install the work ?

Fee Structure: Based on one person exhibition

ONE TIME _____
 ONE WEEK _____
 TWO WEEKS _____
 THREE WEEKS _____
 OTHER _____

Do you have an artist in residency program ? _____ If yes, give approx. information on length of residencies, fees, expenses, travel subsidies. This includes

Does your center commission video work ? _____ If yes provide information on that program.

If your center/institution purchases tapes, please state acquisition policies, approx. purchase fees and how that is determined, copywrite agreements.

EXHIBITION HARDWARE INFORMATION

Does your center own it's own equipment ?
 What is your preferred standard for exhibition ? 1/2 _____ 3/4 _____ other _____
 What kinds and how much Audio Visual equipment does your center own ? Please list.

Does your center have access to additional equipment ? _____ Loan _____ or Rent _____
 Are you able to handle the exhibition of installations ?

Does your center have a video co-ordinator ?
 Would your center benefit by the aid of a video curatorial consultant ?

How many video exhibition have you sponsored in the last year ?
 Lectures _____ solo shows _____ group shows _____
 installations _____ other _____

Do you receive funding specifically for video and if so please list sources ?

What kinds of programming are your main interest ?
 Tapes about art/artists _____ Video Art _____ -Social documentaries _____
 Communications _____ French _____ English _____ Other: _____

Is your organization involved with broadcasting of tapes ? Cable _____ Other _____
 On a regular or irregular basis. Give particulars:

ANNPAC
VIDEO STUDY

ANNPAC is the Association of National Non-Profit Artist run Centers. The association formed in 1976 is a national organization representing 25 artist-initiated and majority controlled art centers of "Parrallel Galleries" whose aim it is to encourage new art work in all directions. At it last annual general meeting held at Yellow Point Lodge on Vancouver Island, a lengthy discussion was held concerning the production, exhibition and distribution of video. 16 of the 25 member centers are actively engaged in video activity, it was noted that it was such centers as ours in the association which spawned and facilitated the growth of video activity. Over the past year C.A.R. (Canadian Artist Representation) has been in contact with 'video producers', video centers and exhibition centers in an attempt to assess the current video scene. The assessment is/was in working towards some forms of a standardized fee schedule.

DISTRIBUTION

Do you distribute videotapes ? _____ If yes, if this done commercially ? _____ ,
on a non-profit basis _____ through exchanges _____ other: _____

What types of work do you distribute ? ie: art, social, political, feminist, other. _____

Do you distribute: only inhouse productions _____ only outhouse productions _____
both _____.

If you are distributing tapes not produced by your center, what is your criteria ? _____

Do you have a distribution catalogue ? _____

Do you have a rental fee structure ? _____ Is your fee structure flexible? _____

What are your desired fees from rentals: _____

ONE TIME SHOWINGS

Solo Producers Work

one tape _____

two tape _____

three tape _____

four tapes _____

full program with the artist present _____

Group Showings

2 artists, fee per tape _____

3 artists, fee per tape _____

4 artists, fee per tape _____

5 artists, fee per tape _____

other: _____

Solo Exhibitions

one week _____

two week _____

three week _____

four week _____

other: _____

Group Exhibitions:

Does your requested fee include shipping ? _____ Dubbing? _____
Please state the basis of your rental fee structure ie: by length, color, b/w if any. _____

What is your preferred standard for distribution ? 1/2" _____ 3/4" _____ other _____
After costs what percentage of income do you retain? _____

What kinds of copywrite restrictions are placed on rentals? ie: Previewing etc. _____

Does your organization provide curatorial, exhibition consultancy ? _____
What are your consultancy fees? _____

Do you publish a catalogue ? _____

Please list sources of revenue and it's percentage of your annual budget .
(rentals, sales, federal, provincial, corporate funding etc.) _____

PRODUCTION CENTERS

Is your 'video facility' attached or is it independent from other organization? _____

How is it adminstrated ? (volunteers, staff positions, co-operatively etc.) _____

Do you have an access policy and what is it ? (Who and how, membership, closed access, open access, limited access, nominal rental etc.) _____

How many productions are completed per year ? _____

Do you charge 'members' a users fee and if so please list price(s) ? _____

What standard(s) are your productions originated on 1/2" _____ 3/4" _____ other _____
color _____ color _____ color _____
B/W _____ B/W _____ B/W _____

Do you have a fixed studio facility? _____ Do you have portable? _____
(outhouse) _____

Do you have special programmes ie: Artist In Residencies, Commissions, Financially assisting a project etc..... _____

Please list your hardware _____

Do you retain any sort of contract or percentage of revenue generated from productions utilizing your facility? _____

Please list sources of revenue and it's percentage of your total annual budget.
(Federal sources, provincial, private, membership, commercial gigs, etc.) _____

What would be your idea of the 'perfect' facility ? (Within reason, please.) _____

It was decided at that meeting that ANNAPAC would work with C.A.R. in this regard. Many points of view were aired concerning the involvement of C.A.R. as well as the whole subject of 'standardization of video related fees', the views heard were both pro and con. It did become increasingly clear that the subject of fees, production standards, funding, broadcasting, copyrighting was a vast and diverse concern. It was decided at that meeting that ANNAPAC undertake a preliminary study in working towards any such future 'standards'. This first stage is to look at the needs of the 'producing community', another more comprehensive study would be to look at musicians unions, and the broadcasting and other 'electronic media industries'.
We the Video Inn/Satellite Video Exchange as a member center agreed to oversee such a study. Attached are a series of questions that cover the areas of production, exhibition and distribution. All centers,

Canadian or Non-Canadian are encouraged to contribute to this study. Please add any additional information not requested as we may have overlooked areas while drafting this questionnaire. Also essays or other working papers on the subject are more than welcome.
DEADLINE for submissions is FEB. 15, 1980. This will enable us to complete this study by March 30th. The results will be published in both VIDEO GUIDE and the bi-monthly PARALLELGRAM published by ANNAPAC. All contributors will receive the results. It is our hope to continue this discussion at the next Annual Meeting of Annpac, to be held in Banff in April 1980.

ANNAPAC VIDEO STUDY
c/o VIDEO INN
261 Powell Street
Vancouver, B.C.

VIDEO GLOBAL GUIDE

Keigo Yamamoto was one of the first Japanese artists to work with video. As early as 1971 he was documenting a "Series of Verification by Doing" on film and then the following year on tape. The Video Inn has this early conceptual series in its library. In fact it is making copies of these tapes for Keigo, his originals having seriously deteriorated at home.

Keigo teaches art at a high school in the town of Fukui, west of Kyoto, and farms rice on a small plot. When the school system purchased 1/2" equipment he immediately began to use it. But video is not accepted as part of the arts curriculum. The local educational and arts establishment executive officer (the same man) has consistently tried to thwart the development of this contemporary art form. As a result, Keigo has had to scrape together his earnings in order to buy his own hardware. In Canada video access centres are subsidized by government, to facilitate creative use of the medium. Despite the proliferation of video systems in Japanese educational institutions and industry, Japanese artists have a hard time finding equipment to use. Cable systems are almost non-existent, and manufacturers are slow to support artists' access. Government is even slower. It is to Keigo's credit that he has persisted all these years and has succeeded in producing work of international repute.

Keigo Yamamoto is almost better known abroad than in his own country. He was sent to represent Japan at the Biennale of Sao Paulo and has been to Europe and the United States several times. The Satellite Video Exchange Society was fortunate to receive a grant from the Department of External Affairs and the Canada Council, under the auspices of their Visiting Artist Programme, to bring Keigo to Canada for three months. His programme included producing new work at the Western Front, Pumps and the Video Inn, a special presentation at the Vancouver Art Gallery, showing other artists' work he brought from Japan (as well as his work in the Kyoto show at the Inn and the MOMA show at the VAG... but that's as far as he got. A tour of Canada, participation in the Living Arts Performance Festival, an installation piece, and other plans were cut short by the same gentleman mentioned above.

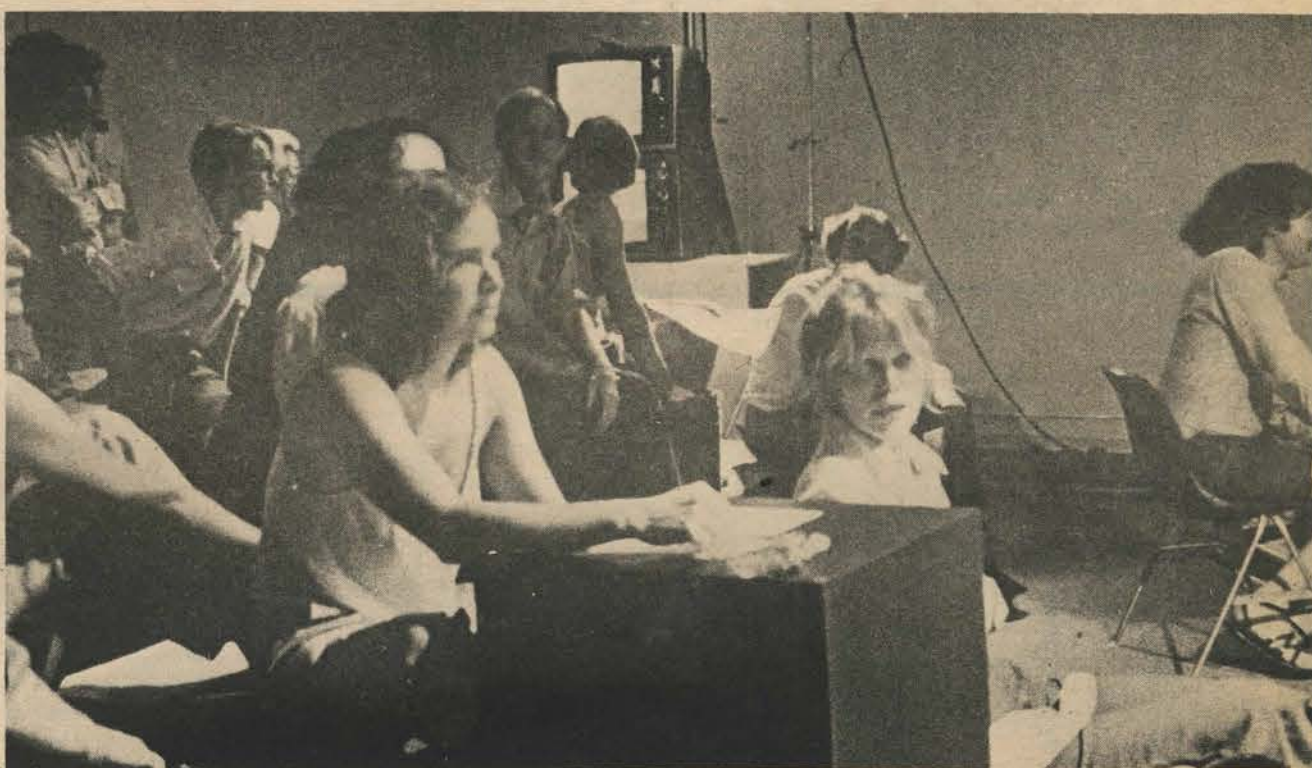
To our surprise and chagrin, Keigo was refused a leave of absence, specifically available for such purposes. In spite of the honour of the Artist-in-Residence award, letters from Satellite Video, the Canada Council, and the Canadian embassy in Tokyo, this decision was firm. In truth, we don't quite understand the reasoning behind the refusal. I relate it here as an example of the difficulties faced by Keigo and his peers, who have chosen to work in the forefront of artistic activity in their country.

Excerpts from a chat between Video Guide (Nora Hutchison and Michael Goldberg) and Keigo Yamamoto and Taki Bluesinger.

V.G.- At the Vancouver Art Gallery, Keigo said that his work involves the Japanese concept "Ma"

TB- (Keigo doesn't want me to translate "Ma") The way I understand it, "Ma" is timing or interval, as in breathing. Between breathing out and in, you have an empty space. That's where Samurai (warriors) hit you. When you're getting tired, the other Samurai can hear what you are doing. When your breath goes out, a good Samurai breathes in, and he can easily hit you. To protect against that, the other one has to breathe in, quickly... That kind of "timing".

KEIGO YAMAMOTO



If the pace is quick, the "Ma" is brief. In Kabuki and Noh plays, walking is done in slow motion. That is another, extremely opposite "Ma". Slow timing becomes very intense. As Keigo says, it's hard to explain. It's very Japanese, almost a "way" of life like the "Doh" of Judo or Kendo. Keigo thinks it is dangerous even to try and find the closest words in English.

V.G.- That already helps us to better understand what Keigo was doing with his pieces. Keigo's work is very Japanese, but we invited him to Canada because it is also universal. We don't wish to play a semantic game either; we want to discuss ideas and perceptions. Is there tension of mind and body involved in "Ma", in his work?

A.- When you try to imitate the way someone moves, the more simple the movement, the less the gap. As it becomes more complicated, you get closer or further each time. This depends on a dynamic tension the way you imitate the other's motion....or rather on the difference of your two tensions.

In imitation, there is always that gap, except when you coincide with each other's breathing. In Japanese, breathing has the same sense as timing, or rhythm. If you can catch onto someone's rhythm you can follow him wherever he goes, and the gap is at its minimum.

V.G.- But that's still "Ma", because there is imitation.....

A.- Of course. Perhaps you have seen Sumo wrestling? (ed. note- Two oversized men with only cummerbunds, after a slow ritual, try to cause each other to lose balance, and to fall or step outside the small, circular wrestling ring.) At the start each one is crouching, waiting for the right timing. But they are not imitating each other. They are trying to build up a common tension; so they have much less of a gap than someone imitating.

When you look at a white spot on a white piece of paper, like the coloured pin in Keigo's "Kiss Me" piece, you aren't just concerned with that spot. You look at the whole, empty space. I saw Keigo in Stanley Park today, but he didn't notice me. I had just arrived with 40 Japanese tourists. He was taking pictures of tourists taking pictures. At the same time, he too was taking pictures of totem poles. He was trying to figure out that relationship "see and be seen".

V.G.- Is there any relationship between this and the "3rd eye"? Keigo's written statement at the gallery mentions "The extraneous eye that observes us". Where does this fit into the game?

A.- The closest Western concept is that of Gestalt. There is a balance between observing and participating.

V.I.- The Japanese tapes shown at the Gallery and the Video Inn all seem mesmerising, and also very peaceful compared to our work in the west, in which there's so much more aggression

and emotion. How does Keigo perceive the difference between western and Japanese art.

A.- Western people often ask why Japanese emotion or movement is so small. We rarely answer, because to us our actions are big, and we are very emotional. Visually, it is different. If you compare a Western and a Japanese tape, the first might move a hand quite far, where the Japanese moves it only a little. How can you say which has more emotion? From that small movement, Japanese can understand a really deep emotion.

It is the same when you look at Japanese food, which seems very simple. It's not even cooked- just raw fish, chop, chop, chop. It takes about twenty years to become that kind of chef. Westerners are always mixing so many things, trying to get the right taste from so many spices. Japanese never do that. In Japan, people can tell which sushi is better, which for us, it's exactly the same. You can't see it, or even taste it. There are so many invisible things happening in Japanese culture.

V.I.- In his description of his tape "Foot No. 6", Keigo writes: I would be very pleased if visitors saw humor in perceiving it". Where does he see it? (comments: "It was funny the way he was trying to catch up with himself, almost as if he was avoiding himself." "It was a delight. He was having fun doing it.")

A.- A sense of humour is very hard to explain. It's like a group always talking about something, and laughing, finding it funny. A new person enters the group and doesn't understand why it's funny. So they explain it, but it still isn't funny- that's why you didn't laugh. He had a hell of a good time making the tape, but he didn't particularly choose a subject that is funny to begin with.

Keigo tries to use the intrinsic qualities of video. For example, in tennis or checkers, you can't easily play with two courts or boards. With the video medium, the two players can be very far apart, Keigo's "video games" have two tables.

V.I.- Has he ever set one up at a great distance?

A.- Not yet.

V.I.- At the gallery, the set up was sculptural; you could see both players in person. When we began to make videotapes, the artist always came and would present their work. Even community video producers wanted to be present at their showings. Now we have a library of tapes, the Video Inn, which have to speak for themselves. Will this concept change when the audience can see only two screens and one player?

A.- Keigo and I had a conversation in which I learned he can't stay as long as he expected. He feels really bad about it. I asked: "Next time you come, do you really have to come? You can be in Japan, and use satellite, you could do the whole thing." If it is really good work, it might make more sense than coming in person, deal-

ing with hassels like living, eating, translation, borders, etc.. He said it's about time video went that route. Until five or ten years ago, what whatever you'd done, any art event, it was a big production to go somewhere else and redo it. Video helped change that concept. Nowadays, people rarely carry a huge crate to show art work; an attache case with a few videotapes is legit. In video, it's time we don't have to travel. Before Keigo left for the San Paolo Biennale in 1975, he thought he had nothing to do with traditional Japanese art. By the time he was through, he realised just how Japanese his mind is. He really thought found his Japanese self, when he made a tape over there; it was quite Japanesey. Now he has come to Canada, and he feels this all the more.

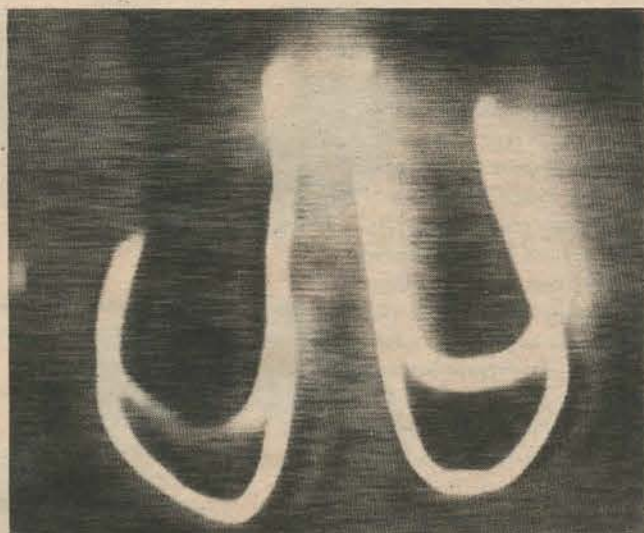
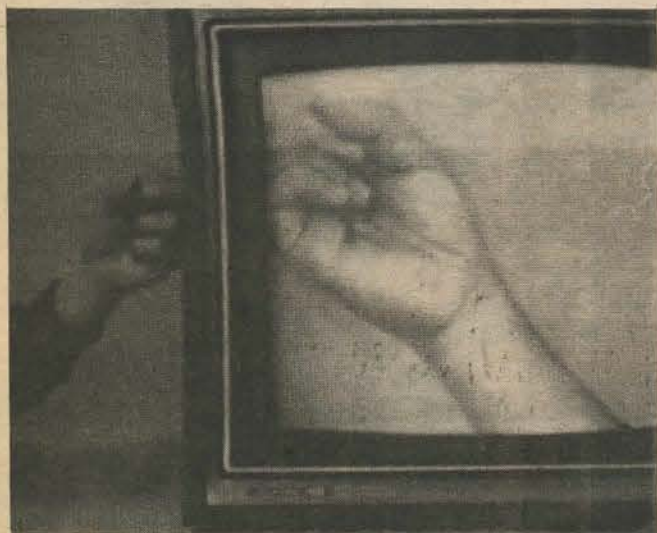
But it really makes sense to be here. Things he can't find out about himself in Japan are so easy and clear, using a kind of sense he'd never used before. You look at yourself in an entirely different way. The shadow play tapes he made at

Pumps are based on an idea he got in Canada; he didn't bring it from Japan. We were just saying that as a concept, it's kind of interesting not to come in person. But for artwork, it makes good sense to be here.

K+T- One comment Keigo made about Canada is what we call our "Mosaic Culture". A mosaic is really 2-D, putting things together to make one flat culture. As an image, he thinks that's a poor choice of words, because culture is going to end up 3-D, and 4-D. Right now, when people look at Quebecois video, they say: "Oh it's quite different from us!". We react to it on that level. When they look at West Coast tapes they must say: "Oh God! People out west have such weird ideas!", or whatever. It's like looking at Japanese tapes! When people stop doing that, he thinks it will be very interesting. It seems logical that West Coast Canadian artists have more opportunity to look at Quebecois tapes than he. It is the same country!

V.G.- That's an interesting criticism, but Canada is merely an 8000km political country entity. Perhaps he hasn't understood that there is not yet a Canadian culture. My standard joke is: People from southern Ontario are Canadians, they're the only Canadians I know." Most people are from B.C., or the North, the Prairies, the Maritimes, or Québec. We have strong regional cultures, or, for example, a Japanese-Canadian culture. That's the Mosaic.

K+T- Still, when you go out of your country, you find your self more. No-one gives you a ready made appreciation; people don't evaluate you as they do when they know your history. No-one tells you: "I like the way you do this; I hate the way you do that". So you have to be yourself, and have a strong concept of who you are. But if you live in one community, you don't really have to do this. Occasionally you ask yourself questions, but you don't really think too far.



UNIONS

TRAVELING WITH "THE GLASS IN EMMABODA"

EXCERPTS FROM A COMPLETE REPORT AVAILABLE AT THE VIDEO INN. WRITTEN BY TED WEISBERG, SEPT. '79

One of the advantages in using video technique when producing films about labor questions is the relatively low production costs offer for making a film that will be directed towards a rather specific viewer group. In this case with "The Glass in Emmaboda" that 'preferred audience' has been primarily union active industrial workers in Sweden. Showing such a tape out of context can be risky. Taking such a tape to North America to show to labour researchers and educators as well as media workers involved with labour issues was an attempt to investigate

how well this program could function as a document of the problems that Swedish unions and authorities have when trying to influence a multinational corporation. It was also an opportunity to receive feedback on our method of working; to hear how important others thought our way for spreading labour research results was. There was also a curiosity in receiving critique about the style we used when attempting this experimental work. Last but not least was a desire to view other people's work in the same subject area.

I stopped in Vancouver and the Video Inn where the Satellite Video Exchange Society resides. The society has been functioning for many years, they have their own news letter and have built up a international library with hundreds of tapes on many subjects. As in Los Angeles I re-contacted this group on my arrival. Janet Miller had enthusiastically answered my letter and she turned out to be a big help in preparing for the showing. She invited me to their bi-weekly meeting which I attended, briefly introducing our work for ALC and getting a little insight into the different type of activities they are involved with. Janet wrote up an announcement as well as an information sheet for the showing. Unfortunately there turned out to be a double booking at the Video Inn on the evening I showed the Emmaboda tape, a collection of video art material from Japan was to be screened. The Satellite Video Exchange Society seems to be dominated by artistic interested members and also seem not to have too good contact with the labour movement.

Of about 15 people who came to the showings that evening there were about 5 who were interested in Emmaboda. We went into another room after the showing for a discussion as the others were to remain watching a few hours of Japanese artists running around screaming, etc.

One fellow had had become very interested in the questions about research and development in the tape. He turned out to be a former worker in the aluminum industry who had become the president of his local union and later on a business agent (ombudsman) for the central union organization. His company, Alcan, had as St. Gobain, closed down research and development (R&D) when taking over a Canadian plant. He felt that unions in Canada generally didn't pay too much attention to the importance of R&D since there never has been very much existing there. He like the idea of being able to make a tape about a particular situation for a specific audience, thus being able to be less fancy. There had recently been a major newspaper strike in British Columbia that had gone on for 8 months. He felt that the union cause in that conflict would have been helped had they been able to quickly go out with information to their supporters via the use of video for instance.

Another participant in the discussion worked with distributing films on labour problems to unions in Canada. He felt the tempo to be too slow in the Emmaboda tape. We are familiar with this criticism and agree with it to a certain extent. We chose, when having so much information to bring out, a slow steady tempo so that those listening would not get lost or confused. He and I discussed this principle somewhat but came to no consensus. He went on to say that the Canadian government had granted the Canadian Labour Congress (LO) ten million dollars to expand the labour education program in the country. This grant is spread out over a five year period. He also related that the labor 5-year period. He also related that the Labour Congress had purchased video equipment with some of this money but he had no doubts as to how skilled those who would be responsible for the equipment were as far as utilizing it effectively.

The discussion ended with the mentioning of a few new films from the U.S.A. on working life, one being the Song of the Canary. This is a documentary from the South, I believe, about a conflict situation where the workers lose out in the end. He felt the end to be depressing and possibly would have a discouraging effect on the worker audience.

During my stay in Vancouver, I was to view a video tape from the Video Inn library which dealt with the closing down of a textile plant in Quebec. There were several tapes on labour problems from Quebec but this one, 'Cotton: The Industrial Web' was the only one with an English translation. The program is originally made on 16mm film, is in black and white and is divided into two parts, each one an hour long. I could not view it in its entirety but did see the first half hour. There were sequences of women at their jobs, interviews with workers and management about the closer. The workers had been surprised by the decision, felt quite helpless and were worried about prospects for new employment.

The film then gave a historical background, through use of old photographs, of the textile industry and of union struggle through the years. A major strike in 1937 was gone into and the role of the catholic cardinal in siding with the management was mentioned. An economist was also interviewed on the importance that the textile industry has had for industrial development in Quebec.

A copy of "The Glass Emmaboda" was made on the premises and is now catalogued in the Video Inn library.

Sharr Levine, from the central office of the Hospital Employees' Union Local 180, (HEU) viewed the tape while we made this copy. The next day she invited me to watch a 16mm film her union had recently produced. It was half an hour long film report of the HEU's biennial convention produced by Telesound, a Vancouver film company. It essentially followed the convention from registration to departure, including excerpts from speeches, question and answer sessions and group work. Considering how boring these types of documents can be, I was surprised over how interesting and informative I found the film to be. The convention had a pleasant atmosphere which was successfully captured by the film crew. This union has expanded from a membership in 1974 of 7,000 to over 20,000 in 1979. The film is being used by business agents when they go out to visit local units to illustrate the democratic process within their organization.

MASS MEDIA and URANIUM

The use of video in the 'anti-nuclear movement' has grown to become a strong support mechanism for the cause. Initially, it came into use out of the frustration with the mass media, which for years had refused to acknowledge that opposition to nuclear power existed. The majority of videotapes produced in the early years were centered around documenting actions, which as I see it, was to attempt to play the role of television for the public, but unfortunately with the audience of even 1/1,000,00 the size of that which television commanded. Perhaps it was the increase in demonstrations and the subsequent backlash of violence from the government that caused the media to perk up their ears, most certainly it was not because of early video documents. It is 'action' that television responds to and that is exactly what the viewer has learned to love. Video has moved along with the movement from documenting demonstrations to a more active role of presenting information on the hazards of nuclear power and the many by-products. In this respect, television, partially because of government and corporate control; through funding and advertising have continued to refuse to play a role in the education of the public. The reactor break-down at '3 Mile Island' in Harrisburg, Penn. made such an impact on the media because it had the potential of making that state uninhabitable for a longer period than human life had existed on this planet. With that came the realization that the '3 Mile Island' incident could exist in every state because there isn't a state not involved in some phase of the nuclear power cycle: Uranium mining, waste dumps, weapons, reactors and underground experiments. The situation for us in Canada is not that much better, with the rapidly growing number of reactors, storage facilities, mines and tailing pipes. Consider 3 Mile Island and we can see little change in the media, a rash of 'talking head' debates ensued on how nuclear power is providing us with 'energy'. The industry and the media were satisfied, the issue was really too complicated for the public. After all, Who are we to match wits with the experts? Can we blame the media?

There was no thought to educating the public because the industries power lies in dividing the public over the fear of running out of energy. As for the media, there wasn't money to be made in researching and providing information on what the nuclear industry is all about. They are partially right, you won't see Exxon supporting such programming. What the media has failed to grasp is that more and more research is being done on the nuclear industry and an increasing public is demanding access to those findings. So once again 'closed circuit' video has taken up the role of television in informing the public by documenting such lectures by Dr. Helen Caldicott, Dr. Rosalie Bertell, Dr. Gordon Edwards and Dr. Bob Wollard. While the information presented in these videotaped lectures are presented in a manner that is easily understood and is sufficient to scare the pants off us, there is still the problem of getting out to the mass audience. As more communities are forced to become involved by the advancing nuclear industry these videotapes become welcome information. Communities such as 'Sedro' Wholley' in north-eastern Washington which because of its location causes alarm for residents of that U.S. State as well as for B.C.

Reaching a wider audience is ever so slowly changing. Independent video producers are learning to utilize the techniques of the media, which is what we viewers have learned to enjoy from television. Videotapes in this sense are becoming more "professional" by balancing information in the documentary style, making it easier for audiences in making up their own minds, one way or the other, rather than being blatantly swayed.

The audiences for these tapes are rapidly growing through cable, conservation groups, school systems and public television.

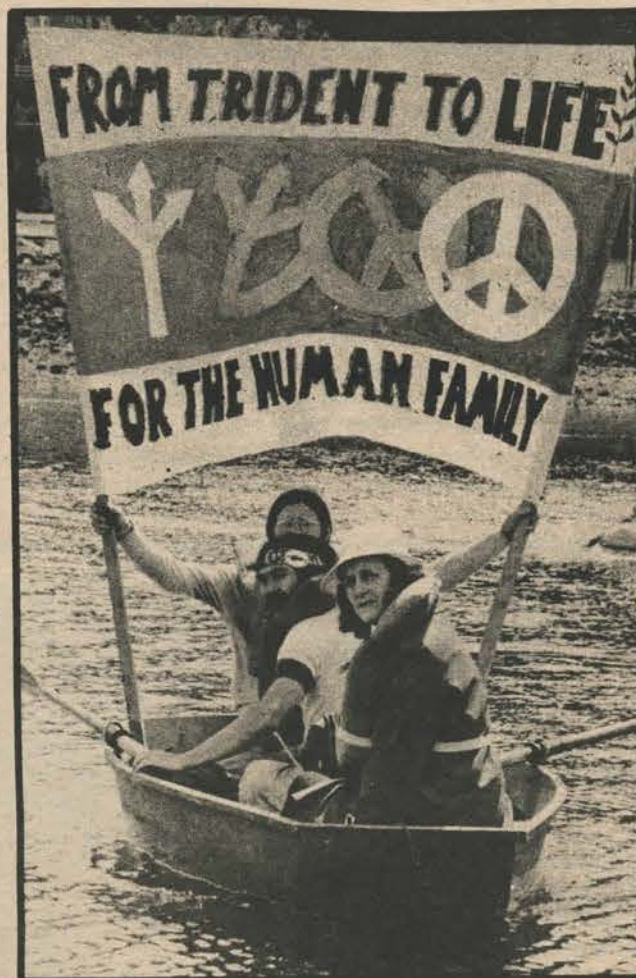
Anti-Nuclear productions face the obvious problem of 'funding'. The Government of Canada and the Nuclear Industry while they spend tens of thousands of dollars in promoting the growing industry are adamant in their stance regarding anything that might be less than "pro-industry". One small consolation is that, at times, the voice of conviction speaks louder than the power of money. Possibly the strongest statement I have heard is a poem written by Carse Gaskin which she read to the Royal Commission on Uranium Mining during a public hearing in Castlegar, B.C.. In Anti-Nuke Video it is invariably the speaker that makes the tape. **ANDY HARVEY**

On my desk in muted sunlight
the velvet tissue of lavender columbines
thrusts into space
orange, gold nasturtiums
their bright, frail spiced sweetness carries the seed
earth covered seed, forming flowers
forming seeds.
Their intricate petals are veined, thin skin, permeable.
Humans, their bright frail lives find sweetness
in forming seeds, invisible seeds,
seeds forming humans.
We the seeds, thin skinned, veined flowers have become the
filters for (invisible) odorless silent radioactive particles.
changing the intricate seed
the permeable tissue
the thin skinned veined petals
the cells in the marrow of our bones
in the interest of energy
at the cost of living tissues
at the expense of the seed.....
(and what would we do without the seed)
CARSE GASKIN, Winlaw, B.C., Aug. 1978



CREATIVE DISORDER & THE ATOM 1978
Civil disobedience or Creative Disorder seem to be the only way to stop the growing abuse of the 'atom'. Sam Lovejoy stopped the construction of a nuclear power plant on Montague, Mass., by tearing down their weather tower. Here in B.C., a temporary halt to uranium exploration was achieved when three men blocked the path of the bulldozers in Genelle. As well, this tape studies the history of the Pacific Life Community's actions at BANGOR, Washington. (TRIDENT submarine base).
59 minutes

TRIDENT: REPORT FROM GROUND ZERO 1978
Civil disobedience at the Bangor, Washington missile and submarine base is analysed in this tape. 30 minutes.



LOVEJOYS NUCLEAR WAR
One man's actions generate public awareness of nuclear issues in a small New England town. 60 minutes

BRITISH COLUMBIA NUCLEAR ISSUES 1978
Highlights of meetings at Clearwater and Rock Creek and an interview with one of the citizens arrest at Genelle. 60 minutes

SPIDERWORT - August 1978
From a workshop with Japanese scientist Dr. Sadeo Ichikawa, this tape explains the use of the Spiderwort plant to monitor environmental radiation. 10 minutes

HARRISBURG 1979
See the warning two months before the accident
See the plant, See the people leave their homes
See the lies, See if it could happen here.

NO NUKE WOMEN - March 1979
Two women leaders in the anti-nuclear movement discuss their findings and feelings on the effects of radiation. Helen Caldicott, a pediatrician from Australia, was taped in Hawaii and Rosalie Bertell, American researcher, was taped at the Vancouver open conference on nuclear issues. 60 minutes

NUCLEAR VIDEOTAPES (on 3/4" U-Matic)
METRO - MEDIA, 3255 Heather Street,
Vancouver, V5Z 3K4 (604) 876-8610

CENSORSHIP FROM THE 'LEFT'

by Michael Goldberg

The right to express personal opinions or criticisms in public is basic to the type of use that we make of the video medium. In a previous article I postulated some possible effects on freedom of expression which might result from the swing to the right in world politics. This time I shall describe some events in France in which clear restrictions were imposed on video work. To be sure, we cannot draw exact parallels with Canada, where there are much different laws and "official" attitudes toward mass and special-interest media. Also, partisan politics are less sectarian on this side of the Atlantic. For these very reasons, it is enlightening to observe the French incidents, where polarities are clearer and more entrenched, if only to better appreciate our own situation. But don't think it couldn't happen here.

To place these events in perspective, it will be helpful to first describe the legal deposit required of all audio-visual materials in France. In a letter to recognized video groups, Michele Neuville, of the Video Section, Audio-Visual Archives, National Library, states: Legal deposit applied to videotapes is meant to assure their conservation, as well as to allow consultation on the premises of the National Audio Visual Institute". Copies of all tapes must be deposited at the producers'/distributors' expense, no later than 48 hours before the first rental or sale. All publicity material must be included - newspaper ads, posters, photos, etc.

The Legal Deposit Act dates back to the Vichy (Nazi-controlled) government in 1943, and was reactivated in 1975. Incidentally, after a fire destroyed a Hollywood archive, the U.S. obliged its film-makers to place copies in three different archives.

The Audio-visual Intervention Movement (for social and political action), 74 rue Albert, Paris 75013, France, immediately called for a boycott of the law. Obligatory legal deposit is an economic hardship for social action video groups and for artists. Until now there has been no control of video, super-8 or slide-sound presentations. AIM maintains that under the guise of offering a public service, the Archives will in fact become the sole repository of information about the French and international social action media movements. It protests this centralisation in principle, and forecasts the day that the police will stop public showings which do not have a legal deposit number.

The LIP watch factory was taken over by its workers in 1973, after the company went bankrupt. Although 60% of personnel are women, there is only one woman on the union executive. A feminist worker, Monique Piton (see photo) made a videotape in which she severely chastises the union. In describing working conditions for women, she substitutes the word "Arabs" for "women"; and "whites" for "men", an effective parable. The tape illustrates her points well, showing the "whites" totally dominating meetings, and token participation of union leaders in volunteer work at the cafeteria kitchen.

The producers of the tape (Video Out) played the tape informally in a hallway. After completing 7 one-hour tapes at LIP over a 4 year period, such an intervention was a matter of course. What was unexpected was the union executive's wrath. It descended from the offices, a tight little group, and threatened to destroy the VTR if the showing wasn't stopped. Said Monique: "The bosses aren't the only ones who get drunk with power. When the union came down, they looked just like the cops come to judge something critical of the system".

Even though the union president, in the discussion recorded right after formal presentation of the tape, admitted that there was much to

be changed, he then refused the video group ever to return. The reason given was that with the feminist tape, they had crossed the line of constructive criticism, and had ceased to serve the interests of the working class.

In another action, the restrictions stemmed from the same reasoning, only reversed. L'Edition "des Femmes" (the "Women's" Press Co.) is a private corporation, publishing wing of a wealthy, fashionable group of women. At the start, their newspaper and books were well received by the women's movement. But as time went on the group claimed to have moved beyond feminism, toward "revolution". There grew a body of specific complaints against the group and its work, which were never formally raised in public out of solidarity among feminists.

"Il Ne Fait Pas Chaud" (There's Little Warmth in the "Women's" Press Company) is a videotape which criticises the management of the Company. It documents the experiences of 4 women who had dealings with the press. A droit de reponse (right to respond) was offered by the video group but the press didn't answer. It was then shown once, at a feminist festival, where no men were allowed. Immediately after the Press rented a copy of the tape from Mon Oeil (a video distribution co-op) and sued for slander.

The first critique in the tape is by Monique Piton (the former LIP worker) who wrote a book about working women. The editor wanted to correct her writing style and give credit to the person doing the rewrite. She writes in simple terms so that uneducated women can read it. The editor answered that the uneducated don't read! She is a psychoanalyst, and often submits group members to analysis. In fact, few changes were made and Monique agreed to give credit only if all those who

all those who worked on the book were listed - typesetting, stacking in the warehouse, etc. They never paid her royalties (a common complaint), nor did they answer her letters enquiring about this.

Another woman in the tape is an ex-prostitute who was sponsored to set up a women's bookstore in Lyon. Originally given a free hand, she soon had imposed upon her a supervisor from the press who designed a Parisian-style boutique decor and fired the "unkempt" local youth working on the construction. Unpaid for 5 months she had trouble proving to the police that she had a reputable job. The press kept neglecting to fill out Family Allowance forms for her two children, so she didn't even get the government allocation. She pressured them because of this and was finally "let go" after she spoke to women outside the group about her problems. When she went to Paris to meet with the press, a "court" of 6 members grilled her. They accused her of hating them because they were lesbian, and of dressing in a way that attracted men's attention in the street. At the same time, she had not followed the slimming diet they gave her when she was hired.

She took them to the Conseil des Prud'hommes, a labour conciliation board. The press' lawyer, a woman, refused to take on the case. The man hired in her stead, a renowned libel lawyer, made some nasty insinuations about the former prostitute before the board. She won and the press was ordered to pay her salary and damages.

But they hit back by suing all those involved in the videotape. The video producers refused to bring forward evidence to back up criticisms in the tape, though it was readily available. They maintain that a "public" court with a male judge is no place to work out a dispute internal to the women's movement. Instead they offered again a droit de reponse, adding their willingness to delete particular sections offensive to the press

group. No! Citing "adverse economic repercussions on the publishing business" of the tape showing, the group used the judicial process of a society it rejects in order to repress the criticism.

As expected, the judge held in favour of the publishing company. The women in the tape (and male president of Mon Oeil) were ordered to pay court costs, one symbolic franc, plus 20,000 fr. (approx. \$4,000) to be used by the publishing company to place ads in 5 newspapers of its choice, denouncing its attackers as liars. Actually, the women's movement will end up paying for this public charade, since those found guilty can't afford the fine and a benefit is planned. Many women have supported the video case and publicly denounced the action of the press, among them Simone de Beauvoir.

The ambiguity of this case seems to stem from the contradictory relationship between the feminist group and its commercial press.

It raises the larger question of how disputes within the women's movement can be resolved. The issue is compounded by factionalism, pitting feminist separatists against heterosexual feminists (a minority in Paris). In fact the crisis of confidence is not rooted in feminist consciousness; rather it lies in class analysis, a common thread of criticism throughout the tape. This became clear when a politicised (Marxist) gay group rallied to support the video group. Hopefully, with this experience out in the open, alternative groups will display more wisdom in dealing with criticism.

Maximum Security Wing was an ORTF television documentary; the video based on it is "a review and correction by the Prisoners Action Committee". On TV the prison director was invited to respond to the film in a round table discussion. Of course, no-one invited the prisoners. So they recorded the comments of an ardent supporter of their rights, in fact a judge. He responded to the questions posed to the TV panel, and this was inserted into a videotape dubbed off-air, so that he appeared to be involved in the original programme.

A press release announcing a showing of this version at a community centre brought out 200 people, including a bailiff sent by the ORTF to impound the tape. Fortunately the video group expected this. In another building they connected their VTR to an amplifier and antenna, and broadcast the tape the short distance to the TV monitor in the auditorium. There was also a tape rolling on a VTR next to the TV set, which was taken by the bailiff. ORTF producers then held a meeting to view the tape, with a stenographer to type all the sections added by the video group...but the seized tape was the original TV programme, unaltered!

So the case ended in a stalemate. The laws on TV copyright not being very clear, a free showing of it, integral or not, is difficult to prosecute. Also, there is no room for droit de reponse on French television. It might have made an interesting test case, but the video community can't afford it.



6TH ANNUAL ITHACA VIDEO FESTIVAL

The 6th Annual Ithaca Video Festival is a national touring exhibition, presenting a selection of the finest independent video produced in the United States. The annual is a program of Ithaca Video Projects Inc., an independent non-profit media production center. The festival is dedicated to promoting public appreciation of professional Video Artists and their work through exhibition in museums, galleries and libraries. The festival is open to tapes of all genres. Tapes are selected on the basis of creative use of the medium, craftsmanship/execution and inventiveness. Each year, as a result of being included in the festival, many artists receive offers to purchase or exhibit their work from museums, gallery and television representatives who have seen it in the festival. The festival is also widely publicized and reviewed in the press.

The 6TH Festival will consist of approximately of 20 winning tapes, totalling 5 hours. The festival will tour nationally for the next year. Tapes included in the festival will be selected by a panel consisting of PETER BRADLEY - Producer for KCTA-TV, St. Paul, Minn.; PAT FAUST, Head of Programming, WXXI-TV, Rochester, N.Y.; GUNILLA MALLORY JONES and PHILIP MALLORY JONES, Ithaca Video Projects.

Tapes must be submitted on 1/2" or 3/4" U-Matic format (no 1/2" cassettes). Entries must not exceed 30 minutes in length, or require multiple channel display. Because the festival runs continuously and simultaneously in several cities, it is necessary to duplicate the tapes to be shown. Artists will receive written assurance that the dubs will be used only for Festival screenings, and then erased.

There is **NO ENTRY FEE**. Each entry must be accompanied by an entry form and **STAMPED/SELF-ADDRESSED RETURN MAILER**. A one-time rental fee of \$100 will be paid for each tape selected for exhibition. **DEADLINE** is February 15, 1980.

The 6th Annual Ithaca Video Festival is partially supported by the National Endowment for the Arts and The New York State Council on the Arts.
ITHACA VIDEO PROJECTS, 328 E. State St., Ithaca, N.Y. 14850

ENTRY FORM

Name _____
Address _____
Phone _____
Title _____
1/2" . . . 3/4" _____ Color _____ B/W _____ Time _____
Comments _____

Condition for Entry:

Entries must have originated on videotape; be on 1/2" open reel or 3/4" U-Matic format; not exceed 30 minutes.

Entries must be accompanied by a stamped self-addressed return mailer.

All reels and boxes must bear entrant's name and tape title.

Each entry must be accompanied by a signed entry form. This form may be duplicated if more are needed.

NO ENTRY FEE

A one-time rental fee of \$100 will be paid for each tape selected.

Entrant indemnifies Ithaca Video Projects, Inc. against any possible copyright infringement resulting from exhibition of his/her tape in the 6th Annual Ithaca Video Festival (closed-circuit only)

Entrant grants I.V.P. permission to make 4 copies of his/her tape, if selected, solely for the purpose of public showings of the 6th Annual Ithaca Video Festival, after which the dubs will be erased.

ENTRIES MUST BE RECEIVED MUST BE RECEIVED BY FEBRUARY 15, 1980.

Signature: _____

Return Mail Instructions:

ITHACA VIDEO PROJECTS, 328 East State Street, Ithaca, New York 14850 (607/272-1596)



Winning Works: Seventh Northwest Film and Video Festival

Thursday, October 4, 8 p.m.
Saturday, October 6, 8 p.m.

Go Away Heart (video, 16 mins.) Nora Hutchinson, Vancouver, B.C. A girl talks about the death of her father and the denial of fact. An exceptionally intelligent and personal exploration of sadness and memory, finely written and beautifully spoken. A rare piece.

Flor Fina Pilipina (16mm, 29 mins.) Byron Black, Vancouver, B.C. On the surface this film is about the tobacco industry in Manila. But with lively and witty interaction with his subject, Black transforms the experience into a personal statement full of life, joy and humor. A treat regardless of your orientation toward cigars.

Sinumwak (8mm transfer to video, 20 mins.) James Bizzocchi and Peter Kellington, Vancouver, B.C. A gracefully made documentary about the colichan run in Bella Coola. After catching the fish, the Indians process them into grease for food and medicine. The rhythm of the film is sympathetic to the process observed, bringing the audience into an intimate participation.

Collisions (16mm, 15 mins.) Dan Perz, Boise, Idaho. Perz's clean and direct editing creates a whole experience out of the collision between the strangeness of the outside world and the interior life of the artist. The subtle progression from black and white to color affirms the joy of release from personal crisis. Hermetic without becoming meditative.

Savage (16mm, 25 mins.) Carl Jones, Spokane, Washington. Superbly engaging camera work and clean, fluid editing capture the spectacle of pro wrestling and its fans. A truly excellent documentary, full of life and human drama.

Decision (16mm, 28 mins.) Zale Dalen, Vancouver, B.C. A very successful attempt to create a dialectic, rather than a dogma, concerning the decision-making process. Well crafted, the film manages to not only generate, but sustain interest despite initial expectations. The Best Sponsored Film of the Festival, *Decision* will be shown with several other sponsored films on October 8.

TOKYO VIDEO FESTIVAL 2

by MICHAEL GOLDBERG

On Nov. 15/79, Japan Victor (JVC) lavishly opened its second annual video show, the result of a little known, international competition. The tapes submitted were refreshingly unpretentious coming from young and old, community groups and artists, schoolchildren and parents, 328 in all (30 from abroad). First prize winner was Tomiyo Sasaki, Canadian born Nisei (2nd generation removed from Japan), living in New York, for her tape entitled "Bubbling".

Home-video systems are widespread in Japan, and manufacturers, surprised at the number of chintzy, b&w cameras that sold, have all developed cheaper and better colour cameras. In his opening remarks, Mr. Ishiro Shinji, president of JVC, rightly pointed out that Japan, and his company, have in the past concentrated almost exclusively on the development of hardware. It is high time, he said, to promote creative use of the video medium. Publicity surrounding the festival should indeed help to do that.

Hopefully word will spread about this competition, and many more people will participate from other countries. Yet it would be a pity if this were to become another Video Art Fair, predominately asocial in character. As you can see from the information below, a wide spectrum of themes, approaches and styles were in evidence this year. Sharing the intimacy of their lives, and seeking a personal perspective, the Japanese have begun to use the portapak for socio-cultural ends, if not political. Criticism is never outspoken here, which may explain why Video-sakka (artists) prefer synaesthetic (abstract) exploration. Of course the Festival should recognize creativity and excellence, and here the artist will always fare well. For these very reasons, it is important that when Western producers and artists participate in the next festival, social documentary work of quality balance with purely aesthetic tapes.

Here are some statistics from the 2nd Festival:

10 tapes were from people over 60 (who said video was a young people's medium?); 1 was by a child under 10, and 26 tapes spanned ages 10 through 19 (18%); 31% were from workers, 21% from students, and 7% from teachers. 14% were by professional artists (45 tapes). Housewives sent in 5 tapes. (Mr. Katsuhiro Yamaguchi, one of the jury members, said in his comments at the opening that although the number of female applicants was low, the quality of their work was equal to or superior to that of the men. 7 of the top 35 prizes were awarded to women, including the grand prize. It is time, he said, that Japanese acquiesce that woman can handle the hardware with ease, especially since camera weight is dropping considerably).

45% of the work came from Tokyo. 9% was from the U.S. (20 tapes, mostly from New York); West Germany (9), and (1) from France. 18 tapes were classified as documentaries, 129 (or 39%) as reportage. Family themes (of which one was a winner, truly a winner) accounted for 9% (30 tapes). None of the P.R. type tapes, of which there were 36, made it into the show. 17% was abstract imagery (56 tapes), and 21% were of performances (of these 77 tapes, 13 received awards).

Prizes were allocated as follows:

Grand prize (1 recipient)- trophy, 300,000 yen (approx. Can. \$1,500), plus a camera and portapak or a trip to Japan (never having been there, Tomiyo chose the latter). Works of Excellence (2)- trophy, 200,000 yen (approx. Can. \$1,000), plus a colour video camera. Works of Social Distinction (6)- 100,000 yen (approx. Can. \$500). Honourable Mentions (7)- 50,000 yen (approx. Can. \$250) Selected work (19)- 10,000 yen (approx. Can. \$50.) and a souvenir. All entrants received a souvenir for participating.

How's that for incentive! The video community in Japan, and indeed abroad, owes a debt of gratitude for the interest paid to our field by JVC. Without belittling the early encouragement of Sony, hopefully the other manufacturers will now follow Victor's lead, and find ways to assist the work we are doing, for it ultimately benefits them as well.

"BUBBLING"

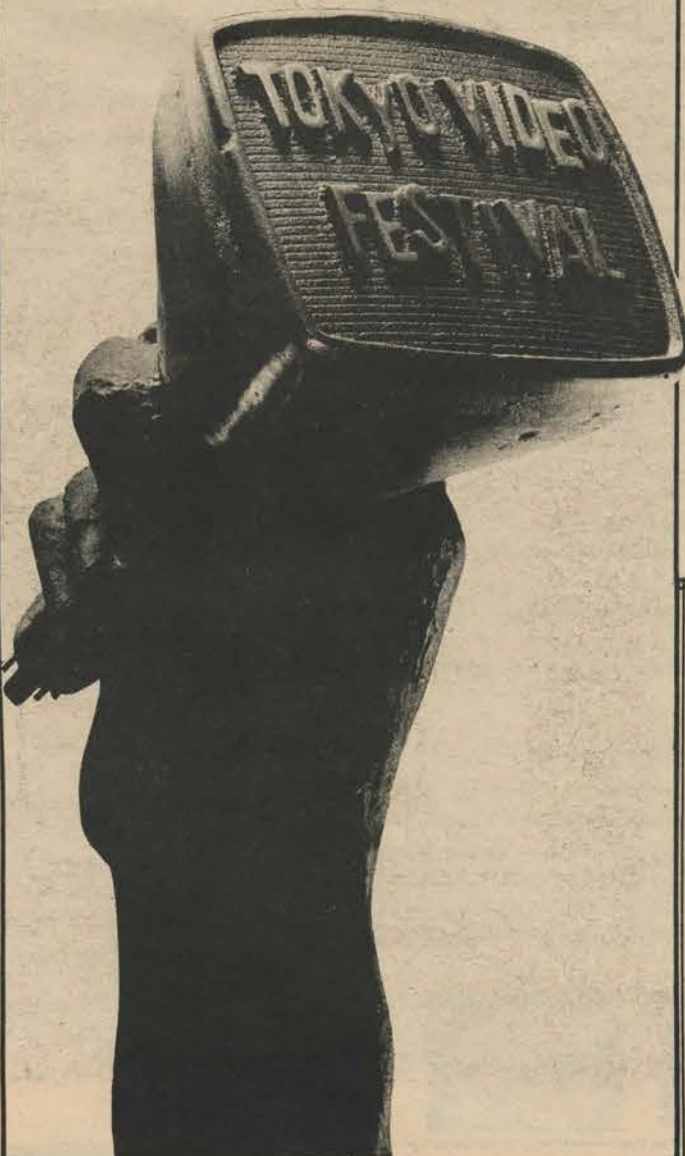
by Tomiyo Sasaki

Tomiyo's characteristic approach to video, that of repeating short sequences several times, and stringing them together, works particularly well in this tape. Where in other work, seemingly banal or highly charged gestures gain levels of meaning when viewed repeatedly, blowing bubbles with gum hits home from the start. Humor, disjunctive sound (parts of sentences, words, laughter or sounds burst out, to create musical patterns), sensuality, creativity, relationships between couples, individual characters, and sheer joy, emanate from the screen throughout. The short colourized bit could have been expanded or eliminated- yet it was the first time I saw a "silver" effect, giving faces a metallic sheen that was most intriguing. Perhaps some other sequences might also have better been left out, but the overall result is worthy of first prize, especially if the festival is to reach across language barriers. Well done, Tomiyo!

"HIRONAKA THE BRAND NEW FIRST GRADER"

by Atsushi Horiguchi

This is the first tape made with the family's new portapak, a video letter to Grandma and Grandpa. Made the day before, during and after Hironaka's first day at school, it crossed the language and cultural gap to fill me with warmth. His jacket a bit too large, he answers his mother's questions from the preparation list: "Do you know your mommy's name...dad's....your phone number(a bit difficult)...front,back,left...left...left, let's try that again..." The boy is charming and funny, as is his dad; his mom, patient and gentle. Hironaka insists he put on his napsack alone, but has trouble. After a few minutes with it on, he is huffing and puffing and rolling his eyes from the weight. The tape ends



with "Kampai" ("cheers"), clinking coffee cups and orange juice glass, at his celebration party. His elbow with icing from the cake, Hironaka tips some of his mother's coffee onto her lap. The whole tape is relaxed and real. It confirmed a maxim I hold dear: "When expression touches the very personal, it reaches the universal."

"PEDDLARS OF THE SEASON"

by Toshiaki Ono

This community-video type documentary is by one of a group of natural vegetable and fruit peddlars, they sell their wares from carts in old neighbourhoods, and with a truck, in housing 'developments'. Up at 6am to get the best merchandise at the farmers market, they are full of youthful enthusiasm, aware of the ethical position they represent in the food industry and society at large. My limited understanding of Japanese prevented me from getting much information, as much of the tape was interviews or voice over. Clearly, though, the happy reactions of their customers, when they see the fresh healthful produce of the season, is most rewarding. This tape, different in style from "Hironaka", also exudes warmth, a relaxed attitude, and a sense of real people's lives.

"THE OUTRAGEOUS 5TH GRADERS"

by A Group of Students in Elementary School

"We've heard one class is unusually unruly. Lets go have a look."

This is a fiction drama written, shot, and (Very well) acted by a 5th grade class in their 'free period'. When the teacher (played by a student) steps out of the room, the classroom quickly becomes a hard-rock disco with kids drinking hard liquor. When the lookout sees the teacher returning, they transform it back to its original form. They quiet down for a while. But in short time they are giving their teachers a hard time, fighting in class, flirting with each other, and dancing the day away. "We really shouldn't be doing things like this", says a sweet voice over at the end. Their real teacher, interviewed on the evening news on a major T.V. station (with several minutes of excerpts from Tomiyo's and this piece) said the class is nothing like that; but the fact is that children chose to produce such a tape suggest that, unconsciously at least, they truly have the negative feelings about the school system. although the b/w tape is unstable, and the theme is a bit drawn out, it is an exercise in freedom worth emulating by teachers anywhere in the world.

"CLIMBING THE STEPS" by Giro Kato

The artist, unseen, carrying the portapak, climbs up the emergency stairway in a high-rise office building. In the beginning, the camera is steady, his footsteps, sure. By the end, even the viewer is extenuated, happy to reach the 39th floor when the tape suddenly ends.

TAPES FOR THE 3RD TOKYO VIDEO FESTIVAL WILL BE ACCEPTED STARTING APRIL 1, 1980; THE DEADLINE IS SEPT. 30 WORK MUST NOT HAVE BEEN SHOWN PUBLICLY, AND SHOULD NOT EXCEED 20 MIN. IN LENGTH. SEND IN PRODUCTIONS THAT YOU THINK MIGHT BEST CUT ACROSS THE LANGUAGE BARRIER.

ADDRESS INQUIRIES TO THE PUBLIC RELATIONS OFFICE; VICTOR COMPANY OF JAPAN, LTD; 1, 4-CHOME; NIHONBASHI-HONCHO; CHUO-KU; TOKYO 103; JAPAN.

WATCH VIDEO GUIDE FOR FURTHER INFO.

direct MEDIA ASSOCIATION

RR #1 Port Washington,
B.C. Canada V0N 2T0
(604) 629-6124



黒田君

モイロ・オープン・10分10秒
南山中学校放送部(愛知)
クラスの人気者、黒田君を、友達が
冗談を交じり紹介する愉快なビデオ。



そろばんのふる里

カラー・5分50秒
松山哲郎(62才・教諭・広島)
雲州屋敷で知られる島根県松山のそ
ろばん作りの歴史と工程をレポート。



ぼくらのSchool Song

カラー・オープン・5分50秒
長秋小学校放送委員会(東京)
みんなの合唱にあわせ、子供たちが手作
りの飾りやテレビ紙芝居のぼり。



TWO-POETS

カラー・5分50秒
Teodoro Maus (ベルギー・アマゾン)
離婚して、自立した生き方をめざす
女性のイメージを撮った作品。

SATELLITE VIDEO EXCHANGE

JAPAN/CANADA SATELLITE EXCHANGE FESTIVAL

To mark this, the 150th anniversary of formal relations between Japan and Canada, Direct Media Association and the Sattelite Video Exchange Society (both registered charitable organizations) have jointly initiated a series of projects linking artistic communities in our two countries.

Phase 1, in progress now, involves exchange presentations of video tapes by Japanese and Canadian artists in Kyoto and Vancouver, and the artist-in-residency in Canada of Japanese video artist Keigo Yamamoto.

During Phase 2, from Sept./79 to March/80 Michael Goldberg of SVES will teach at Tsukuba University, Japan, as an invited Foreign Visiting Professor. Mr. Goldberg, a noted Canadian video artist, will use slow-scan video equipment and live, interactive exchanges will take place between his students and other interested artists in Japan and Direct Media Association in Canada.

We are writing to request from you a letter of support-in-principle for the third and most ambitious phase of the series; a major Festival connecting artists in Japan and Canada by real-time video channel over satellite.

Although we are open to exploring other applications that may evolve, the basic elements of the Festival as we now see it are; ongoing video tape exchange, artists' teleconferencing and personal communications between Japanese-Canadian and their relatives in the "old country".

Live exchange via satellite differs from the standard mailed video tape method, in that it allows "instant feedback" and immediate discussion with the artist from either side of the ocean. Personal contact and understanding developed through the mail and tape exchanges of the first two phases should enable both groups to make the most of the valuable satellite time.

The teleconference concept is self explanatory; there are sufficient English speaking Japanese video artists and, of course, interpreters to make such an event feasible. It is proposed as well that an international improvised dance event take place, which would evolve interactively (simultaneously) in both countries. Such interactions should help us appreciate the nature of contemporary culture on both sides. Regarding personal communications, Tonarigumi, a Vancouver service for older Japanese, has expressed great interest in our project.

Both Michael Goldberg and Bill Bartlett, the Canadian co-ordinators of this project, have lived in Japan and maintain contacts there. Mr. Goldberg participated in the formation of the first Japanese video artist group, Video Hiroba, in 1972. Mr Bartlett has conducted numerous communication linkups in the Pacific Rim, using ATS-1 satellite and slow-scan video. His recent installation at the Vancouver Art Gallery established a month-long audio-visual "discussion" between Canada, the United States, New Zealand and the Cook Islands.

Although the Canada Council and the External Affairs have demonstrated their support for phase 1 of this project, by jointly sponsoring Mr. Yamamoto's residency, we are not seeking government funding for the Satellite Festival. At the current rates for technical and satellite time, costs could be enormous. Our approach is to request the donation of satellite time and technical assistance from the agencies involved.

What we do need, at this stage of development, is advice and written statements of support from people experienced in working with telecommunications and governmental agencies. In order for the Japanese to consider participating, they must have formal letters of introduction from the Canadian side. They pay great heed to the "sponsors"; a favorable first impression in this area will do much to influence higher Japanese officials towards facilitating the project.

We firmly believe that such a festival will contribute immeasurably to the growth of an understanding between the two countries, to the excitement of each artistic community and to ongoing communication between interested parties on both sides of the Pacific. Please address all correspondence regarding the Satellite Festival to Bill Bartlett, Direct Media Assoc. who is acting as co-ordinator in Canada. The dates of the festival cannot be fixed absolutely at this stage, but we are working towards March, 1980.



Tom Klinkowstein(center), at the St.Joost Kunst Academie in Breda,Holland, interacts via a computer terminal with Liza Bear in New York City, as part of the "International Dialogue on Art and Telecommunications".

On Monday, September 17th, at 4:00 in the afternoon Dutch time and 10:00 in the morning New York time, a live, "International Dialogue on Art and Telecommunications", took place between two participants on two continents: Tom Klinkowstein in Breda, Holland at the St.Joost Kunst Academie(art college) and Liza Bear in New York City at the Center for New Art Activities.

Using computer terminals with hard copy printers on each end and with signals being switched via a central computer in Toronto, Canada and smaller "concentrator" computers in Amsterdam and New York, Mr.Klinkowstein and Ms.Bear exchanged information and opinions about the future uses by artists of telecommunication processes like satellite broadcasting, internationally accessible data bases and telecopying.

The experiment was the first in a series planned to pave the way for possible future cooperative ventures like an international artists "newsletter" produced via telecommunications.

Mr.Klinkowstein is a free-lance video producer, designer and communications consultant based in Amsterdam, Holland. He is also a teacher of "audio-visual design" at the St.Joost Kunst Academie.

Ms.Bear is Director of the Center for New Art Activities in New York. for more information contact:
Tom Klinkowstein
Herengracht 71
1015 BD Amsterdam,Holland
telephone 020-230983 or 076-135786

input video

mailing address: 2001 W. Scott Street, Milwaukee, Wisconsin 53204

ANNOUNCING A MONTHLY VIDEO SCREENING SERIES

Spurred by the great response to our Video Festival in January, Input is embarking on a monthly video screening series. We invite you to submit tapes by the 10th of each month to be considered for screening the following month. Tapes mailed by March 10th will be eligible for screening at our next show on April 24th.

Each month's program will be 'thematic'. That is, tapes screened will have a basic theme in common. That theme will be determined by the tapes we receive that month, and the themes will be broadly interpreted. Possible subjects are Art, Portraits, Dance and Movement, Work, Ethnic Culture, Music, Alternative Living, Humor. For example, our March 13th screening, called 'Thank God You Have Your Health', consists of three works that were submitted for our Video Festival but were held over for the first monthly screening because of their complementary subject matter. They are HERPES: VIRUS OF LOVE by Karen Mooney, BLESSED THISTLE BAKERY by John Helmore and Portable Channel, and HEALTH CARE: YOUR MONEY OR YOUR LIFE by Downtown Community Television Center.

Tapes submitted for monthly screenings may be on 3/4-inch cassette (preferred) or on 1/2-inch reel-to-reel, black & white or color. There are no length or content restrictions on submissions; tapes will be previewed and selected by an impartial panel. Ship tapes to our mailing address (see above) and insure them. Include with your submissions:

- a separate information sheet for each work containing your name, address and telephone number, tape name, length, format, year made, name and address of distributor, and a brief description of the piece;
- photographs and/or printed material relating to the work;
- a self-addressed postcard for us to confirm receipt of your tape;
- \$2.00 to cover return postage and handling for each tape that you send.

Input's monthly screenings are held at Milwaukee School of the Arts and members of the press are invited to attend. With artists' permission some works will also be cablecast by INPUT PRESENTS on Madison Cable Television, Channel 4 (include a signed release with your submission).

We are committed to providing a showcase for independently produced video works. Your submissions to our monthly screenings will provide viewers with the opportunity to experience a broad range of artistic perceptions, and will help to strengthen the impact of the video medium.

For more information call Linda at 414/264-9663, evenings and weekends.



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The publishing of this book coincides with the re-release of the
MURDER RESEARCH Exhibition in Ottawa, Toronto, Montreal
and Peterborough.

image nation 21, murder research, was designed at Video Inn and The Fringe Research Studio with
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assistance. Single copies available by mail at \$5.00 per copy. Back issues numbers 13, 14, 16, 17
available for \$3.50 each. Issue 19/20, The Rolling Landscape, (the all colour catalog of Toronto's
first subway photo show) is available for \$8.00. Make all cheques payable to *image nation c/o*
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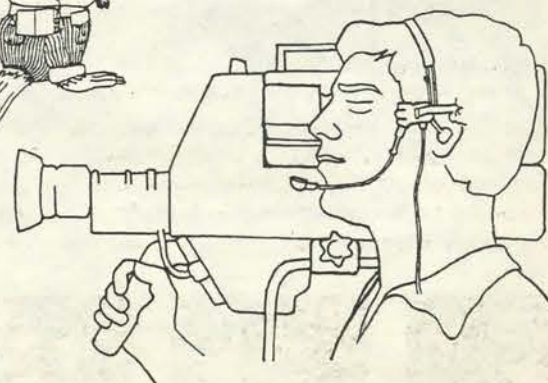
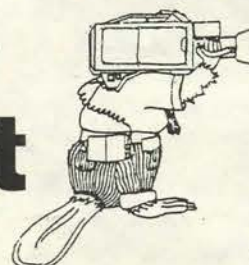
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