

VIDEO GUIDE

FALL 1983 \$2.00



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TURBULENCE/COLLABORATION
PROFILE: KOU NAKAJIMA
A NEW MEDIA ARTS SECTION
FESTIVALS: NORTHWEST, BANFF,
VIDEO CULTURE**

TATTLETAPES

VIDEO IMAGINATIONS go series come the second week of September, everybody under the gun, pushing the panic buttons. . . . off to an early start was **DIGICON 83** the international conference/festival on the digital arts that took place here in Vancouver August 14 to 17. The overly 'computer' planned event and under programmed affair was not unlike similar attempts that go overboard with hardware and sink with lack of quality software. Opening night featured **THE ELECTRIC NIGHT SHOW** touted as entertainment history it showcased **NIGHT SATELLITE** as the 'world's first 3-way satellite "teleconcert" that featured **JEAN PICHE** in Vancouver, **OSAMU SHOJI** in Tokyo and **MARTIN WESLEY-SMITH** in Sydney, Australia. The (fetish) Fairlight Computer Musical Instrument simultaneously created a 'Pyramid of Music Across the Pacific' many members of the sold out audience were convinced that the whole 'teleconcert' was pre-recorded, due to negligent hardware or technicians, the 'teleconcert' only transmitted the audio and not the video image what the Vancouver audience was given was live coverage of the worst handheld camera work of Jean Piche and David Kelm twiking knobs on their computer enough to make one puke especially after all the pre-show cocktail

UTOPIA keyboardist **ROGER POWELL** who appeared I guess as the 'popular culture figure' gave a performance accompanied by 3-D laser images by **RICHARD VANCEUNEBROUCK-WERTH**, the lasers went retarded, shooting directly into the eyes of the audiences with additional tech problems of faulty fog machines high tech goes to a low blow especially with the opening performance **NEW AGE DANCE** an embarrassing exploration of dance and music: squirming dancers with squealing electronic sounds the smoothest

performance of the evening had to be the set changes the panels included presentations by 'good old' **ED EMSWILLER** a perpetual smile in motion, technology is sexy desire **GENE YOUNGBLOOD**, Aniputer **KOU NAKAJIMA**, theorist **HERBERT BRUN**, image processor **VIBEKE SORENSON**, the likes of **TOM DEWITT**, **BOB MOOG** of **MOOG**, low tech artist representation was put together by **CATHERINE RICHARDS** who organized the panel that included **GEOFFREY SHEA** and local **ELIZABETH VANDERZAGG**. **DIGICON 83** put together by **JANE HUTTON** (University of B.C.) attracted national and international delegates including Canada Council's **TOM SHERMAN**, **DENIS L'ESPERANCE** and director **TIMOTHY PORTEOUS**, checking it out was **RENYA ONASICK** executive producer for the upcoming **VIDEO CULTURE** in Toronto, cocktailing the circuit was none other than local fiend **PAUL WONG** w/**LADY ANNASTACIA** with video loungers back at **THE COMPLEX**. Video rocker **TODD RUNGREN** as well as revitalized **HERBIE HANCOCK** were also digitalized at the conference

Just back from nowhere **LENORE COUTTS** who spent the summer touring Europe \$ came back to not much as **METRO MEDIA** went into receivership for lack of back rent, on top of the case **SHAWN PREUS** of **VIDEO INN** scooped the Metro Media video collection at the auction block for a mere \$350. Off to Europe went **TERRY EWASUIK** immediately following her private preview of her first video production **AS THE PETALS FALL**, the 30 minute tape tethers on the edge of being totally cornball or new age hilarious

HOME BOX OFFICE along with **FIRST CHOICE** produced **DAVID BOWIE'S 'SERIOUS MOONLIGHT'** Pay T.V. Special here at the Pacific Coliseum, the 16,000

seat coliseum felt like an intimate cabaret compared to the 60,000 seat B.C. Place concert that took place the month before, the purported 3 million production including two nights/days of concert shoots, and numerous location shooting in and around chinatown, **BOWIE'S** oriental fetish is evident throughout his 'sushi' tour and lusty scenes in the **CHINA GIRLS** videotape heat at the beach and eat to the beat in the midst of the steamy heat has been the hard working cast and crew of **CONFUSED**, the mega video/performance project that spends most of its time in various location bedrooms some 72 scenes in 60 minutes . . . **CONFUSED** opens November 4 at **VIDEO CULTURE**.

VANCOUVER VIDEO PERSPECTIVES will be part of the grand scale **OCTOBER SHOW** October 15 to 29 that will rival and clash with the opening of the new Vancouver Art Gallery. **VANCOUVER VIDEO PERSPECTIVES** includes some 36 local producers, rather inclusive than exclusive, didn't even know that there were that many local productions.

Excerpts and Euphoria by Edward Mowbray, winner, 1983 San Francisco Festival.



EDIT

In this issue we have taken several different looks at Festivals. Although we have covered this topic in this issue, we look forward to further discussion on it. Also, we have touched on the computer arts, a young but promising art form. As well, this issue carries our regular sections including Scanning, National and Global.

In issues to come, we hope to have a look at some of the older Video Groups and how they have changed over the years. We still intend to cover artists' works, so if you have a tape you wish to see reviewed, send it to us or send us the name of a person you would like us to ask to review it. When sending us a tape review or article, remember that graphics are important, so please don't forget to send a photo or other graphic.

Although we do not publish letters to the editor, there are two points I would like to respond to. First, if you feel the quality of an article is not good enough, don't just write and complain — write a better article. Or find someone else to do it and then send it to me. Second, (a point I wish I did not have to make) is a response to the several men who find it necessary to write saying they wish Video Guide would cover more Video and less Women's Stuff. Video Guide does cover video — as it affects both women and men. Video Guide is published by a group of artists belonging to ANNPAC, and all ANNPAC members are committed to sexual equality in our centres. This means that 'Video' includes Women's Video, so for those people who do not see it as such, please do not send me any letters.

Shawn Preus, Editor



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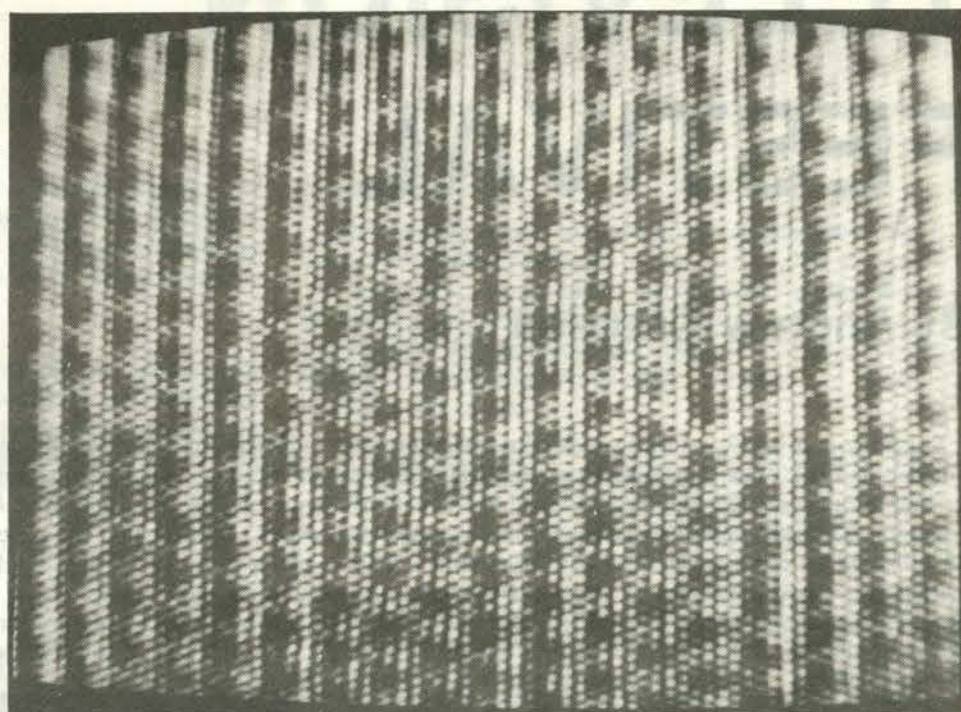
COVER PHOTO

By Kou Nakijima/Paul Wong

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"Baby Eyes" by Liz Vanderzaag



"Through the Holes" by Liz Vanderzaag

DIGICON

By Mark Mushet



"Baby Eyes" by Liz Vanderzaag

DIGICON 83: Screens to Replace the Canvas?

The International Conference on the Digital Arts, DIGICON 83, held at the Robson Square Media Centre August 15 through 17, must surely go down as being the first major reference point in the rapidly emerging world of computer art. An ambitious project from the start, DIGICON's purpose was, "to bring together visual and performing artists, musicians, sculptors, photographers, video artists, educators, computer users, and all those concerned with cultural change, to collaborate and explore new media and establish new relationships." At that end DIGICON was an unparalleled success. It succeeded in bringing such a diverse array of people together that it is hard to conceive of any other circumstance under which so much information on the subject of computer art could be exchanged. True, with such an event there are always shortcomings, but all things considered DIGICON did prove, to me at least, that the computer is *going to be* a force to be reckoned with when it comes to new art forms. I say *going to be* because there tended to be too much emphasis on hardware and technique rather than its applications to art.

There were scores of displays set up to showcase manufacturers' latest lines of synthesizers, computers, processors and gadgetry, and an equal number of "hands on" set ups and playlabs. Unfortunately, for a person with no prior knowledge of such equipment, these tended to be rather uninspiring, for all one could do in such a case was to extract any number of blips and bleeps without really knowing the processes involved in the creation of a given sound. The prime focus of attention of the manufacturers forum and of the world's first "Teleconcert," held at the QE Playhouse as part of DIGICON, was the Fairlight computer, a rather intimidating piece of machinery that gives the operator access to any sound found in the natural world, can replace an entire orchestra, can process and perform a piece of music written in seemingly impossible configurations, and all one needs is a Ph.D. in

computer programming. The real value of the Fairlight seems to me to be its capacity to change the face of music composition and the possibilities now open to us with its many avenues of sound synthesis and treatment. Another important aspect of such high technology lies in the promise of future relationships between the computer and acoustic instruments as well as the human voice. Unfortunately these topics were poorly addressed during the course of the conference but it was recognized that, in the words of Jean Piche, one of Canada's major exponents of Fairlight technology, "In terms of using the computer as a new creative tool and a new way of doing things the possibilities are endless." A Fairlight computer is yours for about \$28,000.

As for the series of lectures, the range of speakers included commercial videographics experts of the kind behind Tron, Star Trek, and some of those flashy computer animated TV ads, to Barry Truax, one of Canada's longest standing and foremost practitioners of experimental computer composition. The lecture topics ranged from rather technical matters (for those of us uninitiated) such as the use of computer software in music composition to the relatively accessible topic and perhaps the most important of all: "When is it art and what is technology doing to it?" Although I'll admit that you have to "have your chops together" just to consider using the computer in the process of artistic expression, absolutely anybody can develop his or her own opinion as to the validity of computer art.

David Em, Joan Truckenbrod, and Dr. Herbert Brun addressed a full house on this most pertinent subject and put their message across in no uncertain terms. The reason the public has the wrong attitude towards computer art is that we are constantly bombarded with computer generated images that are created by engineers and thus have an air of clinical sterility and precision that, although superficially impressive, is devoid of the essence of art, the human element, the dimension of imperfection and spontaneity. Joan Truckenbrod, of the University of

Northern Illinois, has used the aid of the computer to create some visually stunning tapestries, ceramic tiles, and wall hangings. She maintains that there is indeed enough of an element of chance and spontaneity inherent in present computer design imperfections, to allow the artist a challenging degree of uncertainty in the outcome of his or her work. This certainly stands against the popular notion that an artist must have his or her "hands in the clay," as she says. David Em is probably best known to the public via his appearance on NOVA's "Artists in the Lab" special. His emphasis was on the "de-mythification and de-mystification" of computer technology. He says that too many people are put off by what they perceive as an overly complex, inaccessible technology that, in reality, is very easy to adapt to. After seeing his work, which appeared on the DIGICON posters and in the Robson Square gallery, and hearing him say that he had had no previous experience with computers, I now feel that there is good cause for those of us who don't know an envelope from an algorithm to take heart. Dr. Brun, though not clearly addressing the question of "When is it Art?" gave us some food for thought with his rather grating piece of computer generated music called "I told you so". It involved the individual's perception of what is, or is not, aesthetically pleasing. He believes that if you don't like a piece of music or work of art, you don't say, "I don't like it" or "It's garbage" but rather, "I do not like myself in the presence of that work." Hmmmmmmm

DIGICON was certainly a very necessary and fruitful event. Although a lot of questions remain unanswered, at least we know where we stand and enough people were able to get together and exchange ideas to make it that much more worthwhile. Hopefully, future "DIGICONS" will lead us on and help this new technology to define its place in the world of modern art.

BANFF TELEVISION FESTIVAL

By Andrew Krumins

Starting out in 1979 as a festival of films, the event was renamed in 1981 "The Banff Television Festival of Films for Television". In 1982 this was shortened to "The Banff Television Festival" and the focus of the competitions was directed to commercial television productions. This year there were twelve categories with the winning productions in each receiving a "Rockie", a reproduction of a uniquely Albertan sculpture created by Edmonton artist Roy Leadbeater. (See Appendix for specific winners.) This year's productions were prescreened and the final 80 hours of programming were judged by an international jury chaired by Claude Fournier.¹ Unlike many festivals that have a "public" format, this festival was attended by T.V. industry delegates (\$350 per week plus accommodation), guests, and press. The festival consisted of a week long series of seminars, special screenings, and social events culminating with the presentation of the prizes at a gala reception in the Banff Springs Hotel. The seminars themselves ranged across such topics as Market Realities for Independent Producers (there aren't any), Co-production Deals (absolutely essential), Pay TV (no panacea), and Regulation/Deregulation (Government will be there).

Nestled on the side of a mountain across from the Banff Springs Hotel and overlooking the blue-green Bow River, the Max Bell Building of the Banff Centre for the Arts was the site of most of the activity. TV/video technology is very much part of Canadian culture and the organizers of the festival made sure that its tools were there to provide all the support necessary. The seminars and special screenings took place in the Lecture Hall, where discussions were cablecast live to other parts of the building (using a three camera shoot). The lounges, hallways, and foyer were well appointed with a wide assortment of monitors and large screen projectors, through which 2 channels were cablecasting the festival tapes on a scheduled basis. One channel was available for delegates to schedule their own tapes, and there was a convenient video library of the festival tapes with on-demand screening rooms available. These facilities provided the possibility of quiet tete-a-tete meetings while at the same time being part of on-going activity.

The current challenge for film and video producers to stay in the game and find cash markets was extensively discussed. Francis Fox's² words that the new, inevitably competitive environment will challenge the attention and loyalty of the TV viewer was echoed in the first seminar (Canada: TV in Transition) by M. Chercover³. Pay TV has been a dud so far, advertiser supported commercial TV has never been better. People don't watch channels or services and don't care what delivery system or mode or mechanism is used. People watch programs. Don



McPherson⁴ advised Canadian producers not to expect too much too soon and that Pay TV was not the savior of the industry. The presence on the various seminar panels of a wide variety of respected industry individuals meant that advice and information has a significant impact. For example, Harold Greenberg⁵ remarked that there is little room in the marketplace for documentaries — "Try a drama!". Max Engels⁶ predicted a world-wide

shortage of television programming for 85-86, but that marketing would require international partnerships. But not all the activities were heavy and serious. The mid-week government of Alberta barbeque provided an opportunity to unwind. While the square dance caller was announcing, "change your partner!" and people were dancing around, there was an announcement over the p.a. . . . "lost: keys to a white mercedes. Anyone finding please return to".

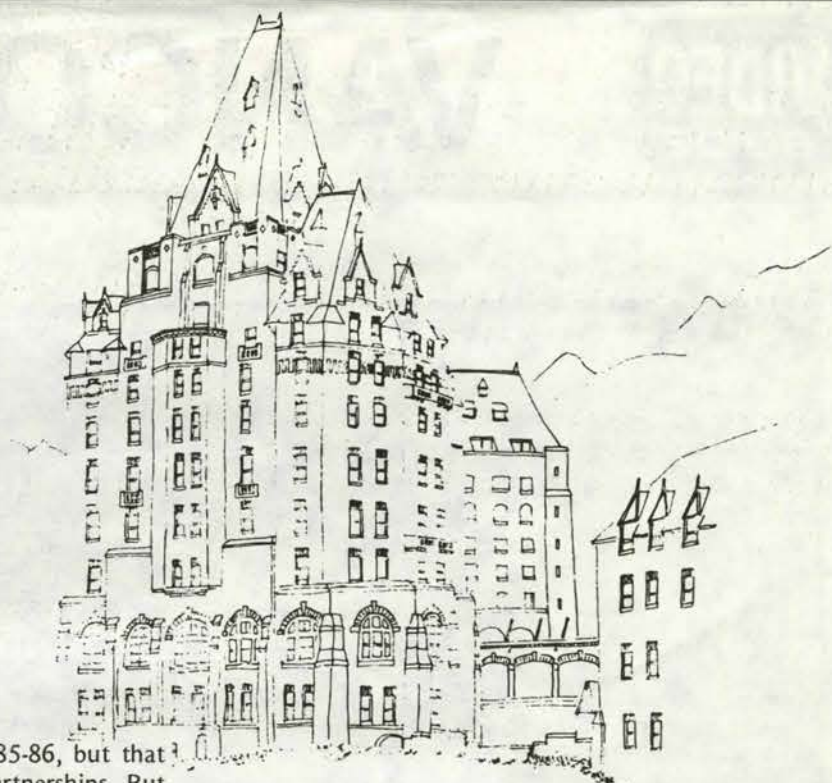


Mid-week was also the premier screening of Alvin Toffler's "Third Wave", an international co-production involving TV Ontario and NHK Japan. Present for a press conference afterwards, Mr. Toffler indicated that the day of the powerful centralized network that controls image production is waning. He spoke of de-massifying the media: "Video makes it possible for any consumer to become, in addition, a producer of his or her own imagery." Once again the audience is de-massified. "Individeo", narrow casting to individuals and inter-active media, though attractive are not very commercial at present, although even the CBC is at present experimenting with this concept through the "Iris" program, a broadcast tele-text based on Telidon.

The seminar on Law and the Producer again confirmed the Canadian experience, as Steven Levithan⁷ observed that the market here is only large enough for a few independent producers like Heroux or Greenberg: "I could count them on one hand and still have a few fingers left over". But if one wasn't discouraged by that, he then gave his list of where to go to obtain production bucks. In order of importance they are. . . broadcasters, Pay TV, services, banks, individual brokers, tax benefiting investors (venture capitalists), industry sources, labs, post-production service companies, government funds, and foreign money.

So, what started out a few years ago as an effort by the Government of Alberta to help promote their film production industry is now a popular TV festival attended this year by several hundred delegates and guests. A measure of this increased profile was the guest appearance of Gregory Peck, who was present at the screening of his made for TV movie "The Scarlet and the Black". He also accepted his appointment to the festival's International Advisory Board. As the sun set over the mountains and people plucked strawberries from the canoe filled with berries and melted chocolate, Mr. Peck observed that today there is little difference between film and TV production.

At one of the last seminars, Anne Jones⁸, presenting the case for minimum government control in the media marketplace, observed that in America the radio industry was now almost completely deregulated. However, Dr. J. Meisel, Chairman of the CRTC, thought that in Canada, government regulation would continue to guide the market place. I was reminded during this, of Mr. Toffler's observation that, "Canadians have long lived with the fact that some 70 U.S. TV stations along the border telecast programs to Canadian audiences. But this 2nd wave form



of cultural penetration is minor compared with that made possible by 3rd wave communications systems based on satellites, computers, teleprinters, interactive cable systems, dirt cheap ground stations, etc." Sitting in the Banff Springs Hotel Ballroom, watching Lloyd Robertson emcee the presentation of the awards, and Carrie Hunter, Dr. Meisel and Francis Fox present the awards, it seemed that they were already responding to the question of information sovereignty.

Next year the Banff Festival will be held in its entirety at the Banff Springs Hotel, a move that will continue the evolution of this enjoyable Canadian event. I hope that the organizers will take note of some of the very creative TV productions in music video and art video and include these categories in the competitions.

FESTIVAL AWARD WINNERS

Best of the Festival

Women of the Sun (Episode 1), Australia

Special Jury Awards

Miracle of Life, Sweden

Pourquoi L'etrange Monsieur Zolock

S'Interessait-il Tant a la Bande Dessinee? Canada

Originality of Concept

Special Bulletin, America

Patricia Highsmith: A Gift for Murder — the South Bank Show, England

Continuing Series

Trial by Fury (from The Hill Street Blues), America

Limited Series

Little Gloria. . . Happy at Last, Canada

Television Series

Harry's Game, England

Drama Specials

Ready for Slaughter (from the series For The Record), Canada

Social and Political Documentaries

Vietnam Requiem — ABC News, America

Outdoors and Wildlife Documentaries

A Season in the Sun, England

Fine Arts

The Life and Adventures of Nicholas Nickleby, England

Comedy Drama

The Case of the Middle-aged Wife — The Agatha Christie Hour, England

For complete information and catalogue of festival entrants contact the Banff Television Festival, P.O. Box 1020, Banff, Alberta, Canada T0L 0C0, (403) 762-6400.

NOTES

1. Claude Fournier — Canadian writer, director
2. Francis Fox — Communications Minister, Canada
3. Murray Chercover — President and managing director for CTV Network Limited
4. Don McPherson — President and Chief Executive Officer of First Choice Canadian Communications Corporation
5. Harold Greenberg — President of Astral Bellevue Pathe Inc.
6. Max Engels — President of Televentures Program Management Inc.
7. Steven S. Levithan — Entertainment lawyer with Toronto firm of Goodman and Goodman
8. Anne P. Jones — Former Member of the Federal Communications Commission, U.S.A.

photos and drawing by Andrew Krimins VIDEO

CANADA COUNCIL

A NEW MEDIAL ARTS SECTION

THE MEDIA ARTS SECTION

In response to the needs of artists entering the rapidly changing media environment, the Canada Council inaugurated a Media Arts Section on April 1, 1983. The Section has an open-ended structure that is flexible enough to accommodate technological developments taking place in the 80s. This restructuring of Council is a beginning in the provision of support to professional artists participating in this era of massive social, cultural and artistic transformation.

Professional artists are defined as persons who have committed themselves professionally to the disciplined process of making art. This commitment is assessed through an examination of applicants' resumes and examples of their work. Non-profit organizations serving professional artists must have been in operation for at least one year and have an active board of directors and an established administrative structure before applying for Council assistance from the Media Arts Section.

Objectives of the Media Arts Section

- To encourage and support the development and applications of media programmed creatively by artists.
- To provide artists with opportunities to work directly and innovatively with the media they have chosen.
- To initiate and facilitate the process of formulating a wide range of media aesthetics.
- To focus on film, video and audio media with immediate and serious consideration of artists working in computer processing, imaging (audio and video) or system control, videotex and teletext, holography, videodisc and optical storage media.
- To make public the information that results as artists program media according to their requirements and intuitions.
- To recognize and support research activities of artists working outside the boundaries of currently accepted disciplinary categories.

Media Aesthetics Will be Determined by Artists

A deep respect for the integrity of the creative process is at the foundation of the program. Therefore, the focus of the Media Arts Section will be the support of the direct, creative use of existing and new technologies and related media by artists. The Council hopes that by encouraging artists to explore many diverse technologies and media, it will help in the definition and dissemination of new aesthetic criteria in the field. As artists do creative research and analysis, the aesthetics of a broad range of media should be formulated.

The Three Components of the Media Arts Section

- Film
- Video (and Audio)
- Integrated Media (computer processing, imaging - audio and video - or system control, videotex and teletext, holography, videodisc and optical storage media).

Film and Video

These programs support independent artists working directly with the media of film and video. They are structured to encourage innovative, experimental, personal, creative use of these media by professional artists. The two programs allow film and video artists to cross back and forth between moving picture media. As film and video technologies and media continue to merge, it is likely that the boundaries separating these two programs will vanish.

An extremely important aspect of both of these visual media is audio. Many professional artists working in film and video become so involved with the audio component of their work that they decide to work exclusively with audio. Creative work in audio media is encouraged by

Council's Media Arts Section. At present, support for innovative, creative work in audio (use of conventional magnetic recording technologies) can be offered through the Production Grant competitions of the Video program.

Integrated Media

Just as film and video technologies and media have begun to merge, we find that computers are eliminating the incompatibilities of many technologies and media. As technologies and media with a great potential for altering the environment (positively and negatively) converge, it is not surprising to find artists of all disciplines working together in this rapidly evolving media environment. The Canada Council wishes to encourage and support artists who have decided to enter this frontier.

The Integrated Media Program: Policies and Grants

Council assistance to artists working with existing and new technologies includes grants for research, applications and production. Grants for special projects, workshops, travel and communications also are available. Requests for Research and/or Applications Grants, and Production Grants must be submitted on forms available from the Media Arts Section. The deadline for the first annual competition is October 15, 1983. Requests for other forms of support may be made at any time by writing to the Media Arts Section.

Applicants are restricted to applying for only one grant per year. Each funded project must be completed and a complete report or copy of the work sent to the Council before another grant is requested. In the event that a Council-funded project is unfinished for good reason, a complete financial report must be received before another application will be accepted.

Applicants are asked to submit well-thought out, reasonable proposals, based on thoroughly researched budgets, which demonstrate the managerial skills necessary for applicants to realize their projects. All efforts should be made to secure low rental rates or free access to equipment where possible.

Applications should be submitted on forms available from the Media Arts Section. Supporting material should include one or more recent works, preferably in media relevant to the proposed work to be undertaken. Professional artists crossing over into new creative processes and disciplines employing technologies and media beyond their experience and expertise must associate with professionals with the knowledge and skills necessary to complete the work.

Research and/or Applications Grants

Professional artists and non-profit organizations serving the needs of professional artists may apply for Research and/or Applications Grants of up to \$15,000 to cover the direct costs of researching and applying existing or new technologies to those creative processes integral to their particular disciplines. Professional artists of all disciplines and organizations supporting interdisciplinary activities are eligible.

Research and/or Applications Grants may be used to cover salary, equipment rental, access fees for technological services, consultative fees, materials (not to exceed 25% of total grant), travel costs and miscellaneous expenditures. These grants are not to be used to purchase equipment. Applicants are encouraged to find access to available technology.

Research and/or Applications Grants must be completed and a detailed final report must be submitted to Council before another grant is requested. All information contained within each final report, regardless of the media of presentation, will be considered public information. A copy of the results of each completed Research and/or Applications Grant shall be deposited in public libraries and archives (yet to be determined) across the country. This information may be copyrighted by the author before it is made available for public inspection.

Production Grants

Professional artists and non-profit organizations may apply for Production Grants of up to \$15,000 to cover the direct costs of producing artistic works in the media of existing or new technologies, that is, computer processing and imaging (audio and video) or system control, videotex and teletext, holography, videodisc and optical storage media and so on.

Requests for production assistance involving film and video pre-production for videodisc production should be directed to either the Film or the Video programs of the Media Arts Section. Grants used for videodisc production may cover costs up to, but not exceeding, the costs of pressing one videodisc. The costs of dubbing or pressing the full edition must be the financial responsibility of the grant recipient.

Artists and organizations requesting assistance to produce artistic works in audio media (using analog or digital magnetic recording processes) may apply to the Video program of the Media Arts Section. Grants used for audio production may cover costs up to, but not exceeding, the costs of producing one finished audio tape or pressing one audio disc. The costs of dubbing or pressing the full edition must be the financial responsibility of the grant recipient.

Grants for the production of audio works by artists should have the potential to facilitate the production of "sound works" by professional artists of all disciplines. This program will not duplicate, but should complement the support for Canadian performers, producers, companies and artists provided by the Canada Council Music Section's Recording Program in Aid of Canadian Performers and of Canadian Music.

Applications for Research and/or Applications Grants, and Integrated Media Production Grants are assessed by selection committees made up of artists and others knowledgeable in the combined concepts, aesthetics, technologies and media being presented by the applicants.

The criteria taken into consideration by these committees are the quality of the applicant's previous work and proposed project, the applicant's research, production and technical skills, and the artistic merit of the project.

Applicants will be notified of the results of their application approximately 10 weeks after the 15 October deadline.

Special Projects

This program provides partial funding to non-profit organizations which wish to undertake a special activity on a one-time basis.

Activities that may qualify are specific exhibition and distribution projects, catalogues, special publications, and workshops. Applications are assessed on the basis of the relevance of the activity to the numbers of artists interested in working creatively with existing and new technologies and related media. Special projects should contribute to the creative development of this artistic community and should also have a potential cultural impact on the general public.

Each proposal should include a precise description of the project, a detailed budget indicating those items for which Council support is being sought, and a list of all sources of projected, and actual revenue.

Communications Fund

The Council provides limited assistance to promote communication among persons and organizations through travel and exchange. Applicants may request travel assistance to attend activities such as conferences, festivals, workshops or exhibitions. Artists invited to participate in international events outside Canada and artists who wish to attend an individual exhibition of their work in public galleries, performance spaces or festivals may apply for a Travel Grant through the Arts Awards Service. They should consult the *Aid to Artists brochure*.

T. Sherman
13 May 1983

CANADIAN DISTRIBUTION

ART METROPOLE

"INFORMATION ON CONTEMPORARY ART"

ART METROPOLE

SALES AND RENTALS

Video Sales

The purchase prices of artists' tapes vary according to the length of the individual tape and the artist's own suggested price. Information on prices of videotapes is available through Art Metropole's Video office: (416) 977-1686.

Video Rentals

Single play:	\$50 per half hour \$75 per hour
Multiple play:	\$200 per half hour \$300 per hour of work Plus dubbing costs

These rental rates may vary according to frequency of play and duration of exhibition. All rental duplicates are provided on ¾ inch cassettes unless otherwise requested. Rates for cable and broadcast may be negotiated on an individual basis in consultation with the artist and Art Metropole. Also available are rates for Betamax duplications.

Installation and Performance

Installation and performance pieces are site specific, or adjusted to accommodate the space provided. Fees and equipment requirements vary from piece to piece and are available from Art Metropole upon request.

Copyright

Videotapes may not be copied and the images on them may not be reproduced without specific permission from Art Metropole and the artist.

For additional information on distribution, sales and rentals, please contact Art Metropole, Video, 217 Richmond Street West, 2nd floor, Toronto, Ontario, M5W 1W2, Canada; (416) 977-1686

SERVICES

In-house Screenings

Art Metropole has a small screening room available to view Art Metropole tapes on an appointment basis by individuals and small groups. Larger groups may also be accommodated, but generally a small fee is charged for this service, particularly if an Art Metropole representative is required to discuss video or the work of individual artists.

Special Screenings

During the course of each year, Art Metropole hosts a number of special screenings which may feature new work by an Art Metropole artist or the work of an artist who has recently joined Art Metropole distribution. Individual announcements are mailed for these screenings and if you would like to receive them, please let us know.

Exhibitions

Art Metropole is able to organize or to assist in the organization of exhibitions including video, installations and performance. From time to time, Art Metropole also prepares video exhibitions which include support material and are available to travel at a special rate.

Lectures

Many artists are available to lecture in conjunction with a screening of their work. Fees for this may vary considerably depending on whether a single lecture or an extended lecture/seminar/teaching commitment is required. A representative from Art Metropole may also be available to lecture on video art and activity in conjunction with an exhibition or a showing of selected material.



VIDEO OUT INTERNATIONAL PROCEDURES

Distribution

Video Out offers non-exclusive distribution with terms specified below.

Basis of selection

The distribution director consults with an acquisitions committee, which has been appointed by the Satellite Video Exchange Society's Board of Directors, to assist with the selection of submitted tapes. The priority for selection is technical quality, as well as Video Out's maintenance of a diversity of topics and themes.

Acquiring of Original Dubs

(when Video Out provides a dubbing service) Because we are non-exclusive distributors, we prefer not to house originals. Video Out International will pay for the costs of raw tape stock and dubbing costs from the original edits. Any copies to be sold or rented will be transferred from Video Out's original dubs.

Promotion

With the help of the producer, we will assemble a portfolio consisting of a curriculum vitae, personal photo(s), description and photos of each tape, reviews, essays, scheduled showings and promotional layouts. (If possible, please send b&w negatives of your personal photos.)

Each tape will be catalogued in several categories of content, thus enabling us to develop a wide range of marketing possibilities for promotion and thematic packaging.

A catalogue will be produced once a year with a print run of 1000, distributed free to those listed and institutions at our discretion. As well, separate promotional mailouts for each tape, subject or package will be sent to specific interest organizations.

Rentals

Single play	\$50 per half hour \$70 per hour
Multiple plays	\$200 per half hour per work per exhibition \$300 per hour per work per exhibition
For the life of the tape	\$150 for less than 10 minutes \$350 for up to 30 minutes \$500 for up to 60 minutes

In the case of sales, the costs of raw stock will be subtracted from the gross amount of sale. The artists' percentage will then be taken from the net amount.

Note: A composite tape, containing complete works of several producers, will be more expensive; costs will vary. (see catalogue)

Commissions

Two-thirds of all monies generated through Video Out International from the sales (tape cost subtracted from gross) and rentals shall go to the producer, and the remaining one-third will go to Video Out International. The producer's share will be forwarded on a bi-annual basis along with a report of sales, rentals, requests, previews and reviews.

Distribution agreement

Distribution agreement from Video Out, 261 Powell St., Vancouver, B.C. V6A 1G3.

V/tape

video distribution, liaison
and education service

V/tape

INTRODUCING: V/tape, Video Distribution, Liaison and Education Service.

This new computerized listing system is being specifically designed to encourage and develop an active and expanded audience for independently produced videotapes. V/tape will offer a comprehensive listing of available videotapes to individuals, groups and institutions — easy access, extensive cross-referencing, specific print-outs available on request. Requests will be handled in person, by telephone or by mail. V/tape will provide programmers, educators and researchers with distribution information about the tapes of their choice.

V/tape will list tapes which are being handled by distributors as well as tapes which are self-distributed by the producer. Functioning primarily as a listing service, V/tape will not duplicate the work of video distributors, but will instead enhance their work. At the present time, a comprehensive, easy to use list of videotapes available for distribution is what's needed to develop new audiences. V/tape offers just this service.

For Artists and Other Independent Producers:

V/tape welcomes the wide range of material which is produced on video: documentary; art tapes (experimental, narrative, analytical, etc.); recordings of events, conferences, panels, lectures, etc.; community produced tapes. This listing service is free of charge to producers. V/tape will allow you, the producer, to determine which subject heading(s) your tape is cross-referenced through.

For those whose work is not currently being handled by a distributor, V/tape will offer a self-distribution kit. V/tape will also provide all producers listed on the service with current information on contract models for rentals, sales and broadcast as well as information regarding copyright as it becomes available. On request from the producer, V/tape will also provide a shipping service at a minimal charge.

For Programmers, Curators, Educators, Researchers, Librarians:

V/tape will make it easy for you to use videotape. If you are in an arts or cultural organization, an educational institution, a community group or if you are organizing a conference or just interested in the latest work in video, V/tape will allow you easy access to the widest range of material available. V/tape's computerized listing is being designed with international standards for cataloguing non-print material in mind. V/tape will be readily available for use by individuals and institutions. If you're looking for a tape by a particular producer, or a list of tapes on a general or specific topic, V/tape's computerized listing service will readily supply information on availability and distribution.

Research into the feasibility and implementation of V/tape's computerized listing service is being conducted by Canadian video artists Lisa Steele and Kim Tomczak. Working with funding from the Explorations Programme of the Canada Council, as well as supplementary funds from the Ontario Arts Council, Tomczak and Steele will complete the initial phase of this project late this summer. At that time, the cataloguing standards will have been finalized, as well as the software design, and videotapes can begin to be entered on the computer.

If you're a producer or user of video and want to be kept up to date with V/tape's services write or call.

V/tape is incorporated within a non-profit artist-run organization.

Kim Tomczak or Lisa Steele
Box 171, 55 McCaul St.
Toronto, Ontario M5T 2W7
(416) 595-9750

AM

ART METROPOLE
217 Richmond Street West
Toronto, Canada M5W 1W2
Telephone (416) 362-1685

VIDEO

Women In Focus — Video-Film Distribution is also an active Canadian distributor. Video Guide takes a closer look at Women in Focus in the next issue, Vol. 4 No. 5.

Women In Focus
Video-Film Distribution
204-456 West Broadway
Vancouver, B.C., Canada
V5Y 1R3

TURBULENCE

By Sam Krizan -
Tony McAulay

I would never have thought that I would be working collaboratively with another visual artist, especially to the extent and degree that I am now doing.

As an artist, I have all the traditional goals and the methods of attaining those goals, well rehearsed; a result of art college conditioning, I suspect. My individuality early on, was more than simply tolerated. It was fostered and promoted as long ago as I can remember. The environment that I am used to working in applauded individual effort, and recognized the uniqueness of solo performance, by sometimes buying my paintings and later my sculpture. The burning issue outside of doing one's work, was always 'getting a gallery'. Not just any gallery either, but one of the art community's most established. In that respect, I was no different from any other young careerist of the early 60's. To my mind, based upon the information available to me at the time, there was no other way to go. In Detroit, during the time I worked there, the concept of alternative galleries did not exist. The Artists Market was the closest to providing the unestablished artists the opportunity to show, as did one other quirky place, the Raven, a coffee house cum gallery on Livernois Avenue.

It was obvious and implicit in one's art college training, that it was left to the individual to shape one's own career and 'getting a gallery' was the 'carrot'. No where was there a mention of collaboration. Of course in retrospect one knows that during that period there were very few collaborations as we now understand that to mean.

It was not a popular or common occurrence. As an art student, I knew about the activities at Black Mountain College, but that was remote to my experiences and somehow far away. Besides, that was a collaboration between the writer, musician and visual artist. Everyone recognizes that photograph of Rauschenberg on roller skates dragging behind a parachute in a performance.

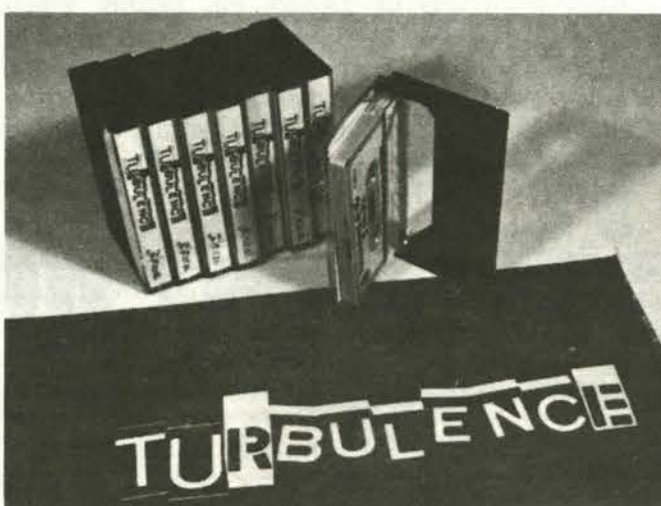
To collaborate with another visual artist never presented itself to me as an option. I just discounted it, in a kind of egocentric pursuit of how I understood the artist develops a career; individually and through a gallery.

Basically, that would have described my perception of the artist's position almost right up to the present. In spite of an ever increasing need to have one's art relate more fully to a larger audience, and based upon social conditions, I advocated a conscientious type of art, while practising in a private, acceptably elitist style. That growing dissatisfaction with process, and disappointment with results, certainly set the next stage.

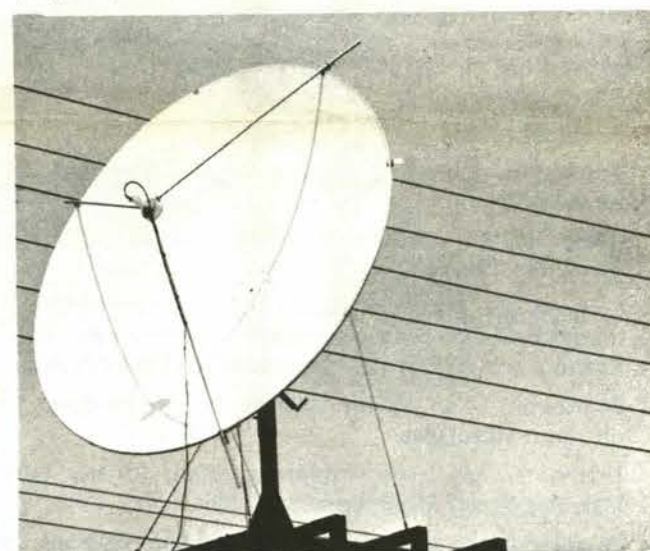
When I try to actually pinpoint the start of my collaborative work with Tony McAulay, I find it virtually impossible. It is as if it somehow 'just happened'. In point of fact, that is probably true. Conditions for both of us seemed right. We shared many common points of view. Our need to communicate through art to a non-art public, an expressed dissatisfaction with gallery art, an interest in the popular means of communication, i.e., television and magazines, an (almost desperate) attempt to 'localize' ourselves in London, Ontario and deal with it. We also shared an interest in public art. Although it may be untrue chronologically, I believe our first project was the structuring of **TURBULENCE** for radio. It started as a casual comment and challenge to 'do something' about the one dimensional aspects of our college radio station which was solely album rock. We offered to do a live, one hour experimental show on 6X FM, that would make use of radio as we understood its true and untested dimension to be, augmenting our comments by new, previously unplayed music by visual artists. The program's intent was to challenge and motivate the listeners to directly consider their environment, i.e., London, and culture. The station manager, rather gratuitously, allowed us to go on after midnight on Thursdays (when the station usually closed down). Our start was rather cautious and conservative by comparison to what we are doing with radio now. The organic search for a format suited to our ideology resulted in a considerable re-examination of our individual

goals vs. that which we could establish for the program. Often it required taking strong positions. I would adamantly refuse to identify ourselves, resulting in the assuming of bogus identities (the Pilot and Co-Pilot) and leading to vigorous discussions on the persuasiveness of the medium through precise marketing of 'personalities' or 'radio stars'. In that way, we examined the nature of the medium. By the very fact of accepting a shared role to produce 'Turbulence', two direct consequences were established. We considered, unequivocally and immediately, that what we were doing was art. We instantly rejected our previous experiences as solo visual artists, as decadent and redundant.

We originally saw the show as drawing upon the preceding weeks experiences. Our reasoning was quite simple — our responsibilities and routines within the art department³ were ongoing, (experiences with students, colleagues, visiting artists) and were apart from art theories, the most common denominator we had. It was, by virtue of the time spent, the focus of most of our energies and appeared as an obvious source from which to construct our program. Tony wanted to comment on the weeks events directly — 'so and so came and did such and such', whereas I preferred something less personal and wanted to work with equivalencies or metaphors. Often, both approaches appeared within one program, leading to some interesting comparisons and contrasts. Discussion after the evening's show was *always* interesting. Mostly, I would be accused of 'artspeak', and he of pandering to 'base emotions'. Through somewhat opposite views, we shape and fashion each show, each time determining to keep it thematic, but allowing for the unexpected to provoke. From our rather feeble, illformed beginnings, we can now do an entire program intuitively, spontaneously, unscripted and entirely spoken. We trust each other to respond as needed. In fact, the most difficult period for the continuity of the program was over the past summer. Tony went to do an intercession at the University of Victoria, while I did the show solo. I felt limited and even banal at times. Initially, I enjoyed working on my own. However, apart from missing a colleague, I'm convinced that a prime reason for this feeling is attributed to missing my original criteria for doing a radio program at all, which are to present new, vital information *and* the source research methods we use in order to do this. We take the position that for all of its supposed artistic richness, London's artists were invisible to the public, and art information virtually non-existent (apart from within the teaching institutions). Our material overwhelmingly comes from other places.⁴ Without the record, tapes, newspapers and magazines that inform us, we would soon be left totally introspective and reduced to examining our 'wilderness' condition. Of course, we know people talk to people, exchange discoveries and share experiences, but never on radio. We make no pretence that we know everything or even that we ourselves are aware of the most current contemporary art information. A word of expansion here — we do not announce, promote or review exhibitions. The art information deals either with process or a philosophical theory of art activities.



At one time, I became critical of the content of the program and its delivery, when it seemed to me that we were being didactic. I wasn't doing the program to teach, but to inform and share, in order to induce a debate on art. Tony and I argued this for a good many hours and continue to do so, in an attempt to move closer to an understanding of the radio medium. It goes without saying that dialogue between the partners is essential, not only to benefit from a critical review, but because, invariably it leads to other possibilities. It's been our experience that new topics/themes are revealed through this process. We now have an evolved and understood position, whereby the program is no longer 'art about art'. By accident, we began early to archive each program and were able to directly have access to a retrospective review of the most recent program⁵. That process led to discussion of the rules or structural perimeters that we had set for ourselves for the two hour program and whether they were too restrictive or too limiting. It also led to a marvellous and heated exchange between us after a program, in which Tony became maudlin and painfully personal after an unsettling experience just prior to air-time. Early on, we recognized our inimitable drives, motivations and attitudes, as well as those that were similar, and were respectful of each others' position. It therefore would never occur to either of us to censor the other, even though there may be disagreements between us. This freedom of spontaneity is a hallmark of the program.



Nearing the end of a full broadcast year with its intense conceptualising, our neglected visual natures needed to be restated. We realized that, once having committed ourselves to collaboration, it was difficult to return to separate, individual object-making, as we had practised before. At the onset of our partnership, the possibility of that happening was discussed and we both agreed that individual efforts could exist simultaneously with our shared project. I had two commitments for future exhibitions: one in Chicago, at the Marianne Deson Gallery, and the other at the Art Gallery of York University, Toronto. It's ironic that, just at the time of a fundamental change of direction in my work, I would have such good prospects to promote it as it had once been. Clearly, I wasn't about to reject everything that I had been collaboratively working on to pick up again on a solo career. I am always against showing older work. It was an interesting dilemma, which would not have happened if I had continued to practice self-promotion. I had not, up to this time, notified either gallery that, for the present, my object-making activities, for which they knew me, were over with. Nevertheless, within the framework of our collaboration, we discussed visualising the radio program for a gallery. We grappled with the seemingly infinite possibilities of how to visually present an audio art, the desirability of doing it, the mounting of an exhibition in a gallery once more, the compatibility or transferability between the different media, and the 'necessity' for doing it. Certainly, it was a challenge, should the gallery agree to accept the change. Undoubtedly, we once again found ourselves working with new concepts unknowingly. It was for me the very nature of

Continued on page 15

FESTIVALS: What?

Introduction

Festivals have been with us for a long time. Why have producers most recently been up in arms about festivals? In the first years Video was around we had a much more open policy about distribution. But one has to remember this distribution was amongst ourselves. Festivals are no longer sponsored by producers and artist run centres but by the big manufactures. One has to wonder what's in it for them? We have to assume that it is profitable for them. And if it's profitable, why don't we have any profits? Like any producer, I wish to be paid for my production if someone is making a profit. So, as with any self respecting producer, I do not want to give my work away to big manufacturers for free. In the following statements and letters we take a closer look at our guidelines, and at why producers enter festivals like others buy lottery tickets.

Here we have used Video Culture Canada as an example. Although it is a good example, it is not the only one we could have used. Many festivals nowadays do not give producers a fair deal. I hope that in the near future we can settle some of the things ourselves. From some people's point of view, the Video Culture Canada hassles are over. I very much doubt it. We can see by Peter Wronski's letter not all producers are of one mind. My opinion is closer to that of Video Alliance but I fear they didn't really have the younger artists in mind when they drafted the guidelines. Peter Wronski covers some important points, but doesn't come up with any better solutions. As editor of Video Guide, I would like to hear from readers about your views and keep up the dialogue.

PROPOSED GUIDELINES FOR VIDEO EVENTS, FESTIVALS, EXHIBITIONS AND BROADCAST

This is a working model of proposed guidelines for the rights and benefits of Canadian independent video producers concerning the future exhibition and broadcast of our work. If you are involved in our national video scape, please write us with your views and collaboration. Video Alliance, c/o Trinity Square Video, Suite 500 A, 299 Queen St. West, Toronto, Ontario M5V 1Z9.

Application — any form distributed by a festival soliciting for videotapes.

Censor Board — The Ontario Board of Censors, operating under 'The Theatres Act'.

Contract — a document stating terms of agreement and rules between the producer and a festival, or the producer, a festival and the exhibitor (broadcast or closed circuit).

Distributor — an agency retained by the producer to distribute videotapes.

Festival — any event exhibiting video, in any form including closed circuit, broadcast, cable or Pay TV.

Producer — the person(s) who created the videotape. In the case of tapes produced at a festival the person(s) creating the images or sounds reproduced on the video tape.

Software — any material, audio or visual, contained on a videotape.

PUBLIC ACCOUNTABILITY

- the Board of Directors of any festival is legally responsible to all contracts, operations and budgets.
- the Board of Directors should include a representative who is elected by the Canadian video community.
- an advisory committee elected by the Canadian video community to be retained to advise the Board of Directors on festival policies.
- all budgets, contracts, costs and revenues of any festival, broadcast, or touring exhibitions are open to public examination.
- records of all transactions and remunerations for closed circuit and broadcast screenings of all videotapes and excerpts of videotapes to be accessible to all producers of the software contained on the videotape.
- all software copyright the producer.
- name of producer and title of videotape to be on all printed matter containing images from videotape.
- 60% - 70% Canadian Content in all festival, broadcast and touring exhibitions organized in Canada.

FEES

Festival Rental

- all videotapes exhibited to receive a minimum rental fee per screening of \$50 (under 30 minutes) or \$100 (30 minutes and over), including competition, curated exhibition, installation, symposium, awards ceremonies, etc.

Broadcast

- a pre-arranged fee for all videotapes and excerpts by minute, per screening (Sliding scale, i.e., Broadcast/Local/Cable).
- excerpts under two minutes only with producer's consent on application (option box).
- videotapes and excerpts over two minutes only with contract between producer and broadcaster.
- festival to receive 20% of any revenues from broadcast, the producer to receive 80% of any revenues from broadcast.
- all software copyright the producer.

Pay TV

- all individual deals for videotapes to be negotiated directly between producer/distributor and customer.
- all revenues from documentation of events and symposium at a festival divided 60% producer, 40% festival; all software copyright producer.

Touring Shows

- all software copyright producer.
- all revenue from touring rentals divided 80% producer (or divided equally among producers), 20% festival or distributor.
- contracts between producer and festival or producer, festival and exhibitor for all touring videotapes or excerpts.
- records of all touring exhibition transactions and remunerations accessible to producers of software.
- future sales or rentals from touring shows to be negotiated between customer and producer/distributor.

LIBRARY

- library to be accessible to public free of charge.
- catalogue of all software in library accessible to public free of charge.
- all negotiations for future tape sales or rentals from tapes in library to be negotiated directly between producer/distributor and client.
- no fee charged to producers entering tapes in a library.
- library must accept any tape entered by a producer.

CENSORSHIP

- festival events in Ontario should take place in venues outside the jurisdiction of the 'Theatres Act'.
- no submission to the censor board of any videotapes for broadcast, cable or Pay TV.
- examination by documentation only of videotapes in closed circuit public screenings within the jurisdiction of the 'Theatres Act'.
- producer option (option box on all contracts and applications) of whether tape can be submitted on request by the censor board.
- no cuts to any videotape by the censor board.
- if the censor board does not allow a videotape to be screened without cuts, the screen stays dark for the duration of the videotape; symposium and press conference replace videotape in theatre.
- in cases where videotapes are exhibited under the jurisdiction of 'Theatres Act' it must be so stated on all contracts and applications.
- public records of all dealings and correspondence with the censor board.

CURATORS, JUDGES

- curators and judges selected for any Canadian video festival to be representative of the Canadian video community.

TAKEN FROM VIDEO CULTURE CANADA APPLICATION FORM.

INDEMNIFICATION:

All reasonable care will be taken to protect tapes from loss or damage but neither Video Culture Canada, its judging committees, nor Nippon Express Co. Inc. can assume liability for either. All risk associated with the transportation of the tapes to and from Video Culture Canada is expressly assumed by the entrant. The entrant hereby indemnifies Video Culture Canada, and its employees, directors, officers, and agents against all costs, expenses, loss or damages whatsoever (including reasonable legal fees which they, or any one of them, may incur as a result of or arising from or in connection with any claim, demand, liability or cause of action relating in any way to the use, handling, exhibition, broadcast or screening of the entrant's tapes).

Please be advised that, under the jurisdiction of the laws of the Province of Ontario, the submitted

VIDEO/CULTURE

THE ART AND TECHNOLOGY OF VIDEO
NOVEMBER 1-6 • 1983 • TORONTO • CANADA

COMPETITION

• SUBMISSIONS ARE INVITED FROM AROUND THE WORLD
• AN INTERNATIONAL JURY • GRAND PRIZES AND AWARDS
• EXHIBITION AND BROADCAST OF NOMINATED ENTRIES

CATEGORIES

ENTRIES MUST BE SUBMITTED IN ONE OF THE FOLLOWING CATEGORIES:

- 1/2" VIDEO (UNDER 15 MINUTES)
 - 1) STUDENTS (UNDER 18 YEARS OF AGE)
 - 2) STUDENTS (18 YEARS OF AGE AND OVER)
 - 3) GENERAL (ALL OTHER 1/2" VIDEO)
- 3/4" VIDEO (UNDER 120 MINUTES)
 - 4A) VIDEO ART/FINE ARTS
 - 4B) PERFORMING ARTS/ENTERTAINMENT
 - 4C) MUSIC VIDEO
 - 4D) DOCUMENTARY
 - 5) INDUSTRIAL (TRAINING, MOTIVATIONAL, PUBLIC RELATIONS, INFORMATION)
 - 6) EDUCATIONAL (INSTRUCTIONAL, TEACHING, GUIDANCE, SPECIAL SUBJECTS)
 - 7) COMPUTER/VIDEO DESIGN (ANIMATION, GRAPHICS, EXPERIMENTAL)

VIDEO CULTURE CANADA ASSUMES THE RISK OF LOSS, DAMAGE, AND TO PLACE EACH ENTRY IN THE MOST APPROPRIATE CATEGORY AVAILABLE. ENTRANTS WILL BE ADVISED BY POST ALTERNATIVE TO THE CATEGORIES AND THEIR CHOICE OF ENTRY.

DEADLINES

CANADIAN TAPES MUST BE RECEIVED BY AUGUST 31, 1983.
INTERNATIONAL TAPES MUST BE RECEIVED BY AUGUST 15, 1983.
DO NOT SEND INTERNATIONAL TAPES TO VIDEO CULTURE CANADA'S HEAD OFFICE. SEE APPLICATION FORM FOR SHIPPING DETAILS.

ENTRY FEES

\$15.00 FOR EACH 1/2" TAPE
\$25.00 FOR EACH 3/4" TAPE

AWARDS

PRIZES WILL BE DESIGNATED AS:
• SONY GRAND
• SONY GRAND
• SPECIAL AWARD
• BE AWARDED

JUDGES

ALL TAPES WILL BE VIEWED BY QUALIFIED JUDGES WHO WILL NOMINATE IN THE WINNING CATEGORY. NATIONALLY REPUTED EXPERTS.

EXHIBITION

OF SELECTED TAPES AND MORE VIDEO EXHIBITION PERFORMANCES. SCREENINGS AT VIDEO LIBRARY, COMPUTER, HIGH TECH SHOWCASING STATION, VIDEO TECHNOLOGY.

SONY

FOR FURTHER INFORMATION
VIDEO/CULTURE CAN
411 GORDON BAKER RD.
WILLOWDALE, ONTARIO
CANADA, M2H 2J6
(416) 499-1414

tape is subject to the ruling of the Ontario Censor Board and that the entrant may be required to submit a completed and signed "examination by declaration" form upon request.

EXHIBITION AND BROADCAST

No fee will be paid for the exhibition of tapes. All nominated tapes will be exhibited at no charge to the general public in a closed-circuit format during the festival. The entrant consents to the use of his/her tape for any promotional or educational purposes by the festival for which no fee will be paid. The entrant will be informed should any tape be selected for broadcast for which Video Culture Canada would receive remuneration.

The undersigned hereby irrevocably consents to and authorizes the use, exhibition or broadcast, in whole or in part, by Video Culture Canada, or any one it may authorize, of the tape which the undersigned submits with this application, for any purpose whatsoever without compensation to the undersigned, other than any purpose for which Video Culture Canada would directly receive remuneration.

By signing this form, the undersigned acknowledges reading the Video Culture Canada competition rules, which are incorporated herein by reference, and agrees to be bound by the terms and conditions thereof, including the indemnification provisions set out in such rules.

What's in it for you?

CULTURE
OF VIDEO
TO • CANADA

**AN INTERNATIONAL
AUDIO-VIDEO FESTIVAL**
PRESENTED BY
VIDEO CULTURE CANADA
A NON-PROFIT CORPORATION

GALA AWARDS CEREMONY
PRIZES WILL BE AWARDED TO WINNERS IN EACH CATEGORY
BY OUTSTANDING FIGURES OF THE INTERNATIONAL VIDEO COMMUNITY.
NOMINEES WILL BE INVITED TO ATTEND. EXCERPTS OF NOMINATED
TAPES WILL BE SHOWN.

AWARDS
PRIZES WILL BE AWARDED IN EACH OF THE
DESIGNATED CATEGORIES PLUS:
• SONY GRAND PRIZE FOR 1/2" TAPE PRODUCTION
• SONY GRAND PRIZE FOR 1/4" ARTS CATEGORY
• SPECIAL AWARDS OF MERIT AND SCHOLARSHIPS WILL
BE AWARDED AT THE DISCRETION OF THE JURY

JUDGING
ALL TAPES RECEIVED BY VIDEO CULTURE CANADA
WILL BE VIEWED BY A PRE-SCREENING COMMITTEE
OF QUALIFIED CANADIAN AND INTERNATIONAL
JUDGES WHO WILL SELECT A MAXIMUM OF 5
NOMINEES IN EACH CATEGORY. FINAL JUDGING
OF THE WINNING TAPES WILL BE BY AN INTER-
NATIONALLY RECOGNIZED PANEL OF INVITED
EXPERTS.

EXHIBITION • BROADCAST
OF SELECTED NOMINATED
TAPES DURING THE FESTIVAL.

AND MORE •
VIDEO EXHIBITIONS, INSTALLATIONS,
PERFORMANCES • PANELS, SPECIAL
SCREENINGS AND WORKSHOPS
• VIDEO LIBRARY/MARKET
• COMPUTER GRAPHICS DISPLAY
• HIGH TECH CABARET
SHOWCASING STATE-OF-THE-ART
VIDEO TECHNOLOGY

SONY

INFORMATION CONTACT:
CULTURE CANADA
100 BAKER ROAD
DANFORTH, ONTARIO
M1S 1B6
416-499-1414

Younger artists need to be exhibiting as much as possible, with free hearts, with joy, and with the support of their fellow artists. It is disheartening to be constantly pressured to withhold our work. In the name of community solidarity, last year we all agreed to withhold our tapes from Video-Video unless some resolution to the censorship issues was forthcoming. The anti-censorship faction cavalierly perpetuated the confrontation with Video-Video and made no constructive or realistic attempt to resolve the issues over which we were asked to withdraw.

Lisa Steele, a vocal member of the anti-censorship forces, recently admitted that they had made a grave mistake in their conduct of those discussions. The cause of freedom from censorship was set back by the precedent set at Video-Video and a split in the community was instigated. There were noticeable absences and presences at Video-Video. Yet despite this admission, the same mistake is being repeated with VCC. If we are to be asked not to support a major festival like VCC, then our sacrifices should not be betrayed through a process of self-justifying politics. I personally, would like to see pride put aside and a sincere and constructive effort be made to resolve the reasons for our non-support.

With this in mind, I have chosen to continue the meetings first initiated by the Video Alliance with VCC. At a meeting at the offices of Judy Gouine of the Ontario Arts Council, negotiating as an individual, I attempted to incorporate as many of the Alliance's and the community's concerns as possible into the structure of VCC. The following major issues came under discussion:

The VCC Competition Entry Form

The VCC entry form calling for the submission of tapes to the competition did not reflect the fundamental principles governing an artist's control over the commercial exhibition of his work. It was completely unacceptable to artists practicing their craft professionally.

VCC has responded by adopting an entry form based upon the model contract adopted by the Video Alliance and by A.R.C. in Toronto. The exhibition of an artist's work is now defined and the artist is given various options as to the extent of that exhibition.

Fees for Tapes in the Competition

It was the intention of VCC to pay fees for the exhibition segment of the event but not for tapes shown in the competition. VCC felt this appropriate since they were awarding major prizes to winners.

It was pointed out however, that if VCC intends to represent the interests of the Canadian video art community, it must help us by incorporating into normal practice the principle that artists get paid for exhibition. Unlike tapes in other categories of the competition, exhibition fees are the primary source of revenue for an art tape. "Exposure" or competitive prestige are valuable, but can never be accepted as a viable alternative to the payment of a cash fee. Furthermore, a competition between video artists is a professional event — like a football game. If VCC, like a stadium is going to charge spectators to watch the artists play, then the players should be paid to play.

VCC has made a precedential gesture by incorporating into the contract a clause requesting that artists waive their fees. This is important because it recognizes the concept of an artist's fee being inherent to an exhibition. If a fee is not to be paid, then it is because an artist has waived his right to a fee and not because an event has been organized not paying fees.

In a concrete sense, VCC has submitted to Canada Council for funds to include the payment of fees for artist's tapes in the competition.

Entry Fees for Tapes Submitted to the Competition

Further to the professional nature of Canadian video artists' participation in the event, VCC has waived the \$25 entry fee for artists wishing to compete.

Fees for the Broadcast of Artists' Tapes

With the express permission of the artist, VCC intends to submit tapes to broadcasting for purposes of review and/or publicity only. This includes a CITY TV New Music Special on the event. No fees will be paid for these broadcasts and this is completely appropriate within copyright law governing the free use of short excerpts for these purposes of print, music, and motion pictures. The artist can enter the competition but withhold his permission for broadcast. In dealing with this option, artists should weigh the value of exposure with the danger of the preemption of their work's exhibition value through overexposure on television. This is an especially important consideration for artists with short tapes.

Censorship

VCC will deal with censorship as Video-Video does: co-operation to the level of Examination by Documentation. Any further attempt by the Board to extend its jurisdiction will result in the tape being withdrawn from regular programming and placed into a private, by-invitation-only screening during the festival. The absence of the tape from regular programming will be marked by a two minute period of darkness and an announcement as to what has transpired and how and where the tape may be seen.

A concerted expression of needs by the community tempered with pragmatic negotiation can yield results. If the Video Alliance is to continue effectively contributing to our welfare it must adopt a mechanism of implementation. Taking VCC by throat may soothe our injured egos, for they did not come to us for our advice earlier, but it does little for us. We must take them gently by the hand and show them how to conduct their event so that it is of benefit not only to us but to them. When their interests become the same as our interests, then we will truly have them the the throat.

Events like Video-Video and VCC are crucial to the expansion of audiences. If we are to achieve some degree of financial dignity as video artists we must begin to address mass audiences through broadcast, cablecast, cassette-disc technologies that are the fundamental essence of our art. We are not going to take this access; it is not going to be given to us. It can only be developed; subverted. We cannot turn our backs on events with the industrial and entrepreneurial scope of VCC.

The future is a vast unsettled frontier. It is ours for the taking.

Peter Wronski
312 Adelaide Street West
Suite 826
Toronto, Ontario
(416) 593-6717

Editors note: Peter Wronski took a job with Video Culture Canada some time after this letter was written.

AN OPEN LETTER

In a recent publicly circulated letter (dated July 4, 1983), Peter Wronski attributes statements and ideas to me which are grave distortions and misrepresentations of my well-documented position around censorship and particularly around the events which preceded last year's Video/Video tape screening in Toronto.

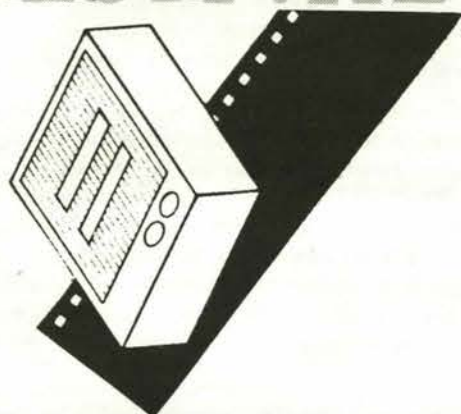
The statements which he has attributed to me are in fact his own. He asserts that I have taken responsibility for "... (instigating) a split in the community" around last year's events; and further that somehow I now also take responsibility for "... (setting back) the cause of freedom from censorship."

His assertions are — to be blunt — lies. I take no such responsibility.

Wronski, of course, believes that I should. This belief, however, does not give him license to distort and misrepresent my words and statements to make it appear that I have said things which I, in fact, have not. I speak enough on my own behalf around censorship; I have no need for Wronski to put words in my mouth.

Lisa Steele
287 Claremont
Toronto

NORTHWEST VIDEO & FILM FESTIVAL



WINNERS ANNOUNCED: 11th NORTHWEST FILM & VIDEO FESTIVAL

Winning entries have been announced in the 11th Northwest Film & Video Festival, presented by the Northwest Film Study Center. Festival judge Melinda



"An American Experiment: Guardian Angels" by Penny Allen

Ward, Director of Media Programs at the Walker Art Center in Minneapolis, selected four Winners in this annual competition for regional moving image artists. Eight works were given Honourable Mention. All 12 works will be screened for the public during the Festival, August 12-20, in programs at the Berg-Swann Auditorium of the Portland Art Museum.

The four winning works are: *Creation File*, by Guy Guillet of Spokane, WA, an impressionistic study of a man who works a machine and the way he relaxes; *The Rubber Stamp Film*, by Portland animator Joanna Priestley, a stream of images created from rubber stamps, complimented with a multi-layered tapestry of sounds; *Ten Vietnam Vets*, by Clayton Rye of Pocatello, ID, documenting the adjustments to civilian life by veterans of the Vietnam conflict; and *Warm Bread*, by Kim Singhrs of Pullman, WA, a witty animated short about toast in the making.

Chosen for Honourable Mention were: *An American Experiment: The Guardian Angels*, by Penny Allen of Portland; *Tall Wheat*, by Susan Banyas and Carl Davis of Portland; *Miraj*, by Molly Burgess of Bellevue, WA; *Pedestrian Mentality Blues*, by Kay Marie Hartsock of Portland; *One of Many: Dr. Nhan*, directed by Jan Martell for the National Film Board of Canada, Vancouver, B.C.; *My Friend*, by Gus Van Sant of Portland; *Blues Country*, by Joe Vinikow of Seattle, WA; *A Child in Prison Camp*, by Naomi Yamamoto of Vancouver, B.C.

News Release

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Government of Canada
Department of Communications

Fox calls for proposals for Telidon Content Development Program

Communications Minister Francis Fox announced on August 30 that he has called for proposals for projects which will increase the amount of content available in the Telidon format with assistance from the Telidon Content Development Program of the Department of Communications.

Under the \$5 million program, the Government of Canada will contribute up to 30% of the eligible costs of each project, with a maximum contribution per project of \$500,000 and a minimum of \$15,000. The major objective of the program is to increase the amount of high quality and useful content while stimulating immediate investment and employment in the Telidon industry. Eligible applicants include companies incorporated in Canada, not-for-profit organizations and incorporated educational institutions. The deadline for applications is October 3, 1983.



COMMUNICATIONS

"The most important element of any communications medium is its content," Mr. Fox said. "It has been estimated that more than half of all Canadian workers are employed in information-related jobs, and there is a steadily growing international demand for new electronic information services for the home and office."

"Companies and institutions across Canada have already begun using Telidon in commercial services, and several Canadian-developed information packages have been sold to users in other countries," Mr. Fox said. "Now that we have established a manufacturing capability in Canada for terminals and equipment, the Telidon Content Development Program will accelerate the creation of content to meet the growing national and international demand, and help maintain Canada's reputation as a leader in information technology."

Telidon, the advanced graphics and information communication protocol developed by researchers at the federal Communications Research Centre in 1978, allows easy, low-cost transmission of graphics, text and interactive services such as teleshopping and telebanking to users of Telidon terminals attached to regular television sets, as well as to users of large or small Telidon-compatible computers.

Telidon information can be transmitted over telephone or cable television lines, or broadcast directly as part of

the regular television signal. Telidon was adopted in June, 1982 as the main element of the North American standards for videotex and teletext systems, and has been widely adopted by major computer, communications, broadcasting, electronic publishing and financial companies in North America, Japan, and elsewhere.

The \$5 million to be spent under the Telidon Content Development Program is part of the \$23 million increase in Telidon funding for the 1983-84 period announced on February 25, 1983 by Mr. Fox, Jean-Jacques Blais, former Minister of Supply and Services, and Gerald Regan, Minister of State for International Trade. The added funding has been allocated for programs to stimulate research and industrial development related to Telidon, to promote widespread use of the Telidon standard in Canadian business, industry and government operations, and to support the international marketing activities of Canadian equipment manufacturers, software companies and information providers.

"To qualify for assistance under this program, applicants must invest more than 70 per cent of all projects costs," Mr. Fox said, "Therefore, it is anticipated that this program will stimulate significant investment in the Telidon industry." For more information contact Philip Kinsman.

Implementation of Sex-Role Stereotyping Recommendations

In September, 1982, the CRTC Task Force on Sex-role stereotyping released its report "Images of Women" which set out a wide ranging program, based on industry self-regulation with public accountability, to improve the portrayal of women in the programming and commercials broadcast on Canadian radio and television.

The Task Force Report was the result of three years of co-operative effort between members of the broadcasting industry (represented by the Canadian Association of Broadcasters (CAB)), the advertising industry, the CBC, public members and the CRTC. The report set out a two-year time frame before the effectiveness of such self-regulation would be assessed.

The CRTC is in the process of acting on the Report of the Task Force which, among other recommendations, urged the Commission to require all licensees to submit periodic reports on their progress and initiatives in dealing with the problem of sex-role stereotyping.

The first year of the self-regulatory period is over and the Commission now notifies licensees that, by 1 September 1984, they will be required to submit a report on the initiatives they have taken to deal with the problem of sex-role stereotyping.

The Commission will wish to be informed of the measures taken to deal with the concerns of the Task Force and the CAB industry self-regulatory guidelines. In particular, areas in which the Commission will require information include the licensee's method of dealing with complaints regarding sex-role stereotyping, efforts made to sensitize staff on the issue, and any relevant seminars or meetings arranged or attended.

Reports received from the licensees will be placed on the public file.

The Commission looks forward to co-operating with all licensees in implementing the Task Force recommendations and is prepared to offer information and guidance, when requested to do so.

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COMPUTORS

SONY INTROUDCES THE SMC-70 MICROCOMPUTER

The SMC-70 Microcomputer is a self-contained console unit and is the readily expandable base of a versatile general purpose microcomputer system. Sony has combined high performance with operating flexibility in a compact, low profile and stylish cabinet. While the console takes up minimum space, it nevertheless features a full 72 key QWERTY-style keyboard that generates the full ASC11 character set.

The Z-80A microprocessor, together with 64K user RAM, 32K system ROM and 38K video RAM are the basis of the unit's formidable processing, storage, and display capabilities. The display capabilities are particularly impressive. There are separate display planes for graphics and text, and text can be superimposed on and over the system-generated graphics. Both colour and monochrome video output is resident, along with four modes of graphics resolution, ranging from 160X100 pixels to 640X400 pixels.

An optional 16 bit adaptor will also be available to convert the system for 16 bit processing chores. With this adaptor, the system becomes a true 16 bit system, with the Z-80A allocated to handle I/O functions. Additional Sony innovations include a slide-out tray for plugging in expansion module units to increase the system's basic processing, communications and storage capabilities.

For those instances where heavy numeric data entry is anticipated, Sony also provides an optional numeric keypad, flexible enough to be placed anywhere that the length of its extension cord permits. For those applications where non-keyboard input is appropriate, you should consider the Sony SM1-7061 light pen. With the RS-232C interface, other input and output devices, including touch panel and graphics plotters, can also be used with the SMC-70.

SALES AND MARKETING MANAGEMENT IN CANADA

A new and creative marketing tool appeared on the scene in recent years, commonly known as computer graphics, or often referred to as computer generated graphics. This latter term is a misnomer. It is designers and artists who generate the graphics. A computer is only a tool, although an efficient and cost effective one. The very term computer graphics covers an extraordinarily wide subject spectrum. It can encompass everything from the child drawing spaceships on her/his Vic 20 to the extremely high resolution enormously powerful systems that are creating live action motion picture images as in recent movies such as *Tron*.

The groundwork for these systems was laid in the engineering, drafting and architectural fields, with computers aiding in the design of everything from aircraft to automotive parts. The broadest public exposure to computer graphics is through the medium of Telidon. Developed in Canada, Telidon is the world's most successful videotext system, displayed on cable channels, in marketing booths, hotels and shopping centres. These are low resolution graphics which are designed to display information transferable at high speed through inexpensive telephone and cable lines. Telidon is now being aggressively marketed by many communications companies as a flexible and effective tool for sales and training programs. In a more sophisticated vein, many systems such as Dubner and Aurora are producing graphics and animated sequences strictly for quality video applications such as commercial television and industrial video.

In the field of sales and marketing, the most common exposure to computer graphics is in the form of preformatted business graphics, which can be automatically called up on many computer systems to visualize graphs, charts and statistical data. These systems are well suited to the straightforward display of information, but it must be realized that they are not flexible in terms of design

or enhancement.

An alternative method of displaying information other than the screen or hardcopy printouts is by a process known as film recording, meaning transferring the image to film using relatively inexpensive systems such as Matrix, Imapro and the soon to be released Polaroid system. These systems can only record the information that is on the computer monitor.

The next level of systems produce an end product in medium to high resolution. These systems afford the artist a high degree of creative capability. The better known systems in this group include Dicomedica and Genigraphics. All these systems use expensive, high resolution recorders to develop the final image, usually 35mm slides.

The highest level of sophistication is used in the development of three dimensional, high resolution graphics and graphic animation such as molecular modeling and flight simulation for aerospace engineering. Although the results are visually stunning, many person hours are spent on programming and manipulating these systems in order to produce the final images. At this state of their development, prohibitive costs make them impractical for most presentation support, sales or marketing applications.

The term computer graphics actually covers a vast range of subjects, only a few of which have been mentioned here.

What I've attempted to do in this column is lay the groundwork for future discussions on the use of this innovative technology in the visualization of presentations.

Nigel McGrath
McGrath & Associates
299 Queen W.
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SCANNING VIDEO SCANNING VII

EVENTS

VIEWPOINTS ON VIDEO IN THE EIGHTIES

An exhibition of 30 video tapes by artists from Canada, the United States, Great Britain, and Europe will open at the Walter Phillips Gallery at The Banff Centre on July 8 and continue to July 21. The exhibit, *The Second Link - Viewpoints on Video in the Eighties*, is a major project organized by the Walter Phillips Gallery to examine aspects of video by artists that are central to the medium in this decade.

A major publication for *The Second Link* will be released in September, 1983. The book will contain 60 pages with colour reproductions on the artists in the exhibition and 9 essays by Gene Youngblood, Sandy Nairne, Dorine Mignot, Brian MacNevin, Barbara London, Carl Loeffler, Kathy Huffman, Peggy Gale, and Lorne Falk. For orders and institutional discounts, write: Art Metropole, 217 Richmond Street West, Toronto, Ontario, M5V 1W2. Telephone (416) 977-1685.

For further information on *The Second Link*, write to the Walter Phillips Gallery, The Banff Centre School of Fine Arts, Box 1020, Banff, Alberta, Canada T0L 0C0. Telephone (403) 762-6283, Lorne Falk, Curator.



POWERHOUSE

3738 St. Dominique Montreal Quebec Canada H2X 2X9 (514) 844-3489

Powerhouse is asking for submissions for a curated exhibition and travel show, *The Anti-Nuke Show*, to be held in the Fall of '84. The exhibition is open to both men and women, individuals or groups, working in any medium or discipline, who deal with the menace and horror of nuclear war.

In January '84, we will be applying to the Canada Council for a Special Exhibition Assistance grant for exhibition and travel costs, catalogue, etc.

Deadline for submissions is November 30, 1983.

Freda Bain
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NATTOVNING AUDIO ART

An exhibition of Audio-art was recently shown at the Moderna Museet in Stockholm, and will now be shown abroad. If you are interested in having this exhibition in your hometown or know of someone else who would be, please contact Peter Meyer or the Museum as soon as possible. The exhibition consists of 10 sound cassettes for public listening, mail art, tapes, books, and records of audio art. The installation of the show is flexible. Possibilities for financial assistance for transport might be available. Performances and seminars about sound art might also be a possibility. Write to Peter R. Meyer, Artillerigatan 56, 114 45 Stockholm, Sweden, or the Moderna Museet in Stockholm.

RESOURCE

As you may know, TVOntario has applied to the CRTC for a licence to operate a national children's channel. We at TVOntario are very excited about the potential of such a service in meeting the needs of children, and in contributing to the development of a children's television production community in Canada.

Enclosed you will find a summary copy of the *Galaxie* submission. I would appreciate hearing any comments you might have regarding both the *Galaxie* application and the operation of such a service.

Thank you for your co-operation; I will be looking forward to hearing from you.

Galaxie

A summary of TVOntario's licence application for a specialty children's service, submitted August 15, 1983.

GLOBAL



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Developed and written by Michael Horvath and Mike van Stedigh. Directed by Jack Mounier and Titus Mulzeles. Concept and production: Paul Murogan.

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a visual art magazine

Incite Magazine (formerly Image Nation) is produced by a collective of artists in Canada and works within the non profit artist-run criteria (with equal female to male representation) as laid down by ANNPAC. We feel it is essential that support for the magazine come from the arts community as well as from our general readership. It is for this reason that we ask you to subscribe to Incite and show your support for an important artist produced magazine.

Subscription rates (6 issues per year): yearly individuals \$10.00, institutions \$20.00 (in Canada). For U.S. and elsewhere add \$3.00.

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Context

Context is a monthly newsletter of specific interest to the visual arts community, intended to compliment existing arts publications.

Rather than magazine-style, it's format is larger (43.5 x 56.5 cm., or 17 x 22 in.) grid style; all spaces are equal size (6 x 7 cm or 2 3/8 x 2 3/4 in.) and are available for an equal fee of \$10. The purpose of this is to create an open arts forum, with virtually no editing, available to everyone at an affordable rate. Every space is presumed to be of equal importance, and for this reason a limit of one space per event or announcement is imposed. It is hoped that this will prevent a particular issue from being dominated by events with larger budgets, and will encourage advertising in other arts publications as well as Context.

Because of the uniform size format, editorial or critical prose should be under 100 words in length, in order to be typeset in a size large enough to be legible. Prose contributions will not be accepted if they are considered to be primarily abusive or unconstructive; however, if accepted, prose will be published without any changes or editing whatsoever (typographical errors notwithstanding).

There will be no separate categories such as Classified, Advertising, Letters to the Editor, etc; each space will be available on a first-come first-serve basis, left to right, top to bottom from page one.

Deadline for contributions is the 10th day of each month, for publication on the 1st day of the following month. Advice on typesetting, reductions, etc. is available at the Artists Gallery during regular hours: Tuesday to Friday 11-6, Saturday noon-5 (687-1345). Contributions are accepted by mail, providing they are accompanied by adequate instructions and a cheque or money order for the appropriate amount. Payment will be in advance.

Subscriptions to Context are \$10 per year for 12 issues.

For more information contact:
The Director
Artists Gallery
555 Hamilton Street
Vancouver, B.C. V6B 2R1

LATITUDE 53: A DECADE is available to all those interested in obtaining copies. Please send a \$15.00 cheque or money order to Latitude 53 Society of Artists, 9749 - 111 St., Edmonton, Alberta T5K 1J7. The fee entails \$5.00 for handling and \$10.00 retail donation complete with tax receipt. For Exhibitors, Volunteers, Donors, and Contributors we require just the \$5.00 handling fee. Thank you and we hope you enjoy this publication.

The **MIDCONTINENTAL** is a quarterly publication produced by a Winnipeg based co-operative of artists. It includes: cultural work, theory and criticism. The cultural work is a departure from experiments formerly confined to a gallery or other specific environment.

Those involved in the publication of the first issues generally concentrated on what were increasingly felt to be public rather than private works (partly because a periodical is less limited geographically).

In upcoming issues ideas and positions which cannot be accommodated by commercial or other existent venues will be encouraged.

Submissions:
Midcontinental
54-221 McDermot Ave.
Winnipeg, Manitoba R3B 0S2
Messages: 204-956-0783
(our yearly institutional rate is fifteen dollars.)

The first issue of the journal of the **INDEPENDENT FILM ALLIANCE DU CINEMA INDEPENDANT (IFACI)** is now available. From this first issue you can get an idea of the objectives of the organization. They are a group of twenty or so film co-operatives and associations representing over 1000 independent filmmakers, exhibitors and distributors across Canada.

The bigger the numbers and the louder the voice, the more likely they are to see change, so join them. They are a young organization but are confident that they have a good future.

You are invited to submit articles, film reviews or letters to the Editor of the IFACI journal, for possible publication. The journal will be published quarterly: in summer, fall, winter, and spring. The next deadline for submission of material is November 15.

Please write for information concerning membership.
Independent Film Alliance du Cinema Independant
3603 St-Laurent
Montreal H2X 2V5

DISTRIBUTE

THE MUSEUM OF THE AMERICAN INDIAN seeks films and videotapes for inclusion in the Native American Film and Video Festival, to be held in New York in November. Films and tapes on all aspects of Native American culture in North, Central and South America must be received by August 15. For information contact:

Film and Video Department
Museum of the American Indian
Broadway at 155th Street
New York, N.Y. 10032
212-283-2420



news release

MEDIA NETWORK SEEKS INFORMATION ON FILMS ABOUT CENTRAL AMERICA

Media Network is looking for information on films, videotapes and slideshows on Central America. The group is compiling a guide to Media on Central America for use in grassroots organizing and educational work. The guide will focus particularly on U.S. involvement in the region.

Media Network is a national membership organization that supports the use of alternative media for grassroots organizing and education. Its information Center is a clearinghouse for information on films, videotapes, and slideshows on a wide range of social issues. Its *Guide to Disarmament Media* was published just over a year ago, and its *Guide to Films on Reproductive Rights* was just released this summer.

Those who know of films, videotapes or slide-shows that should be included in the guide, or who want more information, should contact Abigail Norman, Fern Metcalf or Hope Moskowitz at Media Network, 208 W. 13 St., New York, NY 10011 (212) 620-0877.



"TRIAL BY MEDIA"

The videotape. Winner of this year's Garbage Can School of Journalism Award. "You'll cry until your sides ache" — CBC, BCTV, CKVU. Compilation of TV bloopers on arrest of The Five, plus interviews with The Five. Available for showing to groups and meetings, from B.C. Journalists for Accuracy in Media (B.C. JAM), 1868 Franklin Street, Vancouver, B.C. Canada.

NETWORK

Al Razutis and Tony Reif have received a \$15,000 Canada Council Explorations grant to prepare three issues of a new journal devoted to experimental and politically oriented cinema in Canada. They are currently looking for writers who wish to address any aspect of film (and video) production, exhibition, distribution or study in this country, as well as policy making; the commercial industry and its products will also be scrutinized. Historical and theoretical articles are needed along with news, reviews, interviews, filmmakers' statements, etc. If you can write and have something to say, or know people who do, get in touch. Send manuscripts (return postage requested) or ideas as soon as possible c/o Pacific Cinematheque, 1616 West 3rd Avenue, Vancouver, V6J 1K2. Contributors will be paid approximately three cents per word. A distribution network is also being organized: book-stores, galleries and other outlets are also needed.

BOOKS

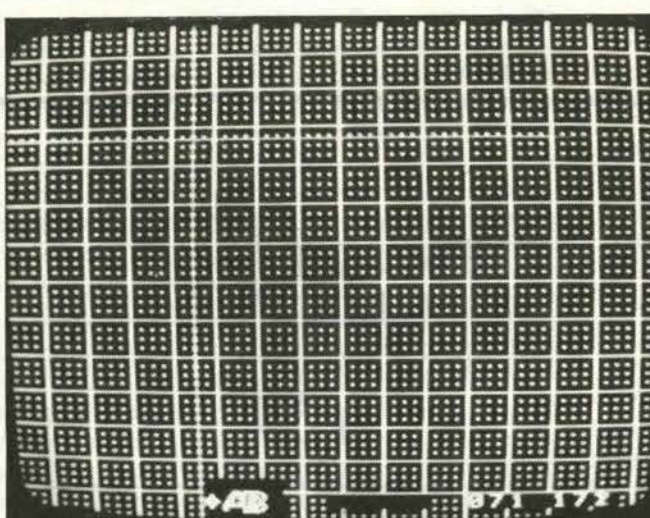
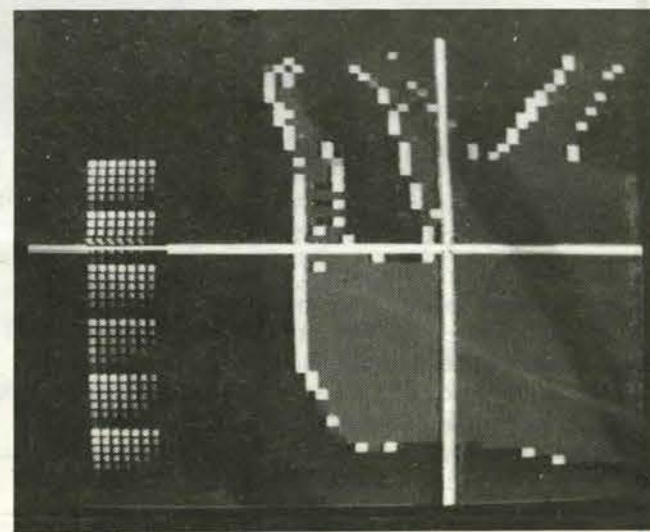
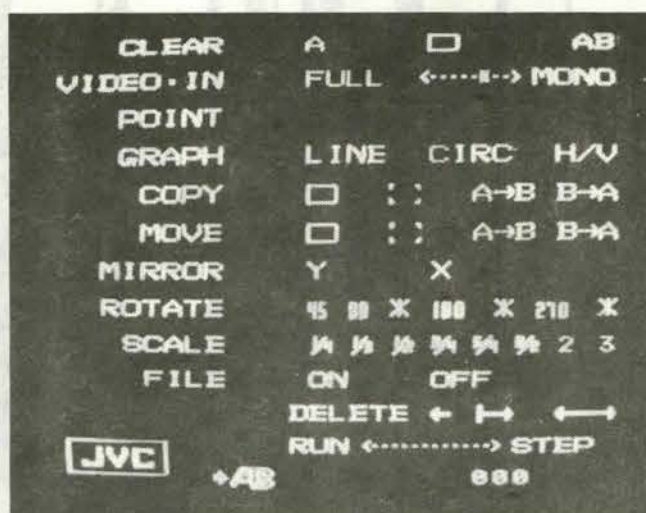
THE VIDEO PRIMER

by Richard Robinson

The third edition of the Video Primer is just out. This book, when it was first printed in 1974, was the best text book you could get that covered all you needed to know about video production. Even with its dated look to it, the basics haven't changed and it's still one of the best texts to get if you want something more than the quicky "how to" manuals. Worth the price of \$10.95 US. A Perigee Book. Published by: The Putnam Publishing Group
200 Madison Avenue
New York, N.Y. 10016

PROFILE KOU NAKAJIMA

By Stokely Seip



Kou Nakajima is the quintessential media artist for the 80's. Born in Tokyo in 1941, he has an impressively extensive background in photography, film and animation. He has been working with video for the past 12 years.

In 1973 Mr. Nakajima established Videoeath, a non-profit community group, designed to encourage the use of small format video production and to serve as a networking vehicle for independent artists who use the medium. Today, Videoeath has branches throughout Japan, and Kou remains the Tokyo regional representative.

Over the years, his work has varied from the very simple to the very technically abstract. He does not believe that video artists should work like painters, establishing one style for their artwork, based on one level of technology.

Kou Nakajima's videoworks have been screened at festivals worldwide and have been broadcast in Japan more than those of any other video artist. When television viewers tune in to NHK to watch the 9 o'clock national news, it is a creation of Kou's that is used to introduce the program.

Although not a technician himself, Kou has friendly

working relationships with the research departments of some of Japan's most powerful hardware manufacturers. "If I just use the machinery that already exists, I cannot express what I want to, so I have no choice but to get into the technological field. I need these tools and I can't wait for someone else to come up with them."

His collaboration with Sony has yielded several prototype models of a low-cost device he calls "The Animaker", which enables a Betamax vtr to record 2 frames at a time. It can be triggered manually or be set to automatically record frames at pre-set intervals. The recorded images can be played back immediately, so that animations can be viewed, then changed or modified, if necessary, in progress. As well as its obvious applications as an artist's tool, it is a tremendous aid in the teaching of animation techniques.

With JVC, Kou has come up with something even more innovative. "The Aniputer" is a device which is designed to put high budget special effects similar to those of the ADO or Quantel, into the hands of the independent artist-run centres. This prototype computer has a 2 page menu of digital effects, controlled by a joystick. Setting up a desired program is a fairly time consuming affair, but

if you cannot afford a quarter of a million dollars for hardware or even the hefty rates charged by post-production houses who own such equipment, this machine is a godsend.

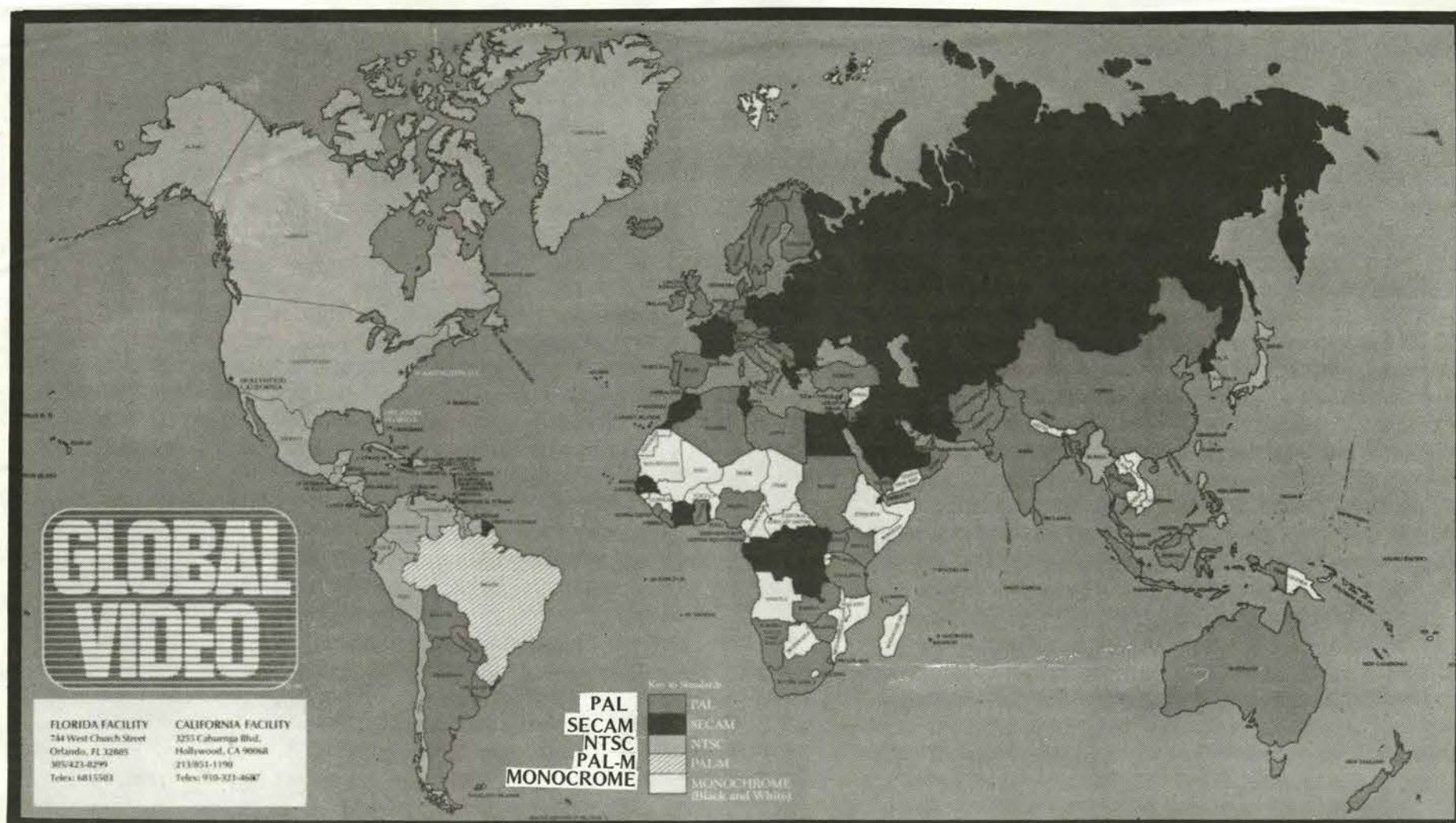
At this time, neither Sony or JVC, in their marketing wisdom, have seen fit to put these machines into mass production. So far Kou has received no remuneration for his considerable contributions, although he does expect to be paid royalties when and if the equipment hits the market. In the mean time he has been making good use of the prototypes for his own work.

In addition to his work with Sony and JVC, Kou has been busy with the research department of yet another major manufacturer. He is remaining secretive about which company and the nature of this new device, since it is only at the beginning stages at the moment.

Kou Nakajima's visits to North America have become more and more frequent lately. He was recently a delegate at Digicon, a festival of computer art, held in Vancouver, and will be one of the judges at the upcoming Video-culture Canada competition to be held in Toronto this fall.

photos courtesy the artist

VIDEO



TURBULENCE

Continued from page 7

Our source included photographs of Laurie Anderson, slides of Joseph Beuy's performances and film clips to Gilbert and Geroe doing performance. To complete the concept, we did readings, overlaid a narrative by using the *character generator* and did street interviews on nuclear disarmament.

I wouldn't altogether say that the video was successful, except from the communities' point of view. It *did* challenge, it *did* raise issues to spark debate, and the station (Channel 13) *did* get a good many calls after each of the screening times — that's what we made it for. The issues that it raised for us have led to many hours of conversation about style and content, but primarily regarding copyright laws. Whereas there wasn't any copyright regulation that required sources to be identified or permission sought to use the material we did no radio, there certainly was lots of it when television was concerned. I found it quite problematical, not that I didn't respect and mostly abide by copyright laws, particularly when it came to artists' material, but because I considered most of the material we used as 'in the public domain', and therefore free of the copyright act. I also saw our work as recycling and, as it is not profit motivated, not to be judged in the same way as video piracy. However, the strength of a collaboration is that one's own personally held views are often challenged directly and immediately. The intellectual stimulus is invigorating, allowing for quite significant 'leaps' to be made, if one respects the process and the other collaborators. It appears that so much more can be done, more easily and with greater clarity, in a most humanistic way. That's the position as it remains for me today. I have moved from an attitude that only reveres the individual effort, to that of recognizing collective art-making processes as valid. It's not to say one way is better or worse than the other but as I discovered, a system that makes use of everyone's capabilities can net better results.

the creative process and ensuing research that validated the collaborative process that much further.

There hasn't as yet, been anything concrete out of this because of the relative complexity of it all, but the process continues. Frankly, it's just as well, since our debate as to whether we would actually want to do a *TURBULENCE* exhibition remains ongoing. However, a positive and tangible visual work has been completed which addresses the same issues, and was accomplished within our collaborative ideology using community resources. Tony originated the idea that, since we are basing our theories on using popular media, any extension should be analogous. With that as a driving principle, we approached Rogers Cablecast with our proposal to do a video tape of their audience based upon *TURBULENCE* radio. On the face of it, this seemed a logical way to go, in theory at least. Cablecast were very pleased to have us do it. They encouraged us, as artists, to use their well-equipped studios and technical resources. This project opened up a number of issues that I had not really considered and some were rather naive. One was the possibility of technicians assuming too forceful a role in the production and impeding its flow. We initially heard a lot of 'can't do's' during the first few planning sessions. Gradually, as they began to comprehend our intentions and could relate to our professionalism and seriousness, their willingness to try to use their skills in a different way increased. The tape made use of a layering structure, whereby we would ask for a number of different pieces of information to occur simultaneously, or be modified by the relationship of additional information. Though not highly technical, *TURBULENCE* video posed some interesting visual problems, as we tried to illustrate the concerns we dealt with on the radio program. We used the material components of the radio program, that is, albums, headsets, microphones, the studio itself, and built up a collage by adding further visuals.

It can, of course, be argued from the opposite point of view — that a painting worked on by more than one person simply compounds any mistakes, making it that much worse a painting. There are plenty of examples of poor and questionable decisions made by committees to support further the distrust of collectively undertaken projects. It seems to me that understanding collaboration is to separate out those moments within a shared process, in which the individuals involved subjugate their personal ambitions and submit their creative awareness to collaborate in making art. The risks can be extremely high, possibly in direct proportion to the quality and success of the returns.

—reprinted from *TKO No. 2 1983*

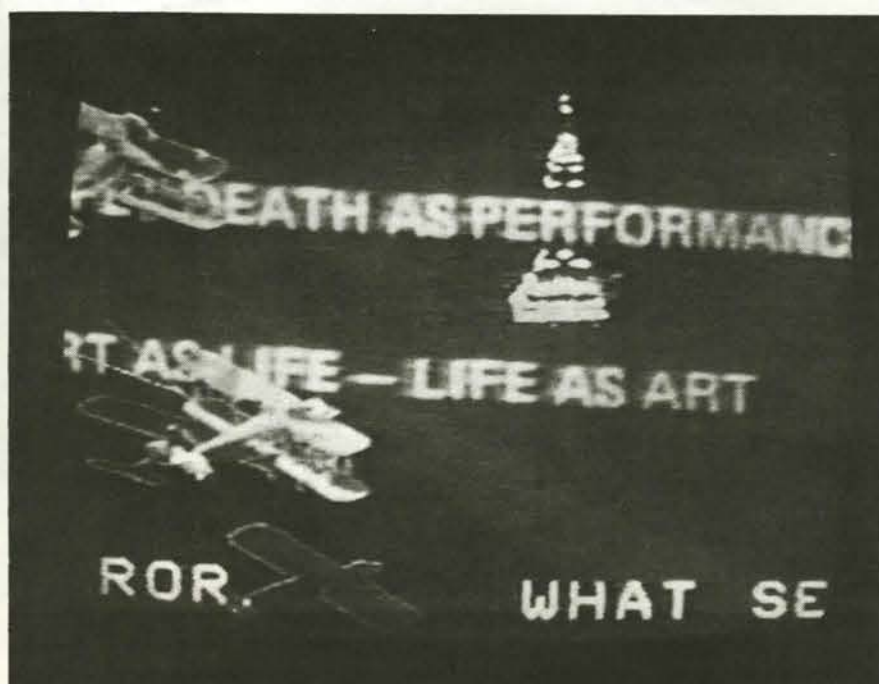
TURBULENCE Video nos. 1 & 2 can be obtained for viewing by contacting the Fine Art Division, Fanshawe College.

FOOTNOTES

- 1 This observation has proved to be prophetic. The CRTC has instructed the station to amend its scheduling to include more community access and experimental programs.
- 2 'Turbulence' was first broadcast on Thursday, November 5, 1982 (Guy Fawkes Night) on '6X FM Radio Fanshawe', Fanshawe College, London, Ontario. In May, 1982 it moved to 'CHRW FM Radio Western' (University of Western Ontario) and is heard from 10pm to midnight on Sunday nights. It continues as a live weekly broadcast.
- 3 Fine Art Division, Fanshawe College, London, Ontario.
- 4 Artcom, Art & Language, Block, Artforum, October, Face, Audio Arts, Dumb Records, Cherry Red, Fast/Forward, ZG, Live, Fuse, Lovely Records, Parachute, Mag Magazin, Aspects, Art Monthly, Artscribe, Rough Trade, Vanguard, New Art Examiner, Artweek, Impression, File, etc.
- 5 We have fifty programs available for individual purchase or as an archive package. Number 50 (October 23, 1982) is a retrospective montage of our spoken comments from programs 1-8. For further details contact the Fine Arts Division, Fanshawe College.



photos courtesy the artists



by Sam Krizan

VIDEO

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Vancouver Video Perspective is made possible with the generous support of THE VANCOUVER COMMUNITY ARTS COUNCIL, THE CANADA COUNCIL VISUAL ARTS OFFICE,



OCTOBER SHOW

VANCOUVER VIDEO PERSPECTIVE organized by the Video Inn attempts to be an inclusive rather than exclusive exhibition of 36 videotapes by 36 local producers. The selection includes representative works from the early 70s to the present and includes a multiplicity of video styles and artistic concerns. The exhibition will operate as a Video Library, the public is encouraged to select titles and to view videotapes by artists in a comfortable and informal setting. The October Show 681-0880.

Video Inn, presents, VANCOUVER VIDEO PERSPECTIVE, at the OCTOBER SHOW, October 16-29, 1983, 1078 Hamilton Street, 12-6pm daily, 12-9pm Wednesdays, OPENING 8-11pm, October 15, 1983. The OCTOBER SHOW is a large exhibition of over 120 contemporary Vancouver Artists chosen by a jury of artists and curators. The exhibition takes place in a two storey warehouse in Yaletown and will include painting, drawing, photography, sculpture, installation, film and video works.

1078 HAMILTON ST.
OCTOBER 16-29 1983



1

John Anderson
GINA MUSIC
colour, 1978-80, 60 minutes

This is a 60 minute tape which includes most of the musicians and artists involved in the productions aired during the three year broadcast life of the Gina Show on Cable 10.



2

Marion Barling
WALLFLOWER ORDER
colour, 1982, 58 minutes 10 seconds

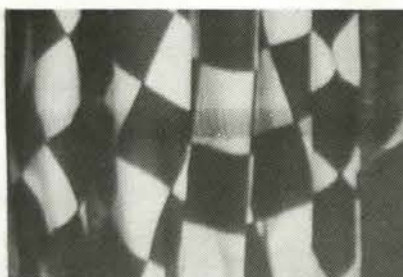
Wallflower Order is a Feminist women's dance theatre collective that was formed in 1975. Although Wallflower's primary art form is dance, they also incorporate theatre, music, comedy, martial arts, and sign language into their work to create multi-dimensional performance pieces of strong impact.



3

Byron Black, Infinity Studio
THE MARCH OF TIME AND SPACE
colour, 1974, 26 minutes

One program from a Cable 10 series produced by Black in 1974. This program includes the Dance of the Electrons, slides by Yoshi Yoshira, a film dealing with the four seasons in Japan, the cosmic face, infinity, etc. . .



4

Hank Bull
C'EST LA VIDEO
colour, 1982, 11 minutes

C'est la video was made in the wake of an international telecommunications event in which artists exchanged video, music and photocopy by telephone. The tape develops into a kind of meditation on the problems of communication and translation from one cultural context to another. It advocates the development of exchanges that would involve the artists of Africa, Asia, and South America. Text in French, German, Italian, English and Pygmy Adlib.



5

Kate Craig
STRAIGHT JACKET
colour, 1981, 7 minutes

A roving, solitary light source reveals the folds and textures of a moving, hot pink straight jacket before a stationary, fixed-focus camera. Lyrics: "Inside out. Inside out. The world is inside out. ." are sung by Mary Ready to the music of Hank Bull.



6

Jim Cummins
PUNK-A-ROONIE
colour, 1979, 3 minutes

While slides documenting the 'punk scene' flash across the screen, a voice fondly remembers a generation and an era.



7

Sara Diamond
THE INFLUENCES OF MY MOTHER
colour, 1982, 26 minutes

This videotape was produced over a two year period. By using her own memory process, Diamond attempts to create a vision of her mother as an autonomous person. Photography, performance and narration are used in this production. "... an important way for me to resolve my intense feeling over my mother's death. . ."



8

Don Druick
TOWARDS LOCATION MARKINGS
colour, 1978, 20 minutes

A visual collage of panned cityscapes, photographs, maps, xeroxes and a ceaseless monotone drone.



9

Terry Ewasiuk
AS THE PETALS FALL
colour, 1983, 30 minutes

A soapy melodrama complete with flashy stars and turid romance — the trials and tribulations of the widowed Mrs. Dean.



10

Gerry Gilbert & Lynn Bennett,
New Era Social Club
THIS STREET
B&W, 1978, 23 minutes

Lynn Bennett, in gown and furs, sings the pop songs of the 30's depression in a stroll up old Powell St. to Oppenheimer Park. Local characters are played by masked mimes (Lynn, Luke Lukaszek, Frank Rader, Theresa Goode). Piano, Hank Bull.



11

Michael Goldberg
FAST FOOD, TOKYO
colour, 1983, 14 minutes 15 seconds

The pervasive fast food scene Japanese style. Goldberg takes his camera to the streets of Tokyo and concentrates on food and lifestyles.



12

Andy Harvey
DEAR DIARY
colour, 1982, 14 minutes

A highly personalized look at the process of depression in one person who appears to be on the way to self-destruction. The rationalizations and the mechanisms that draw one to and from the brink are explored.



13

Crista Haukedahl
LIFE RHYTHM "THE BATH"
colour, 1980, 13 minutes

A real bath in water and iron oxide clay. Creation/water/cells/clay working together. One of fifteen parts of a conceptual art statement intended to relate one's individual LIFE RHYTHM to the whole of SPACE, TIME and ENERGY.



14

Julie Healey
OUT OF CONTEXT
colour, 1982, 11 minutes

The images and objects of our everyday reality are rarely 'seen' but rather are classified and coded into the given context in which they normally appear. This tape explores the negation of this pre-perceptual monitoring of visual data. Fast paced colour images collaged with electronic music.



15

Ken Kuramoto
SIGNED, K.K.
colour, 15 minutes

The artist uses various technical devices to provide a synergistic visual statement on culture and politics as he has experienced it. A stunning visual extravaganza of colour and form.



16

Terry Harasym
A MATTER OF LIFE AND DEATH
colour, 1983, 14 minutes 30 seconds

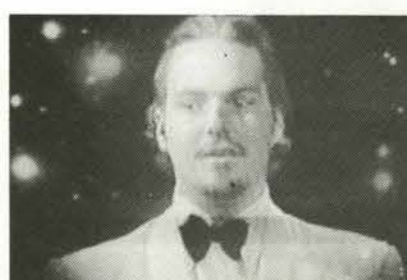
A weighty monologue on the convolutions of life in death and death in life delivered in ministerial style.



17

Nomi Kaplan
DON'T TELL ME WHAT TO DO
colour, 3 minutes

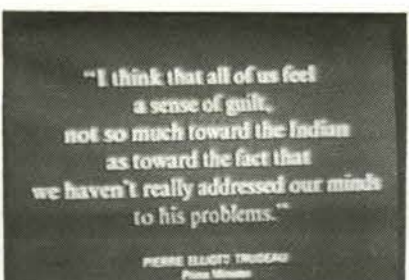
A three minute repetitive edit of a personal statement.



18

Rodney Mabee
AMAZING POWERS #4
colour, 1982, 28 minutes

Amazing Powers is a series of ten half-hour programs, originally broadcast live on Vancouver's Cable 10. The series is an irreverent spoof on the religious and/or human potential TV show format. In this forth show of the series, host "Oral Dave's" guest is Dr. Berger, authority in Astro-projection.



19

Michael Macdonald
FISH STORY
colour, 1980, 29 minutes

Interviews with native, union, management, government, and non-native spokespersons on the present and future role of natives in the British Columbia fisheries. Produced for the Native Brotherhood of B.C.



20

Scott McEachern
ANGST: A TRAVELOGUE
colour, 1981, 61 minutes 25 seconds

A film of images of travels across the continent and transferred to videotape and embellished with some special effects, super impositions, kitsch scenes, abstract recordings.



21

Eric Metcalfe, Dana Atchley,
Western Front Video
SPOTS BEFORE YOUR EYES
colour, 1977, 22 minutes

An informative video portrait of Eric Metcalfe and his character aliases, Ruby the Fop, Dr. Brute and Howard Huge who appear throughout the tape. Performance and interviews are intercut with visual art works and props relating to the portrait. This tape, over a year in the making, is 7 years of works.



22

John Mitchell, Pumps Video
BORN AGAIN
colour, 1978, 6 minutes

A cultural study of an anthropomorphic turtle born in the ocean and returning naked as a minotaur.



23

Michael Morris & Byron Black
IMAGE BANK COLOR RESEARCH
colour, 1974, 30 minutes

A playful romp through nature and art starring many of the members of the scene at the Western Front, including General Idea. It focuses on The Color Bar Project, a montage of film, slides, photography and video.



24

Ed Mowbray
EXCERPTS & EUPHORIA
colour, 1983, 10 minutes

Excerpts and Euphoria provides a unique analysis of the manner in which media events are delivered and perceived. Combining slow-motion, real-time and split-screen techniques with a heavily manipulated sound track creates a haunting documentation of the attempted assassination of the U. S. president, Ronald Reagan.



25

David Ostrem
CAUSE FOR SUSPICION
colour, 1982, 40 minutes

A detective story from the '40's (Liberty, January 25, 1947) adapted by the artist to display a personal sense of style and attitude. This banal story was chosen for its standard structure which enables the artist to deal with it in terms of ritual and design rather than as a drama or a mystery.



26

Maury Peterman
I'M READY TO DIE ANYTIME WITHIN 15 MINUTES... ARE YOU?
colour, 1983, 14 minutes 15 seconds

"The material for this tape is taken from the video portrait 'Cy Smith, b. 1923', which is a longer tape belonging to a series of portraits about my friend Cy Smith. I continually find that many viewers of the longer portrait exhibit a 'timid fascination' for Cy's darker stories of violence and death. Hence the tape's focus is on segments where Cy speaks of struggle, death and survival.



27

Poskitt Sisters
GENERAL DELIVERY
colour, 1983, 4 minutes

This is the first venture into video for the Poshitt Sisters. The tape uses an original audio track to accompany characters in a drama played out by fingers on a rug.



28

Shawn Preus
CONTACT LENS
colour, 1978, 3 minutes

To the tune of "I Can See Clearly Now" sung by Gladys Knight and the Pips, the artist performs her meticulous daily ritual of insertion and removal of her contact lenses.



29

Al Razutis
ANTHOLOGY 1980
colour, 1980, 25 minutes

A 25-minute collection of interview fragments, flashbacks, and excerpts from film and videotapes and holographic work. Created for the Canadian Filmmakers Distribution Centre as a 'portrait of the artist and his work'.



30

Stokely Seip
SNUFF FLICK
colour, 1982, 6 minutes

Snuff Flick questions the wisdom of rushing into censorship legislation. Contemporary and historical references are utilized in combination with randomly ordered "key words", common to the propaganda of would-be suppressors of free information. This tape carries a warning of explicit images/sounds.



31

Barbara Steinman, Barbara Tranter
DREAM FROM A WHEELCHAIR
B&W, 1977, 11 minutes

This tape illustrates a selection of works by Richard A. Watson, a Vancouver poet with severely debilitating cerebral palsy. By concentrating on Richard as a poet rather than a victim of his disability, the tape addresses the need for 'normalizing' our attitudes toward the disabled.



32

Kim Tomczak, Sandra Janz, Chris Reed
OFF THE STREET WITH PETER GEORGE
colour, 1980, 4 minutes

A document of a personal gift in the form of a dance. P. George depicts in his dance the moment a deer is shot. P. George is a native Indian living on the West Coast of Canada. This is his personal dance, which was given to him. The giving of the dance and the performance is governed by B.C. Aboriginal laws.



33

Vincent Trasov, Western Front Video
MR. PEANUT TV CAMPAIGN COVERAGE
colour, 1974, 20 minutes

The TV coverage of Mr. Peanut's campaign while running for Mayor of Vancouver. This unusual campaign 'elect a nut to office' created a fortune in free advertising for the peanut.



34

Liz Vanderzaag
BABY EYES
colour, 1983, 2 minutes 58 seconds

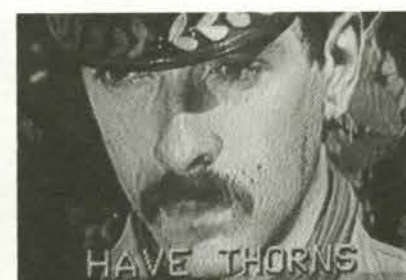
Computerized special effects highlight the changes in this short piece highlighted with the endearing charms of those baby eyes.



35

Paul Wong
4
colour, 1979, 43 minutes

Auto/biographical script of four women: the S.S. Girls. this fast paced tape portrays this volatile foursome as a difficult unit who confront contemporary issues and individual pressures. Optimism through drugs, sex and rock & roll. Original music by Gary Middleclass.



36

Corry Wyngaarden
... STARLING MAN!
colour, 1982, 8 minutes

Starling Man identifies a specific male need to dominate nature. From the distrust of natural events comes a bureaucracy that poisons food and thought. From the merest problem of starlings shitting on cars evolve continent wide solutions such as cutting down trees and scattering contraceptive chemicals. However, faced with the frustrations of the task of conquering nature, this tape shows the core of man to be sensual and vulnerable when faced with the need for love.

Organized by Video Inn - Karen Henry/Paul Wong. Assisted by Allan Hopkins.