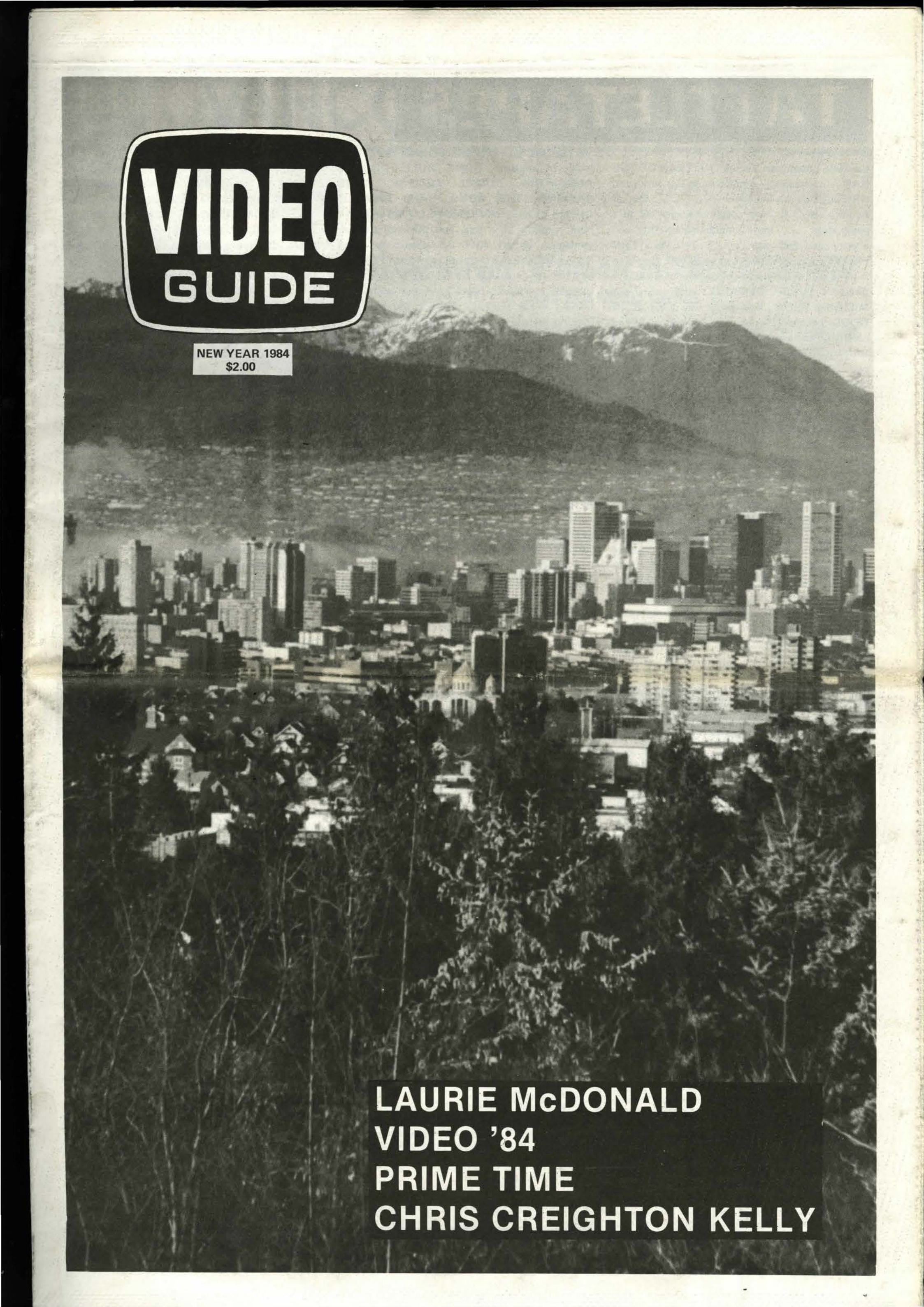




VIDEO GUIDE

NEW YEAR 1984
\$2.00

**LAURIE McDONALD
VIDEO '84
PRIME TIME
CHRIS CREIGHTON KELLY**

TATTLETAPES

the 1984 Lunar New Year is **THE YEAR OF THE RAT** . . . somehow significant to our times and **ORWELLIAN** mythology fear or ferocity seems to have gotten the year off to a panic start . . . more fundraisers, benefits, and charity cases than ever **THE WESTERN FRONT**'s art raffle raised some \$2500, the 25 to 1 odds winners included Vancouver Art Gallery director **LUKE ROMBOUT** who won the **MICHAEL SNOW** silkscreen or was it the **ALAN WOOD** collage???? Mix-up, Mixed-up, Mixed company? the overtly dolled up **JEANETTE-LAG REINHARDT** did the honours of dipping into the pork barrel to pick the winners not coming up winners (to date) has been the V.A.G. art workers who are still negotiating for a non-contract with the management . . . the work slow-down and one day strike has resulted in the delayed return of **THE NATIONAL GALLERY** collection and the postponement of several exhibitions including that of **SEXUAL VIEWS**, an installation by **CONFUSED**. neither worried, baffled, or confused was visiting poodle **A.A. BRONSON** of **GENERAL IDEA** whose major retro isn't scheduled for opening until June 1984, by then the V.A.G. should have its shit together, **LUKE**. Musical acts **THE LOW RIDERS** with chums **THE HELL'S ANGELS**, the all-woman band **BOLERA LAVA** and **THE ANIMAL SLAVES** provided the entertainment for the **VIDEO INN** fundraiser held at the **BUDDHIST TEMPLE** artists are natural bar flys as each opening is calculated by

the beer sale potential as a curatorial base local artpreneurs: **HANK BULL**, **DINETTE AUGUSTINIS**, **RUSSEL KEZIERE**, **ALVIN BALKIND**, **THE WONG**, **BARB DANIELS**, **GLENN LEWIS**, **DAVID McWILLIAMS** and more have meeting as a gang and planning the war strategies for an **ART 86** assault on urban Vancouver, this mis-matched company of idealism is a pot-pourri of **JOE AVERAGE** concepts that includes everything based upon the revenues of owning a bar shuffling the buck and looking at real estate includes the purchase of **THE LOTUS-land oasis HOTEL** more in the near future plans definitely include a 1984 **OCTOBER SHOW** following the success of the 1983 attempt the first **OCTOBER SHOW** catalogue is now available Video Art moves from alternate to the more subLIME, as **DAVID SUZUKI**'s new CBC pilot program **NITE VIDEO** on new technologies will include burps of video-art including that of **LIZ VANDER ZAGG**'s **'BABY EYES'** **PRESENTATION HOUSE** is presenting **TELEVISION INTER-FERENCE** curated by **RENEE BAERT** to the north shore including the work of **RICHARD SERRA**, **LOUISE GENDRON**, **ANTONIO MUNTADAS**, **JOHN WATT**, **PAUL WONG**, **PETER D'AGOSTINO** and **MAX ALMY** **THE FIREHALL** directly across the street from **VIDEO INN** is sponsoring the **2nd OTTAWA INTERNATIONAL VIDEO ART FESTIVAL** and in the planning stages of a national short, sweet, and popular video shorts competition, initial ideas include letting public votes choose

the winners **OUT OF CONTEXT AND CONTENT** more exporting than importing these days and mutual exchanges include the **CANADA/ENGLAND EXCHANGE** being curated by **LONDON VIDEO ART'S JEREMY WELSH** and **A SPACE'S JANE WRIGHT**, **KEITH KURMAN** of Boston annual **EVENTSFEST** has solicited a whole slew of tapes from **ART METROPOLE**, **WESTERN FRONT**, and **VIDEO OUT** **MIKE TOBY** of **THE THIRD EYE GALLERY** in Glasgow, Scotland has been scouting here, Toronto, Montreal and Halifax **CHRIS CREIGTON KELLY** responds to the recent 'solidarity' movement here in awkward B.C. with a video & mixed media installation at the **UNIT PITT** labour, pro-union, anti-porno, feminist activist **SARA DIAMOND** has been producing at the **Western Front** In from the cold capital (mission impossible) was **DENIS L'ESPERANT** and **TOM SHERMAN**, video is old enough to be neo-classical as evidenced by a selection of tapes curated by **BRIAN McNEVIN** to be screened as **NINE SUNDAY MATINEES** as a cooperative venture with the Centre for the Arts and Video Inn **DAN GRAHAM** stimulated 'nostalgia' with the screening of his **ROCK RELIGION**, the birth of rock n roll equated to the development of the shakers and the quakers the yet unfinished tape do to a lack of funds had its moments that could easily redevelop a love of **PATTI SMITH** **VANCOUVER DEFINITELY NOT LACKING OR RELAXING FROM VIDEO PROGRAMMING**

EDIT

A New Year, a newer look. This issue is the first of 1984. We have made a few changes to bring in the New Year, and we hope you like them. This issue finishes up our close look at Vancouvers Media Groups. We have several groups to go which include the Western Front and IDERA, and will cover them in future issues. Our continuing to profile groups will go on throughout the year. We hope to look at some new groups as well as groups that have been around over ten years.

Talking about changes, our distribution has to be cut due to the high costs of almost everything. The result is we have to cut out complimentary list, as well tighten up on cutting people off if they do not renew on time. So why not send in your subscription before you get your notice we have to cut you off our list. Remember if you are a contributor we put you on the mailing list for a year. we are also looking for better and more effective ways to distribute Video Guide, if you have any suggestions please send them along.

For the next issue we have several articals/reviews on tapes being produced in third world country's. We will also profile a group which does distribution of such tapes. And in that issue Video Femmes will celebrate their 10th anniversary.

Video Guide is willing to accept ideas for reviews and articals of tapes and festivals etc, so please send them a along. If you have a tape you wished to be reviewed you can send it to us. And we do encourage writers to send in articals and reviews. Anything we publish will receive a writers fee. The 1984 Video Guide deadlines are - February 29 - March issue ; April 15, May issue ; June 15 - july issue ; September 15 - October issue ; and November 15 - December issue. If you are planning to make a deadline let us know in advance if possible.



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by Karyn Zajac

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Vancouver Women in Focus Society Arts and Media Centre

Suite 204-456 West Broadway • Vancouver • BC • Canada
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Women In Focus Arts and Media Centre originated in September, 1974. Our purpose was to produce feminist video and film: we felt that an alternative to male-defined images of women was long overdue.

After producing a series of videotapes we realized that the creation of a distribution network was essential to the process of making feminist media accessible to the public. We established a distribution system and began to distribute our productions across Canada and the U.S.A. to as wide an audience as possible.

In 1978 following Women In Focus "Vancouver Women's Video and Film Festival" we expanded our distribution library to include videotapes by other women, and most recently, in 1981, we added a number of films by women artists to our collection.

As well as the production and distribution of feminist media, we organize many other events related to women in the arts: workshops and presentations, performance, video and film screenings, and the exhibition of many other visual art forms in our gallery space.

The videotapes and films in our library explore women's visions, lives, and experiences. They challenge the dominant view of women which is crystallized in the stereotypes presented in past and current imagery. These images are perpetuated in film, TV programming, magazines, and all other symbolic representations of society's values.

As women we must develop imagery which reflects our lives. This process begins from a conscious or implicit understanding of our oppression and creates a basis for a female-defined culture and feminist aesthetic.

BOOKING VIDEOTAPES AND FILMS

Rental Procedure

Book rental orders as far in advance as possible — at least 4 weeks prior to the viewing date, and list an alternative date. We will try to meet orders that reach us at the last minute, but customers will be responsible for all extra shipping charges in rush deliveries. Playdates will be confirmed upon the receipt of our invoice which we will send out immediately. Changes or cancellations must reach us 10 working days prior to playdate; telephone bookings must be confirmed in writing. Please note on order if invoice and shipping address differ. *For us to confirm rental charge please specify what kind of audience will view the production (see Rental Rates), and where it will be shown.* If this is not done, the higher rate will be charged. Rental charges may be paid prior to rental or within 15 days of exhibition date.

Shipping

Renters are responsible for all shipping charges (both ways), and productions must be returned according to the specifications on the packing slip — via special delivery, first class mail, courier, or air express. All productions must be insured as specified — should the production be lost or damaged in the mail or in any way, the renter is responsible for the cost of the print or videotape and a maximum of two bookings.

Productions must be returned on the first business day after the showdate. Renters will be charged late fees on any tapes/films not returned on time. Return productions in the case or padded envelope provided and re-wound on original reels. We reserve the right to telephone or telegraph collect to request return of overdue films/tapes.

Sales and Rentals

We have a two-tier film and video rental structure, dependent upon whether a group is institutional or community-based. Rental rates also vary depending upon the age and quality of the production and whether the renter is doing a single or a multiple showing. Purchase price on films and videos is also dependent on the age and quality of a production.

Single play rate: \$30 - 70 (rental)

Multiple play rate: 50% of original price on second showing, 25% of original price on each subsequent showing.

Videotapes may not be copied and the images may not be reproduced without specific permission from Women In Focus and/or the artist. W.I.F. prefers exclusive distribution rights.

Previews

Preview prints and videotapes are only available for purchase considerations. A \$10 handling fee is charged which is deductible from the purchase price if the previewer decides to buy. Previews must be requested on letterhead or with a purchase order.

Purchase

Prices quoted do not include federal and provincial sales tax and duty. Please specify if your organization is tax-exempt as specified by Revenue Canada, and quote your tax number.

Damage

Films and videotapes are checked and in good condition before they are sent out. Renters are responsible for the care of videotapes/films in their possession. Print and videotape damage beyond reasonable wear and tear will be billed to the customer at the prevailing laboratory and duplicating rates.

Rental and Purchase Conditions

Rental of a videotape/film allows the renter to exhibit the tape/film on the exhibition date(s) only. Each booking is for the renter's own use — tapes/films cannot be subleased, distributed, edited, altered, televised, or duplicated.

Purchase of a videotape/film allows the purchaser to exhibit the tape/film as frequently as desired. It does not allow the purchaser to distribute, sell, lease, televise in whole or in part, edit, alter, circulate, or duplicate the tape/film without the prior written permission of Women In Focus.

For additional information on distribution, sales, and rentals, please contact Vancouver Women In Focus, 204-456 W. Broadway, Vancouver, B.C. V5Y 1R3, (604) 872-2250.

Services

Previewing on an appointment basis is available to individuals and small groups on the premises. Previewing may also be done by potential purchasers with costs of shipping and returning the production charged to the customer.

Exhibitions include video installations and performances. The space is available for rental for visual and performance artists.

Special events are subject to funding, womanpower, and perspiration levels.

WHY FEMINIST MEDIA?

Traditional media have interpreted the actions and lives of women according to the limited stereotypes placed upon us by a male-defined society. We are all familiar with the mother versus sex-object or mindless caretaker syndromes. The existence of these stereotypes indicates that women have been neither the authors nor the producers of the images that represent their lives.

Feminist media present a woman's life experience and perspective from her point of view. It begins from the conscious acknowledgement that women do not have equal status to men in this society. Feminist media document and explore issues of importance to women — our ideas, our feelings, our history, our work, and our current struggles.

To understand and change the situation of women in today's society, we need to hear from women themselves regarding their concerns and experiences. The work of feminist media provides background information, research, and dialogue on contemporary issues that can be used by those interested in or actively working towards changing the status of women in society today.

Feminist media challenge the present day stereotypes of women and provide alternative ideas and stimulation for change.

Suggestions for Use

Audio/visual materials in the Women In Focus library present information on the situation of women in a visually effective way, using interviews, documentaries, dramatizations, and fiction.

The productions are powerful communication tools in the work of raising consciousness, changing attitudes, reclaiming our history and ourselves.

The videotapes, film and slide/sound presentations in our library can be useful in:

- community programs
- union meetings
- women's groups
- staff meetings of social service and social science departments
- classes and workshops with universities, colleges, and schools.

And all other programs and meetings of people interested in changing the status of women.

Topics Include

Women and Work: employment discrimination, women workers' strikes, sexual harassment on the job.

Violence Against Women: rape, woman beating, fashion as social control, pornography.

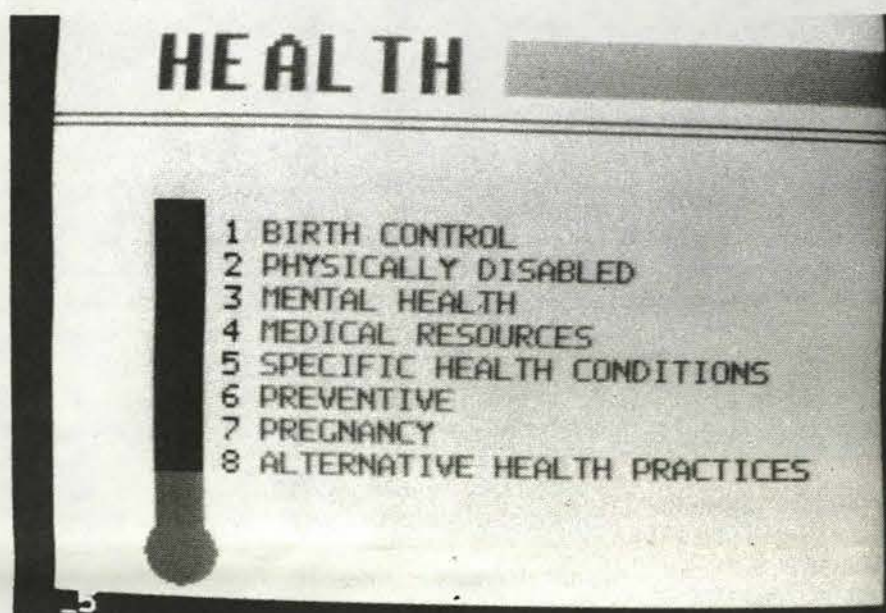
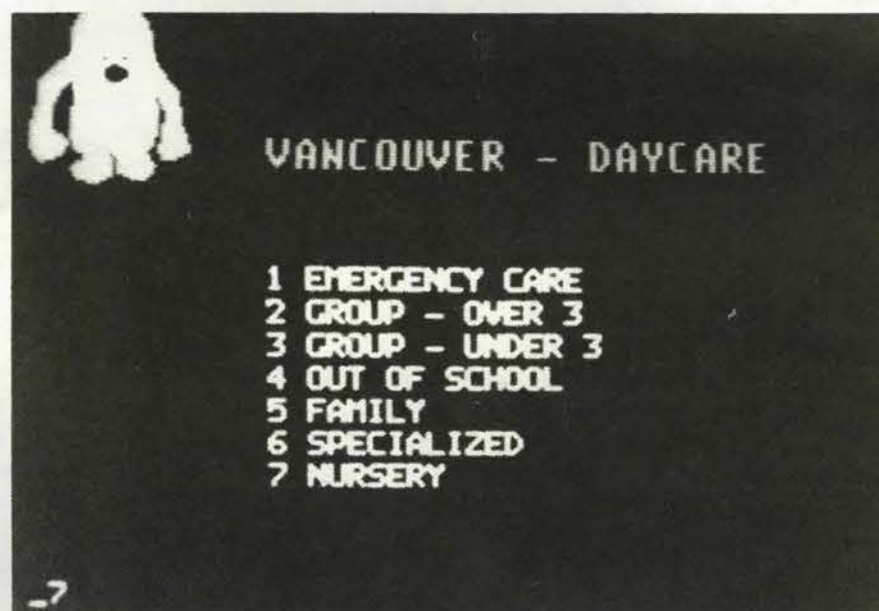
Women's Herstory: women's suffrage movement in Canada, Paris Commune, Caroline Herschel: Astronomer.

Sexism in Education: sex-role stereotyping in text books, counselling and future opportunities.

Women and Art: great women artists, issues in contemporary women's art, women and fiction.

COMMUNITY TELIDON NETWORK OF THE PACIFIC

a project of the Greater Vancouver Information and Referral Service



Photos Courtesy Tom Berryhill

Networking — computer age terminology for what in the past was a more tenuous association of common interests, business or social. The computerized system is the ultimate directory of services and information, accessed through a pyramid structure, from broad categories to more and more specific groups and information. Programs are designed for specific interest groups making resources and connections available from a centralized bank of information. It's a 2-way system requiring the support of groups who list their specific interests and events in order to increase the range of information which in turn can be accessed by those who are interested. Most systems are commercial networks, resources for the business community, information for sales as part of an economic interest. Paid subscription both supports the technology and limits access to the resources, giving rise to a prophetic vision of the ultimate network of megabusiness which controls access to the world's

megabusiness which controls access to the world's resources and, thus, economic and political power.

Technology is — it exists and its growth is ensured by its efficiency. All that remains is how it is used, who has access to the information, what kinds of controls and balances are imposed by social conscience. The only power the common person has is to keep oneself informed, to lessen the distance which tends to mystify the technology. The Community Telidon Network of the Pacific was created to facilitate this access to the technology. It is intended to be a public information service with video display terminals (VDT's) in public places such as libraries and community centres.

The Telidon System was developed in Canada and is the basis for the North American Presentation Level Protocol Syntax — the official North American standard. It is basically a graphic coding system, a context for any data base. The format is the presentation on the screen of a "menu" of possible categories of information. In the case of Community Telidon Network this list includes daycare listings, social services, housing, government offices and statistics, special interest groups, an entertainment guide, and more. The operator picks one and keys it in. A graphic logo identifies each section and the screen lists a new selection of choices, more specific to

the original subject, and so on to the extent of the information. One could find, for instance, a list of daycare centres mapped visually by geographical area within the city with specific information as to type of centre, age accommodated, length of day, contact person, etc.; sports and cultural events updated on a monthly basis; or current elected officials by district and phone numbers.

Margaret McHugh began with an initial grant from the Department of Communications to network women's organizations and services in the fall of 1982. This met with some resistance from inner city women's groups who preferred a more organic social organization to one technologically based. This took issue with the technology as a monster devouring jobs for women and forcing others to work in a physically and emotionally unhealthy situation. Consequently, there was not a vital enough data base to support a system. The research of resources for women, however, had provided information on many social services, so the system expanded to a broader base of community information and attempted to educate the public in use of computers, setting up a terminal in the Vancouver City Library and teaching people to use it. Many older people were intimidated by the new age equipment, and the younger generation treated it as a game devoid of practical application. Despite these obstacles the organization is working to expand their informative capacity with a vision of some day having modules of specific interest to social groups such as seniors, women, disabled, etc. They currently have 6 terminals which rotate around social and educational services which support the project by contributing information. At this point public access is limited. The current dream of the project, however, is to create an alternative to the commercial computer system with a decentralized information base in which facilities themselves contribute information they would like to have known which is then organized through the Telidon System and distributed to the general public through public facilities free of charge. The system could be accessed through small home computers, and, ideally, it could tap into other systems, creating an ever-expanding, comprehensive network of information as opposed to the exclusive rights of big business.

The project is young with limited funding and far from their ideal, partly due to resistance and lack of support within the community. In order to achieve access to other computer systems, they require a strong base of support and comprehensive information, in short, the support of the community. Participation = information = increased participation and use.

Most systems are created for economic interests rather than social education and access. For this reason the Community Telidon Network stands apart. It may never reach the heights of power and politics, but it does offer an opportunity for computer experience and the possibility of a way into the wealth of information stored in computer banks. Can we afford not to develop ways for public access? We need to be computer literate. The technological advances are rapid, moving further from the grasp of the uninitiated. A program created with the consciousness of filling the gap between the common person and the technology of economic power deserves community support.

The issues concerning the effects of technological change and the resulting socio-economic changes are serious ones. Many people are being automated out of jobs, and health hazards are real concerns. These issues require practical regulation and creative changes in the employment of the work force such as heavy taxation of automated industry and job sharing programs as well as public control measures to limit power of megabusiness. It is as futile to argue against automation, as it was for those who condemned the "horseless carriage." The only choice is how it is used, encouraging a context in which humanistic values are protected and more holistic forms of communication are preserved. We as a society have embarked on this course, and the port of departure no longer exists. It remains only to set the direction for the far shore.

By Karen Henry

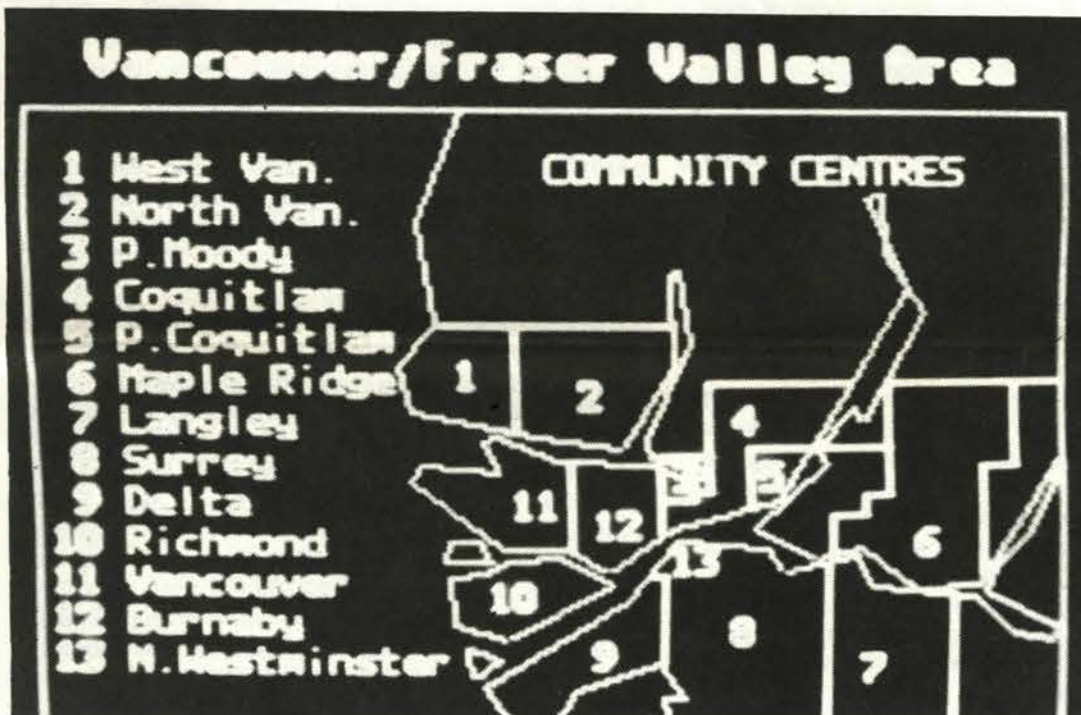
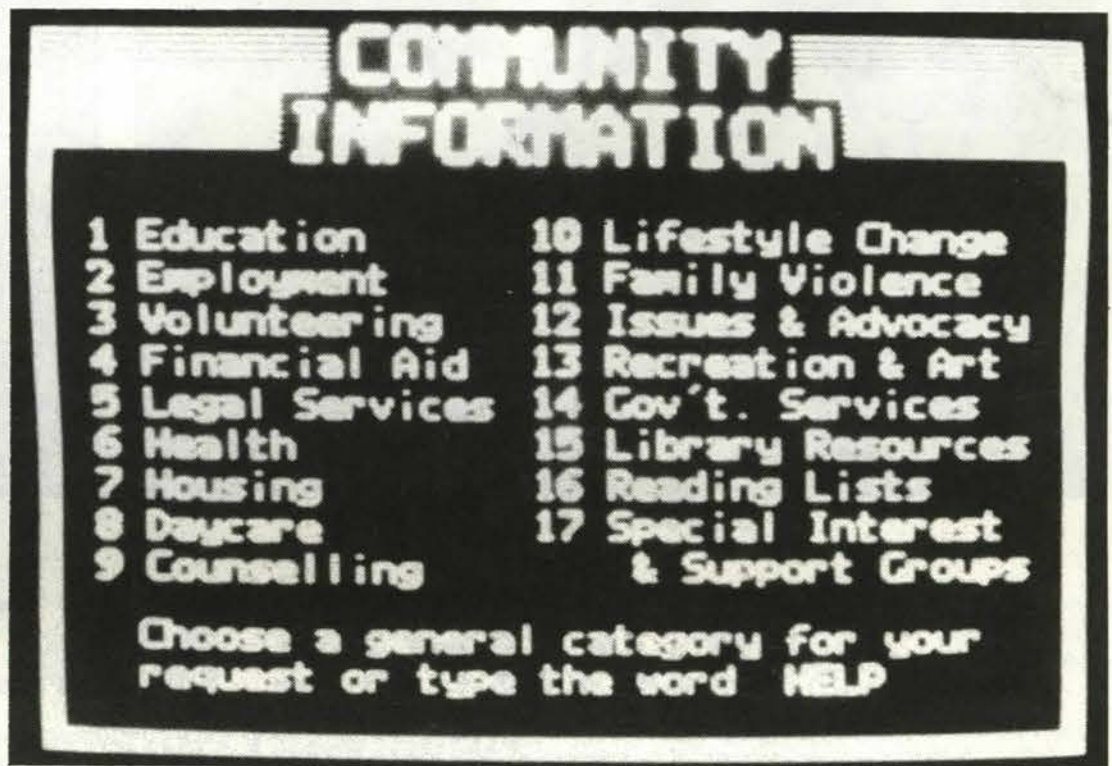
G.V.I.R.S. — Greater Vancouver Information & Referral Service

The Greater Vancouver Information and Referral Service (GVIRS) was established by United Community Services (United Way) in 1953. The Vancouver Crisis Centre operated the service from 1973 until GVIRS became a separate society in 1978.

The service, as the name implies, is concerned with the collection and dissemination of information to the public — information that, while available, is not generally available in a form readily accessible to the public. This information is provided in hard form in the Directory of Services known as the "Red Book," which was first printed in 1958 as a bi-annual publication. In 1977 the Red Book became an annual publication in binder format, listing all the human services available to the public in Greater Vancouver: housing, transportation, health, environment, drugs, political, etc., etc. — covering, in all, 26 major categories and countless sub-categories.

In addition to the Red Book, GVIRS operates a public enquiry service which provides assistance in solving problems, as well as information on and referral to all public services. This telephone service is available Monday to Friday 9 am to 5 pm by phoning 736-3661.

Both the Red Book and the Enquiry Service are supported by GVIRS's main computerized data base known as the Community Information Index (CIINDEX).



Photos Courtesy Tom Berryhill

This continuously up-dated computer file lists over 1900 publicly available services in the Greater Vancouver Area and is leased to ten other Information and Referral Services in the area.

Another project of GVIRS is the Community-Telidon Network of the Pacific (CTNP) which is an experimental computer-based information system connecting public services and the information banks. There are currently thirteen organizations participating in this project. If you would like more information, call the CTNP office at 738-2553.

The Greater Vancouver Information and Referral Service, located at 105-1956 West Broadway in Vancouver, is planning to move to the Main Source building at 15th and Main Street in the coming year. The Main Source project is a co-operative effort with the Association of Neighbourhood Houses, the Junior League of Vancouver, and the Vancouver Volunteer Centre.

Greater Vancouver Information & Referral Service
105 - 1956 West Broadway
Vancouver, B.C.
V6J 1Z2

Telephone 736-3661





"The World's Largest"



"The World's Largest"

LAURIE McDONALD

Reviewed by Emma Kivisild

On January 17, Video Out screened five of the library's ten tapes by American Laurie McDonald, a selection that showed varying aspects of her documentation of the state of Texas and that also gave play to her exploration of the video medium and the phenomenon of video art. By the end of the evening, it was clear that McDonald approaches her work with a great deal of thought and a keen sense of humour.

A native of Texas, Laurie McDonald studied at the Rhode Island School of Design in the early 70's and has returned to her home state to be Video Curator/Video Projects Director for the Southwest Alternate Media Project in Houston. Her experience of the state of Texas is a strong influence in her work — of the five pieces presented, three were concerned directly with Texan people, folklore, and landscape. She provides a picture of Texas that accepts and moves beyond the state's easily lampooned customs, accent, and braggadocio. She comes at it critically, but, ultimately, also sympathetically.

"The World's Largest: A Tape About Texas" is a 25 minute tape about some of the larger than life monuments around Texas that claim to be the world's largest shrimp, peanut, strawberry, hotel swimming pool, or whatever. It is, indeed, a "tape about Texas" — about the particular value Texans place on their erstwhile status as the largest state in the union. The piece opens with a series of images taken from postcards, trick photography and cartoon drawings depicting grasshoppers the size of dogs, rabbits as big as horses. . . . Meanwhile, Texan voices explain, semi-seriously, the inevitability of Texan bragging and lament the entry of Alaska (which is larger than Texas) into the United States.

The subject matter is a delicate one — a video of small town Americana that will in all likelihood be viewed by an urban audience. There is a danger of it becoming patronizing in tone, a spoof of a style that it is de rigueur to use as camp in the city these days. McDonald has avoided this pitfall, giving the people of her documentary dignity by letting them speak for themselves. The body of the tape is straightforward. To document the monuments, people from the small towns where they are located have been interviewed. The narrators face the camera holding the microphone, and periodically the camera cuts to the giant object.

The simplicity of the production leaves room for the personalities of the people it is about. We get a glimpse of each character and a hint of what conversation might be like in rural Texas. One can't help but like the people on the screen, and it is clear that they like the woman who is filming them. When one man cannot suppress a chuckle while telling the 'true story' of the world's largest shrimp, the essence of 'World's Largest' is captured. Exaggeration is a cultural phenomenon, even a norm, for Texans, perhaps a way for them to deal with the intimidating size of their landscape. They take it seriously, but know its absurdity as well.

"The Sweetwater Rattlesnake Roundup," made the year after "World's Largest," documents the 1980 roundup, an event held each March for the last 20 years in Sweetwater, Texas. Each spring, thousands of rattlesnakes are hunted and captured on local farms and ranches and brought to the coliseum in Sweetwater, where they are tossed into pits and then butchered. The documentation of the roundup includes the capture of the snakes, their

decapitation, skinning, cooking, and eating, and the milking of the venom from their fangs.

Ostensibly, the roundup happens in order to rid the area of pests, but clues that it is more of a psychological than a physical purging are frequent. This was the most overtly analytic of the five tapes shown. McDonald makes the links between religion, misogyny, and male domination of a difficult environment and exposes the roundup as a ritual reinforcement of traditional roles.

The tape begins with principal organizer Bill Ransberger's statement that twenty years ago he was almost paralyzed by his fear of snakes, that he now has respect for them, and that he attributes this transformation to the roundup. This statement is voiced over a quote from the classical thinker Erasmus on Man against the Serpent, and is followed by a series of black and white images of snakes taken from old Western art with obvious snake-as-evil content. This reference to Western religious doctrine is reiterated throughout the tape, with quotes from various mythologies forming a thread through the narrative. (Similarly punctuating the tape are cuts from that modern-day North American religion — television. The segments are taken from Bill Ransberger's appearance on the To Tell The Truth show.)

The most interesting connection here is the roundup's debt to the superstitious link between snakes, women, and evil. Repeatedly, participants in the weekend point to the story of Adam and Eve as historical justification for the event. Their words, the story of Genesis, and the quotes we are reading ("I shall pit thy seed against thy woman's seed. . .") linger in the ears as McDonald describes her experience the first night of the roundup, which is



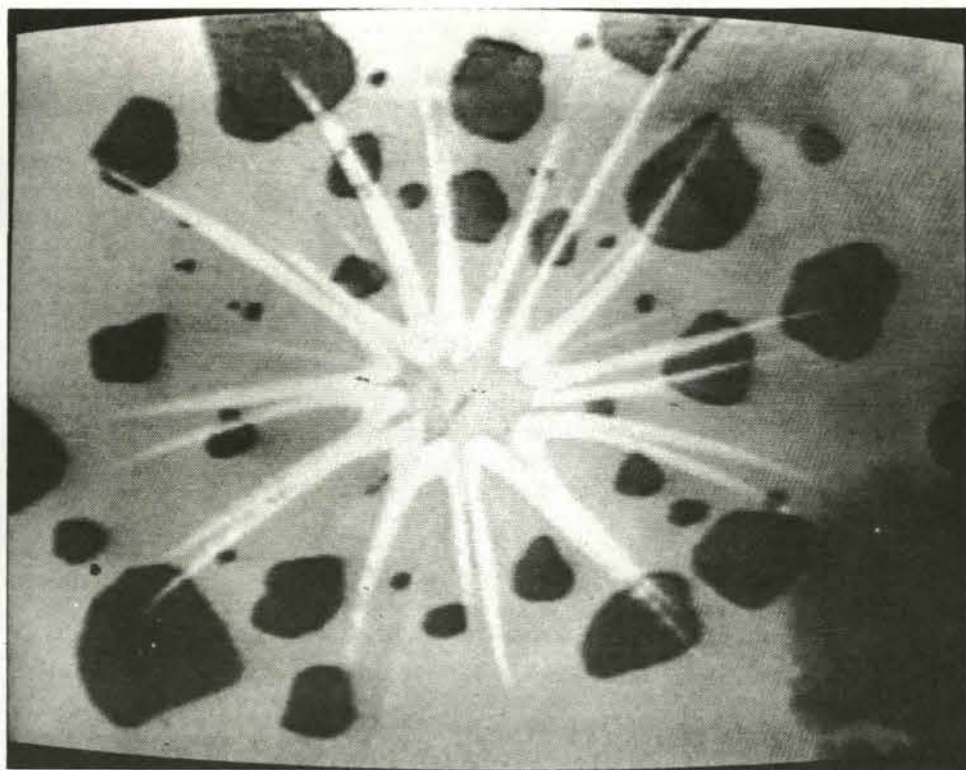
"Sweetwater Rattlesnake Round-up"



"Water, Wind, & The Record of..."



"Generic Video Art"



"Prime Time"

Photos By Stokely Seip

traditionally an all male occasion. By talking Gerry Ransberger (Bill's son) into taking her in, she puts herself in danger of being gang raped. Any woman who enters the coliseum that night, she is later told, is 'open game.' Perhaps it is more than snakes that the roundup purports to control.

Rape is one way to keep women down. Objectification is another. Some of the most pathetic and evocative footage in the tape is of the Snake Queen beauty contest. The previous year's winner talks about the lengths to which contestants will go — the excessive make-up, the dieting, even laxatives for slimness. The girls (they are 16 and 17) try earnestly to be the perfect woman, gamely answering questions about the perfect man. "For me, housekeeping is *more* than just vacuuming and doing dishes," says one. Like the snakes, they are being stripped of their power.

Again, McDonald is intimately involved with the subjects of her tape. The analysis is subtle, and her perspective sympathetic. Some of the nicest moments of the piece are shots of foibles — the newly crowned queen having the vaseline on her teeth fixed, for example. The narration (by the Ransbergers, primarily) is far from slick — it has a down home honesty that matches the nature of the event itself. While McDonald is clearly making a point about the roots of the roundup in women's oppression, she is far from personally condemning either the men or women who take part in it.

Technically, the divergent styles and techniques — from game show television to ancient beliefs — are well pieced together. They make sense even in juxtaposition. There is a particularly nice transition at the beginning from two-dimensional images, to a photograph of a sculpture, to the highway sign for Sweetwater. From the outset, the connections are made between the past and the present.

"World's Largest" and "Sweetwater Rattlesnake Roundup" are tapes with a large debt to the style of mainstream TV and film documentaries. Though

McDonald's choice of subject matter and her camera eye are obviously different from, say, NBC's, they do not go very far in exploring video as a medium. The other three tapes move more in this direction.

"Water, Wind and the Record of the Rocks" (1979) meshes McDonald's work about Texas with her commitment to video art. It is about the landscape of Texas. Using the facility for close personal examination that the medium provides, she creates an intimate account of the experience of West Texas.

Images of plants, rocks, buildings, and dunes are superimposed by a 'crawl' narrative across the middle of the screen carrying excerpts from the producer's diary of a road trip through West Texas. The only sounds are those of wind and rain. The use of the diary contributes to the overall effect of the piece — which is of the peculiar sense of introversion and isolation that comes from being alone in such a landscape. In the narrative, McDonald refers to her childhood fear of the weather and also to her need for human contact: she has been on the road for several days without speaking to anyone.

Though other people are mentioned, they never really penetrate the tape. A town, a hotel, a Mexican woman are described but only in silent, relentless print. The images here are of buildings almost frustratingly close, rain beating on the roofs. Later in the narrative, when the author has reached the dunes she has been travelling toward, people are depicted who, she says, know each other very well and talk only in banalities. She wishes them gone, and the viewer, too, welcomes the return to the intensely personal self and landscape.

Visually, the camera shuns spectacular vistas, choosing instead to maintain in imagery the closeness and intensity of both the sound and the narrative. The camera moves slowly, at the same pace as the words. Many of the images are stunning in their simplicity but also in their bleakness. Sand. And sky. The only shot of human beings has them as specks on the horizon, perpetually slipping off the

screen, in the way that one seems to be going nowhere when walking on sand against the wind. McDonald has interwoven, visually and aurally, the sensations and thoughts of a personal odyssey. It is well done.

"Prime Time" (1981) was probably the weakest video of the showing. It is short — only five minutes — a collage of violent imagery from prime time television. It is carefully put together, employs interesting visual puns, and is often quite funny (sadly enough). However, the message is too banal, and while McDonald says it a bit differently, she does not say much that has not been said before. Unfortunately, we are numb to television violence, and the mere depiction of it and its camera techniques is not enough to alert us to our numbness.

"Generic Video Art" (1982) solidifies the impression that Laurie McDonald is an artist with an uncanny ability to invest her work with a sense of humour. A collaborative effort with Tom Sims, it takes the form of five clips, each a parody of a certain type of video art: conceptual, experimental, punk, pet art, and state-of-the-art. It won a Special Merit Award, Video Art Category, in the 1982 Athens Film and Video Festival and was a Video Art Finalist in the 1983 United States Film and Video Festival.

McDonald and Sims are making fun of the conceptual division of art video into neatly packaged genres, each with its own aficionados, techniques, and mannerisms. In "Conceptual Art," a hole is dug on the beach and then filled in a la Keigo Yamamoto. In Pet Art, they fill a tape case with catnip, setting up "Hudson the Cat" as a feline follow up to the canine Man Ray. I found some of the clips a bit longer than necessary, but the satire is accurate, right down to camera use and sound effects — and very funny.

Laurie McDonald is comfortable — to some extent, at any rate — in all these genres. Her own work is diverse, and reflects a command of the medium, as well as a sensitivity to her own subjectivity and to the people and experiences she is concerned with. Her work is well worth seeing.

VIDEO

TELEVISION DELIVERS PEOPLE
Richard Serra, 1973

FEMMES DE REVE
Louise Gendron, 1979

BETWEEN THE LINES
Antonio Muntadas, 1979

TWO WAY MIRROR
John Watt, 1980

PRIME CUTS
Paul Wong, 1981

TELETAPES
Peter D'Agostino, 1981

PERFECT LEADER
Max Almy, 1983

TELEVISION INTERFERENCE

PRESENTATION HOUSE

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Introduction — by Sara Diamond

On July 7, 1983, the Social Credit government in British Columbia brought down a new budget, accompanied by almost thirty pieces of legislation. Its aim was to restructure the economic and social life of the province through massive cutbacks in health care, education, and social service budgets, accompanied by the elimination of workplace and human rights, consumer and environmental protection.

In response to these measures the Solidarity movement emerged, bringing women's, labour, and community organizations into a massive coalition. Over a four month period, protest rallies across the province brought out hundreds of thousands, but the government refused to negotiate. By November, the B.C. Government Employees Union (B.C.G.E.U.) was forced to strike against new legislation which removed bargaining rights, allowed firing without cause, and enforced wage controls, in order to achieve a new collective agreement. Other public and private sector workers prepared to support them in an escalating general strike. The coalition planned that as each sector walked off the job, increasing demands would go to the bargaining table, forcing the government to revoke its legislative package. The top labour leadership threatened that: "the price of poker" would rise on November 1st, the day that B.C.G.E.U. hit the bricks.

The B.C.G.E.U. had been on strike for one week when education workers joined them on November 8th. Crown corporations and hospitals planned to join them the following week. Community groups provided massive support on picket lines. Unfortunately, the negotiating process remained centralized with the B.C. Federation of Labour top union officers. On the weekend of November 12-13, Jack Munro, leader of the International Woodworkers of America (a union not on strike), flew to Kelowna with the blessings of the top leadership, met with Premier Bennett, and struck a private, unsigned deal. On this basis, union brass told strikers to down their picket signs and head home. The gains were minimal: a contract for B.C.G.E.U., a freeze on education costs at the 1983 level (to stop further cuts), and some consultation on human rights legislation. Many strikers and supporters felt that their demands were unmet and that the power and support of the strike was squandered. Indeed, massive education cuts are proceeding, social service workers are losing jobs, and the government is not engaging in "meaningful" consultation about other legislation.

Chris Creighton-Kelly, a local video artist, developed an effective multi-media installation to examine the process of Solidarity and the disillusionment following the "Kelowna deal." The installation was presented at the Unit Pitt Gallery. Based on the union leadership's analogy of a game of poker, "The Price of Poker: Gambling on Solidarity" uses the founding objects of the B.C. Solidarity movement, video interviews with supporters, and television coverage to examine the mediation of a mass movement by the press and its own leadership. While providing intensive information on Solidarity, the piece provides an emotive framework for a retrospective analysis of a process which engaged the vast majority of B.C.'s residents. In the following interview, the artist discusses his concept of the piece and his ideas on cultural production.

Sara Diamond: *Could you describe each element in the installation?*

Chris Creighton-Kelly: The installation has three installations within it: "Bluffing with Buttons"; "Playing with Words"; and "Cutting the Kelowna Deal", as well as three audio/visual sources: the television, video, and tape recorded voice. "Bluffing with Buttons" is just that — people wearing buttons to signify certain things as a statement. "Playing with Words" is the thousands, even millions of words written, with the ones on the wall as a mere representative sampling. What I wanted to show was a lot of the internal documents (of Solidarity), the kind of things that aren't normally seen by people. Then the cards, which are the most conceptual component, are leading back to Mike Kramer's remark: "The price of poker goes up on November 1st", to what I saw was the real poker game at which the mediating forces and the government were sitting at the table but where our hand had already been folded.

SD: *How did you choose the media which you used?*

CC-K: I've always worked in video so that was natural to me. At the same time I'd saved stacks of newspapers — from my own involvement in various roles during the struggle I had a lot of paper. I'd collected some of the buttons, and I knew other people who had buttons. I wanted to work with found objects and the actual artifacts. I wanted the installation to have an anthropological, recent historical feel and, at the same time, present things that were common to people that were involved in it in a different context.

An Artful Approach



SD: *How did you see the relationship of your commentary, expressed in the form of graffiti, and the found objects?*

CC-K: The best way to answer that is to describe how it happened chronologically, which was to construct the actual room physically, then to install the technology. At the same time, for about a month, I was experimenting with various ways of actually displaying the information. It had to have this museum-like quality to it, but at the same time it had to be cheap and durable, because I'm a poor person. That's how I settled on using the plastic bags to hold the objects. Then when it was constructed and looked clean, I went back in (after some time). I had some sense of what I was going to write, but basically I tried to respond to my own work by writing on the wall. I wanted the piece, very intentionally, to be accessible; I used the writing on the walls to give it a technique that would make it more familiar and make it less of a formal piece of art.

SD: *What are the issues that you are dealing with?*

CC-K: I am trying to deal with mediation, in the sense that on July 7th and immediately afterwards there was a great outpouring of protest and resistance to what had happened, and over the course of the next four months it became increasingly mediated almost imperceptibly for some of us. By the time people realized what had gone on, it was too late. So we stood four or five months after the budget had come down with this incredible momentum, an incredible amount of work, an incredible level of mass mobilization, and basically we gained little or nothing. I am trying to deal with the residual feelings: the confusion, the betrayal, the upset, the depression — these are the words that people use in the tapes.

SD: *Is your piece trying to deal with placing responsibility for this?*

CC-K: I hope that people will examine their own involvement with it and learn whatever lessons there are to learn. Obviously, some of the fault lies with the labour leaders and their manipulation of the situation. I also feel that, especially coming from the left, it is a little too easy to rhetorically name-call the "labour bosses" and so on. Some of the fault must lie with those of us that should have known that could possibly happen. We set up democratic structures but didn't work hard enough to make sure that they were working; we didn't press people hard enough within institutions that would have been sympathetic to the fact that the democratic structures weren't working. I think it is too easy, although I share the sentiment, to say, "It was a sellout", and put the blame elsewhere.

SD: *The whole issue of bureaucracy and power is a very complex one to deal with in a work of art. Do you think that art is more effective in tackling this, or is it simpler to address it in a purely political language?*

CC-K: Those are the things that I am struggling with. I would hesitate to say "better" but I think that cultural practices can deal with it differently, can show, by evoking feelings, responses, by capsulizing and making succinct events, images, sounds. That whole little room, the cacophony of sounds that is in there and the cacophony of images represents my own personal experience of four months. What I think that art can do is restructure reality in a compressed, intense way to evoke a way of

"The Price of Poker, Gambling on Solidarity"

looking at bureaucracy, structures, etc., that may not be able to be done in a purely literary or analytical way. Which is not to say that those kinds of analysis don't have value. Somewhere there is a middle ground between the two — it's trying to bridge the gap between the autonomous discourse of art and what is largely an autonomous discourse of politics as well. I have gotten responses from both camps, artists and cultural friends saying: "This is just propaganda, is it art?"; and yet on the other side, political people saying: "It's not clear enough. The analysis isn't there." They won't allow for any ambiguity or contradiction. I think that it is only in those contradictions that we move forward. Systemic analysis that starts from the top and moves down gets us into trouble every time; if there is anything that feminism has taught me over the last ten or fifteen years, it's that we start from the bottom up — we start from people's experience.

SD: *You spoke earlier of accessibility? What do you mean by that: do you mean to an audience not used to art or to an audience unfamiliar with the issues around Solidarity?*

CC-K: I mean both, but primarily the former. Many of the people who have come to see the exhibit are people who don't normally come to art galleries. I don't mean to imply that therefore they couldn't understand anything from it. But I wanted an average person who isn't familiar with art issues to take something away from the installation. The venue of having it in an art space limits it to some extent, and I hope to install it in other places. It is for people who come into an art gallery, that is the "art audience", a specific class-defined audience. It is also for people who were in one way or another involved in Solidarity: in some official capacity, a delegate to this, a representative of that, or who basically supported what was going on and went out to the rallies.

SD: *What about accessibility in terms of political content for an audience that didn't necessarily understand what was going on inside of Solidarity, a manipulated but perhaps positive public. Can you reach those people?*

CC-K: I hope so. There were those people really involved in the strike that had one kind of analysis or another when the strike was called off, as you can see from the comments on the videotape. There were those persons who didn't really have an analysis for reasons of not being heavily involved, for not having been involved in politics in the past, for not having a really large political framework to put this struggle in. Those persons responded with comments like, "I felt confused; I felt let down; I didn't know what was going on." Something happened, I really felt that there was a real collective sigh, a collective anger, a collective confusion that happened that Sunday night when it was all just ending. Nobody really knew why, even those of us who were actively involved. That particular moment in time, historically, as it crossed right there, reached anyone who had anything to do with Solidarity. Whole groups of people who were not greatly involved would come up to me and others afterwards and say, "What happened? What did we get? Even to this day there is great confusion if you stop the average person in the street and ask, "Did Solidarity win; did Solidarity

ach to Politics:

ambling on Solidarity"

get anything?"

SD: *There are two video modes in your piece: One is that of television, of the mass media; the other is the style used in the interviews. What was your goal in counterposing mass media versus an interview format?*

CC-K: What I wanted to do was to present the first one as TV, and that's why it is sitting there so chunky as you walk in, so visual: it's a TV set not in any way disguised. It conjures up images from the collective past that people have seen on TV, so that the average person walking into the installation will recognize those images from watching. It obviously presents events in a mediated fashion. There's two levels of mediation, the content, if you will: the ideological mediation: the words and images; and what I would call the ideology of technique, the format of broadcasting: the way images are put together and manipulated so that someone's comments, originally ten minutes long, become ten seconds long. A specific shot from a specific angle, a person on a picket line jostling someone, which occurred once in the day over nine hours, but that's the shot that makes it to television. All of my media work from the beginning has been in real time. I'd cut things out but I wouldn't cut persons out. None of the tapes I shot were edited, they were just as they were recorded. I specifically wanted to create a contrast with the very mediated style of television, to contrast it with people just speaking, albeit speaking in a particular context, and specific people speaking, but speaking essentially unedited, and as much as possible with bright lights and microphones in their faces, spontaneously. I really tried to make people at ease when they came, and we talked for a little while first and had coffee — as much as possible to bring down the video experience of being on television. Then I just asked them a couple of questions to hear the voices that never got heard. I didn't want to manipulate people who took the time to come talk to me. I manipulated them to the extent that I told them I was going to ask them a question and didn't tell them what it was in advance. But I told them to speak as long as they wanted, and when they were finished, they were finished.

I think it's interesting that when people go into the installation, they are almost all ultimately drawn to that monitor — surprisingly, I might add. I wouldn't have thought that. They spend a couple of minutes watching the media images or glancing at the buttons and giggling. All said and done, most people end up watching what ordinary people have to say because ordinary people never get heard.

SD: *How did you choose your interview subjects?*

CC-K: Similar to who I thought the audience would be. Anyone from somebody who was actively involved to someone who I thought had gone to the rallies or who was sympathetic and might not have gone to the rallies. I interviewed 20 people. It was hardly a scientific survey, but it was specific in a certain way. I wanted to give people a chance who were active in some way but were not the "experts" that the media went to for their reading of what the strike was about. Many people's lives were not only changed but fully charged by this. Many people spent a lot of time, a lot of energy, and I felt that even

in preparing the tapes: the incredible individual stories that made up the matrix of this struggle, more than anything that I've been involved with in North America, with the possible exception of Viet Nam. It shows you not only the depth and the breadth and the amount of commitment that people made, but also that labour leaders and people who were mediating at higher levels just don't pay enough attention to this. They don't get down to this level.

SD: *It's difficult to work out the relationship between giving out information in a piece and assuming knowledge. That's a big issue for artists doing work around social issues. How did you resolve that balance?*

CC-K: One of my concerns, just to put your question in a broader context, is the autonomy of art discourse and how that autonomy has historically led a lot of artists, critics, persons interested in art, to be talking to themselves. This is, in my mind, specifically endemic to video. It seems like one of the most esoteric of art forms. To answer your question more directly: how much are you going to say? How much are you going to give that is really obvious and what are you going to leave that is ambiguous? I'm trying to find a place that is not as autonomous but does not turn art by artists working in a social way into propaganda, social realism, or even agit/prop. I was involved with the Cultural Workers Against the Budget, which was a formal and informal grouping of people who were doing cultural work around the strike. One of my chief concerns was to try to understand why so much of the work became a kind of propaganda, a kind of caricature, a kind of rhetoric. I don't mean to suggest that that's not needed, but I really feel that we have to begin where people's real lives are. It's fine to make fun of Gracie and Bill Bennett and to sing songs, but we have to address the real concerns of people's lives. We're losing that. We're not formulating, either theoretically or practically, an integrated practice.

SD: *You said earlier that video was one of the most esoteric art media. Could you develop that? If so, how do you see a rupture in that?*

CC-K: I think it's esoteric for two reasons. One, its position in art history, coming from a fine art, bourgeois, autonomous discourse and descending from the end of any kind of object art. I would put video, as well as performance art, within the broad rubric of conceptual art, especially the first video makers who worked on a personal level with portapaks in real time and so on. The other factor, and the most overwhelming one, is television. Throughout the history of any medium, there has been a parallel history. When photography freed painting, painting took another direction. Film has had these separate discourses. Television is the first technological medium that didn't have an experimental sister. That had largely to do with the advanced state of capitalism at the time and that television was conceived as a one-way communication. There is no reason in the world why portable equipment couldn't have been developed from the beginning, why television cameras would have to cost thousands of bucks. At the same time home television sets were a couple of hundred bucks. It was very consciously designed that way. By the time portable equipment came on the scene in the '60's, television already had a twenty year history. It had codes, formats, techniques, ways of seeing and working. An

artist working in video confronts a framework of "Where is the gee whiz; this is so boring. . ." How can it be ruptured? I've been trying to answer that question for five years. Keep up the alternative distribution, although sometimes that is a matter of the same people talking to each other. It is important to get the work on cable and broadcast. We can't surrender the audio/visual sphere of meaning to the advertising arm of capitalism. On the other hand, let's be realistic: trying to reform broadcast television is not something that any artist is going to be able to do. We also need public education, such as workshops for children on how to analyze television. As capitalism churns on it has its own internal contradictions. This is alluded to in some of the programmes that are tele-television satires. By pointing to television technique and satirizing it, you co-opt the opposition, but at the same time you make people more aware of it, and more people are able to read television. It works both ways. We will never be able to rupture it in the sense that we would be able to truly speak to each other until we do something about the political and economic control.

SD: *Do you accept categories of "art" and/or "documentary" production and does this piece fit into either of them?*

CC-K: No, I don't accept those values. Artists themselves are blurring the lines everyday between art and documentary. The art practice of the last twenty years has done that, especially as more and more people get involved directly with the technology. It is all just a manipulation of images, art is just another form. The presence of the camera is manipulation — if you don't even edit, the mere framing that the camera makes is mediation. If we begin with that assumption we won't have a needless debate.

SD: *How do you feel about producing art that is so specific, where there is a specific historical conjuncture and a defined audience?*

CC-K: I feel great about producing art like that. I'm not interested in doing the great artist trying to speak to universal times. There is a tendency in bourgeois art history to make specific works of art seem universal. Artists like to think of themselves as very individualistic and not influenced by the social and political concerns of their time. I think a lot of that has been shown to be incorrect. I feel that artists need to address not only specific times, but specific issues. Artists, and I think it's almost universally true, will deal with whatever is important to themselves. Solidarity is something that I lived through, and it's my concern as an artist.

SD: *What is Cultural Workers Against the Budget?*

CC-K: This work has no specific reference to them. CWAB was an organization that sprang up during Solidarity. Its genesis was the dissatisfaction that cultural people had with what happened on August 10th (a large Solidarity rally) where there were thousands of people with a great deal of internal energy which seemed to happen totally out of synch with what was happening on the podium because there was no orchestration, no sensitivity — the podium just droned on in a corner. What seemed to me the most pertinent event of that day was all of parading ourselves to each other and applauding. It was incredibly wonderful and spontaneous when the Firemen's band came in. As a result of the dissatisfaction, CWAB started and it attempted to bring together artists, writers, graphics people, etc., to do cultural support work for the Solidarity Coalition. We organized the October 15th rally, which was better organized than the August one. Many people worked hard to design posters, to print them. There were theatre groups going to the picket lines, and singers. Writers wrote songs to animate marches, rallies, and strike support committees. I see culture as a kind of glue, and we tried to do that.



Photos By Mark Goertz



PRIME TIME MOVES ON

"And Now This" Videotape By Kit Fitzgerald and Tom Sandborn

Photo Grant Arnold

On its tour of galleries around Canada, Prime Time Video touched down in Vancouver at Video Inn for four weeks and was available for viewing on a drop-in basis. Prime Time is a "made for TV" art sequence: five short tapes which were commissioned by the Menden Art Gallery with the support of the Canada Council and CBC Saskatoon. The show is perhaps significant of a new era in video art, heralding acceptance by the media and exposure to a broad general audience. CBC Saskatoon aired the tapes in 10-minute time slots on their Newsday program along with a profile of the artist and the process. The format was informative and demystifying in an effort to break down the barriers between the esoteric art world and the average television viewer.

The tapes were made in Saskatchewan specifically for the show, and most involve to some extent the prairie landscape — from the flat plains and the pure full moon of General Idea to the more classic wheat fields and grain bins of Kit Fitzgerald and John Sandborn, and, to a lesser extent, Noel Harding's outdoor shots and the approach through the window of a clapboard frame house in E. Chitty's basically indoor tape. Each of these bears a reminder of the context.

Stuart Sherman's tape "Five Flowers," however, could have been shot in any motel in North America. It would seem that he never got out of his room except to go to the editing bay. The tape revolves around the motel decor and has the same limitations — adequate but uninspired. The concept was to take colour from the environment and "recreate" it in a flower "magically" appearing in a vase: a slow pan and then "pop" a flower appears until there is a whole bouquet of garish reproductions with all the flatness and lack of vitality of the original source. There is no trace of the thrill of magic. It is hard to justify the tape as anything more than an exercise in editing.

Reviewed by Karen Henry

Kit Fitzgerald and John Sandborne's lyrical study of prairie vistas is a beautifully produced piece of visual poetry. Their technique is painter-like and sensual, using overlays and geometric frames to heighten the visual effects. There is an overall sense of movement and panorama, of driving through the prairies, with a minimum of human interaction except in a practical relationship to machinery and in a segment which evokes veiled, ghostly memory in a deserted farmhouse. The tape is romantic, classic prairie imagery — the land as a context for human experience, work, and history, a concept which Canadian television viewers will be comfortable with.

In "Houses Belong to People Who Live In Them," Noel Harding has combined several motifs — an explosion which frees helium balloons to drift along weighted down by an uncertain cargo, butterfly-chasing, and the bed and sumptuous surroundings which are the context for the dialogue. The tape seems to address several issues — political environment, sexuality, and lifestyle — but all indirectly, and the effect is Kafkaesque. The trappings of physical comfort and security are overlaid with the tension of outside interference — "committees everywhere" — and with a neurotic irresolution of personal issues. Elizabeth Chitty is the stereotypical "dumb Blonde" (can't we get beyond that one?) who hasn't a clue to a guiding concept. Conclusions are purposely unstated and the viewer is left with the images and a vague sense of powerlessness and unresolve.

General Idea's ode to the mythology of the moon-loon-lunacy is an intellectual joke. Nostalgic clips of their previous work and relationship are intermixed with the establishing motif of man-moon association of madness and creativity, and the role of the muse, aka Miss General Idea, as a reciprocal relationship between artist and inspiration — "She manipulated us" and "We manipulated her." The tape is visually clean and denotes historical time by using black and white and smaller frame sequences. However, the visuals are primarily props for a convoluted narrative which transposes the rational line into lunatic humour through a subtle twist of meaning. It's an "in" joke, though geared to the reminiscences of the video art scene and spoofing intellectual art concepts.

Elizabeth Chitty is definitely the star of this particular series, having appeared in or worked on nearly every production. Her own tape "TV Love" begins with a classic peeping Tom view through a window at a dark room with a snowy TV screen. A hand is silhouetted across the static field, moving sensually — and then another hand: relationship. What began as a visual play between TV and silhouette (a common motif in E. Chitty's work) becomes people involved in illusions and expectations about changing relationships. "It wasn't like he seemed so different." "He didn't see his image reflected in her eyes." Dissonance. Unresolve. Abrupt ending.

The "Prime Time" project had all the advantages — good financial support and access to high quality and an assured audience. Consequently, there are no rough edges like those found in the struggling fringe. The technical advantages make the art more easily assimilated by television viewers. One can only surmise how much the "made for TV" aspect influenced the creative process. Prime Time is rounding off the current tour at the Waterloo Gallery in Kitchener, Ontario.

VIDEO

FOX ANNOUNCES 27 PROJECTS ELIGIBLE FOR TELIDON CONTENT DEVELOPMENT PROGRAM GRANTS

Ottawa, January 13, 1984 — Communications Minister Francis Fox today announced the names of 27 projects eligible for a total of \$5 million in assistance under the Telidon Content Development Program. The funds will aid Canadian companies and organizations to develop sophisticated and innovative software and content for Telidon systems.

The Government of Canada will provide 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. This contribution is expected to result in an investment of \$38.6 million from the private sector and the creation of 328 jobs.

One hundred fifty organizations from across Canada applied for funding under the program after the Minister called for proposals in August. "The overwhelming response to this program demonstrates the firm commitment of Canadian companies to developing useful Telidon services for Canadians of all walks of life," Mr. Fox said.

The Minister praised the creativity and careful business planning shown by the qualifying applicants, whose proposals ranged from the development of consumer and community information systems to health care advice and home management and entertainment. Subject to final negotiation, the projects will receive from \$16,000 to \$500,000 in federal funding.

"While we unfortunately are not able to provide funding for all the proposals, I am convinced that many of those who do not receive assistance under the Telidon

Content Development Program are commercially viable and will be launched with support from private investors or other government programs," Mr. Fox said.

The Content Development Program is part of a two-year extension of government funding for Telidon projects, announced by the Minister in February, 1983. The objectives of this funding are to stimulate Canadian organizations to exploit Telidon technology and to continue to support the development of new Telidon-based products and services.

"Since Telidon was developed at the Communications Research Centre in 1978, the federal government has worked closely with equipment manufacturers, software companies, telecommunications carriers, broadcasters, service providers and Telidon users to foster the growth of a strong videotex industry to serve Canada's own needs and develop the capacity to export products and services to rapidly growing international markets. During this period, the federal government's commitment of \$67 million to Telidon has been matched by an estimated \$200 million from the private sector, which currently comprises over 300 companies involved in videotex," Mr. Fox said.

The Minister noted that many of the companies receiving assistance under the Telidon Development Program have already made important inroads in international markets. "Major communications, computer, and electronic publishing interests in the United States, Europe, Japan, and elsewhere have recognized that

Canada is at the leading edge of this new industry by purchasing equipment, software, content, and consulting services from Canadian firms," Mr. Fox said. "This program will allow Canadian companies to build on their strengths in this area and develop new content and applications for Canadian and world markets."

LIST OF APPROVED PROJECTS

Adeum Electronics (Ottawa)
Actualite medicale Inc. (Montreal)
Community Information Centre of Metropolitan Toronto
Cableshare Inc. (London)
Cybertex Publishing Inc. (Montreal)
Dominion Directory Co. Ltd. (Vancouver)
Edimedia (Quebec City)
Faxtel (Toronto)
Fenn Company (King City, Ontario)
Formic (Montreal)
Greater Vancouver Information and Referral Service*
Home Management Systems Inc. (Winnipeg)
InfoNorth/Laurentian University (Sudbury)
Infomart (Toronto)
Institut de recherches cliniques de Montreal
Laboratoire Telematique (Montreal)
Scriptel Inc. (La Presse) (Montreal)
Lansdowne Consulting Group (Ottawa)
The MEP Company (Markham, Ontario)
Pixel Productions (Toronto)
St. Clair Videotex Design (Toronto)
Tele-Universite, Universite du Quebec (Quebec City)
United Audio Visual (Ottawa)
University of Western Ontario (London)
University of Prince Edward Island (Charlottetown)
Le Groupe Videoway Inc. (Montreal)
Videotex Atlantic (Halifax)

* Editor's Note: See article on page 5

CANADIAN PROGRAM PRODUCTION INDUSTRY TO BENEFIT FROM MAJOR DEVELOPMENTS IN THE APPLICATION OF THE CAPITAL COST ALLOWANCE

Ottawa, October 26, 1983 — Communications Minister Francis Fox today announced that the introduction of the new Canadian Broadcast Program Development Fund will not adversely affect the claim of investors under the Income Tax Regulations relating to capital cost allowance in respect of certified Canadian film and videotape productions. Mr. Fox also outlined a proposed amendment to the Income Tax Regulations pertaining to this fiscal incentive program.

The Minister explained that the signing of an agreement for the broadcasting of a film or videotape with a private Canadian broadcaster or with the Canadian Broadcasting Corporation, as required under the new Broadcast Program Development Fund, will not, in and by itself, render the investment inadmissible to the full deduction of the capital cost allowance in respect of the film or videotape. However, there must be a reasonable degree of risk or uncertainty inherent in the agreement and each situation will be of necessity judged on its own merits.

For example, when a producer contracts with a broadcaster concerning the broadcasting rights of a certified production and the contract involves the granting of an option, or when a producer contracts with a broadcaster concerning the broadcasting rights of a certified production and the contract does not provide for a minimum rental revenue or for other fixed revenues, it is clear, given the contractual conditions, that the contract does not constitute a revenue guarantee.

Or, when a producer grants a licence to the broadcaster for the broadcast of a certified production for a fixed price and that contract is entirely dependent upon the acceptance of the finished product by the broadcaster, who has no power to exercise control over the daily production, even though he may have the right to monitor the production process, without any right of veto, or may act as an observer of this process or as a consultant to the producer, then it may not reasonably be considered certain that any revenue will be forthcoming.

The fact that the broadcaster advances money during the course of production does not of itself reduce the uncertainty as long as provisions have been made to ensure recovery of the advances in the event that the finished product proves unacceptable.

Furthermore, the fact that the broadcaster invests in the production by contributing money, goods, or technical services should not, given the above criteria, eliminate the reasonable risk as long as the producer retains full control of the production process.

The revenue that may be generated by such agreements may not "reasonably be considered certain" within the meaning of the Income Tax Regulations and does not, therefore, reduce the capital cost of the certified production for the purpose of calculating the capital cost allowance that may be claimed.

This interpretation applies to all distribution agreements for certified productions, whether they are signed with a

broadcasting company or any distribution or exhibition company, as long as the agreements are between persons with an arm's length relationship and there is "risk or uncertainty" that the provisions of such agreements can be fulfilled.

Mr. Fox explained that this interpretation was based on outlines of possible contractual relationships between a producer and a broadcaster or distributor which were discussed with officials of Revenue Canada and is acceptable to that Department. For consultation purposes, these contractual outlines will be available from the Canadian Film and Videotape Certification Office of the Department of Communications and from the Canadian Film Development Corporation.

Mr. Fox also announced that Finance Minister Marc Lalonde had agreed to recommend that the Income Tax Regulations be amended to reduce the minimum amount that an investor must contribute prior to the end of a taxation year in order to take advantage of the capital cost allowance in respect of certified Canadian films and videotape productions. Presently set at 20% of the capital cost, this minimum amount will be reduced to 5% for films and videotapes acquired after 1982.

Mr. Fox explained that this new policy thrust for the Canadian program production industry is another initiative in the development of the federal government's new broadcasting strategy as outlined in the document "Towards A New National Broadcasting Policy." One of the major goals of this new approach is to improve the quality and quantity of Canadian programming.

OFFICIAL INAUGURATION OF CBC REGINA BROADCAST CENTRE

Ottawa, October 25, 1983 — Communications Minister Francis Fox today congratulated the Canadian Broadcasting Corporation on the official inauguration of its new Regina Broadcast Centre.

"The opening of the Broadcast Centre marks an historic step in the development of the CBC's national broadcasting service," Mr. Fox said. "This centre is a symbol of the CBC's vital mandate to record, reflect, and interpret the many facets of our lives as Canadians. The consolidation of the Regina and Moose Jaw operations in one building will enable the Corporation and its employees to provide better and more efficient radio and television services throughout Saskatchewan. It will also contribute to the increase of regional production and programming in the coming years. Solid planning has ensured that the centre will be able to meet both the current and the future needs of the CBC."

"The government is committed to maintaining the national broadcasting service of the CBC as a crucial component of an identifiably Canadian development," stated Mr. Fox. "Only yesterday I announced the new CBC policy, one that will encourage the Corporation to become more distinctive and predominantly Canadian.

One of the major thrusts of this new policy is a stronger emphasis on regional production and programming. The consolidation of English and French radio and television operations will contribute immeasurably to this goal. I expect that more co-operation, more co-productions, and more program exchanges between the various services will ensue now that all personnel are located in the same building and working with the most sophisticated equipment available. These measures should also foster a growth in regional expression and ensure that programming originating in Saskatchewan will be broadcast nationally, creating a better understanding of this region across Canada."

One of the major elements of the new CBC policy is the increased use of independent program producers. Over the next five years, the CBC is expected to increase to 50 per cent the proportion of its national network television programming purchased from independent producers in areas other than news, sports, and current affairs. It will also undertake to lease its production facilities to independent producers at fair market prices in every region. Consolidated facilities will enable the CBC to increase its collaboration with independent producers

in all regions of the country and contribute to the growth of the Canadian independent program production industry.

"The voice of the CBC has covered Western Canada for 44 years," Mr. Fox said. "Since 1939, its television and radio services have been extended throughout Saskatchewan, to reach all its citizens with the best programming available. The inauguration of this Centre will allow the CBC to continue performing this vital role in the new broadcasting environment."

The CBC Broadcast Centre, constructed at a cost of \$16.5 million, is located in Wascana Park. It is the most modern facility of its kind in Canada, incorporating the latest in design techniques and housing more than \$12 million worth of sophisticated broadcast equipment. It is fully equipped to produce and transmit radio and television programming and to accommodate the regional administrative staff and the production and broadcast personnel responsible for Saskatchewan's radio and television programming. This new home for the Saskatchewan regional operations will provide employees with a state-of-the-art working environment.



SCANNING VIDEO SCANNING

DISTRIBUTE

VIDEO POOL INC., is interested in developing programming by independent producers across Canada. We are looking at scheduling programmes for the remainder of our current fiscal year and the beginning of 1984-85. To this end, we are interested in screening new work by video artists. The work should be submitted on 3/4" tape and the proposed program no longer than two hours, the minimum would be one hour. Video Pool will pay artists fees of \$50.00 per half hour and cover local P.R., for a one time closed circuit screening. Work will be selected by a three person jury and the DEADLINE for submissions is MARCH 30, 1984. Please Direct people and questions to VIDEO POOL INC.

P.O. BOX 2702,
Winnipeg, Manitoba,
Canada R3C 4B3

Video Pool Inc

VIDEO POOL INC.
P.O. BOX 2702
WINNIPEG, MANITOBA
CANADA R3C 4B3

Paper Tiger Television is shown every week on public access channels in New York City and other cable TV systems in New York State.



TAPES ARE AVAILABLE FOR:

rental: \$30
sale: \$100
dubbing: (on your own stock) \$50

tapes are 3/4" unless otherwise requested and 28 minutes long.

Series and speakers can be arranged for classes and other special screenings.

We're also interested in "bicycling" tapes to other public access television systems; call or write us at the address below.

PAPER TIGER TELEVISION
165 West 91 Street
New York, NY 10024
(212)362-5287 or 663-3887

Dear Video Producers and Directors;

Joseph M. Hecht has recently been appointed to the newly created position of Acquisition Consultant for the Unicorn Productions, Ltd. of Denver, Colorado. Based in New York, Hecht will be responsible for Discovering and signing talented Video Artists for the company, in the areas of music, comedy and conceptual videos.

Whether your work is completed, or in the storyboard stage, we are interested in meeting with you and seeing your videos. Unicorn is looking to acquire product based on a royalty scale. appointments are being scheduled to screen sample reels now on 3/4" or VHS format.

Show us your already completed product, scripts ready for production, or promotional music videos and full-length reels suitable for home entertainment. Write or call:

Publicity Services

928 Broadway, Suite 802
New York, N.Y. 10010
(212) 505-8778



THE NYC EXPERIMENTAL VIDEO AND FILM FESTIVAL is seeking new video art, experimental film, and hybrid work for its third annual festival this spring. All entries must be in the beta one format and no longer than thirty minutes. The work will be shown at three locations in downtown Manhattan and Brooklyn as well as travel. Payment and prizes are a possibility. For Further information and entry instructions contact:

THE NYC EXPERIMENTAL VIDEO
AND FILM FESTIVAL
331 SMITH STREET
BROOKLYN, N.Y. 11231
Hunter Yoder, Director

The festival provides the only forum for film, video, and hybrid work in a beta format anywhere. DEADLINE for entries is March 31, 1984.

CANYON CINEMA

Supplement to Catalog 5

Canyon Cinema operates as a "no profit" co-operative distribution center for independent filmmakers. A \$3.00 donation is requested to help defray the publishing costs of the catalog.

2325 Third Street, Suite 338
San Francisco, California 94107
(415) 626-2255

ATTENTION!

Producers of video and audio tapes

Spectro Arts Workshop is inviting tape makers to submit tapes for the Resource Area Video and Audio Tape Library.

The library will consist of as wide a variety of material as possible, artists, independent producers, groups, musicians, bands, and internally produced audio and video tapes from the workshops at Spectro.

The contents of the library will not be for sale but visitors to Spectro will be able to view or listen to video and audio tapes within the Exhibition Space adjacent to the Coffee Bar. There will be an accompanying catalogue detailing tapes with supporting material about each production. (VHS and U-matic playback is available.)

Limited funds are available for the purchase of artists' video so tape makers should submit work for possible purchase or open access lodging within the library. (Tapes that are lodged in the library remain the property of the artist and can be removed at any time.) There will be extensive publicity of tapes regionally and nationally and the Resources Area will be screening a program of supportive video screenings each month.

It is hoped that the Resources Area will be a public platform for a wide base of work produced both regionally, nationally and internationally and that this will encourage a greater production, discussion, and promotion of video and audio materials.

Tapes should be sent to:
Belinda Williams or Jon Bewley
Spectro Arts Workshop
Bems Court, Pilgrim Street
Newcastle-upon-Tyne, NE1 6RM England

CAMBRIDGE DOCUMENTARY FILMS

A non-profit filmmaking and distribution organization. Alternate media resource for libraries, schools, universities, and organizations working for social change.

write for catalogue:

Cambridge Documentary Films, Inc.
P.O. Box 385
Cambridge, Massachusetts
02139

BOOKS

THE HOME VIDEO SURVIVAL GUIDE

This book would be the book to buy before buying your home Video System. Its also a natural asset for those who have a VCR but would like to expand. It covers the Beta versus VHS, brands, how to house your system. As well it covers production of home video, electronic games and home computers.

This book covers one thing that most books of its kind don't, and that's a basic description of how the mechanics work, of how a television set works. This book answers the most common asked questions.

What this book doesn't cover, THE HOME VIDEO BOOK does, another book by Henry B. Cohen, co-written with Bruce Apar.

One of the things that makes the book enjoyable to read are the drawings by Michael David Chesworth. In general the graphics throughout the book were interesting and helpful. This book will serve the beginner as well as the experienced.

BY
HENRY B. COHEN
WITH BRUCE APAR

Edited by Richard F. Wagner
Drawings by Michael David Chesworth

AMPHOTO
American Photographic Book Publishing
An imprint of Watson-Guptill Publications, New York

WATSON-GUPTILL PUBLICATIONS
1515 BROADWAY, NEW YORK, N.Y. 10036
\$9.95 (paper) 192 pages Septe September 1983

EVENTS

SEVENTH ANNUAL INTERNATIONAL
WILDLIFE FILM FESTIVAL
APRIL 11 - 15, 1984
* CALL FOR ENTRIES *

The University of Montana Chapter of The Wildlife Society will sponsor the 7th Annual International Wildlife Film Festival (IWFF) on April 11-15, 1984 at the Missoula campus. The deadline for the submission of applications and films is MARCH 23, 1984. Amateur and professional wildlife films produced or released during calendar year 1983 are eligible under these categories. Judging will be held prior to the Festival. Winning entries will receive awards and the results will be internationally published.

Festival information, applications, rules and Festival agenda may be obtained by writing or calling: Wildlife Film Festival Wildlife Biology Program University Of Montana Missoula, Montana 59812 (406) 243 5272

Festival information, applications, rules and Festival agenda may be obtained by writing or calling:

Wildlife Film Festival
Wildlife Biology Program
University Of Montana
Missoula, Montana 59812
(406) 243 5272
Wildlife Film Festival

OTTAWA INTERNATIONAL FESTIVAL OF VIDEO ART

NOTICE OF COMPETITION

Saw Gallery is organizing a second Ottawa International Festival of Video Art for the spring of 1984. The work of artists from seven countries will featured: Japan, United States, Canada, Great Britain, France, Belgium, and West Germany.

Each country will be represented by approximately ten tapes. As in 1983, the festival will be accompanied by a visiting artist workshop series.

Saw invites all Canadian Video Artists to submit tapes for consideration by the festival curator, Bruce Ferguson. An artist fee of \$50.00 per showing will be paid for each tape included in the Canadian selection - or a total of \$400.00 for the proposed eight city tour. Tapes will be chosen on the basis of artistic quality and innovation within the medium. A preference will be given to shorter works (under 30 minutes).

All tapes sent to Saw will be returned, postage paid, as soon as possible after adjudication. Tapes should be before February 1, 1984.

For More information, phone or write to: Ottawa International Festival of Video Art (1984)
c/o Saw Gallery 55 Bu Ward Market Square
Ottawa, Ontario Canada K1N 9C3

IMPULSE MAGAZINE The Culture of Nicaragua

The upcoming issue of Impulse Magazine will be devoted entirely to the cultural work of Nicaragua, including essays, fiction, poetry, testimonial texts, theatre work, photography, and drawing. The fiction and poetry will be published in both English and Spanish. Each section of the magazine will have a short introduction; the whole will be an anthology of the cultural work of revolutionary Nicaragua. There will also be biographical notes on the writers and artists. Works by A.C. Sandino, Carlos Fonseca, Tomas Borge, Sergio Ramirez, the Popular Poetry Workshops, Claribel Alegria, and many others will be included.

Though there is a surfeit of media coverage on Nicaragua and Central America in North America - most from the United States - it has been almost impossible to read texts or view photography and artworks produced in Nicaragua. We hope this issue of Impulse will contribute to an introduction to Nicaragua's cultural theory and production.

This edition of Impulse will contain no advertising: we rely on your donations to help meet production costs. The cover price of Impulse is \$4.00. The format is 64 pages, glossy, 11" x 11". Advance orders will receive a 10% discount, and all donors of \$25.00 or more will be listed on the final page of the magazine.

500 copies of this issue will be donated to the Ministry of Culture and the Association of Sandinista Cultural Workers for distribution in Nicaragua.

Impulse Magazine
471 Richmond St. W.
Toronto, Ontario, Canada
M5V 1X9

The Canada Council

Notice from the Canada Council
Please be advised that there will be two Video Production competitions in 1984. The first deadline is April 15, the second is December 15. The August 15 competition will not be held due to a lack of applicants during summer months. This information should correct that previously sent about the Video Section.

Denis L'Esperance	Media Arts Officer (Video)
255 Albert Street Post Office Box 1047 Ottawa, Ontario K1P 5V8 Toll free: 1 (800) 267-8282 Ottawa: 237-3400 Telex: 053-4573	255, rue Albert Case postale 1047 Ottawa, Ontario K1P 5V8 Sans frais: 1 (800) 267-8282 Ottawa: 237-3400 Telex: 053-4573

GLOBAL

The Museum of Modern Art in Vienna is planning an international exhibition of work by women artist for September/October 1984. Information on the concept of this show is included in this letter.

Since we are still at the stage of preparation, we are seeking as much comprehensive information as possible about recent art-work by women in the above mentioned categories. We are particularly interested in the work of younger artists, who are not yet known to a larger public.

We would be very thankful if you could send us names and address of artists, respective galleries and institutions and, if possible, information-material (also references to literature, catalogues etc.). We would appreciate a prompt reply. In the hope we are not asking for too much, we wish to express our appreciation in advance and remain.

cordially yours

Silvia Eiblmayr

MUSEUM MONDNER KUNST
Furstengasse 1 A-1090 Wien

ELEVENTH ATHENS INTERNATIONAL FILM/VIDEO FESTIVALS

FILM FESTIVAL, APRIL 20-28
VIDEO FESTIVAL, APRIL 26-28

For further Festival information, write to:
Athens International Film/Video Festivals
P.O. Box 388, Athens, Ohio 45701, USA
or call (614) 594-6888.

The Athens International Film/Video Festival is a program of the Athens Center for Film and Video and is supported by grants from the National Endowment for the Arts, the Ohio Arts Council, and the Ohio University College of Fine Arts.

UCvideo

A Non-Profit Center for Video Arts and Education

425 Ontario Street SE
Minneapolis, MN 55414
(612) 376-3333

University Community Video is now UCVideo. This consolidation name and new image is reflecting the growth of this ten-year-old media art center. UCVideo was founded in 1971 by the Student Association of the University of Minnesota. Two years later, the center incorporated as a separate non-profit organization.

UCVideo is continuing to serve students at the University of Minnesota while developing a broad base of support in order to provide services to the larger Twin Cities community. UCVideo offers education, services, distribution and exhibition opportunities to the metropolitan area as well as to greater Minnesota. As the only video center between Chicago and the west coast, UCVideo is an important resource for the upper midwest region.

Concerning the assumption of UCVideo's new identity, Executive Director Tom Borup said, "This is an important step in UCVideo's further development. Previously, the public has identified us as a division of the University. As a free-standing, non-profit organization, we must be recognized as a separate entity which relies on a broad base of support."

UCVideo is a non-profit organization whose mission is to foster and advocate appreciation, understanding and creation of video and related media arts as form of individual and community expression.



MONTEVIDEO'S NEW ADDRESS:

BUKSLÖTERWEG 5
1031 CC AMSTERDAM, HOLLAND
3 mins. from central station Tel: (20) 23.71.01
1st supplement MonteVideo CATALOGUE NOW available. Complete Catalogue US. \$27.00
Supplement only \$7.00 includes mailing and taxes.

RESOURCE

VIDEO GUIDE

Satellite Video Exchange Society

is completing a study on videotape. Please take a few minutes to answer the following questions:

- What kind (brand name) do you use?
- Does any brand seem better than another?
- What problems, if any, do you have with the tape brands you have used?
- What size tape do you use or have you used?

We would like to hear from people with recorded tape which is over 8 years old:

- What shape is it in?
- How was it stored?

If any of the information you supply is used in our report on Videotapes you will receive a year's subscription to Video Guide in exchange. So please include your name and address with postal code. Thanks for your assistance.

The Daniel Wadsworth Memorial Video Festival

April 20-April 28, 1984

Real Art Ways
P.O. Box 3313
Hartford, CT
06103

NETWORK

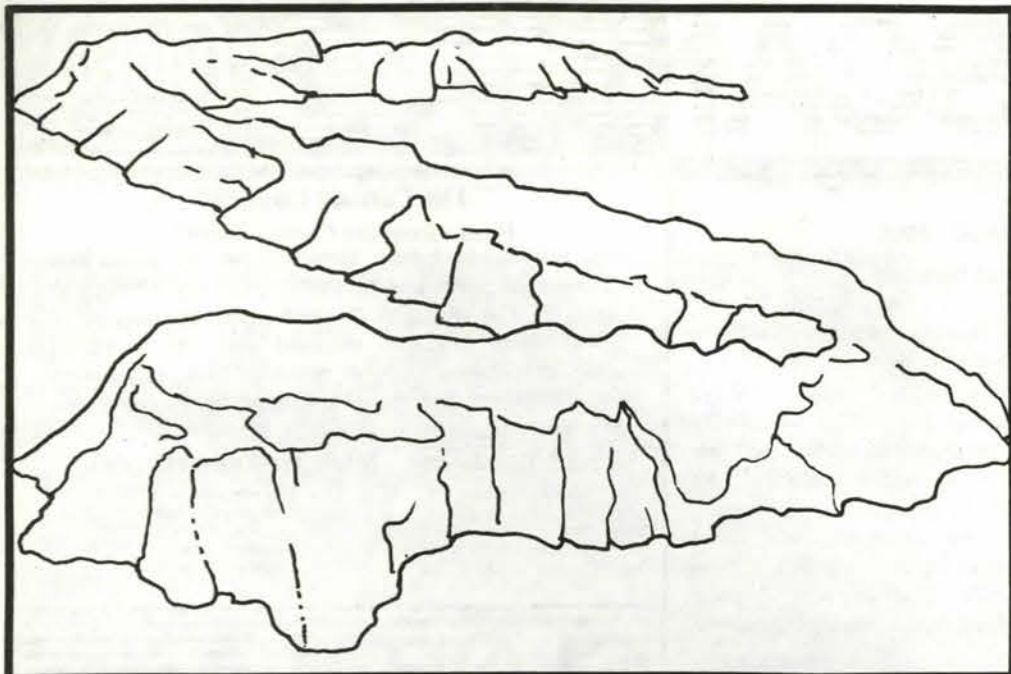
PARALLELOGRAMME ANNPAC/RACA

NATIONAL OFFICE/SIEGE NATIONAL

The lease to our present office space expires December 31, and Head Office will be moving to 204 Spadina, First Floor on November 15.

VIDEO POOL INC.

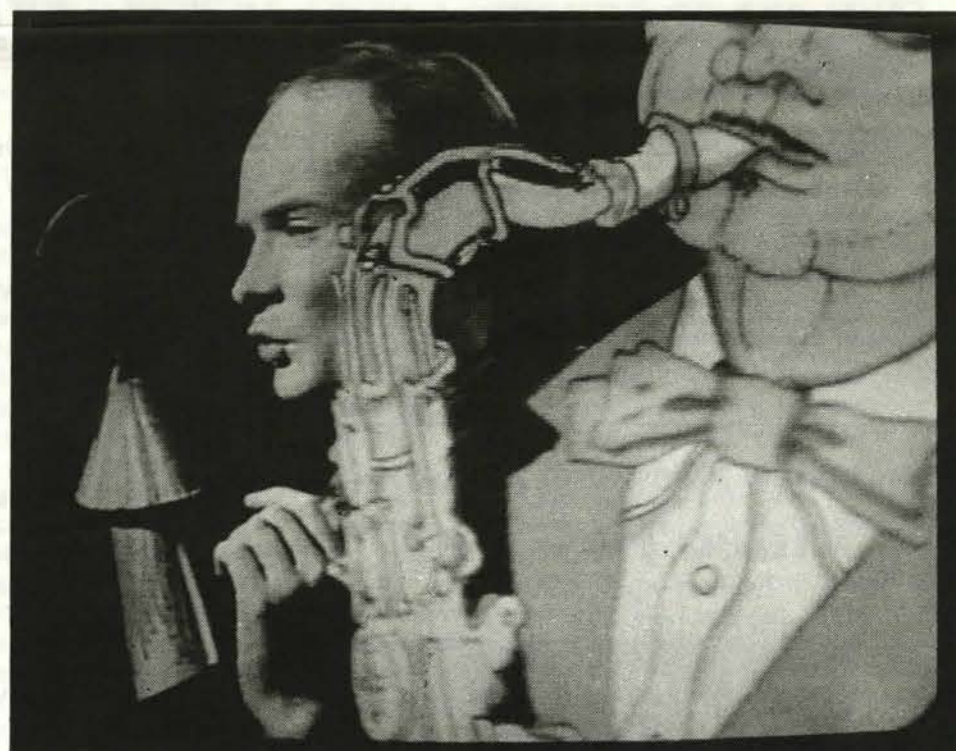
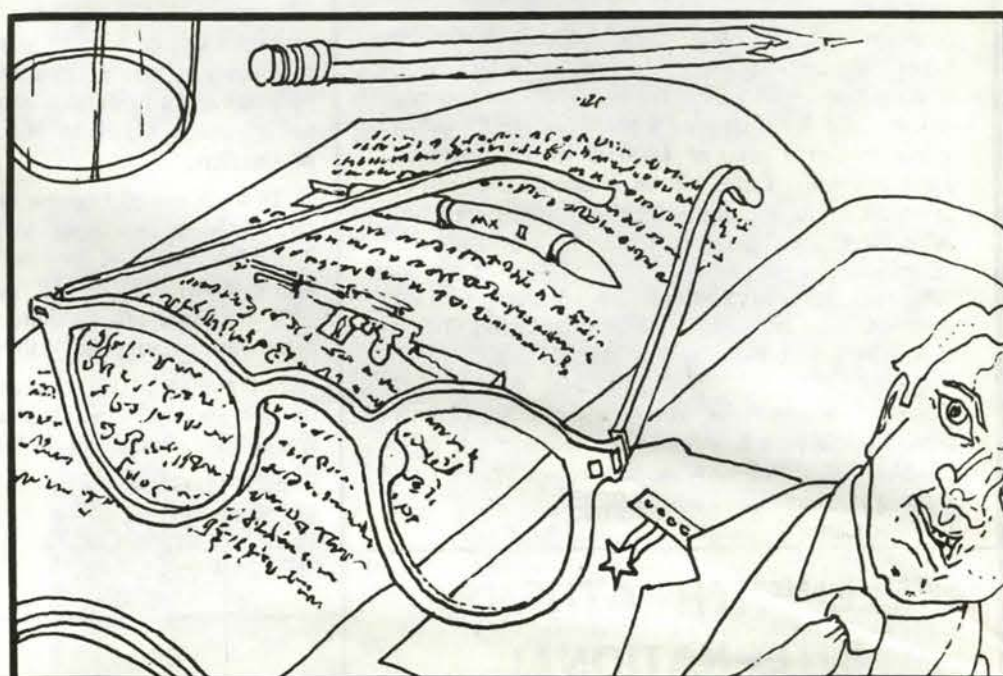
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P.O. BOX 2702 WINNIPEG CANADA R3C 4B3 (204) 949-9134



CRIME TIME COMIX

SAX ISLAND

ERIC METCALFE
HANK BULL



A Western Front Publication

Design: Jane Ellison, Hank Bull, Eric Metcalfe

Production: Jane Ellison

Drawings: Eric Metcalfe

Photographs taken on the set of the video production: David Hlynsky

Thanks to Randy Gledhill, Berenice Hershorn, Elizabeth Chitty, Andy Paterson, Molly Johnson, Amy Wilson, Mary Canary, Helen Hand, Fraser Finlayson, Adam Swica, Tom Ready, Paul Hodge, Video Cast, the CCMC, Al Mattes, Trinity Video, the Charles Street Video Co-op, the Cameroon Public House and the Western Front.

Based on the Videotape SAX ISLAND by Eric Metcalfe and Hank Bull, commissioned by the MUSIC GALLERY, 30 St. Patrick Street, Toronto.

Special thanks to the Canada Council, whose support made this project possible.

Publication and Videotape Available From
Western Front
303 East 8th Avenue
Vancouver, B.C.
Canada V5T 1S1

VIDEO '84

INTERNATIONAL VIDEO CONFERENCES MONTREAL SEPT. 4 - OCT. 4, 1984

History

It was in 1963 that the video was used for the first time in an art context. The event in question was the very first exhibition presented by Nam June Paik at the Rolf Jahrlings Parnass Gallery in Wuppertal, West Germany, entitled *Exposition of Music-Electronic Television*. Twenty years later, video has become an internationally recognized art form. In 1982, for example, Documenta 7, and the Biennales of Venice and Paris all focussed on the outstanding contribution of artists working with video.

Concurrently with these institutional events, festivals and conferences on an international scale have helped to promote the spread of an art form which, however, has sometimes had considerable difficulty in gaining acceptance in contemporary art circles. In Vancouver in 1973, the first international video congress (Matrix) was instrumental in a way in triggering a series of events including Impact Art/Video Art 74, in Lausanne.

Today there are six different trends in the field of video: conceptual, perceptual, narrative, autobiographical, graphic, and documentary. Research is also being carried out in fiction, the environment, sculpture, video installations, and performance. Because of the constant developments in video technology, works in this medium demonstrate its essentially temporal nature. It is therefore not easy to formulate a typology of the various productions since each video artist has his or her own individual style.

Although the international production of videos has been widely seen in Europe, this is not yet the case in Canada, and the time has now come to fill this gap by presenting an overview of theory and practice in the video field to the Canadian public.

Aims of the Conference

In Europe (France, Italy, Belgium, Switzerland), there has been much theorizing concerning the production of video works. Berger, Duguet, Fargier, Fagone, Milliard and several others have tried to go beyond the level of criticism to gradually establish the foundations of a theory of video. Using different approaches (phenomenological, sociological, structuralist, and psychoanalytical) they all point to the specific nature of the video when compared with normal television production and with contemporary art. In Canada and the USA, writings have been more pragmatic, focussing on the narrative or descriptive aspect of the works rather than on the discourse of their content.

The theme of the conference will be: **The Problem of Description in Video**. It will bring together theorists as well as critics to engage in a debate concerning the video discourse. It will take place at the Université du Québec a Montreal. Abstracts of the paper will be available from the start of the conference. The proceedings will subsequently be published together with numerous illustrations.

The following countries will be represented at the conference and at the festival that will be held in connection with it: Belgium, Canada, France, Great Britain, Italy, Japan, Netherlands, Switzerland, USA, West

Germany, and Yugoslavia. Contacts have been established with resource persons in these various countries, and meetings have already taken place.

Aims of the Festival

Each participating country will be represented by recent productions (from 1982 to 1984). A committee composed of representatives of the different countries or resource persons in the field, together with the President of the Organizing Committee will make a selection of the videos to be shown, and their presentation will take the same form as that of a film festival. The Cinema parallele as well as the theatres at Concordia University, U.Q.A.M., the Montreal Museum of Fine Arts, and the Musée d'art contemporain will be ideal locations for the presentation of these productions.

Each country will be represented by one or two artists who use video as a means or tool for creating installations, environments, or sculptures. Their authors must provide details of their project, specifying, in addition to the video equipment required, the space that their work will occupy.

To ensure efficient coordination between the conference and the festival, the artists taking part will have until January 1984 to present their project. As regards the setting up of the installations, this must be done a week before the conference opens. Technicians and the necessary personnel will be available to help the artists carry out their project.

Arrangements have been made with the following institutions:

- Musée d'art contemporain
- Montreal Museum of Fine Arts
- Musée du Québec
- Optica Gallery
- Powerhouse Gallery
- Joliet Gallery
- Article Gallery
- Graff Gallery.

The duration of individual exhibits may vary and is independent of the dates of the festival.

The festival will provide an opportunity to present the public attending the conference with a theoretical debate as well as the practical results. To make things easier for the journalists covering the event, the press kit will contain a detailed timetable indicating where the festival screenings will be held and where the installations may be seen.

Lastly, a publication will be made available before the festival opens consisting of historical texts concerning the social and cultural context in which the video made its appearance in each of the participating countries. Published in both English and French, the texts will accompany the videos and give information about them.

Aims of the Workshops

Since the conference will be held in the university campus, a large student audience may be expected. Workshops will form a kind of link between the conference and the festival. Indeed, the artists taking part will be

invited to hold seminars or practical workshops. The program will be timed so that both students and the general public will be able to participate in both the conference and the workshops.

This project will constitute, for Canada, an international inventory of recent theoretical and practical research in the field of video-making. To make such an essential event possible, the organizers count on the participation of the different levels of government, the universities, museums, alternative spaces and galleries, and the embassies and consulates of the countries concerned as well as on private enterprise.

We hope we have succeeded in communicating our enthusiasm for this project and that we may have the pleasure of counting on you, in one capacity or another, to contribute along with others in making this international event a success.

Organizing Committee

Andree Duchaine, Video 84, president
Guy Baillargeon, Video 84, administrator
Dr. Rene Payant, Université de Montreal, département d'histoire de l'art

Collaborators

Gwynne Basen, script-writer, National Film Board of Canada
Andree Laliberte Bourque, Musée du Québec
Andre Menard, acting director, Musée d'art contemporain de Montreal
Dr. Dennis Murphy, Concordia University, Communication Arts Department
Yolande Racine, curator, Montreal Museum of Fine Arts
Dr. Bernard Scheile, Université du Québec a Montreal, département des communications

Foreign Collaborators

Belgium: Jean-Paul Trefois, RTBF (Liege)
Canada: Christina Ritchie, Art Metropole (Toronto)
England: Alex Graham, Institute of Contemporary Art (Londres)
France: Christine Van Assche, Centre Georges-Pompidou (Paris)
Italy: Alessandro Silj, Organizer of Video Roma (Rome)
Japan: Fujiko Nakaya, Video Gallery Scan; Michael Goldberg, Nippon Electronics College (Tokyo) will act as advisor
Netherlands: Tom Van Vliet, Kijkhuis (The Hague)
Switzerland: Ursula Perucchi, Kunsthau (Zurich)
U.S.A.: Barbara London, Museum of Modern Art (New York)
West Germany: Helmut Friedel, Stadtische Galerie (Munich)
Yugoslavia: Biljana Tomic, Studentski Cultruali Centar (Belgrade)

2nd international VIDEO demonstration in Montbeliard - FRANCE

March 13 to 18, 1984

Video doesn't only require artists. Like everywhere else it is necessary to organize talent, determine the structures, set up and encourage distribution networks and . . . find a public.

The 2nd International Video Festival has several goals:

- To act as a tribune where different and antagonistic points of view connected to video and communications, be they artistic, institutional, political, or commercial can be expressed.
- To be a laboratory bringing together new languages, original work, and dynamic relationships.
- To be a crossroads where new relationships are formed and new demands can be exacted between professionals, be they artists, producers, representatives or distributors.

Hopefully, the program we are presenting, besides informing you about our intentions, will clearly show our purpose. We know that you, the public, will be numerous and demanding.

Video Shows

International contest of videoworks (from a selection of the Organizing Committee). An international professional jury will award prizes: the "Grand Prix", the "Young Audience Prize", the "FR3 Prize", the "RTBF Liege Prize", the "Thomsom Prize", the "Moniteur Prize" (Moniteur has been created in 1982 in Montbeliard by critics, organizers, producers, European distributors.)

Homage to the video artists Steina and Woody Vasulka (USA) and Kou Nakajima (Japan).

Retrospective: a world-wide selection of video clips.

Video works that will not be selected for the competition will be available to the public and will be shown "AD LIBITUM".

Other Activities

Video Workshop: The Japanese artist Kou Nakajima will give the workshop.

International Conference: "The New Fictions" with Jean-Paul Fargier.

First International Market of Video Production: For the first time in France, French and foreign video producers are invited to take part in an International Market allowing all potential buyers from all foreign and French broadcasting networks to get to know them. (T.V., Cable, traditional means, etc.)

Shows: "Electronic Video Circus" created by Michel Jaffrenou (Video Theatre).

Concerts: Urban Sax

Exhibitions: "Don't cut", "Infographic Generation", and "Cybernetic Sculpture" by Gilles Roussi.

Catalogue: General Catalogue of the Demonstration (including videoworks and writings by video specialists) will be available from Centre D'Action Culturelle, 12, Rue du College, 25204 Montbeliard, France.

VIDEO GUIDE

SUBSCRIBE

FIVE ISSUES

Name.....	\$10.00 in Canada
Organization.....	\$10.00 U.S. in U.S. Funds
Address.....	\$15.00 Overseas in Can. Funds
City.....	
Prov./State.....	VIDEO GUIDE
Country.....	261 Powell Street
Postal Code.....	Vancouver, B.C.
	V6A 1G3

The Hong Kong Academy for Performing Arts

香港演藝學院

SCHOOL OF TECHNICAL ARTS

Applications are now sought for the following post:

HEAD OF THE TELEVISION/VIDEO

Salary scale HK\$12,060 to HK\$18,170 per month according to experience.

(Exchange rate is currently about HK\$6.20 = Canadian\$1.00 subject to fluctuation.)

Duties should be assumed in Hong Kong in mid-1984. Generous fringe benefits are offered in keeping with the challenging nature of these posts. The maximum rate of income tax in Hong Kong is about 15 per cent.

Candidates will be expected to have substantial experience of, and good knowledge in, administering and teaching of TV/Video technology and practice.

Application forms, details of appointment conditions and further information may be obtained from the DIRECTOR, THE HONG KONG ACADEMY FOR THE PERFORMING ARTS, GPO BOX 12288 HONG KONG. The closing date for applications is March 30, 1984. Telephone: 5-8934951 Send all correspondence special delivery or express airmail.



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