



# The American Film Institute

■ P.O. Box 27999 / 2021 North Western Avenue / Los Angeles, California 90027  
Fax # (213) 467-4578  
(213) 856-7600  
The John F. Kennedy Center for the Performing Arts / Washington, D.C. 20586  
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**FACSIMILE TRANSMITTAL:**

DATE 12-3-91 TIME \_\_\_\_\_

# OF PAGES FOLLOWING TRANSMITTAL SHEET: \_\_\_\_\_

TO: Steina and Woody Vasulka

FAX# 505-473-0614

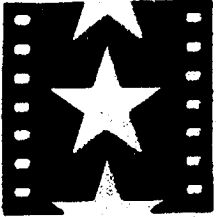
FROM: Cathy Phoenix

DIRECT DIAL: 213-856-7787

**REMARKS:**

We were able to catch the Fed-Ex in time so we are Faxing instead of sending.

*I'm in  
soon  
larger 3min  
T L A  
c/o Phoenix*



# The American Film Institute

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(213) 866-7800 Fax # (213) 467-4678  
The John F. Kennedy Center for the Performing Arts / Washington, D.C. 20566  
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General Council

October 25, 1991

Steina and Woody Vasulka  
Route 6 Box 100  
Santa Fe, NM 87501

Dear Steina and Woody:

It is a pleasure to formally confirm that the Board of Trustees of The American Film Institute has selected you as a recipient of the 1992 American Film Institute Award for Independent Film and Video Artists.

The institute's Board of Trustees established this award in 1985 "to pay tribute to the accomplishments in and contributions to the field of film and video, and to encourage artists whose visions continue to challenge and redefine the art form." As you know, this award is named in honor of independent filmmaking pioneer and advocate, Maya Deren.

Three Maya Deren awards are presented each year. In 1992, independent artists Marlon Riggs and George Kuchar will be receiving awards along with you.

As a token of our respect for the recipients, a \$5,000 honorarium will be presented to each at the awards ceremony in New York City. The event is scheduled to take place on Thursday January 30, 1992 at the Anthology Film Archives. Needless to say, it is paramount that you are able to be with us for this prestigious ceremony.

I've enclosed some material on the Maya Deren Awards for your information. I look forward to meeting you.

Sincerely,

Jean Firstenberg

encl.



# The American Film Institute

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(213) 886-7800 Fax # (213) 467-4878  
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FAX 505 473-0614

December 2, 1991

Steina and Woody Vasulka  
Route 6, Box 100  
Santa Fe, New Mexico 87501

Dear Mr. and Mrs. Vasulka:

It was a pleasure to speak with you last week. I apologize for any concern we have caused by our tardy communication. Please see the enclosed letter from AFI director Jean Firstenberg officially confirming your receipt of the 1992 American Film Institute Maya Deren Award for Independent Film and Video Artists.

After consulting with all the recipients we confirmed the ceremony for Thursday, January 30, 1992 at Anthology Film Archives. Since Anthology has locked this date into a very tight schedule, it is not subject to change. (Unfortunately a recent notice in *American Film* erroneously listed the date as January 23. Please assure your friends who might be attending that the correct date is January 30.)

Now that the time approaches for the Maya Deren awards ceremony, we at AFI are planning for publication of the program brochure, the release of press information, and your travel arrangements.

We request that you arrive in New York the day before the ceremony, Wednesday, January 29, (although your presence is not required at Anthology Archives until late afternoon on Thursday, January 30). We are able to provide roundtrip air fare and hotel accommodations for two nights. Usually, award recipients prefer to remain a longer time in New York, making arrangements to stay with friends after two nights or to pay the additional portion of the hotel bill themselves. Whatever your preference, we are happy to arrange your air flight accordingly. Our goal is to confirm the final air reservations before the December holiday break. The tickets will be open return. Loew's Summitt Hotel traditionally hosts the Maya Deren awardees. They are located at 569 Lexington Avenue, near East 51st Street. I will call you within the week to discuss your preferred dates for travel.

As I explained by telephone, we were informed today that our printer has moved our deadline for the program booklet to this

**Friday, December 6.** To prepare the program booklet we will need from you as soon as possible:

- filmography and/or videography
- 4 b & w stills from your works
- a b & w head shot (one photo that includes the two of you).

I realize you may not have all these materials immediately available, but I would appreciate whatever you can do to expedite

To prepare for the ceremony we will need from you by January 10:

- a 3 minute clip in video (3/4") or film (8mm, 16mm, or 35mm).
- a 1 minute tape clip on 1" or 3/4" with address track time code.

We have received Dr. Marita Sturken's 500 word essay for the program booklet and are quite pleased with it. We are contacting Carol Pipelo at Anthology to assist us in contacting Alexander (Sacha) Hammett to invite to present your award.

Please inform us of special guests whom we should include on our invitation mailing list (keeping in mind that Anthology seats 201). Invitations will be mailed the first week in January. The ceremony begins at 6 p.m., followed by a reception from 7-9 p.m. A town car will pick you up for the ceremony. Traditionally, AFI trustee Jill Sackler hosts an intimate dinner at her home for award recipients and their invited guests. The dinner begins at 8:30 p.m. and will last 2-3 hours.

These are the nuts and bolts. I hope I have not bedeviled you with too many details! Since our intention is to create a pleasurable and memorable event for you, please let us know how we may adjust logistics to better suit you. We regret the urgent request for videography and photos from you-- and hope it's not too much of an aggravation. I'll be calling within the week, but please feel free to contact me also, at 213/856-7787. I look forward to meeting you in person in January.

Best wishes,



Cathy Phoenix  
Director  
Film and Videomaker Services

cp/tt

Enclosure

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**THE 1991 MAYA DEREN AWARDS  
for  
INDEPENDENT FILM AND VIDEO ARTISTS**



**presented by  
THE AMERICAN FILM INSTITUTE**

**TFI-**

A final report on a 1989 AFI Grant "The Other Asia"

---

I assembled the first draft of "The Other Asia", now renamed "Tokyo Four", in June of 1990. From 50 hours of original tape recordings, transferred and cataloged from S-VHS source, I have composed 2-channel 20 minutes pilot presentation, which I had the good fortune to show at a video festival in Sydney, Australia last November. I continued to expand the work and finally, it became a four-channel synchronous video matrix installation in a repeating 17 minute cycle. It was previewed at L'immagine Elettronica festival in Ferrara, Italy during the month of May of this year.

The tape I am submitting is a 17 min. approximate representation of the multi-channel version of "Tokyo Four" on a single tape. Its final distribution form is going to be four synchronized videodiscs with sixteen monitors and four speakers, demonstrated by the three computer graphics at the end of the tape (prior to the credits).

Judging by the extraordinary reception of "Tokyo Four" during its preview in Ferrara, and in my own assessment, I am encouraged to solicit additional funds from other sources to continue working on the original theme of "The Other Asia", this time to include India, Thailand ETC.

Santa Fe, June 13th, 1991

Steina Vasulka



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Robert Wise

David L. Wolper

Bud Yorkin

March 15, 1989

Steina Vasulka  
Rt. 6  
Santa Fe, NM 87501

## INDEPENDENT FILMMAKER PROGRAM

### AGREEMENT

Dear Ms. Vasulka:

It is a pleasure to inform you that, in response to your application to The American Film Institute dated September 15, 1988, a grant of Fifteen Thousand Dollars and No Cents (\$15,000.00) is awarded to you for the production of your experimental video entitled THE OTHER ASIA and described in your application, "Exhibit A." This project is to be completed in accordance with the Production Budget Summary and Grant Payment Schedule described in your application, "Exhibit B." A copy of each of these exhibits is enclosed herewith and made part of this agreement.

The following are the conditions of this grant:

### CONDITIONS AND PROCEDURES

1. You shall have full artistic control over all aspects of the production of the Project. You will be held responsible for abiding by all terms of the IFP grant as provided herein.
2. Payments under the grant will be in accordance with the schedule set forth in Exhibit "B." Failure to abide by this schedule will result in the termination of grant monies to your project. Payments will be made following receipt and approval by the Institute of a Request for Payment Form prior to each such payment.

**Rosenfeld, Meyer & Susman**  
**General Counsel**

You shall maintain accounts, records, and other evidence of costs incurred and sums acquired for the production of the Project. You must make these records available to the Institute for proof that the monies granted are being spent on the designated project.

If, upon request, you cannot or do not prove how the grant money has been spent, your grant may be automatically terminated, and you may be required to return any and all grant payments to the Institute.

Your system of accounting shall be in accordance with generally accepted accounting principles, and shall be applied in a consistent manner so that expenditures can be closely identified. Please be aware that the Internal Revenue Service requires that all grants be reported as income to the grantee. The procedures for filing and claiming deductions to reduce taxes will vary depending on your tax status. Please contact your tax advisor or local IRS office to determine the correct procedure.

Along with the Final Request for Payment, you will submit at least six production stills, an Exhibition Information Form, and a Final Financial Report in which you break down how you spent the grant monies and all other monies used to complete your project. Within thirty (30) days after either the completion of your film, or the conclusion of the grant period, whichever is earlier, you must return any unexpended funds to the Institute.

#### GRANT PERIODS AND EXTENSIONS

3. The grant period ends on June 30, 1990. Commitments of grant funds can and must be made during the grant period. Only in very special cases will extensions be granted. Application for an extension must be made in writing, as soon as you are aware that you need an extension to complete your project. You must apply for an extension not less than 30 days before the end of the grant period. You must send a copy of your project, in whatever form it currently exists, with your application for an extension, so that the IFP administrators can review your progress and your request.

You shall provide written progress reports to the IFP administrators on the following semi-annual schedule: June 1st and December 1st, until the completion of your project.



#### OWNERSHIP OBLIGATIONS

4. You shall retain all ownership in the project, including distribution and exhibition rights, except that the Institute shall have the perpetual non-exclusive right to exhibit the project for informational, educational, or institutional purposes at The American Film Institute theaters, whether or not an admission fee is charged. These exhibitions may be to any person or persons including, but not limited to, students, faculty, employees, and trustees of the CAFS and the AFI. This requirement shall be included in all distribution or exhibition arrangements made by you or on your behalf with respect to the project.

You shall provide the Institute with one (1) release print and one (1) video cassette, fully edited, assembled, synchronized and titled. When the cost is prohibitive, the filmmaker may request a substitution of two (2) 3/4" videocassette copies of broadcast quality of the final release print, with the understanding that the Institute will have access to a release print upon request by either the Institute or the National Endowment for the Arts. The Institute reserves the right to strike a 16mm print from the video master of any project shot in video format.

The Institute shall have the right to obtain replacement prints for the above purposes as necessary. You shall authorize the making of such prints for the Institute, subject to the payment by the Institute of the actual cost of such prints.

#### WARRANTY AND INDEMNIFICATION

5. You warrant the following:
  - A. You have received all the necessary and proper clearances, including the literary and music rights for use in or adaption to the project. Therefore, you can provide proof that you own and/or control all rights in the material on which the project is based.
  - B. Neither the project nor any part thereof, nor the use thereof, nor our exercise of any right or privilege hereunder, will violate any personal or property rights of any person, firm or corporation.
  - C. You are not, nor will you represent yourself as, or allow others to represent you as, an employee, agent, joint venturer or partner of The American Film Institute, and nothing contained in this or any other agreement you enter into shall be construed to make you an employee, agent, joint venturer or partner of the Institute.

6. You agree to indemnify the Institute and the National Endowment for the Arts, its officers and trustees, and hold them harmless, from any and all liabilities, claims, damages, loss, and/or expense which they or any of them may suffer or incur by reason of any breach of any warranty, representation, or agreement made by you under the terms of this agreement.

#### CREDITS

7. In addition to the normal screen credits, you shall include, on the negative, the video master, and all prints and copies, the credit stat provided to you by the Institute. This credit must be fully visible for no less than three (3) seconds.

Failure to use the provided credit stat in its entirety and without modification, will be considered a breach of contract. You will not receive the final payment of your grant unless the required credits are presented exactly as they appear on the provided credit stat.

#### RECORDS

8. You shall retain financial records, supporting documents, statistical records, and all other records pertinent to this agreement for a period of three years. If any litigation, claim or audit is started before the expiration of the three-year period, the records shall be retained until all litigations, claims or audit findings involving the records have been resolved.

You shall retain records for non-expendable property acquired with Federal funds for three years after its final disposition. The retention period starts from the date of the submission of the Final Financial Report. The head of the National Endowment for the Arts and the Controller General of the United States, or any of their duly authorized representatives, shall have access to any pertinent books, documents, papers, and records of the grantee to make audits, examinations, excerpts and transcripts.

#### TERMINATION

9. The Institute may, at its discretion, after consultation with you, terminate this grant, in whole or in part, on thirty (30) days written notice.

Your grant may be terminated if:

- A. You have failed to secure all supplemental funds indicated in your application budget before receiving the grant.
- B. You make a substantial change in the concept of the proposed project. Any substantial change must be approved by the Institute prior to the adaption of the change being incorporated in your project.
- C. You make a substantial change in the format of the proposed project without written approval of the Institute before changing the format of the proposed project.
- D. You make a substantial change in the budget or delivery schedule without prior written approval from the Institute.
- E. You fail to submit, in a timely manner and as stated in this contract, written progress reports on a semi-annual basis.
- F. You fail to provide the Institute with the updated version of your project, if asked, in rough-cut form, in either film or video format, so as to demonstrate that work is being done on the project.
- G. You enroll as a student in an educational institution (for example, college, university, or film school) during the life of the grant.

You agree to furnish the Institute, within thirty (30) days after the date of termination, an itemized accounting of funds expended, obligated and remaining under the grant. You also agree to remit to the Institute within thirty (30) days after the receipt of a written request, therefore, any amount determined by the Institute to be due.

- 10. No person shall be excluded on the grounds of race, creed, color, sex or national origin, disability, or veteran status from participation in the activities supported by this grant.
- 11. This agreement shall not be deemed to confer on any third party any right whatsoever, including, but not limited to, any right to enforce any provision of this agreement.

Please sign and return the enclosed copy of this agreement indicating acceptance of the grant under the conditions outlined.

Very truly yours,

THE AMERICAN FILM INSTITUTE, INC.

By *Audrey L. Bin*  
(Signature)

*Director, Independent Filmmaker*  
Program (Title)

*March 30, 1989*  
(Date)

ACCEPTED:

*Eric Joenik*  
(Signature of Grantee)

*3 22 89*  
(Date)

Encl:

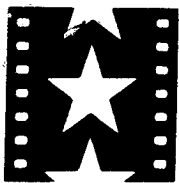
1. Exhibit "A"
2. Exhibit "B"

# INDEPENDENT FILMMAKER PROGRAM APPLICATION

PLEASE TYPE

NAME <u>          STEINA          </u>	
LAST	FIRST
ADDRESS <u>          RT. 6, BOX 100          </u>	
CITY <u>          SANTA FE          </u>	STATE <u>          N.M.          </u> ZIP <u>          87501          </u>
PHONE <u>          (505) 471-7181          </u>	HOME <u>          ( )          </u> BUSINESS <u>                          </u>
SOCIAL SECURITY NO. <u>          097-42-3891          </u>	AGE <u>          48          </u>
U.S. CITIZEN YES <input checked="" type="checkbox"/> NO <input type="checkbox"/> MALE <input type="checkbox"/> FEMALE <input checked="" type="checkbox"/> (circle one) PERMANENT RESIDENT <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO GREEN CARD # <u>          A14 866 246          </u>	
<b>PROPOSED PROJECT</b>	<b>SAMPLE WORK (if different from proposed project)</b>
TITLE <u>          THE OTHER ASIA (WORKTITLE)          </u>	TITLE <u>          JAPAN SNAPSHOTS          </u> <u>          LILITH          </u>
TOTAL BUDGET <u>          40,000          </u> AMT. REQ. <u>          20,000          </u>	TOTAL BUDGET <u>          \$20,000 SO FAR          </u> <u>          5,000.00          </u>
TYPE OF FUNDING <u>          </u> COMPLETE <u>          </u> PARTIAL <input checked="" type="checkbox"/> FINISHING <u>          </u>	RUNNING TIME <u>          13 MIN          </u> <u>          9 MIN          </u>
APPROXIMATE LENGTH <u>          30 MIN APPROX.          </u>	ROLE OF APPLICANT <u>          ALL          </u> <u>          VIDEO, AUDIO          </u>
ROLE OF APPLICANT <u>          ALL          </u>	
GENRE:	SAMPLE GENRE:
<input type="checkbox"/> DOCUMENTARY <input type="checkbox"/> ANIMATION	<input type="checkbox"/> DOCUMENTARY <input type="checkbox"/> ANIMATION
<input checked="" type="checkbox"/> EXPERIMENTAL <input type="checkbox"/> NARRATIVE	<input checked="" type="checkbox"/> EXPERIMENTAL <input type="checkbox"/> NARRATIVE
<small>(Please check one only. This information is for our Final Report. There is no grant quota.)</small>	
<b>PROPOSED PROJECT TO BE COMPLETED IN:</b>	
<input type="checkbox"/> 35MM <input type="checkbox"/> 16MM <input type="checkbox"/> 1 INCH <input checked="" type="checkbox"/> 3/4 INCH <input checked="" type="checkbox"/> COLOR <input type="checkbox"/> B/W <input checked="" type="checkbox"/> SOUND <input type="checkbox"/> SILENT	
<b>WHAT IS THE RELATIONSHIP BETWEEN THE SAMPLE SUBMITTED AND YOUR PROPOSED PROJECT?</b> (Do not exceed space provided) <u>          FIRST 13 MIN ARE SAMPLES FOR THE PROPOSED PROJECT EDITED RATHER RANDOMLY THE SECOND PIECE "LILITH" WAS COMPLETED IN 1987          </u>	
<b>SUMMARY OF PROPOSED PROJECT</b> (Do not exceed space provided and do not use reduced type copy.)	
<p>Over the years, I have worked in a single screen, in matrixes of monitors, and various installations, using turntables, mechanized optical devices and other concepts of pre-programmed camera movements. In the past, my subjects have been urban, sea- and land-scapes, observed, altered and processed by machines, composed into videotapes, containing the perceptual, electronic and pictorial paradoxes. This time all of my Japanese footage, was gathered on a light weight, Super-VHS camcorder, which I carried with me daily as a "one woman" operation. I found this intimate method very effective, specially in Japan, where camera presence instantly causes a behavioural change.</p> <p>I am involved in multiscreen works now, and this new work will most probably end as an installation, with multiple pictorial and sound tracks, operated by a programming device.</p> <p>This grant would enable me the time (10-12 months) and post production access to channel these 50 hours into a comprehensive pictorial and sound work.</p>	
<b>PLANS FOR EXHIBITION AND DISTRIBUTION OF WORK</b>	
<u>          CHICAGO DATA BANK          </u> <u>          ELECTRONIC ARTS INTERMIX          </u> <u>          THE VASULKAS, INC          </u>	





# The American Film Institute

THE INDEPENDENT FILMMAKER PROGRAM

APPLICATION  
(Please Type)

NAME (last, first, middle initial) <b>VASULKA, Bohuslav, W.</b>	U.S. Citizen: Yes No <input checked="" type="checkbox"/>
ADDRESS (Include Zip Code and Apt. No.) <b>RT6, BOX 100, SANTA FE, N.M. 87501</b>	Permanent Resident: Yes <input checked="" type="checkbox"/> No
	Green Card No. <b>A14 382 110</b>
	Male <input checked="" type="checkbox"/> Female Age
	Birthplace <b>BRNO - CZECHOSLOVAKIA</b>
	Social Security No. <b>097-42-3611</b>
	Phone No. (505) <b>473 0614</b>

TITLE OF PROJECT: **THE ART OF MEMORY \***

TYPE OF PROJECT:  
 Dramatic ( ) Documentary ( ) Experimental ( ) Animation ( ) Other **NARRATIVE THROUGH ELECTRONIC MEANS**  
 Approximate length **30** mins. B&W ( ) Color (X) Format **3/4" 1" MASTER**  
 16mm 35mm 3/4" Video 1" Video  
 Other

AMOUNT REQUESTED FROM AFI: \$ **20,000** for complete funding ( ),  
 finishing funds ( ), partial funding (X). TOTAL PROJECT BUDGET: \$ **40,000**

SYNOPSIS OF PROJECT: (Please limit response to space provided. Also comment briefly on proposed plans for distribution.)

In continuation of exploring the Electronic Narrativity, I want to turn to abstract problems of memory, its mode of construction and expression. The concepts of "artificial" memory, described as metaphysical spaces, can be found in works of Cicero, Bruno, Camillo ETC. The subject of memory enters the extended concepts of memory in a computer environment, represented data structures, as images and objects.

The proposed work, "The Art of Memory" \*) is a second in a serie of operatic genres as performed in "The Commission".

This title focuses on the political concepts of our century: The Socialist Mythology, the stylistic models of Socialist Realism and Revolutionary Romanticism.

Formally, there is an effort under way to further probe into a definition of Electronic Narrativity, further abstracting camera image sources and decisively stepping into computer generated images, symbols and objects. As in "The Commission," the voice monolog/dialog goes through further transformations, exploiting the oratorial powers of electronic media.

"The Art of Memory" is a 30 min. video tape of broadcastable quality, and will be distributed by Modern Visual Communications, Los Angeles, Ca.

\*) work title

APPLICANT'S (OR CO-APPLICANTS') ROLE(S) IN PROPOSED PROJECT: **PRODUCER/DIRECTOR**

FILMS/TAPES SUBMITTED FOR REVIEW: Title **"THE COMMISSION"**  
 Budget **48,000** Original Format **3/4" VIDEO** Year Completed **1983**

WHY DID YOU SELECT THIS WORK FOR SUBMISSION?

The proposed work is a second in a Trilogy, which begins with "The Commission" (The work submitted).

**THE INDEPENDENT FILMMAKER PROGRAM**

**APPLICATION**  
(Please Type)



NAME (last, first, middle initial) <b>VASULKA, STEINA</b>	U.S. Citizen: Yes ___ No <input checked="" type="checkbox"/>
ADDRESS (Include Zip Code and Apt. No.)	Permanent Resident: Yes <input checked="" type="checkbox"/> No ___
	Green Card No. <b>A14</b>
	Male ___ Female <input checked="" type="checkbox"/> Age <b>44</b>
	Birthplace <b>ICELAND</b>
	Social Security No. <b>097-42-3891</b>
	Phone No. <b>(85) 473 0614</b>

TITLE OF PROJECT: **MACHINE VISION V**

TYPE OF PROJECT:  
 Dramatic ( ) Documentary ( ) Experimental  Animation ( ) Other \_\_\_\_\_

Approximate length **30** mins. B&W ( ) Color  Format \_\_\_\_\_  
 16mm 35mm 3/4" Video 1" Video  
 Other \_\_\_\_\_

AMOUNT REQUESTED FROM AFI: \$ **19,975** for complete funding ,  
 finishing funds ( ), partial funding ( ). TOTAL PROJECT BUDGET: \$ \_\_\_\_\_

SYNOPSIS OF PROJECT: (Please limit response to space provided. Also comment briefly on proposed plans for distribution.)

I am seeking financial assistance to continue the series of my works, exploring variations on opto-electro-mechanical vision. For this new tape, I need to construct a programmable zoomlens and programmable pan/tilt head. Both items would use steppermotors with a battery operated digital programmer. To further illuminate the concept and performance of my projects, I am including pictures of installations and videotapes related to this new work. The planned length of this tape, tentatively titled "Machine Vision V" is ca. 30 min.

Distribution:

I introduce my works by entering them in festivals/competitions, then I self-distribute as well as thru Electronic Arts Intermix, London Video Arts, Montevideo (Holland) and the Paris film Coop.

APPLICANT'S (OR CO-APPLICANTS') ROLE(S) IN PROPOSED PROJECT:  
**A SINGLE PERSON PROJECT**

FILMS/TAPES SUBMITTED FOR REVIEW: Title **DEMO**  
 Budget \_\_\_\_\_ Original Format \_\_\_\_\_ Year Completed \_\_\_\_\_

WHY DID YOU SELECT THIS WORK FOR SUBMISSION?



BUDGET SUMMARY AND GRANT PAYMENT SCHEDULE FOR  
 APPLICANTS REQUESTING TOTAL PROJECT FUNDING

NAME STEINA VASULKA PROJECT TITLE MACHINE VISION V

FORMAT FOR PROJECT (check one)      35mm      16mm      X 3/4" VT      1" VT      Other (Specify)

TALENT & RIGHTS	\$	<u>6,000</u>
PRODUCTION STAFF & RELATED EXPENSES	\$	<u>          </u>
PRODUCTION EXPENSES	\$	<u>4,000</u>
EQUIPMENT RENTAL	\$	<u>3,500</u>
FILM AND/OR TAPE STOCK	\$	<u>370</u>
TRAVEL AND OTHER	\$	<u>          </u>
POST PRODUCTION: (Must include 3 release prints or cassette prints for AFI)	\$	<u>6,105</u>
TOTAL	\$	<u>19,975</u>
		(Not to exceed \$20,000)

NOTE: Please show total amounts for the budget categories listed on this page. Your itemized budget, which must be submitted with this application, should list all expenses per category. Under "Travel and Other," please itemize all projected expenses for which there is no heading.

GRANT PAYMENT SCHEDULE

Production on grant projects must commence within 90 days of receiving a grant from the institute. Projects must be completed by no later than June 30, 1986. The first payment date must fall between March 15 and June 15, 1985, and the final payment date must be no later than June 30, 1986. Final payment (representing 15% of Total Budget) must be no later than June 30, 1986. Final payment (representing 15% of Total Budget) will not be made until delivery of three prints (films or cassettes) to the institute.

	<u>DATE</u>	<u>AMOUNT</u>
Begin Production (not to exceed 45%)	<u>3-15-85</u>	\$ <u>8,000</u>
Begin Post-production	<u>10-15-85</u>	\$ <u>6,000</u>
Final Payment (15% of budget)	<u>6-15-85</u>	\$ <u>5,975</u>
TOTAL		\$ <u>19,975</u>
		(not to exceed \$20,000)

BUDGET

Living expenses	6,000
Production	7,500
Tape stock	370
Post-production	6,105
Total	19,975

ITEMIZED BUDGET

<u>Living expenses</u>	6,000
<u>Production</u>	
Programmable pan/tilt head with a digital programmer	3,000
Design and Construction of programmable zoom lens (the zoom lens itself will be provided for this project at no cost)	1,000
Camera/VTR (ca 15 days)	3,000
Mikes/audio accesories	300
Lights/batteries/cables Tripods/other	200
Subtotal	7,500
<u>Tape stock</u>	
24 Sony KCS200r tapes	370
<u>Post-production</u>	
2 VTR's with Time Base Correctors, 1 VTR with Edit Programmer, switcher, Digital image articulator, Chroma keyer, B/W keyer, Audio-Synthesizer/mixer,	6,000
2 KCAG00r Video tapes for mastering	42
3 KCAG00r Video Tapes for AFI	63
Subtotal	6,105
Total	19,975

■ The John F. Kennedy Center  
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Washington, D.C. 20566  
Telephone 202-828-4000

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Telephone 213-856-7600

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Wesleyan University

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Paramount Pictures

William Ellinghaus, President  
American Telephone and  
Telegraph Co.

Freddie Fields, President  
Motion Picture Production Division  
MGM/UA Entertainment Company

Jean Firstenberg (Ex Officio)  
Director

The American Film Institute

M.J. Frankovich, Producer

Michael Fuchs  
Executive Vice President,  
Programming

Home Box Office

Ina Ginsburg, Chairman  
Fans of AFI

Mark Goodson  
Goodson-Todman Productions

Sidney Harman, Chairman  
Harman International Industries,  
Incorporated

Alan J. Hirschfield  
Chairman of the Board and CEO  
Twentieth Century-Fox Film Corp.

Dustin Hoffman  
Actor

Alan Jacobs  
Independent Producer

Gene Jankowski, President  
CBS Broadcast Group

Fay Kanin, Writer/Producer  
President, Academy of Motion  
Picture Arts and Sciences

Sherry Lansing, President  
Twentieth Century-Fox  
Productions

Harry C. McPherson  
Partner, Verner, Lipfert,  
Bernhard and McPherson

Walter Mirisch, Producer

Mace Neufeld, Producer

Richard Orear, President  
National Association of Theatre  
Owners

Michael S. Oviz  
President  
Creative Artists Agency, Inc.

Ted Perry, Professor  
Middlebury College

Frederick S. Pierce  
Executive Vice President  
ABC, Inc.

Eric Pleskow, President  
Orion Pictures Corporation

Frank Price  
Chairman and Chief Executive Officer  
Columbia Pictures

Michael Pulitzer  
AFI Alumni Association

Henry C. Rogers, Chairman  
Rogers & Cowan, Inc.

Wayne Rogers  
Actor

John A. Schneider, President  
Warner Amex Satellite  
Entertainment Company

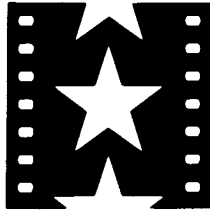
Donald Sutherland  
Actor

Grant A. Tinker  
Chairman of the Board  
National Broadcasting Company

Jack Valenti  
President, Motion Picture  
Association of America

Bonita Granville Wrather  
Vice President  
Wrather Corporation

Bud Yorkin  
Producer/Director



# The American Film Institute

Steina Vasulka  
Route 6  
Box 100  
Santa Fe, New Mexico  
87501

December 14, 1982

Dear Steina:

It was a pleasure to meet you recently here in Washington. I hope that your trip back to the southwest was a pleasant one and that you are now settled after your recent move.

Plans for "Women and Movies III", the film and video festival cosponsored by Women and Film/Video and the American Film Institute are moving rapidly and we would very much like to include you and your work in the program. As I told you during our meeting, we are very excited by your work and feel that your appearance at a workshop and/or installation certainly would be one of the major highlights at the Festival.

The next step, then, is to discuss the realities of your participation. The Festival is scheduled for March 4-13. The proposed workshop would be held at the Kennedy Center and is scheduled for right now during the first weekend, Saturday, March 5. Dependent, however, on your schedule, we could consider moving the workshop to the following weekend. We would, however, like you to help open the Festival. The workshop would be approximately 3 hours in length. As we discussed, the outline of the workshop could cover the following areas: 1) an overview of your work with excerpts, 2) an overview of video art and the type of historical perspective you could bring, and 3) women's involvement in video historically. As I indicated, the audience would be a blend of video/film producers/makers who, to be quite honest, probably have never seen work like yours before. A great many producers in this area deal mainly with educational and industrial material due to the employment opportunities in these particular areas. As we learned, however, from Shirley Clarke's workshop, they have a great desire to learn more about the concepts and content of "video art".

We could provide the following type of financial reward: 1) air fare; 2) accommodations; 3) \$25 per diem rate; and 4) a modest honorarium. In terms of the installation that we

*Techniques*

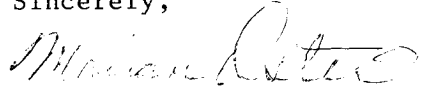
briefly discussed, we would need to know what type of special equipment needs and costs you perceive and if other factors need to be considered. Tony Safford of the American Film Institute is gathering information on spaces available and other groups who would like to take part in this project. The possibilities for spaces in Washington are indeed exciting in terms of the monuments and public spaces available for consideration.

I would like to add a note concerning accommodations. Guests of the Festival usually stay with members of Women in Film/Video. If you would prefer not to stay at a member's home, other arrangements could be made.

If these suggestions and plans sound appropriate to you and you would like to be a part of the Festival, we would love to have you here. I can't tell you enough how excited I am personally about your work and the importance I see in it. I feel you could offer a great deal to the women producers in the area.

I will be in touch with you soon in order to discuss your feelings about these plans. Please contact me if you have immediate questions or concerns. I may be reached at 202-737-2400.

Sincerely,

  
Marian Oster

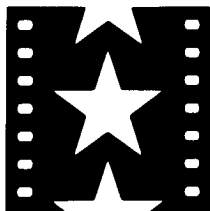
P.S. Shirley Clarke says "hello" and was very disappointed to have missed you !

*Vita press catalog  
photographs  
to = Tony Safford*

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Telephone 202-828-4000



# The American Film Institute

October 31, 1984

Woody Vasulka  
Route 6, Box 100  
Santa Fe, NM 87501

Dear Woody:

Many, many thanks for allowing us to present your work at the 1984 National Video Festival.

Enclosed you will please find a list of festival participants, press clippings and a copy of this year's catalog if you have not already received one.

The program entitled, VIDEO: RECENT NARRATIVES, curated by Barbara London, of which your work was a part, provided a very important international perspective to the festival programming -- underscoring the quality and vitality of contemporary video art. Press and public reaction was quite wonderful. If you would like additional information about the festival, please let me know.

Tapes will be returned to MOMA unless other arrangements have been made.

Again, thank you.

Sincerely,

Jacqueline Kain  
Director  
National Video Festival

Enclosures.

Jeanine Basinger  
Professor of Film Studies  
Wesleyan University  
Robert M. Bennett  
Senior Vice President  
Metromedia, Inc.  
President  
Metromedia Broadcasting  
David Brown  
Partner and Director  
The Zanuck/Brown Company  
Karen Cooper  
Director, Film Forum  
Bruce C. Corwin, President  
Metropolitan Theatres Corp.  
Robert A. Daly  
Chairman of the Board and  
Chief Executive Officer  
Warner Bros., Inc.  
Michael D. Eisner, President  
and Chief Operating Officer  
Paramount Pictures  
Freddie Fields  
President and Chief Operating Officer  
MGM Film Company  
Jean Firstenberg (Ex Officio)  
Director  
The American Film Institute  
Michael Forman  
President, Pacific Theatres  
Michael Fuchs  
President and Chief Operating Officer  
Home Box Office  
Richard Gallop  
President and  
Chief Operating Officer  
Columbia Pictures Industries, Inc.  
Ina Ginsburg,  
Washington Editor, Interview  
Mark Goodson  
Goodson-Todman Productions  
J. Ronald Green  
Chairman of the Board  
National Alliance of Media Arts Centers  
Dr. Sidney Harman, Chairman  
Harman International Industries,  
Incorporated  
Alan J. Hirschfield  
Chairman of the Board and  
Chief Executive Officer  
Twentieth Century-Fox Film Corp.  
Fay Kanin, Writer/Producer  
Sherry Lansing  
Jaffe-Lansing Productions  
Jack Lemmon, Actor  
Harry C. McPherson  
Partner, Verner, Lipfert,  
Bernhard and McPherson  
Marsha Mason, Actress  
Edward H. Meyer  
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Grey Advertising Inc.  
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Mace Neufeld Productions, Inc.  
Michael S. Ovitz  
President  
Creative Artists Agency, Inc.  
Ted Perry, Professor  
Middlebury College  
Eric Pleskow, President  
Orion Pictures Corporation  
Frank Price  
Chairman  
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Robert Rehme  
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Joel H. Resnick, President  
National Association of Theatre Owners  
Executive Vice President  
American Multi-Cinema, Inc.  
Wayne Rogers, Actor  
Aaron Spelling  
President and  
Chief Executive Officer  
Aaron Spelling Productions, Inc.  
Donald Sutherland, Actor  
Anthony Thomopoulos  
President, ABC Broadcast Group  
Grant A. Tinker  
Chairman of the Board and  
Chief Executive Officer  
National Broadcasting Company  
Jack Valenti  
President, Motion Picture  
Association of America  
David L. Wolper, President,  
David L. Wolper Productions, Inc.  
Bonita Granville Wrather  
Vice President  
Wrather Corporation  
Bud Yorkin, Producer/Director

Did you talk to  
Dick Jones? I  
talked to Bruce.  
I am not preaching  
Patience  
Jackie  
And hello - Steina



July 26, 1984

Woody Vasulka  
Route 6, Box 100  
Santa Fe, NM 87501

Dear Woody:

We are pleased to be able to present THE COMMISSION at the 1984 National Video Festival as part of the Museum of Modern Art's "New Narrative: Recent Acquisitions." The festival will be held September 20 - 23 at the AFI campus in Los Angeles.

By now you should have received the National Video Festival honorarium of \$50 per title from the Museum of Modern Art. The festival catalog will include an introductory essay by Barbara London on the exhibit, as well as tape descriptions and photos provided by MoMA.

Your tape will be screened twice during the festival, in order to allow it to be viewed by the maximum number of festival attendees. It will be screened only within the context of the festival.

If you wish to attend, please contact the festival office at the above Los Angeles address or by calling 213/856-7787, and we will be happy to provide you with a complimentary pass. If you are unable to attend, a festival catalog will be sent to you in early October.

Again, we are pleased to be presenting THE COMMISSION. I hope to see you in September.

Sincerely,

Jacqueline Kain  
Director  
National Video Festival

and THE WEST

Professor of Film Studies  
Wesleyan University  
Robert M. Bennett  
Senior Vice President  
Metromedia, Inc.  
President  
Metromedia Broadcasting  
David Brown  
Partner and Director  
The Zanuck/Brown Company  
Bruce C. Corwin, President  
Metropolitan Theatres Corp.  
Robert A. Daly  
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M.J. Frankovich, Producer  
Michael Fuchs  
President, Home Box Office,  
Entertainment Group  
Richard Gallop  
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Alan J. Hirschfield  
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John A. Schneider  
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Vice President  
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Bud Yorkin, Producer/Director

An AFI Fellowship Project Description:

"THE OTHER ASIA"

Recently, I returned from a six months' stay in Japan. There I collected images on video tape and found myself drawn to the themes of secular and religious gestures I observed in temples, subways, department stores, the gestures of worshippers, subway attendants, elevator girls, etc. Naively, I assumed that I was observing "the Orient", until I had an opportunity to visit the "other" Asia, Thailand, Singapore, Hong Kong, China. It was from that perspective that I realized the uniqueness of the Japanese Gestural Set and their way of life in general.

This Asian contrast against my European and American experience is the essence of my upcoming work. In the past, my subjects have been urban, sea- and land-scapes, observed, altered and processed by machines, composed into videotapes, containing the perceptual, electronic and pictorial paradoxes. This time all of my Japanese footage was gathered on a light-weight, Super-VHS camcorder, which I carried with me daily as a "one woman" operation. I found this low profile method very effective, specially in Japan, where camera presence instantly causes a behavioural change.

\*

I want to create visual compositions of these gestures as an esthetic language. It will contain the essential elements of esthetic expression; the kinetic beauty, well rehearsed and choreographed expression of a traditional culture, instantaneous and improvised street performance, expression of personal identity, all the elements on which video as a medium thrives...

I am seeking funds to post-produce over fifty hours of materials shot in Japan to create single and/or multi-screen presentations.

Over the years, I have worked in a single screen, in matrixes of monitors, and various other installations, using turntables; mechanized optical devices and other concepts of pre-programmed camera movements. I am involved in multiscreen works now, and this new work will most probably end as an installation, with multiple pictorial and sound tracks, operated by a programming device.

Santa Fe, 13-Sep-1988



Steina