

THE VASULKAS

257 FRANKLIN STREET
BUFFALO, N. Y. 14202

716-856-3385

PROPOSAL AS SUBMITTED TO NYSCA

OUR WORK HAS ALWAYS EVOLVED IN CLOSENESS TO PRIMARY LEVELS OF ELECTRONIC MATERIALS, MOSTLY APPLIED VISUALLY THROUGH VIDEO AND COMPUTER. IN GENERAL, WE CONSIDER OUR WORK FINAL IN THE FORM, IN WHICH THE MATERIAL ITSELF IS STRUCTURED.

HOWEVER, THE WORK WE GENERATE, PRESENTS SEVERAL LEVELS OF CHALLENGES TO US, MOSTLY IN THOSE TWO AREAS:

- 1) EXPLORATION OF NARRATIVITY OF THE ELECTRONIC LANGUAGE
- 2) WAYS TO PRESENT OUR WORK TO THE PUBLIC.

LAST YEAR WE PRODUCED AT THE PUBLIC TELEVISION STATION HERE IN BUFFALO, SIX HALF HOURS OF T.V. BROADCAST ORIENTED WORK, AN EXPERIMENT IN OUR UNDERSTANDING OF T.V. GENRE (SEE THE TAPES SUBMITTED).

AT THE OTHER END, WE HAVE BEEN EXPLORING A POSSIBILITY OF USING AN ELECTRONIC STAGE; A SYNTHETIC PRODUCT OF MANY OTHER MEDIA, THROUGH AN EXPERIMENTAL SERIE OF ACTUAL SPACE-SOUND-ACTOR-LIGHT-DANCE EXPLORATION OF THEATRICAL STAGE (SEE NEWSPAPER CLIPPING).

FROM THOSE TWO ABOVE MENTIONED ELEMENTS,

- 1) THE T.V. GENRE ORIENTED TOWARDS MEDIATION OF EXPERIMENTS IN COMPUTER IMAGING TO THE TELEVISION PUBLIC,
- 2) FINALIZED SYNTHETIC PHASE OF THE ELECTRONIC STAGE COMPOSED FOR TELEVISION SCREEN,

WE INTEND TO CREATE TWO 1/2 HOUR LONG WORKS OF BROADCASTABLE QUALITY.

TOTAL BUDGET: 14000.00

WE ARE ASKING THE NEW YORK STATE COUNCIL ON THE ARTS FOR \$ 7000.00, OR A HALF THE COST OF THESE TWO PROJECTS, THE REST TO BE MATCHED FROM ELSEWHERE.

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B U D G E T

=====

| | |
|--|----------|
| ARTIST'S FEE: (WOODY) | 3000.00 |
| ARTIST'S FEE: (STEINA) | 3000.00 |
| IN HOUSE PRODUCTION: | |
| SPACE/HEAT/PHONE: | 3000.00 |
| EQUIPMENT MAINTENANCE/UPGRADING: | 700.00 |
| HARDWARE/SOFTWARE ASSISTANCE (FEES): | 1000.00 |
| CORPORATE OVERHEAD (ACCOUNTANT/ BOOKKEEPER) E.T.C. | 300.00 |
| OUT OF HOUSE PRODUCTION: | |
| POST-PRODUCTION (EDITING WITH TIME BASE CORRECTION AND TITLES TO 3/4 INCH MASTER): | 3000.00 |
| | ----- |
| TOTAL | 14000.00 |

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BUDGET FOR SERVICES IN THE FIELD =====

PRODUCTION COST:

| | |
|----------------------|---------|
| RESEARCH..... | 200.00 |
| CONSULTATION..... | 200.00 |
| ENGINEERING AID..... | 200.00 |
| EDITING AID..... | 200.00 |
| PRODUCERS' FEE..... | 700.00 |
| | ----- |
| TOTAL | 1500.00 |

OTHER COST:

| | |
|---|-------------|
| VIDEO TAPE FOR U-MATIC, BETA AND VHS FORMAT.. | 500.00 |
| DUPLICATION OF U-MATIC, BETA AND VHS FORMAT.. | 500.00 |
| MAILING/HANDLING..... | 175.00 |
| ADVERTISEMENT/PUBLICITY..... | 325.00 |
| | ----- |
| TOTAL | 1500.00 |
| TOTAL PROJECT BUDGET | 3000.00 |

November 1, 1976

**ANNOUNCEMENT OF NATIONAL ENDOWMENT
FOR THE ARTS FILM GRANTS**

Applications for a 1977 round of film proposals are being solicited by the New York State Council on the Arts as part of the State Film Project of the National Endowment for the Arts. Deadline for receipt of the proposals at the New York State Council on the Arts is December 15, 1976.

The former Bicentennial program has been retained by the National Endowment for the Arts as a regular part of the Public Media Program. The continuation of this project is encouraging. However, we have been informed by the National Endowment for the Arts that the appropriation level has been lowered and competition will be intense. A strong emphasis will be placed on the past work of the filmmaker.

The grants are designed to assist in the production of films concerning aspects of the arts and cultural life in New York State. Filmmakers wishing to apply should send detailed descriptions of the proposed film including precise budget and a sample of work in 16mm, Super 8, 1/2" video or 3/4" cassette. A five-minute segment should be marked. Also included with the proposal should be a resume of the filmmaker(s) and plans for distribution of the film. Shooting should not commence before June 1, 1977 and the film should be finished by June 1, 1978.

A Public Media Advisory Panel will evaluate the applications for 1) the expertise of the filmmaker; 2) the thematic originality of the proposal; and 3) the likelihood of the project's successful completion and subsequent widespread distribution. Furthermore, the filmmaker must be a resident of New York State.

Grants of up to \$50,000 are available. You may submit an application for only one proposal. Please note that NYSCA can submit only three proposals in all to the National Endowment. Wherever it is desired, every effort will be made by this office to provide advice and technical assistance in the development of proposals.

If you have any questions please call Laurie Uprichard or Barbara Haspiel at (212) 488-2632.

January 21, 1976

Mr. Peter Bradley
Director
Film/TV/Literature Program
New York State Council on the Arts
250 West 57th Street
New York, New York 10019

Dear Peter,

I am enclosing a proposal for your consideration in relation to funding announced by the National Endowment for the Arts for Bicentennial Film Projects. Note that I have also included a letter from Mr. Michael Collins, of WNED-Channel 17 in Buffalo. It is my understanding that proposals by New York State residents must be officially endorsed by the New York State Council on the Arts, and I am requesting that you bring it before the appropriate group for this endorsement and the provision of matching support.

If you need further information, please telephone me at 716-856-3383.

Sincerely,



Steina Vasulka

SV/dld
Encl.

January 22, 1976

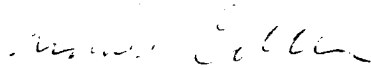
To Whom It May Concern:

I am aware of the work of Steina Vasulka and of her strong impact on Buffalo through her workshop at the Regional Center, Media Study/Buffalo and at the State University of New York at Buffalo.

For this proposal, I have already offered her access to our facilities for post-production work and I am enthusiastic about its potential for broadcast through our station.

It is a project worthy of support.

Sincerely,



J. Michael Collins
President

JMC:ps

MEDIA STUDY/BUFFALO

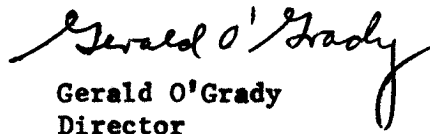
SIDWAY BUILDING 502 ■ 775 MAIN STREET ■ BUFFALO, NEW YORK 14203 ■ 716/847-2555

Steina Vasulka is one of the mothers of video. She has had wide experience as a catalytic programmer at The Kitchen, has been a CAPS and Rockefeller Foundation advisor, given workshops throughout New York State and lectures everywhere --last Christmas on a U.S.I.A. tour in Europe. I know of few artists who have been so helpful to so many others.

But primarily she is a distinguished conceiver and creator in the video medium and has made more than one hundred hours of tape, alone and with her teammate, Woody.

This is one of the best proposals I have read in some time, and characteristically it celebrates the work of other artists. I urge that her work be given strong consideration. I would ask her to appear at Media Study during the course of the project to describe its progress and problems to still other young video artists here.

Sincerely,


Gerald O'Grady
Director

PROPOSAL SUBMITTED BY

STEINA VASULKA

257 Franklin Street
Buffalo, N.Y. 14202
716-856-3385

CONCEPT

This project is an attempt to give individual artists access to public television (and other narrowcast, closed-circuit, and individual playback video distribution) in new ways.

Having been involved, through experience and observation, in the difficulties which independent artists encounter in contribution to broadcast TV as individuals, I am suggesting an alternate way which would enlist broadcast TV in the service part of the production process, but which will locate the basic responsibility of origination and execution of the production with the artists themselves. The responsibility for the broadcast quality of the materials (origination, technical standard of the image-information, etc.) has traditionally rested with the broadcast studio, but, now, with the evolution of the media technology (availability of less expensive but complex portable equipment) and the growing competency of those using it, this responsibility can now be radically decentralized and shifted to the individual artist.

IN THIS NEW TYPE OF TELEVISION EXPERIMENT, THE CREATION IS BASED ON THE NEED AND THE ABILITY FOR ARTICULATION OF EACH INDIVIDUAL TO COMMUNICATE DIRECTLY TO WHAT HAS BEEN RECOGNIZED AS A MASS AUDIENCE, WITHOUT THE MODIFYING MEDIATION OF THE TRADITIONAL FORMS (TIME-LENGTH FORMATS, EVALUATION OF AUDIENCE EXPECTANCIES, STANDARDIZED STYLES AND PROGRAMMING CONCEPTS) BY THE TV STUDIO.

Through my recent experience at Channel 21 in Rochester, and elsewhere, I know that this alternate mode is possible. Just as artists in other areas of creativity are continuously experiencing a cross-disciplinary, open-field approach leading to a synthesis of personal expression, so individual video artists can now move beyond the limitations and restrictions of studio production and television needs no longer to be overly cautious in setting standardized parameters to our cultural environment; it can finally enjoy the energy and innovation of the other arts.

STRUCTURE OF PRODUCTION

The investigative purpose of this particular project is to uncover the philosophical models which each of five artists have formulated concerning the materials and the processes by which they are given articulation, including the fullest revelation through presentation of their completed work. The five directors, to be selected from such artists as Jean-Pierre Boyer, Shirley Clarke, Tony Conrad, Charles Dodge, Emmanuel Ghent, Max Neuhaus, Nam June Paik, Paul Sharits, Alphonse Shilling, Woody Vasulka, LaMonte Young, Marian Zazella, and others, are mostly working in a variety of precisely defined relationships to the physical textures of image and sound forming materials, such as wave-forms, quantum energy as information, sequential information as in frame structure, time/energy constructs, and interactional modes of perception (e.g., three-dimensional images) and of cognitive processing, such as pattern recognition and higher mental activities. Artists from this group are chosen so that the finished presentation will provide a coherent view of contemporary directions of creative thinking in this field by a varied cross-section of its major contribution artists.

Each presentation will involve my interview with each artist or an interview by a person of his choice, the incorporation of his existing work, and, most important, a self-initiated statement generated through the video medium by the artist himself. Unlike the standard time-based "interview" or the usual "coverage," my

purpose is to reveal the working of the processes of creation over an extended time and to show the evolution of conceptualization through the engagement with materials. This, I think, is the most personal statement an artist can provide, and it may also be the richest in providing the on-going social and cultural contexts of his explorations. In practice, the recording equipment will be permanently located in the studios, lofts and living environments of each artist for a two-month period, thus providing each with the crucial time period necessary for all kinds of exercises and the eventual production of recorded material. My role will be to give basic instruction in the use of the equipment and the video medium, to provide on-going consultation and assistance in technical processes, and if requested, to participate in assuring the high quality of the materials designated for broadcast.

FORMAT

The equipment given to each artist for a two-month period will be the rented color camera, a 3/4 inch cassette recorder, and the other accessories detailed in the budget. The original recording will be done on 3/4 inch cassette. The pilot editing will be done by me, with each artist's collaboration, on my own 1/2 inch editing deck. The final product for broadcast will be time-base corrected from the selected 3/4 inch originals and edited on two-inch broadcast master format at facilities which WNED-Channel 17-Buffalo have agreed to open to my personal use.

Mr. Michael Collins, General Manager of Channel 17, has expressed enthusiasm for the project and the possibility of broadcasting it. The five hours of broadcast material, prepared from 30 hours of original recording and 10 hours of selected materials from that, will also be available in 3/4 inch cassette format for distribution to museums and galleries - Mr. Robert Buck, Director of the Albright-Knox Gallery, has indicated his hope of exhibiting the material in his "Evenings of New Music and Images" series - and to regional centers - Dr. Gerald O'Grady of Media Study/Buffalo and Mr. Ralph Hocking of the Experimental Television Laboratory in Binghamton are interested in showing it - and for cablecasting - Fred Bristol of International Cable/Buffalo has expressed an interest in using the materials. Selections from the 30 hours of materials will also be made available for library use by individuals involved in video creation in workshops or art schools and by researchers and scholars of the video medium and of the other arts here documented.

Decisions about rights to these multiple uses of the materials, in addition to a number of other varied uses by each artist in the exhibition of his own work, will require the services of a lawyer.

STATEMENT FROM STEINA VASULKA

Although I am primarily known as a video artist exploring the electronic image, I have also had extensive experience in documentary video. I worked with Mr. George Stoney's Alternate Media Center in New York as technical advisor on the production of documentary tapes. In addition, I documented, both camera and sound, various musical and dance events in New York during the early period of portable video, and made one-woman productions of Jackie Curtis and her friends at that time. The recording of the black musician, Don Cherry, is from that time. In 1971, I recorded a documentary interview of Woody Vasulka and in 1973, I recorded sculptor William King for the State of New York University-Wide Committee on the Arts.

I have also had extensive experience in assisting many artists in the various elements of video production in the two years during which I was co-director of The Kitchen in New York. Through that exhibition center, I became familiar with the image and sound work of American and foreign artists, including most of those named in this proposal, and I have continued my awareness of these and other artists by serving as director of the CAPS Video Panel for the New York State Council of the Arts for the past two years, co-director of the video installation at the Fifth International Experimental Film Festival at Knokke-Heist, Belgium in 1974, as a video panel member of the Rockefeller Foundation, and as consultant to the Massachusetts Council on the Arts. My original career

was as a symphony violinist, and I have remained in close contact with music and the other arts while pursuing my work in video, at our own studio and as artist-in-residence at the Television Laboratory, Channel 13, New York and at the Center for Experimental Television, KOED, San Francisco.

I am submitting three tapes: the interview with Woody Vasulka, the recording of Dan Cherry and a more recent work, Iceland-People. I submit them to give evidence of my ability in this mode of video, as they are directly relevant to the proposal. My other more experimental works, which have won prizes and have been widely shown at American and international festivals as well as broadcast on public and cable television, are in distribution through Electronic Arts Intermix.

BUDGET

Administrative Services

| | |
|---|------------|
| Telephone - 12 months at \$25.00 | \$ 300 |
| Shipping of materials | 300 |
| Accounting | 250 |
| Legal services - access to rights, arrangements for distribution | <u>250</u> |
| Total | \$1,100 |

Personnel

| | |
|--|--------------|
| Producer - Steina Vasulka | \$10,000 |
| Five Directors chosen from submitted list - 8 weeks @ \$250 per week each | 10,000 |
| Technical Assistant - 12 months at \$200 per month | <u>2,400</u> |
| Total | \$22,400 |

Travel

| | | |
|----------------------------------|-------|---------|
| Visiting/consulting with artists | Total | \$1,000 |
|----------------------------------|-------|---------|

| | | |
|--|-------|----------|
| <u>Artists' Fees</u> and arrangements for rights to use of material - five at \$2,000 | Total | \$10,000 |
|--|-------|----------|

| | | |
|---|-------|---------|
| <u>Equipment rental</u> for 12 months - color camera, recorder, monitor, lights, microphones and mixers, accessories (tripods, lens, etc.), 1/2 inch Panasonic editing deck (provided free) | Total | \$5,790 |
|---|-------|---------|

Television station rental - use of slave camera,
3 two-inch VTR's, a switcher and a tilting
machine - 55 hours at \$150 per hour

Total \$8,250

Tapes

3/4 recording tapes - 30 hours x \$32 per hours \$ 960

1/2 pilot editing tapes - 5 hours x \$20 per
hour 100

2 inch master tape - 5 hours x \$80 per hour 400

Total \$1,460

August 15, 1975

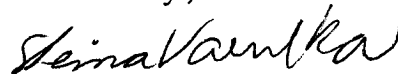
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SV/sms
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hour 100

2 inch master tape - 5 hours x \$80 per hour 400

Total \$1,460

VITA

STEINA VASULKA

Born: Reykjavik, Iceland January 30, 1940

Current Permanent Address: 257 Franklin Street, Buffalo, New York 14202

Telephone: 716-856-3385

Married: Woody Vasulka

EDUCATION: State Conservatory of Music in Prague, Czechoslovakia - 4 years
Independent studies in Denmark, Sweden, Germany, Austria and Greece

ACTIVITIES: 1964-65 Played with the Icelandic Symphony Orchestra - Reykjavik

1965 Emigrated to USA

Studied and freelanced as a violinist in New York City

1970 Joint exploration of video image with Woody Vasulka

60 hours of work, including major known pieces:

Evolution
Black Sunrise
Key Snow
Elements
The West
Golden Voyage
Home
Sound-Gated Images
Spaces One, Spaces Two

ENVIRONMENTS AND INSTALLATIONS:

- 1) Max's Kansas City Steak House
- 2) Circle Environment at New York Avant Garde Festival at 69th Street Armory
- 3) Horizontal Matrix at New York Avant Garde Festival in New York Harbor
- 4) The Row - for WBAI, Judson Memorial Church, New York
- 5) Transmitted Environment, Experimental Television Center, Binghamton, New York
- 6) Academy Theatre Street Show, New Paltz, New York
- 7) Continuous Environment - Vancouver Gallery of Art
- 8) The West-Video Free America, San Francisco
- 9) Video Environment, University Union Activities Board and ACT V, Buffalo, New York
- 10) University-wide Committee on the Arts/SUNY System, Fredonia, New York
- 11) Live Video Performances for a year at The Kitchen in New York

GROUP SHOWS:

Video Exchange, Merce Cunningham Studio, Westbury, New York
Video Free America - Berkeley Art Museum

Whitney Museum of American Art
Open Circuits, MOMA, New York City
Everson Museum, Syracuse

INTERNATIONAL SHOWS:

Centre Culturel Américain - Paris, France
Guelph, Canada
Toronto, Canada
Tokyo Express, USIA Travelling Show - Japan
Munich, Germany
Berlin, Germany
Bucharest, Romania
Caracas, Venezuela
Reykjavik, Iceland

ARTIST IN RESIDENCE:

National Center for Experiments in Television, KQED, San Francisco
The Television Laboratory, WNET, New York
Media Study/Buffalo

GRANTS:

National Endowment for the Arts
New York State Council on the Arts
Scandinavian Foundation Thor Thors Grant

TEACHING AND WORKSHOPS:

Antioch - Baltimore
USIS - Washington
Media Study - Buffalo
Alfred University - Alfred, N. Y.
Rhode Island School of Design, Rhode Island
State University of New York, College at New Paltz
Alternate Media Center, New York City
Global Village, New York City
New York University - School of Continuing Education
Department of Arts and Humanities, New York State Department of Education
Portable Channel, Rochester
Banff Art Centre - Alberta, Canada
Center for Media Study - University of Buffalo
Ontario College of Arts - Toronto, Canada

DISTRIBUTOR:

Electronic Arts Intermix - 84 Fifth Avenue, New York, New York 10011
From artist at 257 Franklin Street, Buffalo, New York 14214

ACTIVITIES:

Creative Artists Public Service - Video Consultant
Founder of The Kitchen, Mercer Art Center, New York
Technical Assistant, Alternate Media Center
Electronic Arts Intermix/Vasulka Video

January 22, 1976

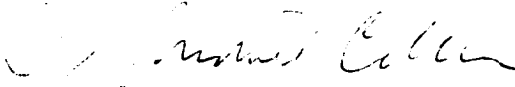
To Whom It May Concern:

I am aware of the work of Steina Vasulka and of her strong impact on Buffalo through her workshop at the Regional Center, Media Study/Buffalo and at the State University of New York at Buffalo.

For this proposal, I have already offered her access to our facilities for post-production work and I am enthusiastic about its potential for broadcast through our station.

It is a project worthy of support.

Sincerely,



J. Michael Collins
President

JMC:ps

MEDIA STUDY/BUFFALO

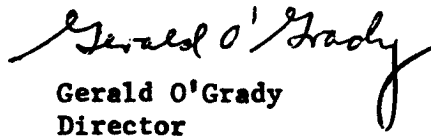
SIDWAY BUILDING 502 ■ 775 MAIN STREET ■ BUFFALO, NEW YORK 14203 ■ 716/847-2555

Steina Vasulka is one of the mothers of video. She has had wide experience as a catalytic programmer at The Kitchen, has been a CAPS and Rockefeller Foundation advisor, given workshops throughout New York State and lectures everywhere -- last Christmas on a U.S.I.A. tour in Europe. I know of few artists who have been so helpful to so many others.

But primarily she is a distinguished conceiver and creator in the video medium and has made more than one hundred hours of tape, alone and with her teammate, Woody.

This is one of the best proposals I have read in some time, and characteristically it celebrates the work of other artists. I urge that her work be given strong consideration. I would ask her to appear at Media Study during the course of the project to describe its progress and problems to still other young video artists here.

Sincerely,


Gerald O'Grady
Director



New York State Council on the Arts

80 Centre Street New York, N.Y. 10013 212 488-5222

October 25, 1978: Date of Council Approval

The Vasulka Corporation
257 Franklin Street
Buffalo, New York 14202

Hugh L. Carey
Governor

Kitty Carlisle Hart
Chairman
Seymour H. Knox
Honorary Chairman
A. Robert Towbin
Vice Chairman
Romare H. Bearden
Peter Duchin
Miriam Colon Edgar
Geraldine Fitzgerald
Lee Guber
James R. Houghton
Edward M. Kresky
Victoria E. Levene
Arthur Levitt, Jr.
Armond Magnarelli
Bess Myerson
Frederick O'Neal
Oscar E. Remick
Dorothy Rodgers
Kurt Vonnegut
Andrew D. Wolfe
Lev Zetlin

Robert A. Mayer
Executive Director

I am pleased to advise you that the New York State Council on the Arts has taken favorable action on your application. Enclosed with this letter are the papers necessary for making payment. The GREEN INSTRUCTION SHEET outlines the enclosed papers and what to do with them. Please read the instruction sheet very carefully and check it off so that you will be certain that you have completed the forms correctly.

The Cultural Services Agreement includes many stringent and otherwise important provisions. For your protection, please read the entire Agreement thoroughly before signing. Upon completion and approval, the Cultural Services Agreement will be transmitted by us to the New York State Department of Audit & Control for final approval. When final approval is obtained, we will forward a fully executed copy of the Agreement to you and immediately begin processing the voucher(s) for payment.

For purposes of planning, you should receive payment in about eight weeks from the time you return these documents. Under certain circumstances, such as a particularly large grant, it may take somewhat longer. To expedite the arrival of your check, the necessary papers should be returned to the Council within one week.

Sincerely,

Robert A. Mayer
Executive Director

RAM:lh
encls.

CULTURAL COUNCIL FOUNDATION
CREATIVE ARTISTS PUBLIC SERVICE PROGRAM

April 14, 1971

Dear Mr. Vasulka:

It is a pleasure to announce that you were selected to participate in the Creative Artists Public Service Program, sponsored by the Cultural Council Foundation with funds from the New York State Council on the Arts.

As you probably know, a **great** number of applications were received and the overall quality was very high. With this in mind and considering the limited funds available, it was decided to award smaller amounts to a larger number of artists.

The panels for selection made their recommendations on the basis of artistic merit. However, the size of the grants varied with regard to quality of work, need, nature of the proposed project and other factors relevant to each art field. You will be receiving funds in the amount of \$2,000.

A staff person will contact you shortly to discuss when you will receive the funds and other details concerning your proposal. We ask that you keep this information confidential until we are able to make a public announcement--scheduled for sometime in April. We hope that an announcement of this kind will lend more prestige to the program and thus have a greater impact for you and for the artistic community as a whole.

We regret any delays or inconveniences which occurred during this pilot program and appreciate your patience.

Again, we extend our sincere congratulations to you and look forward to working with you.

Best regards,

Madeleine Ferris
Madeleine S. Ferris, (Mrs.)
Program Director

MSF:pbl

P.S. Please note that we have moved to Suite 430 at the same street address, and our new telephone number is 247-7701!

Sheldon Oliensis
President

Robert G. Goelet
Secretary-Treasurer

DIRECTORS
Arthur G. Altschul
August Heckscher

Dore Scharly
Bethuel M. Webster

Address replies to: Creative Artists Public Service Program
250 West 57th Street, Room 430, New York, New York 10019, (212) 247-7701
Madeleine S. Ferris, Program Director



December 7, 1978

Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Steina:

I am delighted to inform you that you have been selected as the recipient of a 1979 Television Laboratory artist-in-residence grant. You will receive a \$10,000 grant for the production of a videotape about computer-generated imagery.

On behalf of the advisory panel - Ed Emswiller, Mary MacArthur, and Keiko Tsuno - and the New York State Council on the Arts, which provides the funds for this program, I want to extend our warmest congratulations. I look forward to meeting with you soon to begin discussing your production plan and our contractual arrangements in more detail.

In the meantime, please don't hesitate to call me at 560-3193 if you have any questions.

Sincerely,

Carol Brandenburg

cc: Ed Emswiller
Mary MacArthur, Director, the Kitchen Center for Video and Music
Keiko Tsuno, Co-Director, Downtown Community Television Center
Nancy Legge, New York State Council on the Arts

~~xxxxxxx~~ 11/20.74

Woody Vasulka

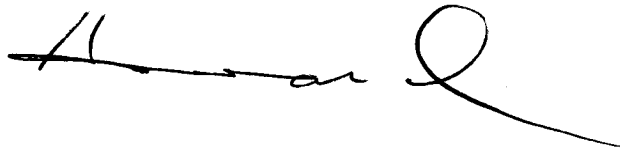
Dear Woody;

I'm enclosing the check for \$2000 representing $\frac{1}{2}$ your grant from NYSCA. The other half will come along when we get the next payment, which hopefully won't be too long--March ?

About the matter of our splitting costs of making duplicates for distribution; This should mean that we will stand half your tape outlay for those copies, as long as you make them, right ?

And speaking of that, I mentioned to you that we need 2 copies each of HOME and GOLDEN VOYAGE, each on one $\frac{1}{2}$ hour cassette. We now have here both these pieces on one hour cassettes, but they are listed as each being $\frac{1}{2}$ hour programs, and we want to supply them that way. Flora is sending Steinna the description of ~~xxxxxxxx~~ of Eric Siegel's tapes and his bio.

Best regards

A handwritten signature in black ink, appearing to be "Anna", written in a cursive style.



January 9, 1978

Woody and Steina Vasulka
257 Franklin St.
Buffalo, N.Y. 19202

Dear Woody and Steina:

Thank you for submitting a proposal to the Television Laboratory's 1978 artist-in-residence program funded by the New York State Council on the Arts. Yours was one of approximately 110 applications we received for this program; unfortunately, your application was not among the ten selected for funding support by the Lab and its advisory panel.

Because funding limitations allowed us to select only ten artists as grant recipients, there were naturally a number of other qualified applicants whose work we will not be able to support this year. (We do, of course, hope to continue this program next year.)

We appreciate very much the time and effort you spent in preparing your application and the interest you have expressed in working with the TV Lab, and hope you will be able to find an alternate funding source for your project.

Sincerely,

Carol Brandenburg

(Your proposal and accompanying materials are enclosed.)

January 28, 1975

Woody and Steina Vasulka
c/o Media Study
Annex A-8
3325 Bailey Street
S.U.N.Y. at Buffalo
Buffalo, New York

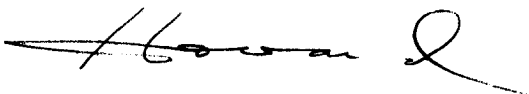
Dear Woody and Steina:

Our Interim Report to the New York State Council on the Arts is due on February 1st.

In order to get this in on time I'm asking you to give us a summary of your activities and achievements from July 1, 1974 to the present so we may include this in our report. You do not need to supply us with any financial figures, just a description in the form of a summary of your activities in this period.

It is important that you submit us this information no later than February 1st so that we may get the Interim Report in on time, inasmuch as the machinery to effect the second and final payment of our grant will not be set in motion until our Interim Report is received.

Yours,



Howard Wise
President

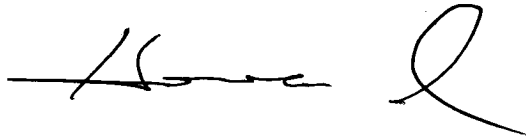
June 22

Woody and Steina;

The time has come for the 73-4 Final NYSCA report.

I'm leaving shortly (you probably are too) and I need to get this report in soon or we'll miss the deadline of Aug. 31, as I won't return until after that date.

So describe to me what you have done with the Council's \$\$\$\$ and what the accomplishments are of July 1, 73 to June 30, 74.



PS: The contract calls for "a videotape of at least 30 minutes" to accompany Vasulka Video Final Report. Do they already have it? If not, what do we do???

12/10/75

Woody and Steina Vasulka

Dear Steina and Woody;

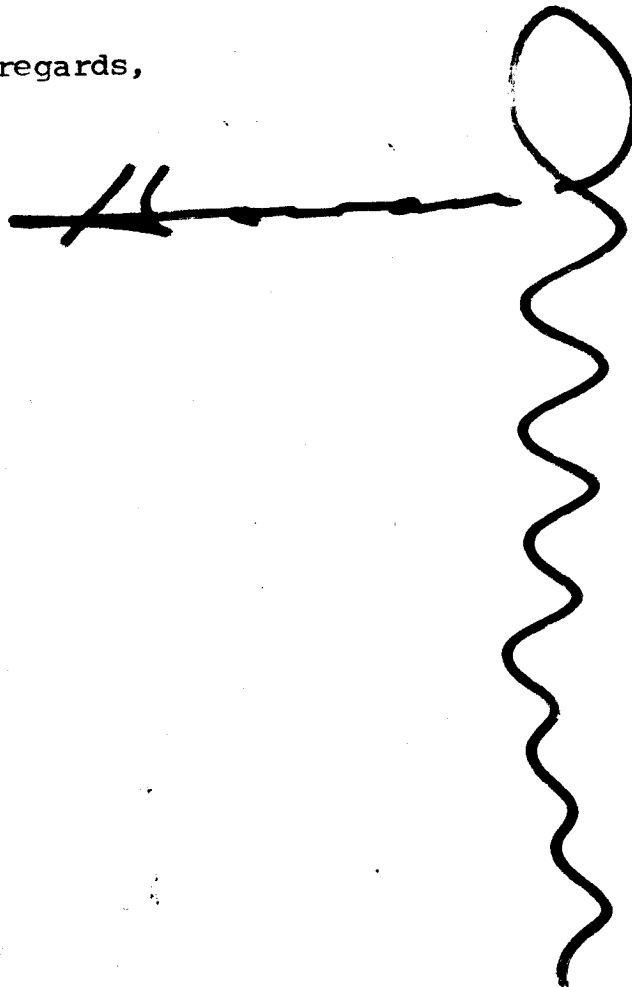
Congratulations !!!

No doubt this is stale news to you, but we have just been advised that NYSCA is awarding you a grant of \$7000 thru EAI.

So, once more, congratulations.

We expect big things from you !

Best regards,

A handwritten signature in black ink, appearing to read "Howard Wise". The signature is written horizontally and ends in a large, circular flourish. A long, vertical, wavy line extends downwards from the bottom of the circular flourish.

1/13/76

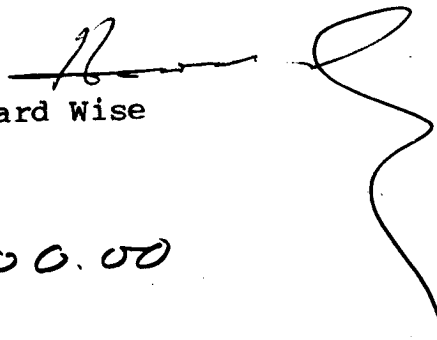
Woody Vasulka
257 Bailey Street
Buffalo 14202

Dear Woody;

Here is the advance against the NYSCA grant.

As soon as it is received, I'll let you know.

All the best-


Howard Wise

\$ 2000.00

July 30, 1975

Woody and Steina Vasulka
257 Franklin Street
Buffalo, N.Y. 14202

Dear Steina and Woody;

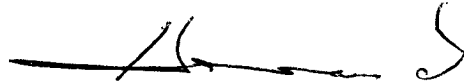
I am writing you to tell you what you must surely already know, and that is that I am advised that NYSCA will not fund VASULKA VIDEO through EAI this year, that is 1975-76.

I hope that this will do nothing to lessen our association, which, as far as I am concerned, is a most pleasant one.

Have a good summer----

With best regards to you both,

Yours

A handwritten signature in black ink, appearing to read "Howard Wise", with a long horizontal stroke extending to the left and a flourish on the right.

Howard Wise

Box 416
Wellfleet, Mass.02667

MEDIA STUDY/BUFFALO

207 DELAWARE AVENUE ■ BUFFALO, NEW YORK 14202 ■ 716/847-2555

November 11, 1976

Woody and Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Woody and Steina,

I regret to inform you that the New York State Council on the Arts has rejected our proposal for the video project for 1976-77. I certainly hope this does not create a serious set back in your work.

Enclosed is a copy of the letter received from Mr. Hugh Southern.

Best wishes,

Marc

Marc Chodorow
Associate Director

MC:jb
Enc.

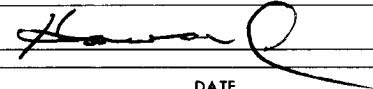
| | | | |
|---------|--------------------------|------|-------------|
| TO | Steina and Woody Vasulka | FROM | Howard Wise |
| | | | |
| SUBJECT | NYSCA Final Report | | DATE 7/7/75 |

MESSAGE

S.O.S.!!!!

Please P.D.Q. get to me a brief narrative report on what you have accomplished with all those four thousand \$\$\$\$ the NYSCA gave you to play around with---"to develop & construct an analogue functions generator with memory"
I would like to have it as soon as possible so we can get our next (this year's) application considered & the funds received as soon as possible.

SIGNED



DATE

REPLY

SIGNED

August 15, 1975

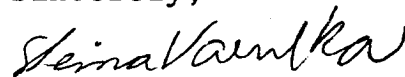
Mr. Peter Bradley
Director
Film/TV/Literature Program
New York State Council on the Arts
250 West 57th. Street
New York, New York 10019

Dear Peter,

I am enclosing a proposal for your consideration in relation to funding announced by the National Endowment for the Arts for Bicentennial Film Projects. It is my understanding that proposals by New York State residents must be officially endorsed by the New York State Council on the Arts, and I am requesting that you bring it before the appropriate group for this endorsement and the provision of matching support.

If you need further information, please telephone me at 716-856-3383.

Sincerely,



Steina Vasulka

SV/sms
Enc.

PROPOSAL SUBMITTED BY

STEINA VASULKA

257 Franklin Street
Buffalo, N.Y. 14202
716-856-3385

CONCEPT

This project is an attempt to give individual artists access to public television (and other narrowcast, closed-circuit, and individual playback video distribution) in new ways.

Having been involved, through experience and observation, in the difficulties which independent artists encounter in contribution to broadcast TV as individuals, I am suggesting an alternate way which would enlist broadcast TV in the service part of the production process, but which will locate the basic responsibility of origination and execution of the production with the artists themselves. The responsibility for the broadcast quality of the materials (origination, technical standard of the image-information, etc.) has traditionally rested with the broadcast studio, but, now, with the evolution of the media technology (availability of less expensive but complex portable equipment) and the growing competency of those using it, this responsibility can now be radically decentralized and shifted to the individual artist.

IN THIS NEW TYPE OF TELEVISION EXPERIMENT, THE CREATION IS BASED ON THE NEED AND THE ABILITY FOR ARTICULATION OF EACH INDIVIDUAL TO COMMUNICATE DIRECTLY TO WHAT HAS BEEN RECOGNIZED AS A MASS AUDIENCE, WITHOUT THE MODIFYING MEDIATION OF THE TRADITIONAL FORMS (TIME-LENGTH FORMATS, EVALUATION OF AUDIENCE EXPECTANCIES, STANDARDIZED STYLES AND PROGRAMMING CONCEPTS) BY THE TV STUDIO.

Through my recent experience at Channel 21 in Rochester, and elsewhere, I know that this alternate mode is possible. Just as artists in other areas of creativity are continuously experiencing a cross-disciplinary, open-field approach leading to a synthesis of personal expression, so individual video artists can now move beyond the limitations and restrictions of studio production and television needs no longer to be overly cautious in setting standardized parameters to our cultural environment; ~~it can finally enjoy the energy and innovation of the other arts.~~

STRUCTURE OF PRODUCTION

The investigative purpose of this particular project is to uncover the philosophical models which each of five artists have formulated concerning the materials and the processes by which they are given articulation, including the fullest revelation through presentation of their completed work. The five directors, to be selected from such artists as Jean-Pierre Boyer, Shirley Clarke, Tony Conrad, Charles Dodge, Emmanuel Ghant^l, Max Neuhaus, Nam June Paik, Paul Sharits, Alphonse Shilling, Woody Vasulka, LaMonte Young, Miriam^p ~~Zazela~~, and others, are mostly working in a variety of precisely defined relationships to the physical textures of image and sound forming materials, such as wave-forms, quantum energy as information, sequential information as in frame structure, time/energy constructs, and interactional modes of perception (e.g., three-dimensional images) and of cognitive processing, such as pattern recognition and higher mental activities. Artists from this group are chosen so that the finished presentation will provide a coherent view of contemporary directions of creative thinking in this field by a varied cross-section of its major contribution artists.

Each presentation will involve my interview with each artist or an interview by a person of his choice, the incorporation of his existing work, and, most important, a self-initiated statement generated through the video medium by the artist himself. Unlike the standard time-based "interview" or the usual "coverage," my

purpose is to reveal the working of the processes of creation over an extended time and to show the evolution of conceptualization through the engagement with materials. This, I think, is the most personal statement an artist can provide, and it may also be the richest in providing the on-going social and cultural contexts of his explorations. In practice, the recording equipment will be permanently located in the studios, lofts and living environments of each artist for a two-month period, thus providing each with the crucial time period necessary for all kinds of exercises and the eventual production of recorded material. My role will be to give basic instruction in the use of the equipment and the ~~video~~ medium, to provide on-going consultation and assistance in technical processes, and if requested, to participate in assuring the high quality of the materials designated for broadcast.

FORMAT

The equipment given to each artist for a two-month period will be the rented color camera, a 3/4 inch cassette recorder, and the other accessories detailed in the budget. The original recording will be done on 3/4 inch cassette. The pilot editing will be done by me, with each artist's collaboration, on my own 1/2 inch editing deck. The final product for broadcast will be time-base corrected from the selected 3/4 inch originals and edited on two-inch broadcast master format at facilities which WNED-Channel 17-Buffalo have agreed to open to my personal use.

Mr. Michael Collins, General Manager of Channel 17, has expressed enthusiasm for the project and the possibility of broadcasting it. The five hours of broadcast material, prepared from 30 hours of original recording and 10 hours of selected materials from that, will also be available in 3/4 inch cassette format for distribution to museums and galleries - Mr. James Wood, Curator of the Albright-Knox Gallery, has indicated his hope of exhibiting the material in his "Evenings of New Music and Images" series - and to regional centers - Dr. Gerald O'Grady of Media Study/Buffalo and Mr. Ralph Hocking of the Experimental Television Laboratory in Binghamton are interested in showing it - and for cablecasting - Mr. Al Anscombe of Amherst Cable/Buffalo has expressed an interest in using the materials. Selections from the 30 hours of raw materials will also be made available for library use by individuals involved in video creation in workshops or art schools and by researchers and scholars of the video medium and of the other arts here documented.

Decisions about rights to these multiple uses of the materials, in addition to a number of other varied uses by each artist in the exhibition of his own work, will require the services of a lawyer.

STATEMENT FROM STEINA VASULKA

Although I am primarily known as a video artist exploring the electronic image, I have also had extensive experience in documentary video. I worked with Mr. George Stoney's Alternate Media Center in New York as technical advisor on the production of documentary tapes. In addition, I documented, both camera and sound, various musical and dance events in New York during the early period of portable video, and made one-woman productions of Jackie Curtis and her friends at that time. The recording of the black musician, Don Cherry, is from that time. In 1971, I recorded a documentary interview of Woody Vasulka and in 1973, I recorded sculptor William King for the State of New York University-Wide Committee on the Arts.

I have also had extensive experience in assisting many artists in the various elements of video production in the two years during which I was co-director of The Kitchen in New York. Through that exhibition center, I became familiar with the image and sound work of American and foreign artists, including most of those named in this proposal, and I have continued my awareness of these and other artists by serving as director of the CAPS Video Panel for the New York State Council of the Arts for the past two years, co-director of the video installation at the Fifth International Experimental Film Festival at Knokke-Heist, Belgium in 1974, as a video panel member of the Rockefeller Foundation, and as consultant to the Massachusetts Council on the Arts. My original career

was as a symphony violinist, and I have remained in close contact with music and the other arts while pursuing my work in video, at our own studio and as artist-in-residence at the Television Laboratory, Channel 13, New York and at the Center for Experimental Television, KOED, San Francisco.

I am submitting three tapes: the interview with Woody Vasulka, the recording of Dan Cherry and a more recent work, Iceland-People. I submit them to give evidence of my ability in this mode of video, as they are directly relevant to the proposal. My other more experimental works, which have won prizes and have been widely shown at American and international festivals as well as broadcast on public and cable television, are in distribution through Electronic Arts Intermix.

BUDGET

Administrative Services

| | |
|---|------------|
| Telephone - 12 months at \$25.00 | \$ 300 |
| Shipping of materials | 300 |
| Accounting | 250 |
| Legal services - access to rights, arrangements for distribution | <u>250</u> |
| Total | \$1,100 |

Personnel

| | |
|--|--------------|
| Producer - Steina Vasulka | \$10,000 |
| Five Directors chosen from submitted list - 8 weeks @ \$250 per week each | 10,000 |
| Technical Assistant - 12 months at \$200 per month | <u>2,400</u> |
| Total | \$22,400 |

Travel

| | | |
|----------------------------------|-------|---------|
| Visiting/consulting with artists | Total | \$1,000 |
|----------------------------------|-------|---------|

| | | |
|--|-------|----------|
| <u>Artists' Fees</u> and arrangements for rights to use of material - five at \$2,000 | Total | \$10,000 |
|--|-------|----------|

| | | |
|---|-------|---------|
| <u>Equipment rental</u> for 12 months - color camera, recorder, monitor, lights, microphones and mixers, accessories (tripods, lens, etc.), 1/2 inch Panasonic editing deck (provided free) | Total | \$5,790 |
|---|-------|---------|

40,290
8,250
1,460
50,000

~~Television station rental~~ - use of slave camera,
3 two-inch VTR's, a switcher and a tilting
machine - 55 hours at \$150 per hour

Total \$8,250

Tapes

3/4 recording tapes - 30 hours x \$32 per hours \$ 960

1/2 pilot editing tapes - 5 hours x \$20 per
hour 100

2 inch master tape - 5 hours x \$80 per hour 400

Total \$1,460

TOTAL BUDGET 50,000

New York State Council on the Arts

August 29, 1977

Dear TV/Media Applicant:

The TV/Media program of the New York State Council on the Arts has received 148 applications from organizations as well as 54 artists production proposals for the 1977-78 funding year. The review process must of necessity be spread out over many months. Groups with summer 1977 programs have a high priority for early review as do large organizations which serve many video artists and groups, and must be able to plan ahead.

Due to the small staff-I am the sole staff member in TV/Media-many groups will not be reviewed until October or more likely, December or January.

I deeply regret any inconvenience this might cause, but I wanted to let you know so you may schedule accordingly. I will be contacting you some time during the next few months to discuss your application.

Cordially,



Lydia Silman
TV/Media Analyst

September 30, 1977

Hugh L. Carey
Governor

Kitty Carlisle Hart
Chairman

Seymour H. Knox
Honorary Chairman

A. Robert Towbin
Vice Chairman

Romare H. Bearden
Peter Duchin

Miriam Colon Edgar
Geraldine Fitzgerald

Lee Guber

James R. Houghton
Edward M. Kresky

Victoria E. Levene
Arthur Levitt, Jr.

Armond Magnarelli
Bess Myerson

Frederick O'Neal
Oscar E. Remick

Dorothy Rodgers
Kurt Vonnegut

Andrew D. Wolfe
Lev Zetlin

Robert A. Mayer
Executive Director

Ms. Steina Vasulka
The Vasulka Corp.
257 Franklyn St.
Buffalo, N.Y. 14202

RE: Artists Production Project
grants for Steina and Woody
Vasulka

Dear Ms. Vasulka:

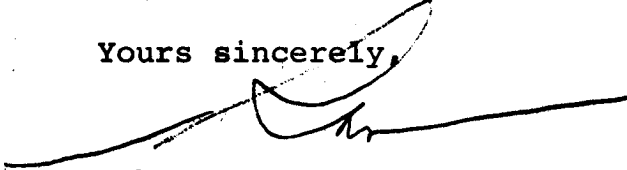
Your organization's request for financial assistance in 1977-78 for the program noted above has been carefully considered by the New York State Council on the Arts, its staff, and its professional advisors. I regret to inform you that the Council is not able to offer assistance for this program.

If you have other program requests pending before the Council, you will be informed about them in the future, once action is taken after the proper review.

The Council regrets that it has not been able to assist with many worthwhile projects. In some instances, programs have failed to meet basic requirements for State support. More often, the Council has simply been unable to stretch the extremely limited funds available to it.

I want you to know that we wish you well in your efforts and hope it will be possible to assist in the future. Thank you for the opportunity to review your application.

Yours sincerely,



Robert A. Mayer
Executive Director

RAM:lh

our copy

THE VASULKAS
257 FRANKLIN STREET
BUFFALO, N. Y. 14202
716-856-3385

THE VASULKA CORPORATION

BACKGROUND:

FOR THE PAST EIGHT YEARS WE HAVE BEEN INTENSELY INVOLVED IN WORKING WITH ELECTRONIC IMAGES AND SOUNDS, COMMUNICATING THE PRACTICAL CRAFT THROUGH WORKSHOPS, EDUCATIONAL CURRICULA AND NUMEROUS PERSONAL CHANNELS, ASSEMBLING A BODY OF WORK, DISTRIBUTED ON VIDEOTAPES, INSTALLED AND EXHIBITED THROUGH ART GALLERIES AND RECENTLY INVOLVING OURSELVES IN PREPARING OF BROADCAST DESIGNATED PROGRAMS.

OUR FUNDAMENTAL INITIATIVE, REASONING AND INSTINCT HAS ALWAYS POINTED TOWARD THE DEFINITION OF THE MATERIALS, GENERATED ELECTRONICALLY, AND TOWARDS THE ABILITY TO EXERCISE THE CRAFT AND MODES OF ORGANIZATION AND PERCEPTION OF ELECTRONIC SOUNDS AND IMAGES.

THE VASULKAS
257 FRANKLIN STREET
BUFFALO, N. Y. 14202
716-856-3385

REASONS FOR THE CORPORATION:

THE CONDITION OF OUR WORK HAS ALWAYS RESTED ON THE FULL AUTONOMY AND ACCESS TO TOOLS AND ABOVE ALL, ON THE CONTROL OVER TIME, NECESSARY TO BE SPENT ON WORKS, INVOLVING COMPLEX ELECTRONIC SYSTEMS. BY DOUBTING THE EFFECTIVENESS OF LARGER MODELS OF CREATIVE ACTIVITIES AS REPRESENTED BY THE INSTITUTIONS, WE HAVE SET OUT TO CREATE A PERSONAL ECONOMIC UNIT, EXPLORING THE COMPLEX RELATIONSHIP BETWEEN THE CREATOR AND SUPPORTIVE CONDITIONS AND LIMITS OF THE CONTEMPORARY TECHNOLOGICAL ART, AS EXPRESSED THROUGH A DESIRE OF FULL CONTROL OF ALL THE CREATIVE PROCESSES BY THE INDIVIDUAL. OUR INTEREST IN A CORPORATION IS:

1) A BYPRODUCT OF OUR ACTIVITIES, RANGING FROM TOOL DESIGN TO A REDISTRIBUTION OF OUR PRIVATE FUNDS TO CREATIVE AREAS, NOT YET RECOGNIZED AS FUNDABLE, FOUND AND IDENTIFIED BY OUR PERSONAL VIEW AS ART, A DIRECTION WHICH WE WOULD LIKE TO PERPETUATE.

2) AN EXPERIMENT WITH THE CORPORATE STRUCTURE, TO FURTHER DEFINE THE POSITION OF THE INDIVIDUAL AS A CREATIVE UNIT.

3) AN EFFORT TO UNDERSTAND THE CORPORATE STRUCTURE ITSELF.

THE VASULKAS

257 FRANKLIN STREET
BUFFALO, N. Y. 14202

716-856-3385

ELECTRON:0
*TT:<DKI:CORPOR.GND
*ELECTRONICALLY
*?FIL NOT FND?
*TT:<DKI:CORPOR.GND

ELECTRO:0
*TT:<DKI:CORPOR.GND

THE CORPORATE INTENT:

WE REALIZE THE EXPANDING POSSIBILITIES OF THE PHYSICAL STRUCTURE OF TECHNOLOGICAL ENVIRONMENT AND THE CRISES OF ITS CONTENT, AS INDICATED THROUGH THE COMPARATION OF HARDWARE AND SOFTWARE DEVELOPMENT, ILLUSTRATES CLEARLY THE ASYNCHRONOUS EVOLUTION OF THOSE TWO AND THE BROADENING GAP BETWEEN FORESEEN TECHNOLOGICAL PRACTICE OF ART AND ITS PRACTICES IN THE CONTEMPORARY RELATIONSHIP BETWEEN THE MATERIALS AND THE MAKERS.

OUR AMBITION IS TO MEDIATE THE CREATIVE PROCESSES EXISTING IN A CULTURAL DISLOCATION OF ART AND TECHNOLOGY, IN A SEARCH FOR MODELS, CAPABLE OF MUTUAL TRANSMISSION OF KNOWLEDGE AND ESTHETIC PRINCIPLES, AND JOIN THE CONSCIOUS EFFORT TO CREATE LARGER, MORE UNDERSTOOD CONCEPT OF OUR UNIVERSE.

ELECTRONICALLY, AND TOWARDS THE ABILITY TO EXERCISE THE CRAFT AND MODES OF ORGANIZATION AND PERCEPTION OF THE ELECTRONIC SOUNDS AND IMAGES.

THE VASULKAS
257 FRANKLIN STREET
BUFFALO, N. Y. 14202
716-856-3385

THE CORPORATE INTENT:

WE REALIZE THE EXPANDING POSSIBILITIES OF THE PHYSICAL STRUCTURE OF TECHNOLOGICAL ENVIRONMENT AND THE CRISES OF ITS CONTENT, AS INDICATED THROUGH THE COMPARATION OF HARDWARE AND SOFTWARE DEVELOPMENT, ILLUSTRATES CLEARLY THE ASYNCHRONOUS EVOLUTION OF THOSE TWO AND THE BROADENING GAP BETWEEN FORESEEN TECHNOLOGICAL PRACTICE OF ART AND ITS PRACTICES IN THE CONTEMPORARY RELATIONSHIP BETWEEN THE MATERIALS AND THE MAKERS.

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*

THE VASULKAS

257 FRANKLIN STREET
BUFFALO, N. Y. 14202

716-856-3385

REASONS FOR THE CORPORATION:

THE CONDITION OF OUR WORK HAS ALWAYS RESTED ON THE FULL AUTONOMY AND ACCESS TO TOOLS AND ABOVE ALL, ON THE CONTROL OVER TIME, NECESSARY TO BE SPENT ON WORKS, INVOLVING COMPLEX ELECTRONIC SYSTEMS. BY DOUBTING THE EFFECTIVENESS OF LARGER MODELS OF CREATIVE ACTIVITIES AS REPRESENTED BY THE INSTITUTIONS, WE HAVE SET OUT TO CREATE A PERSONAL ECONOMIC UNIT, EXPLORING THE COMPLEX RELATIONSHIP BETWEEN THE CREATOR AND SUPPORTIVE CONDITIONS AND LIMITS OF THE CONTEMPORARY TECHNOLOGICAL ART, AS EXPRESSED THROUGH A DESIRE OF FULL CONTROL OF ALL THE CREATIVE PROCESSES BY THE INDIVIDUAL. OUR INTEREST IN A CORPORATION IS:

1) A BYPRODUCT OF OUR ACTIVITIES, RANGING FROM TOOL DESIGN TO A REDISTRIBUTION OF OUR PRIVATE FUNDS TO CREATIVE AREAS, NOT YET RECOGNIZED AS FUNDABLE, FOUND AND IDENTIFIED BY OUR PERSONAL VIEW AS ART, A DIRECTION WHICH WE WOULD LIKE TO PERPETUATE.

2) AN EXPERIMENT WITH THE CORPORATE STRUCTURE, TO FURTHER DEFINE THE POSITION OF THE INDIVIDUAL AS A CREATIVE UNIT.

3) AN EFFORT TO UNDERSTAND THE CORPORATE STRUCTURE ITSELF.

TT:<DK1:CORPOR.GND

THE VASULKAS
257 FRANKLIN STREET
BUFFALO, N. Y. 14202
716-856-3385

THE VASULKA CORPORATION

BACKGROUND:

AS TWO INDIVIDUALS, WE HAVE BEEN INTENSELY INVOLVED FOR THE PAST EIGHT YEARS IN WORKING WITH ELECTRONIC IMAGES AND SOUNDS, COMMUNICATING THE PRACTICAL CRAFT THROUGH WORKSHOPS, EDUCATIONAL CURRICULA AND NUMEROUS PERSONAL CHANNELS, ASSEMBLING A BODY OF WORK, DISTRIBUTED ON VIDEOTAPES, INSTALLED AND EXHIBITED THROUGH ART GALLERIES AND RECENTLY INVOLVING OURSELVES IN PREPARING OF BROADCAST DESIGNATED PROGRAMS.

OUR FUNDAMENTAL INITIATIVE, REASONING AND INSTINCT HAS ALWAYS POINTED TOWARD THE DEFINITION OF THE MATERIALS, GENERATED ELECTRONICALLY, AND TOWARDS THE ABILITY TO EXERCISE THE CRAFT AND MODES OF ORGANIZATION AND PERCEPTION OF ELECTRONIC SOUNDS AND IMAGES.

BUDGET CLARIFICATION

I AM SUBMITTING A COPY OF OUR N.Y.S.C.A. GRANT PROPOSAL
WE HOPE TO GET MATCHING FOR, WHICH HAS AN ITEMIZED
BUDGET, INCLUDING ALL OVERHEAD COST.

IT WAS A BARE BONE OVERREDUCED BUDGET, AN ATTEMPT TO
STAY AS CLOSE AS POSSIBLE TO THE \$5000.00 CEILING OF
THAT PARTICULAR GRANT.

IT WENT NEVER THE LESS \$2200.00 OVER BUDGET, WHICH I
HOPE WILL BE A PART OF N.E.A.'S MATCHING, I.E. PROGRAM-
MERS' FEE OF 1500.00, PLUS ENGINEERS' FEE OF 600.00,
TOGETHER 2100.00, WOULD BE MATCHED AND INCREASED TO
PROGRAMMERS' FEE OF 2000.00 AND ENGINEERS' FEE OF
2000.00, A MORE REASONABLE AMOUNT, AND THEN 100.00
FOR MUCH NEEDED MATERIAL, NOT REQUESTED IN N.Y.S.C.A.'S
PROPOSAL.

IN A HOPE THAT I HAVE MADE MYSELF CLEAR,

STEINA VASULKA

CONTENT:

- 1) APPLICATION IN TRIPLICATE
- 2) PROPOSAL " "
- 3) CLARIFICATION OF BUDGET
- 4) LAWYERS STATEMENT ON TAX EXEMPTION
- 5) ASSUARANCE OF COMPLIANCE
- 6) N.Y.S.C.A. APPLICATION WITH 3 STATEMENTS
- 7) THE VASULKAS VITAS
- 8) AFTERIMAGE - PUBLICATION
- 9) ROCKEFELLER REPORT
- 10) EXHIBITION CATALOG

WE HAVE A VIDEOTAPE, DESCRIPTIVE OF OUR PROPOSAL. PLEASE, LET
US KNOW IF YOU NEED IT.

IN BUFFALO AUGUST 1. 1977

STEINA AND WOODY VASULKA

*GASSU\$DV\$\$

5) ASSURANCE OF COMPLIANCE

*GDESC\$IR\$V\$\$

WE HAVE A VIDEOTAPE, DESCRIPTIVE OF OUR PROPOSAL. PLEASE, LET

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R PIP

*DK1+U

TT:<DK1:NEA.DOC

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TT:<DKI:PROPOS

THE VASULKA CORPORATION
257 FRANKLIN STREET
BUFFALO, N.Y. 14202

PROPOSAL FOR ART EXPLORATION OF COMPUTER LANGUAGES

MOTIVATION: IN THE REALM OF SCIENCE AND INDUSTRY THERE EXISTS

A DEVELOPED KNOWLEDGE OF COMPUTER SCIENCES, SPECIFICALLY CERTAIN
PROGRAMS AND LANGUAGES ANALYZING AND SYNTHESIZING THE CONDITI-
ONS OF SPACE, TWO DIMENSIONAL FRAME STRUCTURES AND OTHER TIME/
ENERGY CONCEPTS, WHICH ARE PARALLEL AND RELEVANT TO THE PROCESSES
OF EXPLORATION AND EXPRESSION IN THE MEDIA, NAMELY CINEMA, VIDEO
AND ELECTRONIC MUSIC, AND ALSO IN INTERACTIVE BEHAVIORAL MODELS,
COMPOSITIONAL STRUCTURES AND OTHER FORMS OF ARTISTIC EXPRESSION.
YET NOT ENOUGH OF THAT COMPUTER KNOWLEDGE HAS BECOME THE PRACTICAL
TOOL OF ART REALIZATION.

PURPOSE: THE PURPOSE OF THE GRANT IS TO SET UP THE EXPERIMENT

TO EXAMINE, ANALYZE, CATALOGUE AND REPORT ON EXISTING COMPUTER
LANGUAGES AND PROGRAMS. THE COMPUTER ITSELF WILL BE USED TO
ACCOMMODATE CERTAIN KINDS OF CULTURAL CONCEPTS (SPEECH SYNTHESIS,
TEXT EDITING, SOUND AND IMAGE GENERATION, ETC.) AND THE PRODUCT
WILL CONSIST OF INTERACTIVE SEQUENCES OF THOSE CULTURAL ELEMENTS
REALIZED THROUGH THE TOOL OF COMPUTER LANGUAGES AND PROGRAMS. THE
OUTPUT WILL PROVIDE PRACTICAL CRITICAL EVALUATION OF THE LANGU-
AGE AND THE METHOD USED TO EXAMINE THE LANGUAGE.

CONDITIONS: THE SELECTED EXPERIMENT IS NOT A SINGULAR EVENT

IN OUR PERSONAL HISTORY OF IMAGE AND SOUND EXPERIMENTATION. THE
PROBLEM AND THE TOOL (COMPUTER AND ITS LANGUAGE) HAS ARRIVED
AS AN EVOLUTIONARY STEP IN THE NEW SYSTEM ACQUISITION AND
ITS USE (OUR OWN MINICOMPUTER PDP11-23 AND OTHER SOUND AND
IMAGE MAKING DEVICES) AND IS NATURALLY LINKED TO A NEED FOR
A SET OF NEW KNOWLEDGE; IN FACT, THE SCALE OF THIS EXPERIMENT
SUGGESTS THE INVOLVEMENT OF OTHERS WITH AN EXTENSIVE COMPUTER
EXPERIENCE FOR DATA COLLECTION, COMPARATIVE ANALYSES AND RE-
PORTING.

RESULTS: THE METHOD WILL GENERATE A SET OF BASIC, PRACTICAL

PROGRAMS USABLE AS PERSONAL CREATIVE TOOLS, MAINLY IN THE AREA
OF ELECTRONIC IMAGE AND SOUND COMPOSITION. SPECIFICALLY,
1) OUR OWN CREATIVE WORK WILL BE SUBSTANTIALLY FURTHERED;
2) FINDINGS (I.E., RESEARCH AND RESULTING PROGRAMS) WILL BE
COMPILED AND RECORDED FOR THE BENEFIT OF ALL SUCH ARTISTIC
RESEARCH; AND MADE AVAILABLE TO ALL INTERESTED.

SUMMARY: THIS EXPERIMENT INSISTS ON KEEPING THE PERSONAL DI-

MENTION BETWEEN THE ARTIST AND THE MATERIAL IN ITS INTIMACY, SO
THE DIVISION BETWEEN THE PROGRAMMER AND THE ARTIST WILL NOT EXIST
AS A DEPENDENCY BUT RATHER AS A PROCESS OF CONSULTATION. THE MA-
TERIALS PRODUCED WILL MAINTAIN THIS CHARACTER.

BESIDE ITS UTILITY, THE PROJECT WILL GENERATE AN INTERACTION
BETWEEN THE TOOLS AND VISUAL THINKING, THE VERY ACTIVITY, ON WHICH
OUR PERSONAL ART IS BASED, FORMULATED AND COMMUNICATED.

IN BUFFALO, MARCH 11, 1977

*

NOTIFICATION OF RECOMMENDATIONS

(Delays in completing this form will slow the processing of the Contract)

APPLICANT PLEASE NOTE

This form notifies you of the Council's recommendations. Please indicate your revised projected budget figures for your total organization plus revised budgets for each program for which funding has been recommended.

Do not include projects which you are not certain will take place during the contract period. Where no Council support is recommended indicate alternate sources of income.

Legal Name of Organization: The Vasulka Corporation

Address: 257 Franklin Street, Buffalo, NY 14202

The following recommendations have been made by the Council, at its meeting on October 25, 1978.

\$5,000 Toward production and post-production expenses

RECOMMENDATION FOR THE YEAR END REPORT
 OCTOBER 25, 1978
 STEINMANN VASULKA

| | | | | | | | | | |
|---------|---------|----------|----------|-------|-------|-------|-------|-------|-------|
| 2260.00 | 1000.00 | 15100.00 | 20300.00 | 50.00 | 50.00 | 50.00 | 50.00 | 50.00 | 50.00 |
| 500.00 | 1000.00 | 15100.00 | 20300.00 | 50.00 | 50.00 | 50.00 | 50.00 | 50.00 | 50.00 |

The undersigned certifies that to the best of his or her personal knowledge, all information contained in this amendment is accurate and the information is to be considered final and legally binding unless the Council specifically and in writing approves further modifications.

STEINMANN VASULKA *Steinmann Vasulka* President
 Name (please print or type) Signature of responsible officer Title

Change of Address: _____

Date: 1.3.79

RETURN (3) COPIES OF THIS FORM TO Greg deLumeau AT THE NEW YORK STATE COUNCIL ON THE ARTS, 80 Centre Street, New York, N. Y. 10013 NO LATER THAN one week.

NYSOCA New York State Council on the Arts Cultural Services Agreement 1978-79

| | |
|---|---------|
| A | |
| B | \$5,000 |
| C | |

Handwritten: A-L-1-1

This AGREEMENT made this 25th day of October 1978 by and between the New York State Council on the Arts, whose offices are located in New York, N.Y. (hereinafter referred to as "COUNCIL") and
Legal Name The Vasulka Corporation
Address 257 Franklin Street, Buffalo, 14202 Erie 914
City County Code

(hereinafter referred to as "CONTRACTEE").

The COUNCIL and the CONTRACTEE agree as follows:

1. **Services to Be Performed.** On the basis of the application submitted to the COUNCIL by the CONTRACTEE, including all attachments and additions thereto, and upon the representations, undertakings, and agreements of the CONTRACTEE set forth herein, the COUNCIL hereby purchases from the CONTRACTEE, and the CONTRACTEE hereby agrees to perform, the following described services in accordance with the terms and conditions contained in this Agreement:

- I. A. Production, by Woody and Steina Vasulka, of at least two, 30-minute video tapes exploring computer imaging.
- (1) Toward production and post-production expenses (B) (\$5,000)..

NOTE: Artists reserve all rights to completed video tapes.

NOTE: The Final Report, as per paragraph 5, is to be supplemented by a copy of the works produced in I. A.

(If additional space is required use Continuation Rider.)

2. **Period for Performance of Services.** The services purchased under this Agreement to be performed by the CONTRACTEE as described in paragraph 1) above shall commence no earlier than April 1, 1978 and shall be completed no later than March 31, 1979.

3. **Payment by COUNCIL.** Providing the CONTRACTEE abides by the terms and conditions of this Agreement, in consideration of the services to be performed, the COUNCIL agrees to pay the CONTRACTEE the sum of \$ 5,000 as follows: \$ 5,000 payable after final approval of this contract upon submission to the COUNCIL of a signed Standard New York State Voucher. The balance of \$ n/a shall be payable on or after n/a 197 provided an interim report on the services purchased is filed with and approved by the COUNCIL on or before n/a 197 .

4. **Ability of CONTRACTEE to Perform.** The CONTRACTEE acknowledges that the undertaking by the COUNCIL to purchase the services described herein is made in reliance on the application submitted by the CONTRACTEE, on all material supplied by the CONTRACTEE in connection with such application, and on a determination based upon a review of the financial information and proposed budget submitted, that the CONTRACTEE will be able to satisfactorily perform the contracted-for services described in paragraph 1) hereof. Accordingly, the CONTRACTEE agrees to notify the COUNCIL immediately in writing if there is any change in the facts, estimates, or projections contained in the application or material submitted to the COUNCIL, including, but not limited to, change in any item of receipts or expenditures, change in personnel, or change in or discontinuance of any operation or program conducted or projected to be conducted by the CONTRACTEE. The CONTRACTEE agrees that should any such change occur, and the COUNCIL in its sole discretion determines that such change will impede or impair the CONTRACTEE's ability to perform the contracted-for services or serve the interests of the people of the State of New York, the COUNCIL shall have the right to terminate this Agreement.

5. **Reports and Records.** The CONTRACTEE agrees to submit such reports as may be requested by the COUNCIL, in such form as the COUNCIL may prescribe, relating to the CONTRACTEE's services and the performance thereof and the CONTRACTEE's ability to fulfill its obligations under this Agreement. In addition, the CONTRACTEE shall supply a final report on such forms as the COUNCIL may prescribe by June 1, 1979 197 . The CONTRACTEE shall maintain complete, accurate, and current records of all income and expenses relating to its operations and the services performed pursuant to this Agreement. During the term of this Agreement and at any time within three years thereafter, the CONTRACTEE shall make such records available upon request to the COUNCIL and the State of New York (hereinafter referred

to as "State") for review and audit. The COUNCIL shall have the right, upon reasonable notice and at reasonable times, to inspect the books and records of the CONTRACTEE, its offices and facilities, for the purpose of verifying information supplied to the COUNCIL, or for any other purpose reasonably related to monitoring the services to be performed by the CONTRACTEE.

6. **Ownership of Property.** All personal property, including equipment, purchased with funds provided by the COUNCIL under this Agreement shall be held in trust for the COUNCIL. Upon written demand, any such property specified by the COUNCIL shall be immediately delivered to the COUNCIL. The COUNCIL reserves the right to specify the procedures to be adopted by the CONTRACTEE in acquiring personal property with funds provided by the COUNCIL.

7. **Study and Travel.** No funds provided under this Agreement may be used for study or travel outside New York State.

8. **Disallowance of Payments.**

A. In addition to its right to terminate this Agreement as provided for in paragraph 4), above, the COUNCIL shall have the right to terminate this Agreement in the event it determines that the CONTRACTEE:

- (i) has misrepresented any fact or supplied any false or misleading information to the COUNCIL in its application, supporting material, or reports concerning performance of services; or
- (ii) has diverted any payments made under this Agreement to a purpose other than performance of the contracted-for services in the manner the CONTRACTEE has represented; or
- (iii) has failed to maintain or provide any records or reports required to be maintained or provided; or
- (iv) has failed to abide by any other term or condition of this Agreement; or if the COUNCIL determines that the CONTRACTEE will be unable to satisfactorily perform all or any part of the contracted-for services or any of the CONTRACTEE's obligations or duties under this Agreement.

In addition to the COUNCIL's right to terminate as aforesaid, upon the occurrence of any of the facts enumerated in (i) through (iv), it may disallow in whole or in part any payments not yet made by it, and require the CONTRACTEE to refund any payments made by the COUNCIL under this Agreement. The foregoing remedies of the COUNCIL are in addition to any other remedies provided by law, and all such remedies shall be cumulative and not exclusive.

B. In addition, if the COUNCIL determines that the termination of this Agreement in whole or in part is in the best interests of the people of the State of New York, it may terminate this Agreement by notice to the CONTRACTEE, which notice shall state the effective date of such termination. Upon termination of this contract under the foregoing conditions stated in this subparagraph B), the COUNCIL shall pay to the CONTRACTEE the costs actually incurred up to the date of termination, plus any costs directly resulting from such termination; provided, however, that in no event shall the aggregate of such payments, together with payments previously made to the CONTRACTEE under this Agreement, exceed the value of the contracted-for services performed by the CONTRACTEE up to the date of termination plus the costs resulting from such termination, or the total amount provided to be paid to the CONTRACTEE under paragraph 3) of this Agreement, whichever is less.

9. **Recognition of COUNCIL Support.** In any program or printed material advertising, announcing, or describing the services for which the COUNCIL has contracted under this Agreement, or in any publication, film, videotape, exhibition, or visual material produced as a result of or in connection with the performance by the CONTRACTEE of the above-described services, the CONTRACTEE shall prominently credit the COUNCIL's assistance. Such credit shall be listed separately from any other recognition of non-governmental support. Copies of any material containing the required credit shall be submitted to the COUNCIL as soon as may be reasonably practicable.

10. **Reproduction of Material.** The COUNCIL reserves a non-exclusive license to reproduce for State purposes, without further payment, any publishable or otherwise reproducible material resulting from the performance of the contracted-for services.

11. **Independent Contractor and Third Parties.** The CONTRACTEE shall not represent to any person, foundation, group, organization, or government entity that it is acting as agent for the COUNCIL or the State or that it is entitled in any way to act on behalf of the COUNCIL or the State, or to incur obligations on behalf of the COUNCIL or the State. Nothing contained in this Agreement shall create or give to third parties any claim or right of action against the COUNCIL.

12. **Incorporation by Reference.** Each and every provision required by law to be included in this Agreement, including but not limited to requirements of the provisions of the Workmen's Compensation Law, the Labor Law, Sections 139-a and 139-b of the New York State Finance Law, provisions of Article 15, Section 291-299 of the Executive Law, and the Civil Rights Law and employment regulations and requirements established by the State Division of Human Rights regarding discrimination, shall be deemed to be included herein and the Agreement shall be read and enforced as though such provisions were included herein at length, and such provisions shall be included in every subcontract or purchase order in such manner that such provision will be binding upon each subcontractor or vendor as to operations to be performed within the State of New York. In addition, the CONTRACTEE will take such action in enforcing such provisions of such subcontract or purchase order as the contracting agency may direct, including sanctions or remedies for noncompliance. If the CONTRACTEE becomes involved in or is threatened with litigation as a result of such direction by the COUNCIL, the CONTRACTEE shall promptly so notify the Attorney General, requesting him to intervene and protect the interests of the State of New York.

13. **Entire Agreement.** This Agreement, together with the regular Application Form or Short Form Application, including submitted budgets, as modified or revised with the approval of the COUNCIL, and any other approved supplements to any of the above, constitutes the entire Agreement between the parties hereto. This Agreement, which is intended to secure the services of the CONTRACTEE, may not be assigned, subcontracted, or transferred without the prior written consent of the COUNCIL, and no statement, promise, condition, understanding, inducement, or representation, oral or written, express or implied, which is not contained herein shall be binding or valid, and this Agreement shall not be changed, modified, or altered in any manner except by an instrument in writing executed by the parties hereto.

14. **Validity of Agreement.** This Agreement shall not be deemed executed, valid, or binding unless and until it has been properly signed on behalf of the parties hereto and duly approved by the Attorney General and the Comptroller of the State of New York.

15. **Executory Nature of Agreement.** The parties agree that this Agreement shall be executory on behalf of the COUNCIL to the extent that funds are appropriated by the Legislature of the State of New York and made available under the provisions of the law for the purchase of the contracted-for services.

IN WITNESS WHEREOF, the parties hereto have executed the above instrument, as of the day and year first above written.

For the CONTRACTEE

NEW YORK STATE COUNCIL ON THE ARTS

By:

By: _____

Title:

Title: Director of Arts Grants Administration

By: Herbert A. [Signature]

Title: President

APPENDIX A

The parties to the attached contract further agree to be bound by the following, which are hereby made a part of said contract.

I. This contract may not be assigned by the contractor or its right, title or interest therein assigned, transferred, conveyed, sublet or disposed of without the previous consent, in writing, of the State.

II. This contract shall be deemed executory only to the extent of money available to the State for the performance of the terms hereof and no liability on account thereof shall be incurred by the State of New York beyond moneys available for the purpose thereof.

III. The contractor specifically agrees, as required by Labor Law, Sections 220 and 220-d, as amended, that:

(a) no laborer, workman or mechanic, in the employ of the contractor, subcontractor or other person doing or contracting to do the whole or any part of the work contemplated by the contract shall be permitted or required to work more than eight hours in any one calendar day or more than five days in any one week, except in the emergencies set forth in the Labor Law.

(b) the wages paid for a legal day's work shall be not less than the prevailing rate of wages as defined by law.

(c) the minimum hourly rate of wages to be paid shall not be less than that stated in the specifications, and any redetermination of the prevailing rate of wages after the contract is approved shall be deemed to be incorporated herein by reference as of the effective date of redetermination and shall form a part of these contract documents.

1.) The Labor Law provides that the contract may be forfeited and no sum paid for any work done thereunder on a second conviction for willfully paying less than —

(a) the stipulated wage scale as provided in Labor Law, Section 220, subdivision 3, as amended or

(b) less than the stipulated minimum hourly wage scale as provided in Labor Law, Section 220-d, as amended.

IV. The contractor specifically agrees, as required by the provisions of the Labor Law, Section 220-e, as amended, that:

(a) In hiring of employees for the performance of work under this contract or any subcontract hereunder, or for the manufacture, sale or distribution of materials, equipment or supplies hereunder, no contractor, subcontractor nor any person acting on behalf of such contractor or subcontractor, shall by reason of race, creed, color, sex, or national origin discriminate against any citizen of the State of New York who is qualified and available to perform the work to which the employment relates.

(b) no contractor, subcontractor, nor any person on his behalf shall, in any manner, discriminate against or intimidate any employee hired for the performance of work under this contract on account of race, creed, color, sex or national origin.

(c) there may be deducted from the amount payable to the contractor by the State under this contract a penalty of five dollars for each person for each calendar day during which such person was discriminated against or intimidated in violation of the provisions of the contract, and

(d) this contract may be canceled or terminated by the State or municipality and all moneys due or to become due hereunder may be forfeited for a second or any subsequent violation of the terms or conditions of this section of the contract, and

(e) the aforesaid provisions of this section covering every contract for or on behalf of the State or a municipality for the manufacture, sale or distribution of materials, equipment or supplies shall be limited to operations performed within the territorial limits of the State of New York.

V. The contractor specifically agrees, as required by Executive Order #45, dated Jan. 4, 1977, effective February 4, 1977, that:

(a) The contractor will not discriminate against employees or applicants for employment because of race, creed, color, national origin, sex, age, disability or marital status, and will undertake programs of affirmative action to insure that they are afforded equal employment opportunities without discrimination. Such action shall be taken with reference, but not limited to: recruitment, employment, job assignment, promotion, upgrading, demotion, transfer, layoff, or termination, rates of pay or other forms of compensation, and selection for training or re-training, including apprenticeship and on-the-job training.

(b) If the contractor is directed to do so by the contracting agency or the Office of State Contract Compliance (hereafter OSCC), the contractor shall request each employment agency, labor union, or authorized representative of workers, with which he has a collective bargaining or other agreement or understanding, to furnish him with a written statement that such employment agency, labor union or representative will not discriminate because of race, creed, color, national origin, sex, age, disability or marital status and that such union or representative will affirmatively cooperate in the implementation of the contractor's obligations hereunder and the purposes of Executive Order #45 (1977).

(c) The contractor will state, in all solicitations or advertisements for employees placed by or on behalf of the contractor, that all qualified applicants will be afforded equal employment opportunities without discrimination because of race, creed, color, national origin, sex, age, disability or marital status.

* (d) The contractor will comply with all the provisions of Executive Order #45 (1977) and of rules, regulations and orders issued pursuant thereto and will furnish all information and reports required by said Executive Order or such rules, regulations and orders, and will permit access to its books, records, and accounts and to its premises by the contracting agency or the OSCC for the purposes of ascertaining compliance with said Executive Order and such rules, regulations and orders.

* (e) If the contractor does not comply with the equal opportunity provisions of this contract, with Executive Order #45 (1977), or with such rules,

regulations, or orders, this contract or any portion thereof, may be canceled, terminated or suspended or payments thereon withheld, or the contractor may be declared ineligible for future State or State-assisted contracts, in accordance with procedures authorized in Executive Order #45 (1977), and such other sanctions may be imposed and remedies invoked as are provided in said Executive Order or by rule, regulation or order issued pursuant thereto, or as otherwise provided by law.

- * (f) The contractor will include the provisions of clauses (a) through (e) above and all contract provisions promulgated by OSCC pursuant to Section 1.3(b) of Executive Order #45 (1977), in every non-exempt subcontract or purchase order in such a manner that such provisions will be binding upon each subcontractor or vendor as to its work force within the State of New York. The contractor will take such action in enforcing such provisions of such subcontract or purchase order as the contracting agency or the OSCC may direct, including sanctions or remedies for non-compliance. If the contractor becomes involved in or is threatened with litigation with a subcontractor or vendor as a result of such direction, the contractor shall promptly so notify the Attorney General, requesting him to intervene and protect the interests of the State of New York.

VI. The contractor will comply with the provisions of Sections 291-299 of the Executive Law and the Civil Rights Law, will furnish all information and reports deemed necessary by the State Division of Human Rights under the Law, and will permit access to its books, records and accounts by the State Division of Human Rights, the Attorney General and the Industrial Commissioner for the purposes of investigation to ascertain compliance with the non-discrimination clauses, the Executive Law and Civil Rights Law.

VII. (a) By submission of this bid, each bidder and each person signing on behalf of any bidder certifies, and in the case of a joint bid each party thereto certifies as to its own organization, under penalty of perjury, that to the best of his knowledge and belief:

*NOTE: Reference to the above Rules and Regulations refer to those Rules and Regulations in effect as of the date of the solicitation of bids relative to this contract

1.) The prices in this bid have been arrived at independently without collusion, consultation, communication or agreement, for the purpose of restricting competition, as to any matter relating to such prices with any other bidder or with any competitor;

2.) Unless otherwise required by law, the prices which have been quoted in this bid have not been knowingly disclosed by the bidder prior to opening, directly or indirectly, to any other bidder or to any competitor;

3.) No attempt has been made or will be made by the bidder to induce any other person, partnership or corporation to submit or not to submit a bid for the purpose of restricting competition.

(b) A bid shall not be considered for award nor shall any award be made where (a) (1) (2) and (3) above have not been complied with provided, however, that if in any case the bidder can not make the foregoing certification, the bidder shall so state and shall furnish with the bid a signed statement which sets forth in detail the reasons therefor. Where (a) (1) (2) and (3) above have not been complied with, the bid shall not be considered for award nor shall any award be made unless the head of the purchasing unit of the State, public department or agency to which the bid is made, or his designee, determines that such disclosure was not made for the purpose of restricting competition.

The fact that a bidder (a) has published price lists, rates, or tariffs covering items being procured, (b) has informed prospective customers of proposes or pending publication of new or revised price lists for such time, or (c) has sold the same items to other customers at the same prices being bid, does not constitute, without more, a disclosure within the meaning of sub-paragraph one(a).

TV's vibrating field's shaken our arts to pieces. No use to pick them up. Get with it: *Someday artists will work with capacitors, resistors & semiconductors as they work today with brushes, violins and junk.*

- Paik & Cage

PETER KIRBY
**MEDIA
 art
 SERVICES**

3692 Grand View Blvd Los Angeles CA 90066
 310.390-2580 FAX 310.391-3920

PROPOSAL

THE VASULKA'S

A TAPE BY PETER KIRBY

I have known Woody and Steina Vasulka for more than 10 years, and was able to work with Woody on the final editing of *The Commission* in 1983. In 1992 I was in Paris when Woody installed a version of *The Theater of Hybrid Automata* and I taped him working on that piece, the piece itself, and did an interview with him with the help of Rosanna Albertini. This was to be part of a portrait of the Vasulka's for French television, a project that has yet to be fully funded.

A result of this work has been the development of ideas for a tape about the work and lives of Woody and Steina, using the tools they themselves have worked with over the last two decades. This will include using a broad range of cameras, which display the history of video art image making in the quality of the camera images, and camera mounting systems and control systems that connect the world and the movement of the camera. The tape will include brief comments from collaborators and colleagues in Santa Fe and elsewhere, and talks with Woody and Steina, recorded largely with their video tools.

Video was like a way out of it. Finally there was bare bones, there was simplicity, a primitive way. And one could completely abandon this idea of telling, of the narrativity.

- Woody Vasulka

Woody and Steina Vasulka are practical metaphysicians, involved in a quest to capture time and energy and turn it into art. They are involved in the mechanical and the electronic, and create their work at the intersection of these two structures, one very old and the other relatively new. Attempting to do the very difficult with resistant technologies, inventing solutions to problems undreamed of by the makers of machines, they have been for decades on several of the cutting edges of art, and of various technologies, with a strong grounding in a modernist past which they constantly try to escape.

1

TV/MEDIA NEWSLETTER

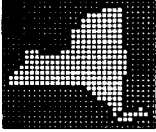
MARCH 1972

- History and memory
- Landscape as material and as backdrop for working
- Who is Woody and who is Steina
- Stories from the past, not necessarily for this project, but as an important oral history artifact

Many of these topics could be answered or described in part by image or sound.



In Honor of Henry Crow Dog
and Crow Dog's Paradise



New York State Council on the Arts

915 Broadway
New York, N.Y. 10010-7199
Tel: # 212-387-7000

TDD # 212-387-7049
FAX # 212-387-7164

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

January 12, 1993

Dear Woody and Steina,

SET IN MOTION, a tour of film and video produced with support from the New York State Council on the Arts, is currently being organized for this spring. We are pleased to invite your work *Solo For 3*, funded by the Council, to be included. Selected works will be presented during a week long run, June 3 - 9, 1994 at the Film Society of Lincoln Center's Walter Reade Theater. Subsequently, a touring program will be made available to sites throughout New York State and, hopefully, throughout the country. We hope that you'll agree to participate.

SET IN MOTION is slated to include over 50 films and tapes and will span some 30 years beginning with the Council's first initiatives in funding individual artists production in the early 1960's. The program is being thematically organized to reflect a range of genres and styles and is being curated by NYSCA's Individual Artist Director, Linda Earle and me. In addition, we've had valuable assistance from independent curator Leanne Mella and management support from Michele Rosenshein, both of whom have worked as consultants on the project. Michele will be contacting you about the particulars of your work including print/dub availability and distributor information.

The Council has several reason for organizing the tour, not the least of which is to draw attention to the work of independents. Moreover, we hope to demonstrate the positive impact that public funding has had on independent production with an eye toward increasing available funds for production in future years. We hope that the tour will help all of the work find new and larger audiences. We expect to generate considerable interest in the program given the assistance of the Film Society of Lincoln Center and an independent publicist who will promote the screenings, as well as through a catalogue to accompany the tour. Your participation will be greatly appreciated.

All artists whose works are screened will receive an honorarium although fees have not yet been set. You will be contacted with this information in the near future.

In order for us to begin work on the final program arrangements and the catalogue we will need you to supply the following information: a current curriculum vitae, still photographs of the work, and any related articles or reviews. The deadline for receipt of this information is February 1, 1994. We plan to work with your distributor, EAI, throughout the tour. Please contact us at 212-387-7055 if you prefer to work with us directly.

We look forward to working with you. Do not hesitate to contact us if you have any question or comments.

Sincerely,

Deborah Silverfine, Director
Electronic Media & Film Program

| | | | | | |
|---|--|---|---|--|-------------------------------------|
| Mario M. Cuomo Governor | Kitty Carlisle Hart Chairman | Peter O. Duchin Vice Chairman | Mary Hays Executive Director | Honorary Members | Former Council Chairpersons |
| Council Members Sara S. Barclay Lo-Yi Chan Mary S. Cronson Lee M. Elman | Ruth W. Houghton Peggy L. Kerr Armond Magnarelli Richard W. McGrath | Shelby Z. Modell Gary L. Mucci Judith O. Rubin Richard J. Schwartz | James G. Shine Hale Smith Sidney Sutter | Elizabeth Chapin James R. Houghton Edward Kresky A. Robert Towbin | Joan K. Davidson Seymour H. Knox |

W

V

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NOY

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Governor

Seymour H. Knox
Chairman

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Thomas P. F. Hoving

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Eric Larrabee

Mrs. David Levene

Alwin Nikolais

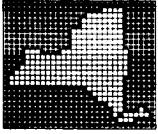
Frederick W. Richmond

Mrs. Richard Rodgers

Mrs. Aline Saarinen

Frank Stanton

Hale Woodruff



New York State
Council on the Arts

915 Broadway
New York, N.Y. 10010-7199
Tel: # 212-387-7000

TDD # 212-387-7049
FAX # 212-387-7164

June 8, 1994

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

Dear Woody and Steina,

We are in the midst of Set In Motion, and would like to take a moment to thank you for your participation. The screenings are gathering good audiences and press attention. We hope that through this initiative we are continuing the efforts to heighten awareness of the breadth and depth of independent media in New York. We are pleased and honored to have been able to include your work in Set In Motion.

As a small gesture of our appreciation, I am including a copy of the Set In Motion catalogue. I hope you will enjoy taking a look at it. Your artist fee for the screenings will arrive under separate cover.

Once again, thank you for helping to make Set In Motion a success.

Sincerely,

Deborah Silverfine
Director
Electronic Media and Film Program

Mario M. Cuomo
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Lo-Yi Chan
Mary S. Cronson
Lee M. Elman

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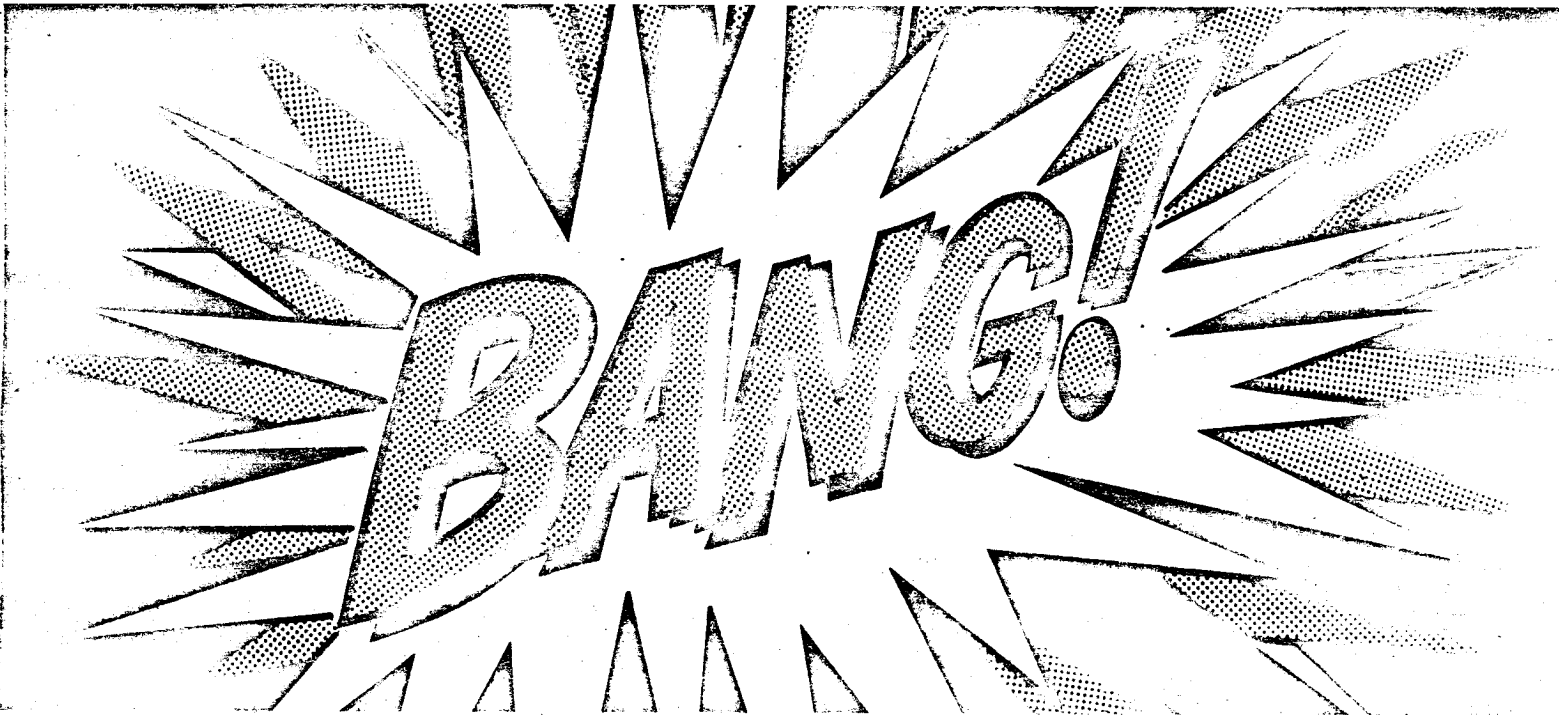
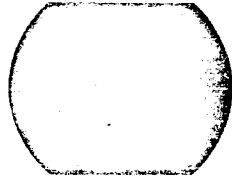
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James R. Houghton
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A. Robert Towbin

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Chairpersons
Joan K. Davidson
Seymour H. Knox

**WORLD
LAW FUND**

11 West 42nd Street
New York, N. Y. 10036
telephone 212 WI 7-2190

PEACE



October 25, 1978: Date of Council Approval

The Vasulka Corporation
257 Franklin Street
Buffalo, New York 14202

Hugh L. Carey
Governor

Kitty Carlisle Hart
Chairman

Seymour H. Knox
Honorary Chairman

A. Robert Towbin
Vice Chairman

Romare H. Bearden
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Bess Myerson

Frederick O'Neal

Oscar E. Remick

Dorothy Rodgers

Kurt Vonnegut

Andrew D. Wolfe

Lev Zetlin

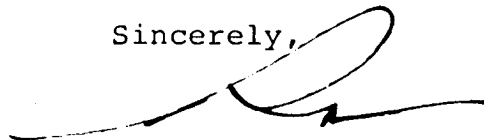
Robert A. Mayer
Executive Director

I am pleased to advise you that the New York State Council on the Arts has taken favorable action on your application. Enclosed with this letter are the papers necessary for making payment. The GREEN INSTRUCTION SHEET outlines the enclosed papers and what to do with them. Please read the instruction sheet very carefully and check it off so that you will be certain that you have completed the forms correctly.

The Cultural Services Agreement includes many stringent and otherwise important provisions. For your protection, please read the entire Agreement thoroughly before signing. Upon completion and approval, the Cultural Services Agreement will be transmitted by us to the New York State Department of Audit & Control for final approval. When final approval is obtained, we will forward a fully executed copy of the Agreement to you and immediately begin processing the voucher(s) for payment.

For purposes of planning, you should receive payment in about eight weeks from the time you return these documents. Under certain circumstances, such as a particularly large grant, it may take somewhat longer. To expedite the arrival of your check, the necessary papers should be returned to the Council within one week.

Sincerely,



Robert A. Mayer
Executive Director

RAM:lh
encls.



A MULTI-MEDIA TREATISE ON NUCLEAR WAR AND PEACE

Technology without gimmicks

AERIAL VIEW OF A
MILITARY VICTORY

1979-80 Application Form

Organization's legal name VASULKA CORPORATION

Also known as _____

Previously known as _____

Address 257 FRANKLIN STREET, BUFFALO N.Y. zip Code 14202County ERIE Telephone 716-856-3385 State Assembly District # 143 State Senate District # 55Name of chief administrative officer STEINA VASULKA

Name, address and telephone of person to contact about this application _____

STEINA VASULKA, AS ABOVE

Section I-Project Request Information

Summary of Request

Name and describe in no more than two lines each project for which assistance is requested, including any general organizational funding requests. Number the projects in order of priority. DO NOT USE ATTACHMENTS.

BEGINNING AND
ENDING DATE
OF PROJECT

TITLEDESCRIPTION

COST OF
PROJECT

AMOUNT
REQUESTED

| BEGINNING AND ENDING DATE OF PROJECT | TITLE | DESCRIPTION | COST OF PROJECT | AMOUNT REQUESTED |
|--|---|-------------|--------------------|---------------------|
| 1. 11/79-11/80 | VASULKA VIDEO, A VIDEO PRODUCTION | | \$ 14,000 | \$ 7,000 |
| 2. 11/79-11/80 | TIME IN BINARY IMAGES, A FILM PRODUCTION | | 8,500 | 8,500 |
| 3. 11/79-11/80 | THE CRAFT OF EXPERIMENTAL VIDEO RESEARCH AND WRITING OF BOOK | | 12,000 | 12,000 |
| TOTALS | | | \$ 34,500 | \$ 27,500 |

COMPLETE ALL SECTIONS OF THIS APPLICATION PROPERLY.

For office use only. Log No. 79-_____ Date Rec'd. _____

"The most beautiful thing we can experience is the mysterious. It is the source of all true art and science." -- Einstein

"One shock of recognition runs the whole (world) round." -- Melville

"He was a bold man that first eat an oyster." -- Swift

"Beware of all enterprises that require new clothes." -- Thoreau

"Honesty's the best policy." -- Cervantes & Washington

"A friend is another I." -- Cicero

"All art is quite useless." -- Wilde

"Nature does nothing uselessly." -- Aristotle

"No man but a blockhead ever wrote except for money." -- Samuel Johnson

"The Way that can be named is not the Way." -- Lao Tzu

"Let each man exercise the art he knows." -- Aristophanes

"Madison Avenue: ripping off the artist's creativity to manipulate the public's susceptibility to the illusion of product superiority." - Anonymous

"When we observe them calmly, we notice that all things have there fulfillment." -- Basho

"All great art is religious." -- Kenneth Clark

"Great art is great bullshit." -- Anonymous

"To undertake executions for the master executioner (Heaven) is like hewing wood for the master carpenter. Whoever undertakes to hew wood for the master carpenter rarely escapes injuring his own hands." -- Lao Tzu

"One Jesus is one too many." -- Anonymous

"Who gained by it?" -- Cicero

"Beware the public servant who earns more than the average citizen." - Anonymous

"What an artist dies with me!" -- Nero

"Give neither counsel nor salt till you are asked for it." -- Fortune Cookie

"Everything is energy." -- Anonymous

"Criticism comes easier than craftsmanship." -- Zeuxis

"All men by nature desire knowledge." -- Aristotle

"My young men shall never work! Men who work can never dream, and wisdom comes in dreams." -- the Columbia Prophet

"Wisdom comes through suffering." -- Aeschylus

"What wisdom can you find that is greater than kindness?" -- Rousseau

"Do not possess." - Lao Tzu, Buddha, Jesus, Zen Masters & the Great Spirit of the Sioux Indians

Section II - Organization Information

A. Briefly describe the purpose and activities of your organization.

To facilitate research into technological processes of sound and image forming directed toward their utilization and application on contemporary arts, for the cultural benefit of the public.

B. When was your organization formed? February, 1976

C. Has your organization applied to the New York State Council on the Arts before? Yes If so, give date of most recent application 77-78. Did organization receive funds? Yes
If so, note most recent Council funding year 77-78 and amount \$ 5,000.

D. Has your organization received or requested funds or services from any of the following programs in the last three years: America the Beautiful Fund of New York, Coordinating Council of Literary Magazines (CCLM), The Costume Collection, Creative Artists Public Service Program (CAPS), Gallery Association of New York State, Media Bureau, Meet the Composer, New York Foundation for the Arts, Poets and Writers, Presenting Organizations Assistance Program, Preservation League of New York State, Publishing Center for Cultural Resources, Technical Assistance, Visiting Artists, and Young Filmmakers/Video Arts (administers the Film Bureau and Media Equipment Resource Center (MERC)? If so, note the year and amount of funds or type of service received or requested.

1978, Media Bureau, \$300, received for Jon Burris
1978, " " \$450, received for digital tools conference
1977, Technical Assistance, \$200, received for Donald McArthur
1977, " " " " " " Walter Wright

E. List principal administrative and artistic staff by name, title, and current annual salary.

Steina Vasulka, President, unsalaried
Woody Vasulka, Secretary, unsalaried
Thomas Labin, Attorney, unsalaried

F. Total number of employees currently on payroll: full-time 0; part-time 0.

Dear World
This is in New York you
know The pollution is
So bad I Hate it
I Hate it.

The country
is so petty The Flowers
grow so petty The
SKY So MII I Love it
I Love it.

Tracy GRIPPIN



(Section II continued)

G. List by position unpaid staff who would ordinarily be salaried and who performed services in your last completed fiscal year; estimate dollar values for these services.

NA

H. List all other volunteer services by number of individuals, nature of their work, and number of workdays they contributed in your last completed fiscal year.

NA

J. List any donated services (e.g. rent, supplies, equipment, outside professional services) received in your last completed fiscal year and their estimated dollar values.

NA

K. List current board of directors by name and profession.

NA

a zerox of Tracy Griffins Hand.



9

Name of Organization:

(Section II continued)

L. Does your organization have any on-going, cooperative programs with other groups? Yes If so, describe them, listing affiliations, if any, with schools and other local or national organizations.

Experimental Television Center, Ltd. continuous research and resources cooperation and joint NEA publication grant, 1977-78.

M. Describe in general your organization's physical facilities and real estate, indicating whether owned, rented, donated, or shared. Also note any moves, expansions, renovations, or major improvements that are planned for the near future. Include the address of your organization's physical facilities if different from that on page one.

257 Franklin St., studio, 3000 sq. ft., shared

N. If your organization is a museum or historical society, list the days of the week and hours open to the public.

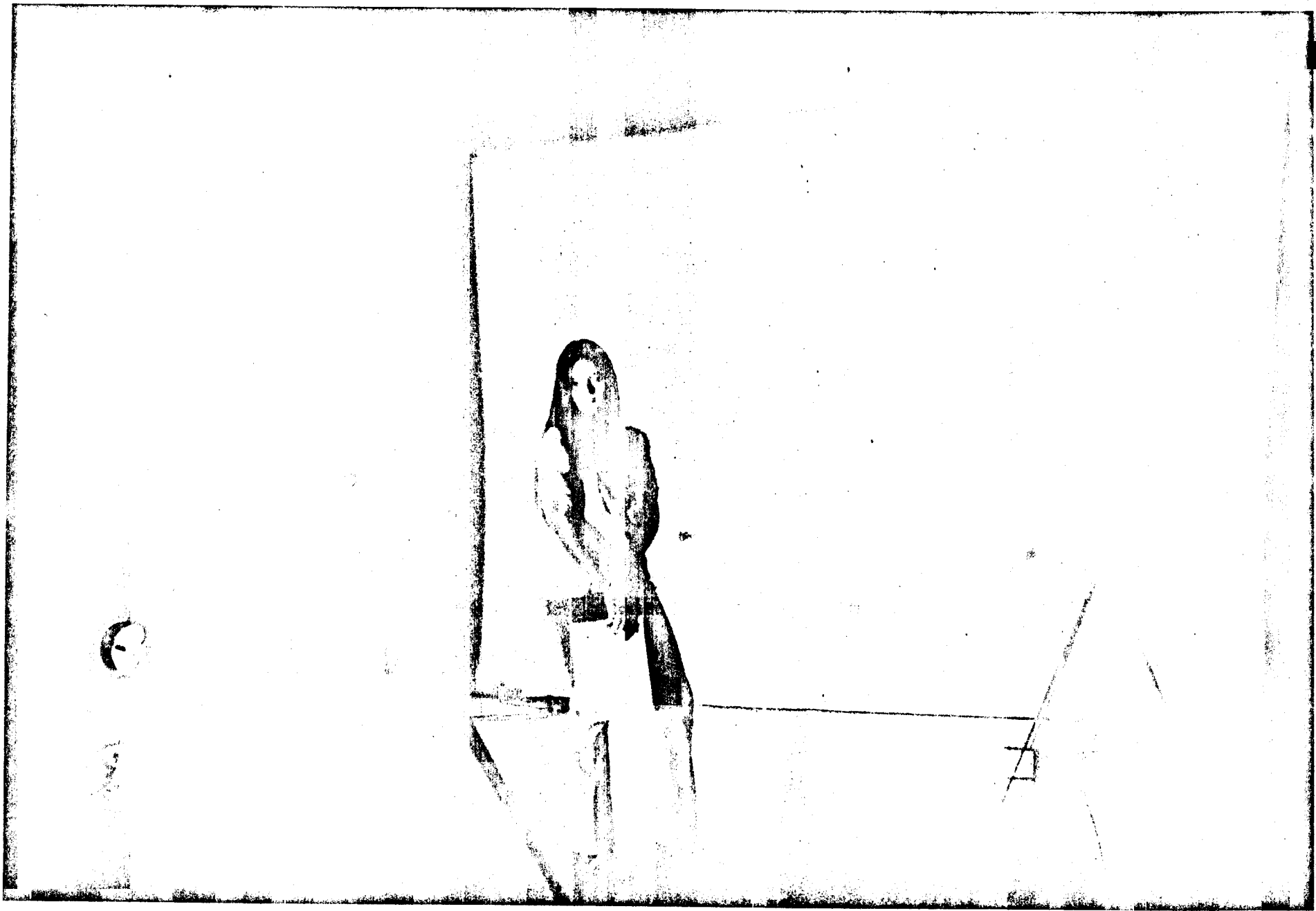
NA

O. Does your organization have a membership or subscription program? No If so, describe it, listing numbers of members or subscribers, benefits, and fees.

P. Attendance Statistics

Fill in applicable section below:

| | 1977-78 (1977) -Actual- | 1978-79 (1978) -Actual to date plus projected- | 1979-80 (1979) -Projected- |
|--|----------------------------|---|-------------------------------|
| 1. <u>Visual Arts'</u> Estimated yearly attendance: | | | |
| 2. <u>Performing Arts</u> Productions | | | |
| In New York State: | | | |
| Out of New York State: | | | |
| Performances | | | |
| In New York State: | | | |
| Out of New York State: | | | |
| Attendance | | | |
| In New York State: | | | |
| Out of New York State: | | | |



LIVE VIDEO BY KEITH SONNIER

(Section II continued)

Q. For organizations that produce or present performances:

1. How long is your organization's performing season? (Do not include rehearsal periods.) _____
2. How many performances per week? _____ workshops per week? _____
3. Normal ticket price scale _____
4. List below productions and attractions that have been or will be completed during 1978-79 (1978). Use additional sheet if necessary.)

| DATE | PLACE (HALL) | CITY STATE | SEATING CAPACITY | NAME OF PRODUCTION/ ATTRACTION | NUMBER OF PERFORMANCES | TOTAL ATTENDANCE | ACTUAL OR PROJECTED EARNED INCOME |
|------|-----------------|---------------|---------------------|--------------------------------------|---------------------------|---------------------|---|
| | | | | | | | \$ |

NOT APPLICABLE

TOTALS _____ \$ _____

VIDEO

8. The basis for grant selection were:

previous creations of the applicant

vision in the applicant's video translation of what "public service" means

the high probability that the individual could, indeed, deliver a new creation that was beautiful, true & fun

9. The size of the grants were based on the collective judgement of the panel that the limited money should be divided into four equal grants

10. The quality and variety of the recipients is a direct reflection of the quality and variety of the three individuals who selected the works.

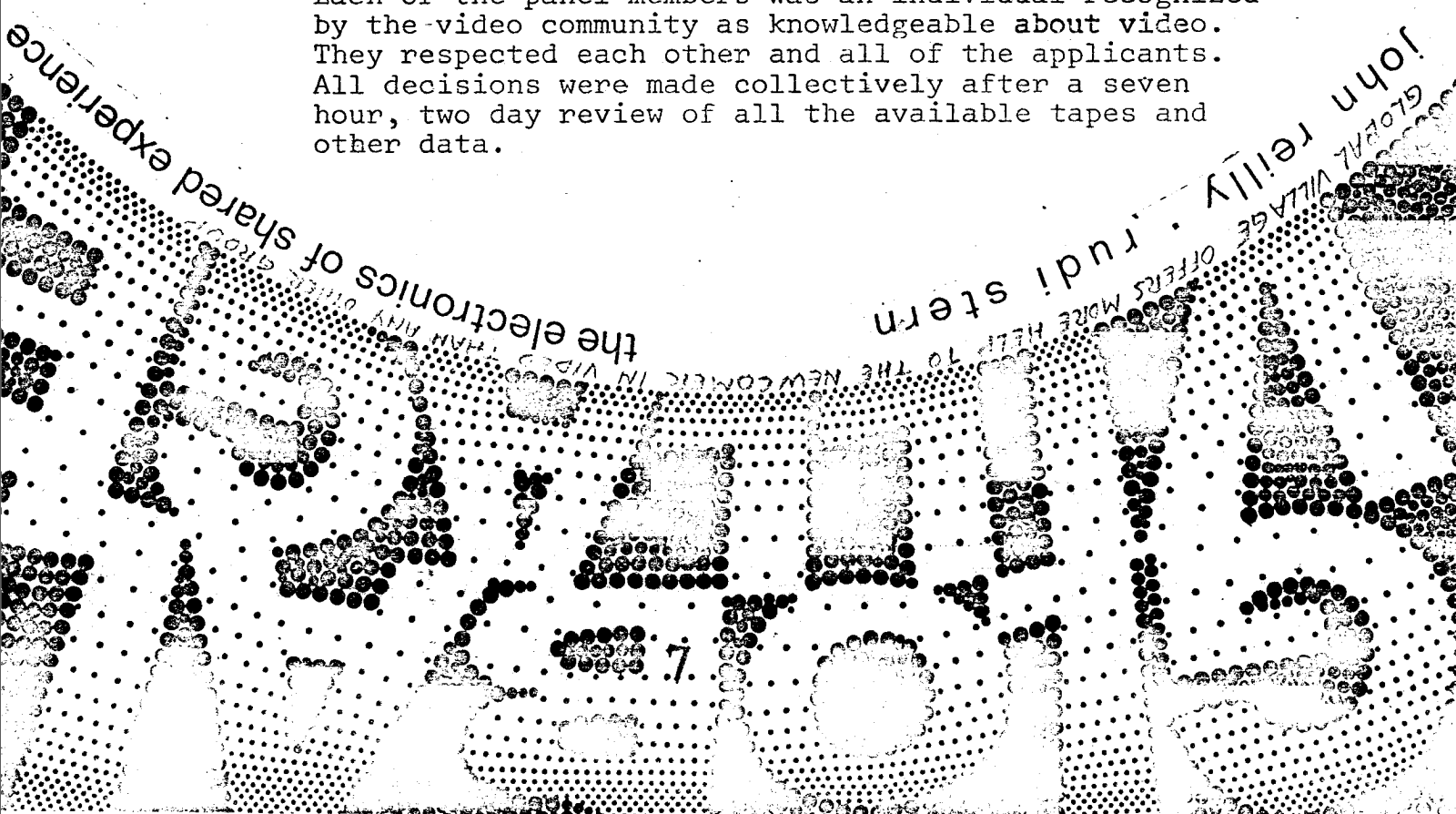
The Video Panel:

Raphael Abramowitz - Producer, Channel 13

George Stoney - Professor, New York University

Howard Wise - formerly creator, Howard Wise Gallery

Each of the panel members was an individual recognized by the video community as knowledgeable about video. They respected each other and all of the applicants. All decisions were made collectively after a seven hour, two day review of all the available tapes and other data.



Section III - Financial Information

A. Eligibility for Council Assistance

Organizations applying to the Council must prove nonprofit status by submitting one of the following:

1. Copy of the letter from the U.S. Treasury Department granting federal tax exemption under section 501 (c) (3) of the U.S. Internal Revenue Code
2. Copy of the Charter issued by the Board of Regents of the State of New York under section 216 of the Education Law
3. Copy of your receipt (form BSW-189) from the Department of State, Office of Charities Registration under the provisions of Article 7A of the Executive Law.

B. Financial Attachments

1. Do you have an audited financial statement prepared by an independent Certified Public Accountant? NO If so, submit your latest one.

If not, do you have a financial statement prepared by an independent accountant? NO
If so, submit your latest one.

In the absence of an independent financial statement, submit whatever serves as your organization's latest annual statement of income and expenses. See Form 990

2. Has your organization filed a federal tax return (Form 990)? Yes If so, submit your latest one complete with all itemizations and breakdowns.
3. Is your organization required to file a Long Form Report, G750-497 (formerly BSW 497) with the Office of Charities Registration? NO If so, submit a copy of your latest one.

C. Endowment Information

Does your organization have endowment funds? NO If so, answer the following:

1. As of _____ the market value of the total endowment was: \$ _____
(date)
2. Using market values only, how much of the funds referred to above are:

| | | |
|--|--------------------|----------|
| a. Unrestricted as to principal: | legally (by donor) | \$ _____ |
| | by Board | _____ |
| b. Restricted as to principal: | legally (by donor) | _____ |
| | by Board | _____ |
| c. TOTAL (If not equal to C1 above, please explain.) | | \$ _____ |

3. How much of the legally restricted funds referred to in C2b above are restricted to general operations? \$ _____

4. What was the total amount of the income derived from your endowment(s) during your last complete fiscal year? \$ _____

5. How much of the income in C4 was restricted for other than general operations?
legally (by donor) \$ _____
by Board \$ _____

VIDEO

1. 25 applicants
 - a. 3 upstate applicants
2. 4 grants totalling \$8,000.00
 - a. 4 grants in N.Y.C.
 - b. 4 upstate projects
3. List of recipients

1. Lee Ferguson

To increase the consciousness of a group of women through video feedback, and to create a tape that will communicate that new consciousness to both women and men: \$2,000.00

2. Juan Garcia, Kenneth Marsh & Elliot Glass

To increase the consciousness of the Puerto Rican community through video feedback, and to create a tape that will communicate that new consciousness to Puerto Ricans and the other peoples of New York State: \$2,000.00

3. Beryl Korot & Phyllis Gershuny

To create a video tape about the potential of video: \$2,000.00

4. Woody Vasulka

To create new video: \$2,000.00

4. Outstanding projects

All of the projects are outstanding in the scope of their imagination and as a service to the people of New York State.

5. w Woody Vasulka is a highly respected creator in the video community. Beryl Korot & Phyllis Gershuny created "Radical Software", the most informed periodical we have about video.

6. 20 years to 35 years were the age ranges of the recipients. The average age is 27.

7. The stages of career development varied from early through mature to master: A master is a creator so imaginative that people offer their services free in exchange for helping him give birth to a work. In this context, all recipients have the potential to create master works.

Name of Organization:

(Section III continued)


D. Name, address, and telephone of person to contact about financial information
Steina Vasulka, 257 Franklin St., Buffalo 14202 716-856-3385

E. What is your organization's fiscal year? From April 1 to March 30

F. In addition to the summary below, submit an itemized total organization budget for the years 1978-79 (1978) and 1979-80 (1979) following the Budget Instructions in the Guidelines booklet. The budget summary below should include the totals from these itemized budgets. Income and expenses for 1979-80 (1979) should be as realistic -- consistent with current expectations -- as possible, and must include the income and expenses indicated in Section I - Project Request Information.

ORGANIZATION BUDGET SUMMARY Consult the Budget Instructions in the Guidelines booklet.

G. Income (Income should be presented on an accrual basis; that is, each item should be entered in the fiscal year in which the project, activity or service has occurred or will occur regardless of the year in which the income is received.)

| | 1977-78 (1977) -Actual- | 1978-79 (1978) -Actual to date plus projected- | 1979-80 (1979) -Projected- |
|--|----------------------------|--|---|
| 1. Earned Income | | | |
| a. Admission charges, subscriptions, box office and performance fees | \$ _____ | \$ _____ | \$ _____ |
| b. Concessions, sales, parking, publications, rentals, etc. | _____ | _____ | _____ |
| c. Tuition, class, workshop fees, etc. | _____ | _____ | _____ |
| d. Other earned income (itemize) | _____ | _____ | _____ |
| | _____ | _____ | _____ |
| | _____ | _____ | _____ |
| e. TOTAL Earned Income | \$ <u>0</u> | \$ <u>0</u> | \$ <u>0</u> |
| 2. Unearned Income (Do not include donated services, in-kind, or income legally restricted for acquisitions or capital expenditures.) | | | |
| a. Individual contributions (including memberships) | \$ _____ | \$ _____ | \$ _____ |
| b. Corporate contributions | _____ | _____ | _____ |
| c. Foundation support | _____ | _____ | _____ |
| d. Federal government support | <u>21,000</u> | <u>22,000</u> | <u>25,000</u> |
| e. State government (DO NOT INCLUDE New York State Council on the Arts grant) | _____ | _____ | _____ |
| f. County, municipal, and other local government support | _____ | <u>1,000</u> | _____ |
| g. Endowment income legally applicable to operating expenses | _____ | _____ | _____ |
| h. Miscellaneous income (itemize) interest | <u>48</u> | _____ | _____ |
| | _____ | _____ | _____ |
| j. TOTAL Unearned Income | \$ <u>21,048</u> | \$ <u>23,000</u> | \$ <u>25,000</u> |
| k. TOTAL Earned and Unearned Income (line 1e plus 2j) | \$ <u>21,048</u> | \$ <u>23,000</u> | \$ <u>25,000</u> |
| m. TOTAL Expenses (page 9, line H8) | \$ <u>23,723</u> | \$ _____ | \$ _____ |
| n. Line m minus line k | <u>2,675</u> | _____ | _____ |
| o. New York State Council on the Arts | <u>0</u> | <u>5,000</u> |  |

VIDEO

"Video is the inescapable reality." -- Tom of Vega in Ithaca

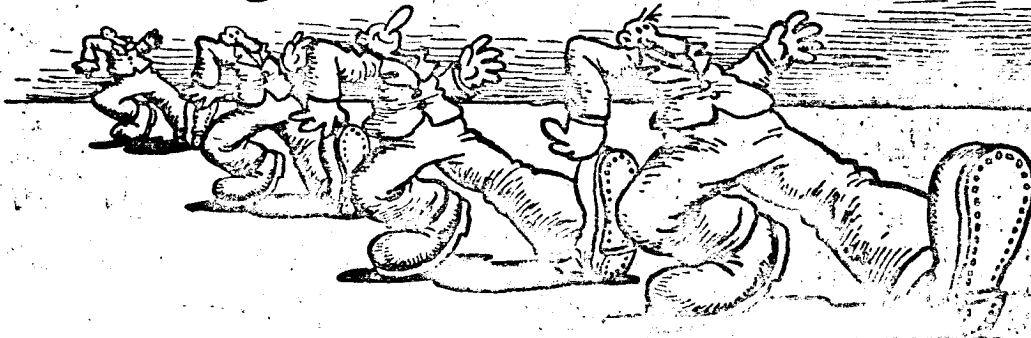
"Video is the invisible reality." -- Chips of Ant Farm in Sausalito

"Video isn't video unless it's fun." - Barton of Videofreex in New York City



RADICAL SOFTWARE

Keep on Truckin'...



MULTI-MEDIA AND RELATED FIELDS

8. The basis for grant selection were:

previous creations of the applicant

vision in the applicant's multi-media translation
of what "public service" means

the high probability that the
individual could, indeed, deliver
a new creation that was beautiful,
true & fun

9. The size of the grants were based on the collective guess of the panel as to what the minimal need of the recipient was to make another step forward.

10. The quality and variety of the recipients is a direct reflection of the quality and variety of the five individuals who selected the works.

The Multi-media & Related Fields Panel:

Gerd Stern - founded USCO, president of Inter-Media Systems
in Cambridge

Jackie Cassen - light artist, video creator, currently
a staff member of National Educational TV

Roy Inman - actor, writer, director, producer, cameraman
in film, theater, TV and multi-media

James Harithas - former Director of the Corcoran Gallery,
teacher of perception & art at Hunter College

James Seawright - kinetic sculpter and teacher of art at
Princeton.

Each of the panel members was an individual recognized
by the multi-media community as an inovator in the art
of communication. They respected each other and all of
the applicants. All decisions were made collectively
after a 20 hour, two day review of all the available data.

(Section III continued)

L. Accumulated Operating Deficit or Surplus (General operating assets, i.e. cash, accounts receivable, prepayments, etc., minus general operating liabilities, i.e. accounts and notes payable, loans, etc.)

| | 1977-78 (1977) -Actual- | 1978-79 (1978) -Actual to date plus projected- |
|--|----------------------------|--|
| 1. Enter the total accumulated operating deficit or surplus from <u>all</u> previous years, as of the end of the fiscal year indicated. | \$ <u>0</u> | \$ <u>0</u> |
| 2. Enter the total amount of cash on hand (including checking accounts) available for general operations as of the end of the fiscal year indicated. | \$ <u>0</u> | \$ <u>0</u> |

M. Plans, Programs, and Activities for Meeting Operating Expenses

Describe as completely and specifically as possible your organization's plans, projects, and activities for meeting current and future operating expenses. Submit a list of each foundation, business, government agency, or other source to which your organization has applied for funds during the past year, or will apply in the current year, and indicate what response you have had or expect to have. *SEE ADDENDUM*

N. Enter the total amount raised by your organization through fund raising efforts in your last completed fiscal year: established goal \$ _____; actual amount raised \$ 21,000

Section IV - Certification and Release

Read carefully before signing.

This certification must be signed by a principal officer of your organization with legal authority to obligate it and having knowledge of the matters contained herein.

The undersigned certifies that (1) the applicant is a nonprofit, cultural organization offering services to the public of the State of New York; that the organization is not a public school district, an affiliate or component of a public school district, a public university, or a New York State agency or department. (2) State funds shall not substitute for customary support from sources other than the New York State Council on the Arts. (3) To the best of his or her personal knowledge: all information contained herein is accurate or represents a reasonable estimate of future operations based on information available at this time; and that there are no misstatements or misrepresentations in the information submitted herein or as a supplement to this application.

The undersigned hereby releases the New York State Council on the Arts and the State of New York, their employees and agents, from any liability and/or responsibility concerning damage to or loss of materials submitted to the New York State Council on the Arts and the State of New York whether or not such damage or loss is caused by the negligence of the New York State Council on the Arts, the State of New York, their employees and/or agents.

2.23.79
Date

Steina Vasulka
Signature

STEINA VASULKA

PRESIDENT
Type name and title

MULTI-MEDIA AND RELATED FIELDS

10. Jo Butler

Audience participatory multi-media ghetto environments: \$1000.00

11. Dermot Harvey

Audience participatory, liquid light projection, and music environment: \$1,000.00

12. Robert Israel

Multi-media extensions of his theatre environments: \$1,000.00

13. Norman Daly

To further the excavations of his phantom, multi-media culture which he has created known as the "Llurians" : \$1,000.00

4. Outstanding projects

All of the projects are outstanding in the scope of their imagination and as a service to the people of New York State.

5. One of the best known applicants who received a grant was Stan VanDerBeek. His dome environments, animated and computer generated films have made him one of the most respected creators in the multi-media field. Currently he is developing monumental photo murals that are transmitted in pieces over existing telephone wires. He has taken the audio medium of the telephone and transferred it into a medium for transmitting vision.

6. 23 years to 60 years were the age ranges of the recipients. The average age was 36.15 years.

7. The stages of career development varied from early through mature to master. A master is a creator so imaginative that people offer their services free in exchange for helping him give birth to a work. In this context, all 13 recipients have the potential to create 13 master works.

Addendum, page 10, section M

National Endowment for the Arts, favorable
Rockefeller Foundation, favorable
New York State Council on the Arts, favorable

There are no operating expenses over and above the programs themselves.

MULTI-MEDIA AND RELATED FIELDS

1. 65 applicants
 - a. 29 upstate applicants
2. 13 grants totalling \$23,000.00
 - a. 3 upstate
 - b. 10 upstate projects
3. List of recipients
 1. Lloyd Cross & Peter Nicholson
Moving laser environment: \$3,000.00
 2. Stan VanDerBeek
Planetarium dome environments: \$3,000.00
 3. La Monte Young & Marian Zazeela
Singing, acoustical drone & light environment: \$3000.00
 4. Phill Niblock
Film, tranpariences, & music environment: \$3,000.00
 5. Hazel Bryant
Multi-media extension of her Afro-American total theatre productions: \$3,000.00
 6. Anthony Martin
Audience participatory, light spectrum, and acoustical feedback: \$1,000.00
 7. Douglas Davis
Audience participatory, child created television, and viewer feedback thru telephone show (based on 4,000 year old "Hokkadins" of pigmies): \$1,000.00
 8. Parry Teasedale
Audience participatory, video and audio feedback system within a church with a fine organ: \$1,000.00
 9. Bud Wirtschafter
Audience participatory, multi-media street environments: \$1,000.00

New York State Council on the Arts

80 Centre Street New York, N.Y. 10013 212 488-5222

Program(s): MEDIA

Amount Approved: \$ 7,000

Date of Council Meeting: 12/12/79

Hugh L. Carey
Governor

Dear Ms. Vasulka:

Kitty Carlisle Hart
Chairman

Seymour H. Knox
Honorary Chairman

A. Robert Towbin
Vice Chairman

Shana Alexander
Elizabeth S. Chapin

Richard V. Clarke

Hugh W. Downe

Peter Duchin

Miriam Colon Edgar

M. Irene Fugazy, s.c.

Heike Brenner Garth

Lee Guber

Sara Koffman

Edward M. Kresky

Arthur Levitt, Jr.

Samuel H. Lindenbaum

Armond Magnarelli

Calvin Rand

Oscar E. Remick

Blanchette H. Rockefeller

Andrew J. Wolfe

HONORARY MEMBERS

Romare H. Bearden

James A. Houghton

Corothy Rodgers

Theodore W. Striggles

Executive Director

I am pleased to advise you that the New York State Council on the Arts has taken favorable action on your organization's 1979-80 request for financial assistance to the program(s) noted above.

The amount approved by the Council may not be equal to the amount your organization had requested. Unfortunately, the Council's limited funds do not permit it to meet all requests at their full amount, and it is impossible for the Council's staff to send each applicant a written analysis of why it did or did not receive its full request. If you have questions about the Council's decision(s), you can contact its Information Office in writing or by telephone (212/488-3846). You can also appeal the decision(s) in accordance with the Council's appeal process; it is explained on page 2 of the Program Guidelines.

Enclosed are the materials necessary for processing the award. The GREEN INSTRUCTION SHEET outlines the materials and explains what to do with them. Please review it carefully to insure that all forms are completed correctly. The Cultural Services Contract includes many stringent terms. Please read and consider each provision carefully before signing the contract and having it notarized. Upon receipt, the signed, notarized contract will be forwarded by the Council's staff to the appropriate State agencies for their approval. Once the contract has been approved, you will be sent a fully executed copy for your organization's records, and the voucher(s) will be processed for payment.

As a general rule, payments are issued by the State Comptroller's Office approximately eight weeks from the time the Council receives the completed materials. (In some circumstances, the processing may take somewhat longer.) To expedite this process, please return the appropriate papers to the Council as soon as possible.

Sincerely,

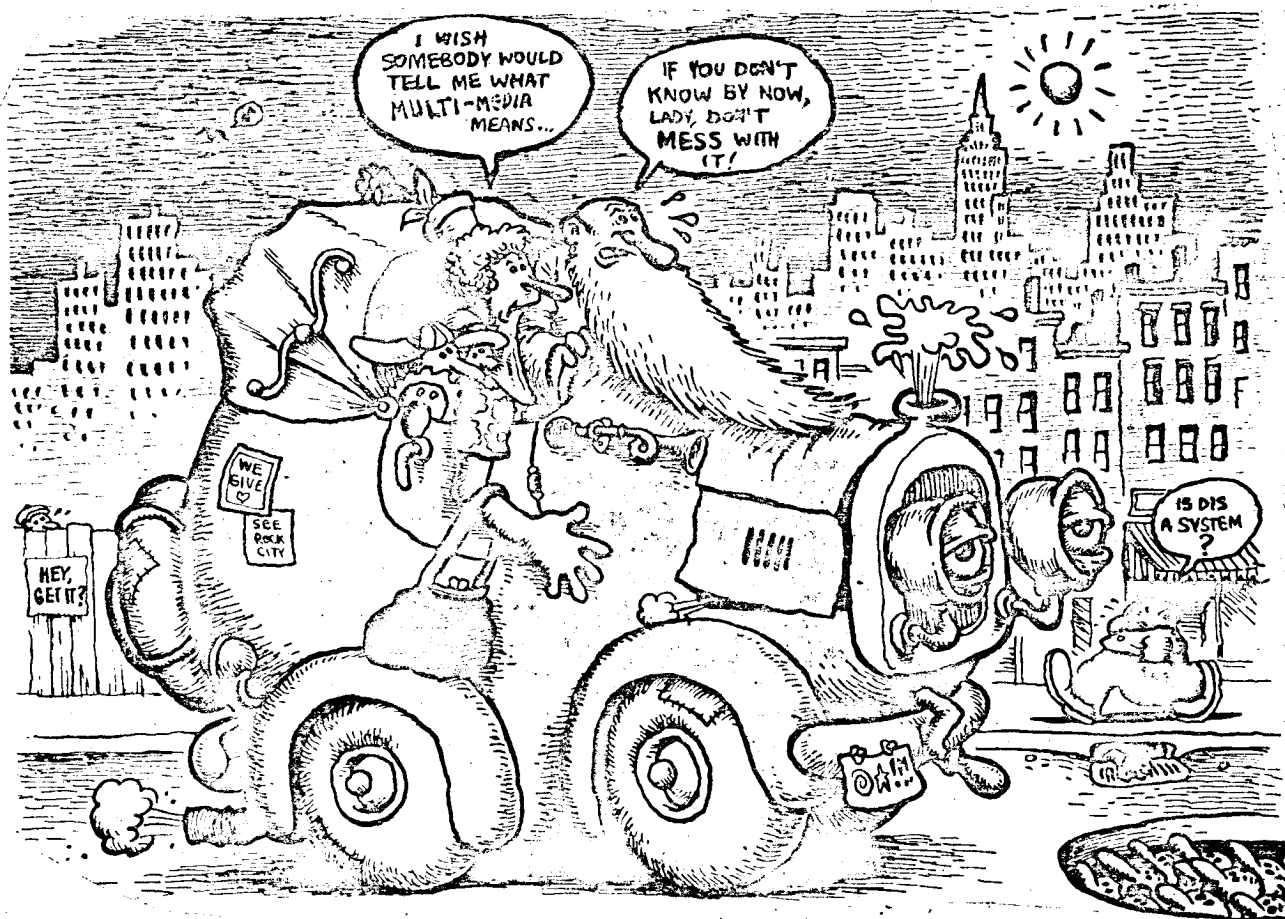
T.W. Striggles
Theodore W. Striggles
Executive Director

MULTI-MEDIA & RELATED FIELDS

Media: the plural of medium, a means of transmitting intelligence or stupidity. Film is a medium, oil painting is a medium, opera is a medium

Multi-Media: a composition using two or more media (one of which is electric), exciting two or more senses, utilized as a unified instrument of communication

Related Fields: anything creative that does not fit anywhere else





New York State
Council on the Arts

July 17, 1981

Dear Contractee:

Our records indicate that the Final Report on your 1979-80 Council grant was never received and is now overdue. Paragraph 5 of the numbered contract cited above requires that a final report be submitted to the Council within sixty days of the contract termination date. Approval of this final report is a condition of continued State support of your organization; failure to submit the final report in a timely fashion can result in delayed payments of funds currently due you, or in the extreme case of non-compliance, in recall of funds already disbursed.

A 1979-80 final report is enclosed for your convenience. You should complete this form and return it to us as soon as possible. If you have a completed form in your files you may simply send a copy. If you have any questions about how to properly prepare the report, feel free to call the Visual Arts/Fiscal staff at 587-4527.

Your prompt attention to this matter is appreciated.

Sincerely,

A handwritten signature in cursive script, appearing to read "Michael Cummings".

Michael Cummings
Contract Coordinator

CONTENTS

| | page |
|-------------------------------|------|
| Multi-Media & Related Fields | . 1 |
| Video | 5 |
| Zerox of Tracy Griffin's hand | 9 |

Art Notes

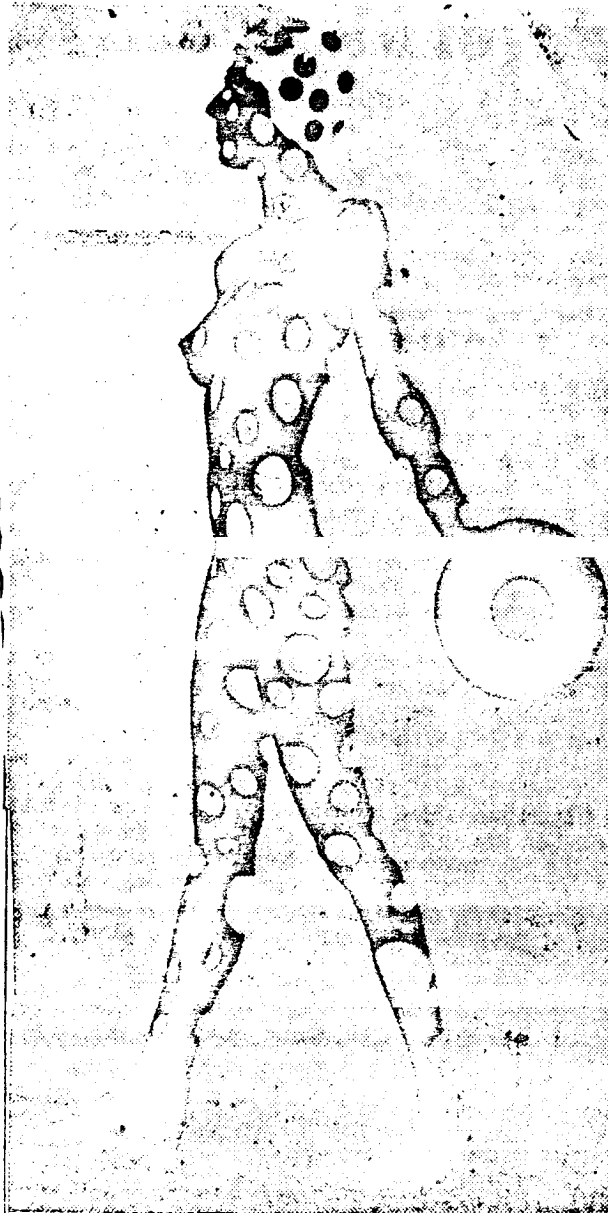
By GRACE GLUECK

ELECTRO-VANGELIST

Meanwhile, back in New York, Automation House, the electronic-age communications and mediation center, has been invaded by a slightly groovier program. Called "Intermedia at Automation House," its plugged-in agenda boasts 12 items, ranging from young David Rosenboom's "living computer mix and brainwave participation work" to a relatively sedate electronic music concert by Milton Babbitt. The program opens Oct. 13 with a performance by "Zone," a multimedia theater troupe from Boston that combines live action, multiple film and slide images, "cabalistic sound" and electronic sets in a "kinetic ritual tableau."

"Intermedia" (which runs through April) was generated by Thais Lathem, a sort of electronic evangelist who

comes out of old-brain music (she studied composing with Arnold Schoenberg). "The overwhelming revolution in technology has come to the arts, though the establishment doesn't recognize it yet," she says. "The advent of the computer that enables complex things to be done in a simple way has made intermedia very easy to package and move around. I see it as one medium combining several forms—music, theater, the visual arts. It's indigenously American, like jazz, and we need to develop our own tradition."



Intermedia performer at Automation House
Very easy to package and move around

THE VASULKA CORPORATION

=====

B U D G E T R E V I S I O N

=====

| | | |
|--|-----------|----------|
| ARTIST'S FEE: (WOODY) | PROPOSED: | REVISED: |
| | 3000.00 | 1500.00 |
| ARTIST'S FEE: (STEINA) | 3000.00 | 1500.00 |
| IN HOUSE PRODUCTION: | | |
| SPACE/HEAT/PHONE: | 3000.00 | 3000.00 |
| EQUIPMENT MAINTENANCE/UPGRADING: | 700.00 | 700.00 |
| HARD/SOFT-WARE ASSISTANCE (FEES): | 1000.00 | 1000.00 |
| CORPORATE OVERHEAD (ACCOUNTANT/ BOOKKEEPER) E.T.C. | 300.00 | 300.00 |
| OUT OF HOUSE PRODUCTION: | | |
| POST-PRODUCTION (EDITING WITH TIME BASE CORRECTION AND TITLES TO 3/4 INCH MASTER): | 3000.00 | 3000.00 |
| | ----- | ----- |
| TOTAL | 14000.00 | 11000.00 |

THE NEW YORK STATE COUNCIL ON THE ARTS HAS APPROPRIATED \$ 7000.00, OR A HALF THE COST OF THIS PROJECT, THE NATIONAL ENDOWMENT OF THE ARTS, \$ 4000.00, OR \$ 3000.00 LESS THAN APPLIED FOR, MAKING THIS REVISION NECESSARY.

CULTURAL COUNCIL FOUNDATION
CREATIVE ARTISTS PUBLIC SERVICE PROGRAM

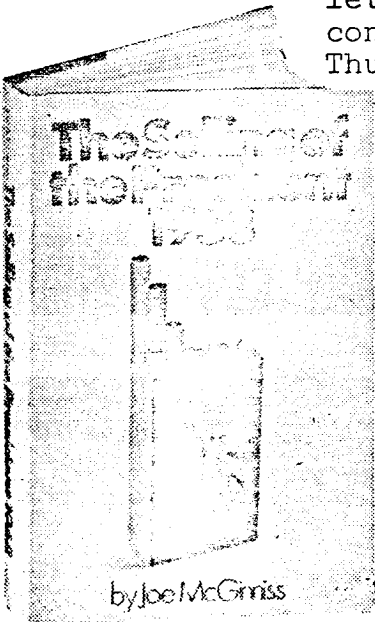
Recommendations:

1. I support the final selections made by the panels in multi-media & related fields and in video.
2. However, I believe that 1% of the money should be used to create a communications system between all the applicants in these fields. Such a system would demonstrate the Cultural Council's recognition of the vast community of artists who continually are of service to their communities.
3. New ways should be found to let the community of artists communicate more freely with the sources of support.
4. Recognition of the fact that the Bill of Rights' freedoms are worthless unless the individual is given free access to all information. Today that information is constantly manipulated by the merchants and the politicians. Therefore:

Let the Public Airways be Public
let network TV give the early morning "dead time" to all the video applicants to communicate any vision they have. The time is not commercially usable and the kids are in bed. Let David Cort's "Vermont Commune" be seen by all, and let Jene Highstein's "Water and Traffic Flow" stream thru every home in the land.

Let the Public Servants be Public
let cable TV give 40 of its 80 channels over to continuous "live" coverage of our public servants.
Thus:

- Channel 40 - Your President in Action
Continuous live coverage of President Abzug and all of her official actions.
- Channel 41 - Your Senate in Action
Continuous live coverage of the Senate Chamber. (We will get some hams but the public will sense who is pig and who is pure.)
- Channel 50 - Your Courts in Action
Continuous live coverage of local, state & federal courts. What better way to teach the public how justice functions?
- Channel 60 - Your Police in Action, etc.



2926. THE SELLING OF THE PRESIDENT 1968. By Joe McGinniss. Engrossing inside story of how Nixon was packaged and sold to the public by the TV advertising pros in the '68 presidential campaign.
Pub. at \$5.95. **Special 1.00**

Sheldon Oliensis
President

Robert G. Goelet
Secretary-Treasurer

DIRECTORS
Arthur G. Altschul
August Heckscher

Dore Scharj
Bethuel M. Wobster

Address replies to: Creative Artists Public Service Program
250 West 57th Street, Room 430, New York, New York 10019, (212) 247-7701
Madoleine S. Ferris, Program Director

Sincerely,
Cyril Griffin
Cyril Griffin

BUDGET FOR SERVICES IN THE FIELD
=====

PRODUCTION COST:

| | |
|----------------------|---------|
| RESEARCH..... | 200.00 |
| CONSULTATION..... | 200.00 |
| ENGINEERING AID..... | 200.00 |
| EDITING AID..... | 200.00 |
| PRODUCERS' FEE..... | 700.00 |
| | ----- |
| TOTAL | 1500.00 |

OTHER COST:

| | |
|---|---------|
| VIDEO TAPE FOR U-MATIC, BETA AND VHS FORMAT.. | 500.00 |
| DUPLICATION OF U-MATIC, BETA AND VHS FORMAT.. | 500.00 |
| MAILING/HANDLING..... | 175.00 |
| ADVERTISEMENT/PUBLICITY..... | 325.00 |
| | ----- |
| TOTAL | 1500.00 |
| TOTAL PROJECT BUDGET | 3000.00 |

ments Black, Movie Bus, Pickwick Puppet Theater, Soul and Latin Theater, Sounds Unlimited, and Young Filmmakers Foundation.

Theater for the Forgotten, created in 1967, is designed to provide rehabilitation services and professional entertainment in prisons in New York. During the past year two plays, *The Brick and the Rose* and *Telemachus Clay*, were presented by inmates and professional actors at Riker's Island Prison. A touring show with professionals and inmate apprentices toured prisons in New York City, and workshops for released prisoners were also conducted at Riker's Island and Hart Island. More than fifty thousand inmates have seen the performances, and three hundred have participated in plays and workshops.

Finally the State Council on the Arts helps support the Urban Arts Corps. The Urban Arts Corps is no longer completely black but multiracial, and it uses the work of multinational playwrights, before white communities as well as black.

In 1969-70, its third year of activity and council support, the Corps gave performances of *But Never Jam Today* (an Afro-American musical adaptation of Lewis Carroll's *Alice in Wonderland*) as part of the Black Expo series at the City Center of Music and Drama in New York City. *Old Judge Mose Is Dead* and *Moon on a Rainbow Shawl* were presented by the Corps in Kingston, Newburgh, Albany, Syracuse, Rochester, Buffalo, and Geneva.

"To the extent we like ourselves, we are able to express the things that are us," said Vinette Carroll of the Urban Arts Corps, "but so many of our experiences are universal that I really think we're addressing other people, too."

Our struggle for the arts is part of our larger concern for that "inalienable right"—the pursuit of happiness. Man's environment is not only physical. It is of the mind, of the soul as well. Spiritual values may be less obvious than pure water or clean air—but man needs them too, if he truly is to live.

ing it is not pride but pragmatism. If our efforts help others, by guidance, by inspiration, or by warning of the pitfalls, then this book's objective will be achieved.

New York, New York
July 1970

NELSON A. ROCKEFELLER

THE VASULKAS
257 FRANKLIN STREET
BUFFALO, N. Y. 14202
716-856-3385

STATEMENT OF PLANS
=====

ONE OF THE BASIC CONDITIONS IN VIDEO IS ITS DYNAMIC,
REAL TIME PERFORMANCE.

IN COMPUTER WORK, LARGE FIELD OF KNOWLEDGE AND ACTUAL
IMAGING WORKS HAVE BEEN EXPLORED AND ESTABLISHED, BUT THE
CONDITION FOR MOVING IMAGE AND ITS MODE OF TRANSFORMATION
IN REAL TIME, IS VIRTUALLY UNTOUCHED.

BEEING FOR SOME TIME INVOLVED IN VIDEO, I HAVE HAD
A GOOD OPPORTUNITY TO LOOK INTO THE PROCESS UNDERLYING ELEC-
TRONIC IMAGING AND HAD ACCESS TO INDIVIDUALS - TOOL BUILDERS
AND CONCEPTUALISTS, FROM WHOM I LEARNED THE RULES OF CONSTRUCT-
ING AND OPERATING THESE TOOLS AS AN INDIVIDUAL ARTIST.

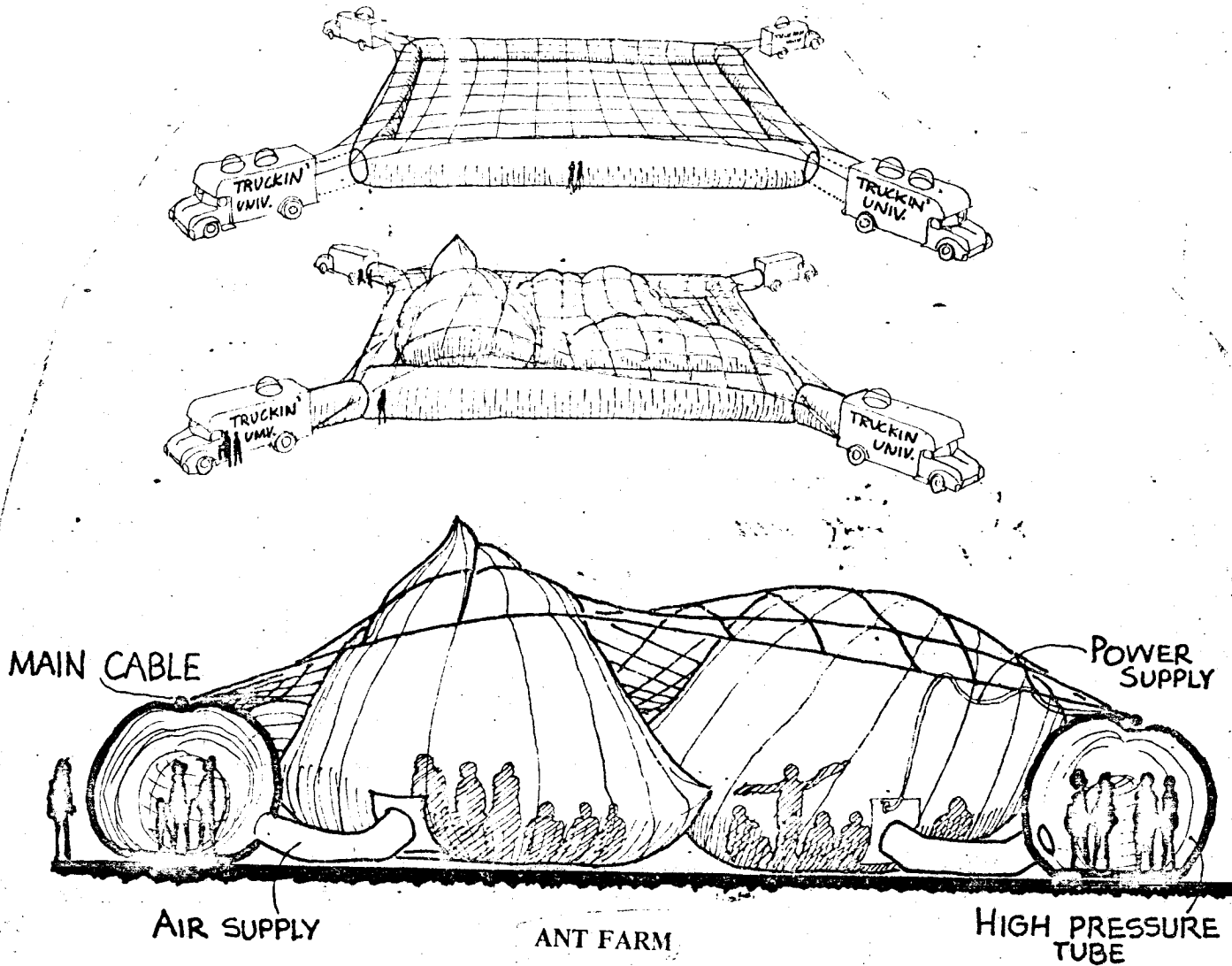
I HAVE CREATED MY OWN UNIQUE FACILITY AND BEGINNING
TO EXPERIMENT WITH STATIC AND DYNAMIC IMAGES, WORK WHICH I AM
VERY EXITED ABOUT. I WOULD NEED AN ASSISTANCE TO EXECUTE THIS
DISCIPLINED AND TIME CONSUMING TASK.

WOODY VASULKA

BUFFALO, OCT. 23. 78

PROCESS

by which the Peoples of New York State could see all of the created works in the next year



Instant Site capability, the whole packing down into four trucks. The tube provides air and access; the net when spread & tightened serves to windproof many light weight inflatables, being built and changed according to the activities within. The main cable also provides electricity.

TRUCKIN' UNIVERSITY

EDUCATIONAL DIVISION OF SOUTHCOST, INC.

A FULLY ACCREDITED LIFESTYLE INSTITUTION

Mr. Goodbar sez:
(KEY NOT BITTEN' AROUND)



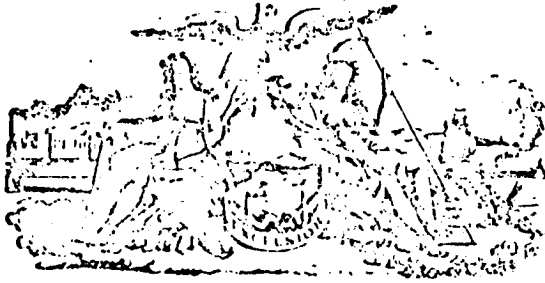
GET A GOOD

AMERICAN



EDUCATION WHILE YOU STILL GOT A CHANCE!!

-GET SET FOR THE FUTURE!!
-STEP UP TO GOOD PAY!!



New York State Council on the Arts

80 Centre Street
New York, N.Y. 10013
212-488-5222

November 1, 1976

Hugh L. Carey
Governor

Gerald O'Grady
Media Study, Inc.
207 Delaware Ave.
Buffalo, N.Y. 14204

Re: Support for projects by
W.Gwin & W. & S. Vasulka

Dear Mr. O'Grady:

Your organization's request for financial assistance in 1976-77 for the program noted above has been carefully considered by the New York State Council on the Arts, its staff, and its professional advisors. I regret to inform you that the Council is not able to offer assistance for this program.

If you have other program requests pending before the Council, you will be informed about them in the future, once action is taken after the proper review.

The Council regrets that it has not been able to assist with many worthwhile projects. In some instances, programs have failed to meet basic requirements for State support. More often, the Council has simply been unable to stretch the extremely limited funds available in this year of austerity.

Despite the necessarily impersonal form of this letter, I want you to know that we wish you well in your efforts and hope it will be possible to assist in the future. Thank you for the opportunity to review your application.

Yours sincerely,


Hugh Southern
Transitional Executive Director

"ELECTRIC CONSCIOUSNESS"

a report on the

PITTSIOWN

Creative Artists Public Service Program
Grants in Multi-Media, Related Fields &
Video

for

Madeleine Farris
Director
Creative Artists Public Service Program

BRUNSWICK

by

Cyril Griffin

Moderator in Multi-Media & Related Fields
and Co-Moderator with Thea Sklover in the
field of Video

April 8, 1971

New York City

GRAFTON

New York State Council on the Arts

80 Centre Street New York, N.Y. 10013 212 488-5222

Hugh L. Carey
Governor

Kitty Carlisle Hart
Chairman

Seymour H. Knox
Honorary Chairman

A. Robert Towbin
Vice Chairman

Romare H. Bearden
Elizabeth S. Chapin
Peter Duchin

Miriam Colon Edgar
Geraldine Fitzgerald
M. Irene Fugazy, S.C.

Lee Guber

James R. Houghton

Edward M. Kresky

Arthur Levitt, Jr.

Samuel H. Lindenbaum

Armond Magnarelli

Frederick O'Neal

Oscar E. Remick

Dorothy Rodgers

Andrew D. Wolfe

Lev Zetlin

Robert A. Mayer
Executive Director

Enclosed are the following:

- 1) Fully executed and approved Cultural Service Agreement (contract) between your organization and the New York State Council on the Arts.
- 2) Final report form which must be completed and filed with the New York State Council on the Arts within 60 days after expiration of your contract. Kindly include with your final report all documentation of performances and/or exhibits.
- 3) If applicable, an interim report form, due on the date as stated on your contract.

We have processed your first voucher for payment. However, we cannot process any additional vouchers unless your 1977-78 final report and/or current year's interim report has been received and approved.

SPECIAL NOTE:

Contracts cannot be amended after the contract year has been completed. If there are any changes in your activities which are funded under this contract, please advise the Council immediately.

Sincerely,



Carlton A. Moore
Director of Contracts
Administration

CULTURAL COUNCIL FOUNDATION
CREATIVE ARTISTS PUBLIC SERVICE PROGRAM

November 1, 1971

Woody Vasulka
111 East 14th Street
New York, New York 10003

Dear Woody,


The end of the grant period for '70-'71 is here and because we are funded by the State of New York, we are required to prepare a follow-up report for each artist to show how the CAPS grant was spent. In addition to this we at CAPS would like to know how the grant assisted you, what your reaction to the public service was, etc.

To facilitate the process we have prepared a brief questionnaire which we would like you to come to our office to complete. Please call me or Louisa Bencke at 247-7701 as soon as possible to set up an appointment.

Hoping to hear from you soon

TUESDAY 11 o'cl

Sincerely,


Isabelle Fernandez,
Community Service
Director

IF/lb

Sheldon Oliensis
President

Robert G. Goelet
Secretary-Treasurer

DIRECTORS
Arthur G. Altschul
August Heckscher

Dore Schary
Bethuel M. Webster

Address replies to: Creative Artists Public Service Program
250 West 57th Street, Room 430, New York, New York 10019, (212) 247-7701
Madeleine S. Ferris, Program Director

New York State Council on the Arts

80 Centre Street New York, N.Y. 10013 212 488-5222

Hugh L. Carey
Governor

Kitty Carlisle Hart
Chairman

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A. Robert Towbin
Vice Chairman

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Peter Duchin

Miriam Colon Edgar
Geraldine Fitzgerald

M. Irene Fugazy, S.C.
Lee Guber

James R. Houghton
Edward M. Kresky

Victoria E. Levene
Arthur Levitt, Jr.

Armond Magnarelli
Bess Myerson

Frederick O'Neal
Oscar E. Remick

Dorothy Rodgers
Kurt Vonnegut

Andrew D. Wolfe
Lev Zetlin

Robert A. Mayer
Executive Director

Dear Contractee

The Public Relations Office at the State Council on the Arts would like to keep abreast of your activities over the course of the year. We would appreciate it if you could assist us in our efforts by providing us with the following materials:

1. A copy of the news release your organization issues to announce the Council award;
2. At least three (3) photos (with identification attached) illustrating some of your activities which are Council supported.

Please mail these materials to: Public Relations Director, 80 Centre Street, New York, N.Y. 10013

One additional request -- if my office is not currently on your mailing list, please include us.

I'm looking forward to what promises to be a year of exciting arts activities. Thank you so much for your cooperation, and I hope to speak with you in the near future.

Sincerely,

Robert A. Mayer
Executive Director

| | | | |
|--------------------|---------|--------------------------------|---------------|
| | Prog. # | | |
| To: Frank Gillette | I | From: Howard Wise | Dec. 21, 1972 |
| Andy Mann | I | | |
| Charlotte Moorman | II | Re: N.Y.S.C.A. requirements | |
| Douglas Davis | III | Programs: | |
| W. & S. Vasulka | IV & V | I Perception | |
| Shridahr Bapat | IV | II Festival | |
| Bob Stearns | VI | III Open Circuits | |
| Jim Burton | VI | IV The Kitchen | |
| Rhys Chatham | VI | V Vasulka Video | |
| Michael Tschudin | VII | VI Contemporary Music Concerts | |
| Dimitri Devyatkin | IV | VII Midnight Opera Co. | |
| Eric Siegel | I | | |
| NYSCA | | | |

In order to secure the second and final payment of the NYSCA financial assistance, we must submit the Interim Report of all programs by Feb. 1, 1973. This means that I must have all pertinent information by Jan. 15. The information required is:

- 1) The extent to which the services or activities of each program have been performed as required by our contract with NYSCA; i.e. performances & attendance figures
- 2) Donations collected at the gate and the disposition of same.

If you will supply me with the above figures, where applicable, together with a brief description of what has been accomplished to Feb. 1, I believe I can supply the balance of the information required.

The Final report will be due Aug. 31, and must be accompanied by two copies of catalogues, flyers, etc. and one copy of any film or videotape funded by NYSCA (not to accompany the interim report, as I had first advised, but the Final report)

Reminder: We have been advised by NYSCA that before any equipment costing more than \$500 is purchased with funds from NYSCA equipment grant, three legitimate bids must be obtained and submitted to NYSCA, and the equipment must be purchased from the lowest bidder unless NYSCA, for good and sufficient reason, grants an exception at our request. This means that, should you want to purchase equipment amounting to more than \$500 on one order, you should check with me, giving me name, model # & description of the equipment, and I will send out requests for bids, & submit results to NYSCA, for consent to purchase.

Also, all programs or announcements of events, publicity, catalogue, film, videotape produced with funds supplied by NYSCA should bear the legend: "This program (or videotape) is made possible with support of the New York State Council on the Arts" or more simply: "This program is supported by the New York State Council on the Arts".

Further with regard to equipment: NYSCA advises that they interpret clause 12 (c) of the contract to the effect that NYSCA retain a reversionary interest in all equipment purchase with funds supplied thru NYSCA equipment grants, including experimental equipment, and that such equipment may not be disposed of but must be used for the purposes intended, and that Electronic Arts Intermix will be held responsible for the return of such equipment to NYSCA upon their demand.

Inasmuch as Electronic Arts Intermix, Inc. is being held responsible for the above obligations, I must ask you in like manner to be responsible to Electronic Arts Intermix. So that you may be fully informed, I am enclosing copy of the NYSCA contract showing its provisions, together with statement of responsibility which I ask you to sign and return to me.

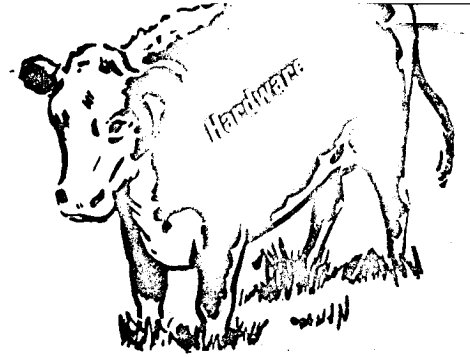
PORTABLE CHANNEL
308 Park Avenue
Rochester, NY 14607
March 9, 1972

Dear Friends,

We have no particular events to announce--just our existence up here in "Upstate." We've separated from the Rochester Museum and Science Center and incorporated as Portable Channel. We're continuing--and expanding--the Rochester Media Equipment Pool, doing lots of workshops and demonstrations, doing alternate television, and generally politicizing about media, cable, feedback, and the like--in a very tight town. The Equipment Pool is fun, with a steady flow (flood?) of street people, students and teachers, and community groups from suburbs and inner-city with a variety of uses for video including internal communications problems, publicity, self-processing, and fun-and-games. We're at the point of desperately needing new equipment and better editing and copying systems.

We're developing a proposal for an intensive training course for community representatives--for cable and more general community programming. Would love to hear from any other video people who are doing or planning something similar.

A new Tape-Log # 3 and Feedback:Feedforward will be available April 1--write Portable Channel at 308 Park Avenue, Rochester, NY 14607, call (716) 244-1259, or DROP UP. We have a 30-minute sampler tape to exchange, too: "Portable Channel One."



March 7, 1972

Russell Connor
Lydia Silman
NEW YORK STATE COUNCIL ON THE ARTS
250 West 57th Street
New York, New York

Dear Russell and Lydia:

In response to your request for info on what we're up to, here it is--

1. Radical Software: Another issue (number five) is being pasted up now and should be at the printers next week. Look for it sometime in April. Included will be a list of almost everyone we know anywhere who is into video; an offering of over 200 videotapes for sale (or exchange) done by a dozen-and-a-half different groups and individuals, many of them in New York; a report on what's happening with new video hardware and cable-TV; and the usual metaphysical analyses of what it all means.

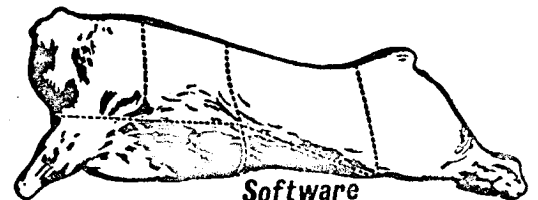
2. Cable-TV: Right now, we have a weekly show in Manhattan which encompasses tapes we've made ourselves and ones which have come to us through exchange. We're also hanging in there at the access level by participating in the struggle for better facilities and expanded publicity. In conjunction with Alternate Media Center, we're trying to get the Sterling-Manhattan system to send a mailer to all its subscribers telling them what public access is about.

3. Top Value Television: This is a scheme for an ad hoc coalition of ourselves, Ant Farm Video (San Francisco) and anyone else who wants to join to cover the political conventions in Miami and San Diego. We're in the process of getting floor credentials and also obtaining commitments from cable stations to show the programming.

4. Decentralization: We've decided to give up our loft and put the \$1,500 a month overhead into projects, both upstate, in Manhattan, and on the road. All of our activities will go on, including Radical Software, which we plan to publish on a more frequent basis starting in the fall.

As you may know, we now do all of Radical Software ourselves, including mail and bookstore distribution, and that's a real chore. Thus, we've made a deal with a publisher whereby we retain the creative/editorial function and get the shitwork taken off our hands. Moreover, we hope to give the journal over to other groups allowing them to do whole issues themselves. We'd provide a production budget in advance (for issues starting late this year). So if anyone's interested, get in touch.

Finally, we'll be putting a lot of energy into new types of video software including a video magazine.



RAINDANCE
THE REALISTIC HOPE FOUNDATION
8 EAST 12th ST. NEW YORK, N.Y. 10003

DIGITAL SOFTWARE
8 East 12th Street / New York City 10003 / 212 741-3440

Shirin Steak

PEOPLES VIDEO THEATER INC
544 SIXTH AVENUE NEW YORK NY 10011 / 212 691 3254

New York State Council on the Arts
TV/Media Newsletter

People's Video Theatre is a communications group using portable $\frac{1}{2}$ " video. We work almost exclusively outside of the studio situation, primarily in the street and public places. The concept of video theatre refers to our use of video to create settings where people can come together in a natural way to generate the information or vibration they need and want. When it's appropriate, we use props, music, and different kinds of feedback to help overcome the barriers that prevent people from communicating.

At the present time, our work has the following focuses:

- we're making a series of tapes in which street theatre and video are used to help people synchronize their attitudes and energy to produce messages about the way things really are.
- we're working with several artists who are involved in new or unusual materials; documenting the creative process and helping them to extend their work beyond the studio and gallery to everyday life.
- we're working with several different theatre companies using video feedback as an aid to direction, taping performances, making pilots for funding purposes, and making programs which can be integrated into the production itself.
- documenting programs for groups which have been funded both as a means to evaluation and for the purpose of further funding.



PEOPLES VIDEO THEATER INC
544 SIXTH AVENUE NEW YORK N.Y. 10011 / 212 691 3254

State Council Newsletter (cont.)

- we're working on a health information project which consists of :

documenting the present health system in New York City for use by those interested in making it more responsive to people's needs

making programs about new or re-discovered approaches to keeping healthy

exploring better ways to present information so that more people can get into a higher level of self care.

In conjunction with these projects, we're programming several hours a week on the cable TV public access channels in Manhattan. At the present time we are scheduled for: Monday, 8:30-9:30; Wednesday, 3:30-4:30 & 8:30-9:00; and Friday, 7:30-8:30; on channel C, Sterling Manhattan Cable.

We're interested in hearing from people involved with projects like the one's mentioned above, and in particular, ~~with~~ anyone who has seen our programs on cable , or is interested in creating health information.

People's Video Theatre

March 17, 1972

The Elaine Summers Experimental Intermedia Foundation is moving from East 4th Street to 131 Green Street within the next two weeks.... The new and larger space will provide a dance studio, filmwork facilities and a sound studio, which is now being designed, for the use of artists and apprentices working with the Foundation. A housewarming concert is planned for early spring. Hope to see you all then!

Marilyn Wood's Seagram's Building Theatre Event is well underway for September, 1972. The Seagram's Building Plaza will become an intermedia environment for combined elements of dance, film, light and banner sculpture, and fountain music.

David Lloyd, director, and Herb Kaplan will be using film and slides from the Foundation Film Resource Center for the opera TALA OBTUSITIES by Edwin London, which will be given at the University of Illinois.

March 20, 1972

MEMO TO: Lydia Silman
FROM: Judie Scott, INTERMEDIA INSTITUTE
RE: Newsletter Information

INTERMEDIA INSTITUTE in cooperation with the CARNEGIE ENDOWMENT FOR INTERNATIONAL PEACE will introduce the WORLD BAND at the United Nations Plaza on Sunday, May 14th.

The WORLD BAND seeks to offer a musical model for a global culture of the future. Performers from both Western and Non-Western traditions -- African, Afro-American, European, Indian, Indonesian, Japanese, Korean and Navajo Indian -- will play in ensembles as well as in solo and duet. Environments will be created, electronic amplification and mixing may be utilized as well as film and video projection, and telecommunications bands. Often open field situations are set up which allow several world musics to co-exist, interact and interpenetrate on an equal basis. The music is shaped through attention to sound, structure evolving out of the collective actions of all participants. For information please call JU-2-1957.

Future events of INTERMEDIA INSTITUTE will include a color synthesizer, film showing and sound sculptures in Brooklyn this spring.

open channel

March 1, 1972

Ms. Lydia Silman
New York State Council on the Arts
250 West 57th Street - *Ln. 2504*
New York, New York 10019

Dear Lydia:

Below is the release on Open Channel as per your request... Sorry for the delay.

Open Channel, a non-profit, tax-exempt organization, founded in June 1971 by its Executive Director, Theodora Sklover, is committed to the concept of public access on cable television. Basically, public access means that a specified number of channels will be set aside for uncensored public use at no cost. Ms. Sklover was one of the original advocates of this concept and succeeded in having it incorporated as an integral part of the New York City franchise agreement. Furthermore, the Federal Communications Commission is now requiring public access on cable systems across the country.

It is not enough, however, to just offer the public access to television. The recently published Sloan Commission on Cable Communications documents this phenomenon:

"Demands for use of the public channels must be nourished. There will be need for promotional forces within the community and for technical assistance and talent to assist in the preparation of programs...without general use, the shape of the public access channel may be skewed and the impetus for their maintenance diminished."

Open Channel was created to assure the effectiveness of public access. It is the only organization of its kind in existence. For nearly six months it has faced the day-to-day problems of making public access work. And it is a prototype for communities throughout the United States as they develop their own forms of public access. It is also a central resource, a public information center, and a support system. Open Channel has worked with over 200 diverse groups and helped produce over 75 hours of programming. In the process, it has developed new training techniques for community television productions, and initiated a "classroom-without-walls" pilot project utilizing video techniques.

220 West 42 Street New York, New York 10036 212-354-8910

Ultimately, Open Channel's objective is to be instrumental in developing community facilities, whereby people have immediate access to production and cablecast equipment located in their own neighborhoods. We then intend to lend our support to these community access centers by providing our production and technical expertise to all those who request it.

For decades, television has represented a passive experience for audiences everywhere. Open Channel intends to take what has been a passive experience and turn it into an active--or participatory--one. This is the future of public access.

If you want additional information, please write to Open Channel, ~~220~~ West 42nd Street, New York 10036, or call 354-8910.

PORT WASHINGTON PUBLIC LIBRARY

The Port Washington Public Library's VTR project has involved a diverse number of people in the actual operation of VTR equipment. People ranging from the wealthy to the poor, young 12 year olds to 73 year olds, people in nursing homes, ex-prisoners, blacks, spanish speaking people and the unemployed. We have trained 300 or more in the actual use of portable VTR equipment. We have PTA mothers going into the schools to tape classes, then playing back tapes to parents and children.

The project has held a multi media program of 10 days focusing on women (included speakers, video tapes, films and printed matter). It has instituted greater community awareness of the needs of senior citizens by video tape playbacks to service clubs and other groups and individuals as well. It has arranged for a group of high school students and senior citizens to have monthly rap sessions speaking of various local concerns.

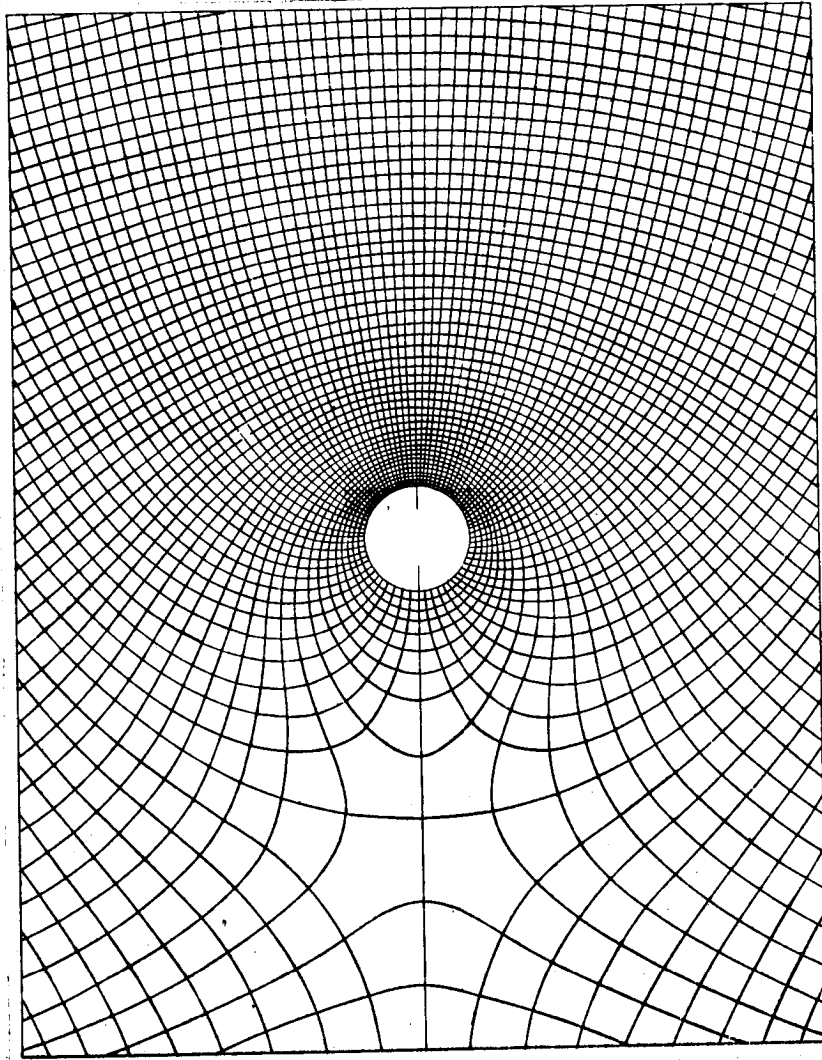
A new program, "Port Now", by citizen video volunteers focuses on the needs, the wants, the problems and the positive aspects of Port Washington. This will become a monthly video playback of citizens from all walks of life speaking about Port Washington. Hopes are that this will develop into a community discussion amongst different social and economic groups.

Our emphasis has been the involvement of people from all walks of life as interviewers, camera people and program designers, and to date we have played back tapes to over 4,000 people-- some seeing just themselves and some seeing others they usually don't see. Most playbacks have been to groups of 30 to 50 people.

SCREENING PROCEDURES (continued)

D. Review and Recommendations:

I agree with the program and believe in the people who administer it. If I have any recommendation, it is that there be no limit to the information publicly available about the process of the panel's decision. I think I understand the position of the Council (who wish to avoid threatening phone calls at midnight from manic applicants), but feel that the people who accept responsibility to make decisions should also accept the attendant aggravations. If I had my way, I'd put the whole process live on cable. I believe that public servants should be public.



VIDEO PANEL, 1971-72

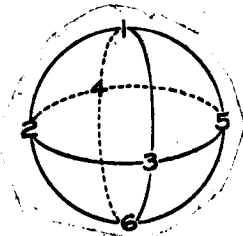
Wendy Appel: is Director of the Video Program at the University Settlement House in New York. She has worked on a videotape for the United Nations Association, a video happening at Hunter College, taped in Japan and Formosa, and is a camerawoman for Open Channel. She is continuing work on video in dance therapy for Lijan Espenak at Flower of Fifth Ave. Hospital, and is a video consultant to the Navajo Indians on the Rough Rock Reservation.

Grayson Mattingly: is co-founder of Smith-Mattingly Productions Ltd. of Washington D.C. He has six years of helical scan experience, and has produced work for the U.S. Food & Drug Administration, The National Opera Institute, U.S. Civil Service Commission, American Institutes for Research and the Office of Equal Opportunity. He is co-author of Introducing the Single Camera VTR System, and has contributed to video exhibitions at Brandeis University and the Corcoran Gallery.

Edward Rosenfeld: wrote "Planetary People" for "The Last Supplement to the Whole Earth Catalog", and collaborated on The Making of Stanley Kubrick's 2001 and Buckminster Fuller's I Seem To Be A Verb. He is the author of the forthcoming Out of Our Heads, and is working with John Brockman on "Real Time", a catalog of information on the innovative people and groups producing new information today.

Gerd Stern: is President of Intermedia Systems in Cambridge, an Associate in Education at the Harvard University Graduate School of Education and visiting lecturer at the University of California, Santa Barbara. A founder of USCO, and a member of the Board of Directors of the Planning Corporation for the Arts. His media creations have been exhibited at the Allen Stone Gallery in N.Y.C. in 1962 and the San Francisco Museum of Art in 1963. His work has also been exhibited at the Abbemuseum von Eindhoven in Holland, the Institute of Contemporary Art in Boston, and the Museum of Modern Art, the Jewish Museum and the Whitney Museum in New York. He has published two volumes of poetry, First Poems and Others and Afterimage. He is under contract with Macmillan to prepare a definitive volume on intermedia.

Steina Vasulka: is widely respected for her work in generated images displayed on multiple monitors. Her work has been exhibited at Westbeth Video Festival, WBAI Free Music Store, Max's Kansas City, The Kitchen Video Theatre, and in the cities of Binghampton and New Paltz.



THE SEA OF VIDEO

FOREWORD

I'm not an expert on video. If I was I might have favored one of the "schools" of video and stacked the panel with people from my school, so we could all choose applicants of our school for commissions. This would prove me an expert. Fortunately, I'm not an expert; I'm only a journeyman sailor, and the 40 hours of video submitted by the applicants represented the uncharted sea around me. They had sailed to West Africa and Chinese acupuncture; made voyages of the mind to the music of the spheres, and the reenactment of the collective myth of Cain and Able. Childhood schizophrenia echos off the trees in Central Park, a mother rinses her new born baby's blood in Colorado, and children in a day-care center begin the video consciousness. Is there a video consciousness? Yes. Access to low cost, portable video produces phenomenal changes in the individual. Our sense of time changes. Our sense of space changes. Our sense of self changes. Video consciousness expands our awareness of the world without and the world within. It is man's most efficeint tool for understanding himself and for teaching others.



DESCRIPTION OF APPLICANTS

A. Numbers:

There were 54 applicants of which 52 were eligible. The two applicants I declared ineligible were Cyril Griffin and his wife, Mary Curtis Griffin.

The 52 applications represents 56 people, as 4 of the applications were submitted by 2 people jointly.

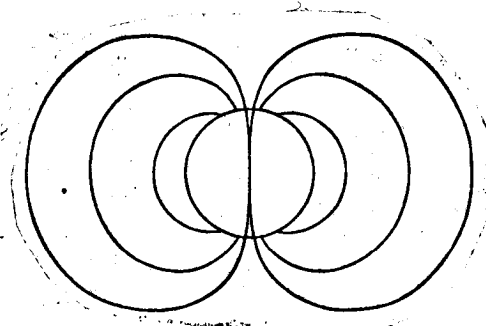
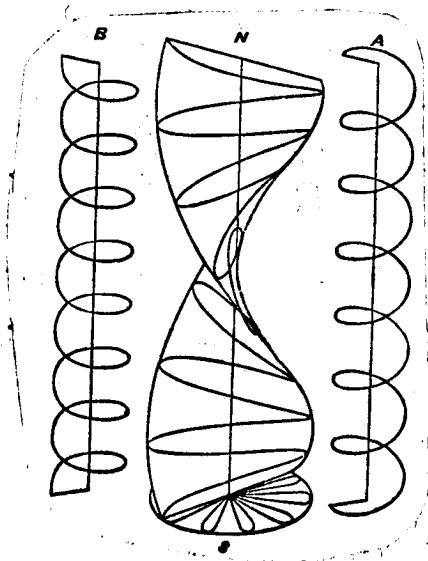
B. Quality varience:

Everything in video is new. There are no standards of comparison as exist in the classical fields of painting and playwriting. Also, in a medium where art and technology are so closely combined, attention must be paid to the technical capabilities of available equipment. Most of the applicants worked with 1/2 inch video equipment, which is just beginning to reach the quality of broadcast images. The quality of the applicants work varied from early explorations in video restricted by lack of experience and access to tools, to highly sophisticated explorations into the artistic potential of the electrical signal itself. And in between, a taped record of the growth of the video medium.

C. Distributions:

There were 39 male applicants and 17 female applicants.

16 applicants were from upstate: 10 from the Catskill area
3 from Ithaca
2 from Binghamton
1 from Poughkeepsie





SCREENING PROCEDURES

A. Role of staff:

The applicants were asked to submit up to an hour and a half of 1/2 inch tape. One applicant submitted a 10 minute tape, but the majority submitted from 2 to 3 1/2 hour tapes. This represented 40 hours of material. Since CAPS doesn't have any playback equipment or funds to rent any, I had to find it for free. Special thanks go to Frank Cavestani and Lora Long of Space Videoarts who gave me the keys to their facility to view the material. There are few people within the video movement that are as open with their time and equipment as are Cavestani and Long.

I viewed all 40 hours of tape during November and December.

I defined the consultant's role as follows:

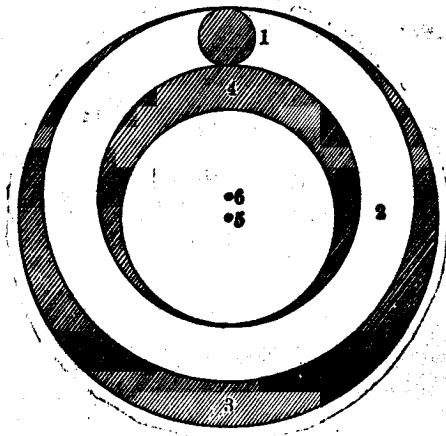
- assimilation of information about the applicants
- choosing a panel that would be both objective and reflect the range of video represented by the applicants
- accurately representing the applicants to the panel
- working within the parameters of the program as defined by the Program Director, Madeline Ferris.

B. Role of Panelists:

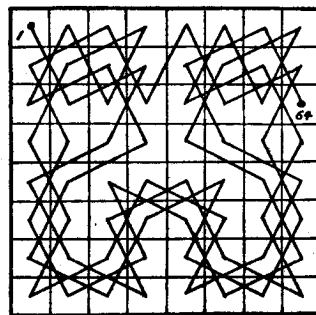
The panelists were chosen by me and approved by the Program Director. Once constituted, the panel had great latitude in deciding how the commissions should be given.

C. Innovations:

Everything in video is innovation. Two things might be considered innovations in terms of the video panel: the people who got grants last year were invited to speak with the panel, and the process of the panel was taped.



| | | | | | | | |
|----|----|----|----|----|----|----|----|
| 1 | 63 | 62 | 4 | 5 | 59 | 57 | 8 |
| 56 | 10 | 11 | 53 | 52 | 14 | 15 | 49 |
| 43 | 13 | 19 | 45 | 44 | 22 | 23 | 41 |
| 25 | 39 | 38 | 28 | 29 | 35 | 34 | 32 |
| 33 | 31 | 30 | 36 | 37 | 27 | 26 | 40 |
| 24 | 42 | 43 | 21 | 20 | 46 | 47 | 17 |
| 16 | 50 | 51 | 13 | 12 | 54 | 55 | 9 |
| 57 | 7 | 6 | 60 | 61 | 3 | 2 | 64 |

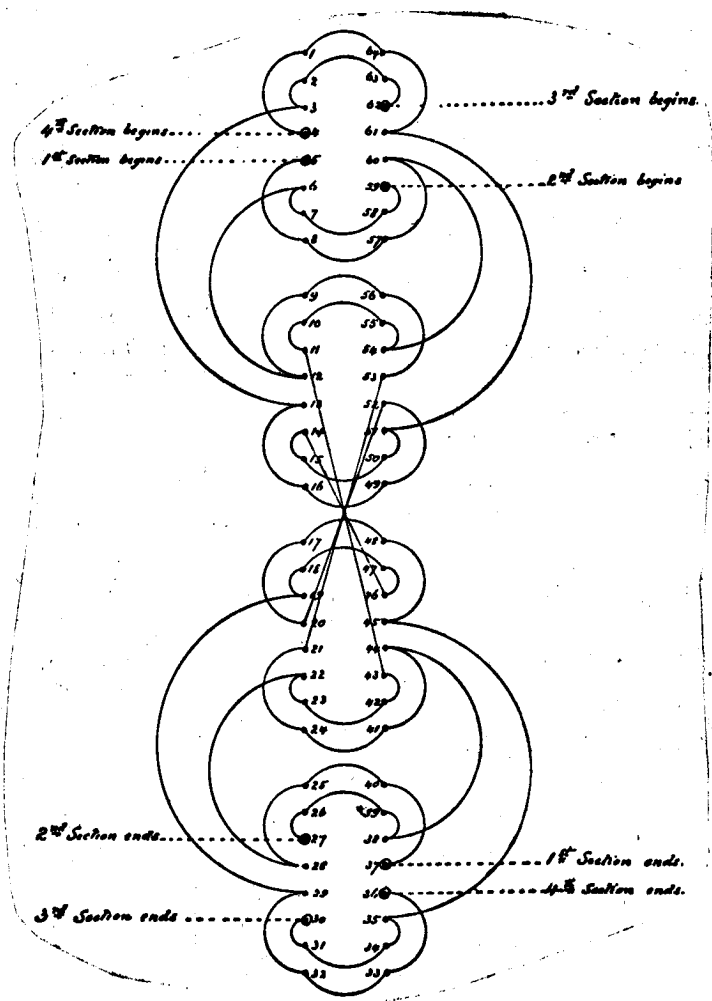
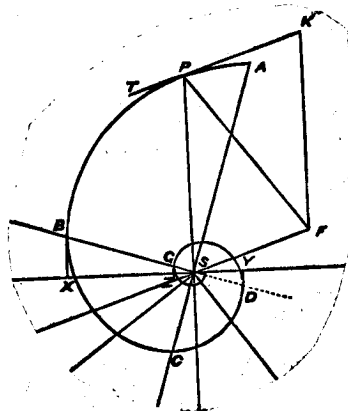
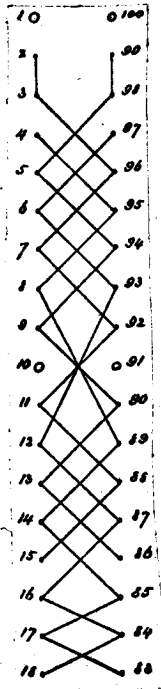


PANEL PROCESS

B. Decisions;

The final decision of the panel was to give 7 commissions in the amount of \$2000. each. In addition, 3 of the applicants, although not funded, were given special recommendation from the panel and their support in securing grants from other sources.

In making the decision, the panel considered the artistic merit of the tapes shown, the public service involvement of the proposals and the technical standards attained by each of the candidates.



VIDEO GRANTEES: PROPOSED PROJECTS AND BACKGROUNDS

Peter Campus

Background: Experimental psychology and film, now working in video. Tapes shown at MOMA, Finch College, Corcoran Museum.

Project: Make an expanded 2" broadcast color version of his experimental "Double Vision" tape, now on 1/2" black and white, for showing on the air and in museums and galleries. Finished work will also be transferred to 1/2" black & white.

Cary Fisher

Background: Work in all phases of filmmaking; coordinator of Hunts Point Black Festival; instructor in the Video Workshops of the School of Visual Arts Environmental Communications Research Center. Has made many videotapes documenting community activities.

Project: Set up a community videotape project on East 9th Street between 1st and 2nd Avenues to document and publically display ongoing cultural and neighborhood activities. One large apartment building would be equipped with a master antenna and closed-circuit system which would carry the tapes made on the block.

Davidson Gigliotti

Background: Member Videofreex. Has made many tapes, designed video display systems, and participated in conferences and exhibitions.

Project: "New York City Overview" - document everyday activity of New York City using fixed camera techniques ("found process") to show city as an organic system.

Philip Mallory Jones

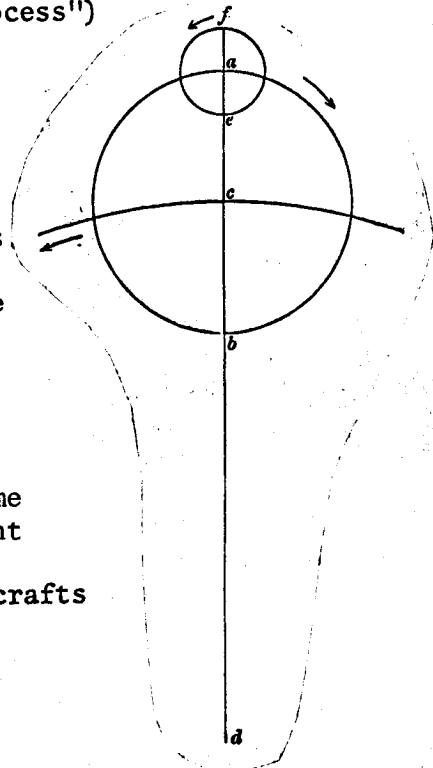
Background: MFA in Creative Writing/Cinema from Cornell (master's thesis was a videotape); lecturer at Cornell on film animation; member of the Ithaca Video Project; series of tapes on heroin addiction for Ithaca cable.

Project: A video exploration of the historical importance of the Ithaca area in the Underground Slave Railroad, incorporating narratives from old black area residents.

H.P. Jouchmans

Background: Tapes on commune in Vermont, on survival, dome building, etc. Has self-contained video truck with instant playback facilities.

Project: Document and explore the life styles, arts and crafts within the 'Alternate Culture'.



VIDEO GRANTEES (continued)

Benedict Tatti

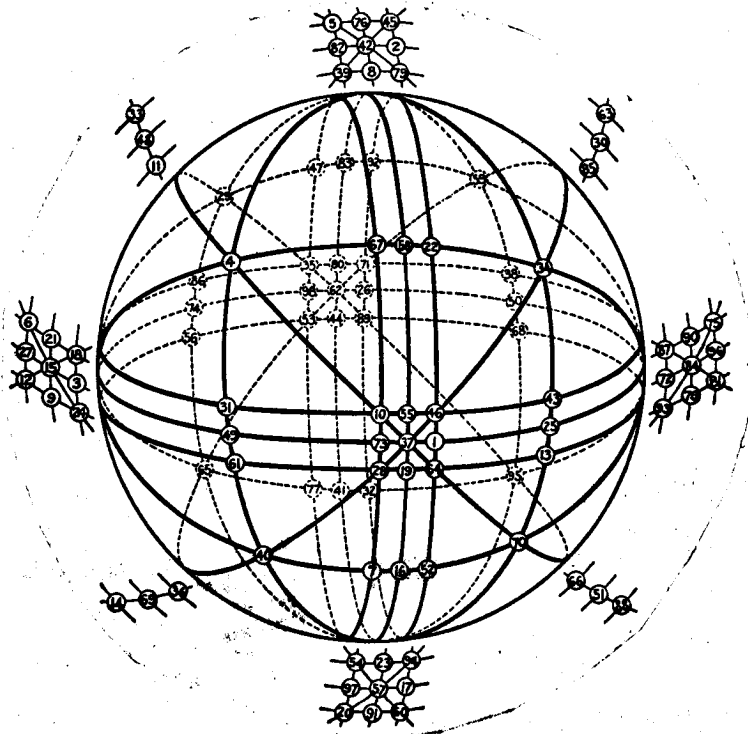
Background: Artist-in-residence at National Center for Experiments in TV at KQED in San Francisco; tapes shown at the Kitchen Video Theatre.

Project: "To develop the video medium as a three-dimensional conceptual design aid for sculptors, art students and teachers of art, through the direct use of electronic equipment."

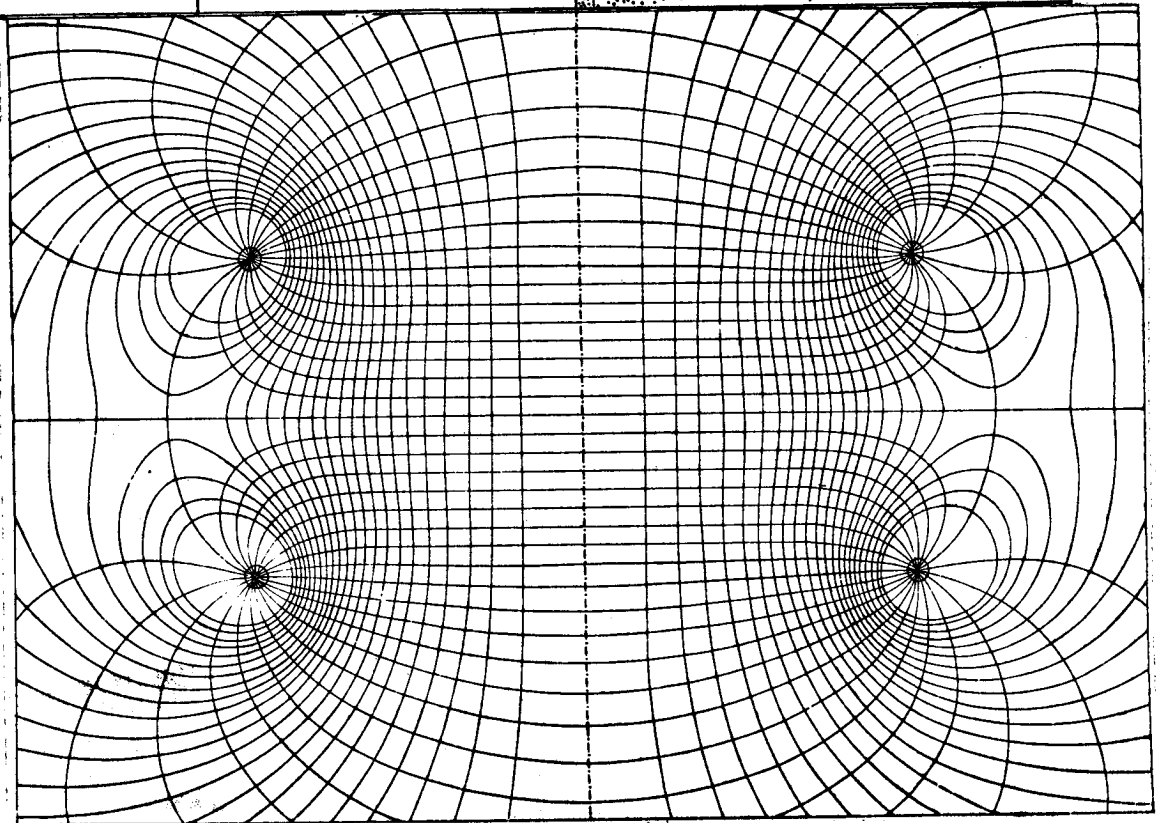
Keiko Tsuno

Background: Instructor, Rutgers Videotape Workshop; participant in videotape shows for Chinatown Media Collective, Chinatown Health Council, Colgate University, Kitchen Video Theatre, Action for Progress, etc.

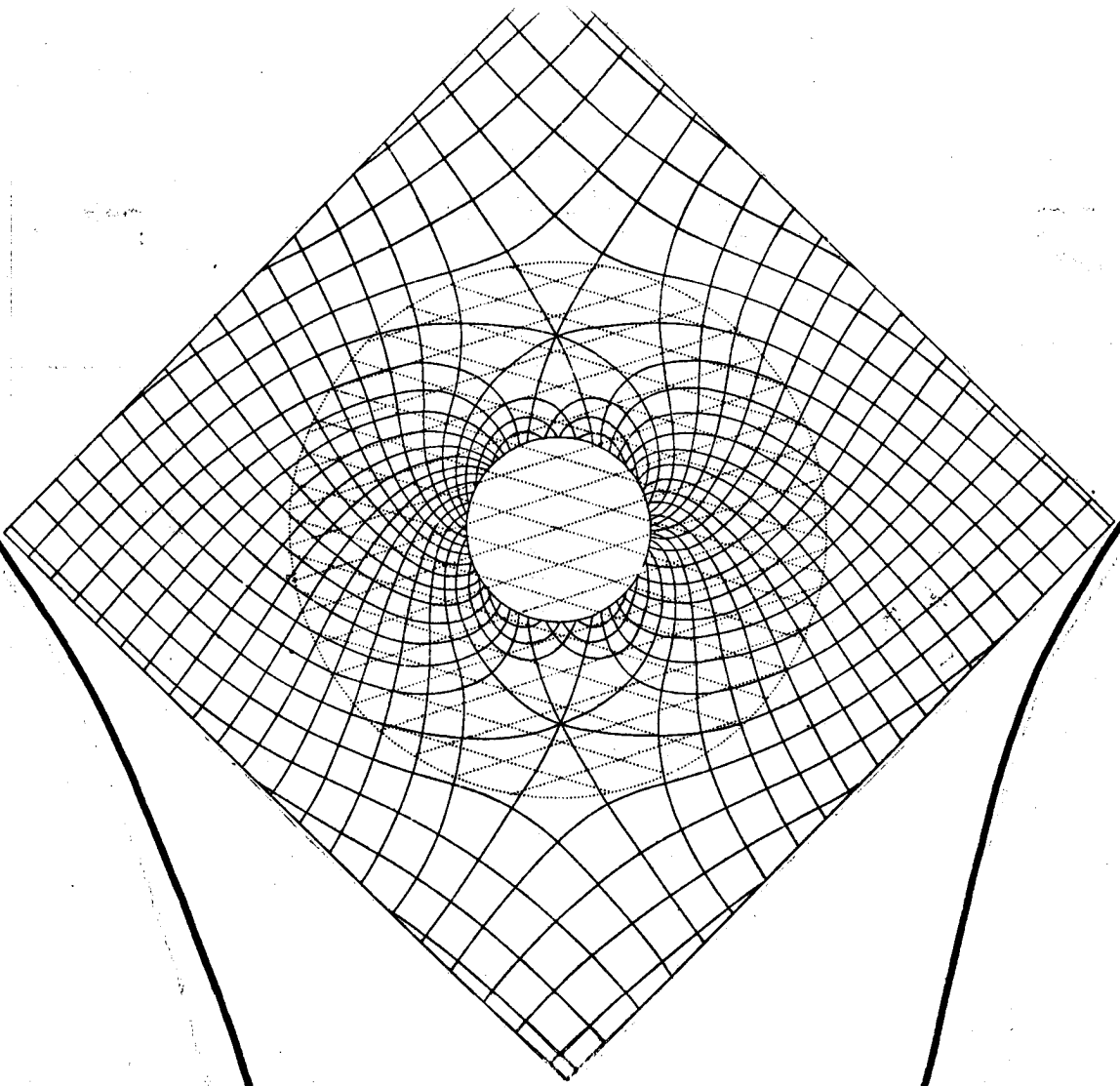
Project: Make tapes documenting activities and needs of Asian Community in New York City, including tapes on Oriental medicine, Japanese artists, Chinese and Japanese music and art and living and working conditions in Chinatown.



| | <u>LIVE</u> | <u>TAPE</u> |
|--|-------------|-------------------|
| <u>COMMUNITY VIDEO</u> INVOLVEMENT & TEACHING | | Real-Time tape |
| <u>THEATER VIDEO</u> THEATER OF THE WORLD & THEATER OF THE MIND | | |



WRITING



SATELLITE
CABLE
VIDEO
ELECTRONIC DATA PROCESSING
TELEVISION
ELECTRIC PHONOGRAPH
RADIO
FILM
WIRELESS
TELEPHONE
TELEGRAPH
ELECTRICITY PHOTOGRAPH

INFORMATION

TIME

CULTURAL COUNCIL FOUNDATION
CREATIVE ARTISTS PUBLIC SERVICE PROGRAM

February 7, 1972

Dear Steina,

Following is a list of your fellow panelists' addresses, if you've managed to uncross your eyes after last week:

Wendy Appel
315 West 86th Street
New York, New York

Grayson Mattingly
1512 Spring Vale Avenue
McLean, Virginia 22101

Ed Rosenfeld
360 Central Park West
New York, New York 10025


Gerd Stern
Intermedia Systems Corp.
711 Massachusetts Avenue
Cambridge, Massachusetts 02139

If you have expenses to be reimbursed, please send me an itemized, signed list with receipts where available, and I'll get the voucher process started.

Attached is a letter from Madeleine Ferris which panelists were supposed to receive before they met; it's late because we didn't know for sure that you would be on the panel until just beforehand.

Once again, thanks very much for your participation. I'll see you again soon, I hope, at the Kitchen.

Peace,


Judy Stein
Video

Mrs. Donald B. Straus
President

Arthur G. Altschul
Vice President

Sheldon Oliensis
Vice President

Robert G. Goelet
Secretary-Treasurer

DIRECTORS
August Heckscher
Bethuel M. Webster

Courtney Callender, *ex-officio*

Address replies to: Creative Artists Public Service Program
250 West 57th Street, Room 430, New York, New York 10019, (212) 247-7701
Madeleine S. Ferris, Program Director

CULTURAL COUNCIL FOUNDATION
LIST OF RECIPIENTS

CHOREOGRAPHY

Bauman, Arthur ----
Brown, Trisha -----
Cunningham, James -
Dunn, Judith -----
Falco, Louis -----
Foreman, Laura ----
Johnson, Carole ---
Kirpich, Billie. ---
Lamhut, Phyllis ---
Moore, Charles ----
Maxwell, Carla ----
Morgan, Clyde ----
Norman, Jay -----
Pratt, Ronald ----
Roan, Barbara ----
Solomons, Jr., Gus
Torres, Julio ----
Weidman, Charles -
Wong, Mel -----

FILM

Anderson, Madeline
Birdwell, Lloyd --
De Hirsch, Storm -
Emshwiller, Ed ---
Frank, Robert ----
Grooms, Red -----

FILM (Cont.)

Holmes, Samuel B.--
Jofen, Jerry -----
Kriesberg, Irving -
Landy, Elliot -----
Lucas Leroy -----
Lyon, Danny -----
Mannas, James -----
Mead, Taylor -----
Stubbs, Jane -----

LITERATURE

Prose

Conroy, Frank -----
Dahlberg, Edward --
Farrell, James T. -

Poetry

Ammons, A.R. -----
Giovanni, Nikki ----
Jong, Erica -----
Kgositsile, Keorpetsa
Major, Clarence ----
Oppenheimer, Joel --
Pietri, Pedro -----
Seidman, Hugh -----
Wakoski, Diane -----

LITERATURE (Cont.)

Playwriting

Bovasso, Julie ---
Copani, Peter ----
Davis, Alfred ----
Devereaux, Albert
Gaines, James ----
Lee, Maryat -----
Ribman, Ronald ---
White, Edgar -----
Wilson, Robert ---

MIXED MEDIA

Bryant, Hazel ---
Butler, Jo -----
Daly, Norman ----
Davis, Douglas --
Harvey, Dermot --
Israel, Robert --
Martin, Anthony -
Niblock, Phill --
Teasdale, Parry -
Vanderbeek, Stan
Wirtschaftfer, Bud
Cross, Lloyd G.--
Nicholson, Peter
Young, La Monte --
Zazeela, Marian --

MUSIC

Bley, Carla -----
Bolcom, William ---
Chadabe, Joel -----
Fulkerson, James --
Glass, Phillip ----
Moore, Carman -----
Murray, Sunny -----
Rivers, Samuel ----
Silverman, Stanley
Swanson, Howard ---
Williams, Mary Lou

VIDEO

Ferguson, Lee -----
Korot Beryl-----
Gershuny, Phyllis
Garcia, Juan
Glass, Elliot ----
Marsh, Kenneth
Vasulka, Woody ---

VISUAL ARTS

Painting and Sculpture
Andrews, Benny ----
Baldassano, Vincent
Beerman, Miriam ---
Carone, Nicholas --
Copello, Francesco

VISUAL ARTS (Cont.)

Painting and Sculpture

Crump, Iris -----
Gerd, Abigail -----
Graves, Bradford --
Gussow, Alan -----
Heineman, Peter ---
James, Catherine --
Lewis, Golda -----
Miller, Algernon --
O'Conner, Thomas --
Rhodes, Leah -----
Ringgold, Faith ---
Sainz, Francisco --
Serra, Richard ---
Smith, Vincent ---
Stefanelli, Joseph
Stone, Sylvia ----
Tecla -----
Tobias, Julius ---

Photography (Cont.)

Perkis, Philip -----
Randall, Herbert ----
Soned, Leonard -----
Walker, Shawn -----
Waldman, Max -----

PHOTOGRAPHY

Blackwell, Charles
Blumberg, Donald -
Chalk, David -----
Dawson, Charles ---
Freed, Leonrad ----
Keegan, Marcia ----
Krims, Leslie -----

CULTURAL COUNCIL FOUNDATION
CREATIVE ARTISTS PUBLIC SERVICE PROGRAM

January 6, 1972

FREEDOM TO KNOW and VIDEO

Freedom of information = the potential for freedom

Without freedom of information you are denied the choice of making the best decisions. Anyone who denies the free flow of information to you is manipulating you.

Many people may not want freedom of choice. It is easier to let the Great White Father or other authority figure do your thinking for you. There are times when we need to be child-like again, or indulge in some safe intoxicant to get away from the monumental reality of living in such a complex electric culture. But we should make that choice; nobody else can.

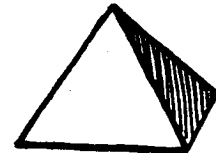
Video offers the potential for low-cost information systems that will give everyone an infinite choice. Many people think video is approximately the same as TV, when in fact the differences are more important than the similarities. Although there are always exceptions, these are some of the differences:

VIDEO

"Time is abundant"
real-time
reality
lifelike
true
cheap
1/2 inch black and white
"primitive"
open
exploratory & risky
creative
fun
communal
youthful
flowering
democratic
letting go
mammalian
liquid
electric-organic

TV

"Time is money"
unreal time
unreality
unlifelike
false
expensive
2 inch color
"professional"
restricted
traditional & safe
mercantile
fear-ridden
authoritarian
senile
decaying
fascistic
anal retentive
parasitic
solid
quasi-print-inorganic



Artists, by definition, communicate. Video artists are on the rim of tomorrow. They should be supported as strongly as possible.

Cyril Griffin, Video Consultant

Sheldon L. Grannis
President
Cyril Griffin

President
Sheldon L. Grannis

DIRECTORS
Arthur S. Altshuler
Ann S. Altshuler

Greta Schary
Richard M. Webster

Address: 250 West 57th Street, Room 430, New York, New York 10019, (212) 247-7701
Melvin S. Fenn, Program Director

CULTURAL COUNCIL FOUNDATION

CREATIVE ARTISTS PUBLIC SERVICE PROGRAM

FEBRUARY 1,

~~January 21,~~ 1972

Hello again,

The Video Panel will meet the first week in February for three days. Part of the process may be taped. The Panel's recommendations will be reviewed by the Cultural Council Review Board the following week, and official letters should go out in the latter part of February. There is not enough money to fund all of the qualified people. If you don't make it this time, reapply. (FEB 2, 3+4)

With rare exceptions, the Cultural Council Review Board approves the Panel's recommendations. They have a Mount Olympus function to review the entire program and make sure that everything was done correctly. The Creative Artists Public Service Program (CAPS) Staff gives day to day direction and guidance to the program. The Video Consultant is selected by the Council and CAPS Staff for his knowledge about video. He is responsible for accurate information about the applicants, and makes recommendations for people to serve on the Video Panel. Final decisions about who will be on the Panel are made by the Cultural Council and CAPS Staff. Once constituted, the Video Panel has great latitude in deciding how the grants should be given. The full Panel has not been jelled yet. Their names will be released at the time of the official announcement.

Putting together a Panel is not easy. Each member should be respected, unbiased and knowledgeable. Many qualified people don't have the time to serve, others have too close a personal relationship with one or more of the applicants to meet the Council strict interpretation of objectivity. And what does knowledgeable mean in the context of video? In such classic fields as painting or playwriting you can find standards going back over 2,500 years. But video is a river of energy where there was never a river before. Who has measured its depths, or can predict its course? I know enough to know that I don't know enough to know.

Still, it is possible to put together a panel with enough experience to tell what is unique and what is imitation, what is real and what is fashion, what has heart and what has hype. Then the real soul-searching will begin. Fortunately, for me, I don't vote. Which is just as well. Often I've flashed on video as just another machine metaphor for Eve's apple. Another one of man's presumptuous tools to "help others" when (with some exceptions) in fact he seems incapable of helping himself within, much less establishing a real relationship with his parents, his children, or those he claims to love in this sandbox we call society.

Still, there are some people who can take a medium and strike a clear note with it, and follow with other notes in a harmony that accurately reflects our times, or hints at our future. It is to these people, the Godsend, that the grants should go.

Sheldon Glensky
President

Robert G. Goulet
Secretary/Treasurer

Arthur G. Altschul
August Rockson

Dore Schary
Bethuel M. Webster

Address replies to: Creative Artists Public Service Program
250 West 57th Street, Room 430, New York, New York 10019, (212) 247-7701
Madeleine S. Ferris, Program Director

Cyril Griffin
Video Consultant

VIDEO DEFINITIONS

We asked the applicants if they would like to try their hand at a definition of video. ~~XXXX~~ We got a few answers:

"Video Ergo Sum"!!!"

"I see video as the most powerful evolutionary -- the New Electronic Planetary Language of the emerging New Age. It will mean the establishment of an instant mass communication system (information input -- storage and retrieval), that if allowed to be developed, will link all people and all knowledge in a way never experienced before. Video is expected to have a most profound effect - impact in every aspect of our existence. Be prepared..."

"Video: a communications medium of unrestricted possibility employing electronic, optics and hopefully some creativity"

"Produced via optical and/or electronic means"

"Video is sound & picture, cathode ray tube, vidicon, mic and speaker; but mostly content & definitely not printed word or else why video."

"So many answers come to me, "See me in ten years, I define it everyday, differently. it defines me everyday differently." "It's an electronic paint brush." My alternate ego, my mouth, my eyes, my ears. But really none of these for me. I find the thought of defining it a negative one for me."

"an electronic AV recording medium for participating in events of any kind in order to produce a personalized statement, whether topical or universal, to others."

"Video is a medium which makes possible techniques, ideas, & dissemination of those ideas, in a way which no other medium can do."

"Video incorporates both Space and time as a very direct, very personal means of communication"

VIDEO EXCHANGE, INC.
PROGRAM FOR THE SEVENTIES

Video Exchange, Inc. ("VEX"), is a non-profit, tax-exempt corporation organized to provide a wide range of services to cultural and community groups, educational institutions and performing artists. These services have included assisting non-profit community and cultural groups and performing artists to produce and, in many cases, to videotape dance, music, theatre, poetry, multi-media and other cultural and community events. Video tapes of such events are then typically distributed for showing on closed-circuit television in schools, colleges, universities, community centers, or for presentation on cable television. Income derived from the distribution of video tapes is divided between VEX and the performing artist or the cultural or community group involved.

VEX has also presented comprehensive video workshops and has provided consulting services to performing artists, community groups, educational institutions and other non-profit organizations concerning video equipment and video production techniques.

In March 1971, VEX, with financial assistance from the New York State Council on the Arts, opened a permanent performance facility in the Merce Cunningham Studio at Westbeth, New York's artists' housing complex.

* * *

In addition to the services referred to above, VEX has worked with performing artists to determine how broadcast, cable and closed-circuit television can benefit the performing arts. For example, VEX has instituted an extensive program to determine what contribution television - especially closed-circuit showings of video tapes - can make to the development of modern dance. Preliminary indications are that a substantial market may exist for quality video tapes of modern dance performances. It is hoped that the sale or rental of video tapes of live performances will generate residual income for dancers, choreographers, and other creative artists and enable them to reach a much larger audience than they are presently reaching. Moreover, performing artists have found video tape to be very useful in improving and refining their work and in preserving a visual record of their performances. For example, choreographers have found video tape to be much easier to use as a means of recording choreography than traditional methods of dance notation.

As a part of this experimental program VEX has recorded on video tape the performances of more than 40 modern dance companies. These tapes are now being made available to schools, colleges, universities, community groups and cable television. Preliminary expressions of interest have been very encouraging. A very substantial percentage of the

income produced from the sale or rental of these tapes will be returned to the performing artists in an attempt to make them self-supporting.

As the quality of VEX's video equipment is improved, efforts will also be made to interest broadcast television - and especially educational television - in VEX-produced video tapes of performances of modern dance and other art forms.

Additional experimentation in the use of television and video tape in connection with the performing arts is planned for the immediate future.

* * *

Production and Videotaping of Live Performances.

As discussed above, VEX produces performances of dance, music, theatre, poetry, and multi-media events. More than 90 performances were produced in the Merce Cunningham Studio in a nine-month period during 1971. These popularly priced performances were well attended - many were sold out - and generally received good critical reviews. Most of these performances were also videotaped by the VEX staff. Box office proceeds were divided equally between VEX and the performers. Among those who participated in these productions were William Dunas, Kei Takei, Rudy Perez and

Phyllis Lamhut. VEX has also provided videotaping services on location to Merce Cunningham, Alvin Ailey and Meredith Monk.

Video Tape Sales and Rentals.

In order to assist performing artists to become self-supporting, video tapes of the artists' performances are offered for sale or rental to educational institutions, cable television channels and to the producers of video cassettes. The performers receive one-half of all income generated by the distribution of the video tapes of their performances.

Residencies.

VEX conducts video workshops on location at schools and universities. Members of the VEX staff provide individual or group instruction concerning video production techniques and the proper use of video and audio equipment, offer critical appraisals of student work, and show tapes from the VEX library.

Internships.

In cooperation with certain colleges and universities, VEX accepts students for independent study in the video arts and theatre management. Students are involved in all aspects of theatre operation and video production.

Production and Equipment Consulting Services.

VEX provides consulting services to performing artists and others to assist them in making maximum use of the video arts. For example, VEX will provide advice concerning video production techniques and the selection of appropriate video and audio equipment. VEX will also assist community groups to produce programs for showing on "public access" cable television channels.

* * *

The VEX Future.

VEX's activities have been so successful that it is now able to expand its program to provide an integrated rehearsal/videotaping/performance facility, increase the distribution of its tapes, and provide additional services to performing artists.

In July 1972, VEX will move to the L Building in Westbeth. This building, which was originally used by Bell Laboratories as a sound stage and motion picture studio, is a much larger and more flexible space than the Merce Cunningham Studio which VEX utilizes at present. The three floors of the building contain approximately 18,000 square feet of floor space. The first floor contains a theatre lobby (30' x 40') and a large work space (50' x 80'). The second floor contains another large work space (50' x 120'), and

the third floor contains a sound studio, dance rehearsal studio (30' x 40') and a large theatre space (50' x 80') (seating capacity: 240). A lighting booth and a video control room overlook the theatre area.

The first and second floors will be shared with other arts organizations. For example, it is anticipated that an audio specialist, a theatrical carpenter, a graphic artist and an arts management group will be located on the first floor. The theatre lobby on the first floor will be used as a gallery for paintings, graphics, sculpture and photography exhibits. VEX's offices, performers' dressing rooms and an equipment and publicity coordinator for modern and classical music events will be housed on the second floor. Rehearsals for theatre and dance events will also occur on the second floor.

Public performances of dance, theatre, music, video, poetry and multi-media events will be given in the third floor theatre space. However, before this space can be utilized for many of these activities, a dance floor, certain stage facilities and movable bleachers must be installed. Current estimates indicate that this renovation, done as economically as possible and with much of the labor performed by the VEX staff, will cost a minimum of \$24,400.

In addition to this physical renovation, VEX must install lighting and other theatre equipment costing at least \$14,500. These figures represent the minimum expenditures required to prepare the theatre space for public performances. However, if additional capital can be obtained, more extensive renovations will be performed.

It is anticipated that the minimum renovations will be completed by August 1972, and that a fall season of performances will begin in the theatre space immediately thereafter. VEX plans to produce a minimum of 90 public performances in the theatre space during the last five months of 1972, and 175 in 1973.

The third floor sound stage, which has excellent acoustics, will also be used for public performances, principally video and film showings, poetry readings, music recitals, and other events suitable for presentation in a smaller space.

The "VEX Community".

VEX's new facilities will enable it to produce more and higher quality productions. Performers who require more performing or audience space than was available in the Merce Cunningham Studio can now be accommodated by VEX. Furthermore, the sound stage provides VEX with a flexible performing area which can be made available to small groups and

individual performers at low cost. Although the announcement of VEX's acquisition of the new space has only recently been made, VEX has already received a very substantial number of inquiries from persons interested in utilizing the new facility.

There is another aspect of VEX's new facility that the performing artist will find especially attractive. VEX's plans, discussed above, for organizations that serve the performing artist to acquire space within the new facility will enable the performing artist, for the first time, to have most of his service and performance needs attended to in a single location and by people who are in daily contact with each other. For example, a booking agent and an arts management group will be available to coordinate nation-wide booking for a performing artist. Rehearsal areas will be available on the premises. Audio and video specialists and lighting technicians will also be on hand to assist with live performances by the artist in one of the VEX performing areas. This arrangement will obviously be more convenient for creative artists. Furthermore, these arts service organizations will be able to charge less for their services because VEX will charge comparatively low rents for the space used by these organizations.

The vertical integration of services offered to performing artists by the "VEX Community" is a unique aspect of VEX's program which should prove to be of significant value to the non-commercial performing arts in New York.

* * *

VEX is a not-for-profit corporation organized under the laws of the State of New York. Contributions to VEX are tax deductible. Inquiries relating to VEX should be directed to:

David R. Schiller - Co-Executive Director (212) 254-5552

Michael Temmer - Co-Executive Director (212) 691-5035

VIDEO EXCHANGE, INC.
500 LaGuardia Place
New York, N. Y. 10012

* * *

PLEASE KEEP IN YOUR FILE

Next time you are looking for a
THEATRE....

VIDEO EXCHANGE is now booking its new three-story theatre building, located at 151 Bank Street in Westbeth. The theatre space itself is 50 feet wide by 80 feet long by 30 feet high -- with a built-in video tape facility to give you instant replay television of your performance!

HOW MUCH?

Depending on the number of hours you require, for about \$200* you get:

1. Large performing space
2. Rehearsal and set-up time with crew
3. Use of about 50 lighting instruments, and dimmers
4. Use of audio equipment in the theatre
5. Audience seating capacity of 240
6. General advertising and use of reservations telephone number
7. House manager and box office personnel
8. VIDEOTAPING of the performance!
9. Full video technical crew
10. 50% of all income from the sale or rental of the video tape
11. 40% of the box office receipts (20% must go to the landlord, sorry)

*Average of only \$150 per day for use of theatre during 3 days

FOR BOOKING INFORMATION: TELEPHONE Michael Temmer at 691-5035
or David Schiller at 254-5552

VEX OPERATING BUDGET -- 1972-73

I. Expenditures

General Operating Expenses

| | |
|--|-----------------|
| Rent | \$ 15,000.00 |
| Telephone/Answering Service | 960.00 |
| Liability insurance on theatre building | 1,000.00 |
| Stationery, supplies | 500.00 |
| Insurance on audio/video equipment | 1,000.00 |
| Publicity for theatre and advertising for video tape sales and rentals | 3,000.00 |
| Postage | 1,600.00 |
| Video tape | 2,880.00 |
| Materials, supplies | 2,500.00 |
| Transportation | 500.00 |
| Repairs | 700.00 |
| Equipment rentals | <u>2,000.00</u> |
| | \$ 31,640.00 |

Salaries

| | |
|---------------------------------------|-----------------|
| Technical Director | \$ 5,200.00 |
| Publicity Director | 2,600.00 |
| Program Coordinator | 5,200.00 |
| Box office attendant | 2,600.00 |
| Two Co-Directors | 10,400.00 |
| Administrative secretary | 5,200.00 |
| Cleaning and maintenance personnel | <u>2,600.00</u> |
| | \$ 33,800.00 |

Subtotal:

\$ 65,440.00

Minimum Renovation Expenses

| | |
|---|-----------------|
| Theatre floor | \$ 5,000.00 |
| Bleachers | 5,000.00 |
| Partitions | 1,500.00 |
| Changing locks | 1,400.00 |
| Flats, cyclorama, asbestos soundproofing material, paint, dolly | 1,500.00 |
| Electrician | 2,000.00 |
| Architect | 2,000.00 |
| Two studio rehearsal floors | 2,500.00 |
| Three steel doors, one window for booth | <u>3,500.00</u> |
| | \$ 24,400.00 |

Minimum Office Equipment and Furniture Expenses

| | |
|------------------------------|---------------|
| Six chairs | \$ 75.00 |
| Six desks | 360.00 |
| Three typewriters and tables | 600.00 |
| Six file cabinets | 180.00 |
| Three air conditioners | 900.00 |
| Two benches | 50.00 |
| Two bookcases | 75.00 |
| Two work tables | <u>200.00</u> |
| | \$ 2,440.00 |

Minimum Theatre Equipment Expenses

| | |
|---|---------------|
| Dimmer boards, cables | 3,500.00 |
| Lighting instruments | 7,000.00 |
| Fire extinguishers, ladders, small tools | 1,000.00 |
| Additional video equipment | 2,500.00 |
| Winch and motor | <u>500.00</u> |
| | \$ 14,500.00 |

Subtotal: \$ 41,340.00

Total Expenditures: \$ 106,780.00

II. Projected Income

| | | |
|--------------------------------------|-------------------|-------------------|
| Box Office Receipts | \$ 73,125.00 | |
| Less 20% to Westbeth Corporation (A) | (14,625.00) | |
| | <u>58,500.00</u> | |
| Less 50% of balance to artists (B) | (29,250.00) | |
| Total Box Office Receipts | | \$29,250.00 |
| Video Tape Service Fees | | 15,600.00 |
| Video Tape Sales/Rentals | 6,000.00 | |
| Less 50% to artists (B) | <u>(3,000.00)</u> | |
| | | 3,000.00 |
| Rental Income from Subtenants (C) | | <u>19,200.00</u> |
| Total Income | | \$67,050.00 |
| Total Expenditures | | <u>106,780.00</u> |
| Deficit | | (\$39,730.00) |

Notes to Projected Income:

A. Under its lease with Westbeth Corporation, VEX must pay as additional rent 20% of all box office receipts - a projected yearly additional reduction in income to VEX of \$14,625.00.

B. In order to provide income to performing artists, VEX pays to the artists 50% of all box office receipts (less the 20% additional rent payable to Westbeth Corporation) and 50% of all income from the distribution of video tapes of the performing artist concerned. Such payments are projected to decrease VEX's yearly income by \$29,250.00 during 1972-73.

C. VEX expects to generate \$19,200.00 by subleasing portions of its new facilities. This rental income will cover most of the fixed operating expenses of the facility itself.

(IF I COULD SPELL OR WRITE I
WOULDN'T BE IN VIDEO SORRY BILL)

①

LASERS which have long been neglected as an art form except for use in holography, show GREAT potential for the artist, because of their ability to bring light into the form of a precise and manageable medium.

The laser provides a light source of light as accurate as an engraver's needle or artist's pen.

We are already working with low power (helium neon ~~lasers~~ 2.4 milliwatt) lasers, in conjunction with Mylar mirrors, plastic lenses and liquid crystals.

WE HAVE ALSO PERFECTED (2.)
A LIQUID MERCURY MIRROR WHICH CAN
BE INTERFACED WITH MUSIC BY
PASSING AUDIO SIGNAL THROUGH
IT IN A MAGNETIC FIELD.

WHAT WE BASICALLY NEED
IS A SET OF LASERS, IN PRIMARY
COLORS (ARGON, KRYPTON, HELIUM NEON
STRONG ENOUGH (40mw) TO ALLOW
FOR LIVE PRESENTATIONS, ALONG
WITH COLOR VIDEO RECORDING
EQUIPMENT TO PRESERVE OUR
WORK.

③ LASERS 40-60mw \$8,000
① VIBRATION FREE MOUNT \$2,000

① Sony Color Vidio Camera ^{3.} \$12,000
② PANSONIC 3150 DECK ^{EDIT} \$3,600
MERCURY, SPECIAL GLASS
WARE, CONTROL OSCILLATORS
MISC HARDWARE, ^B High Quality
REFLECTIVE SCREEN \$2,500

③ 1/2" Vidio TAPE ~~12~~ \$360
1/2 hr Rolé

④ PANSONIC STRUFEED DECK \$1,600

Total 30,060

ALL PRICES APPROXIMATE WILL
DEPEND ON WHEN GRANT MONEY
BECOMES AVAILABLE.

Bill ETRA is A video-laser
Artist Working in N.Y.C.

he has studied Stage lighting
at N.Y.U. college of Arts + Sciences
Graphics at New College, Still
+ Motion picture photography
at GERMAIN School of photography
Film at N.Y.U. School of the
Arts.

He has taught at N.Y.U. School
of the Arts (Experimental Video)
and N.Y.U. School of Continuing
Education (Video Tape Production)

SOUTH-WESTERN LANDSCAPES
A PROGRESS REPORT

ALL SHOOTING IS FINISHED, A PRELIMINARY 20 MIN.
EDIT HAS BEEN MADE AND HAS ALREADY (IN THIS PILOT FORM)
BEEN SHOWN AT THOSE PLACES:

MEDIA STUDY, BUFFALO, N.Y.
THE KITCHEN, NEW YORK
ANTHOLOGY FILM ARCHIVES, NEW YORK
GLOBAL VILLAGE, NEW YORK
PORT WASHINGTON, LONG ISLAND, NEW YORK
THE AMERICAN CENTER, PARIS
THE FILM COOP, PARIS
UNIVERSITE DE PARIS VIII, PARIS
STEDELIJK MUSEUM, AMSTERDAM, HOLLAND
XX, UTRECHT, HOLLAND
KIJKHUIS, DEN HAAG, HOLLAND
MUSEUM OF MODERN ART, BRUSSELS, BELGIUM

ADDITIONALLY, A 5 MIN SEGMENT HAS BEEN SELECTED BY
FRENCH T.V. IN THEIR ART/TECHNOLOGY VIDEO MAGAZINE,
AND SAME SEGMENT IS BEING INCLUDED IN "ITHACA VIDEO
FESTIVAL", A COAST TO COAST TRAVELLING VIDEO SHOW.

AT THIS POINT I AM PREPAIRING FOR A FINAL EDIT AND
REPORT TO BE FORTHCOMING BEFORE THE END OF THE GRANT
PERIOD.

SINCERELY,

STEINA

GLOBAL VILLAGE

**JOHN REILLY
RUDI STERN**

**454 BROOME ST.
N.Y.C. 10012
(212) 966-1515**

GLOBAL VILLAGE VIDEO INFORMATION:

Global Village has been in existence since September of 1969. During this period it has pioneered in exploring the medium of video. Global Village has been and is currently involved in the following areas of experimentation:

- I. Global Village Video Workshops and the Experimental Video Center in association with the New School:
 1. Two on-going workshops dealing with various aspects of experimental television. See New School catalogue descriptions on page 4.
 2. An expanded workshop program is being planned for 1972.
 3. Documentation regarding the Experimental Center and the educational process involved is being funded by the Rockefeller Foundation in conjunction with the New School.

- II. Global Village Video Resource Center: a non-profit, tax-exempt, educational production and consultation service. This Center has been conducting various projects with an expanding spectrum of community organizations. The New York State Council on the Arts is continuing to

THE VASULKA CORPORATION
1600 OLD PECOS TRAIL
SANTA FE, N.M. 87501

A FINAL REPORT TO NEA ON PRODUCTION GRANT # 02-4311-217:

TO FULFILL OUR COMMITMENT UNDER THIS GRANT, WE
HAVE PRODUCED TWO 1/2 HOUR LONG TELEVISION PROGRAMS:

PROGRAM-A:

.....

TWO OF VIDEO WORKS TITLED:

1. ARTIFACTS, 22:30 MIN.
2. EXOR, 5:00 MIN.

PROGRAM-B:

.....

TWO OF VIDEO WORKS TITLED:

1. PROGENY, 18:30 MIN.
2. SELECTED TREECUTS, 9:50 MIN.

THE WORK, TENTATIVELY TITLED "PROGENY" WAS
PRODUCED IN COOPERATION WITH SCULPTOR BRADFORD SMITH.
THE MATERIAL IS STILL IN PROGRESS, THOUGH REPRESENTATIVE
COPY IS BEING SENT WITH THIS REPORT. WE EXPECT TO
COMPLETE THIS WORK BY THE END OF THIS YEAR (1981).


PROGRAM-A HAS BEEN CREDITED TO NYSCA,

.....

PROGRAM-B TO NEA.

.....

SANTA FE, N.M. 8-MAY-81


STEINA VASULKA
PRESIDENT

GLOBAL VILLAGE

**JOHN REILLY
RUDI STERN**

**454 BROOME ST.
N.Y.C. 10012
(212) 966-1515**

2.

fund and thereby partially support the Global Village Video Resource Center. This activity is directly related to the creation of programming for the Public Channels of Cable T.V. in New York City. Since the inception of public channels Global Village has had a weekly program concerned with on-going community projects.

A partial list of community projects to date include the following:

---Viet Nam Veterans Against the War, National Association for Irish Freedom, Daytop Village, Chelsea Print Project, Erickson Foundation, WBAI, Krishna Consciousness, Gay Activist Alliance, Hospital Audiences Inc., SoHo Artist Assoc, Lower East Side Service Center, Clergy-Layman Concerned, Peoples Coalition for Peace and Justice, National Conference of Christians and Jews and various programs for the City of New York.

a. Global Village has also received commissions for extensive projects which go beyond the Resource Center and the Global Village workshop commitments. One such project is a current commission by Joko Productions (John Lennon and Yoko Ono) to do a video/film on the current conflict in Northern Ireland.

GLOBAL VILLAGE VIDEO RESOURCE CENTER

GLOBAL VILLAGE

**JOHN REILLY
RUDI STERN**

**454 BROOME ST.
N.Y.C. 10012
(212) 966-1515**

3.

b. Among the current projects underway are a series of video workshops in prisons as well as a series of Video Dialogues between inmates of correctional institutions and guards. This project is being explored in association with the Equal Justice Institute.

III. A continuing series of video seminars and presentations at colleges across the country (i.e. Harvard, UCLA, Godard, NYU, Pratt, McGill).

IV. John Reilly and Rudi Stern are currently working on a book entitled Global Village Video Manual to be published in the fall of 1972 by St. Martin's Press. This book will cover all aspects of portable television as a cultural, social, educational and artistic resource.

V. Exploration of the environmental and kinetic resources of $\frac{1}{2}$ inch video in regularly scheduled multiple-channel performances at its studio.

