

2118 Milvia Street, Berkeley, California 94704 (415)549-2086

May 5, 1975

Mr. Gerald O'Grady
Department of English
Faculty of Arts and Letters
State University of N.Y., Buffalo
Annex B
Buffalo, New York 14214

Dear Gerry:

We certainly recognize the important work being done at SUNY, but that was not the criteria for inclusion in this small conference. The principals were schools which have had continuing association under the Rockefeller grant, and to which NCET had an institutional and moral commitment in terms of support. Obviously, members of our staff visited many schools over the past five years, including pleasant journeys to SUNY. The situations with Rhode Island, SIU, etc., were of a different order. The meeting, as you may have gathered by reading the fine print of my introductory comments, was designed to critique the work and teaching approaches of the various schools. (I'll send you our report on this.) We also used the meeting as an opportunity to encourage the university workshops to band together and form their own cooperative association independent of the Center's continuing help.

This they appear to have done, and I am including a letter from Bill Ritchie (University of Washington) which reflects their latest moves. Bob Jungels can fill you in, as I imagine he's geographically closest to you. Woody et al might want to explore possible association with this new consortium.

I believe they plan to co-produce a tape: a collection of university-made video art. Also, there are some plans to exchange teachers, students, etc. I just visited Rhode Island (on the school's Visiting Committee) and again was struck by how tenuous these video operations are in most places except your own. Certainly, a testimonial to your political accumen and intelligence.

Best wishes,


Paul Kaufman

The Rockefeller Foundation

111 WEST 50th STREET, NEW YORK, N. Y. 10020

ARTS

CABLE: ROCKFOUND, NEW YORK
TELEPHONE: (212) 265-8100

February 4, 1975

Dear Mrs. Vasulka:

As promised, here are the minutes of the first meeting of the Television Advisory Panel at The Rockefeller Foundation, January 30. Please make whatever additions or corrections you wish. Do not hesitate to comment at length, if that seems appropriate, on any point, whether of specific or abstract nature.

The Summary of the minutes is a breakdown of the main points of discussion, organized in a way that might lead to a coherent program for the Foundation to follow.

As you probably know, Mr. Ed Emshwiller, who participated in the first meeting, expressed a desire to withdraw from any further work of the Panel, giving as his reasons his own busy schedule, the fact that he now serves on several such panels, and that, pragmatically, he would not want to have his own name excluded from consideration of a possible Fellowship. I know you all join me in thanking him for his participation at the first meeting, and wish him well in the future.

I was most pleased, as I think you all were, at the concentrated attention that was given the broad field of video and television, and I feel that your first stab at formulating the Fellowship program was significant. As now constituted, the seven-member Panel represents a broad range of interests and expertise in a small number of individuals, and I would hope that the present members will agree to serve throughout the first year of the program.

In addition to your comments on the minutes, could I ask you each to make three recommendations of names of people who could serve as outside nominators, those names to include, if you wish, non-United States citizens living here or abroad. Those names will eventually be reduced, through elimination, to 10, as agreed at the meeting.

May I also ask that you give me a list of those institutions --- television stations, universities, museums --- which would be most amenable to the development of post-production facilities for fairly unrestricted use by large numbers of artists. I would think the criteria would include 1) regional location (away from New York City) in relation to known concentrations of artists working in video and television, 2) current hardware

Mrs. Steinunn Vasulka

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February 4, 1975

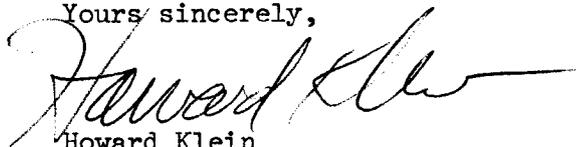
complement or need of the institution, 3) current policies regarding use of hardware, i.e., what constitutes "clearance" to use facilities, is such a policy restrictive.

Although I do not expect the Foundation will be able to move on funding of such centers until we know much more about the specific whys and hows, it would be most helpful to us now to get a sense of what we are talking about. If each of you lists 10 places, we will have an interesting aggregate number for future discussion.

It would seem that meetings of the Panel would be minimal until the Fellowship program is funded by the Trustees, and mindful of some of your comments, we do not intend to call meetings just for the sake of meeting.

Again, thank you for a most productive and full day's work. I look forward to hearing from you.

Yours sincerely,



Howard Klein
Director

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

enc.

Minutes of meeting of the Television Advisory Panel

Rockefeller Foundation

Thursday, January 30, 1975 9:30 AM to 4:30 PM

Howard Klein, Chairman

Members: Russell Connor, Executive Director, Cable Arts, Inc.; Douglas Davis, Art Critic, Newsweek; Ed Emshwiller, Artist; Gerald O'Grady, Director, Center for Media Study, SUNY Buffalo; Nam June Paik, Artist; David Ross, Deputy Director for Program Development, Long Beach Museum of Art, California; Steinunn Vasulka, Artist; Gene Youngblood, Writer.

The goal of this first meeting of the Advisory Panel was to answer basic questions raised by the Chairman regarding a proposed Rockefeller Foundation fellowship program for artists working in video. Discussion of items on the agenda (see attached) served to provide a rationale for such a program and to outline procedures, standards of evaluation of candidates, amounts of fellowship awards, and other particulars. On the basis of agreement of the Panel on central issues relating to this program, it is now possible for officers to outline such a program.

Essentially, the following were agreed upon by the Panel:

1. The proposed Fellowship Program would be most timely, especially if articulated and developed as suggested below. Specific rational would include:
 - a) the need to free the time of selected individuals to work in the field. Current activity, although increasing, remains nevertheless underfunded and therefore dispersed in terms of concentration of time and available funds for projects. At this time a sizeable group of individuals has emerged who need concentrated periods of time to devote full time to their work. Given the level of work in the field already achieved by

those who would be potential Fellows, and the quality of mind exemplified by them, it would be expected that they would accomplish distinguished and significant work under the Fellowships, thereby advancing the field of video and television art and theory.

- b) the need to provide basic project expenses which might include purchase or rental of equipment (the standard for equipment expenses was suggested to be the 1975 model of the Sony color partapak, which retails at about \$8,000.)
 - c) the need for artists and theorists to travel here and abroad either to pursue research or accomplish projects.
2. The Foundation should offer up to seven fellowships per year, at \$20,000 (perhaps to be available over a two-year period) to individuals engaged in "creative activities in video and television." These fellowships should not be limited to artists producing works in the form of video tapes, or television programs, but should also be open to theorists and experimentalists whose work might further understanding of the field. *installations or performance*
 3. The awards should be unique in as many ways as possible, and that they therefore not duplicate current awards being made in the field of video by CAPS (New York), The Guggenheim Foundation, the National Endowment for the Arts, Visual Arts or Media Program, and that the directors of those programs be kept informed in advance of the Foundation's Fellowship program, and that close contact be maintained thereafter.
 4. The \$20,000 should be granted directly to the fellows and be for a) living expenses (approximately \$10,000), research, basic equipment, projects (approximately \$8,000), and travel and miscellaneous costs associated with the work (about \$2,000).

5. The fellows should be free to form relationships with existing professional and academic institutions, and be provided with information to that end, but that liaisons between fellows and organizations be left to the discretion of the parties involved.
6. The awards should be based upon past activity in the field, whether artistic or theoretical.
7. The nominees should be selected as follows: three each from the seven members of the Panel; three each from 10 outside nominators selected by the Panel including non-United States citizens for a total of about 51 nominees.
8. The final nominations should be based on SELECTION balloting by the Panel.
9. No self-nominations or proposals should be accepted.
10. This award system should be tried for one year, at the end of that time it should be reviewed and revisions, if needed, should be proposed for a continuation, if that is deemed advisable.
11. The names of the Panelists should be made public.
12. The awards should be made irrespective of other awards which during the period in question may be made to a nominee.

In addition to specific recommendations regarding the creation of Rockefeller Foundation Fellowships for Creative Activity in Video and Television, the Panel strongly recommended the Foundation recognize the "ecology" of the field as being tripartite: 1) work by individuals, 2) work in institutions, and 3) a sharing of work and information among individuals and institutions. The proposed Fellowships would address the first category above. But there is need to make working facilities for PRODUCTION AND post-production of video tape far more available to individuals than is now the case. ~~Only in~~ New York and Boston are there

STATE I.E.
N.Y.C.
SYRACUSE
BINGHAMPTON
BUFFALO

such facilities for individual artists accessible, though they are severely taxed to make their resources open to all who request their usage. If there were 10 centers around the country, either at universities, public television stations, or museums, creative work could tremendously benefit. It was suggested that grants for equipment in the amount of about \$50,000 per center would develop a national grid of facilities which could make a significant contribution to the field. (Ten centers @ \$50,000 each would amount to \$500,000. Such a sum could be spread over a three or four-year period.)

Once the centers were established, it would serve another need if a system of direct (cable) or indirect (mail) interconnection could be fashioned so that work done at any center could be quickly shared with others.

The rationale above could well be the basis of a coherent program for the Foundation in dealing with the needs of creative people in the field of television.

There is a clear need for recognition of the work of artists in video and television. A clear distinction was made between so-called video art and television, video meaning the personal form of television in which an artist worked in a closed circuit context, and television meaning the mass media applications of artistic work. At present only a few programs of individual grants included funding for individual artists in video and television, namely, the Guggenheim Foundation, through its regular fellowship program, which grants about two of these awards per year; New York's CAPS program, which this year made six awards of \$20,000 each to six filmmakers, and which was beginning to include video artists as grantees at lower levels; the National Endowment for the Arts, which this year is considering grants to video artists under both its Visual Arts and Media programs. Awards in these latter programs average \$10,000, and so far have been only recommended for about four individuals.

There is a need for information on how many institutions, both academic and professional, now offer opportunities for interfacing with Fellows pursuing their work. Mr. O'Grady volunteered to recommend that such a research project be undertaken by the National Endowment for the Arts, on whose Media Panel he serves.

SUMMARY

On the basis of the above considerations, officers may wish to recommend the following:

I. Fellowships for Creative Activity in Video and Television.

- A. The Rockefeller Foundation should recognize the importance of artistic contributions to video and television by establishing a program of fellowships to stimulate distinguished activity in the fields of video and television. Such a fellowship program would be unique in offering substantial funds for a wide range of activity, both artistic and theoretical in video and television.
- B. The Foundation should award up to seven fellowships per year for distinguished activity in video and television.
 - 1) Awards to be set at \$20,000 per fellow:
 - a) up to \$10,000 to enable the fellow to devote concentrated time on a project or research
 - b) up to \$8,000 for project research or equipment
 - c) up to \$2,000 for travel
- C. Nominations for fellowship be accepted from members of the Advisory Panel and outside nominators, and that no self-nominations or proposals be accepted. Programs such as those operating at CAPS and the National Endowment offer individuals support on the basis of application forms. The Foundation's

Fellowships would be awarded on the basis of past activity of the individuals and an assurance that such activity would be continued throughout the Fellowship.

- 1) Panelists would number seven, each proposing up to three candidates;
- 2) Ten outside nominators, including several foreigners, would nominate up to three candidates;
- 3) Panelists would ~~ballot~~^{SELECT} until seven candidates emerged, these being then proposed to the Foundation for Fellowship awards.

II. Regional Centers for individual work in post-production and production phases of artistic or theoretical activity.

- A. Funding of regional centers of production and post-production facilities at about \$50,000 each would greatly increase the availability of resources for editing and other production activities. This would not only reach hundreds of artists not now served by such facilities, but also see the development of works which could be used for broadcast programming.
- B. Several such centers now exist in developed or incipient states. A limited Foundation program could have significant impact on the work of American artists in this field.

III. The Foundation should work toward establishing a system of inter-connection between existing and future centers for video and television work. This can be done through funding and through stimulating other sources of funding to back such efforts.

Minutes of meeting of the Television Advisory Panel

Rockefeller Foundation

Thursday, January 30, 1975 9:30 AM to 4:30 PM

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Essentially, the following were agreed upon by the Panel:

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 - a) the need to free the time of selected individuals to work in the field. Current activity, although increasing, remains nevertheless underfunded and therefore dispersed in terms of concentration of time and available funds for projects. At this time a sizeable group of individuals has emerged who need concentrated periods of time to devote full time to their work. Given the level of work in the field already achieved by

those who would be potential Fellows, and the quality of mind exemplified by them, it would be expected that they would accomplish distinguished and significant work under the Fellowships, thereby advancing the field of video and television art and theory.

- b) the need to provide basic project expenses which might include purchase or rental of equipment (It is now within reason for an artist to produce broadcast quality color videotapes with equipment whose cost is well within the projected limit of the grant to be awarded.
 - c) the need for artists and theorists to travel here and abroad either to pursue research or accomplish projects.
2. The Foundation should offer up to seven fellowships per year, at \$20,000 (perhaps to be available over a two-year period) to individuals engaged in "creative activities in video and television." These fellowships should not be limited to artists producing works in the form of video tapes, installations, performances, or television programs, but should also be open to theorists and experimentalists whose work might further understanding of the field.
 3. The awards should be unique in as many ways as possible, and that they therefore not duplicate current awards being made in the field of video by CAPS (New York), The Guggenheim Foundation, the National Endowment for the Arts, Visual Arts or Media Program, and that the directors of those programs be kept informed in advance of the Foundation's Fellowship Program, and that close contact be maintained thereafter.
 4. The \$20,000 should be granted directly to the fellows and be for a) living expenses (approximately \$10,000), research, basic equipment, projects (approximately \$8,000), and travel and miscellaneous costs associated with the work (about \$2,000). (This might be regarded as a typical expenditure of the funds, but an expenditure that would not limit or preclude the expenditure of the funds in any way that an artist may so desire.)

5. The fellows should be free to form relationships with existing professional and academic institutions, and be provided with information to that end, but that liaisons between fellows and organizations be left to the discretion of the parties involved.
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such facilities for individual artists accessible, though they are severely taxed to make their resources open to all who request their usage. If there were 10 centers around the country, either at universities, public television stations, or museums, creative work could tremendously benefit. It was suggested that grants for equipment in the amount of about \$50,000 per center would develop a national grid of facilities which could make a significant contribution to the field. (Ten centers @ \$50,000 each would amount to \$500,000. Such a sum could be spread over a three or four-year period.)

Once the centers were established, it would serve another need if a system of direct (cable) or indirect (mail) interconnection could be fashioned so that work done at any center could be quickly shared with others.

The rationale above could well be the basis of a coherent program for the Foundation in dealing with the needs of creative people in the field of television.

There is a clear need for recognition of the work of artists in video and television. A clear distinction was made between so-called video art and television, video meaning the personal form of television in which an artist worked in a closed circuit context, and television meaning the mass media applications of artistic work. At present only a few programs of individual grants included funding for individual artists in video and television, namely, the Guggenheim Foundation, through its regular fellowship program, which grants about two of these awards per year; New York's CAPS program, which this year made six awards of \$20,000 each to six filmmakers, and which was beginning to include video artists as grantees at lower levels; the National Endowment for the Arts, which this year is considering grants to video artists under both its Visual Arts and Media programs. Awards in these latter programs average \$10,000, and so far have been only recommended for about four individuals.

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- 2) Ten outside nominators, not excluding foreign nationals, would nominate up to three candidates each.
- 3) Panelists would select seven candidates, these being then proposed to the Foundation for Fellowship awards.

II. Regional Centers for individual work in post-production and production phases of artistic or theoretical activity.

- A. Funding of regional centers of production and post-production facilities at about \$50,000 each would greatly increase the availability of resources for editing and other production activities. This would not only reach hundreds of artists not now served by such facilities, but also see the development of works which could be used for broadcast programming.
- B. Several such centers now exist in developed or incipient states. A limited Foundation program could have significant impact on the work of American artists in this field.

III. The Foundation should work toward establishing a system of inter-connection between existing and future centers for video and television work. This can be done through funding and through stimulating other sources of funding to back such efforts.

PRODUCTION CENTERS

Binghamton Experimental TV Center

Broadside TV, Johnson City, Texas

Chicago Institute of Art

Complete Channel TV, Madison, Wisconsin

De Saisset Gallery and Museum, University of Santa Clara

Everson Museum of Art, Syracuse, New York

Greenville County Museum of Art, Greenville, South Carolina

Houston Contemporary Arts Museum

Kansas City Art Institute

KCII-TV, Amarillo, Texas

KQED, San Francisco

Minneapolis College of Art

Rhode Island School of Design, Providence, Rhode Island

Rice University, Media Center

San Francisco College of Art

Southern Methodist University, Dallas Texas

Synapse and Innervision/Syracuse University, Syracuse, N.Y.

Walker Art Center, Minneapolis, Minnesota

WCVB, Boston, Massachusetts

University of Michigan (Cerebrus), Ann Arbor, Michigan

University of San Diego, Visual Arts Department

University of Washington, Seattle, Washington

University of South Florida, Tampa

OUTSIDE NOMINATORS

Fred Barzyk
Production Director
WGBH, Boston

Gregory Battock
Professor, Art History
Patterson State College
New Jersey

Peter Block
Serpentine Gallery
Kensington Gardens
London

Sergio Borelli
Director
Servizio Programmi Sperimentali
RAI -- Rome, Italy

Jean Pierre Boyer
Video Artist
Montreal

Dorothy Chiesa
WGBH, Boston

Ted Conant
Director
Schroder Technology
New York

James Day
Professor of Communications
Brooklyn College

Olle Ericson
Swedish Broadcasting
Program Board
Stockholm

Hy Faine
Professor
Management in the Arts Program
U.C.L.A.

Jean Marc Garand
Director
National Film Board of Canada
Montreal

Arthur Ginsberg
Publisher

Mike Goldberg
Vancouver, Canada

Manfred Graeter
Head of Music Programs, TV
Westdeutsche Rundfunk
Cologne, Germany

John Hanhardt
Director, Film
Whitney Museum
New York

James Harithas
Director
Contemporary Arts Museum
Houston

Dorothy Henaut
National Film Board
Montreal, Canada

Ralph Hocking
Director
Experimental Television Center
Binghamton, New York

Brice Howard
National Center for Experiments
in Television

Kas Kalba
Kalba Bowen Associates, Inc.
Newton Center, Mass.

Paul Kaufman
Director,
National Center for Experiments
in Television
San Francisco, California

Beryl Korot
Radical Software (Raindance Foundation)
Video Artist

Jane Livingston
Chief Curator
Corcoran Gallery
Washington, D. C.

David Loxton
Director, TV Lab
WNET-TV
New York

Lydia Modi-Vitale
Director
De Saisset Art Gallery
University of Santa Clara, California

Pierre Schaeffer
Director, Service de la Recherche
O.R.T.F.
Paris, France

George Stony
Director
Alternate Media Center
New York University

Henry Vaume
Director
CIRCOM
Centre de Production RTB
Liege, Belgium

Evelyn Weiss
Curator of Modern Art
Wallrof-Richartz Museum
Cologne, Germany

Elliot Wiggington
Director
Foxfire Literary Fund
Raben Gap, Georgia

Walter Wright
Binghamton Experimental TV Center

September 5, 1974

Mr. Howard Klein
Director/Arts
The Rockefeller Foundation
111 West 50th Street
New York, New York 10020

Dear Howard,

Thank you for your letter of good news. It is very fortunate that a foundation like Rockefeller's will offer this kind of a program. Woody and I have had several discussions about the priorities and goals of such a program: about the term "video art" versus a more futuristic definition of "electronic art" or even "computer art", the financial needs of the artists dealing with technology, and who (if any) are the scholars.

But it is getting very late, so in order to get this letter to you at all, I will skip that part and go straight to business. In the first two categories that you suggested, I am recommending Professor Robert Jungala of The Rhode Island School of Design, whose excellence as a teacher is demonstrated in the videotapes of his three students: Dennis Halynsky, Laurie McDonald and Allan Powell. Dr. Gerald O'Grady, whose record in raising money for individual artists and paying good fees for lectures and shows, has earned him the trust of the independent film and video community.

Out of my experience with the CAPS program, where all the panel members are artists, comes my conviction that the most qualified people to handle the artists' affairs are the artists themselves. It also gives the artist a unique opportunity to learn about and participate in the funding policies. Therefore, I am recommending artists whose judgment I trust as well as their art: Stephen Beck, Peter Campus, Ed Emmerwiler, Hermine Freed, Beryl Korot and Gard Stern.

Except for the last one the above mentioned are all in video but I would be happy to see artists in other disciplines on the panel as well.

Sincerely,

Seamus Vasilka

SV/EE

S. Vasulka

Buffalo, New York

February 16, 1975

Mr. Howard Klein
Director/Arts
Rockefeller Foundation
111 West 50th Street
New York, New York 10020

Dear Howard:

Thank you for your well prepared minutes. I have, however, some corrections to suggest: the second paragraph on page two should say after "artists working in the form of video tape" installations, performance or t.v. programs.

I also would prefer the word "selection" over "ballotting" as it appears in the eighth paragraph on page 3, and the third paragraph on page 6.

Then I have to regret what is described on the front page as "a proposed Rockefeller Foundation Fellowship Program for Artists Working in Video" because on page two "These fellowships should not be limited to artists producing works in the form of videotapes, but should also be open to theorists and experimentalists . . .", being the only non-theorist left on the panel.

As outside nominators I recommend:

Mike Goldberg	Vancouver
Beryl Korot	New York
Arthur Ginsberg	California

I do not know much about regional centers. The ones that I know of outstanding reputation are the Experimental T.V. Center, Binghamton, N.Y. and the Rhode Island School of Design, R.I.

Let us hope that the trustees will see fit to fund this program.

Yours sincerely,

Stein Vasulka

SV:mk

Alex Lacy
Asst. Dir., Media Programs
(202) 382-1111

Public Programs

General Scope

All activities funded by the Public Programs Division are intended to benefit the general adult public—the 130 million adult citizens not in school. These programs are predicated on the conviction that the humanities are a valuable and useful resource to all members of our society, both as citizens and as individuals. The insight, information, and perspective afforded by the humanities have proved their ability, in properly designed projects, to speak to the value-choices and decisions facing the general adult public. The programs described below therefore seek to offer support for new and better efforts in designing projects which will make the humanities available to the public through a variety of channels.

✓ Media Grants

Deadline in Washington
April 17

This program is designed to encourage and support the highest quality film, radio, and television production for national broadcast and distribution.

Proposals should be of major educational substance and must be designed to reach a broad adult audience. The projects must centrally involve the use of knowledge from humanistic fields—such as history, jurisprudence, literature, and philosophy—and each production must involve direct collaboration between outstanding humanities scholars and producers, directors, writers, and actors of top professional stature.

The following will not be eligible for support through this program:

- Proposals primarily for basic research or archival collection.
- Proposals which have as a primary goal the creation or

performance of an artistic work.

- Proposals primarily designed for instruction through institutions of learning.
- Proposals for acquisition of permanent facilities or equipment.
- Proposals for any training elements, such as those related to increasing knowledge of or skill in film, radio and television production.

Museums and Historical Societies Program

The Museums and Historical Societies Program provides support to museums and historical societies for three general kinds of programs: Interpretive Exhibitions; Community Education Programs; and Museum Personnel Development Programs. Projects eligible for support are those which seek to develop an interpretive historical overview using collections and objects of art; those which use cultural and historical objects and draw upon the past for insight and perspective; and those which seek in the broadest sense to educate the general public.

Interpretive Exhibitions

Support is available through this program for exhibitions which seek as their primary objective to provide an informal learning experience in the humanities for the visiting public through effective, imaginative, and fresh utilization of collections. The exhibition may employ a variety of interpretive techniques and methods to explain the objects on display and to demonstrate their relationship to one another or to a given theme. Interpretive exhibitions depend on the imaginative use of the museum collections with a view to enhancing the public's understanding of the materials presented and of the culture which produced them. Applicants should note that Endowment support for new interpretive exhibitions is predicated on the assumption that the educational experience intended for the

How to Apply

Media Grants

Applicants must submit a fully descriptive preliminary proposal, at least six weeks prior to a stated deadline, in order to determine eligibility within the criteria of the program.

Preliminary proposals should include:

- A narrative description of the project, specifically relating its content to the humanities and outlining the research or production plan.
- A detailed and itemized projected budget for the total costs to be supported by the Endowment.
- Complete vitae of all principal personnel in the project, including project director, producer and/or director, and scholars.

Applications should be submitted at least seven months prior to the beginning of the proposed project, to allow for the required review process between application deadline and final Endowment action.

An applicant is encouraged to submit, as a first step, a proposal for a development grant with which to finance the research and writing of a treatment and script. If a development grant is awarded for this purpose, the script could be used as the basis for an application to cover pilot or series production costs.

Applicants should send proposals or general inquiries about the Media Program to:

Media Program
Division of Public Programs
National Endowment for the Humanities
Washington, D.C. 20506.

806 15th St., N.W.

The Ford Foundation
320 East 43rd Street
New York, New York 10017

National Endowment for the Arts
2401 E Street, N. W.
Washington, D. C. 20506

June 29, 1976

Mr. Gerald O'Grady
Media Center
State University of New York
at Buffalo
3435 Main Street
Buffalo, New York 14214

Dear Mr. O'Grady:

The Ford Foundation and the National Endowment for the Arts have been investigating ways to encourage the production of documentaries for public television by independent film and video artists. The Foundation and the Endowment are each prepared to allocate \$250,000 toward a fund for this purpose, which would be granted to an appropriate organization. In selecting criteria and in deciding the appropriate form by which to make funds available, we sought the views and suggestions of representatives from public broadcasting as well as independent producers. There is general agreement that a fund to encourage the production of documentaries for public television should be established.

The general criteria are as follows:

- The fund should be aimed exclusively at assisting production by independent film and video artists;
- There should be no restriction on the type of format, e. g. , 16mm, half-inch videotape, etc. as long as the proposed format can be brought up to normal PBS standards for broadcast;
- The principal objective is to provide support for the production of new work but, depending on the availability of funds, it would be desirable to assist the completion of works in progress as well as acquisition costs for finished work;
- There should be no restriction on the proposed subject matter of works considered for funding other than their suitability for broadcast; and

- A geographically diverse panel including individuals who are professionals in documentary production as well as those who are responsive to and/or representative of the needs of minorities and women should advise the project.

We therefore are inviting proposals addressing the general purposes stated above. A letter identical to this one has been sent to all public television organizations and numerous other non-profit institutions which have an interest in documentaries and/or film and video artists. Eligibility is limited to existing non-profit, tax-exempt organizations or a consortium of such organizations.

The proposal should include:

1. A description of your past activities in the production or acquisition of documentaries for public television.
2. Identification of a program executive who will have full-time responsibility for the project.
3. A description of how the program executive would relate to the management of the organization submitting the proposal, to the advisory group and to PBS.
4. A 12-month budget beginning December 1, 1976 plus a second and third year projected budget including:
 - a. staff
 - b. travel
 - c. program costs
 - d. overhead
5. A plan for raising matching funds of not less than \$500,000 annually with the understanding that a firm commitment of \$500,000 for the first year is mandatory to beginning the project.

The deadline for submission of proposals is September 13, 1976. A copy should be sent to both the Foundation and the Endowment.

Sincerely,



David M. Davis
The Ford Foundation



Chloe Aaron
National Endowment for
the Arts

Enclosure

The Rockefeller Foundation

111 WEST 50th STREET, NEW YORK, N. Y. 10020

ARTS

CABLE: ROCKFOUND, NEW YORK

TELEPHONE: (212) 265-8100

February 6, 1974

Dear Gerry:

Congratulations on that fascinating and most productive media mix - Open Circuits. I know that all those responsible for the three-day meeting worked harder than any of us participants could know, and I hope you're all as pleased as I am with the results.

What I hoped would come out of this conference was a new kind of interchange between makers of video -- a broadening of the small knot of experimenters and artists in this country -- to include an international contingent. That was achieved. The various viewpoints that were expressed will probably continue to generate energy for changes in thinking. With the Open Circuits Conference, we seem to have left a First Phase of experimental television and entered a Second Phase.

Judging from the tapes, films and slides we saw and more especially from the papers that were presented, future artistic work of television may be more consciously oriented to social issues in the widest sense. The kind of analysis that Berger, Flusser, Enzenberger, and others gave us was most helpful. But I found I resisted what they were driving at. I felt like us Americans were being lectured at by foreign intellectuals who had not done the experimentation but who nevertheless knew what should or should not be done. The American know-nothing side of me resented the notion implicit in some of the comments, that now the artists had to stop doing their thing and get down to cases. The intellectual side of me could grant some of the points being made, but on balance, I hope the artists continue to work in freedom. I suppose I feel, like some others, that the artist is, in fact, producing work of high social importance and that he doesn't need to "aim" his art at this or that issue for it to be relevant. Art by its nature is relevant.

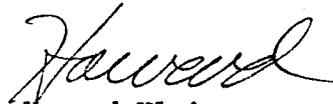
Mr. Gerald O'Grady
Page - 2

February 6, 1974

And I think it is society's problem, burden and perhaps joy, to come to terms with what the artists are saying and doing as much as it's theirs to make themselves heard and understood.

Enough of this polemic. Again, congratulations on Open Circuits. I'd love to have your reactions to it.

Yours sincerely,



Howard Klein
Director

Mr. Gerald O'Grady
Center for Media Study
State University of New York
Annex A, Room 8
Buffalo, New York 14214

HK:dc

The Rockefeller Foundation

111 WEST 50th STREET, NEW YORK, N. Y. 10020

ARTS

CABLE: ROCKFOUND, NEW YORK
TELEPHONE: (212) 265-8100

April 30, 1974

Dear Gerry:

Thanks for your letter of March 5 and the enclosed material. Peter Wood and I were delighted to see that you are adding "new" names to the still small and select world group of videophiles.

It is important to broaden the network of people and organizations in the second phase, and I look forward to seeing your letter on that subject.

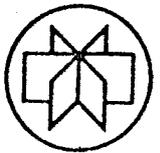
Yours sincerely,



Howard Klein
Director

Mr. Gerald O'Grady
Center for Media Study
State University of New York
Annex A, Room 8
Buffalo, New York 14214

HK:dc



May 22, 1974

Mr. Howard Klein
Director of the Arts Programs
The Rockefeller Foundation
111 West 50th Street
New York, New York 10020

Dear Howard,

I am now sending along my reactions to your letter of February 6, our lunch of February 20, and your note of April 30 - all on the shape of what you have called the Second Phase of experimental television.

I think that the following seven actions need implementation in the Second Phase.

(1) A continuing expansion of the number of public television's experimental centers, and their democratization to serve more artists.

(2) The founding of centers in non-station environments, especially in carefully-selected universities and regional media centers.

(3) The design of more minuscule and less expensive equipment to enable its distribution to more artists for a long continuous period of use.

(4) The establishment of distribution systems, not only of tapes by mail to galleries, schools and libraries for cassette playback but also by broadcast, cablecast and microwave.

(5) The access of artists on the other four continents to the experimental tapes being done here and to equipment for creating their own tapes.

(6) The gradual movement of video arts into a closer creative relationship with the other arts, the humanities, and the behavioral and life sciences.

(7) The growing awareness of a systematic or ecological state of consciousness about the position of video art within the culture.

Letter to Howard Klein
May 22, 1974 - Page 2

These seven actions are not idle dreams but either already happening or well within our capabilities to initiate and carry out.

(1) Fred Barzyk tells me that experimental centers at public stations are developing in Dallas, Cincinnati, Chicago, and Seattle, and of course you are aware of the continuation of funding to Boston and New York. Fred's new center may provide the best kind of access that we have had thus far at public stations.

(2) Accompanying this letter is an initial proposal to establish an experimental television program in the Joseph P. Ellicott Complex at the State University of New York at Buffalo. Conceptually, it completely transcends the early programs at Southern Methodist, the Rhode Island School of Design, Southern Illinois University at Edwardsville, et al. It would include experimentation in production, installation, video projection and closed-circuit transmission, as well as involvement of video with the other arts and sciences, and a plan for documentation and publication and the development of knowledgeable media arts administrators. The space is there, some faculty appointments are available, and the program, although innovative in the areas of academic structure, administrative governance and financial economy, is intelligently conceived.

(3) I have already planned, in conjunction with Woody Vasulka, Ed Emshwiller and Walter Wright - we intend to invite Nam June Paik in his capacity as advisor to the Rockefeller Foundation and Stan Vanderbeek in his capacity of panel member of the National Endowment for the Arts to join us - to visit major centers of technological and perceptual development in New York, Florida, Texas, Utah, California and Michigan in the fall. Woody has the support of the New York State Council on the Arts and will write a report for them, and Ed has the support of The Television Laboratory and will write a report for David Loxton.

Then, in early 1975, we plan to hold a conference on electronic art tools and to document and disseminate the results. I enclose a list of the proposed topics and a sample of the invited guests. The idea is that we would gather the designers of electronic art tools - such as George Brown, Bill Etra, Eric Siegel - from around the country to share information, schematics, etc., and that what would emerge is an overview of what is being or could be accomplished, the needs of artists, the funding needs of the designers, the possible market for their designs, and the implications of all of these for the educational centers mentioned above. For example, if we could learn some parameters on what the forthcoming experimental tools might cost and what kinds of training one would need to

use them, we would enable the academic world to plan - and this will all be part of the fabric of the Second Phase. I would be even more important to determine how much of a miniscule electronic laboratory an individual artist could own for his studio or home and what it would cost him to buy. You probably know that Ed Emshwiller now has some equipment at home and here in downtown Buffalo the Vasulkas are doing pioneer work in testing newly-designed equipment in the creation of tapes in their livingroom studio.

(4) Howard Wise at Electronic Arts Intermix is establishing a beginning mail distribution system of artists' videotapes for galleries, schools and libraries. Lance Wisniewski of Innervision Media Systems in Syracuse is doing a study of interconnection and networking of arts organizations in New York State; this involves broadcast, cable and microwave distribution of video art. I enclose his preliminary paper, and he will be visiting us to discuss it on May 28. Distribution raises the question of tape preservation and I want to call your attention to the thorough scientific study prepared by Ralph N. Sargent, Preserving the Moving Image, for the Public Media Panel of the National Endowment for the Arts and the Corporation for Public Broadcasting; it is a prospect for new image technologies in the laboratory and the marketplace, and the videotape section covers pages 129-148. It is available from Chloe Aaron's office. I might add that my regional center, Media Study, has a grant from NEA to copy 150 hours of the early experiments with the electronic image done at WGBH, The Television Laboratory, and the National Center for Experiments in Television in San Francisco as well as by individual artists working elsewhere. It will be used strictly as a teaching collection in our creative workshops.

(5) As you know, there is now some movement of the tapes to other continents, as in the Paris exhibition at Le Centre Culturel Américain, the catalogue of which I sent to you on March 5; the Tokyo Video Express interchange organized by Shigeko Kubota; and in the viewings at the Centro de Arte y Comunicacion in Argentina - very little in Africa as yet. I think we both recognize that Open Circuits was international only nominally and that 95% of the work had been done in our country.

Media Study, the regional center, is about to do the final preparation of a proposal, to be submitted to international business companies and international arts and cultural organizations, to build on the other four continents centers modelled on ours and to make these five centers a network for the exchange of video works and of artists, researchers, and commentators. René Berger visited with me on March 6-8 when he travelled

across the United States purchasing tapes for his Musée des Beaux Arts in Lausanne, and he has invited me to discuss the proposal with La Division du Développement Culturel du Conseil de l'Europe in Strasbourg. My idea is to set up mini-experimental laboratories and viewing/display centers which would serve as the focal point for the video artists, and then to send our artists like Peter Campus, Frank Gillette, Stephen Beck, and the others to spend three weeks at each center (three months in all) demonstrating technique and concept. The hope would be that, soon, there would be artists from all the other continents visiting us and each other, and the commentators or interpreters after them (I really hate the word "critics," as you know). Since video is the one art which can be transmitted simultaneously and instantaneously to everyone on this planet, the idea of especially these artists familiarizing themselves with the peoples of the world seems congruent. I am enclosing a preliminary working paper on this project. It would not involve the University, since it is far beyond its current resources, but all of the visitors, of course, would also interact with the University's program (some possibly as visiting artists or teachers) and, hopefully, other American centers would be hosts for them when they came.

(6) Paul Kaufman, as I understand it, is exploring the relation of experimental television to the humanities broadly conceived. He has told me that he is not quite ready to talk about his findings but has promised to visit us when he returns to Harvard in the fall. Peter Crown, Julian Hochberg and others are investigating psychological and physiological problems at The Television Laboratory. There is some work being done in electronic theatre. The whole burden of Nam June's Videa 'n' Videology 1959-1973 is in this direction of the integration of fields, and so is the work of Paul Ryan (following Gregory Bateson), Frank Gillette, Stan Vanderbeek (exploration of dreams) and other artists who are beginning to write about their explorations. Our Open Circuits book will be published by MIT Press in the fall. It is here, I think, in introducing the concerns of video to other disciplines that the universities could be most helpful.

(7) What I have called the development of a systematic or ecological state of consciousness about video art grows out of my serving with the Committee on Film and Television Resources and Services which your colleague Peter Wood helped to bring into existence at our Mohonk Mountain House meeting in February, 1973. We have taken the systemization of the moving image, film and television, as our first task, and have become aware of "the chain of being": with funding, you can have creation and production, and then preservation, and then distribution or transmission, and then exhibition or reception, and then study or understanding. All of

Letter to Howard Klein
May 22, 1974 - Page 5

us are beginning to think about the interactive relationship between these areas which have too long been separated. Most of the Committee comes from the film world, but I have gradually worked to expand it to include Fred Barzyk and David Stewart, both of whom attended their first meeting at Washington a few weeks ago. We have prepared a list of the national needs in the six links of the chain, and our first report is now being written. In the fall, it will be widely distributed to all interested parties and then regional meetings will be held across the country. After that, we will attempt to write a kind of "Conant Report" explaining the needs and suggesting the kind of organization and financial support that will be necessary for the nurturing of the moving image, which is already the most trusted source of both information and pleasure in the United States. It has taken just two hundred years to turn the plowshares into television antennas and to move from agricultural fields to electronic fields.

Here at the end I do want to say that I am in agreement with the views you put forward in your letter of February 6, and also that I remember the longer articulation of them in your New York Times piece last year. We stand at one there. In retrospect, I feel that the visiting "foreign intellectuals" were a bit overwhelmed by the affluence of Open Circuits, not only by the variety and plenitude and occasional excellence of the early experimentation here in the United States but also by the entirely new ways and extents to which the arts were being funded. I think that their talks, which in at least two cases departed almost completely from the texts which they had submitted to us earlier, reflected that shock. I must say that the conference was a pointed reminder to me about the uniqueness of arts funding in this state and country. Doug Davis will have an essay on the funding of video art in the forthcoming Art in America. Berger and Flusser have visited with me since - Jorge Glusberg from Argentina is coming on June 1 - and I have found that they are far more in agreement with us on the freedom of the artist and the relevance of art than their talks seemed to indicate. I enclose a copy of a letter from Flusser as yet another indication of the importance of Open Circuits as a genuinely leavening influence. Jacques Ledoux, the curator of the Royal Film Archive in Belgium and the organizer of the best international experimental film competition is visiting here on May 27 or 30 to discuss our arranging the first videotape program to be shown at the next festival in December, 1974. He heard about me through Open Circuits.

The university is undoubtedly the best environment for the patient dialoguing about differences, the clarification of views, and the quiet persuasive spread of information; but without the presence of the maker and the process of creation, these take place in a vacuum.

Letter to Howard Klein
May 22, 1974 - Page 6

When you have read the accompanying proposal, I would hope that we might meet to discuss it sometime soon, as it is possible to start this whole project in September. It would be really pleasant if you could pay us a visit to see the building I describe. Our Summer Institute begins May 28 and Steina Vasulka will be teaching experimental video to two groups of students (summer brochure enclosed).

Best wishes,



Gerald O'Grady
Director

GOG/LG

INTERNATIONAL VIDEO INTERCHANGE

It is proposed that Media Study conceptualize, equip and jointly administer five making/viewing/discussion/research centers on the five continents. The centers will be designed to present the continual unfolding of the electronic arts and their possibilities.

The project will proceed in three steps:

- (1) Research of the electronic arts activities in the location of the future workshop would be conducted. The local technological resources will be investigated. The "language" in which the electronic arts in America are communicated would be studied to provide an easy communication for future workshop teachings.
- (2) A physical location for the workshop and viewing center will be established. This workshop will establish the unity of electronic art-material from which electronic sounds and images are made. It will extend sound and image making into their presentational forms. The unity of image and sound making and their presentation in such a non-theatrical place will help to destroy the myth of inability to control and program other electronic systems.

The physical equipment pool of audio is universal. In video however, the workshop will be of the American (NTCS) standard with a concept of final integration into European system. In its design the system will contain the main components of electronic image generating, modulating and processing, and their control. It will be introduced by the artists most familiar with these aspects. The mini computer will be incorporated into the system giving the foremost approaches to electronic compositional possibilities, as amplification and directionality within a space will be explored, texture and color perceptual experiences will be conducted, and their environmental applications attempted.

- (3) Six international artists will conduct video/audio workshops by rotating themselves through the five centers for six weeks each during the year. We believe that this will give the artists a chance to create, to cultivate the "international" consciousness that video demands, and to make a significant contribution to the continuing formation of a video community. On each continent, an attempt will be made to have the artist travel to other centers of activity. In a literal sense, these women will realize my long-projected concept of "artists-in-residence in the world". The artists will be so chosen to put forward all of the shifting possibilities of video art.

- (4) The workshop will reconfigure the selection of artists to involve researchers and interpreters as well and an international exchange will begin on this level. From the initiation of the projects, tapes will be exchanged on a regular basis.

Budget will include:

- (1) Administration
- (2) Preliminary research and travel
- (3) Preparation of workshops
 - (a) technological design of tools
 - (b) selection and scheduling of artists
- (4) Equipment
- (5) Artists fees, travel and maintenance
- (6) Workshop administration, space, etc.

SEMINAR ON TEACHING MAKING

FRIDAY, DECEMBER 14, 1973

Room 233 Norton Hall

State University of New York at Buffalo

Supported By:

Center for Media Study, SUNY at Buffalo
Center for Understanding Media, New York
Instructional Communication Center, SUNY at Buffalo
Media Study, Buffalo
New York State Council on the Arts
Office of University-Wide Programs in the Arts/
State University of New York

THE SEMINAR IN TEACHING MAKING

Gerald O'Grady

Historically, the pedagogical aims and the designs of courses and programs in film and television "production" in the American university have been undocumented and unexamined. Although there were numerous exceptions -- one thinks of the Harry Alan Potamkin school in New York and the classes of Sidney Peterson at the San Francisco Art Institute -- the teaching unusually centered about the studio and concerned itself with preparing the student to produce the traditional narrative feature or the station documentary, and even then, no one -- not to mention several different -- "tutorial traditions" established itself in film.

In the past quarter-century, we have experienced the minisculization of film equipment, the relative national affluency which made possible the purchase of equipment by individual filmmakers, and the exploration of the cinematic form by artists first schooled in painting, sculpture and poetry -- more than one thousand register themselves as independent filmmakers with our three cooperatives.

Artist-in-residency programs, the gradual understanding that learning by enactment, by doing, was at least as important as learning by symbolic transfer, by talking about, and the experimentation at all levels of education in the 1960's have led to growing programs in the "creation" of cinema and video.

More and more frequently, today's student is engaged in a program which encourages him to be the total maker -- conceiver, cameraman, editor, etc. -- of the work; to express himself not only in personal forms, the autobiographical film and advocacy reportage, but in cerebral forms which self-reflexively investigate the very act and materials and techniques of making itself; to interface the moving images of celluloid with those electronically generated on videotape; and to pursue paracinematic and multimedia modes of articulating situations as well as modes evolved from sophisticated anthropological and psychological, and even cybernetic and bio-energetic theories. Despite the diversity of the endeavor, perhaps because of it, there seems to be almost no interchange of information, and then new methods of teaching are also undocumented and unexamined. The field is more chaos than cosmos.

During the past year, I myself encountered problems in the perception of the field in attempting to play a role in the Educational Advisory Committee of the American Film Institute; I felt the need to define film and media "study" as a member of that sub-committee of the National Committee on Regional Film and Television Resources and Services; and I became concerned with criteria for programs and workshops as a participant on the University-Wide Committee on the Arts for the State University of New York and on the Film/TV/Media Panel of the New York State Council on the Arts. My fellow sub-committee member on media "study," John Culkin, and the Arts Associate of the SUNY Committee, Patty Kerr Ross, enthusiastically supported the idea of a seminar on teaching making, and I turned to the Buffalo staffs of the Center for Media Study, the Instructional Communication Center, and Media Study Incorporated to conceptualize and implement such an interchange.

The seminar's simple terms of order, introductory and advanced work in film and video workshops, rounded out by some perspectives by incongruity, to echo Kenneth Burke -- some doubts, thoughts, reflections, visions and questions -- are designed not to set constraints, but to release varieties, to echo David Riesman. It is a some-ary seminar, not a summary conference. We have invited the field's leading academic practitioners to Buffalo, not in search of a model curriculum or a pilot program, but simply to give their ideas resonance and currency among each other and a small body of those directly concerned with nourishing the arts. The intent is to provide an intellectual environment in which those who care deeply about these problems can open their thinking to interaction, expansion, and refinement, as well as to scrutiny, question and criticism.

We hope that the participants and guests will go to the very root of the problems. Can creativity in film or any other art be taught at all? Is school the institution in which to attempt to teach it? Why? Why not? Does teaching place the creativity of the artist himself in peril?

Why do we teach as we do? How do we do it? With what equipment? How have I done it, how is it done at my school and how should it ideally be done? What materials are needed, what methods work best, and what constitutes a design for learning? Why?

What is the relation of a program dedicated to the personal film to the traditional programs focussing on the narrative and documentary film, the commercial film? What is the relation between expression and communication? Are the students preparing for a career or a career? What kinds of films and tapes are they making? Who is seeing them? Need media students be familiar with the cinematic and videographic tradition? How can students get access to what has been done in experimental videotaping? Are the video students all repeating the same experiments? Is it possible to create a situation in which they can feedforward?

Does a video workshop deal with the structuring of electronic energy, with interpersonal feedback, or with performance? Is the work made for public broadcast, for home playback or for the museum? Are the intended audience and the viewing environment compositional elements of the work?

Should film and video be taught together? Should they be taught in the lower schools? How does the position of artist-in-residence differ from the position of teacher? What are the strengths and weaknesses of the former role?

One subject for another seminar (to be held in September) has already emerged. How can we plan and finance the designing of portable, durable, economic equipment for the workshops in experimental video and sound, in the intermix of the electronic arts?

The papers and excerpted discussions at the Seminar and other materials requested from the participants will be published in the journal, Media Study.

SEMINAR IN TEACHING MAKINGPARTICIPANTS:

Mr. Scott Bartlett Filmmaker 2042 Green Street San Francisco, California 94123 415-431-4733	Mr. William Etra Video Access Center/Experimental Project Television Laboratory/Channel 13 NYU School fo the Arts 51 West 4th Street New York, New York 10003 212-598-3703
Mr. James Blue Co-Director, Media Center Rice University Houston, Texas 77001 713-522-7997	Mr. Hollis Frampton Filmmaker Associate Professor Center for Media Study A-8/SUNY/Buffalo, New York 14214 716-831-4804
Ms. Jane Brakhage Box 6 Rollinsville, Colorado 80474 303-258-3389	Mr. Robert Gardner Professor Carpenter Center for the Visual Arts Harvard University Cambridge, Massacusetts 02138 617-495-3254
Mr. Stan Brakhage Filmmaker/Teacher: Art Institute/Chicago University of Colorado/Boulder Home: Box 6 Rollinsville, Colorado 80474 303-258-3389	Mr. Ernie Gehr Filmmaker/Teacher: Bard College SUNY/Binghamton 272 Degraw Street Brooklyn, New York 11231 212-624-3177
Mr. Tony Conrad Art Department Antioch College Yellow Springs, Ohio 45387 513-767-7331	Mr. Larry Gottheim Cinema Department SUNY/Binghamton Binghamton, New York 13901 607-798-4997
Mr. Ed Emshwiller Filmmaker 43 Red Maple Dirve North Wantagh, New York 11793 516-PE5-6688	Mr. Ken Jacobs Cinema Department (on leave: '73-'74) Home: 94 Chambers Street New York, New York 10007 212-227-3144
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ALSO: Filmmaker
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Mr. Peter Bradley
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Film/TV/Media/Literature
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New York, New York 10020
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Dr. John Culkin
Director
Center for Understanding Media
75 Horatio Street
New York, New York 10014
212-989-1000

Dr. Ronald Green
Associate Director/Media Study, Inc.
3325 Bailey Avenue
Buffalo, New York 14215
716-835-2088

ALSO: Assistant Professor (on leave)
Department/Literature/Film
American University
Washington, D.C. 20016

Ms. Barbara Haspiel
Deputy Director
Film/TV/Literature
Film Program Associate
New York State Council on the Arts
250 West 57th Street
New York, New York 10019
212-586-2040

Mr. John Hightower
President
Associated Councils of the Arts
1564 Broadway
New York, New York 10036
212-586-3731

Mr. Ralph Hocking
Director
Experimental Television Laboratory
164 Court Street
Binghamton, New York 13901
607-723-9509

Mr. Gary Hogan
Associate Professor
Hartford Art School
200 Bloomfield Avenue
Hartford, Connecticut 06117
203-523-4811

Mr. Richard Kapp
Ford Foundation
320 East 43rd Street
New York, New York 10017
212-573-5000

Mr. Howard Klein
Director of the Arts Programs
The Rockefeller Foundation
111 West 50th Street
New York, New York 10020
212-265-8100

INVITED GUESTS (cont'd):

Mr. Gilbert Konishi
TV/Media Associate
New York State Council on the Arts
250 West 57th Street
New York, New York 10019
212-586-2040

Ms. Roberta Plutzik
Theater Reviewer
Buffalo Courier-Express
787 Main Street
Buffalo, New York 14203
716-847-5398

Mr. Terry Krieger
Program Specialist
Educational Programs
National Endowment for the Humanities
Washington, D.C. 20506
202-382-8891

Mr. John Reilly
Director/Video Study Center
Global Village
454 Broome Street
New York, New York 10012
212-966-7526

Mr. Ed Lynch
Center for Understanding Media
75 Horatio Street
New York, New York 10014
212-989-1000

Ms. Lucille Rhodes
Filmmaker/Consultant to Film Program
New York State Council on the Arts
250 West 57th Street
New York, New York 10019
212-586-2040

Dr. Herbert McArthur
Assistant Vice Chancellor for
Academic Programs
State University of New York
99 Washington Avenue
Albany, New York 12210
518-474-4065

Ms. Patricia Kerr Ross
Associate for the Arts
University-wide Programs in the Arts
State University of New York
99 Washington Avenue
Albany, New York 12210
518-474-4962

Mr. Jonas Mekas
Anthology Film Archives
80 Wooster Street
New York, New York 10012
212-CH3-1147

Mr. Allen Sapp
Director, Arts/Worth Foundation
Rand Building
Buffalo, New York

Ms. Jeanne Mulcahy
Assistant Director
Film/TV Programs
National Endowment for the Humanities
Washington, D.C. 20506
202-382-5538

ALSO: Executive Director
American Council for the Arts
in Education
60 East 42nd Street, Suite 638
New York, New York 10017
212-697-3490

Mr. Scott Nygren
Instructor
Center for Understanding Media
75 Horatio Street
New York, New York 10014

Mr. David Stewart
Director/National Program Projects
Corporation for Public Broadcasting
888 16th Street, N.W.
Washington, D.C. 20006
202-293-6160

ALSO: Project Director
Western New York Regional
Film Program
Media Study, Incorporated
3325 Bailey Avenue
Buffalo, New York 14215
716-835-2088

Mr. George Stoney
Director
Alternate Media Center of NYU
144 Bleeker Street
New York, New York 10012
212-598-3338

INVITED GUESTS (cont'd):

Dr. David Thaxton
Assistant Director
Educational Services
American Film Institute
John F. Kennedy Center for the
Performing Arts
Washington, D.C. 20566
202-833-9300

Ms. Barbara Van Dyke
International Film Seminars
505 West End Avenue
New York, New York 10024
212-787-4742

Mr. William Watson
Television Arts Project
156 Fifth Avenue
New York, New York 10019
212-924-8266

Mr. William Wees
Department of English
McGill University
P. O. Box 6070
Montreal 101, Quebec
Canada

Mr. James Wood
Associate Director
Albright-Knox Art Gallery
1285 Elmwood Avenue
Buffalo, New York 14222
716-882-8700

Dr. Peter Wood
Associate Director/Humanities
The Rockefeller Foundation
111 West 50th Street
New York, New York 10020
212-265-8100

HOSTS:

Mr. Marc Chodorow
Administrative Assistant
Media Study, Incorporated
3325 Bailey Avenue
Buffalo, New York 14215
716-835-2088

Mr. Seth Feldman
Research Assistant
Center for Media Study
A-8/SUNY/Buffalo, New York 14214
716-831-4804

Ms. Louisa Green
Research Associate
Instructional Communication Center
22 Foster Annex
SUNY/Buffalo, New York 14214
716-831-2147

Ms. Christine Nygren
Administrative Assistant
Center for Media Study
A-8/SUNY/Buffalo, New York 14214
716-831-4804

RECORDING ENGINEER

Mr. Ralph Gallo
Media Study, Incorporated
3325 Bailey Avenue
Buffalo, New York 14215
716-835-2087

EQUIPMENT PURCHASED SINCE JULY, 1973

- 1 Bolex 16mm Camera, model H-16 RX 5, serial # 256027
- 1 Bolex 16mm Camera, model H-16 RX 5, Serial # 256028
- 1 Bolex 16mm Camera, model H-16 RX 5, serial # 256029
- 1 Bolex 16mm Camera, model H-16 RX 5, serial # 256030
- 1 Macro-Switar 26mm f/1.1 lens, serial # 1106983
- 1 Macro-Switar 26mm f/1.1 lens, serial # 1106991
- 1 Macro-Switar 26mm f/1.1 lens, serial # 1106994
- 1 Macro-Switar 26mm f/1.1 lens, serial # 1107004
- 1 Switar 10mm f/1.6 RX lens, serial # 1123904
- 1 Switar 10mm f/1.6 RX lens, serial # 1123933
- 1 Switar 10mm f/1.6 RX lens, serial # 1123938
- 1 Switar 10mm f/1.6 RX lens, serial # 1123950
- 1 Macro-Switar 75mm f/1.9 lens, serial # 1131555
- 1 Macro-Switar 75mm f/1.9 lens, serial # 1131528
- 1 Macro-Switar 75mm f/1.9 lens, serial # 1131536
- 1 Macro-Switar 75mm f/1.9 lens, serial # 1131544
- 4 Bolex Camera Cases, model 473 @\$91.50
- 4 Bolex pistol grips, model H @ \$54.00
- 1 Nikon 8X Super Zoom Camera, serial # 706998
- 1 Nikon 8X Super Zoom Camera, serial # 724696
- 1 Nikon 8X Super Zoom Camera, serial # 723597
- 1 Nikon 8X Super Zoom Camera, serial # 722473
- 4 Nikon 8X Super Zoom Camera Cases @ \$29.95
- 1 Nagra 4.2 Tape Recorder with Accessories, serial # 92713
- 1 Beyer Headphone Set, model DT-48
- 1 Atlas Microphone Stand
- 1 Magnasync Bulk Eraser, model G-936
- 1 Audio Head Demagnetizer, serial # sos-s-70266
- 1 Intercinema Optical/Magnetic Sound Reader, serial #40132
- 1 Colleuse Marquet Magnetic 8/16 Cement Splicer
- 1 Colleuse Marquet Magnetic 8/16 Cement Splicer
- 1 16mm Guillotine Splicer, serial # 77178
- 1 16mm Guillotine Splicer, serial # 77392
- 1 16mm Maier Hancock Hot Splicer, model 816, serial # 017337
- 1 16mm Maier Hancock Hot Splicer, model 816, serial # 017338
- 1 Magnasync Moviola Synchronizer, model SZD, serial # 87626
- 1 Magnasync Moviola Synchronizer, model SZD, serial # 87628
- 1 16mm Moviscop Viewer
- 1 16mm Moviscop Viewer
- 2 Pair Mewmade-Dynamic Rewinds with Elbow Brake, model NW-4 @ \$185
- 5 SOS Editing Table @ \$130.00
- 5 pairs of Rewinds for Editing Tables @ \$90.00

MEDIA STUDY INCORPORATED 3325 BAILEY AVENUE, #1 BUFFALO, NEW YORK 14215

Equipment Purchased 7/1/73 - 6/30/74

Page Two

- 1 Conrac II Monitor (Used), serial # 155147
- 1 Studio Sony Camera, serial # 22330
- 1 Sony Rover Camera, serial # 16124
- 1 Sony AC Adaptor, serial # 13091
- 1 Sony Car Adaptor, serial # DCC-2400
- 1 16mm Guillotine Splicer, serial # 77178
- 1 16mm Guillotine Splicer, serial # 77392
- 1 Zenith 35mm Photo Enlarger
- 1 Polaroid Land Camera, model 20, serial # HK-7131B
- 1 Polaroid Camera, model 440, serial # CX-406445
- 1 Polaroid Camera, model 440, serial # CX-406187
- 1 Polaroid Camera, model 440, serial # CX-406469
- 1 Polaroid Camera, model 440, serial # CX-406369
- 1 Polaroid Camera, model 440, serial # CX-412991
- 1 Sony Tereo Cassette Recorder, serial # 15906
- 1 Sony Stereo Cassette Recorder, serial # 15905
- 1 Sony Stereo Cassette Recorder, serial # 16076
- 1 Sony Stereo Cassette Recorder, serial # 16075
- 1 Sony Stereo Headphone Set, model DR-7A
- 1 Sony Stereo Headphone Set, model DR-7A
- 1 Sony Stereo Haedphone Set, model DR-7A
- 1 Sony Stereo Headphone Set, model DR-7A
- 1 Sony Microphone Mixer, model MX-14, serial # 13047
- 1 Marantz Amplifier, model 4060, serial # 1907
- 1 Panasonic NV-3130 VTR with Audio Modifications, serial # CAKA10505
- 1 16mm Maier Hancock Hot Splicer, serial # 017337
- 1 16mm Maier Hancock Hot Splicer, serial # 107338
- 1 Magnasync Moviola Synchronizer, model SZD, serial # 87626
- 1 Magnasync Moviola Synchronizer, model SZD, serial # 87628
- 1 Electra-Voice RE-11 Microphone, serial # 7633
- 1 Electra-Voice RE-11 Microphone, serial # 7634
- 1 Guillotine 8mm Tape Splicer, serial # 84775F
- 1 Guillotine 8mm Tape Splicer, serial # 239-286B
- 1 Guillotine 8mm Tape Splicer, serial # 239-286B
- 1 Guillotine 8mm Tape Splicer, serial # 84860F
- 1 Guillotine 8mm Tape Splicer, serial # 84560F
- 1 Guillotine 8mm Tape Splicer, swrial # 8352F
- 1 Guillotine 8mm Tape Splicer, serial # 83240F
- 1 Guillotine 8mm Tape Splicer, serial # 8352F
- 1 Goldcrest Monopod
- 1 Goldcrest Monopod
- 1 Telesar Tripod, serial # MSI-999

CONTRACT INFORMATION AND APPLICATION AMENDMENT

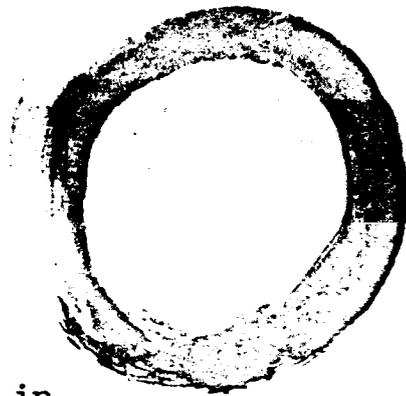
Name of Organization: MEDIA STUDY, INC.
(USE LEGAL NAME)

The following activities have been recommended by the Council, at its meeting on July 21, 1974, for funding in the amounts indicated:

NYS CA program staff section: TV/MEDIA & FILM

- I. Continuation of a year-round media resource center including film and video workshops, public film and video screenings and lectures, technical and production assistance and a public access equipment pool for artists and community groups in the western region of New York State.
- (1) Toward the cost of rent (A)..... (\$7,200
 - (2) Toward the cost of utilities (A)..... (\$3,200
 - (3) Toward advertising & promotion (A)..... (\$2,000
 - (4) Toward the salary of the Associate Director (A)..... (\$6,750
 - (5) Toward the salary of the Assistant Director (A)..... (\$5,000
 - (6) Toward the salary of the Manager of Operations (A)..... (\$4,680
 - (7) For 6 artists-in-residence to teach one course each (A)..... (\$12,000
 - (8) For 3 artists-in-residence to teach one course each (A)..... (\$3,000^{2,000}
 - (9) For one audioelectronics artist to teach two courses (A)..... (\$3,000^{1,000}
 - (10) For film and tape rentals for public screenings (A)..... (\$6,000
 - (11) Toward the cost of 6 portapaks @ \$1,600; 1 1/2" color recording deck @ \$1,000; 4 23" b/w monitors @ \$250; 2 1/2" editing decks @ \$1,400..... (\$14,400⁵⁰⁰
 - (12) For the cost of 4 Bolex 16mm cameras @ \$1,800; 4 Sekonic light meters @ \$65; 5 editing tables @ \$150; 5 Moviola rewinds @ \$200; 2 tape splicers @ \$200; 2 hot splicers @ \$300; 1 Nizo super-8mm camera @ \$500; 2 16mm viewers @ \$250; 3 Nikon Super-8mm cameras @ \$350; 3 editor/viewers @ \$60; 3 Super-8mm splicers @ \$60; 1 Sony cassette recorder @ \$150..... (\$12,770
- The Council did not recommend support for the following projects:

Woody



To: People interested in
media production
From: White Ox Films, Inc.
308 Laburnam Crescent
Rochester, New York 14620

April 5, 1975

Dear Friend:

You have helped make Cinemedia a reality! Your prompt answer to our questionnaire has demonstrated a need in upstate New York for free access to media equipment. The New York State Council on the Arts has responded to this need by awarding White Ox Films a grant of \$50,000 to initially establish the Cinemedia Resource Center in Rochester.

you didn't tell me!

Our doors will open in the middle of May. We want you to have the first opportunity to borrow equipment and encourage you to complete the application enclosed if you have a project in mind.

Some of you have had questions about the project. As funded, Cinemedia will provide an adequate amount of film production equipment, available for free loan, and Saturday production workshops, at a small fee. The borrower must supply any consumable production items, like free film, batteries, bulbs, editing tape, etc. We cannot provide grants for production but will assist you in any other way possible.

Yours truly,

Tom

Tom Bisky
Cinemedia Coordinator

WHITE OX FILMS, INC.
A Center for Cine-media Arts
308 Laburnum Crescent
Rochester, New York
716-442-4080

CINEMEDIA RESOURCE CENTER

Sponsored by the New York State Council on the Arts and administered by White Ox Films, Inc., the Cinemedia Resource Center is an Upstate New York community-access facility for film equipment loan and film production training.

Cinemedia services are as follows:

Short-term loans (one to two weeks) of Super-8 and 16mm film production equipment to individuals at least 18 years of age.

Long-term loans (up to six months) of Super-8 production equipment to workshops administered by non-profit organizations.

Regularly scheduled short courses of instruction in film production and film language.

Super-8 and 16 mm studio and post-production facilities (currently under construction).

APPLICATION PROCEDURES

1. Contact Cinemedia, c/o White Ox Films, Inc., 308 Laburnum Crescent, Rochester, New York, 14620, 716-442-4080, to request an application form.
2. Return the completed application. First-time organization applicants must attach a description of their organization's activities and confirmation of non-profit status. First time individual applicants must attach at least one reference letter attesting to personal reliability. Those who will operate the equipment must provide evidence of technical competence or agree to take the appropriate production workshop.
3. In order to allow time for sufficient review, application must be received by Cinemedia at least nine days in advance of the date applicant wishes to receive equipment. However, certain pieces of equipment may be scheduled two months in advance, so applicants are advised to apply as early as possible.
4. Upon favorable review of application, a contract specifying security arrangements, liability, etc., will be mailed to the applicant.
5. When signed contract is returned, the recipient will be notified when to come and pick up the equipment. The recipient must produce, at his own expense, suitable transportation for equipment to and from the Cinemedia premises.

WHITE-OX FILMS, INC., 308 Laburnum Crescent, Rochester, N. Y.
718-442-4080

APPLICATION FOR PRODUCTION/PRESENTATION EQUIPMENT LOAN

Name of Applicant _____

If non-profit organization, name of chief executive _____

Title _____ Address _____

(Street) (City)

(County) (Zip) Telephone Number _____

Alternate Telephone Number _____

PROJECT PROFILE: Please describe below (a) purpose of project; (b) target audience; (c) other sources of funding (if NYSCA is a source, specify department), equipment, or supplies; (d) technical background of those who will operate Cinemedia equipment; (e) exact location (address, telephone) where equipment will be used; (f) pertinent scheduling factors.

EQUIPMENT CHECKLIST: Please identify special requirements. Dates: No. Required Special Features Receipt Return

	No. Required	Special Features	Receipt	Return
CAMERAS				
Super-8				
16mm				
AUDIO RECORDERS				
EDITING EQUIPMENT				
Super-8				
16mm				
LIGHTING EQUIPMENT				
PROJECTION EQUIPMENT				
Super-8				
16mm				
OTHER (Specify)				

Note: Cinemedia does not furnish consumable production supplies, eg. film stock, audio tape, splicing tape, cement, etc.

WHITE OX FILMS, INC.
A Center for Cine-media Arts
308 Laburnum Crescent
Rochester, New York
718-442-4080

Proposal for the Establishment of an Experimental Television
Program at the State University of New York at Buffalo

About a month ago, it came to my attention that a large space in the Millard Fillmore Academic Core of the Joseph P. Ellicott Complex, designed by architect Davis, Brody and Associates, was available for use by the Center for Media Study. It is a Tolkien-like "hobbitat" castle which will house 4,000 students who will live in six colleges or neighborhoods within its domain. The Complex also includes dining halls, libraries, and bookstores, screening rooms, an experimental theatre workshop, a computer center, a sophisticated social-interaction laboratory, a large crafts center, etc. I expect that it will be one of the most written about pieces of campus architecture in the next few years. The Complex is one of thirty-five buildings which are to be constructed on the new campus. The first consideration of arts on a campus should be the establishment of an aesthetic environment, and here it is in a dynamic and exciting field of puzzle-pieces which continually come together in astonishing new configurations as you walk through the space. I enclose seven photographs of the building and of the theatre space.

The Complex potentially offers the most flexible array of physical and electronic spaces that any institution of any kind has yet possessed. The space available for our use (4,000 square feet) is directly adjacent to the crafts center and directly opposite to the drama workshop, and would be a natural point of convergence for the students. (1) This space could be used for the teaching and experimentation laboratory and is also a perfect gallery-type space in which from three to one hundred monitors could be arranged in shifting matrices throughout the year; it could encompass every conceivable kind of close-circuit "museum" installation

INTRODUCTION

In February, 1973, Willard Van Dyke and Sheldon Renan arranged a meeting of thirty film-makers, programmers, archivists, educators and administrators at the Mohonk Mountain House in New Paltz, New York. The purpose of the meeting was to discuss the development of film culture in the United States. To this end, papers were presented on topics ranging from the difficulties encountered in preserving film to the design of regional film study centers. The discussion was lively and far reaching, but in the end, the participants felt frustrated by the seemingly insoluble nature of the many problems besetting moving image media in contemporary America.

As Gerald O'Grady later described the mood of the meeting in The Village Voice: "Important films were unavailable. There was no way to engage in serious study of film art. No ways had been found to collectively deal with distributors. No organization providing adequate service to the field. No support for outlying areas. . . . And who cared about the problems of the independent film-maker? And where were the video people? And what about children?"

The list of grievances seemed endless and the corrective measures unclear. As it became evident to the conferees that no solutions could be reached during the three-day gathering, those present unanimously resolved to establish a committee to continue the work they had begun. This Committee on Film and Television Resources and Services received a mandate to "search out and organize an entity representative of and responsible to the major organizations, institutions and memberships concerned with the making, preservation and study of film and media--the servicing and education, broadly conceived, of the film/media needs of all of our citizens; it is essential that this entity be as representative as possible, be self-determining, and be responsive and responsible to the concerns of all parties involved."

The original eleven members of the Committee included Sam Kula, who had been instrumental in establishing the archiving program of the American Film Institute; Gerald O'Grady, who had developed on and off campus film programs in four cities, the most recent in Buffalo; Sheldon Renan, who had written the first book length work on American experimental film and had served as head of the Pacific Film Archive; Eileen Bowser of the Museum of Modern Art, a film archivist of international stature; James Blue, an experienced documentary film-maker who headed the Media Center of Rice University; Sally Dixon, founder of the film program at the Carnegie Institute's Museum of Art in Pittsburgh; Ron Sutton, head of the National Association of Media Educators, the first nationwide organization of high school film and media teachers; John Culkin, administrator of the catalytic Center for Understanding Media; Peter Feinstein, who had directed the University Film Study Center, a New England consortium; and Denise Jacobson, who had been energizing film and media activities in the Northwest.

During the two years since the Mohonk meeting, the Committee has expanded its membership to include new areas of expertise and more diverse points of view. New members included screenwriter Daniel Taradash; public television producer Fred Barzyk of WGBH (Boston); David Stewart, Assistant Director for Special Projects of the Corporation for Public Broadcasting; Steina Vasulka, independent artist, teacher and founder of the video exhibition center, the Kitchen; John Kuiper, Head of the Motion Picture Section of the Library of Congress; and Frank Daniel, former Dean of the

and exhibition, even Nam June Paik's Bonino Gallery "T.V.C. (Sea) (my name for it), as there is a sunken floor of about 400 square feet in the middle of the space, all of which would be accessible to students throughout the day and evening. (2) Across the hall is the experimental theatre, suitably high-ceilinged and now completely installed with lighting - in other words, a fully equipped television studio with the most flexible kinds of spaces. The seating is on two sides and is so conceived as to be able to serve as multiple stage surfaces, as seats, or to be folded away. Here is an ideal laboratory for all kinds of experiments in electronic theatre. (3) A short distance away is a 300-seat screening room which is perfectly adapted for large-scale projection. The projectors are portable now and there are a variety of spaces, including (1) and (2) and many others, where video projection could be experimented with, including some "found" screens on the outside walls. Every possible scale could be accommodated. (4) Adjacent to the experimental teaching area is a small room from which we could transmit all of the work being done to monitors at fifty points throughout the Complex; in other words, we have a simulated "videosphere" through which all residents could keep in touch with all the work and experimentation being done. The network could also be used for information, teaching, entertainment, etc. (5) The electronic material could also be transmitted by cable (which is already in) to another complex, the Governors' Dormitories, and this could be a two-way interaction system. I know of no other location which would offer all of these possibilities, and it could become the most exciting and stimulating student living and educational environment in the country.

The integrating thread of all of this activity will be the experimental workshop.

Activities

The workshop would explore image and sound-video language, be a pilot facility to design, test and report on new equipment leading to decentralization, and also investigate the teaching and tutorial relationship in a variety of modes - apprenticeship, participation, instruction, etc. I think that the creative artists will be the best demonstrators and "explorers" of the language and I have an insight which is quite new, I think (partly derived from my discussions with Billy Gwinn) that video may be a medium, more so than any other, in which the making can be part of the teaching. My idea is that the experimental laboratory would never be idle, that it would be at maximum-use capacity in all three directions, and that visiting artists could experiment in making and in teaching while trying out new equipment, and do so in whatever format - stationary exhibition, environmental exhibition, variant-scale, projection, or transmission - each chose. There would be a group of serious students working with and learning from them, and then the wider audience of all of the residents of the Complex and gradually of the entire campus. The psychological timing is just right for this kind of experiment - a new campus, a new building, a new program, a new art; there are none of the barriers of the traditional institution. The facility would need a director, a small staff of technicians, some equipment and materials, and support for six artists a year who would be invited to work in any of these directions or several of them for two months each. Other

artists would be invited for shorter periods.

I have already talked to many artists like Ed Emshwiller, Nam June Paik, Stan Vanderbeek, Billy Gwinn, and Walter Wright about it, and of course both Vasulkas have been actively involved in helping me develop plans. I should also like to invite people like Bill Roarty, Shirley Clarke, Peter Campus, Tom Dewitt, Willard Rosenquist, Don Halleck, Stephen Beck, Michael Snow and some new video artists, and artists from other areas.

The electronic image/sound workshop would itself be a multiple facility. Contrary to an established TV-studio facility based on single or a parallel dual (production-postproduction) setup, we propose to have a multiple simultaneous image-production workshop consisting of eight sections of active locations, all serviced by a centralized signal distributing system and a time-shared computer. The electronic sound would occupy four independent sections with the possibility of integrating with any of the image areas.

The elements of the electronic image and sound workshop would include:

- 1) continuous exploration of electronic art material
- 2) vocabulary of electronic image and sound
- 3) sound-image/image-sound interface and exchange
- 4) film-videotape interface
- 5) experiments in stereoscopy
- 6) perceptual modes and codes of electronic art material
- 7) computer language of image art
- 8) computer-control application of electronic tools

- 9) computer image and sound origination
- 10) production of written, taped, and film documentation and information

The elements of the electronic environment would include:

- 1) exploration of size directionality and quantum of image and sound
- 2) composition (configuration) of images and sounds in space
- 3) experience of image and sound flow (speed-direction) within the environment
- 4) kinetic analysis of the moving image (film frame analysing projector, video disc systems)
- 5) expression through remote control
- 6) exchange of electronic art installations
- 7) live audience testing laboratory
- 8) study of electronic performance

There would be seminars and conferences and reports on the economy of electronic tools systems and on the making of materials and on new means of exhibition and distribution.

Personnel at the University - Television

I think that we have the personnel and the academic and city environment to carry this project to success. There is my own commitment to the development of the whole field. Woody and Steina Vasulka are living here in Buffalo - they are not only good artists but very good teachers and Steina, who is teaching at the University this summer, is playing a crucial role in opening up this whole field to women, and it would be so good to release her energies in this student environment. As you know, they are the two artists who have worked at all three experimental centers and have experienced and thought about their oppor-

tunities and limitations. In founding and operating The Kitchen, they also exposed themselves to more artists and their works than almost any one else I can think of. They are in basic agreement with all of the directions I have outlined in my letter.

Personnel - The Arts

Steina's background as a symphony musician and Woody's as a filmmaker in the Prague School mean that they are open to collaboration with all of the other arts. Woody wants especially to work with Jerry Hiller when he returns and the composition side of the Music Department (see the attached newspaper article about Morty Feldman) is growing stronger and stronger. Between them, both of our filmmakers, Hollis Frampton and Paul Sharits, have already experimented with Ralph Hocking's video synthesizer, electronic music and computer-generated images and are in full support of this venture. The Theater Department has applied to the Dance Committee of the National Endowment for the Arts for support of an experimental video project and they are most interested in joining with us - Alan Edelman, who is their lighting man, has already taken workshops at Media Study with Ed Emshwiller, Tom Dewitt and Peter Campus. The Art Department would also be intimately involved. The Vasulkas already made an impact on all of the seventy-two colleges and universities in the SUNY system when they appeared at the University-wide Celebration of the Arts at State College, Fredonia about a month ago (see enclosure).

In talking about video in relation to the other arts, I should mention that, in a few years, the Instructional Communication Center which I also direct will have its new building on the campus, complete with

two-inch color facilities, large studios, capability of satellite transmission, etc., and I have already talked to David Stewart at the Corporation for Public Broadcasting and Fred Barzyk about recruiting a staff of directors and engineers who would be especially open to televising other art forms. Instead of having to rush a program in a station's overbooked studio and be served by an unsympathetic technical staff, drama, dance, and musical groups could be in residence at the University for a longer period and excellent programming could be produced here. Visiting directors could also be invited. For example, there was talk this year of doing a special on the life of Feldman and his relation to New York artists, but it didn't jell because, at the moment, it had to be done elsewhere. I should also mention that the campus has an excellent public radio station, WBFO, which is also part of the Instructional Communication Center, and I am forwarding to you their programs and activities for this month. A student group, ACT V (all-campus TV), is supported by the University Union Activities Board Video Committee and already does daily programming on closed-circuit. I enclose their latest schedule as well.

Personnel - Other Disciplines

And it is not only the other arts departments who are concerned with video. Naomi Weisstein in the Department of Psychology is already doing research on the perception of the moving image. Bruce Goldstein from the University of Pittsburg is teaching the psychology of the visual arts, including video, in our summer program, and we are already planning a 15-week long seminar with many visitors for fall semester next year. Ted Mills' interaction laboratory is completely outfitted with video facilities.

Norman Holland, former film critic for the Hudson Review, has established a Center for the Psychoanalytical Study of the Arts and has indicated his interest (he was present at Paik's "Global Groove" evening here). The Dean of the Graduate School, McAllister Hull, Jr., also teaches a course in the relation of scientific discovery in the field of physics to economics, social structures and institutions and the arts, and, a year ago, we wrote a joint proposal to collect media materials for his classroom use, and our long-range intention was to make videotapes. We have a most competent Director of Libraries, Eldred Smith, and his facilities on the new campus include numerous carrels with cassette playback decks, and all of our tapes will be stored there and available for individual or small group use sixteen hours a day.

In terms of creative participation in the workshops as well as receivers, it should be pointed out, in light of the third world and international thrust outlined among the seven actions of Phase II, that the University is seventh in the nation in admission of minority students and fourteenth in the nation in admission of foreign students. The city itself is composed of fifty-six different ethnic groups.

Relation to the City of Buffalo

Because of the presence of Media Study as an emergent regional center, I, and the University through me, have already established working relationships with the wider community here in Buffalo. (I have been assuming, by the way, that you know the differences between Media Study, the Center for Media Study and the Instructional Communication Center, the latter two located at the University - I outlined them in great detail in my earlier proposal to Peter Wood on January 10, 1974 which you read, I

think.) For example, one of the curators at the Albright-Knox Gallery, James Wood, is interested in starting exhibitions there and I'll enclose a proposal which the Vasulkas submitted to him. Last year, Ed Emshwiller was jointly in residence at Media Study, the University and Channel 17, the public station directed by Mike Collins, producing "Positive/Negative Faces," and we are now collaborating with Channel 17 on a year-long project using sound-synch super-8 equipment for innovative programming. He would obviously want to be involved in this proposed project and would greatly benefit from it, I believe. Bob Schwartz, the President of Comax Telecom Corporation, is a University alumnus who has designed his own two-way cable system, serves on the Federal Communications Commission and is one of four cable owners who have taken an option on satellite-cable interconnect. He is most supportive of our development and is interested in making us a head-end and giving us a channel to do daily programming. The University has operated a microwave facility for several years, sending class programs in engineering and management to local industries who gave their employees released time to view them, and this facility which is now under my direction, is being expanded for use by all of the faculties. We are linked to the New York State Network and are also in close touch with BOCES (Board of Cooperative Educational Services) of Erie County, which tapes and distributes television programs for all of the elementary and high schools in the area. This summer, Gene Youngblood is in residence to teach Design for a National Information System, the

materials of his forthcoming book, Videosphere - note the description in our summer brochure. He is intending to stay here in Buffalo next year through funding from another source.

Publication and Administrative Internships

Finally, I should mention our capabilities in terms of publication and management. At the first of the year, I will begin publication of a journal, Media Study, a quarterly about the size of Daedalus (250 pages per issue) that will be open to articles on art, technology, pedagogy, historical studies and visions. We would also document all that goes on in a series of written newsletters, reports and other publications - the Vasulkas, for example, have completed about one-third of a textbook on the electronic image.

For the past year, the National Endowment for the Arts and the New York State Council on the Arts have been funding interns to help me administer Media Study, and the first, Ron Green whom you met in January when we visited your offices, has now become the Assistant Director of Public Media at the Endowment; his replacement, Seth Feldman, has just been appointed Coordinator for our Committee on Film and Television Resources and Services; and a third Buffalo graduate student of mine, Scott Nygren, will become Director of Education at the Center for Understanding Media. There's a School of Management here and both Dean Brandenburg and his wife are very active in the development of the arts, and there is already the beginning of a small program in arts administration. Our Mohonk Committee found that one of the major national needs was for administrators in the field of film and video, especially with the growth

of regional centers, and the establishment of my projected laboratory here would be an ideal environment for their training.

I'm going to conclude with a quotation from my talk, "Sound-Track of a Tele-Vision," which I presented to the curators at the Museum of Modern Art on September 21, 1972, when we were still trying to persuade the Museum to host Open Circuits. I would now substitute University for Museum.

In Keats' time and for a century after, works of art, perceived as objects, were in temples and palaces and museums, and they were available only to that small minority of humanity who were able to and could afford to travel across distances to perceive them. With television, the art form which is engaging us this afternoon, this view of art has probably been transformed. For in television, the object exists only when an electrical current is passing through it at a specific series of moments in time, i.e., only then is it being received on a monitor. In one of his early essays, one of our current televisionaries remarked that the real business of television was none other than "the reprogramming of the sensory life of North America, changing the entire outlook and experience of the population of this continent." Here, then, is an art form - grounded in the modifications, the transformations, of the intensity of light, the shades of colors, the compositions of spaces, the manipulations of forms within it, the rhythmic pulses through it, and the sound harmonized with it, to mention but a few of the elements which are simultaneously interacting with each other; and one man's personal creation, such as those you have seen this afternoon, can be transmitted, in its own original medium - untransformed - to every other human being in the world, and the minds and hearts of each of them can be sensitized to each of these elements and their interaction; and this ability to teach this discipline and pleasure to all minds, the ability to so powerfully raise the understanding and appreciation of all of the basic elements, the abstract principles, if you will, on which all of the other pictorial and spatial and moving and musical arts are based, enables you to powerfully transform the traditional pedagogical function of the museum and to assume, at the same time, your traditional and acknowledged position of leadership in that world without walls.

Enclosures:

- (1) Seven pictures of Joseph P. Ellicott Complex at State University of New York at Buffalo.
- (2) Paper by Lance Wisniewski on "Interconnection and Networking of Arts Organizations in New York State."
- (3) Preliminary Draft of Media Study plan for continental network.
- (4) Proposal for video installation submitted to Albright-Knox Gallery.
- (5) Current activities of WBFO.
- (6) Sample schedule of Act V.
- (7) Summer Film/Media Institute Program at SUNY/Buffalo.
- (8) Materials on University-wide Celebration of the Arts at Fredonia.
- (9) News Story on SUNY/Buffalo Department of Music.
- (10) Copy of a letter from Vilem Flusser.



STATEMENT BY ASSOCIATE PROFESSOR BOHUSLAV W. VASULKA
FACULTY MEMBER OF THE CENTER FOR MEDIA STUDY
RELATING TO THE TENURE OF HOLLIS FRAMPTON

I wish to recommend that Hollis Frampton be accorded tenure as an Associate Professor for the following reasons.

I am familiar with the entire body of his work and have been very much engaged in observing the process of creation of his recent films. Since our exchange about film and video at the "Open Circuits" Conference at the Museum of Modern Art, we have dialogued often about the "meetings and departures" of these media, and I would judge, from my wide acquaintance of video artists and filmmakers, that Hollis Frampton's work occupies a critical and pivotal position in the exchanges going on between cinema and video in modern art. At the same time, Frampton is deeply immersed in a creative "recreation" of the traditions of narrativity in cinema and of the very language of cinema as it can be turned to the personal expression of paradox and myth; and he is also attempting to integrate these "traditional" aspects into the minimalistic-oriented achievements of art in general today.

His own voluminous work is a dialogue, a multi-log, of various important aspects of contemporary aesthetic and cerebral concerns, and my own view is that this will obviously be a continuing process for him in the future. Thus, both the most exciting and useful reason for his continuing presence here is the affording his colleagues and students as well as the wider university faculty and students, as they become more familiar with his endeavors, the opportunity to engage themselves in the creation and research of a major international artist. His enduring reputation is already established at that level.

Hollis Frampton has reached a mature and prolific period in his career and it is a rare privilege for the student body to daily experience this in modes which are both dynamic and reflective.

Bohuslav W. Vasulka
Associate Professor
Center for Media Study

EDUCATIONAL COMMUNICATION CENTERS

AND

THE TELEVISION ARTS

A CONFERENCE SPONSORED

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AND

THE UNIVERSITY-WIDE COMMITTEE ON THE ARTS

STATE UNIVERSITY OF NEW YORK

UNIVERSITY CENTER AT ALBANY

NOVEMBER 21-22, 1974

The purposes of this Conference are (1) to present the latest developments in video arts and their related technologies and systems, (2) to suggest ways in which the facilities of Educational Communication Centers might be prepared to serve the developing video artists on their own campuses and in their surrounding communities, and (3) to indicate ways in which the Centers might stimulate activity in all of the arts and humanities.

The invited guests are the Directors of the Centers and their Chief Television Engineers, the Vice Presidents of Academic Affairs, Deans and Provosts of the Arts and Humanities, Chairpersons of Departments relating to the Arts, and interested faculty members.

The Conference brings together some of America's most distinguished independent video artists, the directors of Public Television's experimental centers, leading developers of cable and networking concepts relating to the arts, educators, and private and public foundation officers.

The Conference coordinator is Gerald O'Grady, Director, Instructional Communication Center, University Center/Buffalo, and the Conference host is William K. Mulvey, Director, Educational Communications Center, University Center/Albany.

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1444 Western Avenue
Albany, New York
518-438-3594

The Ramada Inn
1228 Western Avenue
Albany, New York
518-489-2981

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Albany, New York
518-459-3100

Travel Lodge
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Albany, New York
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800-255-3050

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Thursday, November 21

1:15PM

WELCOME

Lewis P. Welch
Vice President for University Affairs
State University of New York at Albany

REMARKS

Robert Pasciullo
Assistant Dean
Office of Educational Development
State University of New York

Patricia Kerr Ross
Associate for the Arts
University-wide Committee on the Arts
State University of New York

1:30PM

THE THREE UNIVERSES OF MEDIA

Gerald O'Grady
Director, Instructional Communication Center and Center
for Media Study
State University of New York at Buffalo, and
Director, Media Study/Buffalo

2:00PM

PRESENTATION OF EDUCATIONAL PRODUCTIONS

William K. Mulvey
Director, Educational Communications Center
State University of New York at Albany

- (1) Edited videotape of interviews about University research (12 minutes)
- (2) "Art and Environment" - for the Department of Art, Jon Henry, Graphic Designer (9 minutes)
- (3) "Shadings" - 1972 Ohio State Award - American Exhibition of Educational Radio and Television Programs (18 minutes)
Leonard Sarnacki, Director/Producer
William K. Mulvey, Writer/Performer
- (4) "Definition of Man" - for the Department of Rhetoric and Communications - Jon Henry, Graphic Designer (10 minutes)

3:00PM

COFFEE

3:15PM

THE GENESIS OF THE ELECTRONIC IMAGE

Presentation of selected videotapes illustrating the history of the generated image.

Steina Vasulka
Video Artist
Director, Video Workshop
Media Study/Buffalo

4:00PM

SCREENING: FALL

SLIDE PRESENTATION: THE VISUAL EQUIVALENT OF MUSIQUE CONCRÈTE

Tom Dewitt
Filmmaker/Video Artist
Poughkeepsie, New York

5:00PM

DINNER

7:00PM

EXPERIMENTS IN PUBLIC TELEVISION

Fred Barzyk
Director, The Television Workshop
Channel 2, WGBH, Boston

Paul Kaufman
Director, The National Center for Experiments in Television
San Francisco

David Loxton
Director, The Television Laboratory
Channel 13, WNET, New York City

8:15PM

COFFEE

8:30PM

SHOWING: SCAPEMATES

PRESENTATION: LIVE PRESENCE/FILM AND VIDEO IMAGES

Ed Emshwiller
Filmmaker/Video Artist in Residence
The Television Laboratory
Channel 13, WNET, New York City

9:45PM

LIVE AS YOU LIKE IT

Presentation of works in progress - arts systems incorporating people, machines, spaces, movements, visuals and sounds.

Joel Chadabe
Department of Music
State University of New York at Albany

~~Tom Dewitt~~

Phil Edelstein
Technical Specialist, Department of Music
State University of New York at Albany, and
Media Director, Electronic Body Arts/Albany

Performing Artists Group: Electronic Body Arts/Albany

Friday, November 22

9:00AM

THE DEVELOPMENT OF ELECTRONIC ART TOOLS

Joel Chadabe

John J. Godfrey
Engineering Supervisor
The Television Laboratory

Ralph Hocking
Cinema Department
State University of New York at Binghamton, and
Director, Experimental Television Center/Binghamton

John Roy
Department of Art
University of Massachusetts

B. Woody Vasulka
Center for Media Study
State University of New York at Buffalo, and
Director, Experimental Television Laboratory

Walter Wright
Video Artist in Residence
The Experimental Television Center/Binghamton, and

10:30AM

COFFEE

10:45AM

ARTS/CABLES/NETWORKS

Michael Chase
Director, New York Network

Russell Connor
Executive Director
Cable Arts Foundation, New York

Lance Wisniewski
Director, Synapse, Syracuse University, and
Innervision/Syracuse

12:00

LUNCH

1:30PM

NEW DIRECTIONS IN TELEVISION

Peter Bradley
Program Director, Film/Television/Literature
New York State Council on the Arts

Howard Klein
Director, Arts
The Rockefeller Foundation

Jeanne Mulcahy
Program Officer, Media Program
National Endowment for the Humanities

1:30PM - New Directions in Television continued:

Donn Alan Pennebaker
Filmmaker, and
Panelist, Public Media Program
National Endowment for the Arts

Lydia Silman
Acting Director, Television/Media Program
New York State Council on the Arts

David Stewart
Director of Special Projects
Corporation for Public Broadcasting

3:00PM COFFEE

3:15PM MEDIA, INFORMATION, AND THEN?

Gerd Stern
President, Intermedia Systems Corporation
Cambridge, Massachusetts

4:15PM WHAT EVERY STUDENT SHOULD KNOW ABOUT MEDIA

John Culkin
Director, Center for Understanding Media/New York City

EDUCATIONAL COMMUNICATION CENTERS

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THE TELEVISION ARTS

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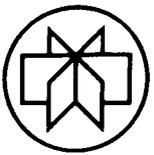
AND

THE UNIVERSITY-WIDE COMMITTEE ON THE ARTS

STATE UNIVERSITY OF NEW YORK

UNIVERSITY CENTER AT ALBANY

NOVEMBER 21-22, 1974



INSTRUCTIONAL COMMUNICATION CENTER

October 31, 1974

Mr. B. Woody Vasulka
267 Franklin Street
Buffalo, New York 14202

Dear Woody,

Here is an early program for our Conference on "Educational Communication Centers and The Television Arts." A printed brochure will be sent in a few days.

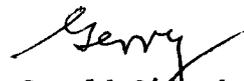
My understanding is that the State University of New York will cover your travel expenses from Buffalo to Albany and back, your room rental on Thursday night, and also make provision for your dinner (Thursday) and breakfast and lunch (Friday) in Albany.

It is important that the Educational Communication Center at Albany receive any materials which you will present, together with instructions for presenting them, especially equipment needs, by Wednesday, November 13. The persons to contact there, if you have any questions about equipment, facilities or staffing, are Dave Long (518-457-4836) or Chuck La Malfe (518-457-7679). If I can be of any assistance, please telephone me at 716-831-4800.

You will have about fifteen minutes and I expect that you are going to demonstrate and discuss the Rutt/Etra synthesizer.

Patty Ross and Bob Pasciullo, our Conference sponsors, will be sending you a more formal letter in the near future.

Sincerely,


Gerald O'Grady
Director

Enclosure: as noted

November 29, 1974

Dear Vasulkas,

As per your recent telephone conversation with Seth Feldman or Steina Vasulka, I would like to confirm our interest in having your work at the EXPRMNTL 5 festival in Knokke-Heist, Belgium, December 25 - January 2. We are attempting to arrange viewings at other locations in Europe during January and February under the auspices of the American Cultural Center and have applied for funds which would enable us to show the works at five centers in New York State and eight centers around the United States later in the spring. We will, of course, send you complete information pertaining to each viewing and obtain your permission before showing your work at any location other than Knokke-Heist.

We are hoping, then, to show your work at several places between December 25, 1974 and May 30, 1975, and we have requested a fee of one dollar per minute for the showing at each location. You will have to be responsible for providing us with three quarter-inch cassettes of your work no later than December 10. Each piece must be on a separate cassette. The artist must also be responsible for clearing any rights (e.g. soundtracks) before submitting tapes. The cassette or cassettes will be returned to you after the showings.

Those of you who have not yet done so already, please send written materials about yourself and your work as well as any relevant photos to the above address as soon as possible. Any material received after December 10 cannot be included in the catalogue for the exhibition. We would greatly appreciate your help in making the catalogue as accurate and inclusive as possible.

If you have any questions concerning the exhibition, please feel free to call me at 716/831-2304, Seth Feldman at 716/881-3082 or the Vasulkas at 716/856-3385.

Sincerely,

Gerald O'Grady (S.F.)
Gerald O'Grady
Director

GO'G/cas

February 24, 1975

Ms. Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

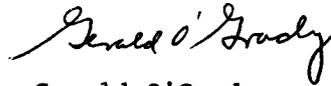
Dear Steina:

I have provided you with a check for \$40.00 in payment of interest for approximately three months on a loan which you made from your bank in order to forward \$2000. to Rutt Electrophysics Corporation so that they would begin construction of a synthesizer for Media Study at a time when we were unable to make the necessary cash payment because our funding had been delayed.

We have now payed Rutt Electrophysics Corporation the full amount owed to them and it is my understanding that they have returned the initial down payment to you.

Media Study is most grateful for your assistance.

Sincerely.



Gerald O'Grady
Director

GO'G:MWK

MSI

cc: Marc Chodorow

William Rupp

The Audio Visual Median is un-like any other median to me. I took the course to introduce myself to the potential, unfortunately, I was not fully aware of just how vast the field was in comparison to what I thought it would be. I found myself, "swamped", with a new language, I could not completely comprehend.

I have always been extremely interested in tape recorders and sound system's in general, (As most people are in this day and age.), and the fun and use of electronic systems. But, there was only so much I could do, on my own with 6 tape recorders; therefore, I thought I would try the video aspect. The exceptional overload of knowledge necessary was very complicated and very complicated for me to grasp and completely understand.

Before I took the course I was prepared to learn to operate a camera and a deck, and that was all; I found myself in a situation entirely different. Soon after the course started, I found myself lost in Keyers, in-puts, out-puts, matrix effects generators, plrape in's and outs, splicing, colorizers, and the rest. As far as turning on the machine and shooting, I'm all set, after that point I'm lost for the majority of it. As it seems, I'm not in full command of the machinery, as a matter of fact, the machine is in command of me.

I was eager to try and get a porta-pak and experiment with the ideas I had formed and therefore see the potential of the machinery. After I finally reserved a date I caught mononucleosus causing to surrender my reserved date and missing 7 consecutive classes. I was looking forward to the understanding of the mechanics involved in the actual taping of a documentary and other various situations.

It seems that now the audio-visual field is also a computer-art program when dealing with the S.E.G., the colorizer, and the vastly interesting, and confusing, synthesizer. I believe the audio-visual field to be Man's ability to project thoughts, ideas, patterns, and surrealistic dreams.

Although the course was frustrating and confusing, in a large portion, I am determined to continue to follow the field to grasp more of the knowledge.

The notion to take the course was not on the failing or passing grade, it was merely to extend my mind in another field that I had no knowledge in what-so-ever. The result is 100% satisfaction, therefore, I am going to continue probing and gain more knowledge of the audio visual field in the fall.

MEDIA STUDY/BUFFALO & ERIE COUNTY PUBLIC LIBRARY

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P A U L S H A R I T S

WORD MOVIE/FLUXFILM 29 (1966)

"More than any of Sharits' flicker films, WORD MOVIE most closely literalizes the flicker of the shutter mechanism through its use of the separate word for each frame coupled with the single frame units of color." -- Regina Cornwall, Artforum, Sept. 1971

PIECE MANDALA/END WAR (1966)

"Reminds me very much of the back light (Go Ko) which illuminates the spirit of the Buddha -- yet no images appear; rather several naked bodies. I have never never imagined that Go Ko could really occur and illuminate as it does in this film." -- Takahito Iimura

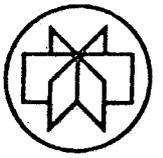
RAZOR BLADES (1965-68)

"In RAZOR BLADES, Paul Sharits consciously challenges our eyes, ears and minds to withstand a barrage of high powered and often contradictory stimuli. In a careful juxtaposition and fusion of these elements on different parts of our being, usually occurring simultaneously, we feel at times hypnotised and reeducated by some potent and mysterious force." --
David Bienstock, Whitney Museum

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CENTER FOR MEDIA STUDY

FACULTY OF ARTS AND LETTERS

1. Peter Campus: Dynamic Field Series 1971
25 min 8L/W
source VRI 13 Lincoln Plaza NYC 10023

2. Jenny Goldberg: Rent Strike 20 min 8L/W
3. Rape Tape 30 " W

222 W. 10. ST. Apt 3A NYC 10011

4. Susan Milano: Tattoo 25 min
8L/W
73-3457 303 E. Houston st. NYC 10012

5. Miners community in Saskatchewan
(one of the first public access tapes) 8L/W
Source: George Storey, 240 Waverly Pl
or NYU school on the Arts film dept [NYC 10011
Washington Sq NYC 10012

6. Wolfgang Stoeckel: tape submitted to
30 min 8L/W
Caps 1973, Source Caps 250. W. 57. St
caps # 247-7701 NYC 10019

7. Hermine Fried: Tape beg with 360°, 1/2 hour
submitted to Caps 1973 8L/W
~~Source CAPS~~ 333 E 30. St. NYC 10016

8. N.R. Sobel: Elastic Equations 30 min
BL/W

25 Poller St. Patchogue NY 11772

9. BEN TATTI: EXP 10 (his first BL/W
experimental tape) 20 min

214 E. 39. St. NYC Tel MU 3-1958

10. Dimitri Deryatkin: Video Tunnel 10 min

Source Paul Deryatkin (his father - Dimitri
is in Russia) 195 Nagle Ave, NYC Tel: 569-7165
BL/W

11. William Gerton: "The Polish Tape" taped
in New Jersey with Carl Metzger 30 min
BL/W

Gerton's address: 727 Sixth Ave NYC

WA 4-4893

12. Ed Emshwiller: Scapemates 20 min color

Address: ?

PHONE 516-735-6688

13. Ernest Gurella: One 30 min tape of his
choir BL/W or color.

118 Forsyth St. 4th FL. NYC 10002

925-9095

14. Bill Gwin: Lowering Bridge

available for tape cost from NCET

288 7th St. San Francisco 415-864-3760

*
see back
page

THE VOYAGERS
video producers
111 east 14 st., nyc 10003
(212) 473-2054

15. ^{Shridhar} Shridhar Bapat: Aeph Null 10 min
8L/W
187 Chrystie St NYC 10002
Work # 255-0315 home: 533-7423
254-1301

4 December, 1973
1400 Euclid Avenue, #3
Berkeley, California 94708

Mr. Gerry O'Grady
Instructional Communications Center
S.U.N.Y.
Buffalo, N.Y.

Dear Gerry,

At long last I finally received your check for my visit in June. Thanks.

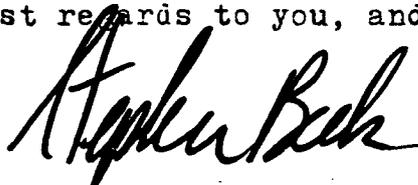
I'm mainly writing about the interest you expressed in having me travel to Buffalo following the Open Circuits event, in order to present the special dialogue with Jordan Belson's film work. As you know, we have been collaborating for about six months on a new, electronic videofilm, and in the past two years of friendship I have come to possess considerable insight into both Jordan and his work.

Presently, I will be delivering the session, which includes showing of his works Chakra, Meditation, World, Samadhi, Allures, and his latest, brilliant film, Light, in Pittsburgh at Carnegie Institute, on January 30. I suggest that we schedule a presentation for either Saturday or Sunday, January 26 or 27 in Buffalo. The fee would be \$600, and I will cover transportation out of that. And I must definitely insist upon 50% in advance, and 50% upon arrival, to avoid the real drag of waiting and hasseling to get paid.

You should let me know immediately as to the decision you reach regarding this presentation. As of today I haven't received anything from the manager of the Open Circuits event; while my statement is taking up fine shape, I can't send it in until I receive more definite information about just what will be happening.

Meanwhile, best regards to you, and stay healthy,

Stephen Beck



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TELEPHONE
(617) 866-3800

Mr. Peter Bradley
The New York State Council on the Arts
250 W. 57th St.
N.Y., N.Y.

April 11, 1974

cc Lydia Sillman, Richard Thomas, Gil Konishi

Dear Peter:

As you know, WGBH has received a major grant from the Rockefeller Foundation to set up the WGBH New Television Workshop (June 1974 to June 1975). This will allow us to engage in experimentation in two major areas, video art and new concepts in broadcasting. The Workshop will have its own separate facility, devoted to experimentation with low cost, high quality helical scan equipment, as well as access to the two-inch broadcast gear at WGBH's color studios. The Workshop will have one full-time coordinator, Dorothy Chiesa, whose major responsibility will be to make the facility function to serve the needs of the participating artists. Henry Becton, Director of the Workshop, will supervise the projects falling within the New Concepts area, while I will handle the Video Art projects. Needless to say, as I look for artists who could use this facility well, many of them come from New York state. Their strengths, experiences and devotion to this art form are a great asset which we would like to encourage and share. The WGBH New Television Workshop would like to submit for consideration to the New York State Council on the Arts an application for a grant to establish a New York State Artist Project. It is our proposal that we set aside \$10,000 from the Rockefeller Workshop funds, to be matched by \$10,000 from NYSCA. The Rockefeller money would pay for studio time, equipment, editing, tapestock and professional technical assistance, while NYSCA'S grant would cover fees to the New York artists, transportation and per diems. I might note here that WGBH's standard contract with artists will be somewhat different from WNET's Lab. 1. A negotiated fee with an artist for work at the Workshop allows WGBH to have Public Broadcast rights in perpetuity, while the artist retains all other rights; 2. a 3-year option through which the Workshop can secure foreign broadcast rights from the artist be paying a 20% stepup fee ontop of the negotiated fee; 3. for artists who need more money up front or who do not care to hold on to other rights, an offer of 40% ontop of the negotiated fee which transfers all rights to the Workshop. WGBH will shortly sign a contract with Howard Wise who will act as our distributor. This contract is similar to WNET's Lab contract.

Lowell Institute
Cooperative
Broadcasting
Council

Boston College
Boston Symphony Orchestra
Boston University
Bransford University
Harvard University

Lowell Institute
Massachusetts Institute
of Technology
Museum of Fine Arts
Museum of Science

New England Conservatory
of Music
Northeastern University
Simmons College
Tufts University

University of Massachusetts
Woodsley College

There are two couples that I would like to consider for this project: the Vasulkas and the Evensons. Both approach the system with intelligence and an aesthetic that has proved stunning. I was very impressed by the Vasulkas HOME and a tape the Evensons did while they were with Raindance. I would like to name 5 or more other New York State artists that we would invite to the Workshop to try their ideas in our electronic world. I would be most interested in getting recommendations from you, Gil, Lydia and the panel before making any further decisions. I am also in contact with Lance Wisniewski of Inner Vision and Media Bus for their suggestions.

Another point should be made about the Workshop as a clarification of policy. We are not a hardware oriented center, but rather are committed to the software, the ideas of the artists. We feel that having a great deal of electronic hardware results in demands that a Centre find people and ideas to fill up the use of that particular hardware. (There is nothing more disturbing to an administrator than to see expensive gear sitting unused.) When an artist has been commissioned to do a work, the Workshop coordinator, in concert with the artist, will then find the most appropriate studio, gear and personnel to help in the realization of the idea. This we hope will allow each work to be unencumbered by past works realized at the Workshop and to allow for the greatest diversity of ideas; documentary, computer animation, video notebooks and letters, video environments, video performances etc.

If legal problems make it difficult to establish such a project with a Massachusetts non-profit corporation, there are other possibilities involving the cooperation with a Public Television station in New York State. To this end, I talked to Dick Thomas of WCNY in Syracuse who would be interested possible co-production with WGBH's Television Workshop. My hope would be that the grant would go to WCNY, which, in concert with the Workshop would commission artists to work at the WGBH Workshop. The artists fees, transportation and per diems would be paid by WCNY while WGBH would provide facilities and personnel to match this amount. The artists' works then could be transferred up to two-inch tape with WCNY's time base corrector and made available to both stations and to PBS. The additional cost to WCNY would be the use of two-inch tapes and broadcast tape machines. A sophisticated guess would be \$300 for one hour of videotape and \$2500 for the use of the machines and engineers. The credits would read, "The following work was a co-production of WCNY, Syracuse and the WGBH New Television Workshop, made possible by grants from the New York State Council On the Arts and the Rockefeller Foundation". Needless to say, this is a hypothesis on how the possible collaboration between WCNY and WGBH and more formal negotiations would have to take place if this route seemed more manageable to you and the Council.

Peter, thanks for your consideration and please call if you have any questions.

Yours,

Fred
Fred

Thursday, June 27 8:00 PM 140 Capen Hall

The Summer Institute in the Making and Understanding of Film and Media
of

The Center for Media Study

at the State University of New York at Buffalo

presents a screening and discussion of works by

Tony Conrad

FILMOGRAPHY:

The Flicker, 1966, 30 min.
Coming Attractions, 1970, 78 min. (with Beverly Grant Conrad)
Straight and Narrow, 1970, 10 min. (with Beverly Grant Conrad)
Four Square, 1971, 18 min. (with Beverly Grant Conrad)
Ten Years Alive on the Infinite Plain, 1972, 20 - 200 min.
Yellow Movie (date), 1972 - , several hundred realizations (see at-
tached list)
Film of Note, 1973, 45 min.
Loose Connection, 1973, 55 min.
Deep Fried 7360, 1973.
4-X Attack, 1973.
Electrocuted 4-X, Brine Damaged, 1973.
Curried 7302, 1973; Deep Fried 4-X Negative (2 versions), 1973.
7302 Creole, 1973; Deep Fried 7360 (200' version), 1973.
(Untitled - Yellow Springs home roll), 1974.
Third Film Feedback, 1974.
Electrocuted 4-X, Second Series, 1974.
Pickle Wind (Print), 1974.
Pickle Wind (Kalvar original), 1974.
Kalvar Processing Attack, 1974.
Photochromic Emulsion Loop, 1974.
Raw EK 7366
7360 Sukiyaki, 12/17/73, 4/27/74, 6/15/74
Pickled 3M 150 (twelve versions), 1974.
First Film Feedback, 1974.

COMPOSITIONS:

The Tortoise, His Dreams and Journeys, composer-performer collaboration
with La Monte Young, Marian Zazeela, John Cale, and others; most
significant recorded concert realizations on 6/14/63, 6/27/63,
6/21/63, 11/19/63, 9/27-29/63, 5/19/63, 10/9/64, 10/30-31/64,
11/20-21/64, 12/12/64, 3/4/65, 3/7/65, 10/16/65, 12/4-5/65,
2/24-27/66, 7/29-30/66, and 8/20/66.

COMPOSITIONS: (Cont'd.)

Fugue for Strings, 1961.

Emergency Landing, 1970.

Incidental Music for "Shower," Off-Broadway 1965.

Taped Realizations for New York Theater Strategy festival, 1973.

Soundtracks for Flaming Creatures, Chumlum, other Independent films by Smith, Rice, Heliczer, etc., 1962-65.

MAJOR SHOWINGS: (One-man shows)

Yale University, 1967, 1972.

New York University, 1969.

Whitney Museum of American Art, 1971.

Museum of Modern Art, New York, 1971.

Oesterreichisches Filmmuseum, Vienna, 1972.

Galerie Friedrich, Munich, 1972.

London Filmmakers' Cooperative, 1972.

Freiburg University, Freiburg, 1972.

Arsenal, Berlin, 1972.

Antioch College, 1973.

Millennium Workshop, New York, 1971, 1972, 1973, 1974.

The Kitchen, New York, 1972, 1973.

Documenta 5, Kassel, Germany, 1972.

PERMANENT COLLECTIONS:

Anthology Film Archives, New York.

State University of N. Y. at Binghamton

PUBLICATIONS:

The Theory of the Flexagon, RIAS Monograph, 46 p., 1960.

Flexagons, RIAS Monograph with D. Hartline, 370 p., 1962.

(Research Inst. for Advanced Study, Baltimore, Md.)

Inside the Dream Syndicate and others, in Film Culture No. 41, 1966.

Three Loops for Performers and Tape Recorders, composition 1961, excerpted in John Cage's Notations, 1969.

Letter to Peter Yates, Arts and Architecture, Feb - Mar 1966.

Outside the Dream Syndicate, LP recording, released in England 1973.

"YELLOW MOVIE": A partial listing of realizations:

(World premiere exhibition at Millennium Film Workshop, 1973)

"Yellow Movie 12/14-15/72" Emulsion: Citron tinted low lustre enamel, Speedflex Latex Colorizer, Brooklyn Paint & Varnish Co. Base: White seamless paper. 54 by 72½ inches.

"Yellow Movie 12/17/72" Emulsion: White flat latex base, A*O*M Fabulous Flat 47 Col-O-Jar Base, Arthur C. Mangels Industries, Inc. Base: White seamless paper. 54 by 72½ inches.

"Yellow Movie 3/5-6/73" Emulsion: Clear gloss varnish, Super Valspar #10. Base: Studio white seamless paper. 54 by 72½ inches.

"YELLOW MOVIE" Cont'd.

- "Yellow Movie 1/7-13/73" Emulsion: Honey beige low lustre enamel, tinted midtone base. Base: Green-primed canvas. 36½ by 49 inches.
- "Yellow Movie 1/23-25/73" Emulsion: Honey-beige flat Speedflex Latex, Interior Flat Finish Midtone Base. Base: Uncut sheet of Avon representative memos. 41 by 55 inches.
- "Yellow Movie 2/27-28/73" Emulsion: Citron tinted low lustre enamel, Speedflex Latex Colorizer, Brooklyn Paint & Varnish Co. Base: Studio white seamless paper. 54 by 72½ inches.
- "Yellow Movie 1/29 - 2/1/73" Emulsion: Gull white flat interior latex, Magicolor No. 3011 - 11. Base: Green-primed canvas. 28 by 38 inches.
- "Yellow Movie 1/29 - 2/1/73" Emulsion: Gull white flat interior latex, Magicolor No. 3011 - 11. Base: Green-primed canvas. 28 by 38 inches.
- "Yellow Movie 12/24-29/72" Emulsion: Titanium white gloss enamel, Cleveland Paint Works Ranchcote. Base: White seamless paper. 54½ by 72½ in.
- "Yellow Movie 12/30/72" Emulsion: Sterling gray low lustre enamel. Base: White seamless paper. 54 by 72½ inches.
- "Yellow Movie 2/23-24/73" Emulsion: Sterling gray low lustre enamel. Base: White seamless paper. 54 by 72½ inches.
- "Yellow Movie 2/23-24/73" Emulsion: Sterling gray low lustre enamel. Base: Dusty rose seamless paper. 54 by 72½ inches.
- "Yellow Movie 12/18/72" Emulsion: Sterling gray low lustre enamel. Base: White seamless paper. 54 by 72½ inches.
- "Yellow Movie 1/12-13/73" Emulsion: 1/12-13/73" Emulsion: Sterling gray low lustre enamel. Base: Pitch black seamless paper. 54 by 72½ inches.
- "Yellow Movie 2/21-22/73" Emulsion: Oak low lustre floor enamel, Equity Interior - Exterior Floor Enamel No. 245, Peerless Paint & Varnish Corp. Base: Festival seamless paper. 54 by 72½ inches.
- "Yellow Movie 1/25-31/73" Emulsion: Gull white flat interior latex, Magicolor No. 3011 - 11. Base: Studio white seamless paper. 54 by 72½ in.
- "Yellow Movie 2/26/73" Emulsion: Gull white flat interior latex, Magicolor No. 3011 - 11. Base: Studio white seamless paper. 54 by 72½ in.
- "Yellow Movie 2/28/73" Emulsion: Gull white flat interior latex, Magicolor No. 3011-11. Base: Willow seamless paper. 54 by 72½ inches.
- "Yellow Movie 2/4-9/73" Emulsion: Gull white flat interior latex, Magicolor No. 3011 - 11. Base: Willow seamless paper. 54 by 72½ inches.
- "Yellow Movie 2/10/73" Emulsion: Gull white flat interior latex, Magicolor No. 3011 - 11. Base: Willow seamless paper. 54 by 72½ inches.
- "Yellow Movie 2/11-12/73" Emulsion: Gull white flat interior latex, Magicolor No. 3011-11. Base: Willow seamless paper. 54 by 72½ inches.

"YELLOW MOVIE" Cont'd.

"Yellow Movie 2/19-22/73" Emulsion: Gull white flat interior latex, Magi-color No. 3011 - 11. Base: Willow seamless paper. 54 by 72½ inches.

"Yellow Movie 2/28/73" Emulsion: Antique white undercoat, Provincial Color-glaze, Martin Senour Paint No. 226. Base: Studio white seamless paper. 54 by 72½ inches.

"Yellow Movie" manufactured and produced by Tony Conrad and Gerald Tartaglia.

\$1.50

99% of all electronics is the manipulation of electrical energy that comes out of the wall. 99/100% of all electronics is still using batteries. 1/100% of all electronic energy is actually radiated as broadcast energy.

A large corporation manufactures a monitor. Another manufactures the energy that comes out of the wall. Plug it in. Inefficiently, it pumps a stream of electrons onto a phosphor plate, and you sit and watch it.

Somebody who works in video can then use a complex hardware-software system for gating and modulating the pumping stream of electrons. He has worked with a lot of manufactured equipment, way out at the end of a string of electronic transfer processes, which by a miraculous string of logical identities becomes something you can call watching his tape. Your contact is pushed further and further away from the energy coming out of the wall. You are watching the tape. Well, perhaps you are even watching a scene. But you are still watching the creative modulation of the pattern of the electron stream against the phosphors.

The meditative experience of slow change is hard to reach for when creation happens out at the end of the long string of electronic identities. Then it is time to take the manufacturing process out of the hands of big corporations and to sit inside of the monitor the creator builds

Here, the power is still pumped out of the wall. Photons are streaming across The Kitchen, above and around the viewers, and they are striking the fluorescent screens which have been coated and patterned by hand, by somebody who works in video.

The forty monitors display two unrepeatable events. On the left are images titled "Yellow Movie 2/1/73". On the right are twenty other images titled "Yellow Movie 2/2/73". The monitors include excitation by four GE F40BL BLACK LIGHT Fluorescent Lamps. The screens of the monitors are composed of Citron Yellow Daylight Fluorescent Naz-Dar Screen, Process Ink, Naz-Dar No. 5594, and Scrink Transparent Base, Craftint No. 493, applied over Super White Process Color, Art-Brite No. 700, on Black cards. The screens have a characteristic response to continuous excitation. They emit with slowly decreasing intensity, having a half-life of a few months.

The monitors have been manufactured and produced by Tony Conrad and Gerald Tartaglia. This is their first public show, and they have been excited until now for an average of about 15 minutes each.

A I R

ZBS Foundation is beginning an artist-in-residence program at our audio studio in upstate New York. With support from the New York State Council on the Arts, we are inviting ten artists to explore and experiment with the possibilities available in sound and audio production.

ZBS is a group of 12 people who come from various media, crafts, and technical backgrounds. We got together four years ago and built an audio production and recording studio on a 45-acre farm near Saratoga Springs. We have worked to develop a studio that has a wide range of possibilities and a lot of flexibility.

The program extends from Oct. 1, 1974 through July, 1975. During this period we will invite one artist each month to spend 5 days in residence. The visiting artist will have the studio at his disposal on a 24-hour basis, and a staff available which includes an engineer (who designed and built the studio) and two experienced producers who have worked in radio and sound production for many years. In addition, there are a number of people who participate in the operation of the studio and who will be available to help in different ways. Each artist will receive travel expenses and room and board and all necessary audio tape will be provided.

The idea of this nifty program is to encourage experimentation by artists in any field and to work out audio ideas which may have been unrealized because of the lack of technical facilities available. Artists who have not worked in audio production before are invited to participate in a situation which provides them with assistance from experienced personnel, with a view toward fulfilling the potential of cooperation between artists in sound and other media. Another possibility could be to use the period as a workshop in which to develop the audio segment of a mixed-media short or long-term project. Another possibility could be nestling within your mind at this very moment.

In fact, anything is possible, so rush right down to your brain and send us a proposal detailing your ideas for utilizing this facility. We have a fully-equipped 4-track studio with 12 input mixdown capabilities. The studio itself is 500 square feet of real space, including an adjacent isolation room and accessible space for additional recording areas. We have an extensive sound effects library ranging from every conceivable environmental effect to camels running in the Grand Atlas Mountains, actually recorded live in Morocco.

We have portable hardware for outdoor work, and arrangements for additional equipment can be made upon request. Our equipment inventory includes the following:

Tape Machines

Ampex 440-4 track($\frac{1}{2}$ "
Ampex 440-2 track
Ampex 440-2 track
Ampex AG500-2
Uher 4200
Teac A1200U
Revox A77
Nagra IV L
Advent 201

Mixing Capability

Phillips console MD12RF-4
12 line input
12 mic output
built-in equalizers,
reverb and pan pots
57 step slide faders

Monitoring

Altec 604 E
JBL, Advent, AR,
Crown Amplifiers
Headphones: Beyer,
Sennheiser, Koss, AKG



ZBS IS LOCATED ON THE
BANKS OF THE HUDSON

Microphones

Condensers
Dynamics
Ribbons
Shotgun
Parabolic
Hydrophones

Manufacturers include:
AKG, Beyer, Electrovoice
RCA, Sennheiser, Shure, Sony

3 Phillips PRT-30ST Turntables

Signal Processing

Equalizers: 4 Phillips shelving type,
2 Pultec EQP-1A full range, 2 Pultec
MEQ-5 midrange, 1 Pultec HLF-3 sharp
cut-off bandpass, 1 Soundcraftsmen Graphic

2 UREI LA3A compressor/limiters

Sennheiser reverb

Fisher spring reverb

Martin Varispeed 111A

Complete intermodular patching
network for flexible equipment
utilization.

Access to; ARP 2600 synthesizer
ARP soloist synthesizer
DBX noise reduction
Phase and Frequency Shifters
Plate reverb
Noise gates

Artists are encouraged to bring along any additional hardware they can.



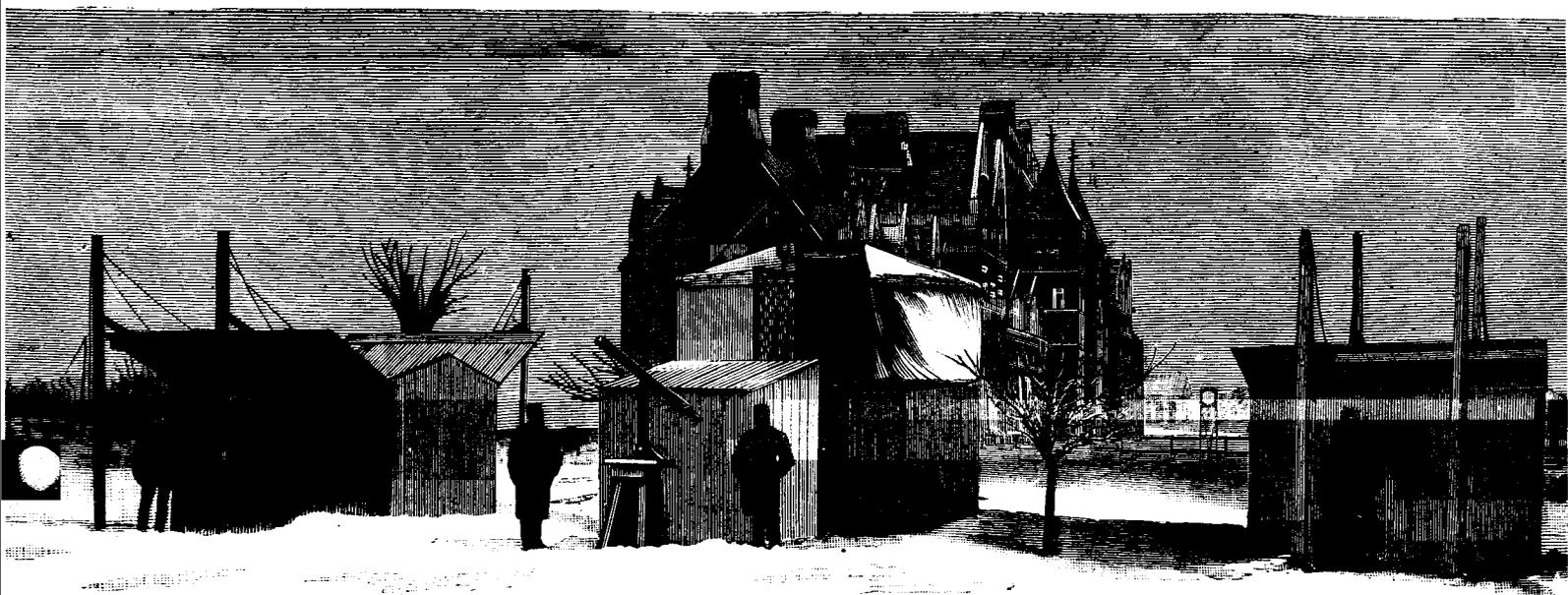
So communicate with us in some manner as to what you would like to do,
(try to relate it to the artist-in-residence program described above).

Deadline for proposals is September 21, 1974.

Proposals should be sent to: A.I.R.
ZBS Foundation
RD #1, Fort Edward, New York 12828
(telephone) 518 695-6406

If you have any questions call or write, we love to talk about it.

This program is made possible with support from the New York State
Council on the Arts and is open to New York State residents only.



EASTERN OBSERVATORY

THE HELIOMETER HOUSE

WESTERN OBSERVATORY

PROPOSAL

For the past two years, The Kitchen has held an Annual Video Festival in New York City. This provided an outlet for new tapes and was especially useful for the artists, not only because their own tapes were shown, but because they were able, in a concentrated period of time and in a proper context and with other artists and interested persons present, to see and think about and discuss the current directions of video art. Older talents were tracked and new talents were recognized.

Although the Vasulkas, who founded The Kitchen and were largely responsible for generating this activity, have left New York and although The Kitchen itself has now moved in other directions, it seems essential than an "annual" exhibition be continued in New York City as it is the center of world video activity.

To meet this need and to maintain an important and useful tradition, we have organized a four-person committee, all artists active in a variety of ways on the experimental video front and all willing to devote a portion of their time to this cause for a modest stipend. The intention is that they would select ten evenings of "new video" of 100 minutes duration each. This selection would then be shown at four locations.

The locations would be in Brooklyn, Binghamton, Syracuse and Buffalo, and we would begin to avail ourselves of the network of video centers which have been established in this state by the New York State Council on the Arts and by private foundations such as your own. This expansion of the Annual Video Festival from New York City to New York State would be the first step in in the gradual globalization of such work.

The Committee would begin its work in November and the exhibitions would take place in 1975.

MEDIA STUDY INCORPORATED 3325 BAILEY AVENUE, #1 BUFFALO, NEW YORK 14215

BUDGET FOR THIRD ANNUAL VIDEO FESTIVAL

PREPARATION

FEES FOR SELECTION

Shridhar Bapat	\$500	
Beryl Korot	500	
Susan Milano	500	
Steina Vasulka	500	
	sub-total	\$2000

LETTERS TO ARTISTS

200 x \$0.10	20	
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ADVERTISEMENTS FOR TAPES

280

TELEPHONE

\$50 per month, November - February	200	
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	sub-total	500
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PROGRAM

RENTAL FEE TO ARTISTS

(100 minutes per day at \$1 per minute for 10 days)		
Showings at 4 locations 4 x \$1000	4000	

PUBLICITY

4 LOCATIONS x \$200	800	
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PROGRAMS

200

SHIPPING, POSTAGE, INSURANCE

4 locations at \$25	100	
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	sub-total	5100
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	GRAND TOTAL	\$8600
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	OTHER SOURCES	2600
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	TOTAL REQUESTED	\$5000
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DONATED SERVICES

All administration and overhead by Media Study	760
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All use of space and equipment at 4 locations	2750
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All work of personnel at 4 locations	1800
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	TOTAL	\$5310
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**SUNY/RESEARCH FOUNDATION APPLICATION FOR
CREATIVE PROJECTS IN THE FINE ARTS**

Last copy may be retained by applicant
Forward remaining copies to University Awards Committee

- FOR COMMITTEE USE ONLY -	
REVIEWER	SUB-COMMITTEE CHAIRMAN
CONTROL NO.	PROGRAM CAMPUS YEAR

IN FROM LISTING ON PAGE 1; REVIEW CATEGORY NAME GUIDELINES PAGE 4	NUMBER	CHART OF ACCTS
OTHER (VIDEO ART)	80	

Please check only ONE of the following types of applications:

<input type="checkbox"/> PROGRAM 1	FACULTY RESEARCH FELLOWSHIP, \$1800 Stipend*	AMOUNT REQUESTED
<input type="checkbox"/> PROGRAM 2	GRANT-IN-AID (Budget Items) from \$100 up to \$1600	\$
<input checked="" type="checkbox"/> PROGRAM 3	FACULTY RESEARCH FELLOWSHIP (\$1800)* and GRANT-IN-AID (up to \$1600)	\$ 3400

* AMOUNT CONTINGENT ON BUDGETARY APPROPRIATION

Mr. Miss Mrs. Ms.

APPLICANT'S NAME (LAST, FIRST, INITIAL)	
BICE, JOHN A.	
CAMPUS NAME AND ADDRESS	
SUNY COLLEGE AT BUFFALO, 1300 Elmwood Ave.	
DEPARTMENT	
FINE ARTS	
SOCIAL SECURITY NUMBER	THIS PROJECT WILL BE CARRIED OUT:
	<input type="checkbox"/> ON CAMPUS <input checked="" type="checkbox"/> OFF CAMPUS
ACADEMIC TITLE	
ASSOCIATE PROFESSOR, Fine Arts	

If this project is to be executed in cooperation with another person give name, campus, and Social Security No. below and indicate whether or not a separate application is being submitted.

1. Title or Nature of Project (must not exceed 60 digits, including spaces and punctuation):

IMAGE AND SOUND IN PROCESSED VIDEO ART FOR CABLE TELEVISION

2. Brief Summary of Project Limit to this page.

Description NEW WORK IN EXPERIMENTAL VIDEO: A TAPE, USING SOURCE MATERIAL FROM MULTIPLE VIDEO SHOOTINGS TO BE MADE OF A LIVE PERFORMANCE OF FREDERIC RZEWSKI'S MUSIC, "COMING TOGETHER", A PIECE BASED UPON A LETTER FROM SLAIN ATTICA PRISONER, SAM MELVILLE. PROJECT ALREADY IN PLANNING STAGES WITH CENTER FOR CREATIVE AND PERFORMING ARTS, SUNY BUFFALO, JAN WILLIAMS, MUSICAL DIRECTOR. USE ASSURED OF CENTER'S RESOURCES AND COOPERATION OF CREATIVE ASSOCIATE MUSICIANS IN NEW PERFORMANCE FOR TAPING. THE PIECE, AS VIDEO, WILL TAKE FORM THROUGH STUDIO PROCESSINGS INCLUDING IMAGE FEED-BACK, ELECTRONICALLY GENERATED IMAGES, COLORIZATION AND EDITING. (SELECTIONS ON ACCOMPANYING TAPE SHOW PROTOTYPICAL TREATMENTS, IN APPLICANT'S IDIOM, OF ELECTRONIC IMAGERY WITH MUSIC, AND OF LIVE IMAGES AND MUSIC in situ.)

General Background VIDEO-AS-ART IS YOUNG. IT DATES ROUGHLY FROM THE ADVENT OF INEXPENSIVE, "MINI-STUDIO" EQUIPMENT, WHICH HAS SPREAD VIDEO'S USE TO MANY PEOPLE. YET, THE DISCIPLINE ALREADY HAS BEEN ESTABLISHED IN ITS EARLY PARAMETERS. THERE IS A SMALL REPERTOIRE OF VIDEO "ART". THE MEDIUM IS RECOGNIZED INCREASINGLY BY MUSEUMS, GALLERIES AND CRITICS.

HOWEVER, IN THIS DEVELOPING ART FORM, THE NUMBER OF ARTISTS--THAT IS, PERSONS ESTABLISHED PROFESSIONALLY IN THE FINE ARTS--HAS NOT BEEN GREAT. VIDEO ART LARGELY REFLECTS THE ADMIRABLY VIGOROUS, IMAGINATIVE TALENTS OF A SCATTERING OF PERSONS FROM DIVERSE BACKGROUNDS, BOTH TECHNICAL AND AESTHETIC. SO, IT SEEMS TO INVITE WIDER PARTICIPATION OF ARTISTS, WHO CLEARLY MIGHT GAIN MUCH IN ENTERING SUCH A MILIEU OF PERSONALITIES, IDEAS AND PHILOSOPHIES IN A NEW FORUM; AND, FOR SOME, IN FACT, VIDEO UNDOUBTEDLY WILL BECOME A MEDIUM OF MATURE STATEMENT AND STYLE.

FURTHERMORE, VIDEO TAPE HAS A POTENTIAL SURPASSING MANY CONVENTIONAL MEDIA: CABLE TELEVISION, WITH MULTI-CHANNEL ACCESS TO MILLIONS OF PEOPLE. THUS, IN THE CULTURAL SENSE, IT WILL BE AN ART FORM OF POTENT IMPACT: IT WILL GENERATE FROM A DIVERSIFIED STRATUM OF PERSONS AND ATTITUDES. IT WILL PERMEATE ULTIMATELY THE WHOLE WORLD. (AND SOMEWHERE WITHIN THIS FRAMEWORK IS THE YOUNG ARTIST AS STUDENT, HE DESERVES ORIENTATION IN THE NEW TOOLS OF HIS OWN ERA--VIDEO BEING A PRIME ONE.)

Relevance of Project THE APPLICANT IS NEWLY COMMITTED TO VIDEO; TO IDEAS EXPRESSED ABOVE; TO EFFORTS TO ESTABLISH A MEDIA CENTER ON-CAMPUS. HOPEFULLY, THE PROJECT WILL LEAD THROUGH SIGNIFICANT, CREATIVE, EXPLORATORY APPROACHES TO A WORTHY EXPRESSIVE ACHIEVEMENT.

Pertinent Professional Background PAINTING (Studies with Beckmann, Shahn, Rothko, Still); MURALS; AUDIO COMPOSITIONS (SUNY Fellowship, 1967; see accompanying statement and audio tape); STEREOPTIC AND COLOR-SPACE INVESTIGATIONS (Exhibit, 1973); VIDEO (1974, Two Major Awards, Albright-Knox Art Gallery Western New York Exhibition, for sequence from video still-frames).

- TO BE COMPLETED BY THE COMMITTEE -

<input type="checkbox"/> ONE SET OF ATTACHMENTS	<input type="checkbox"/> ATTACHMENTS TO BE RETURNED	ATTACHMENTS CONSIST OF:	AWARD	CLASS
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BUDGET: JUSTIFICATION FOR ITEMS OVER \$100.

VIDEO TAPE: \$120 THIS ITEM BREAKS DOWN AS SEVERAL ROLLS OF TAPE, EACH COSTING UNDER \$100, BUT THE TOTAL AMOUNT IS NECESSARY FOR CARRYING OUT THE PROJECT. VIDEO TAPE IS NOT AVAILABLE FROM THE SUNY COLLEGE AT BUFFALO CAMPUS IN THIS QUANTITY UNDER NORMAL BUDGET LINES.

(ERIC) SIEGEL COLORIZER: ~~\$1400~~ \$1200

2 SINE/SQUARE WAVE GENERATORS: \$280 (\$140 each)

COLOR, A MAIN, POTENTIAL FACTOR IN VIDEO AS A MEDIUM, WILL BE AN INTEGRAL ASPECT OF THE FINISHED TAPE; A PRINCIPLE EXPRESSIVE INGREDIENT IN INTERPRETING THIS DRAMATIC PIECE OF MUSIC IN VIDEO. (A COLORIZER ALLOWS FOR ABSTRACT APPLICATION OF COLOR TO BLACK AND WHITE GREY-SCALE FORMAT, GIVING THE ARTIST THE ADDED POTENTIAL OF COLOR NUANCES AND POWER.) SINE/SQUARE WAVE GENERATORS WILL ALLOW FOR TEXTURAL PATTERNINGS TO BE FED INTO THE IMAGES; ALSO, A RHYTHMIC WAVE PULSE, WHICH MIGHT ACT TO REINFORCE SOUND RHYTHMS IN THE MUSIC.

MEDIA STUDIES, INC., IN BUFFALO, WHERE THE APPLICANT HAS BEEN DOING EXTENSIVE PREPARATORY INVESTIGATIONS FOR THIS PROJECT, HAS A COLORIZER AND WAVE GENERATORS AVAILABLE FOR PUBLIC USAGE, BUT THEY HAVE ALL BEEN IN-AND-OUT OF SERVICE PERIODICALLY--THEIR USE AND ACCESSIBILITY ARE VERY ERRATIC.

NOTATION HAS BEEN MADE PREVIOUSLY IN THIS APPLICATION OF THE VALUE THESE PIECES OF EQUIPMENT WOULD BE ON THE SUNY COLLEGE AT BUFFALO CAMPUS. PLANS FOR A MEDIA CENTER ON THE CAMPUS, ACCESSIBLE TO STUDENTS AND FACULTY FROM DIVERSE DISCIPLINES, WHERE PEOPLE CAN WORK FREELY WITH BASIC EQUIPMENT IN VIDEO AND AUDIO, AND WHERE VARIOUS DEPARTMENTS OF THE SCHOOL OF THE ARTS CAN DEVELOP NEW CREATIVE TECHNIQUES AND CONCEPTS, ARE STILL AT A SOMEWHAT NEBULOUS STAGE; BUT, ASIDE FROM COMMITTEE PLANNING, SOME SOLID STEPS HAVE BEEN TAKEN; WE ARE PROMISED SPACE WHEN EQUIPMENT MATERIALIZES (FOR THIS REASON, THE APPLICANT PLANS TO DO MOST OF THE WORK ON THIS PROJECT AT MEDIA STUDIES, OFF CAMPUS); THE DESIGN DEPARTMENT IS PURCHASING A PANASONIC 3130 COLOR EDITING DECK AND SONY PORT-A-PACK WITH CAMERA; THE INSTRUCTIONAL RESOURCES DEPARTMENT HAS ORDERED THREE OTHER PANASONIC 3130S, TO BE AVAILABLE ON LOAN BASIS; IT ALSO HAS BASIC VIDEO MONITORS, AUDIO EQUIPMENT, AND A SOPHISTICATED, PROFESSIONAL STUDIO WITH EQUIPMENT (BLACK AND WHITE, 1" and 2" QUAD), MAINLY USED FOR COLLEGE PRODUCTION PROGRAMS, BUT SOMEWHAT AVAILABLE. WITH THIS SKELETON START, THE COLORIZER AND WAVE GENERATORS WOULD BE INVALUABLE ASSETS NOT ONLY TO THE PROPOSED WORK IN THIS APPLICATION, BUT TO A DEVELOPING PROGRAM.

10. Indicate any plans for exhibitions, performances, publications, etc., of the results of this project.

11. List performances, exhibitions, commissions, collections, awards, grants critical reviews, and, if appropriate, publications. Submit examples of your creative work such as scores, tapes, recordings, manuscripts, published works. Copies of critical reviews, citations, catalogues, and other indications of the reception of your creative work by outside sources would be helpful to the Committee. With the application for Painting, Sculpture, Crafts and Mixed Media, the applicant must submit 10 to 18 slides or photographs of recent works. Applicants may include, if they wish, different views of individual pieces. Each slide must be labeled as to dimension and present location. Applications in Film and Photography may submit examples of work in the original form.

12. Detailed description of background, current status of project, time utilization during the fellowship period and the relation of the present project to your own previous work in this area. Please limit to 1 page if possible.

13. Biographical sketch of applicant (relevant personal history, including date of birth, education, professional background and other qualifications).

(10) Plans GENERAL IDEA IS ULTIMATELY TO BROADCAST FINISHED WORK ON CABLE TELEVISION, PROVISIONS FOR THIS TO BE ARRANGED. (VIDEO TAPE FROM 1/2" FORMAT ALSO CAN BE MADE COMPATIBLE WITH STANDARD BROADCAST, THROUGH USE OF TIME-BASE CORRECTION EQUIPMENT, AVAILABLE IN BUFFALO.) USE ALSO WILL BE MADE OF THE TAPE FOR INSTRUCTIONAL ANALYSIS, IN FINISHED AND WORKING STAGES, FOR MEDIA AND INTERDISCIPLINARY STUDENTS, AS ANTICIPATED MEDIA CENTER PLANS DEVELOP ON SUNY COLLEGE CAMPUS.

(11) Performance in field (ATTACHED IS A PROFESSIONAL RESUME' RELATING TOTAL BACKGROUND IN ART. THE FOLLOWING DEALS ONLY WITH PERFORMANCE IN VIDEO, OR WITH VIDEO RELATED ACTIVITIES, AS THE APPLICANT HAS ONLY RECENTLY ENTERED THIS FIELD AS A SERIOUS PARTICIPANT.):

RECENT, VIDEO RELATED AWARDS: ALBRIGHT-KNOX ART GALLERY WESTERN NEW YORK EXHIBITION, 1974; AWARD FOR PRINTMAKING; AWARD FOR PHOTOGRAPHY: FOR SEQUENTIAL SERIES OF PHOTO PRINTS, STILL-FRAMES FROM VIDEO POEM, "CHILDHOOD MEMORIES OF VENICE", MCM 1974. (See materials.)

VIDEO TAPE PERFORMANCES, 1974: MEDIA STUDIES, BUFFALO; INCLUDED IN DEMONSTRATION TAPE OF WORKS ACCOMPLISHED UNDER STATE COUNCIL ON ARTS SUPPORT OF VIDEO; SUNY AT BUFFALO, MEDIA PROGRAM, NORTON UNION GALLERY; SUNY COLLEGE AT BUFFALO, UPTON GALLERY; SUNY COLLEGE AT BUFFALO, DESIGN SYMPOSIUM DEMONSTRATION OF VIDEO TECHNIQUES; BOULDER, COLORADO, VIDEO PREVIEW.

SUNY RESEARCH FELLOWSHIP, 1967: AUDIO SOUND TRACK COMPOSITIONS; COLOR RESEARCH IN PAINTING (See accompanying material and attached report.)

DIRECTOR, UPTON GALLERY, SUNY COLLEGE AT BUFFALO, 1968-69: ORGANIZED EXPERIMENTS IN ART AND TECHNOLOGY EXHIBITION (E.A.T.) FOR CAMPUS, IN COOPERATION WITH BROOKLYN MUSEUM; THIS EXHIBITION DEALT WITH MANY RELATED IDEAS, AND TIED IN WITH INTERESTS OF A GROUP OF ARTISTS, MUSICIANS AND SCIENTISTS, OF WHICH APPLICANT WAS A FOUNDING MEMBER.

TRAVEL RESEARCH, SABBATICAL LEAVE, 1970-71: TRAVELLED U. S. WEST COAST AND SOUTHWEST IN CAMPING VAN, VISITING CAMPUSES AND ART CENTERS (31 TOTAL), INVESTIGATING INTER-MEDIA ART. ALSO, SOME EXPOSURE TO RELATED ACTIVITIES IN EUROPE IN MILAN, ITALY, AND GERMANY, IN YEARS 1965-66 and 1969-70, AS DIRECTOR OF SUNY COLLEGE AT BUFFALO SEMESTER IN ITALY PROGRAM FOR ART STUDENTS (SIENA, ITALY).

(SEE ACCOMPANYING MATERIALS, WHICH INCLUDE: ALBRIGHT-KNOX WESTERN NEW YORK EXHIBITION CATALOGUE.
STILL-FRAME PHOTOS FROM VIDEO.
AUDIO TAPE, STEREO AUDIO SPACE COLLAGE, "MORALITY PLAY".
VIDEO TAPE, IN COLOR, 1/2" EIAJ STANDARD, DEMONSTRATION SAMPLES OF TECHNIQUE AND IDIOM.

(12) Detailed Description

THIS PROJECT IS IN THE ACTIVE PLANNING STAGE, THE APPLICANT WORKING WITH THE COOPERATION OF JAN WILLIAMS, MUSICAL DIRECTOR OF THE CENTER FOR CREATIVE AND PERFORMING ARTS, SUNY AT BUFFALO.

(Continued, attached page)

(12) Continued

FACILITIES AND PERFORMERS ARE ASSURED FOR A TAPING PERFORMANCE OF THE MUSIC, WHICH WAS PREVIOUSLY PRESENTED AT THE ALBRIGHT-KNOX GALLERY "EVENINGS FOR NEW MUSIC" (STATE COUNCIL ON THE ARTS SPONSORED), X 1974, JULIUS EASTMAN, VOCAL READING, AND THE CREATIVE ASSOCIATES PERFORMANCE. WE SPOKE OF THIS PROJECT IN THE SPRING OF THIS YEAR; BUT SERIOUS PLANNING BEGAN IN SEPTEMBER. PRELIMINARY TAPE EQUIPMENT FOR THE PERFORMANCE IS READILY AVAILABLE, BOTH FROM THE COLLEGE AND MEDIA STUDIES, INC. PROCESSING EQUIPMENT, EXCEPT COLORIZER AND WAVE GENERATORS, AS NOTED, IS ALSO AVAILABLE.

Time Utilization THE SUMMER MONTHS, JULY AND AUGUST, 1975, ARE MOST APPROPRIATE, CONSIDERING THE APPLICANT'S PERSONAL SCHEDULE AND COMMITMENTS, AND IS THE TIME OF MOST LIKELY FREE AVAILABILITY OF EQUIPMENT AT MEDIA STUDIES. (BY THAT TIME, IT CAN BE ANTICIPATED ALSO THAT SUNY COLLEGE AT BUFFALO WILL HAVE RECEIVED SOME EQUIPMENT.)

Relation to previous work THIS WORK CANNOT BE SEPARATED FROM PREVIOUS WORK IN OTHER FIELDS, AS, OBVIOUSLY, AN ARTIST'S CONCEPTS, SENSIBILITIES AND IDIOM ARE IN CONSTANT DEVELOPMENT. PAINTING, FOR EXAMPLE, LENDS EXPERIENCE IN MANY CONCERNS: COMPOSITIONAL SENSE; COLOR; SCALE; SPACE; IMAGE, TO NAME A FEW. WORK IN AUDIO COMPOSITION, WHICH INCLUDES MUSICAL IMPROVIZATIONS, CONTRIBUTES TO ABSTRACT SENSE OF TEMPO; PACE; RHYTHM; DEVELOPMENTAL FORM; AUDIO SPACE. STEREOPTIC PAINTING SHOWS IN AN AWARENESS OF "IN-THE-BOX" DIMENSION IN VIDEO; ARCHITECTONIC-STAGE SPACE ARRANGEMENT; COLOR PLANES IN SPACIAL DIMENSION; PERSPECTIVE SPACE.

RELATION OF THIS WORK TO PREVIOUS WORK IN VIDEO WILL BE SEEN BEST BY VIEWING THE DEMONSTRATION TAPE ACCOMPANYING THIS APPLICATION. TWO MAIN SECTIONS ON THIS TAPE SHOULD SHOW: (1) THE APPLICANT'S HANDLING OF MUSIC AS APPLIED TO PREVIOUSLY CONSTRUCTED, IN-STUDIO IMAGES--ABSTRACT, ELECTRONICALLY GENERATED FORMS MATCHED TO SOUND; (2) THE APPLICANT'S HANDLING OF A LIVE-IMAGE WITH LIVE-MUSIC SCENE. (ALSO, IF THE COLOR MONITOR IN USE IS ADJUSTED CORRECTLY TO THE COLOR BARS, AND IS IN NORMAL BRIGHTNESS, A SENSE OF COLOR TREATMENT WILL BE EVIDENT.)

(13) Biographical Sketch (SEE ATTACHED RESUME')

EDUCATION

Bachelor of Fine Arts (Painting), University of Colorado, 1949.
Master of Arts (Art Education), University of Colorado, 1955.
Master of Fine Arts (Painting), University of Colorado, 1964.*
*Studio studies in painting with Max Beckmann, Ben Shahn, Mark Rothko, Clyfford Still.

JOHN A. BICE

EXHIBITIONS

Group and Invitational: Albright-Knox Art Gallery, Buffalo, N.Y. Upton Gallery, Buffalo. Addison Gallery, Andover, Mass. Performing Arts Gallery, Albany, N.Y. Henderson Gallery, University of Colorado, Boulder. Gallery 13, Boulder, Colo. Canon City Art Museum, Colo. Denver Art Museum, Denver, Colo. Air Force Academy Gallery, Colorado Springs, Colorado. Colorado Springs Fine Arts Center. Jonson Gallery, Albuquerque, N.M., et. al.
One-Man Exhibitions: Colorado State University Art Gallery, Fort Collins, Colorado. Jonson Gallery, University of New Mexico, Albuquerque. School of Architecture Gallery, University of Colorado, Boulder. Various private collections.

COMMISSIONS AND SPONSORED PROJECTS

Murals: Student Center, Colorado State University, Fort Collins, Colorado:
Venetian glass mosaic, 14' x 27'
Ceramic mosaic, 11' x 88'

Production: Audio tape-loop composition (sound collage), "Morality Play", State University of New York. Performance, SUNY at Albany.

Event: "In City, Buffalo, 1968": Three days of continuous art actions in streets and public places throughout the city. Sponsored by New York Council on the Arts' Creative Associates (composers), the University of Buffalo, and various artists and scientists.

HISTORY OF PROFESSIONAL AFFILIATIONS

Member: College Art Association. Experiments in Art and Technology, New York. Artists Equity Association. Founding Member, Gallery 13, Boulder, Colo. Co-Founder, Shell Environs, Inc., Boulder, Colo. (architectural structures). President, Boulder Chapter, Artists Equity, and Alternate Regional Representative to the national council, Rocky Mountain Region. Juror: Various local and regional exhibitions (recently, Cheektowaga Spring Art Show, New York, 1969; Boulder Art Association Annual Exhibition, Boulder, 1971). Guest Lecturer: National Art Education Association Convention, Philadelphia, Pa. Colorado Art Education Convention, Ft. Collins, Colo. Art and Architecture Symposium, School of Architecture, University of Colorado. SUNY Conference on the Artist, Architect and Environment. Editorial Art Critiques: Buffalo Evening News; Boulder Daily Camera; Denver Post. Representative to Museum Directors' Conference, Museum of Modern Art, New York.

PERSONAL INFORMATION

Married; 5 children. U. S. Citizen. Born, 1923. 5' 9". 160 pounds.
U. S. Army Photographer; combat, European Theater, World War II.
Wife, professional artist, sculptor; Master of Fine Arts.

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

December 12, 1974

Mr. Woody Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Mr. Vasulka:

RE: Application #A04816-75

I am writing in regard to your application for assistance from the Public Media Program.

Unfortunately, your application arrived too late for consideration under our October 1, deadline. It will be held in our offices for consideration under our next deadline, May 15. We will be contacting you if further information is needed to complete your application. If you have any questions, don't hesitate to contact us.

Sincerely,

Melissa Widerkehr
Public Media Program

OCT. 28 1974

Dear Woody and Steina:

The attempt with this proposal is to:

*obtain the financial resources to do the project.
I am most interested in keying and colorizing
but want to work out some b/w ideas on the wobulator.
They will all be sunsets. (Haven't had access to my
own decks since beginning of June so have to plan
on renting decks too)

*educate the Cda Council - ie. show them the kind of
equipment required by video artists, and how much it
costs to gain access to this equipment. (I have kept
equipment requirements at a bare minimum). For your
information I am attaching the Canadian equipment
rental quotations, which I can hardly believe myself.

My work has been shown recently at:

Women Doing Video, Art Institute of Chicago, Sept.'74
Art Gallery of Ontario, Toronto, Nov-Mar'75
NY Avant Garde Festival, Nov.'74

jane wright: video event in unreal time
a space, 85 st. nicholas, toronto
november 28,29,30 (3pm & 8pm)

Best wishes, hope to see you soon.

Jane

128 HESS ST. S.
HAMILTON, ONT.
CANADA. L8P 3N6

JUN. 1974

video by Jane Wright

*all tapes $\frac{1}{2}$ "

*colour - Panasonic (EIAJ std. colour)

*all times approximate

	<u>Waltercomputer</u>	30 min, b/w
	<u>My trip to Ottawa by Jane Wright</u>	30 min, b/w
	<u>Bytown Interviews</u>	30 min, b/w
	<u>Sunday (with Walter Wright)</u>	15 min, colour
3 channels	<u>Christmas Mix</u>	25 min, b/w
	<u>Central Maine Power (with Walter Wright and Shridhar Bapat)</u>	30 min, colour
	<u>Midnight Opera Company (with Walter Wright and Shridhar Bapat)</u>	20 min, b/w
3 channels	<u>Pulaski</u>	12 min, b/w
	<u>Pulaski 1</u>	20 min, b/w
	<u>Pulaski: Takes 1-4 (with Walter Wright)</u>	15 min ea, colour
3 channels	<u>Spring</u>	25 min, b/w
	<u>Pieces of Spring</u>	20 min, b/w
3 channels	<u>Cows</u>	25 min, b/w
	<u>Birthday Party</u>	20 min, colour
	<u>Seascapes</u>	10 min, b/w
2 channels	<u>Hare Krsna/Plants</u>	25 min, b/w and colour
	<u>Nathan Jones</u>	4 min, b/w
4 channels	<u>A Video Event in Unreal Time</u>	35 min, b/w
	<u>American Falls Illuminated</u>	20 min, colour
	<u>Colored Water</u>	20 min, colour



Pats Video Centre, MRD Ltd.

2291A YONGE STREET • TORONTO, ONTARIO, M4P 2C6 • 483-5666

October 17, 1974

Mrs. Jane Wright
128 Hess St. South
Hamilton, Ontario.

Dear Jane,

As requested our quotation re Sony Video equipment is as follows:

Rental of:

(1) Sony AV/AVC 3400 Videorover	6 weeks	356.00
(2) Sony Trinitron 17" color	3 months	100.00
(3) Audio Mixer	1 week	20.00

Purchase of:

35 V30 ½ hr. tapes	@ 17.00 ea.	595.00
4 V32 1 hr. tapes	@ 31.00 ea.	<u>124.00</u>

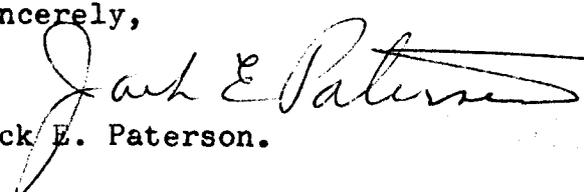
1189.00

Provincial Sales Tax

83.23

\$1272.23

Sincerely,


Jack E. Paterson.

PROPOSAL

EXPERIMENTAL 5

In order to encourage free artistic expression and the spirit of research, the Royal Film Archive in Belgium has organized a fifth International Experimental Film Competition. The term experimental film will be interpreted as embracing all works created for cinema or television, which attempt to regenerate or to extend the film as a medium of cinematographic expression. The Competition will take place at Knokke-Heist, Belgium from December 25, 1974 through January 2, 1975.

The first International Experimental Film Competition took place at Brussels in 1948, and three others followed in the next twenty-five years. Everyone - artists, critics, scholars - agree that this is the best event of its kind - the best administered, the best juried, the most serious and prestigious. In the past, American filmmakers such as Stan Brakhage, Shirley Clarke, Hilary Harris and John Whitney have been awarded prizes. In addition to the film screenings, lectures and discussions, the event has always presented the work of other avant garde artists - dramatists, musicians, and visual artists.

For Experimental 5, M. Jacques Ledoux, Curator of the Royal Film Archive in Belgium, and his Board have asked a Committee composed of Dr. Gerald O'Grady, Ed Emshwiller, Shigeo Kubota, and Steina and Bohuslav Woody Vosulka - to select 16 hours of videotape, comprising the experimental landmarks of video art made everywhere in the world, for presentation, OUT OF COMPETITION. Each tape will be presented, in its completeness, at four scheduled times under excellent viewing conditions during the ten days at Knokke-Heist. The Committee has also been asked to invite five international artists construct video environments for the event.

This occasion will be the most concentrated presentation of video art to an audience primarily made up of European and international artists and writers of all kinds, and will be an opportunity to present an art form, which has largely developed in the United States, to foreign audiences.

UNITED STATES INFORMATION SERVICE

Following the exhibitions at Knokke-Heist, the sixteen hours of tape which the Committee has selected will travel to Paris, London and Cologne where it will be viewed at United States Information Agency Centers. Two of the visiting artists will accompany the exhibit to each Center where they will rebuild their environments and lecture.

MEDIA STUDY INCORPORATED 3325 BAILEY AVENUE, #1 BUFFALO, NEW YORK 14215

EXHIBITION IN THE UNITED STATES

For the next six months, the sixteen hours of tapes, the showing of which will take approximately a week at each place, will travel to five centers in the State of New York - e.g., Anthology Film Archives in New York City, the Experimental Television Center in Binghamton, Synapse, Innervision and the Everson Museum in Syracuse, Portable Channel in Rochester, and Media Study in Buffalo - and eight other centers in the United States - e.g., The Rice Media Center in Houston, the Pacific Film Archive and National Center for Experiments in Television in San Francisco, the University Film Study Center and the new WGBH - channel 2 Experimental Laboratory in Boston, the Cine-gogue in Tampa, Florida, the Carnegie Museum in Pittsburgh, the Rocky Mountain Film Center in Boulder, the Art Insitute in Chicago, the Northwest Film Study Center in Portland, Oregon and the Walker Art Center in Minneapolis. It would likely visit many other regions as well, and it is equally likely, we think, that the video artists represented in the exhibition would be invited to many of these showings. Their names, addresses and telephone numbers, as well as the catalogue discussing their work, will be supplied to each center. The travelling exhibit will be known as EXPERIMENTAL 5 AT KNOCKE-HEIST, BELGIUM.

EXHIBITIONS IN LATIN AMERICA AND GREAT BRITAIN

There is some likelihood that the collection will also travel to six museums in Venezuela, Columbia, Argentina, Brazil, Chile and Mexico in the spring and that it would be drawn upon by the first major video exhibition being organized by Peter Bloch for the Arts Council of Great Britain in May, 1975.

The significant work, the landmarks of major international video artists, would be gathered together and each work shown in its completeness, not anthologized, for the first time. The works would be placed in the context of all of the others for the first time and also be discussed in an extensive catalogue. The choices would be made mainly by the artists themselves, who would also accompany, as often as possible, the works as they are exhibited throughout the world. We feel that this provides a major opportunity for both the artists and the audiences of a new art form.

THE COMMITTEE

The Director is Dr. Gerald O'Grady who is Director of the Center for Media Study and the Instructional Communication Center at the State University of New York at Buffalo and of Media Study/Buffalo. He was one of the co-directors of "Open Circuits: The Future of Television as an Art Form," held at New York's Museum of Modern Art in January, 1974. His vita is enclosed.

MEDIA STUDY INCORPORATED 3325 BAILEY AVENUE, #1 BUFFALO, NEW YORK 14215

Ed Emshwiller is a distinguished video artist, currently Artist-in-Residence at The Television Laboratory - Channel 13 in New York and the holder of a Guggenheim Fellowship. He advises the American Film Institute, the National Endowment for the Arts and the New York State Council on the Arts on film and video.

Shigeko Kubota is a well-known video artist who is Video Curator at New York's Anthology Film Archive and the organizer of the Tokyo Express television exhibition in 1973.

Steina and Woody Vasulka have been artists-in-residence at the Television Laboratory and at the National Center for Experiments in Television, and they founded and operated the Kitchen, New York City's video showplace, for three years. Steina is chairperson of the video panel for the Creative Artists Public Service grants and is Coordinator of Video Workshops at Media Study. Woody Vasulka is Director of the Experimental Television Laboratory at the State University of New York at Buffalo. Both also conduct workshops at the Ontario College of Arts in Toronto.

THE STAFF

The six staff members are all associated with one or more of the organizations operated by the Director, Gerald O'Grady in Buffalo. With the exception of Peter Laytin, who is an Instructor in photography at the Massachusetts Institute of Technology in Boston and a candidate for the Master's Degree in the Center for Media Study program at SUNY/Buffalo, all of the staff played a part in organizing, and all attended and worked at the "Open Circuits" study conference at the Museum of Modern Art. They are unique in the country in having access to an experimental television program at a major university and also to a regional media center which features workshops and exhibits by video artists. Their various activities are described in Flow-Chart of Media Study which is enclosed. One of the important advantages of their proposal is that it would strengthen this group of young people by giving them still further experience as interns for careers in video, because without competent, intelligent and enthusiastic lovers and administrators of video art like themselves, the whole effort of its dissemination and informed appreciation will be handicapped.

MEDIA STUDY INCORPORATED 3325 BAILEY AVENUE, #1 BUFFALO, NEW YORK 14215

BUDGET

Video Exposition at Fifth International Film Competition at Knokke-Heist, Belgium, December 25, 1974 - January 2, 1975, under the Sponsorship of the Royal Film Archive in Belgium - Jacques Ledoux, Curator - and for the Travelling Exhibition of the Videotapes to United States Information Service Centers in Paris, London and Cologne, and to Five Video Centers in New York State and Eight others in the United States - Gerald O'Grady, Director.

PREPARATION

PERSONNEL

(Activities of all continue through the Exposition and Exhibitions)

Coordinator	John Minkowsky	\$600	
Technical Director	Scott Nygren	600	
Manager	Marc Chodorow	600	
Cataloguer	Louisa Green	600	
Photographer	Peter Laytin	600	
Secretary	Christine Nygren	<u>600</u>	
	Sub total		\$3,600

COMMITTEE

Gerald O'Grady, Director	\$600	
Ed Emshwiller	600	
Shigeko Kubota	600	
Steina Vasulka	600	
Bohuslav Vasulka	<u>600</u>	
	Sub total	\$3,000*

MEDIA STUDY INCORPORATED 3325 BAILEY AVENUE, #1 BUFFALO, NEW YORK 14215

TRAVEL

Two Committee Meetings in New York City		
Round-trip fares for 3 members	6 x \$85	\$510
Two Committee Meetings in Buffalo		
Round-trip fares for 2 members	4 x \$85	\$340
One International Meeting in Buffalo		
Round-trip fares from Belgium for Curator and Assistant	2 x \$700	1400*
Total Committee Per Diem at \$35	10 days	
Six overnights in New York, four in Buffalo		350*
Per Diem of Curator and Assistant at \$35	5 days	
Five overnights each	2 x \$185	<u>370*</u>
	Sub Total	2,970

PROGRAM

RENTAL FEES FOR ARTISTS

(16 hours = 960 minutes X \$1 per minute = \$960 per showing)

Knokke-Heist	4 showings x \$960	\$3840
USIS	3 showings x \$960	2880
New York State	5 showings x \$960	4800
Other U.S. Centers	8 showings at \$960	<u>7680</u>
	Sub Total	\$19,200

ENVIRONMENTS AT KNOKKE-HEIST

Five artists at \$500 \$2500

SHIPPING OF EQUIPMENT TO KNOKKE-HEIST \$1000

ENVIRONMENTS AT USIS CENTERS

Two artists at each of 3 centers 6 x \$500 \$3000

MEDIA STUDY INCORPORATED 3325 BAILEY AVENUE, #1 BUFFALO, NEW YORK 14215

SHIPPING, POSTAGE, INSURANCE

Twenty showings at \$25 500

PUBLICITY, LABOR, EQUIPMENT, SPACE

Twenty locations at \$500 10000*

TELEPHONE

Ten months at \$50 500

CATALOGUE 2000

Sub Total \$19,500

TRAVEL

Committee members to Knokke-Heist
Round-trip fares for 5 members 5 x 600 \$3000

Artists to Knokke-Heist
Round-trip fares for 3 artists 3 x 600 1800

Artists to USIS Centers
Six artists to three centers 1000

Sub Total \$ 5,800

FOOD AND LODGING AT KNOCKE-HEIST

(December 24 - January 2 10 days at \$25)
Five Committee Members 5 x \$250 1250
Three artists 3 x \$250 750
Six staff members 6 x \$250 1500

Sub Total \$ 3,500*

Grand Total \$57,570

*Minus Donated Services 18,620

10% Administration \$38,950

10% Administration 3,895

Final Total \$42,845

SCHEDULE

July 1 - October 30

Selections by Committee

November 1 - December 15

Preparation of Cassettes
Preparation of Catalogue

December 25 - January 2

KNOKKE-HEIST EXHIBITION

January 3 - January 10

USIS EXHIBITION

January 15 - June 30

U.S.A. EXHIBITION

INDIVIDUAL GRANT APPLICATION
NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON, D. C. 20506

NAME (Last, first, middle initial) Vasulka, Woody B.		U. S. CITIZENSHIP <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO VISA NO. _____	
PROFESSIONAL NAME OR PSEUDONYM -		PROFESSIONAL FIELD OR DISCIPLINE Video Art	
PRESENT MAILING ADDRESS 257 Franklin Street Buffalo, New York 14202		SOCIAL SECURITY NUMBER	SEX M
PHONE NO. AC 716 856 3385		BIRTH DATE Jan. 20, 1937	PLACE OF BIRTH Brno, Czechoslovakia
PERMANENT MAILING ADDRESS Same as above.		PERIOD FOR WHICH GRANT SUPPORT IS REQUESTED	
PHONE NO. AC _____		STARTING <u>12</u> <u>1</u> <u>74</u>	
		MONTH DAY YEAR	
		ENDING <u>6</u> <u>1</u> <u>75</u>	
		MONTH DAY YEAR	
DESCRIPTION OF PROPOSED ACTIVITY			
<p>To make a film, "Recoded Images" (30 minutes, 16 mm. color/with sound). It involves four steps: (1) shooting original scenes from video off the cathode ray tube with a Y signal (brightness) translated to a vertical placement of scan lines; (2) simultaneously shooting of varied densities and texture masks and mats from original scenes (video) through electronic image processing (keying) on film from the cathode ray tube; (3) combining (1) and (2) which are monochromatic processes treated as color, producing colored intermaterials which will be derived from varied density masks/mats/textures; (4) various combinations of the images produced in (1), (2), (3), will be assembled by packing through an optical printer. The rationale behind this is enclosed on a special page.</p>			
AMOUNT REQUESTED FROM NEA \$ <u>10,000</u> ALLOCATED AS FOLLOWS: \$ <u>3,000</u> TIME \$ <u>-</u> TRAVEL \$ <u>7,000</u> MATERIALS			
CAREER SUMMARY OR BACKGROUND			
Vita Attached.			

CONTINUED ON REVERSE SIDE

EDUCATION			
NAME OF INSTITUTION	MAJOR AREA OF STUDY	Inclusive Dates	Degree
School of Engineering	Hydraulics	1954 - 1958	Baccalauria
Film Academy of Prague	Film	1960 - 1965	Diploma
FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED			
NAME OF AWARD	AREA OF STUDY		Amount
Creative Artist Program Serv.	Video	1971	\$2000
National Endowment for the Arts	Video	1972	\$1000
New York St. Council on the Arts	Video	1971-2-3-4	\$8000, \$11,000,
			\$2000, \$5000
PRESENT EMPLOYMENT			
EMPLOYER	POSITION/OCCUPATION	Salary	
SUNY/Buffalo	Associate Professor	\$16,000	
PRIZES/HONORS RECEIVED		MEMBERSHIP PROFESSIONAL SOCIETIES	
None		None	
CERTIFICATION: I CERTIFY THAT THE FOREGOING STATEMENTS ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE.			
SIGNATURE OF APPLICANT _____		DATE _____	

* Joint grant with Steina Vasulka

I have arrived to a quite complex electronic image on a scan processor, the full information of which I am unable to resolve by a video camera. Given the texture provides an important clue to the representationality of the objects, which I would like to preserve, I had to make a decision to use film as a recording medium. Since that decision means a full involvement in film, I must explore further the interaction of films and electronic image-forming processes, mostly through electronic keying and matting and textural dynamics of the random voice of film and video material (grain and snow).

The scenes I propose to experiment with are based on the principle of repositioning scan lines of video in various references to original lighter/darker image states coded in brightness (Y signal). This actually recodes the entire information with different perceptual clues while maintaining the representationality of the scenes.

VJTA

B. WOODY VASULKA

Born: Brno, Czechoslovakia **January 20, 1937**

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

Telephone: 716-856-3385

Social Security Number:

Married: Steina Vasulka

EDUCATION: School of Engineering, Brno - Graduated 1958

Film Academy of Prague - Graduated 1965

ACTIVITIES: 1964-65 Studio of Documentary Films in Prague - included production in Iceland, Algeria, Czechoslovakia

1965 Emigrated to USA

1966-69 Woods and Ramirez, Architects - Multiscreen Exhibit for Expo '67, Montreal - Film Editor

Film Editor with Francis Thompson

Harvey Lloyd Productions - Industrial Exhibits - Multimedia Designer-Editor

Exploration of stroboscopic projection of moving image, light-activated screens and 360° space recording

Independent Films:

Aimless People - 3-5 screens 16mm

Orbit - 3 screens 16mm

Three Documentaries - 3 screens 16mm 360° space recording

1970 Exploration of electronic image and sound

1971 Founder/Director of "The Kitchen," an electronic media theatre, Mercer Art Center, New York City

Technical Advisor to the Alternate Media Center, New York City

Association with Electronic Arts Intermix, Inc., New York City

Current: Development of electronic art tools in cooperation with George Brown, Eric Siegel and Steve Rutt with the support of the New York State Council on the Arts

Film/TV/Media Panel Member of the New York State Council on the Arts

Affiliated with Media Study, Inc., Buffalo

Instructor, Experimental Art Program, Ontario College of Art, Toronto

Associate Professor, Center for Media Study, State University of New York at Buffalo

WORKS: 100 hours of video materials including:

Evolution	The West
Black Sunrise	Golden Voyage
Key Snow	Home
Elements	Vocabulary
Spaces I	Sound-Gated Images
Spaces II	Explanation

12 hours of audio materials including 4 channel environments:

The West	Circle
Magic Mushroom	Schizo
Seascapes	D-Track
Mother and Child	Trivia

ENVIRONMENTS AND INSTALLATIONS:

Three Nights of Different Video - at Max's Kansas City Steak House
Live Video Performances - for a year at The Kitchen in New York City
Circle Environment - at New York Avant Garde Festival, 69th Street Armory

Horizontal Matrix - at New York Avant Garde Festival, New York Harbor

The Row - for WBAI, Judson Memorial Church, New York City

Transmitted Environment - Experimental Television Center, Binghamton, New York

Street Show - Academy Theatre, New Paltz, New York

Continuous Environment - Vancouver Gallery of Art

The West - Video Free America, San Francisco

Video Environment - University Union Activities Board and ACT V, Buffalo

Video - University-wide Celebration on the Arts, SUNY System, Fredonia, New York

GROUP SHOWS:

Video Exchange - Merce Cunningham Studio, Westbeth Bldg., New York City

Video Free America - Berkeley Art Museum, California

Video - Whitney Museum of American Art, New York City

Open Circuits - Museum of Modern Art, New York City

Video - Everson Museum, Syracuse, New York

INTERNATIONAL SHOWS: Paris, Guelph, Toronto, Tokyo, Munich, Berlin, Bucharest, Caracas, Reykjavik

ARTIST IN RESIDENCE:

National Center for Experiments in Television, KQED, San Francisco
The Television Laboratory, WNET, New York City

GRANTS:

Creative Artists Public Service
National Endowment for the Arts
New York State Council on the Arts

TEACHING AND WORKSHOPS:

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

DISTRIBUTORS:

Electronic Arts Intermix, 84 Fifth Avenue, New York, New York 10011
From the artist, 257 Franklin Street, Buffalo, New York 14202

IV. Television

During 1974 the experimental workshops at New York's WNET-TV and Boston's WGBH-TV, both initiated with Foundation assistance, were given grants to enable them to continue their work while at the same time broaden their bases of support. The National Center for Experiments in Television, San Francisco, was assisted in expanding its work with university centers, and also was assisted in conducting the research phase of a humanities television project. (For details of the 1974 grants in television, see Appendix.)

Future directions of Foundation work in television and the arts indicate a greater focus on the relationship of video workshops to all disciplines and the relationship of television to the campus. A conference is now being planned which would assemble leaders and artists in experimental television, specialists in instructional television, and university administrators and deans to discuss the potential of television to educational institutions for instructional and broadcast activities involving all areas of intellectual and artistic pursuit. Previous Foundation efforts at stimulating aesthetic use of television may be modified to suit new conditions and needs. Selected grants will be made to seek new ways of presenting performing and visual arts through television in the hope that new formats may successfully be developed which can then be adopted by commercial producers, breaking down the current avoidance of many kinds of cultural programming by television producers.

THE ROCKEFELLER FOUNDATION
MEETING OF TELEVISION ADVISORY PANEL
THURSDAY, JANUARY 30, 1975
CORNER CONFERENCE ROOM

AGENDA

9:30 a.m. Meeting Opens
12:30 p.m. Luncheon, Room B, 47th Floor
2:30 p.m. Return to Corner Conference Room
4:30 p.m. Adjourn

TOPICS FOR DISCUSSION

- 1 * Is there a present need to establish a program of support for video artists?
- 2 * Should the Foundation adopt current jargon in favor of the term "artist," and substitute "software systems personnel"?
- 3 * Should support be limited to artists currently not receiving support from other agencies?
- 4 * Should support go directly to artists, or should it be channeled through professional or academic institutions?
- 5 * Should the emphasis be on young, unknown artists, or should mature, established artists be chosen?
- 6 * Should artists be selected on the basis of past work, or on the basis of proposals for future work?
- 7 * Given a limited amount of funds available for artist's fellowships should the number of awards be high, with less money going to each recipient, or should fewer grantees be chosen to receive higher sums?
- 8 * What should the level of awards be? To include living stipend for one year (perhaps at \$8,500) plus funds for work (\$2,000? \$5,000?)?
- 9 * Should the awards include funds for foreign travel?
- 10 * Should awards be juried by a panel? or should one juror make decisions on awards? or should several jurors each make awards?
- 11 * Should guidelines define video as a tool or an art form? or avoid definition?
- 12 * What relationship would an RF program of support for video artists have to other past or current efforts, e.g., Ford Foundation, film awards, National Endowment awards, Guggenheim, CAPS, other?

Meeting of Television Advisory Panel
Thursday, January 30, 1975, continued

- * Although the program is conceived by the Foundation as being for American artists, should representatives from other countries be involved in making the awards, e.g., Rene Berger, Switzerland; Raymond Ravar, Brussels; a Cologne museum representative; Elizabeth Van Every-Taylor, Montreal?
- * Should panelist's names be made known publicly?

* * * * *

Attached: List of invited guests

Copy of Howard Klein's testimony to the Subcommittee on Foundations of the Senate Finance Committee (background for meeting)

Excerpts of report to the Foundation Trustees by Howard Klein for December 2-3, 1974 meeting (background): text and grants approved during 1974 in the field of television.

TESTIMONY OF HOWARD KLEIN

Director for the Arts for The Rockefeller Foundation

Prepared for

The Subcommittee on Foundations of the Senate Finance Committee

It is an honor to be asked to submit testimony to this Subcommittee on the subject of the role of private foundations in public broadcasting.

America is fortunate in having a growing network of some 250 public television stations throughout the country. These independent, non-profit broadcasting centers have already proved their value as public servants through their practice of rendering extensive coverage of events of national concern such as congressional hearings, United Nations debates, and a wide variety of public affairs programs and forums; through educational, cultural and artistic programming which has significantly raised the intellectual level of this pervasive medium. Thus public television offers quality programming that importantly complements the offerings of the commercial stations.

Public television often addresses narrower audiences than its commercial counterpart, but because it is non-profit it receives support from a much broader base. The four-part support structure of public television is exemplary of the American phenomenon of volunteerism and pluralism. Funds from the general public, the private foundations, the corporations and governmental funding agencies flow together to sustain

the life of non-commercial television. Indeed, the importance to the lives of Americans of the comprehensive, free flow of information on all aspects of life provided by public television is daily and nightly demonstrated on the home screen and in schools.

A price is attached to all service and public television is no exception. On the one hand has been the generous support of the past which has enabled this network of public-service stations to grow. But many professionals have questioned whether that growth has not been severely limited by the amount of financial support that has been going to public television. Many professionals claim that individual stations could perform at higher levels if they had funds for more or better production equipment, for program planning and for talent costs in producing programs. Increased support from any source would perhaps yield the added funds to erase those limitations. But there is a danger in suggesting that any one source outreach the other, for with the predominance of any single funding source there might follow an alignment of programming concepts, styles or content with that source, which would call into question the freedom of producers to program for the public.

In the four-way support for television, two of the sources tend to impose fewer restrictions than the others. Public donations from subscription drives and the like provide money which is wholly unrestricted and, therefore, can be used for programming in those areas which may find the least support from other sources. Foundation support is in some cases tied to specific programming objectives, but foundations also give general support not tied to programming objectives. Corporate support, by contrast, tends to be for specific programs and reflects in many cases the objective of a corporation to improve its public image by underwriting programming of a pretigious cultural character. Governmental agencies limit the use of their funds to the extent required by public policy.

The Rockefeller Foundation is in full agreement with Chairman Hartke's May 1974 statement before this Subcommittee,

"that foundations should be the cutting edge of innovation and experimentation, that they should be probing the resources of America so that we can raise the quality of life for all Americans...Foundations themselves must undergo a critical period of self-examination. They must determine just how well they are responding to the needs of our society."

During the past 18 months the Foundation's officers and trustees, under the leadership of the Foundation's president, John H. Knowles, M.D., conducted an extensive review of all its program activities and objectives, including the program area of the Arts, the Humanities and Contemporary Values, which has been the focus for the Foundation's support of public television.

In the field of public television, the Foundation's contribution has been enhanced by the selectivity of its objectives. The

Rockefeller Foundation, with total annual outlays of approximately \$45-million could not play as dramatic a role as the Ford Foundation, even if The Rockefeller Foundation had placed all of its income at the service of this one field. But it has sought an area amenable to the concentration of limited funds and that area is in the artistic uses of public television. The rationale is simple: television is a medium of communication natural to artistic expression, but which, because of the vast expenses of programming, effectively limits artists access to its studios.

Since the Foundation's funds for this area were not sufficient to underwrite program series, such as a "Sesame Street", the decision was made to concentrate on pre-production aspects of television work. It was discovered in 1967 that there existed at that time no facility where experimentation could be carried on. Programming demands made it virtually impossible for producers to try out ideas which were, because experimental, risky in terms of finding future funding. To test the idea that research and development facilities might produce important results if established in conjunction with major public television stations, a series of grants was made from 1967 to the present which have succeeded in demonstrating the need for such facilities and the benefits of opening up television production to artists in the fields of music, dance, film, painting and literature.

The Rockefeller Foundation's total grants in this field from 1962 to the present have been \$3,734,664. Of that total, experimental research and development received more than two-thirds, or

\$2,936,145. The first grant in this field was to the Educational Broadcasting Corporation of New York (Channel 13) as an outright grant of \$200,000 toward the costs of program development. In 1965, a grant of \$500,000 continued this development. In 1966 the Foundation supported the station's efforts to create an in-residence dramatic company to rehearse and perform Shakespearean theater repertory with a grant of \$172,000. This resulted in 5 hours of programming of the plays A Winter's Tale, Macbeth and Twelfth Night. The innovative aspect of this grant was the stipulation that, in recognition of the importance of the creative process and the artistic product, the programming would trace the development of the play from first script reading to finished performance. It is interesting to note that in the public and critical reactions to this series, the rehearsal programs were found to be of more interest and benefit than the finished plays.

In an attempt to pursue the workshop concept, the Foundation in 1967 granted \$275,000 to The WGBH Educational Foundation of Boston to underwrite an experimental workshop on program concepts and production techniques for cultural programming. To diversify its approach a West Coast equivalent was sought and in the same year a grant of \$150,000 was made to the Bay Area Educational Television Association (KQED) of San Francisco for an experimental workshop of similar kind. These two workshops were the first major efforts to bring non-television artists into television studios to conceive and produce programming. The stipulation here was that union requirements governing the handling of equipment be relaxed so that artists could experiment with the

hardware. Although it was indeed hoped that some broadcast material might be developed in the workshops, the emphasis was on pure experimentation away from the pressures of production. This policy was as necessary at the time as it was unusual, as results have subsequently indicated. For example, some techniques of electronic feedback and new concepts of imagery were developed that soon added fresh possibilities to television imagery, -- a pioneering example being "Heimskringla!", an experiment in video space by playwright Paul Foster working at KQED with members of the LaMama acting troupe under the direction of Tom O'Horgan, music by Richard Felciano. This was widely shown and has been recognized as a major innovation in programming techniques. Similar achievements were to come from WGBH and, later, from WNET. The work in Boston and San Francisco was supported by additional grants of \$300,000 in 1970 to WGBH and of another \$300,000 in 1971 to the San Francisco workshops which were organized with support from the Corporation for Public Broadcasting into the National Center for Experiments in Television. The 1971 grant to the NCET was aimed at spreading the concepts and techniques of the new television art to pre-professional students at major American colleges and universities. As a result of this grant, experimental work is now being done by the NCET in affiliation with 20 colleges and universities.

Recognizing the concentration of artists in the New York area and the fact that WNET/Channel 13 at that time reached some 25% of the total U.S. audience for public television, the Foundation cooperated with the station in establishing the WNET-TV Laboratory -- the first such major laboratory with its own facility. A total of

\$890,000 has been made available to the WNET-TV Lab since the first grant in 1971 and these sums plus additional support from the National Endowment for the Arts and the New York State Council on the Arts have made it possible for scores of important artists to work at the Lab, creating remarkable examples of video art, some of which have found their way into programming. One on-the-air result of the Lab was the series, VIDEO VISIONARIES, which produced eight hours of straight programming. Thirteen half-hour segments are being aired on Wednesdays by Public Broadcasting System at 10:30 P.M. and three hour segments will be aired also. These same segments are being aired by WNET of New York on Thursdays at 10 P.M. Reviews have been favorable.

In the area of the arts, the results of the concentration on experimentation have been rewarding. As artists turned their intuitions to the questions of television programming, they saw the need to lower the cost of broadcast time and therefore many individuals independently worked on conceiving, designing and building hardware that could achieve maximal visual effects at lesser costs than could be done with traditional optical printers. The Paik-Abe Electronic Synthesizer, developed by Nam June Paik and Shura Abe working at WGBH with the Foundation's support, and the synthesizer developed by artist Stephen Beck at the NCET in San Francisco to mention only two of the new synthesizers, can cut the costs of broadcast image-making by 90 percent and at the same time achieve a higher quality image in color. A public television station utilizing such a synthesizer to generate images for any substantial period of the day could realize significant

savings over a year. The potential importance of programming created by such synthesizers is indicated by the nomination for television Emmy Awards of three works produced under Foundation grants, and the awarding of Emmy's to two of these, both created under NCET sponsorship.

As the work of artists in television gains greater industry and public acceptance, The Rockefeller Foundation hopes that support from other sources for this kind of work will increase. For its part, The Rockefeller Foundation will consider continuing its support in the development of research facilities at selected stations and at university campuses. The Foundation's selective support has contributed to the leadership position which American artists have in the field of television. This has been confirmed by the comments of visiting professionals from foreign countries to the WNET-TV Lab, and the experience of Americans traveling abroad. Mr. Douglas Davis, the art critic for Newsweek Magazine, recently wrote,

"As you know, I have lectured and exhibited extensively in Europe. . . In country after country, I am asked -- in amazement -- how we manage to achieve what we have, in experimental television. The question comes from incredulous students and television producers alike. I explain that funding comes from private foundations and state- and federally-supported agencies following in their wake. My audience shakes its collective head. There is no equivalent in Europe for this outside-of-television funding. The control, there, is monolithic, and the results for the most part show it."

Present interest in television at The Rockefeller Foundation has to do with continued work for artists and experimenting with the uses of public television in such fields as telemedicine and the use of portable television equipment in rural areas of developing nations for the purpose of education in the areas of family planning, health, nutrition

and economic development. The Rockefeller Foundation hopes that the importance of innovative and challenging programming by the nation's 250 public television stations will receive the growing recognition needed to insure the broad-based funding that will enable them to produce the widest diversity of programming.

The great Spanish playwright Federico Garcia Lorca said in 1935,

"The theatre is one of the most expressive and useful instruments for building up a country; it is the barometer of its greatness or decline. An intelligent theatre, well oriented in all its branches from tragedy to vaudeville, can change the sensibility of a people within a few years; a disintegrated theatre, with clumsy hooves instead of wings, can cheapen and lull into sleep an entire nation."

In our times we need only change the word theatre to television.

ACKNOWLEDGMENTS

I would like to thank the following people for their interest and help in preparing this statement:

Ms. Joan Cooney, President, Children's Television Workshop

Mr. James Day

Mr. Douglas Davis, Newsweek Magazine,

Mr. Eli Evans, Carnegie Foundation

Mr. Hartford Gunn, President, Public Broadcasting Service

Mr. John Jay Iselin, President, WNET/13

Mr. David O. Ives, President, WGBH

Mr. Paul Kaufman, Director, National Center for Experiments in Television

Mr. James R. Killian, Corporation Development Committee, Massachusetts
Institute of Technology

Mr. David Othmer, WNET/13

Mr. Nam June Paik

Mrs. William Schuman, Chairman of the Board, National Friends of
Public Broadcasting

Mr. Frank Stanton, Chairman, Panel on International Information,
Education and Cultural Relations.

Mr. Bill Moyers, Educational Broadcasting Corporation

IV. TELEVISION

<u>KQED Inc., San Francisco, for use by the National Center for Experiments in Television toward the research phase of a Humanities Television Project.....</u>	\$51,000
<u>and toward the further development of workshops in experimental television at selected university centers.....</u>	100,000
<u>WGBH Educational Foundation, Boston, toward the costs of the WGBH New Television Workshop.....</u>	250,000
<u>Educational Broadcasting Corporation, New York, for use by television station WNET toward the costs of the further development of its Experimental Television Laboratory.....</u>	340,000
<u>Connecticut College, toward the costs of the American Dance Festival's Dance-Television Workshop to introduce and explore techniques of filming dance.....</u>	10,000
<u>The Cunningham Dance Foundation, Inc., toward the costs of a Video-Dance Project by choreographer Merce Cunningham and his company.....</u>	15,000
<u>Everson Museum of Art of Syracuse and Onandaga County toward the costs of a conference/workshop to introduce and explore the use of video in a museum context.....</u>	<u>5,000</u>

Subtotal \$681,000
77,000

NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506



OCT 3 1975

Mr. Marc Chodorow
Associate Director
Media Study, Inc.
3325 Bailey Avenue
Buffalo, N. Y. 14215

Dear Mr. Chodorow:

It is a pleasure to inform you that, in accordance with the application identified as H-23572, a grant of up to \$150,000 is awarded to Media Study, Inc., in support of "An American Portrait," a documentary on the social history of the 1930's, under the direction of Mr. Gerald O'Grady. The funds being awarded are intended to support the final script preparation and the production of the program, "American Lost and Found."

The identifying number for this grant is PN-23572-76-43, and the grant period is October 15, 1975 through October 15, 1976. Commitment of grant funds can be made during this period only and must be for materials and services used during this same period. If these grant period dates are not appropriate, please notify the Endowment in your response to this award letter.

This grant will be subject to the cost principles set forth in NFAH Circular 1-55, dated July 1, 1972, and to the "General Grant Provisions," revised as of May 1975, both enclosed. In addition, the following specific provisions will be applicable to this grant:

1. No obligation of project funds chargeable to this grant, other than those relating to the permanent project staff and their unit costs, can be made until the Endowment has received from Media Study, Inc.: a) an exact plan of the activities and responsibilities of the Advisory Committee of project humanists and key production staff as they relate to the development, review, and evaluation of the final script; b) a formal plan for the production phase of the project; and c) the final selection of consulting humanists to be employed for this project, including a social historian whose area of expertise is the period of the 1930's and who shall serve as a full-time consultant with major responsibilities for final script development. If this selection includes persons not presented in the proposal, the Endowment must be advised prior to any commitment to such persons.

*Identify Advisory Committee and plan for script
calendar production phase
select consulting humanists*

2. No obligation of funds chargeable to the grant for final script preparation and production, other than those relating to the permanent series staff, the Advisory Committee, and their unit costs, can be made until the Endowment has received from Media Study, Inc., the final selection of the scriptwriter and other production personnel for the project. It is understood that such persons will be selected from the best available talent in both the commercial and non-commercial sections of the filmmaking industry. If these selections include persons not presented in the application, the Endowment must be advised prior to any commitment to such persons.

identify
scriptwriter
+
production
personnel

3. No obligation of funds chargeable to this grant for production, other than those relating to final script preparation, the permanent series staff, the Advisory Committee, and their unit costs, can be made until the Endowment has received from Media Study, Inc., a copy of the final script and has had sufficient opportunity to provide comment. Endowment comment is at the disposal of Media Study, Inc., for whatever use the organization wishes to make of it.

read final script

4. A revised budget must be submitted to our Division of Public Programs reflecting the reduced level of Endowment support. When the revised budget has been received and approved as the official program against which grant expenditures will be lodged, you will be advised by letter of this acceptance and of other specific provisions which may be applicable. These additional provisions will be considered acceptable to you unless you register an objection within thirty days from the date of that letter.

revised budget

5. It is understood that the Endowment will exercise the right to make site visits and hold discussions with the project director (O'D) during the course of this grant on a schedule which is mutually agreeable to the grantee and the Endowment staff. These visits will provide opportunity for Endowment comment which is at the disposal of Media Study, Inc., for whatever use the organization wishes to make of it.

visits

6. Media Study, Inc., must assure the Endowment that utilization of the script funded under this grant will be sought on the following basis: a) three year broadcast rights (using PBS definition of standard broadcast rights); and b) rights in perpetuity for "audio-visual" (non-theatrical, non-broadcast) distribution.

rights

X

get advice on participant's rights

7. While rights to the program produced under this grant will remain with Media Study, Inc., any plan for further utilization of this program, other than by public television which shall have first refusal rights for national broadcast, including but not limited to sales, rentals, modification or re-packaging of the script and program for broadcast or secondary distribution, must be submitted to the Endowment for approval prior to commitment on the part of Media Study, Inc.

8. If net royalties or other net proceeds, over and above auditable budget overruns and residual payments negotiated between the grantee and a sub-contractor, arising from the distribution, use or sales of the film material exceeds \$200 in each of the years following the termination of this grant, 50% of the excess over \$200 must be returned to the Endowment, except that in no event will the total amount remitted to the Endowment exceed the final amount of Endowment support. It is the Endowment's expectation that the part of the net profits retained by the grantee will be applied to the research or production of programs in the humanities for public use. Shortly after the end of each year following completion of the grant, a report must be submitted to the Endowment stating whether any royalties or proceeds have been realized during the year and, if so, listing the sources and amounts and the uses to which Media Study, Inc., has or will put its share. If royalties or proceeds during the year have exceeded \$200, a check for the Federal Government's share of the excess must accompany the report.

In the event that any royalties or net proceeds are earned during the grant period, the Endowment must be promptly advised; the Endowment reserves the right to reduce this grant by the amount of such royalties or proceeds.

9. Should the Endowment, or one of its grantees, request copies of the program being produced, to be used for government purposes or for government-sponsored projects, such copies will be provided by Media Study, Inc., at the cost of reproduction and shipping, and no royalties or other fees will be charged.

10. An acknowledgment of Endowment support must be contained at the beginning and end of each of the programs and on all non-broadcast materials related to the project. The Endowment waives the disclaimer requirement set forth in Section 11a of the "General Grant Provisions."

11. Expenditures reports on the final approved budget will be required as follows: a final report within ninety days of the completion of the

hire a producer

grant, and cumulative interim reports whenever payment is requested. An appropriate form and instructions will be provided following approval of the revised budget for the grant.

12. Cost-sharing is not a requirement of this grant; however, in order to properly reflect expenditures for the total project and to give credit to the organizational contribution, it is requested that all other sources of support for this project be identified and listed on the final expenditures report.

* 13. Narrative reports are required on a monthly basis, throughout the grant period, beginning November 1975. A final narrative report is required within ninety days after completion of the grant. Please submit three copies of the script in conjunction with the final narrative report to be retained by the Endowment. In addition, the Endowment requests that a video-cassette tape recording of the final program be submitted following the grant period, to be retained by the Endowment as record.

X All reports, payments, requests and other correspondence pertaining to this award should be addressed to Tom Litzenburg, Program Officer, Division of Public Programs, Media Program (NFAH Mail Stop #403). You are urged to submit the required reports in accordance with the schedule stated above since failure to do so may affect action on grants to Media Study, Inc. Please refer to Sections 4 and 7b of the "General Grant Provisions."

X Please confirm acceptance of this grant and the conditions attached to it by signing the copy of this letter and returning it in the enclosed envelope.

We look forward to the significant contribution this project may make to the humanities. If any questions arise in regard to this grant, or if the Endowment can be of assistance as the project proceeds, please feel free to contact the above mentioned office.

Sincerely,

Ronald Berman
Chairman

Enclosures

cc: Mr. Gerald O'Grady

INDIVIDUAL GRANT APPLICATION
NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON, D. C. 20506

NAME (Last, first, middle initial) Dreyblatt, Arnold E.		U. S. CITIZENSHIP <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO VISA NO. _____	
PROFESSIONAL NAME OR PSEUDONYM same		PROFESSIONAL FIELD OR DISCIPLINE Visual Arts - Video	
PRESENT MAILING ADDRESS 75-30 113th St. Flushing N.Y. 11375 PHONE NO. AC 212 2631282		SOCIAL SECURITY NUMBER	SEX Male
		DEPENDENTS none	
		BIRTH DATE 8-5-53	PLACE OF BIRTH New York City
PERMANENT MAILING ADDRESS same		PERIOD FOR WHICH GRANT SUPPORT IS REQUESTED	
		STARTING	AUG 1 1976
		MONTH DAY YEAR	
		ENDING	AUG 1 1977
		MONTH DAY YEAR	
DESCRIPTION OF PROPOSED ACTIVITY Category III - I am interested in continuing and expanding my work involving the perception of electronic imagery. The electronic switching hardware that can be interfaced with television systems suggest video as an ideal medium in which to observe the stroboscopic and sequential modes of images in temporal transition. It is my vision that in the use of such hardware one can extend and develop further the sequential modes that have been exploited in film montage, - cutting, dissolve-fade, etc., and more recently - colour and flicker. An electronic switcher (synchronized to the vertical scanning rate, with multiple image inputs) is programmable within a great range of speed and manner of transition. It is capable of switching within the video frame itself, can be driven by audio signals (the relationship between sound and image can be observed) and images from a vast variety of sources (camera images, images treated by electronic modulation and stroboscopic light sources, and electronically synthesized images) can be switched in any permutation and displayed in real time. The time frames of three mediums, that of film, video, and audio; interacting with electronic switching and stroboscopic light sources, function as a reference to the cognitive processes of the brain itself.			
\$500 rental of digital switcher for 12 months			
\$1500 time allowance			
AMOUNT REQUESTED FROM NEA \$ 2000 ALLOCATED AS FOLLOWS: \$ 1500 TRAVEL \$ 500 MATERIALS			
CAREER SUMMARY OR BACKGROUND attached			
IF ADDITIONAL SPACE IS REQUIRED, USE SUPPLEMENTAL SHEETS AND STAPLE TO THE APPLICATION.			

CONTINUED ON REVERSE SIDE

Enclosed find application-- rewritten- some wierd english but it was quite a rush the next morning to get to the P~~O~~ by noon. Secured a Loft with saulptor friend with money on Lispenard St. (one block below canal near B'way). It should be real nice-- he'll completely redo the place(having plenty of experience in construction and \$3000 to put into it frem loft he just sold) me-- I'll just barely be able to put down the rent! It probably wont be ready for a month or so.

I'll talk to you tonite or tomorro nite.

Lovearnold

MEMORANDUM

To: Gray McArthur and Staff Committee on Panels

From: Gerd Stern, Intermedia Systems Corporation. (617) 868-9880
 711 Massachusetts Ave., Cambridge, Mass. 02139
panelist / Film, TV-Media, Literature

Re: Twelve questions of August 25, 1975

1. It seems to me that the panels are an excellent application of the democratic process. To my mind they should be made up of persons representing a peer group in the particular art form. They should be chosen for broad interests, for a dedication to both equity and excellence, for experience in some of the administrative necessities connected with arts practice and for their ability to communicate and involve themselves in group process.
2. Given the fact that no work per se is seen by the panels, except as they happen to be familiar with the work of applicants outside of Council, the written and spoken reviews of the staff are very influential indeed. It seems that, especially, in the case of organizations which return for Council support year after year, it might be possible to build up a cumulative organizational profile for the use of panelists. This year has been especially difficult because of the freeze on copying. We have seen only a very few of the proposals in toto and it is hard to judge the potential of the project without reading the applicant's description. As far as the staff in our program area is concerned, the interaction between staff and panelists is a complex dynamic which takes into account the entire complex of cross-influences and prejudices. I feel that the product of such interaction is fairly successful. I heard that in other program areas staff tends to be more autocratic and present less information.
3. In my experience it takes one year of panel service for a new member to have even a fair idea of what the process of consideration and recommendation involves. It is important for there to be a mix of new and experienced panelists. I think three to five years on a flexible basis would be a good period. No one should join a panel unless they are able to attend most meetings. I feel that anyone who does not attend more than two meetings in a row, without leave of absence or other cogent personal reasons, should be dropped. It is a working group not an honorary or authorizing board. It seems like a very good idea to have a rotating member from the panel at committee meetings and I think it would also be good for representatives of the panel to present policy views and problems to the Council once a year. I also think it would be a fine idea to have an orientation session for new panel members at the beginning of each season. Presentation and training techniques can be used

to give these newcomers a fairly accurate perspective on the public funding process, on Council organization, practices, criteria and responsibility. Written material would be a help but an actual session is necessary to provide interaction. One staff person from each program should attend.

4. Such criteria are fortunately dynamic and seem to change year by year. The panelists do become aware of such concerns as per capita and primary institutions by osmosis or from the media in any case. Information should be provided to the panelists by the staff on considerations which affect their deliberations. It is extremely important, and we have had ~~a case in point~~, that such information be accurately defined and explained. In general, panels do not operate in a vacuum and if policy is not discussed or arrived at it becomes self-defining. It is vital for the panels (and the Council as a whole) to respond to the field, as well as to guide and navigate. There is on one hand the danger of too many inflexible rules determining policy and on the other a lack of information resulting in decisions which do not reflect existing and known conditions.
5. I feel it is very important for the kind of cross-section mentioned in the question to be represented. However, the quality and qualification of the individual should be the determinant, not the institution which the person works for or represents.
6. It seems to me that no regular employee of the Council should serve on the panels but a panel member who is a sometimes consultant or who is involved with a recipient organization should be possible. Obviously (this will also respond to 12.) there are conflicts of interest involved. However, to limit panel members to those individuals who do not in any way receive or benefit from Council funding, would ensure that few persons active and knowledgeable in the arts would be willing to be panel members. It is precisely because the panels are formed to some extent from the Council's principal constituency that knowledgeable, discriminating and responsible decisions are made. Of course, the simple expedient of having a member leave the room during consideration of an application in which he has an interest does not remove the reality of conflict of interest, but in my experience those conflicts have not resulted in decisions heavily weighted or predetermined by another panel member's advocacy of his own affiliation. I enclose an article relevant to that problem. Ideally it would be nice to eliminate conflicts of interest but to trade overt conflicts for hidden or lower-level conflicts would be a serious error and to trade expertise and professional assessments for uninformed opinions or decisions based on social and critical experience could be intensely damaging to the arts.
7. The panel advises the staff; the staff advises the committee

and the committee the Council is, I believe, the present status. In practice there is a preliminary stage at which the staff advises the panel. Given the influence of the staff it seems to me that in a case where the panel's recommendation differs from that of the staff clear cut statements should be required of panel and staff to the committee to explain the difference. At this point with staff presenting panel recommendation to the committee it is very easy for the panel's recommendation to lose weight if it is different from that of staff.

8. This is part of a larger process. I feel that panels should be given input to the process of formulating policy. They should not formulate that policy but there should be a direct conduit from the Council to the panels and from the panels to the Council when policy is at issue or when one or another sees the need for policy consideration. The panels role should be limited to an advisory capacity but such advice should be regarded as coming from the highest professional level available. As far as the specific issue of allocations are concerned, each program area panel should be able to present the case of its constituency keeping in mind the state of the arts in New York.
9. I was one of the panel members asked to meet with a number of Council members last year. At that time I came away with the impression that our program area operated in a different manner than many of the others, with more latitude and with less pressure perhaps due to the fact that we also had less money to apportion. There seemed to be less acrimony and better understanding between staff and panel. At least that was my impression when I heard the complaints and problems voiced by members of other panels. Considering the difficulties of the process of Council funding, of fiscal and program reviews of applications, of processing the masses of data and of distributing that data in implementing decision making, I feel that at least in Film, Television/Media and Literature the process is quite successful. Of course it would be good to get more information in a simpler, more standardized format, of course it would be good to have more time to discuss both details of particular applications and more importantly general issues, but those are improvements of what I consider a working relationship. We need various clarifications in our areas; in literature a better way to deal with the plethora of magazines and small presses and a better way to reach the creative writers and poets needs; in film and television clarification of the role of artists as they belong to and form organizations and modes of funding effectively the uses of expensive and complex technology for the benefit of professional artist practitioners. These are sophisticated, general problems, which are basic to many Council applicants and are the kind of issues which panels understand and can help the Council to know.

10. Obviously the various panels criteria do differ, the various panels have greater and lesser influence on the Council, and see their roles in different ways. Diversity seems natural and a positive force in arts administration and funding. The worst fear through the years is that bureaucracy and standardization would take the place of innovation and inspiration.
11. The Council does and should since they are responsible to the Governor, the Legislature and the People of New York State in a more direct line than the staff or panels. However, their contributed time can best be used if they are provided with a finer cut of background and decision making material. The design of such information systems for presentation should be of prime interest to all parties.
12. See 6.

Please forgive the hurried nature of these thoughts in first draft. The questions arrived just a few days ago and I did want to respond in time for our meeting.

Industries often supply or receive US officials who regulate them

By Evans Witt
Associated Press

WASHINGTON — More than 100 government officials who decide what drugs can be sold and what chemicals can be put into food in this country

once worked for drug or chemical companies.

And more than 30 top-level officials are making the rules for sale of stocks and bonds to the public by their former employers — including brokerage firms and stock exchanges.

Recently obtained government documents show that nearly 350 decision makers out of several thousand in the nation's regulatory agencies once worked for the industries they now regulate.

And at least 41 high-level officials — and probably many more — have left those agencies in the last five years to take often more lucrative posts with companies in industries regulated by the agencies.

Critics of the agencies frequently have charged that former industry employees can be partial to their onetime employers in making governmental decisions. They also say regulatory officials might be swayed by the prospect of eventual employment in a regulated industry.

Agency spokesmen defend the practice of hiring persons with industry experience, citing their expertise in a particular area. They also point to Federal laws and agency regulations designed to prevent conflicts of interest by present and former agency employees.

MONEY FOR DOCUMENTARIES? YES, BUT. . .

Report on a Meeting to Discuss the Formation of a Fund for Public Television Documentaries

June 11, 1976

The prospect of a fund, to be established by the Ford Foundation and the National Endowment for the Arts, that would underwrite the production of documentaries for public television was reported in the press May 29. The story generated so much interest that, as Ford's David Davis put it at the start of the meeting, the Foundation and the Endowment could have charged for tickets to get in. As it was, the 20 invitees represented a fairly broad range of interests, from foundations, CPB, and PBS, to independent filmmakers and video-artists. The sessions lasted from 9:30 to 4:30. The task set before the participants was to advise the Foundation and the Endowment on how to set up such a fund (assuming there was a consensus that one should be established -- and there certainly was), how it should work, and under what conditions.

In the background was the general agreement that not enough documentaries are being shown on public television and that independent documentary producers are being shut out of public television just as much as they have been from commercial television. As a result the public is being shortchanged on creative public affairs

programming, and independent film and video makers are being denied the chance to put their work before the television public. A further result is that public television is failing to adequately live up to its early promise of being open to diverse viewpoints, thereby offering a lively and informative alternative to commercial broadcasting.

While providing millions in unrestricted programming grants to public television organizations, much of which was used for documentaries, for some ten years, Fred Friendly explained, the Ford Foundation has had a policy of saying "no" to requests for money to produce individual or specific television documentaries. For one thing, he said, the Foundation did not want to be put in the position of seeming to set the agenda for public television by favoring one program over another.

The Foundation therefore just kept saying "no" to television documentaries, although over the years it became less and less satisfied with that response -- partly because of the good ideas for documentaries that bright people kept bringing into the Foundation, and partly because of the dearth of documentaries on public television. Now, Friendly said, the Foundation would like to change its answer from "no" to "yes, but..." The Foundation is willing to put up some money for documentaries, but it wants to ensure that the productions will be fair and professional. Friendly then made explicit what he hoped would come out of the conference.

"What we want from this group," he said, "is to tell us how to set up a fund that will be insulated from us, insulated from CPB, and insulated from other funders.

For such a fund we will put up X dollars, and we hope others will put up Y and Z dollars. We're asking you to help us figure out how to create a responsible structure. It's tough enough to control the standards of people in one's own shop. How do you achieve responsibility from outsiders? The dilemma is: how do you fund something, not control it, but make sure its ethics and journalistic standards are high? (And by that I don't mean avoid what is controversial.)"

Both David Davis of the Ford Foundation and Chloe Aaron of the National Endowment stated at the outset of the meeting that they hoped other funders could be persuaded to contribute to the fund. Such a coalition, Aaron said, could act as a magnet -- attracting energy and talent and attracting more money as well.

On the point of responsibility Davis recommended that everyone read Gordon Hyatt's paper, distributed at the meeting, in which Hyatt describes his experience as producer of "The 51st State." The show used not only in-house productions but also a variety of independently produced work, and in so doing it attracted and helped develop new talent. But professional responsibility has to be carefully exercised in running things that way, Davis said. Broadcasting is a licensed industry, subject, among other things, to the FCC's Fairness Doctrine. As such it is not quite as free as print. For example, if a television station doesn't behave in the eyes of the FCC it can conceivably lose its license, which amounts to capital punishment. (In the press the publisher may go to prison.)

Besides keeping in mind questions of responsibility and fairness, Davis said, the participants might also want to consider whether, if there is to be a fund, it should be restricted to independent producers or opened to station producers as well. Aaron asked participants also to consider whether the fund should be restricted to new productions, include "finishing money" to complete projects already begun, or enlarged further to acquire completed productions.

Davis then asked for opening statements. These remarks and the discussions that followed during the morning and afternoon sessions will be summarized and grouped under a few general headings.

A Fund for Whom?

There seemed to be strong sentiment for restricting the fund to independent producers, but the question was not explicitly decided. Some argued tentatively for keeping the fund open to station staff producers on the grounds that they should not be penalized for working on the inside. But others countered that those on the inside at least have a forum for their ideas and proposals, and independents have not. Indeed, one of the purposes of the fund should be to ventilate the system, to challenge the timidity and standardization prevalent inside, and that challenge may best come from without. Or, as one put it, "the first step is to let other voices be heard," to filter new people's ideas into the system. A couple of people suggested a compromise: if the fund is opened to both independents and station producers, let it be divided, with a portion reserved for each, but not necessarily half and half.

A point on which there did seem to be consensus was that the fund should be open to video as well as film makers. There was some concern that videomakers, a fairly new group, might not receive fair consideration because most people are only familiar with films. One said further that he hoped the fund would not operate exclusively or mainly in the narrow tradition of documentary films. He added that many video people are now producing good small-format shows, in health, for example, and that they should be given a chance to translate their experience and talents to a wider audience. Another participant gloomily said, however, that he had little doubt but that video will be shortchanged.

It was agreed that no major organizations, such as Wolper, MGM, Columbia or others, would be eligible. The independent free-lancer was to be the beneficiary of this idea.

It was generally agreed that the fund should be open to as wide a variety of documentarians as possible. A couple pressed the point that the fund should not only be open to new blood but should aggressively reach out to young people, minorities, and women.

A Fund for What?

In discussing the objective of the fund, one said it should be made clear whether the purpose was to improve public affairs programming generally (in which case PBS would need a clear delineation of its responsibilities) or whether it was simply to enable more individual producers to create new shows and get them on the air. After

much back and forth, the argument; led by Friendly, came down to this: the general idea is to give individual documentarians a chance to produce and get on the air. Their subjects can be any "good ideas in the real world." Friendly said it would be a mistake to set up rigid criteria for subjects; it should be left wide open.

It was agreed that money should be available for work done in a diversity of forms -- video, film, large-scale and small -- and that all three areas mentioned by Chloe Aaron earlier on -- new, partly finished, and completed works -- should be funded. In addition to this kind of diversity, a couple pointed out, there should be variety in the style of the productions as well. As one put it, the spirit of the new fund should be to make it possible for people "out there" to tell their stories in their own way and avoid the network documentary hallmarks -- same style, same voice.

On the other hand, several remarked that the country itself is diverse, and so care must be taken to ensure variety in the broadcast material. As one summed it up, the fund needs flexibility to make wide choices, but it should also see to it that the documentaries funded are not so exotic that only a few stations will be willing to carry them.

One raised his voice for what he called the victims of documentaries, the people who are going to be covered, filmed, interviewed, portrayed. He believed that they should be consulted, about the subject matter and its presentation. He agreed

that documentarians need freedom, but they should also have to be exposed to community groups and questioned about their credentials, their "sociology."

Finally, one said that an underlying purpose of the fund should be to advance free speech. If documentarians can't break into the system, and it is difficult when not impossible now, then their ideas cannot be communicated and, in fact, their free speech is being curbed.

Structure of the Fund

It was universally agreed that the person running the fund would be more important in the long run than its mechanism or organization. That person, apparently, should be a paragon of strength, sensitivity, intelligence, and humor; open to video and film, new, partly finished, and completed works, large- and small-scale formats; be ready to "wheel and deal" with the stations; eager to champion the young, minorities, and women as well as all other vibrant newcomers, and in general, it would seem, be a combination saint, genius, and guerrilla fighter. One thought the job should be limited to say two years. Another retorted, "Who could stand it for more?"

One person suggested that if the fund were to cover all three areas -- new, partly finished, and completed works -- it might be a good idea to have three executive directors, since one person would be hard put to handle all three. Others argued, however, that then the fund would have to be divided into three parts, which might turn out to be too rigid to be workable. One year, for example, more money might

be needed for finishing than for the other two areas, and strict budget allocations would mitigate against shifting the funds to where they were needed most. This question was not clearly decided, but a strong impression was left that there should be one executive, not three, and may God have mercy on him/her.

All agreed that the fund, and the director, should have a strong, diversified advisory panel, with lines out to various communities and different kinds of documentarians. Some thought station or program managers should be represented on the panel, and others added a representative from PBS, and video or film makers (the artists) themselves.

Where to locate the fund took up a lot of discussion. Some argued for placing it in one station, others for a consortium of three stations; still others favored a free-standing agency.

Those who argued for one station pointed to "Visions" and Barbara Schultz as proof it could work. She works within KCET, but everyone knows she's autonomous. Nevertheless there could be problems -- suppose the administering station disagreed with the executive's choice of one or more documentaries and refused to run it? As one put it, "We'd have to find a station that liked to live dangerously."

Even if a consortium of three stations were chosen, each would have to have production facilities, which narrows the field.

The filmmakers present seemed to favor a free-standing agency that would be independent enough to "wheel and deal" with all the stations and champion individual

producers. Yet, another pointed out, a free-standing agency would require incorporation, legal fees and counsel, another bureaucracy, however small. Another argued that if you want to affect the system you'd better be inside, not across the street. Some felt, too, that if the fund were "inside," productions would have a better chance of being shown.

Finally, one warned against the trap of thinking that any new structure will eliminate all problems for independents. They will still have to work local stations themselves, keep trying to get their work shown. Such initiative will always be necessary.

How Much Money ?

There was barely concealed scorn at the prospect of a mere \$500,000 for the fund (a combined total for the Foundation and the Endowment). "Exploitative," said one. (And if the \$500,000 was earmarked for just one area -- say finishing money? "Still exploitative.") Another, in a voice of near-anguish, said so little money would only cause more disappointments, after raising expectations with the idea of a fund. If that's all there is, he said, it would be better just to give a few grants and not announce a new program.

A figure that seemed to sit well with many (for no particular reason) was \$1.5 million. One said that if nothing else the results with that amount would be unpredictable, and he is suspicious of predictable things. One stalwart optimist remarked that if the fund started with \$1.5 million and required matching funds to bring it up to

\$3 million maybe something important could be done. Another commented dourly that in any case the fund will not really affect many people -- maybe 30 or 40 more than now. Some way must be devised so that the fund will have an impact on the public television system, not just on artists or on audiences. The way the system is organized now, he said, favors control from the inside, with outsiders having trouble getting through to it. Money alone isn't going to solve that.

Responsibility

Discussion on this topic was not particularly focused. Many seemed to think that PBS has already worked out a pretty good system for handling it. PBS warrants that a program complies with the Fairness Doctrine, or a station does. The fund would have to do the same. Some felt that a portion of the fund should be set aside to allow for "the other side" to be presented to comply with the Fairness Doctrine. One patron of the arts felt that the fund should just give the money and take the heat, but that did not address the fact mentioned by Davis earlier, that broadcasting is a licensed industry, and the "heat" can mean electrocution.

Conclusion

It was not intended that anything be settled at the meeting. No votes were taken; now and then a consensus seemed to form but in the next minute it seemed to dissolve. The subject was aired, of course, and "other voices" were heard. In the end the Foundation and the Endowment were left pretty much where they began, with the need to make decisions that will enrage some and delight others, and find

more money besides. Not everybody will be pleased with the results, but nobody seems pleased now.

This was a tough group to satisfy, but as one veteran remarked: "This is a nasty, competitive, hard business. Essentially, it's a tong war, with everyone trying to protect his own interests, his own ideas, whether right or wrong." He added that it is a pious wish that any rational order can be introduced into any aspect of production, and he advised that the foundations just make the money available in the simplest form possible. (And then leave town?)

The meeting ended, appropriately, with a question: who should own the rights to the films or other productions? Only two people answered, but they were definite. The filmmakers should own the rights. On that affirmative note -- individual rights -- everyone drifted off, leaving Chloe Aaron and David Davis to sort it all out.

-- Oona Sullivan

FIRST ANNUAL REPORT
OF
THE CENTER FOR MEDIA STUDY
JUNE, 1976

Dr. Gerald O'Grady, Director
Ms. Christine Nygren, Administrative Assistant
Center for Media Study
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CENTER FOR MEDIA STUDIES - ANNUAL REPORT 1975-1976

SUMMARY OVERVIEW

The Center for Media Study was established and Gerald O'Grady appointed Director in 1972. The Center is developing three areas of coursework which will lead to undergraduate and graduate degrees: (1) the making of films, videotapes and other media; (2) the history, theory and analysis of media forms; (3) the psychic and social effects of media. The degree-granting programs will be developed within the emerging philosophy of human consciousness derived from the life sciences. Media mean all of the symbolic codes of human culture, and their study involves all of the ways in which they interact with and influence each other in constructing human consciousness. The informing insight of the program is that all citizens should have an understanding of and access to all of the codes of expression, communication and information-transfer of the culture in which they live.

It is a focus of research in the following areas: the relation of media to the biological and cultural evolution of man; the relation of communication technology to social structures; the development of media curricula for academic and para-scholastic programs for all ages; the critical history and interpretation of media arts.

The Center began its operations in quarters on Bailey Avenue and has since moved to Richmond Quadrangle in the Ellicott Complex on the Amherst Campus. During the summer, it is located on the Main Street Campus.

It is presently enrolling about twenty undergraduate students each year as "Special Majors" and in the fall of 1976, will have thirty full-time graduate students admitted through the Master of Arts in

Humanities Program. Students in both programs have found employment in a variety of professional teaching, research and administrative positions, and many are already making their marks as film and video artists, as this report amply documents. During the 1975 Summer Session and the two semester of 1975-1976, the Center enrolled undergraduate students for 1,154 credit hours and graduate students for 572 credit hours.

In addition to the Director, Dr. O'Grady, and his Administrative Assistant, Ms. Christine Nygren, the Center is composed of four tenured Associate Professors - James Blue, Hollis Frampton, Paul Sharits, and B.H. Vasulka, an Assistant Professor, Dr. Brian Henderson, and one graduate teaching assistant. In its field, it is one of the most active and highly reputed faculties in the nation. In Le Monde, (2 janvier, 1975), Paris film critic and scholar, Louis Marcocelles wrote: "L'université de l'Etat de New York a Buffalo est aujourd'hui le fer de lance de l'expérimentation aux Etats-Unis". In 1975-1976, the faculty members attracted \$211,000 in project grants and \$162,600 for sponsored research scholarship and creative work.

The six faculty members of the Center, four of whom are primarily creative artists and two of whom are primarily scholars, published one book and twenty articles, created thirty new films, delivered 80 public lectures across the country in galleries, museums and universities from Florida to California, had 28 exhibitions throughout the United States and in France, Holland, Germany, Brazil and Canada.

The faculty were extremely prominent participants in the only three international conferences on film study held in the United States in 1975-1976, an indication that the nation's scholars and makers

are aware and interested in the innovative curriculum of SUNY/Buffalo. At the first, "Film and the University" (July 1975) held at the Graduate Center, City University of New York and supported by the National Endowment for the Humanities, Paul Sharits ("Towards a Cinematics Model for Film Study in Higher Education") and Gerald O'Grady ("Films as a Record") delivered invited papers. At the second, "Film Theory and Practical Criticisms, (November, 1975), held by the Center for Twentieth Century Studies at the University of Wisconsin at Milwaukee and supported by the National Endowment for the Arts, Brian Henderson ("Film as Complex System") and Gerald O'Grady ("Experimental Cine-Video") delivered invited papers. In March, 1976 under the same auspices, an international conference of film educators met at Milwaukee, and James Blue ("An Undergraduate Filmmaking Program") and Paul Sharits ("Teaching Making at the University") delivered invited papers, and Gerald O'Grady and B.H. Vasulka were invited guest participants.

In October, 1975, a conference "Art Transition" was held by the University Film Study Center and the Center for Advanced Visual Studies at the Massachusetts Institute of Technology; Gerald O'Grady presented an invited paper ("Consciousnesses-Codes-Cultures") and chaired a panel discussion on "New Media/Video/Communications" and Hollis Frampton screened and discussed his new films and participated in a panel on "The Influence of Technology on Film". At an international conference on "Researching Composing" held by the School of Education at SUNY at Buffalo in October, 1975, Hollis Frampton ("Notes on Composing in Film") and Gerald O'Grady ("Dream-Works") delivered invited papers.

The faculty are also involved in editorial boards of three of the most important journals in the field and are members of panels for the New York State Council on the Arts, the National Endowment for the Arts, the Rockefeller Foundation, International Film Seminars, and advise a variety of other institutions involved in public and cable television, film and video exhibitions, and private and public funding.

Finally, the faculty is a living presence not only in the international and national academic worlds of film and television conferences, exhibitions and publications but in the community of Buffalo. Strong interactive programs already exist with WNED-Channel 17, the Albright Knox Gallery, Media Study/Buffalo, the Center for the Creative and Performing Arts, and Hallwalls Gallery.

CENTER FOR MEDIA STUDY

INFORMATION REGARDING THE CENTER AS A WHOLE

1. Instruction - Special Teaching Activities and Course Innovations

a. Between June 1, 1975 and May 31, 1976, the Center for Media Study offered the following new courses:

- CMS 102 Beginning Filmmaking
- CMS 104 Experimental Video
- CMS 108 Film History, Part II
- CMS 302 Film Workshop, II
- CMS 304 Electronic Image Analysis
- CMS 306 Film Analysis: New American Cinema II
- CMS 401 Advanced Filmmaking
- CMS 403 Mixed Media Making
- CMS 409 Lab - Non-Fiction Film
- CMS 411 Film Theory
- CMS 413 Film Narrative
- CMS 510 Semiology and Film
- CMS 602 Special Topics in Film History: Eisenstein

In addition to its undergraduate and graduate course offerings, the Center has engaged its faculty in a variety of special teaching activities and innovative learning strategies.

b. Dr. Brian Henderson organized an interdisciplinary, multi-departmental seminar on "The Semiotics of Artistic Communication" for faculty and graduate students in media study, linguistics, art, music and the languages and literatures. It met each month during the second semester and will start again in the fall. The following

CENTER FOR MEDIA STUDY - ANNUAL REPORT 1975-1976

topics were presented:

- March 4 "Semiotics and Linguistics"
Dr. Paul L. Garvin, Chairman, Department of Linguistics
- March 18 "The Semiotics of Film"
Dr. Brian R. Henderson, Assistant Professor, Center for Media Study
- April 29 "Narrator and Audience in Narrative Analysis"
D. Madeleine Mathiot, Professor, Department of Linguistics

c. For the second year, with the support of the National Endowment for the Humanities, the Center for Media Study joined with the faculty and graduate students of Harvard University and New York University to hold three 3-day seminars at the various campuses to explore "Critical Methodologies of Film Analysis" with special relation to the teaching of film. At each meeting, four graduate faculty members and four graduate students from each institution and permanent faculty representatives from southern and western universities present papers and discuss them with invited American and foreign scholars and distinguished filmmakers. The three seminars and the participants in 1975-1976 were:

November 14-15-16 at Harvard University
 "Narrativity in Classic and Modern Cinema"
 Friday, November 14
 2:00 - 4:00 p.m. Screening of John Ford's The Searchers

Friday, November 14 (cont.)

4:30 - 6:00 p.m. Brian Henderson: Comments on
Narrative Structures

8:00 - 9:30 p.m. Fred Camper: Discussion of
Narrative and Non-Narrative Film

Saturday, November 15

9:30 - 11:00 a.m. Screening of Alain Robbe Grillet's
L'homme qui ment

11:00 - 1:30 p.m. Discussion with Alain Robbe-Grillet

3:00 - 4:30 p.m. Screening of Alain Robbe-Grillet's
L'Eden est après

5:00 - 8:00 p.m. Discussion with Alain Robbe-Grillet

10:00 p.m. Screening of Jean Luc Godard's
Deux ou trois choses que je sais
d'elle (1966)

Sunday, November 16

9:30 - 12:30 p.m. Presentation and discussion of
Alfred Guzzetti's paper on Godard's
Deux ou trois choses and discussion

Participants:

Visiting Filmmaker	Alain Robbe-Grillet
Visiting Humanist	William Arrowsmith, Boston University
American Seminar	Robert Gardner, Harvard University
in Film	Ted Perry, Museum of Modern Art
	Willard Van Dyke, S.U.C. at Purchase

Participants (cont.)

Harvard University	Dominic Benecheti	Nick Browne
	Stanley Cavell	Joel Haycock
	Alfred Guzzetti	Raina Saks
	Vladimir Petric	Bertrand Sauzier
New York University	Lucy Fischer	Paul Arthur
	Annette Michelson	Fred Camper
	William Rothman	Lindley Handlin
	William Simon	Tom Gunning
S.U.N.Y. at Buffalo	James Blue	Gerald O'Grady
	Hollis Frampton	Scott Nygren
	Brian Henderson	Kurt Feichtmeir
	Paul Sharits	Steve Edgington
Western Representative	Bertrand Augst, U. of California at Berkeley	
Southern Representative	Paul Schmidt, U. of Texas at Austin	
A.S.F. Coordinator	Alan Williams, S.U.N.Y. at Buffalo	

February 18-19-20 at New York University

"Problems of Specific Types of Film Analysis"

Thursday, February 19

1:00 - 3:30 p.m.

Bertrand Augst: "Transitions and the function of the raccord"

4:00 - 5:00 p.m.

Vladimir Petric: "Cinematic Analysis" (1/2 hour introduction, then commentary and demonstration on Red Desert)

Thursday, February 19 (cont.)

7:00 - 10:00 p.m. Petric discussion, response by
Gerald O'Grady, and a further
demonstration on Rules of the Game

Friday, February 20

9:00 - 10:45 a.m. Screening of Busby Berkeley's
The Gang's All Here

11:15 - 1:00 p.m. Screening of Donen & Kelly's
It's Always Fair Weather

2:00 - 5:00 p.m. Paul Schmidt on The Gang's All Here

7:00 - 10:00 p.m. Alan Williams on It's Always Fair
Weather

Saturday, February 21

9:30 - 11:30 a.m. Screening of Antonioni's
Zabriskie Point

11:30 - 1:00 p.m. William Arrowsmith on Zabriskie
Point; presentation

2:00 - 5:00 p.m. Arrowsmith discussion; reply
by Ted Perry

Participants:

Visiting Humanist	William Arrowsmith, Boston University
American Seminar in	Robert Gardner, Harvard University
Film	Ted Perry, Museum of Modern Art
Harvard University	Willard Van Dyke, S.U.C. at Purchase
	Stanley Cavell Audie Bock
	Alfred Guzzetti Raina Saks
	Vladimir Petric Bertrand Sauzier
	Nick Browne Joel Haycock

Participants (cont.)

New York University	Annette Michelson	Paul Arthur
	Lucy Fischer	Fred Camper
	William Rothman	Tom Gunning
	William Simon	John Hanhardt
SUNY at Buffalo	James Blue	Gerald O'Grady
	Hollis Framptn	Scott Nygren
	Paul Sharits	Kurt Feichtmeir
	Brian Henderson	Steve Edgington
Western Representative	Bertrand Augst, U. of California at Berkeley	
Southern Representative	Paul Schmidt, U. of Texas at Austin	
A.S.F. Coordinator	Alan Williams, S.U.N.Y. at Buffalo	

May 7-8-9 at SUNY at Buffalo

"Critical Methodology and the Independent ("avant garde") Cinema

Friday, May 7

2:00 - 5:00 p.m.	Screening of <u>Zorn's Lemma</u> and <u>Quick Billy</u>
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5:30 - 8:30 p.m.	Scott Nygren: Presentation and Discussion on <u>Quick Billy</u>
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Saturday, May 8

9:00 - 11:30 a.m.	William Simon Discussion: "'Reading' <u>Zorn's Lemma</u> "
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Saturday, May 8 (cont.)

1:00 - 2:00 p.m.	Malcolm LeGrice presentation: "Materiality of film: primary and secondary levels."
2:00 - 3:00 p.m.	Malcolm LeGrice: screening
3:00 - 5:00 p.m.	Malcolm LeGrice: discussion
5:30 - 8:00 p.m.	Symposium on "structure" and independent film. Discussants: Forest Williams and Paul Sharits

Sunday, May 9

9:30 - 12:00 noon	Noel Burch presentation and discussion
1:30 - 4:00 p.m.	Group discussion and comments on the meeting
4:30 - 5:30 p.m.	Planning for 1976-77 meetings

Participants:

Filmmakers:	Malcolm LeGrice, Royal College of Art, London, England
	Tony Conrad, Antioch College
Visiting Humanists	Sheldon Nodelman, Department of Visual Arts, University of California at San Diego
	Forest Williams, U. of Colorado
Foreign Scholar	Noel Burch, Paris
American Seminar	Robert Gardner, Harvard University
in Film	Ted Perry, Museum of Modern Art
	Willard Van Dyke, S.U.C. at Purchase

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Participants (cont.)

Harvard University	Stanley Cavell	Audie Bock
	Alfred Guzzetti	Raina Saks
	Vladimir Petric	Bertrand Sauzier
	Nick Browne	Joel Haycock
New York University	Annette Michelson	Paul Arthur
	Lucy Fischer	Fred Camper
	William Rothman	Tom Gunning
	William Simon	
SUNY at Buffalo	James Blue	Gerald O'Grady
	Hollis Frampton	Scott Nygren
	Paul Sharits	Kurt Feichtmeir
	Brian Henderson	Steve Edgington
Western Representative	Bertrand Augst, U. of California at Berkeley	
Southern Representative	Paul Schmidt, U. of Texas at Austin	
A.S.F. Coordinator	Alan Williams, S.U.N.Y. at Buffalo	

d. Another teaching tool which is at the heart of our on-going curricula development is the offering of three annual conferences on problems of special interest to the students at this stage in the development of film as a teaching discipline. These conferences involve the Center's faculty and distinguished visitors in presentations, and information about them is sent to national and regional teachers who are invited to attend. The Conferences in 1975-1976 were:

FRANTISEK DANIEL on Bernardo Bertolucci's THE CONFORMIST
 A Film Analysis Conference with Brian Henderson, Gerald O'Grady and Alan Williams
 December 5 and 6, 1975

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Supported by the National Endowment for the Arts and the
New York State Council on the Arts

Friday, December 5

3:00 - 5:00 p.m.

Analysis of The Conformist by
Frantisek Daniel, Dean of the
Prague Film and Television
Academy, Dean of the Center of
Advanced Study at the American
Film Institute, Henry Luce
Professor of Creative Arts at
Carleton College

7:00 - 10:00 p.m.

Continuation of Analysis

Saturday, December 6

9:00 - 12:00 noon

Continuation of Analysis

2:00 p.m.

Screening of The Conformist

3:30 p.m.

Discussion by Brian Henderson

4:30 p.m.

Discussion by Alan Williams

7:00 p.m.

Discussion by Gerald O'Grady

8:00 p.m.

Screening of The Conformist

9:30 p.m.

Panel Discussion

FILM/DREAM

A Conference on the Analogy of Film and Dreams with
Thierry Kuntzel, Stan Brakhage, and Gerald O'Grady
Saturday, February 28, 1976

Supported by the National Endowment for the Arts and
The New York State Council on the Arts

10:00 a.m.

Thierry Kuntzel, University of
Paris and Institut National de
l'Audiovisual: "The Filmwork

2:00 p.m.

and the Dreamwork"

Stan Brakhage, Rollinsville,
Colorado and Art Institute, Chicago:

"The Dream Lecture"

Screening of: Prelude: DOG STAR
MAN (1961) 25 min.

DOG STAR MAN,

Parts I-IV (1969-4) 50 min.

5:00 p.m.

Gerald O'Grady: "Dream Research"

THE MATERIALS OF FILM

A Conference on the basic Elements of the Medium and its
Operation

April 30 and May 1, 1976

Supported by The National Endowment for the Arts and the
New York State Council on the Arts

Friday, April 30

3:00 p.m.

Tony Conrad, Antioch College:

"Light Instruments"

8:00 p.m.

Jon Rubin, Center for Advanced

Visual Studies, Massachusetts

Institute of Technology: "Images
and Grain Structures"

Saturday, May 1

10:00 a.m.

Hollis Frampton: "Processing
Parameters"

2:00 p.m.

Standish Lawder, Department of
Visual Arts, University of California
at San Diego: "Printing"

Saturday, May 1 (cont.)

4:00 p.m.

Paul Sharits: "Film Projection -
Problems/Systems in Special
Spaces"

e. An important aspect of the Center's teaching program is the creation of film materials, and in order to keep the filmmaking students in touch with the creative process and its practical implementation is our culture, the Center, in collaboration with the Albright-Knox Gallery and Media Study/Buffalo, invites a distinguished practitioner once a month to talk with the students in the afternoon at the University and to screen and discuss films in the evening at the Gallery. Visitors in 1975-76 were:

September 18	Robert Breen, New York
October 16	Stan Brakhage, Rollinsville, Colorado
October 28	Babette Mangolte, New York
December 18	Yvonne Rainer, New York
January 15	Morgan Fisher, Santa Monica, California
February 19	Bruce Baillie, Roslyn, Washington
March 18	Robert Morris, New York
April 15	Jonas Mekas, New York
May 20	Richard Serra, New York

f. Another unusual teaching strategy is the invitation of independent American filmmakers to come to Buffalo for 2 - 3 days to participate in our on-going oral history project. The filmmakers screen and comment on a wide selection of their works, have interviews

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which have lasted from 4 to 14 hours with a member of the Center's faculty in the presence of students, and often contribute copies of diaries, scripts, etc. All of this material is recorded and is used for the development of curricula in this field. More than fifty interviews have now been done on audio and video tape. The following filmmakers were interviewed in 1975-1976:

- | | |
|----------------|----------------|
| George Stoney | Storm DeHirsch |
| Al Maysles | James Blue |
| Leo Hurwitz | David Hancock |
| Paul Morrissey | |

g. As part of the development of an electronic arts curriculum, active artists and scholars are invited each week to display and discuss current works and problems with the students in CMS 304, Professor Vasulka's course in Electronic Image Analysis. This area is one which is developing more quickly than print publication or the distribution of videotapes can accommodate, and we have taken upon ourselves the obligation of formulating the first comprehensive curriculum in this field. The invited visitors also give an evening lecture or performance to which all students and the general public are invited. These visits are co-sponsored by Media Study/Buffalo with the support of the National Endowment for the Arts and the New York State Council on the Arts. The visitors during 1975-1976 were:

- | | | |
|---------------|-------------------|----------------|
| Charles Dodge | Juan Downey | William Gwin |
| Fritz Weiland | Jean-Pierre Boyer | George Chaiken |
| Dan Sandine | Alvin Lucier | David Tudor |
| Joel Chadabe | Beryl Korot | Edin Velez |

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Art Juchno	Lynda Benglis	Maryanne Amacher
Joan Jonas	James Seawright	Amy Greenfield
Phill Niblock	Shigeko Kubota	

h. Another aspect of the Center's special teaching activities is the offering of a series of lectures to members of another department to acquaint them with ways in which the spectrum of film interacts with their own concerns. The Center's faculty and graduate students offer this course, and the instruction is to inform other units about our work and to explore the possibility of future courses of both a service and an interdisciplinary, even team-taught, nature. The series this year, "Film as a Design Medium," was offered to the School of Architecture and Environmental Design from February 18 through April 4, 1976 and included the following lectures:

- February 18 Quick Billy and Castro Street
 Director: Bruce Baillie
 Speaker: Scott Nygren, CMS Graduate Student
- February 25 Screening of Paul Sharits' work
 Speaker: Paul Sharits
- March 3 Screening of Stan Brakhage's work
 Speaker: Elizabeth King, CMS Graduate Student
- March 17 Film Portrait
 Director: Jerome Hill
 Speaker: Gerald O'Grady
- March 24 Screening of Hollis Frampton's work
 Speaker: Hollis Frampton
- March 31 Screening of Peter Kubelka's work
 Speaker: Brian Henderson

April 4

The Man with the Movie Camera

Director: Dziga Vertov

Speaker: Gerald O'Grady

i. The Center also sponsors two programs with the U.U.A.B. Film Committee in order to carry its teaching function to the general student body. Once each month, a young film scholar, usually someone at the Assistant Professor level who is publishing his or her first work, is brought to lecture after a film, the purpose being to keep our faculty and graduate students and all students at the University informed about recent trends in film scholarship and to acquaint them with people we think will make a series of outstanding contributions to the profession in the future. Those invited this year included:

September 30

Claudia Gorbman, Department of French and Italian, Indiana University

Federico Fellini 8 1/2

October 7

Peter Cowie, England

Ingmar Bergman Monika

November 13

James Kitses, Director, Department of Film Studies, Queen's University, Kingston, Ontario, Canada

Luis Bunuel Tristana

January 27

Judith Mayne, Post-Doctoral Fellow, Center for Twentieth Century Studies, U. of Wisconsin/Milwaukee

M. C. Cooper and F. B. Schoedsack King Kong

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February 9 Robert Goff, Department of Philosophy,
U. of California at Santa Cruz
Buster Keaton Cops

March 23 Serafina Bathrick, Department of Women's
Studies, U. of Wisconsin at Madison
Mervyn Le roy and Busby Berkely
Gold Diggers of 1933

April 13 Michael Silverman, Head, Cinema Studies
Program, Brown University
Sam Fuller Hell and High Water

The second program done in collaboration with the U.U.A.B. Film Committee is carefully calculated to supplement the course offerings with classical and contemporary films from areas of the world which do not currently receive treatment in the curricula. During 1975-1976, these series were offered:

World Cinema

"POLAND TODAY". Fourteen films by 12 directors (1968-74).

Screened July 21-29, 1975. Co-sponsored by: The Center for Media Study, Educational Communications Center, Program in American Studies, UUAB Film Committee - Sub Board I, Media Study/Buffalo, The Polish Union of America, The Polish Arts Club, Arranged by the American Film Institute with Film Polski.

"SOVIET CINEMA TODAY". Ten new and recent films from different Soviet Republics. Screened January 19-25, 1976. Co-sponsored by: The Center for Media Study, Educational Communications Center, Office of Cultural Affairs, The Russian Club, Student Association Academic Affairs Committee, UUAB Film Committee - Sub-Board I, Media Study/ Buffalo, Arranged by the American Film Institute with the central

Committee for Cinematography of the Soviet Union.

"EGYPTIAN CINEMA". Nine recent films. Screened March 15-24, 1976.

Co-sponsored by: The Center for Media Study, Educational Communications Center, UUAB Film Committee - Sub Board I, Media Study/ Buffalo and the American Film Institute.

"AFRICAN CINEMA". Two films from Senegal. Screened May 6-8, 1976.

Co-sponsored by: The Center for Media Study, Educational Communications Center, Office of Cultural Affairs, UUAB Film Committee - Sub Board I, and Media Study/ Buffalo.

j. Finally, the annual Summer Institute on the Making and Understanding of Film and Media, the largest of its kind in the United States and supported by the National Endowment for the Arts, is carefully programmed to complement the still relatively narrow range of course offerings during the regular semesters (the Center has only five faculty members), and to experiment with new courses. The Summer Institute offers an intense high-level concentration, a paradigm of our activities during the regular year, and puts us on display to visiting students from throughout the United States. During the summer of 1975, these courses were offered, and supplemented by visiting lecturers and screenings, and oral history tapings.

- | | | |
|---------|--|---------------|
| ENG 373 | Experimental Video-Introductory: | S. Vasulka |
| ENG 535 | Experimental Video - Advanced | S. Vasulka |
| ENG 374 | Introduction to Filmmaking: | Gunvor Nelson |
| ENG 413 | Analysis of Contemporary Personal
Film | Gunvar Nelson |
| ENG 373 | Filmmaking-Sound Sync Super-8 System | James Blue |
| ENG 413 | Contemporary Masters of the
Documentary | James Blue |

ENG 535	Film Narrative	Gerald O'Grady
ENG 373	Videomaking as Recording and Documentary Tool	David Hancock
ENG 414	Non-Fiction Film and Television	David Hancock

Visiting Mediamakers and Theorists:

Elaine Summers	George Stoney
Ralph Jones	Walter Wright
Woody Vasulka	Steina Vasulka
Peter Kubelka	Barry K. Grant
Jean-Pierre Boyer	David Hancock
Storm DeHirsch	Al Maysles
James Blue	Leo Hurwitz
Ted Perry	Paul Morrissey

k. The members of the Center met on a continuous schedule throughout the year to formulate programs for the A.B., M.A., M.F.A., and Ph.D. degrees and this will be presented for review in the early fall of 1976. The Center currently offers its undergraduate concentration through the "Special Majors" Program of the Division of Undergraduate Studies and its graduate work through the Master of Arts in the Humanities Program.

2. COURSES TAUGHT, CREDIT HOURS

During the summer session and the first semester of 1975, courses taught by the Center for Media Study faculty were listed under English. Beginning with the second semester (January, 1976), courses were listed under the Center for Media Study rubric.

UNDERGRADUATE COURSES

CMS 102 (English 293)	Beginning Filmmaking	Feichtmeir	156 credit hours
CMS 104 (English 293, English 373)	Experimental Video	S. Vasulka W. Vasulka	92 credit hours 120 credit hours
CMS 108 (English 293)	Film History Parts I,II	Henderson	116 credit hours
CMS 302 (English 495)	Film Workshop I, II	Sharits	68 credit hours
CMS 304	Electronic Image Analysis	Vasulka	60 Credit hours
CMS 306 (English 385 D)	Film Analysis: American Cinema I, II	Sharits	60 credit hours
English 373	Filmmaking, Sound-Sync	Blue	40 credit hours
English 373	Video as a Recording & Documentary Tool	Hancock	52 credit hours
English 373	Image Making Workshop	Vasulka	36 credit hours
English 374	Intro to Filmmaking	Nelson	52 credit hours
English 413	Contemporary Masters of Documentary Film	Blue	36 credit hours
English 413	Analysis of Contemporary Personal Film	Nelson	56 credit hours
English 414	Non-Fiction Film and TV	Hancock	40 credit hours
English 495	Non-Fiction Film	Blue	28 credit hours
English 495	Film Theory	Henderson	20 credit hours
English 499	Independent Study	Blue	8 credit hours
		Frampton	4 credit hours
		Henderson	11 credit hours

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English 499	Independent Study (cont.)	Nelson	4 credit hours
		O'Grady	56 credit hours
		Sharits	20 credit hours
		S. Vasulka	4 credit hours
		W. Vasulka	21 credit hours

GRADUATE COURSES

CMS 502 (English 535)	Advanced Film Production	Frampton	36 credit hours
CMS 510	Semiotics of Film	Henderson	4 credit hours
English 535	Problems of Documentary Film	Blue	28 credit hours
English 535	Experimental Video	S. Vasulka	16 credit hours
English 599	Supervised Teaching	Blue	4 credit hours
		Frampton	4 credit hours
		O'Grady	12 credit hours
		Sharits	4 credit hours
English 600	Independent Study	Blue	36 credit hours
		Frampton	5 credit hours
		Hancock	13 credit hours
		Henderson	37 credit hours
		Nelson	8 credit hours
		O'Grady	95 credit hours
		Sharits	62 credit hours
		S. Vasulka	8 credit hours
		W. Vasulka	50 credit hours
CMS 602 (English 535)	Special Topics in Film	Frampton	56 credit hours
CMS 627	Supervised Reading	Frampton	2 credit hours
		Henderson	16 credit hours

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CMS 627	Supervised Reading (cont.)	O'Grady	16 credit hours
		Sharits	24 credit hours
		Vasulka	8 credit hours
CMS 700	Thesis Guidance	Henderson	3 credit hours
		O'Grady	22 credit hours
		Sharits	3 credit hours

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3. RESEARCH AND CREATION IN PROCESS

a) Level of funding - The faculty of the Center for Media Study does not yet have a research budget provided by the University and, for the accomplishment of its scholarship and creation, is completely dependent on attracting external financial support on the basis of national recognition and reputation. Note that the support for projects for conferences, institutes and other areas, \$211,000, is listed separately, and that, in addition, the Center's faculty attracted \$162,600 for sponsored research. It should also be noted that every member of the faculty attracted funds.

b) Important projects

James Blue - Corporation of Public Broadcasting and National Endowment for the Arts grant to make six one-hour documentary films in sound-synch super-8 format on Houston's economic forces for Channel 8. \$40,000

Hollis Frampton - Fellowship from the Creative Artists public Service Foundation for Work on Film Cycle - Magellan \$20,000
Individual Artist grant from the National Endowment for the Arts for Work on Film Cycle - Magellan. \$10,000

Brian Henderson - S.U.N.Y. Research Foundation grant to research "D.W. Griffith and the Origins of Narrative Cinema". The research included several trips to the Museum of Modern Art (NYC), for examination of many original documents from the American Biograph Company (ledgers, letters, telegrams, shooting schedules, cameraman and other assignments), as well as screenings of Griffith Biograph films and features in the MOMA public retrospective and in research screening

facilities. Interviewed Eileen Bowser and other members of MOMA staff familiar with the Griffith materials. \$2,520

Gerald O'Grady - See Projects.

Paul Sharits - New York State Council on the Arts and the National Endowment for the Arts Bicentennial Film Grant for work on "The Declarative Mode", a film on Jefferson's early version of the Declaration of Independence. \$14,080

Fellowship from the Creative Artists Public Service Foundation of New York State for work on new films. \$3,000

National Endowment for the Arts grant to Albright-Knox Gallery for a six-week retrospective and catalogue of Paul Sharits' work. \$15,000

B.H. Vasulka - New York State Council on the Arts for research in the Electronic Image. \$8,000

Individual artist grant from the National Endowment for the Arts to make "De-coded Images". \$10,000

Corporation of Public Broadcasting and National Endowment for the Arts grant to make six one-hour videotapes on the development of the electronic image for Channel 17 in Buffalo. \$40,000

Other important research projects, not yet funded, include B.H. Vasulka's systems design and programming for computerized image and sound control, and Brian Henderson's continuing research on film theory, both resulting in the completion of important work.

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4. STUDENTS

The Center does not yet have any information on incoming under-graduate students for fall, 1976, but can report that 17 new graduate students have been accepted into the Master of Arts in Humanities Program with a concentration in Media Study. They are from Rhode Island, Maryland, Illinois, Oklahoma, Louisiana, Colorado, Connecticut, North Carolina, and New York states as well as from Ferrara, Italy; Toronto, Canada; and Vienna, Austria. They will join 13 continuing graduate students from Pennsylvania, California, Texas, Vermont, Wisconsin, Kansas, Massachusetts and New York states as well as from London, England; Paris, France; Brussels, Belgium; Pretoria, South Africa; and Australia. The Center is already recognized, nationally and internationally, as offering a unique resource for innovative education in film and video. It should also be kept in mind that the Center, since it does not yet have a degree program, does not recruit its own students except through inquiry or referral from outside or from publication of offerings to those already on campus. This also prevents the Center from directly engaging in minority and women recruitment efforts.

Students taking courses in Media Study come from many departments and frequently combine two or more fields of study. Last year students came from English, Humanities, Education, Music, Philosophy, Sociology, Art, Art History, Anthropology, French and Management.

Most students majoring in Media Study arranged for an under-graduate "Special Major," or were in the Master of Arts in Humanities Program.

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In many cases students of the Center for Media Study have exceptionally active professional careers concurrent with their academic pursuits. The following abbreviated list indicates the professional activities, grants, publications and multi-media work of several students. Professional contributions are being made in areas of film and video making, teaching, research, administration, and social and cultural activity.

Seth Feldman, Ph.D.: 1) Co-ordinator for "Committee on Film and Television Resources and Services" - a nation-wide organization of 17 representatives from fields of films, video, production, preservation, distribution, exhibition and study funded by the National Endowment for the Arts, Rockefeller Foundation, John and Mary Markle Foundation, 2) Co-ordinator, "American Seminar in Film," series of nine meetings in a three year period between graduate students and faculty in film programs at Harvard, New York University and SUNY at Buffalo, Center for Media Study. Meetings held October 1974, March and May 1975 this academic year, 3) Co-ordinator of special issue of "Film Library Quarterly" whose purpose was to offer alternative film exhibition programs to libraries and to acquaint them with possibilities of video, 4) read papers at Harvard, Brock University, American University, Harrow Institute of Technology in London, England, Sinking Creek Film Festival in Nashville, Tennessee, 5) Assistant Professor at University of Western Ontario, 6) received \$75,000 grant for film purchase, University of Western Ontario, from Canadian Film Board, 1976, 7) \$2,000 grant to develop Film Council in Canada, Spring 1976.

J. Ronald Green, Ph.D.: 1) Assistant Professor at American University, Washington, D.C., teaching literature and film, 2) Assistant Director, Media Study/Buffalo, 3) Assistant to the Director, Public Media

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Program, National Endowment for the Arts, 4) Special study of regional media centers in 40 cities for the National Endowment for the Arts, 5) Special study of independent film and video activities in the San Francisco region for the Center for Understanding Media under a grant from the Lilley Foundation, 6) Assistant Director for Development at Media Study/Buffalo, 7) "Programming the Work of a Single Filmmaker - Jean-Luc Godard," Film Library Quarterly (January, 1975).

Barry Grant, Ph.D.: 1) Assistant Director, Media Study/Buffalo, 2) Co-producer of "Kino-Ear" weekly radio review of Media Activities in the community of Buffalo, WBFO radio, 3) Arts Editor, "The Reporter" 4) Newly appointed Assistant Professor at Brock University, St. Catherines Ontario, Canada.

Scott Nygren, Ph.D.: 1) Employed by Museum of Modern Art NYC, Project Director, to administer a 3 year, \$300,000 grant to develop a program of lectures and courses in the Museum of Modern Art's film department, 2) Director, "Regional Film Project" Fall 1974 and Spring 1975, distributed 55 films to 8 colleges and universities in Western New York as well as one library and one correctional institution, 3) "American Seminar in Film" participant 1974-75, 4) attended EXPRMT 5 Belgium, December 1974, Experimental Film Festival, 5) Taught Workshop, in Super 8mm film production, Albany, "In Service Teachers Program," March, 1975, 6) published article on the "Regional Film Project" in 'Film Library Quarterly' Spring 1975, 7) Lecture, Erie County Public Library on "Quick Billy", May 1975, 8) Screening, 8mm film "ADK Postcard" Erie County Public Library, May 1975, 9) Consultant to National Endowment of the Arts "Independent Film Distribution Project," concerning work of Bruce Baillie, Spring 1975.

Alan Williams, Ph.D. in process: 9) Paris editor for Film Quarterly, 2) Film Video Programmer for Media Study/Buffalo, 3) workshop on film semiology International Conference on Film Theory, University of Wisconsin at Milwaukee, November 1975, 4) talk on Bruce Baillie at Society of Cinema Study Conference in Vermont, April 1976, 5) Co-ordinator of American Film Seminar, 6) "Baillie's To Parsifal," Film Quarterly XXVIII (April, 1976), 7) "Notes on Films" - 100 pages of essays on films exhibited at Media Study/Buffalo, 1975-76.

Anthony Bannon, MAH candidate 9/76: 1) Writer for "lively Arts" section of the Buffalo Evening News, 2) Co-ordinator, "Buffalo Projective" film distribution project through Media Study, Inc., 3) "New American Filmmakers' Series," Whitney Museum, New York City, screening of 16mm film "Sourcework" Fall 1974, 4) American Seminar in Film, 5) artifacts for Arts Development Services, a film on Buffalo arts organizations, 6) "Conversation with Tony Bannon", 30 minute interview by Gerald O'Grady on WNED - Channel 17, Buffalo, 7) invited screening of films at Hirschorn Gallery in Washington, D.C.

Marc Chodorow, MAH candidate 9/76: 1) Associate Director, Media Study/ Buffalo, 2) Co-ordinator, "Seminar on Films about Prisons," March, 1975, Media Study/Erie County Library Public Series, 8) Producer, "Kino-Ear" radio show, WBFO, 4) Thesis in process: "Survey of the economics of the distribution of Independent Film" (nation wide survey 2,000 filmmakers), 5) Program Director, "Sights and Sounds Downtown," four outdoor video-audio environments in downtown Buffalo, 6) Program Co-ordinator for the 1976 Summer Media Program for New York State High School Youth.

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Richard Davidson, MAH: 1) Survey, "Use of Video by Mental Health Agencies in Erie County," 2) Planning Committee, "Erie County Human Services Media Council," 3) Employed as Senior Counselor, Cheektowaga YMCA Youth Counseling Center.

Arnold Dreyblatt, MAH: Video Exhibit (live), "New York State Youth Film/Media Show Planning Conference" December 1974, 2) videotapes screened at "Nuts and Volts" video/electronic music conference, May 1975, 3) 1975-76 academic year, Mr. Dreyblatt studying with LaMonte Young in New York City, 4) showing of videotapes at Anthology Film Archives, New York.

Louisa Green, MAH: 1) Administrative Assistant to Gerald O'Grady, SUNYAB, 2) American Seminar in Film, 1974-75 participant, 3) Co-director, Bay Area, San Francisco, Regional Development Project for Center for Understanding Media, 4) Board of Directors, Media Study/ Buffalo, 5) (current) Associate for Program Development, Media Study/ Buffalo, 6) Project Director, Feasibility Study for SUNY Programming for Television.

Georgiana Jungels, MAH: 1) Assistant Professor, Art Education, State University College at Buffalo, developing program in Art Therapy, 2) Committee Member "Erie County Human Services Media Council," 3) Workshop given by Ms. Jungels "Art in Humanities Conference" at the Concord, April 10, 1975 concerning working in video, and children with exceptional needs, 5) two video-tape documentaries for the "Matter at Hand #2" program, Albright-Knox Art Gallery, Buffalo, New York.

Peter Laytin, MAH: 9) Lecturer, Massachusetts Institute of Technology Creative Photography Laboratory, 2) MIT Faculty Show, October 1974,

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3) One Man Show, "Zone 5" Gallery, Watertown, Massachusetts, January, 1975; Hotchkiss School, Connecticut, February 1975, 4) Numerous workshops given through the Cambridge Center for Adult Education, 5) Director of Photography workshop for New York State Education Department at Media Study/Buffalo, 6) One man show, CEPA May 1976, 7) Workshop, Media Study/Buffalo, 1976.

Henry Linhart, MAH: Video intern at Art Park, 1976.

Glen Muschio, MSS, Master of Social Sciences: (Courses in Media Study applied toward MSS master's thesis is on "Video as tool for applied anthropology human area relation files", won best documentary video at the "Athens International Film Festival", May 1976 "Engine 18, Squad 10".

Christine Nygren, MAH: 1) Assistant to the Director, Center for Media Study, 2) attended "American Seminar in Film" Fall 1974, May 1976, 3) attended EXPRMT 5, International Experimental Film Festival in Belgium, December 1974, 4) consultant to Women in Film festival produced by Le Centre Culturel Americain, Paris, France, March 1974, 5) Judge, Wilson High School 4th Annual Festival of the Arts, Film competition, High School and Adult categories, Wilson New York, May 1975, 6) Member, panel lecturing with Steina Vasulka on Experimental Video at Clarence High School, Clarence, N.Y., March 1974, 7) Co-ordination of video event for Orientation '74 produced by SA and CMS, TP Video Troupe (Director: Shirley Clarke) video workshop (2 day) with 10 video sculptures, 8) Women in Film and Video Conference, February 1974 (3 days), (12 artists, 3 theorists).

Stephen Osborn, MAH: 1) "New American Filmmakers Series" Whitney Museum, New York City, screening of 16mm film "Polyphemus", Fall 1974,

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2) taught a filmmaking workshop for high school students, Spring 1975, Media Study/Buffalo, 3) Employed by Englemen Becker Corp. in Eugene, Oregon in a variety of instructional media activities (filmmaking, books, psychological testing and instruction).

Dan Reilly, MAH in process: Community video tapes for Portable Channel (Rochester, NY); Assistant in the production of community video tapes for Channel 21, Public Television in Rochester; Production work at WBFO, Radio, Buffalo.

Paula Satow, MAH: 1) Employed - first fulltime teaching position in "media art" in Buffalo at East High School, 2) Co-director, 1976 Summer Media Program for NY State Youth, 3) Consultant to State Education Department in Film/Media and Art Education, 4) Co-ordinated "School-to-School" visitation program (video-tape exchange program for elementary schools from September-June), 5) produced a documentary about school and environment of students, 6) Co-ordinated "New York State Youth Film Media Show Planning Conference," Statewide Conference held at SUNYAT, December 1974 and February 1976, funded by the National Endowment for the Arts, 7) Workshop - "In-Service Training for Teachers" in the Albany-Schnectady Region, on interpreting films normally used in literature, March 1975, 8) Co-ordinator of Film-Media component in conference "Toward Humanizing Education" sponsored by State Education Department, Concord, April 1975, 9) Co-ordinated "Western Regional Film/Media Show" May 1975, 10) Assisted with planning of Film Study Library with Albany-Schnectady area BOCES, 11) Survey of "Media Teachers in Western New York," 12) Media Teacher at East High School/Buffalo.

Vibeka Sorenson, MAH: Artist in Residency, Channel 13, WNET TV, New York City, funded by the New York State Council for the Arts.

2) One person show, Media Study/Buffalo - video tapes and films, June 1976.

John Burris, English BA, Minor in Media: Taught workshop in Experimental Video, July 1975, Studio Director of Media Study Video Studio. Workshop co-ordinator/equipment manager Media Study/Buffalo. Flute performances in works of Bach at St. Thomas' Episcopal Church, Buffalo. Participant in S.E.M. Ensemble Festival, Albright-Knox Gallery, June 1975.

Andrej Zdravic, BA Special Major in Media Study: 1) Invited for screening and discussion of his films at Antioch College and at Massachusetts Institute of Technology, 9) Showing at Films to Remember in New York City.

David Held, BA Special Major in Media Study: Currently, apprenticed to Paul Sharits on Albright-Knox retrospective. Assisted in producing Mr. Sharits' film in the last year. Teaching Assistant, CMS. Editor, St. Louis. Group show, Antioch, May 1976. Group Show, Hallwalls, May 11, 1976 Film 16mm "Film Curtain".

John Minkowsky, Special Major Media Study & degree in English: Conducted a survey of Film, Television, Video, Still Photography, and Electronic Music activities at State University of New York campuses for the University Wide Committee on the Arts. To be published 8/76. Publications Director at Media Study/Buffalo since 1/76. Teaching a workshop in Film Animation at the Albright-Knox Art Gallery, Summer 1976.

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5. PUBLICATIONS, FILM AND VIDEOTAPE CREATIONS, PROJECTS AND INSTITUTES, LECTURES AND APPEARANCES, EXHIBITIONS, CONFERENCES, INTERVIEWS, EDITORIAL BOARDS, PANELS, COMMITTEES.

*Publication activity is the primary expectancy from Gerald O'Grady and Brian Henderson; creative activity in the making of films and videotapes is the primary expectancy from James Blue, B. Vasulka, Hollis Frampton, and Paul Sharits; it should be noted that the latter group also has a strong secondary activity in publication. All five members of the faculty are involved in a variety of other activities.

a. Publication

James Blue - "Super-8 and the Community: A New Role for Film in the University" in Gunther Hoos and Marc Mikolas, ed., Handbook for Super-8 Production. (Chicago, 1976).

Article about him and the Rice University Media Center in Super-8 Filmmaker. (February, 1976).

Hollis Frampton - Introductory essay to Fictcryptokrimsographology (Humpy Press, Buffalo, New York, 1975).

"Notes on Composing in Film", October, (Spring, 1976), 104-110. Also to appear in a book edited for the National Council of the Teachers of English by Charles Cooper and Lee Odell.

With Carl Andre, "Three Dialogues on Photography", Interfunktionen # 12 (Spring, 1976), 1-12 (Cologne, Germany)

"Letter from Hollis Frampton to Peter Gidal on "Zorns Lemma", in Peter Gidal, ed., Structural Film Anthology (London: British Film Institute), pp. 75-77.

Essays about Hollis Frampton:

Ellen Feldman, "Nostalgia" in John Hankardt, ed., A History of American Avant-Garde Cinema (New York: American Federation of the Arts, 1976), 157-159.

Tom Gunning, "The Participatory Film," American Film (October, 1975). 81-83.

Peter Gidal, "Notes on Zorns Lemma" in Structural Film Anthology.

Fred Camper, "Hollis Frampton: "Autumnal Equinox" in Masters of the American Independent Cinema (Los Angeles: International Film Exposition, 1976)

Fred Camper, "Animated Dissection" in Soho Weekly News (May 20, 1976), 35.

Dave Weinstein, "Hollis Frampton - Films as Symbols", Artweek Vol. 7, # 17 (May 8, 1976).

Brian Henderson - "Metz: Essais I and Film Theory", Film Quarterly 29, 3 (1975).

Three earlier essays, "The Long Take", "Two Types of Film Theory", and "Toward a non-Bourgeois Camera Style", reprinted in William Nichols, ed., Movies and Methods (University of California Press, 1976)

One earlier essay, "Critique of Cine-Structuralism II," reprinted in John Tullock, ed., Conflict and Control: A Reader in Film and Society (Macmillan in Australia, 1976)

Completed book-length manuscript, A Critique of Film Theory, in May, 1976, contracted by E.P. Dutton and Co. for publication in Spring, 1977.

"Recent Film Theory", a major essay accepted for publication in Quarterly Review of Film Studies 4 (1976).

Gerald O'Grady - "Ingmar Bergman: Old Traditions/New Directions" Video 17 (November, 1975), 10-11.

"The Spectrum of Cinema" Film Library Quarterly (Summer, 1975), 1-14.

"Consciousnesses/Codes/Cultures" Art Transition (Massachusetts Institute of Technology Press, 1975).

"Sound Track for a Tele-vision" accepted for publication in Douglas Davis, ed., Open Circuits: First International Conference on Television as an Art Form (Massachusetts Institute of Technology Press, 1976).

"Film Study, " Report of the Committee on Film and Television Resources and Services (December, 1975), 36-48.

Paul Sharits - "Notes on Film" in Peter Gidal, ed., Structural Film Anthology, 90-93.

Essay on Paul Sharits

Peter Gidal, "Notes on Word Movie" in Structural Film Anthology, p. 94.

B.H. Vasulka - with Scott Nygren, "Didactic Video: Organizational Models of the Electronic Image," Afterimage (October, 1975), 9-13.

"Electronic Image Sequences" in Ira Schneider and Beryl Kovot, ed., Video art: An Anthology (New York: Harcourt Brace and Yovanovich, 1976), pp. 134-135.

b. Film and Videotape Creations

James Blue

The Fourth Ward

Hollis Frampton (all 16 mm)

Drum 20 sec. color silent

Pas de Trois 4 min. color silent

Magellan at the Gates of Death

Part I The Red Gate 54 min. color silent

Part II The Green Gate 56 min. color silent

Otherwise Unexplained 11 min. color silent

Cold Walks 14 min. color silent

Not the First Time 9 min. color silent

All in Good Time 8 min. color silent

Time Out of Mind 7 min. color silent

The Test of Time 14 min. color sound

Dreams of Magellan

Part I Ludus Luminis, Ludus

Chromaticus 23 min. color silent

Paul Sharits

<u>Shutter Interface</u>	4-screen locational piece
<u>Apparent Motion</u>	32 min. color sound
<u>Analytical Studies I: The Film Frame</u>	
<u>Seizure Comparison</u>	2-screen locational piece

B. H. Vasulka

Films #11 - #25 - fourteen segments including Grazing and Time Energy Objects made during residency at Artpark and under the "Recorded Images" individual artist grant from the National Endowment for the Arts.

c. Projects and Institutes

Gerald O'Grady

Project Director, "An American Portrait: a Documentary on the Social History of the 30's" - a 90 minute film for public television supported by the National Endowment for the Humanities \$150,000

Project Director, Fourth Summer Institute (1975) in the Making and Understanding of Film and Media at the Center for Media Study, State University of New York at Buffalo, supported by the National Endowment for the Arts - 16 courses, 25 public lectures, 200 screenings \$ 10,000

Project Director, American Seminar in Film - three 3-day meetings of faculty and graduate students from Harvard, New York University and S.U.N.Y. at Buffalo - supported by the National Endowment for the Humanities \$ 11,000

d. Lectures and Appearances

James Blue

"Super 8 and Community Development" for U.S. Agency for International Development, Washington, D.C., July, 1975.

"Possibilities for Community Media Development through the University" for National Association of Communication Conference, Houston Texas, December, 1975.

"Public Media Course" for Annual Meeting of Texas Arts Council January, 1976.

"Undergraduate Filmmaking Programs" for the Conference on the Teaching of Film at University of Wisconsin/Milwaukee, March, 1976.

Eight lectures on "The American Contribution to Cinematic Arts" for Houston Bicentennial Community Program, April-May, 1976.

Hollis Frampton

Five lectures at University Film Study Center Summer Institute at Hampshire College, June, 1975.

Screening and discussion at Skidmore College, Saratoga Springs, New York, July, 1975.

Screening and discussion at Art Transition, Massachusetts Institute of Technology, October, 1975.

Panel on The Influence of Technology on Films at ArtTransition. Screening and discussion at State College at Brockport, December, 1975.

Screening and discussion at Ramapo College, Mahwah, New Jersey, December, 1975.

Screening and discussion at State College at Buffalo, February 1976.

Screening and discussion at Princeton University, San Francisco Art Institute, Canyon Cinema, San Francisco State College, Pacific Film Archive, University of California at Berkeley, University of Wisconsin at Madison, and Northwestern University, April, 1976.

Artist-in-residence at San Francisco Art Institute, April, 1976 (one week).

"The Future of Video," talk with David Ross at Anthology Film Archives, May, 1976.

Screening and discussion at Millenium, New York City, May, 1976.

"Parameters of Processing," Conference on The Materials of Film at S.U.N.Y. at Buffalo, May, 1976.

Screening and discussion at Colgate University, Hamilton, New York, May, 1976.

Films purchased for permanent collections of New York University, Art Institute of Chicago, Walker Art Center, Pacific Film Archive.

Brian Henderson

"Methods of Narrative Analysis: John Ford's The Searchers," at American Seminar in Film, Harvard University, November 13, 1975.

"Film as Complex System: Semiotics in Yvonne Rainer's Film About a Woman Who...," at University of Wisconsin/Milwaukee, November 20, 1975.

"Bertolucci's The Conformist," Conference on Film Analysis, S.U.N.Y. at Buffalo, December 6, 1975.

"D.W. Griffith's The Avenging Conscience," Buffalo and Erie County Public Library, March 3, 1976.

"The Semiotics of Film," Seminar in the Semiotics of Artistic Communication, S.U.N.Y. at Buffalo, March 18, 1976.

"Peter Kubelka's Work," Film as a Design Medium Series, S.U.N.Y. at Buffalo, March 31, 1976.

Discussion of Clockwork Orange (with Anthony Burgess, Leslie Fiedler, Gerald O'Grady), U.U.A.B. Film Committee, April 19, 1976.

Gerald O'Grady

"Film as Record," Graduate Center, City University of New York, July 15, 1975.

"Dream-Works," Conference on Researching Composing, S.U.N.Y. at Buffalo, October 5, 1975.

"Teaching Media in the Humanities," New York State English Council, Statler Hilton Hotel, Buffalo, October 10, 1975.

"Consciousnesses-Codes-Cultures," Massachusetts Institute of Technology, October 18, 1975.

"William Gwin's Irving Bridge (videotape)," Anthology Film Archives, New York City, October 19, 1975.

"Three Lectures on "Media Study," on "Ingmar Bergman," and on "The American Independent Cinema," Queen's University, Kingston, Ontario, November 3-4, 1975.

"The Meaning of Media," Saginaw Valley College, Michigan, November 20, 1975.

"Experimental Cine-Video," University of Wisconsin at Milwaukee, November 20, 1975.

"Philosophy of The Conformist," Film Analysis Conference, S.U.N.Y. at Buffalo, December 6, 1975.

"Dream Research," Film/Dream Conference, S.U.N.Y. at Buffalo, February 28, 1976.

Three lectures on Bergman's Passion, on Baillie's To Parsifal, and on Hill's Film Portrait at University of South Florida, Tampa, April 16-28, 1976.

"Composition in Various Media," to Teaching Assistants of Department of English, S.U.N.Y. at Buffalo, April 26, 1976

"Focus on Change in Film and Video," Museum of Modern Art, New York, April 30, 1976.

Paul Sharits

"Toward a Cinematics Model for Film Study in Higher Education," Graduate Center, City University of New York, July 17, 1975.
Screened and discussed his films at Hallwall's Gallery, October 9, 1975.

"Light Media in Public Spaces," Wright State University, Dayton, Ohio, October 14, 1975.

Screened and discussed film at Sarah Lawrence College, December 16, 1975.

Screened and discussed his films at N.A.M.E. Gallery, Chicago, January 31, 1976.

"The Filmic Dialectic: Object/Illusion," College Art Association of America, Annual Meeting, Chicago, February 3, 1976.

"Retemporalization in the Photographic Propositions of Michael Snow," Museum of Modern Art, New York, February 23, 1976.

Screened and discussed his films at St. Catherine's College, Canada, March 25, 1976.

"Undergraduate Film Study and Making Course," at Conference on the Teaching of Film, University of Wisconsin/Milwaukee, March 27, 1976.

Screened and discussed his films at Pennsylvania State University, April 24, 1976.

Screened and discussed his films, following premiere of his "Analytical Studies I: The Film Frame" at Collective for Living Cinema, New York City, April 25, 1976.

Screened and discussed his films at Fourth Utica Film Symposium: Focus on Independent Film, Utica College, April 29, 1976.

"Film Projection - Problems/Systems in Special Spaces," Materials of Film Conference at S.U.N.Y. at Buffalo, May 1, 1976.

Films purchased for the permanent collections of Rutgers University, Art Institute of Chicago.

Two scores, drawings purchased by Albright-Knox Art Gallery.

B. H. Vasulka

Screened and discussed films at Hallwalls Gallery, October 9, 1975.

Premiere of 3-dimensional film, Time Energy Objects, at Collective for Living Cinema, New York, November 13, 1975.

"Asynchronous Modes of Funding," Lecture at the Conference on the Relationship of Individual Artists to Institutions, The Kitchen, New York City, April 25, 1976.

Workshop and Demonstration at Woodstock Community Video, April 28, 1976.

Lecture on the Comparison of Sound and Image Composition at State University of New York, at Albany, April 29, 1976.

Video Imagery Workshop at "Focus on Change" Conference, New School for Social Research, April 30, 1976.

"Aspects of the Electronic Image" - Five Lectures at Media Study/Buffalo, May 17-21, 1976.

- 1) The Electronic Image as a Time/Energy Construct
- 2) Time Domain and Organizational Models of the Electronic Image
- 3) The Image as a Product of the Camera Oscura Principle and as a Data Structure
- 4) Perception and Consciousness - Forming Symbols of Light and Space
- 5) Concepts of the Electronic Image as a Product and a Confinement of the Cathode Ray Tube and Possible Departures

e. Exhibitions

Hollis Frampton

"Sixteen Studies for Vegetable Locomotion"- still photographs - with Marion Faller, Visual Studies Workshop, Rochester, June, 1975.

Telluride, Colorado Film Festival, August, 1975.

12 Annual Avant Garde Festival, New York, September, 1975.

"Language and Structure in North America," exhibition at Toronto, Canada, October, 1975.

"Autobiography" - Group Show at Whitney Museum of American Art, January, 1976.

"Une Histoire du Cinema" at Centre National d'Art et Culture Georges Pompidou, Paris, January 1976.

"The Photographer and the Artist" -Group Show, Sidney Janis Gallery, New York - still photographs, February 1976.

"Masters of Independent American Cinema" at Filmex, 1976, Los Angeles, March 1976.

"A History of Avant Garde Cinema" at Museum of Modern Art, New York, April, 1976.

Paul Sharits

Galerie Projection, Cologne, September 24, 1975.

Exhibition of Drawings related to four-screen film piece, Shutter Interface, Hallwalls Gallery, Buffalo, October 3-24, 1975.

Color Sound Frames at Art Transition, Massachusetts Institute of Technology, October 16, 1975.

Apparent Motion at "Luminous Realities Show," Wright State University, October 14-24, 1975.

"Language and Structure" Exhibition, Toronto, November 21-2, 1975.

Two Drawings in Group Show at Bykert Gallery, New York, November 31- December 23, 1975.

Premiere Screening of Apparent Motion at Whitney Museum of American Art, New York, November 26 - December 7, 1975.

Galerie Projection, Cologne, November 6-10, 1975.

Drawings at Galerie Ricke, Cologne, International Art Fair, November 6-10, 1975.

Fluxus Show, Gallery A, Amsterdam, January 17 - February 21, 1976.

"Une Histoire du Cinema" at Centre National d'Art et Culture Georges Pompidou, Paris, January, 1976.

Six Drawings and Frozen Film Frame at State Art Museum, Wuppertal, Germany, March, 1976.

"Seizure Comparison" - a two screen, metallic wall, enclosed locational piece with quadraphonic sound at M. D'Arc Gallery, New York City, May, 1976.

B. H. Vasulka

Two Evenings of Entertainment at The Kitchen, New York City, November 18-19, 1975.

"Vain Victory" with Jackie Curtis, Candy Darling, Eric Emerson, Mario Montez, Ekaterina Sobechanskaya, Silva Thin; "Fillmore" with Jimi Hendrix, Voices of East Harlem, Ten Years After, Jethro Tull; "Don Cherry"; "Miles Davis."

Video works from 1969-1972 at the Kitchen, New York, November 20, 1975.

Didactic Video at The Kitchen, November 21, 1975.

Sound-Image, Image-Sound at The Kitchen, November 22, 1975.

Shows at San Paolo, Brazil, Whitney Museum of American Art, Boston and elsewhere through Electronic Arts Intermix.

f. Conferences

Three International conferences on film study were held in the United States in 1975-1976. At the first, "Film and the University" (July 1975) held at the Graduate Center, City University of New York

and supported by the National Endowment for the Humanities, Paul Sharits ("Towards a Cinematic Model for Film Study in Higher Education") and Gerald O'Grady ("Film as a Record") delivered invited papers. At the second, "Film Theory and Practical Criticism" (November, 1975), held by the Center for 20th Century Studies at the University of Wisconsin at Milwaukee and supported by the National Endowment for the Arts, Brian Henderson ("Film as Complex System") and Gerald O'Grady ("Experimental Cine-Video") delivered invited papers. In March, 1976 under the same auspices, an international conference of film educators met at Milwaukee and James Blue ("An Undergraduate Filmmaking Program") and Paul Sharits ("Teaching Making at the University") delivered invited papers, and Gerald O'Grady and B. H. Vasulka were invited guest participants.

In October, 1975, a conference, "Art Transition" was held by the University Film Study Center and the Center for Advanced Visual Studies at the Massachusetts Institute of Technology; Gerald O'Grady presented an invited paper ("Consciousnesses-Codes-Cultures") and chaired a panel discussion on "New Media/Video/Communications" and Hollis Frampton screened and discussed his new films and participated in a panel on "The Influence of Technology on Film." At an international conference on "Researching Composing" held by the School of Education at S.U.N.Y. at Buffalo in October, 1975, Hollis Frampton ("Notes on Composing in Film") and Gerald O'Grady ("Dream-Works") delivered invited papers.

James Blue, Hollis Frampton, Brian Henderson, Gerald O'Grady and Paul Sharits also were active participants in the three 3-day conferences of the American Seminar in Film held at Harvard University, New York University and S.U.N.Y. at Buffalo, and at the three other Buffalo Conferences sponsored by the Center for Media Study on Film Analysis, on Film/Dream and on The Materials of Film.

B. H. Vasulka organized the Conference on "The Relation of the Individual Artist to Funding Institutions" held at The Kitchen in New York City on November 24, 1975. Gerald O'Grady attended that conference and The Conference of the Society for Cinema Studies at the University of Vermont on April 22-25, 1976.

g. Interviews

James Blue

Interviewed the following filmmakers for the Center for Media

Study's Oral History Program:

- George Stoney
- Albert Maysles
- Leo Hurwitz
- Paul Morrissey
- Storm DeHirsch
- David Hancock

Interviewed by David Hancock for the Center for Media Study's Oral History Program.

Interviewed by Gerald O'Grady for WNET-Channel 17. Buffalo for "Film-Makers" (National Television Series)

Hollis Frampton

"Interview with Hollis Frampton" in Peter Gidal, Structural Film Anthology, pp. 64-72

Gerald O'Grady

Interviewed the following filmmakers for WNET-Channel 17, Buffalo for "Film-Makers" (National Television Series) - July and August, 1975

- | | |
|----------------------|-----------------|
| Gunvor Nelson | Jonas Mekas |
| David Hancock | James Blue |
| Ed Emshwiller | Hilary Harris |
| Donn Alan Pennebaker | Peter Kubelka |
| Stan Vanderbeek | Paul Sharits |
| Robert Breer | Richard Leacock |
| Stan Brakhage | |

Interviewed with Annette Michelson, Ronald Gottesman, Stephen Heath, Robert Scholes, two hour program for Wisconsin Educational Television at International Conference on Film Theory, University of Wisconsin at Milwaukee, November 21, 1975.

Interviewed on Kino-Ear, WBFO, December 15, 1975-

Interviewed by Esther Swartz on "UB Arts Forum" for WADV radio, February 22, 1976.

Interviewed about Center for Media Study for U.S. Information Service for broadcast to 65 countries, May 10, 1976.

Paul Sharits

Interviewed by Gerald O'Grady for WNET-Channel 17, Buffalo for "Film-Makers" (National Television Series).

Interviewed by Jill Radler on "UB Arts Forum," WADV-FM, March, 1976.

h. Editorial Boards

Brian Henderson

Editorial Board, Film Quarterly - involves four trips to the University of California at Berkeley each year, manuscript solicitation, reading, selection, revision, and contribution of essays.

Associate Editor, Quarterly Review of Film Studies - involves manuscript solicitation, reading, selection and revision, the assignment of books for review, and contribution of essays.

Gerald O'Grady

Editorial Board, Communication Quarterly - involves the reading and judgment of manuscripts.

Corresponding Editor, Program on Communications and Society of the Aspen Institute for Humanistic Studies - involves reviewing publications, contributing ideas for publication, etc.

i. Panels

James Blue

Education Panel, National Endowment for the Arts, for "Film in the Schools" Program

Texas Commission for Arts and Humanities

Advisory Panel, International Film Seminar

Advisory Panel on Film, American Federation of the Arts

Consultant to National Endowment for the Humanities

Hollis Frampton

Film Panel, New York State Council on the Arts

Video Selection Committee, Anthology Film Archives

Gerald O'Grady

Public Media Panel, National Endowment for the Arts

Video Selection Committee, Anthology Film Archives

Television Advisory Panel, Rockefeller Foundation

Trustee, International Film Seminars

Video and Photography Panel, University Awards Committee

Advisory Panel, Cable Arts Foundation, New York

Advisory Panel, Television Laboratory at WNET-Channel 13,

New York

Advisory Panel, Center for the Creative and Performing Arts

B. H. Vasulka

Film/Video Panel - New York State Council on the Arts

Advisory Panel - University Wide Committee on the Arts

Study on Public Programming in the Arts

Advisory Panel - Center for the Creative and Performing

Arts

j. Committees

James Blue

Curriculum Committee, Center for Media Study

Hollis Frampton

Curriculum Committee, Center for Media Study

Teaching Evaluation Committee, Center for Media Study

Brian Henderson

Curriculum Committee, Center for Media Study

Committee for Interdisciplinary Undergraduate Major, Faculty of Arts and Letters, S.U.N.Y. at Buffalo

Gerald O'Grady

Curriculum Committee, Center for Media Study

Teaching Evaluation Committee, Center for Media Study

Committee to Develop Grant Proposals, Faculty of Arts and

Letters

Commemorative Arts Committee

University-Wide Committee on the Arts

University-Wide Committee on Educational Communications

Centers

Film Committee, College Art Association

National Committee of Film and Television Resources and

Services

Paul Sharits

Curriculum Committee, Center for Media Study

Film Committee (Chairman) - College Art Association

B. H. Vasulka

Curriculum Committee, Center for Media Study

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. 6. PUBLIC SERVICE

* Many of the activities of the members of the Center - lectures, screenings, Committee work, etc. - have a public service component, but here this category is interpreted narrowly, to refer only to those activities not directly related to their academic teaching and research endeavors and voluntarily performed, usually without remuneration, primarily for the sake of others. Service on state and federal panels is listed elsewhere.

James Blue - Producing a weekly community participation program, "The Territory" for Channel 8 in Houston. January - June, 1976.
Hosted Regional Meeting of National Committee on Film and Television Resources and Services, Houston, March, 1976.
Board of Directors, Pacifica Radio.

Gerald O'Grady - Director, Media StudyBuffalo
Host, "Film'Maker" Series WNED - Channel 17, Buffalo
Honary Member, Patterson Society of Artists.
Consulted with Wounded Knee Legal Defense/Offense Committee at Custer City, South Dakota, June 28-29, 1975.
Witness on "The Arts, Education and Americans" before David Rockefeller Committee at Pontico Hills, Tarrytown, New York, September 20, 1975.
Host, New York State Youth Film/Media Show, February 14, 1976.
Attended conferences on Regional services at the American Film Institute, Washington D.C., February 21-22, 1976.
Auctioneer for WNED-Channel 17, Buffalo, June 6, 1976.

Paul Sharits - Artist-in-Resident at Artpark, Lewiston, New York, August, 1975.

B.H. Vasulka - Artist-in- residence at Artpark, Lewiston, New York, July, 1975

7. PROMOTIONS, RENEWALS, NEW APPOINTMENTS, LEAVES OF ABSENCE

Hollis Frampton, the first member appointed to the faculty of the Center for Media Study, as an Associate Professor in September, 1973, was granted tenure in that rank, effective September, 1975. In late spring, 1976, Paul Sharits, appointed as an Assistant Professor in September, 1973, was promoted to Associate Professor and granted tenure, and B. H. Vasulka, appointed as an Associate Professor in September, 1974, was granted tenure at that rank, both effective beginning September, 1976.

The contract of Dr. Brian Henderson, who was given a three-year appointment as an Assistant Professor in September, 1974 was renewed for another term (two years), effective September, 1977.

In late summer, 1975, the documentary filmmaker James Blue accepted an appointment as a tenured Associate Professor, effective September, 1975. After teaching the first semester, he requested and was granted a one-semester leave of absence to direct six films for national television originating on Channel 8 in Houston, supported by a \$40,000 grant from the Corporation of Public Broadcasting and the National Endowment for the Arts.

In late spring of 1976, B. H. Vasulka and his wife, Steina Vasulka, who has been a member of the Center's summer faculty for three years, were awarded the same grant for 1976-1977 at Channel 17 in Buffalo. He requested and was allowed to have a half-time teaching appointment for both semesters of that period, and this half-time was used to offer media maker Tony Conrad of Antioch College a visiting one-year appointment as an Assistant Professor, and he accepted, effective September, 1976.

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8. SHORT BIOGRAPHICAL SKETCHES OF DIRECTOR AND FACULTY

Although there are but two new faculty members, James Blue and Tony Conrad, short sketches of all faculty are included since this is the Center's first annual report.

Gerald O'Grady, Director - took degrees in literature from Boston College and the University of Wisconsin, and did post-doctoral work as a Marshall Scholar at Oxford University. He has taught at the University of Illinois, Rice University, the University of Texas at Austin, the New School for Social Research, New York University, Columbia University and the State University of New York at Buffalo. Also Director of the Educational Communications Center at S.U.N.Y. Buffalo and of the independent public-service foundation, Media Study/ Buffalo. He is frequent contributor of essays on film and media to various journals and is a member of the Public Media Panel of the National Endowment for the Arts, the National Committee on Film and Television Resources and Services and the S.U.N.Y. University-Wide Committee on the Arts.

James Blue - Associate Professor/Filmmaker - a graduate of the University of Oregon and the Institut des Hautes Etudes Cinematographiques in Paris. He has been Director of the Media Center at Rice University. His first feature film "The Olive Trees of Justice" (1962) won the Critics Prize at the Cannes Festival, and he then made a series of documentary films for the United States Information Agency - "The School at Rincon Santo", "The March", and "A Few Notes on Our Food Problem", the last of which was nominated for an Academy Award. His latest film "Kenya Boran", was co-directed with David MacDougall

for the American Universities Field staff on a National Foundation grant. He has been a Ford Foundation and Guggenheim fellow in film, and is currently directing a sound-synch super-8 documentary project for public television in Houston, Texas.

Tony Conrad - took his A.B. in Mathematics from Harvard College and was a composer performer with the Theater of Eternal Music from 1963-1967. He had a Rockefeller Foundation Fellowship from 1966-1969 for research and production in film, composition, and performance, and he has also held a Creative Artists Public Service Program Grant for film from New York State and a film production grant from the American Film Institute. He has recently been Assistant Professor of film at Antioch College. He came to film by way of music, first as a composer and performer, then as a composer of sound tracks for films such as Jack Smith's Flaming Creatures, and then with his first film, The Flicker, an outgrowth of his concern with rhythm in music. He made three more films with his wife, Beverly Grout Conrad, and in 1972 shifted his approach from "perceptual films" to work that explored the nature of film itself. He has since made Third Film Feedback, Boiled Shadow, Pickled Wind, and Articulation of Boolean Algebra by Film Opticals. His musical compositions include Outside the Dream Syndicate, released by Caroline Records.

Hollis Frampton - Associate Professor/Filmmaker - primarily engaged as a still photographer until mid-1960 and has since completed forty-five films. His work has already had full-scale retrospective screenings at The Walker Art Center in Minneapolis (1972), at the Museum of Modern Art in New York (1973) and at The Fifth International Experimental Film Festival at Knokke-Heist, Belgium in 1974. His film Zorns Lemma was the first independent avant-garde work of feature

length to be shown at the New York Film Festival at Lincoln Center in 1970, and he is currently working on grants provided by the Creative Arts Public Service Program of New York State and by the National Endowment for the Arts, and continues his long work, Magellan. His essays on still and moving images appear regularly in Artforum and October and his extended scenario, Poetic Justice, was published by the Visual Studies Workshop, Rochester, in 1973.

Brian Henderson - Assistant Professor/Film Theory and History - took degrees in Philosophy from Johns Hopkins University, in Law from Harvard and in the History of Consciousness from the University of California at Santa Cruz. He is a member of the Editorial Board of Film Quarterly and has contributed a series of major essays on film theory to that journal, and is Co-Editor of the Quarterly Review of Film Studies. His work currently centers on problems of structuralism, narrativity and semiology.

Paul Sharits - Assistant Professor/Filmmaker - took his BFA in painting at the University of Denver and his M.F.A. in Visual Design at Indiana University. He founded the filmmaking and film studies program at Antioch College, and has made more than twenty-five films and a dozen "Frozen Frames" pieces since 1966, including Razor Blades produced under an American Film Institute grant and Oscillation made with the aid of a National Endowment for the Arts individual artist award. He has had one-man exhibits of his locational cinema pieces at the Bykert Gallery in New York and the Galerie Ricke in Koln, Germany. His films are in the collections of most major archives, and his total work will be given a retrospective at the Albright-Knox Art Gallery in 1976. His writings appear regularly in Film Culture. He is currently

at work on "Declarative Mode", a bicentennial film project.

Woody Vasulka - Associate Professor/Videomaker - a graduate of the School of Engineering, Brno, Czechoslovakia and of the Film Academy of Prague. He made documentary films in Algeria, Czechoslovakia, and Iceland before coming to the United States where he worked as film editor for Francis Thompson. He began exploration of stroboscopic projection and with 360 degree space recording in 1967 and founded and became the first Director of The Kitchen, an electronic media theater in New York City, in 1971. He has been associated with the Alternate Media Center and Electronic Arts Intermix and is a member of the Film/TV/Media Panel of the New York State Council on the Arts. He has been Artist-in-Residence at the National Center for Experiments in Television and The Television Laboratory. He has collaborated with his wife Steina on over one hundred hours of experimental video materials, including Golden Voyage, Home, and Vocabularly, all of which are regularly shown in American and international exhibitions. He is currently Artist-in-Resident at WNED, Channel 17 in Buffalo. He has been awarded grants by the National Endowment for the Arts, the New York State Council on the Arts and the Corporation for Public Broadcasting.

CENTER FOR MEDIA STUDIES - ANNUAL REPORT 1975-1976

9. PLANS AND DIRECTIONS

The faculty at the Center for Media Study has been working to develop programs for the A.B., M.A., M.F.A., and Ph.D. degrees, and these will be submitted to the University in early fall, 1976. The Center hopes to begin offering degrees in September, 1977. The Center also needs to stabilize its space, increase its equipment and get supporting staff (secretary and equipment manager) funded. A major fund-raising effort is being discussed.

The program will benefit from the full-time presence of James Blue, who will broaden the offerings in film to include the documentary, and will bring his diverse interests and expertises in sound-synch super-8 filmmaking, oral history, the ethnographic, observational and persuasive film, etc. The visiting appointment of Tony Conrad will broaden the offerings in video and the electronic arts and will make links with the Creative Associates in music easier. The Center also hopes to employ two young scholars, Dr. J. Ronald Green and Dr. Alan Williams, as adjunct faculty to broaden the offerings in film history and the narrative film, an area in which Dr. Brian Henderson has been acting alone. There is also a plan for Dr. Gerald O'Grady, time permitting, to teach a course on "The Pedagogy of the Image" for area teachers. The Center will have a graduate enrollment of thirty full-time students and the outlook for new research and creation is very promising.

In the fall, the Center will co-sponsor, with the Albright-Knox Gallery, the first six-week long retrospective of a filmmaker, complete with screenings, personal appearances, a full-scale catalogue,

three lectures by visitors, and the exhibition of supporting documentation of film materials. The retrospective will focus on the work of Paul Sharits and he will teach a course on the creative processes and problem-solving elements in his work. In the future, the Center hopes to bring various filmmakers here to offer courses on their work, using the exhibition space of the Gallery as a resource.

Following upon the Conference "Design/Electronics Arts" on August 15-21, 1976, which will explore the design of Communications systems, of the tools through which the systems operate, and of the images and sounds made with these tools, the Center's faculty will spend considerable time in exploring the area of synthesized and artificially-constructed imagery and relating these concerns to developing curricular needs.

Finally, the coming year, 1976-1977, promises to be one of increasing public prominence for the Center for Media Study. Gerald O'Grady's series of thirteen interviews, "Film-making", is beginning to be shown around the country, James Blue's films will begin to be aired, as will the Vasulkas' videotapes, all being produced for national programming for public broadcasting stations. Hollis Frampton and Paul Sharits are completing major new works as a result of this past year's grants and will be premiering them in late 1976 and early 1977. Brian Henderson's first book, A Critique of Film Theory, is scheduled for publication by E.P. Dutton in Spring, 1977. The Sixth Annual Summer Institute for the Making and Understanding of Film and Media is already being planned with support from the National Endowment for the Arts, and will include a week-long conference on multiple-screen imagery. Other Conferences planned include a second Buffalo Conference

on the Autobiographical Film; one on "Photo-Cinema", the resources, problems and recent research efforts in film from 1895-1912, probably a joint effort with the International Museum of Photography at George Eastman House; and the three meetings of the American Film Seminar.

Draft

PRELIMINARY REPORT OF
THE COMMITTEE ON FILM AND TELEVISION RESOURCES AND SERVICES

Fred Barzyk	John Kuiper
James Blue	Jonas Mekas
Eileen Bowser	Gerald O'Grady
John Culkin	Sheldon Renan
Frank Daniel	David Stewart
Sally Dixon	Ron Sutton
Peter Feinstein	Daniel Taradash
Denise Jacobson	Steina Vasulka

Other Contributors

Robert Epstein	Edward Perry
James Moore	Sam Suratt
William Moritz	Dan Talbot

Editors

Barbara Humphrys	Seth Feldman
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INTRODUCTION

In February, 1973, Willard Van Dyke and Sheldon Renan arranged a meeting of thirty film-makers, programmers, archivists, educators and administrators at the Mohonk Mountain House in New Paltz, New York. The purpose of the meeting was to discuss the development of film culture in the United States. To this end, papers were presented on topics ranging from the difficulties encountered in preserving film to the design of regional film study centers. The discussion was lively and far reaching, but in the end, the participants felt frustrated by the seemingly insoluble nature of the many problems besetting moving image media in contemporary America.

As Gerald O'Grady later described the mood of the meeting in The Village Voice: "Important films were unavailable. There was no way to engage in serious study of film art. No ways had been found to collectively deal with distributors. No organization providing adequate service to the field. No support for outlying areas. . . . And who cared about the problems of the independent film-maker? And where were the video people? And what about children?"

The list of grievances seemed endless and the corrective measures unclear. As it became evident to the conferees that no solutions could be reached during the three-day gathering, those present unanimously resolved to establish a committee to continue the work they had begun. This Committee on Film and Television Resources and Services received a mandate to "search out and organize an entity representative of and responsible to the major organizations, institutions and memberships concerned with the making, preservation and study of film and media--the servicing and education, broadly conceived, of the film/media needs of all of our citizens; it is essential that this entity be as representative as possible, be self-determining, and be responsive and responsible to the concerns of all parties involved."

The original eleven members of the Committee included Sam Kula, who had been instrumental in establishing the archiving program of the American Film Institute; Gerald O'Grady, who had developed on and off campus film programs in four cities, the most recent in Buffalo; Sheldon Renan, who had written the first book length work on American experimental film and had served as head of the Pacific Film Archive; Eileen Bowser of the Museum of Modern Art, a film archivist of international stature; James Blue, an experienced documentary film-maker who headed the Media Center of Rice University; Sally Dixon, founder of the film program at the Carnegie Institute's Museum of Art in Pittsburgh; Ron Sutton, head of the National Association of Media Educators, the first nationwide organization of high school film and media teachers; John Culkin, administrator of the catalytic Center for Understanding Media; Peter Feinstein, who had directed the University Film Study Center, a New England consortium; and Denise Jacobson, who had been energizing film and media activities in the Northwest.

During the two years since the Mohonk meeting, the Committee has expanded its membership to include new areas of expertise and more diverse points of view. New members included screenwriter Daniel Taradash; public television producer Fred Barzyk of WGBH (Boston); David Stewart, Assistant Director for Special Projects of the Corporation for Public Broadcasting; Steina Vasulka, independent artist, teacher and founder of the video exhibition center, the Kitchen; John Kuiper, Head of the Motion Picture Section of the Library of Congress; and Frank Daniel, former Dean of the

American Film Institute's Center for Advanced Study and presently holder of a Henry Luce Chair in Film at Carleton College in Northfield, Minnesota.

Supported by grants from the Public Media Program of the National Endowment for the Arts, the John and Mary R. Markle Foundation and the Rockefeller Foundation, the Committee began to meet bi-monthly to seek information from as many of their colleagues as could be contacted. To determine the needs of film renters and distributors, some 4000 organizations and institutions were polled. Questionnaires were mailed to 1000 persons engaged in film and video study. A sub-Committee on exhibition collected a similar number of responses, while the filmmaking sub-Committee made use of extensive surveys that had been recently undertaken by Sheldon Renan, Gerald O'Grady and others. Those investigating preservation were able to personally contact and discuss problems with the relatively small number of individuals and institutions involved.

The Committee also gathered information through numerous interviews with representatives of particular areas of concern. The distribution sub-Committee interviewed most of the major American film distributors. The filmmaking sub-Committee conducted interviews with seventeen filmmakers whose expertise covered the student film, the instructional film, the documentary film, the experimental film, the independent feature and the film made for television. Persons outside the Committee were invited to add their expertise to the draft report and Dan Talbot, Ted Perry, Robert Epstein, Sam Suratt, James Moore and William Moritz responded by contributing sections to the document.

The full Committee on Film and Television Resources and Services held meetings in New York, Boston, Houston, Pittsburgh and Washington, and its various sub-Committees held many additional meetings. During these meetings, first drafts of sub-Committee reports were read, discussed, debated and revised. There was an ongoing discussion of how to make the information most accessible and useful to the field. In keeping with the original mandate of the Mohonk meeting, it was decided that the Committee's draft report, rather than pressing for specific solutions, would itself be used as a stimulus for further discussion and for increased consultation, criticism and cooperation from the field itself.

The Committee has prepared the following draft report, and will distribute copies of it free of cost to individuals and institutions involved in the making, preservation, exhibition, distribution and study of film and video. The hope is that these reports will generate the considered responses of all those who receive them. These responses, in turn, will be used to prepare a document which will stand as a truly representative statement of the needs of those involved with moving image media in America and of what may be done to meet those needs.

The Committee requests that all responses to the enclosed material be sent NO LATER THAN JANUARY 31, 1976 to:

Committee on Film and Television Resources and Services
80 Wooster Street
New York, New York 10012

A final report will be prepared later in the year and will be sent to all those replying to this draft. It will also be available upon request from the above address.

THIS IS A DRAFT REPORT, NOT FOR REVIEW OR QUOTATION.

FILMMAKING

James Blue
Sally Dixon
Jonas Mekas
Ted Perry

Definition

The purpose of this report is to discuss the issues concerning independent filmmaking in the United States today. The independent (sometimes called avantgarde or underground) filmmaker will be defined as anyone creatively engaged in the making of films who in the normal course of his or her work is not regularly employed by a commercial enterprise.

To further clarify this definition, we wish to include those filmmakers who, while they may sustain themselves by working on commercial productions, use their remaining time and personal resources for the creation of non-commercial work. We also wish to include those filmmakers who set up their own production companies in order to complete a film. On the other hand, we wish to exclude those filmmakers who, while not under contract to any one commercial studio, are primarily involved in working with these studios to finance and/or distribute their work. We feel that filmmakers like Francis Ford Coppola and John Cassavetes--while independent by Hollywood standards--nevertheless constitute their own commercial enterprises.

From the outset it should be understood that our use of the term "independent filmmaker" should not be limited. Throughout the report the term "independent filmmaker" should be interpreted as including feature length films, documentaries and the personal film other than the features and the documentaries, such as the work of Brakhage, Baillie and Emswiller.

Specifically the definition of independent filmmaking is neither simple nor absolutely precise. Nevertheless one can for normative purposes consider that the independent filmmaker is intensely concerned with his own personal artistic expression via the film medium, will avoid wherever possible external intrusions upon his own vision, but if and when faced with a conflict between his own personal expression and outside pressures such as commercial ones, more often than not will continue to make films which are first and foremost the expression of his or her own sensibility.

Background

Independent filmmaking may be said to have begun when Lumière refused to sell a camera to Méliès, thus forcing the latter to work outside of what was then the established film industry. For the next quarter century, many forms of monopolization--technological, pooling of patents, marriages of distribution, exhibition and production--were responsible for the major impetus in the creation of independent filmmakers. When cartels, such as the Motion Picture Patents Company in 1909, attempted to control all production, distribution and exhibition, independents (usually small production and distribution companies) responded by making the first "underground" films. That the content of these films was similar to the content of the "legitimate" films is less important than the precedent of alternative systems operating at the very beginning of film history.

The years before the first World War also saw the beginnings of the educational and documentary film. There was a growing awareness during

these years that films might be used for social change. Also shortly before and after the first World War, avantgarde artists in France, Italy and Russia made the first uses of film as a vehicle for personal artistic expression.

It was, however, with the rise of the gargantuan film industry in the 1920's that a line was firmly drawn between commercial and independent production. The monopolistic distribution, exhibition, and advertising systems of the Hollywood studios made the development of independent filmmaking as difficult as the development of a small automobile company. For all but a very few courageous independents, the choice was either to work for the studios or not to make films at all.

What little independent production there was in the United States in the 1920's was sporadic and almost completely unorganized. Watson, Weber, Florey, Vorkapich, Sheeler and Strand represented an avantgarde making films for an as yet unborn audience. So, too, were the American documentaries of the '20s, such as Flaherty, Cooper and Schoedsack. It was virtually impossible for them to work as filmmakers and not be consumed by a (usually disastrous) flirtation with the Hollywood industry.

The coming of the Depression produced and coincided with the rich and largely unexplored American independent documentary movement. This effort was heavily influenced by the work of the Soviets, as indicated earlier, translations of some of their theoretical writings, and the writing of some serious and theoretical work in America such as that by Harry Potamkin. Just as importantly this movement produced the first attempts to organize independent filmmakers outside of the Hollywood framework. Organizations such as the Film and Photo League, Nykino, and Frontier Films were able to produce independent films and build audiences for them. They maintained an open channel for independent production--albeit only for those independents committed to the leftist social documentary.

Organization of independent filmmakers came only during the post World War II years when an explosion of interest in the personal independent film created the basis for an organized movement. The war had helped to improve the quality and lower the cost of 16mm equipment and storage. In addition, there came into being showcases, notably Cinema 16 in New York, of the best serious work done in the years prior to the war. These showcases often presented the work of independent filmmakers working together. The 1947 meeting at the San Francisco Art Museum, the written record of which was published as Art and Cinema: A Symposium of the Avant Garde Film, constitutes a unique example of the work which was occurring in the post-war years. In addition, one must give a great deal of credit to certain individuals, notably Maya Deren, whose personal energy and commitment helped create the independent cinema movement in America.

But organization was never easy for the immensely talented individuals who made the masterpieces of post-war avantgarde. In 1953, for example, a group of New York filmmakers attempted to establish The Film Artists Society (later The Independent Film-makers Association) for the purposes of furthering production, raising public awareness, fighting censorship and providing legal assistance. For the next two years the FAS held monthly meetings at which members' films were screened and discussed. Progress was made toward the passage of a permanent constitution and plans were even made for a festival entitled "Film as Art." The festival, scheduled for October, 1955, never happened. A dispute arose over who would be included in the organization's first catalogue. When a majority of FAS members voted to set up a selection committee, the dissenting minority--which advocated listing all films by all members--withdrew. Attempts at reconciliation failed and the remainder of the organization dissolved during 1955.

Despite the failure of the Film Artists Society, many independent filmmakers continued to explore new ways of combining to further their own interests. In 1960, a number of individuals in New York City, among them Jonas Mekas, Emile DeAntonio, Shirley Clarke, Alfred Leslie, Lewis Allen, Peter Bogdanovich, Gregory Markopoulos and Lionel Rugosin established the New American Cinema Group which is today survived by the Film-Makers' Cooperative. It was during the same period that the Independent Film-Makers' Association, the Canyon Cinema Cooperative and a host of smaller cooperatives were created to advance the production, exhibition and distribution of the independent film. Similar cooperatives were established in some other countries. The heightened political awareness of the 1960's gave rise to some filmmaking collectives and cooperatives which were more concerned with social than artistic pursuits.

A measure of the success of the film organizations created in the 1960's is the extent to which they have attained the goals mapped out by Film Artists Society in 1953. At a time when video offers a cheap and attractive artistic tool and when the economy is severely depressed, it is still safe to say that more independent films are being made than ever before. There are numerous reasons for this. The proliferation of film festivals, such as the one at Ann Arbor, which focus upon independent film, have been most helpful. Certain technological developments in the early 1960's, such as the creation of lightweight camera and sound equipment were extremely influential. Indeed the entire cinema vérité movement, the work of Drew Associates and other independent documentarians was absolutely dependent upon these technological innovations. Similar changes in Super 8 equipment in the late 1960's also helped the development of independent filmmaking. Moreover, the rise of noncommercial television, the Public Broadcasting Laboratory, PBS, and cable systems also promised exhibition opportunities which were quite influential. It was also during the 1960's that more public and private funding sources became available for the non-commercial independent filmmaker.

One of the most influential factors was a rise in public awareness and understanding of independent film. Thanks to certain journals, to university and museum screenings, and to courses and lectures, the discussion and understanding of independent films are no longer confined to singular sites in large cities. Problems of censorship have also largely subsided--though the more subtle means of censoring a film as "being too difficult for presentation to general audiences"--remains a constant problem. Another healthy sign of the growth of independent film is that filmmakers themselves are better educated than they have been as to the technological, financial and social intricacies of funding, making and distributing their works. The creation in 1974, in New York City, of the Association of Independent Video and Filmmakers is a specific example of filmmakers pooling and disseminating their knowledge and of working for their mutual benefit.

This sketchy history of the development of independent film implies a kind of progress and present comfort which is not at all the case. However great the growth in independent filmmaking, there are numerous, persistent problems, having to do with legal issues, equipment access, technological faults, distribution, preservation, audience education, etc. Indeed, all of the issues raised in the other reports of the Committee on Film and Television Resources and Services relate directly back to the filmmaker, and one should incorporate both the problems and the recommendations of those other sub-committee reports into this report on filmmaking.

The progress made in recent years would give rise to some optimism

were it not for the persistence of the simple fact that few if any independent filmmakers can survive on the income generated by the sales and rentals of their work. This is as true for Brakhage and Baillie as it was for Watson and Weber. Perhaps twenty independent avantgarde filmmakers are able to earn a living by teaching filmmaking or criticism, while another fifty may be able to survive through some sort of film related work. These two groups combined represent less than ten percent of those making independent films in the United States today. Sheldon Renan's report to the National Endowment for the Arts clearly reveals the economic plight of the independent filmmaker, as does a questionnaire prepared and tabulated by Gerald O'Grady and Marc Chodorow of Media Study/Buffalo.

The vast majority of independent avantgarde filmmakers pay for their work either from the money they are able to save from non-film earnings or through an occasional cash award from a grant giving agency. Until recently, very few grants provide the filmmaker with living expenses, much less the medical and cost-of-living provisions most workers have come to take for granted. These artists are also hampered by limited access to special equipment, difficulty in obtaining permission to shoot in public places, difficulty in obtaining stock footage and problems with harsh treatment by film laboratory owners and employees who often see the independent as a low profit nuisance. Few laboratories are willing to cooperate with the independent filmmaker who wishes to make unusual and experimental use of their equipment. Once his work is completed, the independent film artist will have to fight to have his film recognized and reviewed. If he is lucky enough to have his film distributed, it is with the knowledge that it will almost always be seen under poor projection conditions while it is being run through projectors that are more than likely than not to seriously damage his prints.

The problems that are faced by independent filmmakers in the creation of their work increase as the work to be produced requires greater resources. Most independents are forced by financial necessity to keep within a "short" format. Those who attempt feature length works, still try to keep costs down by using a minimum of equipment and collaborators. However, these economies are usually impossible for an independent wishing to make a feature length narrative film. Absolute minimal figures for the production of a feature length film with cast and crew range from \$200,000 to \$500,000. Costs reach these heights not only because of more expensive equipment and greater amounts of raw stock needed, but also because of such items as insurance, interest payments and the high wages that must be paid to union crews and members of the actor's guild if the film is ever to be commercially released. In addition, when production is finished, the filmmaker is faced with the high costs of promotion and distribution--all of which must be met before the film can begin to earn back its investment.

There are few grants available for the making of independent features. Filmmakers interested in this area are left with two sources for financial backing. The first may be classified as "detached" investors, people who have enough faith in the filmmaker to give their money without demanding a voice in how the film is to be made. These "detached" investors may include friends and relatives or, less frequently, bankers and small businessmen. Amounts invested by these sources tend to be small. The filmmaker must thus attract a large number of these investors, any one of whom may become a source of legal and financial difficulties.

The second source of income for the independent feature filmmaker is the "concerned" investor, the backer who will demand some say in how the film is to be made. A total package, from the initial treatment to the final

distribution plans, may be presented to a bank or film distributor. Both these institutions, in most cases, will flatly reject these unsolicited offers. Only a few filmmakers--usually those with good "track records" or who are able to obtain the services of well known talents--will be given a go ahead. By accepting the backing of these concerned investors, however, the filmmaker leaves himself vulnerable to any and all changes that the film's backers may wish to force upon him.

A third sort of independent film, the independent documentary, faces just as many obstacles. Thanks to technological developments that have resulted in relatively cheap, portable synch-sound equipment, the independent documentarian, such as Richard Leacock, can generally work either alone or with a small crew. However, he is often faced with large costs for stock, travel and, often legal services. He can raise money either through grants, commissions, investors or by pooling resources with members of a cooperative or collective. His talents with sound-synch equipment may also give him a slight advantage over other independents in obtaining film related employment.

Like the independent feature filmmakers, the independent documentarians face the problem of severe competition from commercial filmmakers. Commercial television networks and other professional documentarians are quick to buy up subjects of potential interest. Well known personalities have come to demand large fees for participating in documentary films. Even in the field of ethnographic filmmaking, subjects have come to demand sizeable fees before permitting themselves to be filmed.

Distribution problems are somewhat less severe for the independent documentarian than they are for other kinds of independent filmmakers. With little hope of seeing the film distributed in commercial theaters, the independent documentarian may find a market for television and/or among the 16mm distributors who serve schools, museums, community groups and film libraries. Film conferences arranged for educators, museum programmers and film librarians often feature the independent documentary, providing the filmmaker with an opportunity to build a receptive audience.

The Public Broadcasting System is an occasional source of commissions for independent documentarians as well as an infrequent showcase for works of avantgarde filmmakers. Series such as Nova, Religious America and Frederick Wiseman's studies of American institutions not only provide work for independent documentarians, but are also steps forward in minimalizing the censorship of independently produced films broadcast on television. In the case of avantgarde films, however, PBS is willing to take a chance on broadcasting works only if they can be packaged in a way that will make them more accessible to general audiences. If a series of avantgarde films is presented, the filmmakers will have to agree to have their works framed by learned talking heads, in much the same way that Allistair Cooke frames each episode of Upstairs, Downstairs.

The public access channels of cable television systems were once regarded as the salvation of the independent. It is interesting to note that many independents in the late 1940's had this same hope for broadcast television. In both cases, the dreams have been blunted by commercial realities. Television is too rich for the independent; cable is too poor. The huge sums of money changing hands in commercial television discourage all but the safest experimentation. Cable systems on the other hand, are unlikely ever to be in the financial position to sponsor anything more costly than half inch tapes made by small crews working for less than union wages.

Private foundations have often given financial aid directly to the independent filmmaker but their grants have been sporadic and unpredictable. Like other funding sources, they have never quite known how to cope with the

high cost of filmmaking. They and other funding sources have also found it difficult to settle upon the size of grants, the criteria to be used in making grants, and how to deal efficiently with the administrative problems involved in thousands of applications accompanied by films which must be screened.

The federal and state governments are often looked upon for funds and jobs for independents. However, except for the grants given by some state arts councils, notably the New York State Council on the Arts and by the National Endowment for the Arts (both on its own and through the American Film Institute's independent filmmaker awards) this also has been largely illusory. Federal agencies in general farm out their filmmaking projects to established commercial companies. The United States Information Agency, which contracts the greatest number of independent documentaries of any government agency, has provided some work for independents. USIA films cannot, however, be legally shown in the United States. This otherwise sensible safeguard against internal propaganda is a constant source of frustration to independent filmmakers who find themselves unable to show their work in America. At present there is some hope that independent filmmakers may be able to find a source of support in the advent of home video cartridge or video disk systems. It has been announced that Phillips and MCA will begin manufacturing their Optical Videodisc System in the fall of 1976. Pre-recorded videodisc albums will cost between two and ten dollars. The videodisc player that attaches to any home TV will cost \$500. (More information about this system is given in the May 1975 issue of The American Cinematographer.) These prices are "announced" as is the project manufacturing date. The past few years have seen a number of such promises all of which, however, have been illusory.

As critic Gene Youngblood has noted, when a consumer buys a film or tape he will be looking for a product that does not lose interest after one or two viewings. If this is true, the independent film and video work may have an enormous advantage over the commercial films that the home video systems manufacturers now plan to distribute. If and when these producers realize that films originally made to be seen only one time are not as profitable as more complex personal statements, the independent filmmaker might well become the equivalent, in this audiovisual medium, of the rock star.

Unfortunately, along with this there is one great problem and that is the possible confusion of two media--film and video--which heretofore have been tending to develop separate and independent aesthetics. This confusion of film and video in the home video systems could seriously damage this independent development. The enormously inferior video image of a film would replace the film itself. It is to be hoped that home video systems be used to further the development of facilities and equipment in which films might be shown in their original format.

Recommendations

Money and distribution channels, the primary needs of the independent filmmaker, are basically the same as the needs of all independent makers, be they artists, craftsmen or small entrepreneurs. In the case of film, these needs are made more extreme by the high capital investment necessary to make the basic product and the tight control exercised by large commercial entities over the possible channels of distribution. The only way of counteracting these unique obstacles is for independent filmmakers to organize to an extent not yet known in the other arts or among small manufacturers. The

specific aims of such an organization would be:

- 1) To educate federal and state lawmakers as to the need for increased funding of those programs which already support independent film.
- 2) To encourage more foundation funding of independent filmmaking.
- 3) To encourage various filmmakers' organizations and centers of activity to match filmmaking projects, funded both privately and publicly, with filmmakers' interests and skills. The purpose would be to bring together independent filmmakers and filmmaking projects.
- 4) To work for the increased use of independents in production of all publicly financed films. The desired end would be a quota system or an "affirmative action" program that would forbid the production of any publicly financed film unless the parties could provide evidence that independents had been contacted and considered for the film.
- 5) To work for a change in FCC regulations that would require commercial broadcasters to provide more hours per week of prime time for the broadcast of independent productions. This legislation would differ from current "prime time" laws by stipulating that the works to be broadcast would be previously unbroadcast productions not made as part of a series or by a corporation that had produced more than one feature length film or five shorts in a given year. This would prevent the filling of this slot by re-runs or by syndicated shows made by large commercial producers.
- 6) To work for legislation that would require public television and non-profit broadcasters to provide even more prime time for independent work as defined above.
- 7) To work for a tax on commercial film and television profits. Funds raised by this tax would be used to subsidize up to fifteen percent of the budget on prospective independent feature films of more than routine interest not likely to be funded through the usual commercial channels. These funds would also be used to pay for and promote already produced short films judged to be of unusual merit by a panel of filmmakers. This funding concept is based on the already established French Quality Awards System.
- 8) To work for the establishment of experimental feature's laboratories at which the makers of independent films would be given access to equipment, stock, acting and production talent. These laboratories would be funded through a combination of government and foundation grants. Filmmakers working at these laboratories would be salaried. Any profits made from films produced at the laboratories would be used to maintain and expand these facilities.
- 9) To work for the establishment of similar centers for avantgarde and documentary filmmakers. News of the equipment and time available at each center would be disseminated through a publication made available by an independent filmmakers' organization.
- 10) To establish buying plans that would help centers as well as individual filmmakers to obtain equipment and stock at the lowest possible prices.

This use of the economies of scale would also extend to the establishment of group insurance programs.

- 11) To establish equipment pools where independent film and video makers may have free access to all the various forms of equipment--cameras, projectors, sound equipment and post-production facilities.
- 12) To work for the creation and funding of research centers where filmmakers may have input into the development of new equipment and the modification of existing equipment and the experimentation with all phases of the filmmaking process, including such things as storage, processing, printing, etc.
- 13) To help public libraries, museums and regional centers obtain funds for buying independent films and for establishing screening programs of independent works. The libraries would also be helped in establishing loan services for those wishing to view independent works at home.
- 14) To establish local showcases for independent films so that local theater owners and other potential renters could have a free and convenient access to new works. At the same time, screenings at these showcases would help introduce the general public to a large variety of independent work.
- 15) To encourage continued expansion of filmmaking programs in schools, universities and less structured workshop environments. Increased emphasis should be given to courses in the economics and administration of independent film projects.
- 16) To encourage a continual expansion of programs in universities, schools, museums, regional centers and other places which help to educate the audience about independent films. This would include the encouragement of publications and their dissemination.
- 17) To encourage the development of curricula materials and self instructional guides which would exist in classes about independent filmmaking and which would be directly available for individual learning whether in or outside of the university and school.
- 18) To encourage the expansion of internship programs like that currently operated by the American Film Institute. A greater number of gifted film students should be paired with a larger and more varied selection of film artists.
- 19) To encourage more artist-in-residence programs at universities, schools, museums, regional centers, commercial and noncommercial TV outlets.
- 20) To encourage the motion picture industry and unions to organize a series of touring conferences and demonstrations on the techniques of feature film production, giving the universities access to instruction by well known lighting directors, unit managers, set decorators, etc.
- 21) To work for the creation of a USIA board of review whose function it would be to clear USIA films for American distribution after a case by case examination.

22) To establish other sources of information about filmmaking such as distribution, exhibition and all those other areas of information not covered in the other recommendations.

23) To establish sources of legal service and information that would (a) advise filmmakers on legal problems, (b) work on a formulation of film legislation and (c) work for safeguards against censorship.

24) To work for a change in the copyright laws that would permit the principle creator of a film to keep his or her own personally edited copy of that film despite any contractual agreements made with investors and employers. To keep this law from backfiring--making it extremely undesirable for anyone to back an independent filmmaker--it would also contain a provision restricting the filmmaker to exhibiting his or her own print only in connection with a personal appearance.

While all of these goals are dependent, as noted earlier, on an organization of independent filmmakers, it is dangerous to assume that any one organization should centralize such power, effort and authority. While there is an obvious need for a national organization to achieve many of the goals noted above, it also seems necessary to think in terms of regional centers of activity, pluralistic in nature, loosely bound together in a national and international confederation with other similar centers of activity.

Such regional centers would all have some characteristics in common--screening facilities, sources of information about such things as legal aspects and technology, production facilities, equipment pools, educational services. Yet, each regional center might stress one or more activity over the other, depending upon the needs of that region.

PRESERVATION

Eileen Bowser
John Kuiper
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Introduction

A large part of our film heritage already is lost. More than half of the motion pictures produced in the United States since the turn of the century have disappeared, and the same is believed to be true for the early years of television. But there still is hope for the materials which have survived and continue to be produced.

This report is based on a survey of those individuals, institutions, and associations dedicated to the preservation of the moving image. It tries to define the problems of fulfilling this task. It is concerned chiefly with the active preservation effort, that is, the making of master copies of original materials, not only the collecting of these materials. However, collections containing only projection and distribution prints must also receive consideration, because it sometimes happens that pre-print material disappears or is damaged, and in this case the projection print can become the only source for further copies.

In countries with only a small national production, one national archive appears to be sufficient to cope with the tasks of preserving it. In the United States, which has one of the largest and most important productions in the world, there are several institutions dedicated to active film preservation. At the present time they are chiefly preserving nitrate films. Four major institutions, The American Film Institute (their collection is in the Library of Congress), the Motion Picture Section of the Library of Congress, the Department of Film of The Museum of Modern Art, and the International Museum of Photography at George Eastman House comprise the Archives Advisory Committee. This committee deals with the grants for film preservation awarded by the National Endowment for the Arts and administered by the AFI. It decides priorities for films to be preserved, avoids duplication of effort, and seeks the best possible quality of materials for duplication.

Approximately a dozen other institutions, including television archives, paper archives with audio-visual materials, and special subject archives, also are involved to a greater or lesser degree in the work of preservation. There are many other collections now in public and private hands, including the producers, which contain original materials in need of preservation.

It has been estimated that there remains about \$40,000,000 in laboratory work to be completed to save only the remaining nitrate film. The size of the task of saving color films may be even larger, and the amount of videotape increases at a staggering rate each day, but we cannot even estimate the costs at this stage.

The collecting of films began in 1894, with the submission of paper positive copies for copyright registration to the Library of Congress during 1894-1912. No actual film archive existed until the founding of the

Department of Film at the Museum of Modern Art in 1935. In the 1940's the Library of Congress gradually began to resume the task of creating a national collection and has increased the amount of materials collected each year, and now, with the assistance of the American Film Institute, it has become the largest motion picture archive in the country. In 1948 George Eastman House added a film collection, which soon grew to become as important as the earlier two.

The major production companies had no real interest in the backlog of their production until the sale of films to television began in the 1960's. Only then did some of them begin to be concerned with preservation, though even at that late date they acted without sufficient consideration for archival standards.

Countless nitrate films have been lost over the years. Nitrate film, which has the same base as gunpowder, is highly inflammable and is certain to deteriorate in time, not only destroying the image, but also becoming dangerous to store. Many nitrate duplicate negatives were made by early film producers, but after several generations of duplication, the quality of the original print virtually disappears. In addition, questions of quality become more complicated because of the differences in methods used to process nitrate prints. Prints which were carefully processed when they were originally made--which usually means that the hypo was thoroughly removed--and stored under good temperature/humidity conditions remain in good condition after seventy years. Prints made and stored under less favorable conditions may deteriorate in less than a third of that time.

Triacetate film stock now in use is supposed to last for as long as the finest paper--approximately 400 years. This stock does not require the exacting storage conditions demanded by nitrate or by color prints. Unfortunately, triacetate stock only became generally available in the 1950's. The nitrate films transferred to this preservation stock had, in many cases, already experienced serious and irreversable deterioration.

Small-scale efforts to transfer nitrate to acetate were continuous in the archives since their founding, but it was a losing battle against time until the National Endowment for the Arts entered the picture in 1972. Through NEA grants administered by the American Film Institute, the major archives made a great leap forward in the amount of preservation work they could accomplish each year. A much greater effort is necessary, however, if the remaining nitrate is to be saved, and if we are to try to save color films and television material as well.

The moving image has at last begun to be recognized at the national level as a vital part of our cultural heritage. It is too late to save some of our national production, but much still can be saved for future generations to examine, if all the national, regional, and private funding agencies and the general public will take some responsibility for the task. If film and television resources are to be made fully available, the entire field of film study must become aware of the need for active preservation of them.

Duplication on acetate stock is at present the accepted means of preserving black and white nitrate films. However, there is a possibility that technological research may yet find a means of preserving the original itself, a more desirable goal, since a certain amount of quality is always lost in duplicating. Color films have been collected by the archives since their beginnings, and now almost all modern films are in color. Even now, the color values of the Japanese film Gate of Hell (1953), remarkable in its

time for its use of color, have disappeared. The same fate awaits many others, including those being produced today. A truly effective and practical means of preserving color is not yet known, and the method now in use--making color separation negatives--is so expensive and space-consuming as to be little used at present in any archive.

Television material has been collected and preserved in the noncommercial institutions only on a "catch as catch can" basis, through copyright deposit at the Library of Congress, award submission to the Peabody and Emmy organizations, efforts of a few university and historical society collections, and the Vanderbilt Archives (since 1968 collecting network evening news broadcasts). Very few of the copies in these collections could be considered archival. Most broadcasts are kept on color film or narrow gauge helical-scan videotape, and neither form has the stability of black and white film for permanent archival preservation. As in the case of color film, it is necessary to carry out technological research into how these materials can best be stored and preserved.

The need for archival quality of sound-with-image presents additional technological problems. The best techniques for copying the image will not necessarily preserve the quality of the sound, which is liable to distortion, extraneous noise, etc. Ideally, the sound should be recorded on a separate track, but this process adds greatly to the cost of preservation, and few archives can afford to do it consistently. Cheaper but high quality means are needed.

The Archives Advisory Committee recently requested a survey, which was carried out by Ralph Sargent, of the technological possibilities in all these areas. The results of this survey were published jointly by the Corporation for Public Broadcasting and the National Endowment for the Arts in 1974, under the title Preserving the Moving Image. It presents some challenging proposals for further research.

Storage in a specific and controlled environment is basic to the preservation of moving image materials, yet no storage facility meeting all of the standards of the International Federation of Film Archives (FIAF) exists in this country. Less adequate facilities are in short supply. Those few archives which have constructed their own vaults have found it necessary to rent additional storage space in commercial storage vaults, which usually lack an environment that meets archival standards. Because it is a first principle of preservation that originals must be retained as well as the duplicate masters, the continuing work of preservation demands increased storage space. It is believed that many valuable collections presently outside of the major archives may be stored under harmful conditions, partly because the custodians are not even aware of the need for proper storage.

It is now believed that color preservation materials on film stock must be stored at even lower temperatures than black-and-white film, and the construction of such vaults is costly. The archives have to resolve the question of whether to wait for technological research that will find a medium other than film for recording color (a solution that appears on the horizon), or whether such cold-storage vaults must be built in any case, since it may take many years to transfer all color film to a new medium. Even now, color films are fading and disappearing through improper storage.

The number of commercial laboratories able to handle nitrate film at this time is small, since nitrate no longer is in commercial use. Those able to produce master copies that meet archival standards are even fewer

and are located chiefly on the East Coast. The Library of Congress and the National Archives are the only film archives in the country having some laboratory facilities of their own. With sufficient advance planning, these facilities might be expanded to help with the laboratory work of the other archives, but the demands of these institutions' own collections is such that not too much can be expected in this direction. The major archives have felt the need for at least one noncommercial, highly specialized laboratory, able to handle the duplicating of their nitrate collections. Such a laboratory would have to have a staff of trained specialists and all the equipment to handle the most difficult problems.

The first step might be to undertake a study to determine if the start-up costs and operating expenses of such a laboratory would be justified by the amount of nitrate to be copied during the next decade or two, and whether it would be feasible to include the work of color and video preservation in the tasks of such a laboratory.

The original film materials or excellent quality prints first must be acquired by the archives if they are to be preserved. The problems in doing so are both financial and legal. Archives do not own the exploitation rights to the materials they hold, except in very rare cases. While the materials are part of our national cultural heritage, at the same time they have been produced by commercial companies for profit. The activities of the archives should in no way interfere with the right of the producer to realize profit from his endeavor. In fact, the work of preservation should be a help to the producer. Because materials are most often deposited by the original producer under certain legal agreements limiting use of the material, legal problems do not usually occur in these cases. But when a new owner buys the rights from the original producer, or the original depositor goes out of business or dies, or others than the original depositor seek access to the materials in the archives, the legal questions that can result require the retention of legal counsel to advise the archives.

Archives lack funds for acquisition and depend very much on donations of material. Revision of current tax laws to facilitate such donations is of great importance.

Research is needed to locate materials and to ascertain the status of legal rights. It is essential for archives to create trust and understanding of their activities, if the owners of copyrights are to cooperate. The help of all film and television makers, production companies, unions, and guilds is needed if the moving image is to be saved. It is not a problem for archives alone.

If the collected materials are not catalogued they are of no use to anyone, not even those seeking to preserve them. According to our survey a union catalogue is greatly desired, but before that is possible, archives have to complete the catalogues of their own collections. No major archive in the United States has published a full catalogue of its holdings.

There is no standardization in film cataloguing. Computer programs for archival cataloguing are coming into existence, but the method of standardization that will suit the needs of different kinds of archives has not yet been found, if, indeed, it is possible to arrive at such standards. The more complete, accurate, and useful is the information we record about the films in our archives, the more the moving image will become accessible for study.

Archives have had to work very hard to acquire their collections. It has taken enormous efforts to persuade the owners of copyrights that the materials collected will be protected from improper or illegal use, which might be harmful to the owners of the rights. It has been necessary to maintain a high degree of responsibility toward archival collections--responsibility both to the goal of preservation of materials and to the legal rights of the owners. Consequently, most of the major collections have been built on the understanding that the materials stay in the archive and are viewed only on archive premises. This works a hardship on those citizens who live far away from the major archives. All of the major archives have concentrated in recent years on making the materials available for private advanced study, through the use of private projection rooms and viewing tables within the institutions. Some of them also serve the surrounding region by holding regular screenings, open to the public, in their own archive cinemas.

Alone among the major archives, The Museum of Modern Art has regarded the circulation of films to other educational institutions as an obligation since the days its collections were first established, at a time when it was almost impossible to see any film that had completed its initial theatrical release. This task was carried out through contracts and agreements with the owners of the rights. Since that time nontheatrical distribution has grown to large proportions and has become a business in its own right. The archives belonging to FIAF have an obligation of membership to make loans and exchanges with some forty archives around the world, providing that the needs of preservation and legal protection for the rights owners are respected.

There is yet a need to make archival materials more widely available to the American public. Those most in demand will be sought out by the nontheatrical distributors and made available through their channels. But there remain those materials so special in interest that the nontheatrical distributors do not find it economically feasible to buy rights, make negatives and prints, provide subtitles, and expend funds on promotion. There are a growing number of regional facilities able and eager to show these special materials. However, archives with only one projection print, even though it is protected by master preservation copies, cannot afford to see that print worn out through repeated projections. Good quality projection facilities in the regional centers are necessary, but even in the best conditions prints have a limited life.

A severe shortage of trained staff exists in all areas of archive work, but most particularly in the expert technicians who know how to store and preserve the materials. There exists no training facility. The only possibility for training at the present time is internship at one of the major archives specializing in this work. In 1973, for the first time, the International Federation of Film Archives held a summer school for new and young archive personnel at the Staatliches Filmarchiv in the Deutsche Demokratische Republik on the subjects of preservation and cataloguing. This was on a fundamental level, but it might point the way to future training of experts.

The task of preserving television programs and videotape is so enormous that it threatens to swamp the work of the existing film archives now engaged in the urgent task of copying nitrate film. Most of them have begun to collect such materials to a small degree but have not yet been able to begin the work of making master copies. No major television

archive is yet in existence, although there are a few small collections in specialized areas. The film archives have not yet found their proper role concerning the preservation of such materials. They are painfully aware that the situation for television is similar to that of nitrate film not so many years ago, and that much of it is being lost today.

The study of this subcommittee resulted in the following questions, which we would like to see discussed by all persons who have concern for the film and television resources of the country.

1. How can we enlist the support of state, local, and private funding agencies, business interests, and individuals to match the preservation grants of the National Endowment for the Arts?
2. How can we get the technological research to find the solutions for preserving nitrate, color, and videotape? Can we find the answers before it is too late?
3. How can we get storage vaults with correct archival conditions? Should they be centralized, or organized on a regional basis? Should they be built away from cities, and if so, will access become too great a problem? Should special cold-storage vaults be constructed while we wait for technological research to find other solutions? How can we find out about present storage conditions of all known collections, and how can we disseminate technical information to custodians of such collections?
4. How can we increase laboratory facilities? Should there be established a centralized laboratory for the noncommercial and public archives? Could such a laboratory handle the problems of nitrate films and at the same time be prepared to take on the new technology of preserving color and videotape?
5. How can we get archival collections catalogued? Is standardization in cataloguing necessary, and if so, how can it be achieved?
6. How can we make the materials in archives more accessible to the citizen?
7. Should preservation work continue to be centered in a few major archives, should it be more centralized than it is now, or is it feasible to make more use of regional centers for this work? Can the major film archives, already overburdened with the national production, take on the work of preserving materials of purely local interest?
8. How can we train the technicians who know how to preserve, store, and catalogue the moving image?
9. Should separate archives be established for the preservation of television and videotape, or should existing film archives also try to assume this responsibility? Should specialized archives be established, or existing archives strengthened, for such areas as the black film and television production, feminist film and television makers, the dance film, the jazz film, the film on art, etc.?
10. How can institutions and individuals interested in the preservation of the moving image share information, resources, and determine priorities?

DISTRIBUTION

Peter Feinstein

Definition

The following study is an analysis of the nontheatrical distribution of film in the United States. It encompasses the marketing of films, the problems of both the distributor and the user and some suggestions as to what can be done to solve existing problems. The nontheatrical market includes schools and universities, museums, religious and social organizations, libraries and other organizations that show films either for free or to raise money for nonprofit enterprises. The films involved range from commercially made features to "text" films made entirely for teaching purposes.

After the compilation of an initial survey of the field, including a listing of all nontheatrical distributors, it was found that nontheatrical distribution is geared to either "open" or "closed" exhibition. "Open" exhibition includes all screenings to which the general public is admitted, such as screenings at museums, libraries and film societies. "Closed" exhibition includes situations where the audience is limited prior to screenings. The primary example of closed exhibition is the use of films in the classroom. Peripheral situations and specialized screenings such as hospitals and prisons are not a central concern of this report.

The areas isolated above form the basis of film study and film culture in this country: the interest in films beyond their ability to provide temporary distraction and the interest in the study of films as artistic expression and as a means to understanding one's culture.

Background

The organizations responsible for nontheatrical film distribution include commercial distributors, 'filmmakers' cooperatives and filmmakers themselves acting individually or in groups to distribute their works. The vast majority of films that are distributed nontheatrically are rented and sold by private companies. Because the cooperatives and self-distributors are special but pertinent cases, they are discussed separately. An appendix, written by Dan Talbot, contains an analysis of nontheatrical distribution of 35mm.

The term nontheatrical defines this kind of distribution's relationship with the commercial industry. To a great extent, the nontheatrical distributor is a sub-distributor gleaning the remainders left after the huge film industry marketing machine has threshed every obvious dollar out of a film. Though many nontheatrical distributors carry an assortment of "shorts," the basic meat and potatoes is the feature film. In essence, the large nontheatrical distributor is a marketing extension of the American and foreign theatrical producer, serving a comparatively small audience beyond the interest and sensitivity of the large studios.

The nontheatrical companies were founded by people who believed in the need to provide access to films outside of the conventional theater and a way to make money by doing it.

The market is extremely small, producing under 25 million dollars annual gross for all the companies in the business. In comparison to the

"educational" film business (didactic films, textbook films, etc.) it is small, and compared to the world of theatrical distribution, it is meaningless. Only a handful of companies gross over one million dollars a year and the largest companies gross under six million.

Of the 25 million dollars earned by the non-commercial distributors, five large companies--Films Inc., Macmillan Audio Brandon, Contemporary McGraw Hill, United Artists and Janus--account for approximately two-thirds of all rentals. At least forty percent of gross earnings are spent on overhead, while six to 7-1/2 million dollars goes to film producers. Taxes account for approximately fifty percent of the remaining sum, leaving the entire industry with a total net income of four to five million dollars.

Despite these figures, the business of providing films for screening outside of theaters has matured substantially in the last ten years. Several companies have acquired large libraries of films, competition has become intense, and almost everyone in the business believes the market to be constantly growing.

History

The nontheatrical film business as defined above began its development in the 1930's. Though examples can be cited of such organizations existing as early as the invention of moving picture reproduction, it was not until the use of 16mm film and equipment became widespread that amateur exhibition became a possibility.

Garison films was one of the earliest in the field, specializing in films with social and political messages. Tom Brandon acquired Garison in the 1930's as the base for Brandon Films. In the late 1940's, an organization known as Other World Films, specializing in Russian films and leasing much material from Brandon, changed its name to Contemporary Films and was purchased by Leo Dratfield in 1951.

During this period, the educational film industry had also begun its growth. Companies such as Coronet Films distributed films for classroom use and for "lunchroom" screenings. Both Dratfield and Brandon had a pioneering interest in the "cultural" film, the film chosen for its intrinsic quality as a film.

In the early 1950's, Contemporary Films began to acquire short films and European features, some as alien property after the war. Janus Films began to develop in the late 1950's with a collection of European films. The growth of the field culminated in the late 1960's with the acquisition of the larger distributors by publishing houses such as McGraw Hill's acquisition of Contemporary Films and Macmillan's acquisition of Brandon Films and Audio Brandon Film Center.

The major developments that effected the present state of the industry were the surge of interest in foreign films in the late 1950's and the early 1960's, and then the tremendous surge of nontheatrical open exhibition of these films at museums, libraries and colleges.

In the early 1950's foreign films had almost no theatrical exposure in the United States. For the most part, the films were totally unavailable. The nontheatrical distributors could easily acquire rights to the films because of the total lack of interest on the part of the theatrical industry. Being smaller and more sensitive to changes, they were able to move before Hollywood had any inkling of the new wave. And, of course, in comparison with the money to be made from the popular feature, foreign films were only small change.

The position of the American feature film in the nontheatrical market has not been constant. In the 1940's, Films Inc. and United World, two of the earliest nontheatrical distributors, handled only American film, mostly for what was known as the "lunchroom" market. As film societies grew and the interest in foreign film increased in the 1950's, nontheatrical distributors rushed to sign on foreign product. In the last few years, American film has begun to regain attention, witnessed by Films Inc.'s catalog entitled "Rediscovery of the American Cinema." But it was the period of intense interest in foreign film that gave film study, nontheatrical exhibitors, and the distributors serving this marketplace their first major boom period.

Film societies grew quickly on college campuses as the interest in foreign films spread. The complete lack of theatrical exhibition caused the formation of groups of students and faculty to bring films and screen them in large college auditoriums. At first, the commercial theater owners were heedless of the trend. Film societies such as Ivy Films at Harvard flourished and began to increase programming to meet the demands.

As the film societies grew, they became more aggressive and correspondingly more commercial. The general growth of film interest in the late 1960's greatly increased the number and frequency of campus screenings. And distributors began to exploit this market much more aggressively.

Smaller distributors, heady on the success of a single film, began to acquire and promote their libraries. Distributors such as New Line Cinema (Sympathy for the Devil) and Grove Press (I Am Curious Yellow) often hold both theatrical and non-theatrical rights to a film and exploit both markets simultaneously and with similar approaches. But organizations such as these are now the cutting edge of the business. They see great potential in the nontheatrical market and are small enough to follow trends quickly and take large risks. More and more distributors hold both theatrical and non-theatrical rights. It is getting to the point where new films cannot be purchased otherwise.

The film aficionado was replaced by the student promoter as director of the film society. And the increasingly commercial nature of the film societies began to cause severe friction with commercial theaters. The well rounded film society of the mid-1960's became increasingly rare, being replaced by commercially conscious and irregular screening groups.

During this same period, other organizations began to be involved with the open screening of film. Museum programs have become the rule rather than exception and public libraries are now built with large auditoriums and projection facilities. As more and more people learn the simple techniques of programming film, and as such facilities become widely available, organizations such as churches, hospitals, YMCA's and clubs begin the process of screening films for the simple pleasure of seeing a well chosen film.

Closed Exhibition

Cinema studies, the academic study of film as an art form, began in the 1930's with the appointment of Robert Gessner to the faculty of New York University. Paralleling the development of distribution, the study of film was dominated by its use as an education device until the upsurge of interest in the late 1950's and early 1960's. Through the 1960's, courses in the study of film were initiated, almost at random, in almost every conceivable university department. Art, foreign language, English, art history, and others began to offer courses in the study of film as an art form.

An increasing number of academics wanted to associate themselves with film study. Faculties turned from their more staid disciplines to try this new idea. For the first time, college and high school teachers showed films for reasons other than to keep students quiet or to teach hygiene. Films were followed by serious discussions, written criticism and conversation leading to new conclusions about the medium.

But films are very expensive. Film rentals range from 35 dollars to 150 dollars for a single screening of a feature length film. A standard semester course usually screens about 12 films, producing a rental bill between 420 dollars and 1800 dollars. Often this is a prohibitive amount. And though the study of film has grown, it has not had time to develop a firm academic base. Many teachers have seen relatively few films. Many students are unable to continue their work outside of class. The curriculum has remained limited, and except for a few distinct examples, the average teacher does not have a broad understanding of the field.

At this date, a commercially viable solution has not been developed. Though the greatest percentage of distribution income comes from open screenings, distributors are not ready to relinquish control over classroom screenings. In addition, there exists a great deal of suspicion and confusion in the marketplace. Most distributors have adopted a wait and see attitude.

It is generally obvious that the more film is taught in schools and colleges, the greater will be the market for nontheatrical open exhibition. The more sophisticated the audience, the more films that can be shown in museums and libraries and the greater the demand for quality programming. In addition, distributors realize that it is to their advantage to have a film presently unknown, receive general exposure in hope of its being included in the film curriculum.

But despite these facts and their general acceptance, the problem awaits an equitable solution.

One change in the business over the past few years is the trend towards print sales and extended leasing. By paying a single price, a school or group of schools is able to have a film available as often as necessary without any additional cost. Students are free to ponder a film for days on end, to look at each frame, to count shots, and to do all the things needed in a rigorous academic program. The educational film market traditionally has been based on print sales and massive sub-distribution. During the past year or so, catalogs have appeared from major distributors of cultural films with lease or purchase prices included.

But the purchase of films does not make films cheap. And distributors have not been quick to decide what amounts to an equitable price. One may assume that as competition grows, prices will find an industry-wide level. At this time it is far too premature to make any projections. If funding is available to schools to build film libraries, the market will make a major shift in that direction, with a great majority of closed exhibition coming from privately held prints. But such funding is not yet generally available and until it is, distributors will continue to sell their wares on a per use basis.

Film Cooperatives

Filmmakers Cooperative in New York, Canyon Cinema in Sausalito, and Center Cinema in Chicago presently represent approximately 1,000 filmmakers and 5,500 films. The Cooperative in New York is by far the largest, holding

over 4,000 titles by 500 filmmakers. In a few years its catalog has grown from a pamphlet to telephone book size. In 1972 the three coops earned a total of \$151,000, of which just under \$100,000 was returned to filmmakers. The costs of administering these organizations was just over \$53,000. A reasonable deficit is due to the small salaries paid employees, the monies that come from an occasional donor, or the director who hasn't taken any salary in six months. Approximately fifteen filmmakers at Canyon and fourteen at Chicago accounted for fifty percent of business. The Filmmakers Cooperative reported that about 182 filmmakers produced about forty percent of income. From twenty to forty percent of the films on deposit did not rent in 1972.

The film cooperative movement began with the founding of the Filmmakers Cooperative in New York in 1965. The founders, a group of low-budget feature filmmakers, believed they could cover the cost of their productions with low budget distribution. As theoretical brothers to the off-Broadway producers, these pioneering filmmakers hoped to provide an alternative to studio production without abandoning the basic concepts of the narrative feature film.

From the start, the Filmmakers Cooperative also provided a home for the ragtag makers of personal films who existed totally outside the world of commercial theatrical distribution. Though the hopes of the founders were never realized, the film artist quickly moved into the void and found a home.

In 1967 Canyon Cinema was founded in San Francisco after the model of the Filmmakers Cooperative as a distributor of short films. Cooperatives were also formed in Chicago and Los Angeles, and others appeared and disappeared over the years.

The basic concepts of all the coops are: to accept all films submitted; to list the films in a catalog; to return the bulk of the rentals to the filmmakers; filmmakers retain total control over their films; and control of the cooperatives' policies rest with the membership. Oddly enough, this utopian concept is similar in structure to the standard American corporation. The filmmakers are the recipients of coop profits, like stockholders. Cooperatives act as direct agents of the filmmakers, providing services that filmmakers do not wish to do themselves, taking a fee for those services and returning the remaining profits to the client filmmakers. As a result, no cooperative has received non-profit status. Cooperatives cannot receive direct grants and gifts and donations are not tax deductible.

Essentially, film cooperatives are not distributors; they are representatives of the filmmakers. They do not sell prints, and they do virtually no promotion beyond publishing a catalogue. Promotion is left to the individual filmmakers, who must take on the burden and costs of the remainder of the distribution process. Of course, many filmmakers choose not to promote their work, simply making the films available through the coops and waiting for a reputation to develop. But in general, a cooperative catalogue does not promote bookings and films are rarely rented blind from the coop catalogs. On the other hand, of the large money earners listed in the coop catalogs, a vast majority invest a great deal of time and effort in promotional activity, including mailings and personal appearances.

The growth of interest in the artistic film, expanded cinema, San Francisco, drugs, free sex, rock music, light shows, etc., in the 1960's provided a fertile climate for cooperative film ventures. The artistic vanguard was well publicized in the public media; to be original was to be outrageous, to be talented was to be different. For many filmmakers, the late 1960's represented the peak of a boom. The 1970's have, in turn, been

a period of leveling off and stabilization. Many of the original young filmmakers are now well into middle age, teach at leading universities, and have their films screened at museums of art. But this period of respect and continued interest has just begun and the future is not secure. Success or failure of these trends will determine the continued health of the coops and the filmmakers so represented.

The single greatest problem of coops is the catalogue, the simple listing of films. Costs are as high as \$20,000 for the Filmmakers Coop catalogue, and most coops cannot afford to publish complete listings of films more often than every two years or so. In the example of the New York cooperative, catalogues cost one dollar each. When there is a 20,000 press run, and compilation may take from a year to six months; there is no way the coop can cover these costs from the working budget. To deal with this situation, some of the smaller coops publish supplements when possible and, as in the case of Canyon, publish an irregular newsletter. Others seek outside assistance from benefactors.

Self Distribution

Over the years, a few hardy souls have attempted to distribute their own films. The process is a simple one, usually based on direct mail and personal promotion. Films are sometimes also in a coop, but more often than not are held either personally or by a booking agent.

Currently, this style of distribution is experiencing a period of growth. Films schools produce a huge number of filmmakers who lack (or are free from) the artistic temperament of the "avant garde" filmmaker. A small number of these graduates have something to show for their labors and begin the task of selling their own work.

The second cause for this growth is the increasing trend towards print sales. Though educational filmmakers traditionally have sold prints, artists have feared anything more than a one screening rental. Sale of prints means more immediate profit. Instead of thinking of the life of a film as ten years, self distributors attempt to get as much cash as quickly as possible, and then on to the next film.

The process is simple, demanding only a basic level of stability and the energy to design, address, and mail several thousand (at minimum) envelopes. Figuring \$500 for costs, it is theoretically possible to pay for a \$3,000 twenty-minute film with 25 print sales. All rentals, prizes, lectures, etc., are gravy.

Prominent examples of this process are Pennebaker in New York, Zipporah Films in Boston, and New Day Films in New York, all exhibiting various levels of success. Added to this are the many individuals who send out brochures of some kind, plus the various filmmakers in the coop who send out material.

At this time it is most difficult to predict the future of this trend. It depends mostly on the budgets of libraries, museums, schools, and colleges, which comprise the basic market for these films.

Needs

1) The primary problem, and therefore the greatest need, is the easing of the adversary relationship between distributor and customer. Misconceptions abound, but the only truly divisive problem is money. Otherwise, the needs

of the distributor and the desires of the customer are very similar. Unfortunately, the monetary base of the industry is in nonprofit institutions, and most nonprofit institutions are broke. A common misconception is that rental prices have risen substantially over the past few years. This is not quite accurate. Though rental rates on films that have been in general distribution for many years have not increased beyond reason, new releases have entered the market at whatever rate the market would bear. Ten or fifteen years ago, most features were priced between \$25 and \$35. Now most films of any interest go for at least \$50, and many are appearing with rates of \$150 to \$200. It is unreasonable to ask distributors to accept less than a fair price for their wares. A secondary price-related problem is the lack of an industry-wide standard for purchase and lease price.

2) Information is the primary request of both distributors and exhibitors. Where can films be found? How much do they cost? Reference texts such as Limbacher's Feature Films on 8mm and 16 mm are dated and incomplete. Listings of short films are even less usable. Programming information and assistance is also necessary and beyond the means of any but the largest distributor.

3) Access is a key problem for both film programmers and students. Films simply are unavailable for extended study or preview before rental. As a result, programming tends to be imitative and few new films enter the curriculum. Advanced study is almost impossible outside of New York, Washington and Los Angeles. Students on even the most advanced levels simply do not have adequate access to the material they are studying.

4) Protection from bad debts and pirating of prints. Presently it is common practice for schools to compile libraries of pirated prints. Unfortunately, it is difficult to condemn this practice because of the high cost of film. Videotape is making the procedure more feasible. Bad debts are a constant concern for distributors. Price schedules place a great deal of responsibility on the rentor to give an honest report of crowd size. It is widely violated.

5) Market analysis is a rare sophistication in film distribution. Companies are for the most part too small and markets much too diverse. As a result, most work blind, raising costs through extremely crude and uneconomical practices.

6) Current and accurate lists of film users could reduce the cost of film distribution and increase the information available to film users. Once again, distributors have done an extremely crude job of canvassing the marketplace. Unfortunately, the customer suffers and pays for this lack of professionalism.

Recommendations

Film is a medium of illusions, and the business of making, marketing, and showing films is itself rife with illusions.

Nontheatrical distribution is a small and at first glance not very healthy business. Distributors are extremely wary of losing income for any reason. The trend towards distributors being acquired by large publication houses increases this rigidity.

Any solutions must either raise profits for distributors or eliminate nontheatrical distribution as a profit-motivated business.

This second concept is not as unreasonable as it may seem. It must be the goal of any long-range plan to make films more available than would ever be profitable for a commercial organization. This is especially true in the area of film study.

Nontheatrical distribution was developed to fill the void between large theatrical distributors and the classroom. In doing so, it carries on many of the conventions of the highly commercial film world to naive and often unprepared audiovisual specialists and classroom teachers. The growth of film societies as a profitable and energetic marketplace increased the trend towards the commercial conventions. Distributors, like any businessmen, design their systems to deal with the most profitable sector of their business. One large distributor informed me that he was willing to rent films to classrooms for half the catalogue rate, if asked, but would not print this information in the catalogue for fear it would be abused.

Dividing the market into two sectors: closed screenings for limited audiences (classrooms) and open screenings (film societies, museums, etc.) is a reasonable first step. The former represents a fairly marginal market. A good argument could be presented for almost unlimited use of films in classrooms as a means of raising the consciousness of the market and increasing the open and theatrical screenings of archive titles.

However, this concept does nothing for museums and libraries, and builds in no leeway for new developments around the corner. And one assumes this would meet great initial resistance from distributors.

Considering the above logic, the following is a list of proposed solutions, in the order in which they should be developed, not in the order of greatest importance.

- 1) The creation of regional film information specialists at already existing institutions. The primary goals of this individual would be to provide booking information (where to get films); programming assistance (what films to show); program development (assisting organizations in developing film programs); and to raise the level of sophistication of film users in the region. This individual would serve first as a minimal source between distributor and user, making sure that the latter is able to get the best possible price break and that the distributor is confident that the master catalogue is generally available. As a neutral resource, the individual should also make lists of correspondents available to distributors. At completion of this first step, the film information specialist will compile a library of film texts for general use. These publications are to be chosen for their assistance in programming. With this facility, training of others can begin with the specialist devoting the majority of time to assisting new correspondents, encouraging regulars to begin doing their own research.
- 2) Compilation and distribution of information specifically designed for the regional film information office. Such material would presumably be produced by some process of limited number productions such as Xerox or computer printout. Such material would be provided by distributors and producers on a regular basis and updated monthly or bimonthly.
- 3) A national organization for the maintenance of film user lists. This organization, maintained by distributors, would keep accurate lists of film renters, with geographic and demographic breakdowns, and would make these lists available at a nominal fee to all distributors.

4) Funding. Massive increases in funding for film centers and film screenings. All previous solutions are on a make-do basis. Without increased funding and clear guidelines to foundations for funding, solutions will never be more than temporary.

5) A national coordinating body. An organization established to coordinate the work of the various regional centers, and to provide funding and eventually films. This organization would also serve to police members to insure adherence to contracts entered into by the national organization. It would be a goal of this organization to absorb the marginally profitable aspects of commercial film distribution, supporting the film cooperatives, while not competing with viable commercial organizations. The governing body of this organization must represent the interests of both commercial and nonprofit organizations.

APPENDIX - 35mm NONTHEATRICAL DISTRIBUTION

Prepared by Dan Talbot, New Yorker Theater

The showing of 35mm films in nontheatrical halls (universities and museums) is in its infancy. Approximately 150 well-equipped 35mm halls of this type exist around the country. Some notable examples: Wheeler Hall and Pacific Film Archive (probably the best equipped theater in the country and a model for other halls) in Berkeley; Royce Hall in Los Angeles; the Bob Hope Theater in Houston, Texas; Ralph Sandler's theater at the University of Wisconsin; Jack Anderson's theater at Cornell; the Walker Art Center in Minneapolis. I sense enormous growth in the number of 35mm halls in schools and museums. It is the only hope at the moment in terms of presenting good films under optimum conditions on a reasonably wide basis. Being a theater man, I personally am not buying all the new video/cassette/tape technology; this is small time stuff that is okay for presenting "information" but silly in terms of film art which, in the end, has the best "information." At the moment, there are fewer than ten theaters in the U.S. that show good films 365 days a year. That is pretty grim. It is the reason why Myron Bresnick (CCM) and Leo Dratfield (when he was at Contemporary) farmed out their theatrical business to others. Between 1955 and 1963 roughly 600 "art" theaters existed around the country showing foreign films, at least half of which were worthwhile seeing.

Some Figures and Facts

1) It costs between \$1,000 and \$2,000 for one 35mm feature print in color to be brought over from Europe. There is no saving on multiple print orders. Costs range tremendously from country to country. A French print at \$1,100 will cost \$2,000 from Germany. It is hard to borrow a negative from abroad for the obvious reason of anxiety over loss or damage to the negative in transit (even if there is a "master" for protection); also, France has laws prohibiting this. Once a distributor uses fine grains and interpositives so that you can make your preprint here, there is an investment of \$5,000 to \$10,000 per film before the answer print is seen. Throw in the advance, launching costs, continual promo thrusts and costs are over \$25,000 per film. There are of course very, very few films that warrant this kind of

investment--in relation to audience demands and the limited number of spots where the film can be seen.

2) Hemmed in by point #1, almost every distributor will bring in a 35mm positive print and use this as a pre-print material for making his 16mm negatives, resulting in high loss of print quality in color, not so much in black and white. I personally am unhappy about booking 16mm prints in good halls.

3) Hence: If I knew there existed a firm network--the analogue of the art house circuit in the early 1960's--of at least 200 to 500 good halls superbly equipped in 35mm, and assuming that they were programmed by men of good will and taste willing to take risks on tricky films and that they were reasonably well organized like circuit theatrical bookers--then it would become feasible to import fine grains and interpositives. At the moment, the American Film Institute's project of developing regional centers that could handle good films in 35mm is a long step in the right direction. I estimate that it will take five to ten years to arrive at the 200/500 (or 1,000?) situation. This will make it a new ballgame. Incidentally, it is not enough that the halls themselves physically exist; there has to be organized information so that these 35mm programmers all know what is going on with new films--perhaps the solution is a central booking office, a clearing-house, if you will, that can help the distributor move his prints around in some orderly fashion so that he could service the entire country with ten to twenty prints at the most. It also goes without saying that the programming will have to be interesting. (The three best programmers in the U.S. who could serve as models are Adrienne Mancina at the Museum of Modern Art, Tom Luddy at the Pacific Film Archive, and Michael Webb at the American Film Institute in Washington, D.C.)

4) An important point about all the above (#1-3): from time to time, because of money problems, I look to a box office hit to carry all the losers. The profit motive is constant, but not for purposes of personal enrichment (the movie business is a dumb business for people interested in money per se)--rather, so that many of us can go on to import or discover here worthwhile new films. For all the potshots taken at distributors--the schlockmeisters as well as the idealistic types--his function is quite important. The fact is, it is a very boring business (it is the business of moving a print from point "A" to point "M"), and for a distributor to be in it means that there have to be certain rewards other than the mundane. Film users should be educated to this fact so that wasteful friction over high prices, ripoffs, bad prints, incompetent projection, exclusivity squabbles, etc., is avoided between distributors and film users. The economics of 35mm distribution are quite insane in today's market; very few newcomers make it.

5) When the 35mm nontheatrical shift takes place, the theatrical majors will indeed become active in it, but through their subsidiary nontheatrical arms. Their broad base will continue to be commercial theatrical distribution--one simply cannot avoid the impulse to bring off a film that can gross \$20 million. What major companies like, however, is the idea of some artistic type on their payroll--the house intellectual--who, with a small staff, turns over profit (not to be confused with Godfather profits) with the emerging Bunuels and Bergmans. For them, it is smart business and

good public relations. In the end, however, the continuity of this subsidiary is totally subject to the success or failure of the parent company in all its various businesses.

6) Some minor details: When I first started the New Yorker theater, I spent eighty percent of my time tracking down prints. At that time Pauline Kael was operating her twin theaters in Berkeley. We were on the telephone with each other once a week, swapping information on the whereabouts of prints on either coast. Now, NATO (National Association of Theater Owners) publishes an annual book listing all 35mm theatrical distributors and their wares. The NATO book is inadequate but it is a step in the right direction. The new Association of 35mm Nontheatrical Distributors, when it comes into being, should hire a person to organize this information on an accurate and systematic basis.

7) What has not yet been raised, to my knowledge, is perhaps the most complicated, if not the most important, issue of all: the size of the line that divides that nonprofit world (pinned together by government grants, foundation money, and private patronage) and the thoroughly commercial jungle (held together by market forces). Some serious study will have to be done. In the end, it all has to do with the success and efficiency of transmitting ideas, culture, art, and moral visions in a market-void that, as of this writing, is, to put it mildly, chaotic. It may turn out that in years to come, in order to achieve success in what we are all up to, commercial distributors may have to be subsidized by nonprofit institutions, while nonprofit institutions will have to grapple with some of the more earthy problems of running a business.

EXHIBITION

Denise Jacobson
William Moritz
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Definition

Exhibition is the bottleneck of the film world. It is here that money is made. The filmmakers and distributors as well as exhibitors make back their investments, or make their profits, at this level if they are ever to do so. Consequently the field is clouded with conflicting demands and desires, resulting in much chicanery, hostile rivalry and cutthroat repression rather than the ideal, free flow of information. And because of obvious commercial conflicts, governments have been, in general, loathe to meddle in the field of exhibition.

The exhibition of moving images takes place in a broad range of locations: not just in the usual movie theaters, schools and institutions, but also in such easily overlooked places as bars, hotel rooms, private homes and nuclear submarines. Images are projected from film, received from video broadcast, and played back from video discs or tapes.

The major concerns treated in this report are the needs of noncommercial exhibition, which may be defined as exhibition done for cultural, educational, or informational purposes. The emphasis of the report is on the needs of film exhibition because the unique problems of video are discussed in another report.

The size of the noncommercial exhibition sector is difficult to estimate. The United States boasts 3,500 distributors and circulating film libraries, some of which have mailing lists that exceed 100,000 names. Of course, there is considerable duplication of customers on these lists, but even compensating for these duplications, a total of 75,000 noncommercial exhibitors seems to be an appropriate conservative estimate. If this seems like an inordinately high figure, one need only point to examples such as the University of Indiana, a single institution which in the course of one year accounted for fifty-seven separate exhibitors. And Indiana is only one of 5,000 American institutions of higher learning, all of which combined represent only a part of the non-commercial exhibition picture.

Background

While we usually think of cinema as an entertainment medium, some of the proto-cinema devices of the nineteenth century were designed as scientific tools, so it may be said, perhaps, that the noncommercial exhibition of motion pictures began long before Lumiere turned off the lights in a Paris cafe. Already before the First World War, and well before the introduction of the 16mm format, universities had begun to build facilities for exhibiting "documentary" films made and distributed outside the commercial entertainment film industry.

The greatest revolution in the history of noncommercial exhibition began with the widespread and highly successful use of 16mm films as training tools during World War II. Cameras and projectors, film stocks and laboratory facilities became improved in quality, more reasonably priced, and more widely distributed. Furthermore, most major features and studio shorts were reduced

to 16mm for showing to the troops overseas. Peace yielded on one hand a plethora of war surplus equipment and G.I.s who carried their audio-visual training with them to jobs and schools, and on the other hand a burgeoning 16mm film industry bent on expansion. Thus film became a basic ingredient in the tutorial programs run by industries, the sales pitches of public and private groups, and the curricula of virtually every subject taught at every level.

Post-war noncommercial exhibition was also boosted by a new interest in the film as art. The growth of film societies in the fifties and sixties led to the demand for specialized exhibition both by some commercial theaters and by organizations within nonprofit institutions. Increased understanding of the vital propaganda role of film in Soviet and Nazi countries led to new respect for the communication and documentation functions of motion pictures, and the increased ease of production of the moving image has, in turn, led to the making of more film and video for more varied purposes. As artists and scientists, teachers and students, government agencies and private companies began to produce and exhibit, basic research materials came increasingly to take the form of moving image media. Newsreels, narrative films, home movies and scientific documentations are no longer regarded as illustrations of fact but have come to be taken as valid source materials themselves.

Each year more material becomes available for exhibition. Although production of feature films has decreased world wide (with the exception of Third World countries), production of information films and films made by individuals for artistic or other personal reasons increases every year. Undoubtedly there will be more cross cultural availability of films and television materials in the future. At the same time, an increased interest in the film heritage constantly brings more once forgotten films back into circulation.

With few exceptions, these materials remain totally within the non-commercial exhibition sphere because they are not sufficiently profitable in a commercial theater format. Furthermore, many of the most admirable artistic shorts are really quite unsuitable for screening as part of two-hour programs. These films are so intense and dynamic or so serene and contemplative that they do not lend themselves easily to juxtaposition with other different shorts or collection into consistent but emotionally redundant packages. It is therefore not surprising to note that the moving image industry as a whole is lessening its emphasis on systems of 35mm theaters to a new concern with small gauge film and video shown in a variety of exhibition formats. This trend will speed up when systems for the home reproduction of prepackaged moving images become perfected and popularized. The same problem, however, with fine artistic short films will probably persist since changes in scale and definition can seriously alter or negate the effects of the original film.

The most desirable result of the current expansion of exhibition possibilities would be a diversity of exhibition systems and materials that would be large enough to suit all possible personal and institutional needs. There are, however, a number of serious problems to overcome before this optimum condition can be achieved.

One basic problem remains a lack of understanding and appreciation of the importance of noncommercial exhibition. Producers of narrative cinema, distributors, commercial theaters, and even noncommercial exhibitors themselves too often have a low regard for noncommercial exhibition, which often spreads to institutions and individuals that commonly sponsor films. For

example, large universities often permit themselves to be pressured by commercial exhibitors into curtailing film exhibition on campus. The smallest amount of financial or political pressure is often enough to cause a university to emasculate its film program. University administrators have, on a few occasions, worked with local theater owners to exert pressure on student film societies and academic programs. These same administrators would, of course, never dream of plotting with local bookstore owners to limit the shelf space of the school library. On the other hand, some commercial distributors with high promotional budgets, using a barrage of brochures and phone calls, often in effect bully film societies into repeatedly booking certain standard or current features while many other fine films languish hardly noticed or touted in the catalogues of lesser known or poorer distributors.

In general, even knowledgeable noncommercial exhibitors have trouble finding information regarding what films are available, the content and quality of available works, and variations in print quality and price among prints offered by different distributors. Most noncommercial exhibitors have no guide to the selection and operation of projectors and the setting up of the best projection environment. They have difficulty in the actual management of an exhibition operation and, as a result, often find themselves in unexpected legal and financial difficulties.

In short, most noncommercial exhibitors are "amateurs." Even those who exhibit films on a daily basis were usually trained in other fields, such as teaching, librarianship or the ministry. These exhibitors must be retrained in the craft of setting up exhibition facilities, handling projection, programming films, administering film programs, and raising funds for these programs. At present there is no training at a local level. The few knowledgeable people in the field simply do not have time to satisfactorily answer all the inquiries they receive. No professional training institute for noncommercial exhibitors is currently being established on a national or regional level.

Even if more trained personnel existed, the channels of communication between noncommercial exhibitors are extremely weak. At present, no simple ways exist for these exhibitors to find people running programs comparable to their own, to share ideas, to share acquisition and exhibition costs, and to organize for demanding better prices and services from distributors.

Noncommercial and commercial exhibitors have little communication with each other. This is especially unfortunate since in scattered instances these two groups have been able to work out arrangements to each others' advantage. In New York, for instance, the Center for Understanding Media uses commercial theaters during the daytime to screen films for its classes; this supports the theaters' overhead while at the same time giving the Center access to better exhibition facilities than it could ever afford to build. In Detroit, the Detroit Institute of Fine Arts works with local art theaters to avoid duplication, thus providing the city with a maximum amount of film diversity. In San Francisco, commercial theaters and a museum pool their resources with the Pacific Film Archive to pay the high cost of shipping 35mm prints across country.

Quite in opposition to this cooperation is the more common instance in which distributors give preference to commercial exhibitors in renting films. At the moment, the only recourse available to the noncommercial exhibitor is to plan his programs to be so "noncommercial" that they will be of little interest to local theaters.

Competition with commercial exhibitors, however, is only one source of frustration in the noncommercial exhibitor's efforts to obtain prints.

At any given moment, the exhibitor will find a number of important classic films and specialized educational films are simply out of distribution. Foreign films other than those made by certain commercially successful directors are either slow to be released for noncommercial exhibition or are never brought to this country at all, even though subtitled 16mm prints are widely and successfully released in England, e.g., Borowczyk's GOTO and BLANCHE. Certain titles are always unavailable because of copyright disputes. Because of the problems faced by small distribution cooperatives, independent films are often difficult to obtain.

After a print is found, ordered and delivered, the noncommercial exhibitor may still find himself with unusable material due to poor print quality. This is partially the result of a lack of clear laboratory standards for 16mm projection prints, and partially due to a lack of ratings of print quality of prints in distribution. Films are often printed on the poorest stock, and in the case of some large distributors who have many prints of a given film, only the "first answer" prints are actually checked for quality while others may contain defects. (For example, one major distributor who has exclusive rights for many foreign features regularly rents out prints of a certain film in which one whole reel is printed with an incorrect soundtrack; though notified of the error, the company feels the prints are too expensive to be withdrawn, so since the story is minimally intelligible through sub-titles, they continue to rent the defective prints.) Distributors also send prints that were "timed" in the printer to provide a good television image; when projected, these "TV versions" present extremely low contrasts. TV prints may also be cropped to a different frame size or edited to comply with broadcasting restrictions. On the other hand, some prints available for rental from almost all distributors are quasi-legal in origin and are printed from third or fourth generation dupes, which yield muddy, dark, high-contrast prints.

Poor print condition is often the fault of exhibitors themselves. Worn institutional projectors operated by less than professional projectionists result in a high incidence of damaged prints. This results in frustration and added expense for both the exhibitor and distributor.

Even with the best equipment available run by well-trained personnel, prints are still in danger of destruction. The design of 16mm projection equipment is unnecessarily poor. There is no reason why any institution or individual should want to use the popular autoloader projector commonly referred to as the "autoshred." Nor is there any reason why a projector cannot be designed to provide longer and more reliable service than the models on the market today. It is no exaggeration to say that, at the moment, there is not a single widely available, good quality 16mm projector that can be cheaply purchased and conveniently maintained.

A word should also be added concerning 8mm systems. At the moment, though several major film artists (e.g., Brakhage, Conner, and Branaman) have done all or some of their major films in 8mm, there are no ready-built projectors which can provide a well-lit, large-size image in a regular auditorium. Custom-built arc or xenon projectors, which cost about \$1,500 to \$2,000 (far above the average budget), should be installed in or made available to all schools, museums, regional film centers and other places seriously interested in film art.

In addition to the technical problems of poor projection equipment, further obstacles are built into viewing spaces by apparently deaf and blind architects. Horror stories concerning the acoustics and sight lines of multimillion dollar showcase theaters are numerous, but these tales pale when

compared to the problems that arise when auditoriums are planned as just another room in a school, library or museum. And, unlike the commercial exhibitors faced with architectural disasters, noncommercial exhibitors are rarely given the funds to correct initial mistakes.

Finally, noncommercial exhibitors, like independent filmmakers and video makers, archivists, and moving image educators, are generally underfunded. In most cases, they lack money to pay for necessary facilities and equipment, to hire trained staff, to obtain hard to get films and to maintain a collection of supporting materials such as film notes, catalogues, or a reference library.

Two Models

For the 75,000 noncommercial exhibitors in the United States today, two models may provide answers to the problems raised above. These models are the regional exhibition centers and the possibilities of electronic exhibition.

Regional exhibition centers are institutions able to provide not only exemplary programming but also assistance to other institutions in planning creative exhibition. It is worthwhile to note that many of the major non-commercial exhibition centers in the United States are engaged in other activities closely related to their exhibition functions. The Museum of Modern Art serves as an archive and distributor, the George Eastman House as an archive, and the Pacific Film Archive as an educational institution. Those regional centers that do not themselves perform a second function often work closely with other local institutions that do.

Regional exhibition centers are responsible for the kind of exploratory programming that introduces new films and rediscovers classic films for audiences often made up of teachers and other film programmers. The centers provide backup information for those who want to make further use of the films they see. They set standards for projection quality as well as providing training in the use of equipment and other exhibition skills. They provide study facilities and work with other centers to help local students and critics obtain access to rare films. Finally, they work with other institutions and members of the community to stimulate a general interest in films.

The varied and extensive services of a regional exhibition center demand budgets that would be out of the question for most exhibitors. In addition to the costs of "extra" functions, the centers also pay extremely high rentals for the films they show. This is partly due to the nature of the materials shown. Rare films, usually in 35mm, require expensive handling and servicing as does the equipment needed to show them. Fees must be paid to import films and to send programmers out to find and acquire new materials. A full-time regional center will freight in, receive, inspect, project, rewind, prepare for shipping and freight out some 3.5 to 7 times the number of films handled by a commercial theater, but usually with one-seventh the budget of a theater.

The continued existence of a regional exhibition center thus usually requires either affiliation with a rich institution or massive, continuous fund raising efforts, or both. Fund raising efforts lead to the hiring of more staff and even more expense. Most people in regional program work have to learn on the job; this further increases cost and decreases effectiveness of regional programs.

The major alternative to regional exhibition centers is electronic exhibition. In the area of narrative cinema, television shows great promise

for increasing access to good films. Television offers the noncommercial exhibitor a chance to go beyond the limits of his regular audience and those of his sponsoring institution.

But there still remains much to be done if television is to reach its potential as a distribution medium for film. Guidelines must be established for licensing features and shorts for various television formats (cable, single station, public television, and closed circuit). The technical problems of subtitling and presenting wide-screen films on television must be solved, as well as the previously mentioned problems of meaningfully adapting "art" films made in one format to the differing surface definition and proportions of another medium. Ways must be found to minimize the censorship of films on television. Information about the possibilities of television must be disseminated to all those involved in using it as a tool for exhibition.

There is also the need for encouragement of video art through dissemination on broadcast television. This topic is discussed further in the report on video.

Needs

1) A primary need is the establishment of a federally funded information service that would effectively provide universal access to the major sources of film and television information. This reference service should, at very least, be connected by two-way teletype to regional information centers which would receive funding to support media reference personnel. At the same time, a union catalogue of all films and publications of film should be maintained (perhaps by the Library of Congress) and made available to the information service.

In connection with this, it is necessary to establish some agency to deal with the question of copyrights and facilitate the release and distribution of films currently repressed because of ownership disputes. Many sources of rental prints would not list their films in any union catalogue because they would not wish their legal status to be questioned; this in turn impairs the exhibitor's access and the effectiveness of any information service. Perhaps without violating anyone's rights too much, a legal status could be instituted to exempt nonprofit, noncommercial exhibitors like schools, museums and regional centers from the ordinary copyright restrictions so that they could freely and openly preserve and make available for study prints of rare, disputed films.

2) Existing institutions engaged in collecting and disseminating film and television information need immediate additional funding. Staffs must be expanded to meet the deluge of inquiries they are presently receiving.

Further funding must also be made available for the proper restoration to exhibition standards of our film heritage. Silent films, for example, must be step-printed to approximate normal moving speed on sound projectors, and must be furnished with suitable music tracks, full-length English titles, and tinting to approximate their original presentation style. Although this goes beyond the minimal standards of preservation, the necessary money for the laboratory and research work could be administered through the American Film Institute/Library of Congress preservation programs, with a concurrent proviso (perhaps in cooperation with the commercial distributors) that the resulting restored prints be widely distributed at little charge to schools, museums, regional film centers and other nonprofit, noncommercial organizations. Precedent for this can be found in the activities of the British

Film Institute.

3) Noncommercial exhibitors must be organized for information exchange, lobbying, and self-education. Such an organization should be a cross between the American Federation of Film Societies and the National Association of Media Educators, and it should be organized both by region and by function/affinity (e.g., one chapter for film societies, another for librarians, etc., within a given region). There should be a national entity to advise the regional chapters, to act as a clearing house for complaints and problems with specific film distributors, to help organize touring preview packages, and to help negotiate better service relationships with national distributors. The majority of organizing, however, should go on at the regional level through meetings, workshops, and newsletters.

4) Training programs must be established to teach would-be exhibitors about the history and structure of film service organizations, how to run an exhibition program, how a film collection is built, how to raise and administer funds, and how to plan for the technological changes expected in the moving image field. Classes should be combined with field trips to key service organizations. Training programs should be followed up with periods of internship at established regional film centers as well as with continued information exchange seminars.

5) The Society of Motion Picture and Television Engineers should be requested to establish quality standards for 16mm and 8mm prints, a system of grading prints of lesser quality, a system of grading prints according to wear and standards of quality for nontheatrical projection. A manual containing this information should be published as a companion piece to the SMPTE manual on projection, and the existing manual should be expanded to cover problems of silent and variable-speed professional projection. The SMPTE quality grading system could then be applied to rental prints.

6) A national coordinating agency should be established to help regional exhibition centers maintain communication with each other and work together for common goals. The national agency would disseminate new ideas and technical expertise. It would work to establish standards for noncommercial exhibition. It would help with start-up problems of new regional centers.

STUDY

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I DEFINITION

Film and television study involves the pursuit of learning through the making, viewing, and analysis, and the theoretical, historical and cultural consideration of the moving image in all its many modes. It includes workshops, courses, and programs for all age groups both within and outside the institutional structures of formal education. It recognizes the ever continuing need to relate to the study of all modes of symbolic expression and communication, especially those of the other arts, but it defines its own field of activity and designs its programs to serve both the specialized needs of professionals and the general cultural education of all those engaged in its processes.

II BACKGROUND

When David C. Stewart completed his report, Film Study in Higher Education, in 1966, he wrote: "After studying the subject for nearly two years, we are of the opinion that such history would not, at this time, prove either significant to education as a whole or useful to film study itself."¹ There need be no exhaustive recapitulation of the history of film and television study in the schools for the purposes of this report, but it will nevertheless be useful to summarize its main developments. One can distinguish between teaching other subjects through film and teaching about film. In his important essay on "The Uses of Film in Education and Communication,"² Sol Worth shows that teaching through film has existed since the invention of cinema. By 1905, German anthropologists were showing films about "primitive" people to their gymnasium students and by 1907 films of animals and humans in motion were being used by zoologists, anatomists, and artists to teach their various subjects in universities, medical schools and art schools. The research in this area is best summarized in Charles F. Hoban, Jr. and Edward B. van Ormer, Instructional Film Research 1918-1950, and in recent essays by Wilbert J. McKeachie (1967) and Hoban (1971).³

Teaching about film was introduced in United States grade schools in 1918, and has been taught in high schools and colleges since the 1930's. As the Payne Fund Studies⁴ of that period indicate, the emphasis was often on the responsibility of educational institutions to teach about the harmful effects of the commercial film. This was the period of the establishment of the Motion Picture Code by the studios and the founding of the Legion of Decency by a Roman Church attempting to be protective of a large population of relatively unsophisticated urban immigrants. Pope Pius XI and Nikolai Lenin had one of their rare agreements on the nature of cinema. Lenin had said: "The cinema must and shall become the foremost cultural weapon of the proletariat," and Pope Pius had announced: "There exists today no means of influencing the masses more potent than the cinema."⁵ Television, as an instructional medium, has been ubiquitous in primary and secondary classrooms by broadcast and closed-circuit and later via satellite since the 1950's and the first university doctoral programs, usually in communications, were established in that decade. But neither film nor

television studies achieved their current strength until the 1960's. By the mid-seventies, a panel of youth would report to the President of the United States that a new distinct sub-group existed in American society and note: "There is one major change in society in recent years that is more responsible than any other for the increased deviation (from earlier adult norms). This is a change in communication."⁶ Hitherto, young persons' communication with one another had been largely restricted to face-to-face contact, but in the past decade, super-8 and 16mm film and half-inch videotape have suddenly blossomed into use for a variety of causes and purposes.

A. THE COLLEGES AND UNIVERSITIES

The background for the study of film as a general cultural subject is almost co-terminus with its own invention, because it was only at the end of the nineteenth century that the colleges and universities--and high schools as well--decided to include the study of vernacular literature within a curriculum which had until then dealt almost exclusively with the Latin and Greek classics.⁷ This was the first introduction of what was then regarded as popular culture, and film study builds on that humanistic tradition which has placed literature and the arts at the center of a liberal education. The study of film made its first appearance in the colleges in the 1920's and 1930's, but that movement quickly faded. This was because of the misunderstanding of the impact of film, because of its excessive cost, and because of the World War II defense effort. The War, however, heightened the returning soldier's sensitivity to the medium; and, once television got into most people's living rooms, film became respectable and people began to think about it as an art form. Film study developed very slowly in the post-war years and has begun to be an organized academic discipline only in the past ten years.

It must be continually remembered that there are still citizens among us whose life history encompasses the whole history of film; film does not stand on a centuries old tradition. It must be remembered that the difficulty of studying film in a serious way has always been, quite unbelievably, in absolutely direct proportion to its significance, i.e., immense. While it is almost impossible to have ready access to good prints for serious study under controlled conditions, it is also true that there is an embarrassment of riches for the beginning student. At the Paris Cinematheque, for instance, there are stored some 50,000 films, 160,000 kilometers in length, which would require forty-five years of viewing at the rate of eight hours a day.⁸

At the current time, the study of film is still very gradually emerging from its treatment solely as a narrative or dramatic form relating to literary fiction and the performance of plays. The first Ph.D. program, under the auspices of the Department of Cinema Study at New York University was inaugurated only four years ago in 1971 by the late Professor George Amberg. While there are now 2,818 courses leading to a degree in film and/or television, according to the most recent Guide to College Courses in Film and Television⁹ published by the American Film Institute, there are only 966 full-time faculty members and a larger number of part-time teachers, 1,494, making the core of engaged professionals less than 2500. The chapter on film study in the Report of the Herman W. Land Corporation, "The Independent Filmmaker in the Kinevisual Age," prepared for the John and Mary R. Markle Foundation,¹⁰ is entitled "confusion reigns," and sub-chapter headings include: no accepted curriculum standards, no departmental pattern, the

struggle between departments, and film department lacks status. The best summaries of the various approaches to film study are found in David C. Stewart's book and in Jack Ellis' dissertation prepared for Teachers College, Columbia University, "Approaches to Film as an Art Form: A Handbook for College Teachers" (1955). Film scholarship and research is just beginning to be born. While there have been well-written popular histories by Arthur Knight, Lewis Jacobs and others, were it not for Jay Layda's Kino: History of the Russian and Soviet Film (1960), it would be true to state that not a single major research work had yet been written. There are only a handful of decent journals which have existed for even a decade, Film Quarterly, Film Comment, Film Culture, Cinema Studies and Sight and Sound, and none have the depth or erudition of periodicals dealing with the other arts. Leyda's essay, "Waiting Jobs,"¹¹ and Jerzy Toeplitz's, "Film Scholarship: Present and Perspective,"¹² document some of the most pressing needs in this area, and The New Film Index,¹³ edited by Richard Dyer MacCann and Ted Perry, is an excellent survey of past performance. Ronald Gottesman has pointed out that, in the 1930's, approximately two feature movies were produced each day and two books about the movies each month and that, in the 1970's, the figures are nearly reversed.¹⁴

Yet, the situation for the future is promising. Like art history and comparative literature, the orientation of film study is international, and it is not only international but, as is the case for no other art form except television, necessarily locates its research in the configuration of contemporary industrial society. Thomas H. Guback, author of The International Film Industry (Bloomington: Indiana University Press, 1969), explains this point in a later essay, "Film and Cultural Pluralism": "We can examine films, of course, as stylistic, symbolic, individual statements of artists. But we also need to consider them as outputs of complicated industrial-marketing systems because films, in fact, represent the assembling of production resources such as capital, manpower, skills and equipment."¹⁵ At its highest level, film study is evolving from the literary and visual analysis modes of discourse, still impressionistic, to an attempt to build its own embracing semiology, an effort, however, still fatally based on somewhat misleading analogies in linguistics, anthropology, and folklore. It is, in fact, polysemic and rooted in all of the arts. In his recent report on "The Arts in Higher Education" for the Carnegie Commission, James S. Ackerman wrote: "Film could be the focal field in future arts education and in American artistic culture or the crossroads at which the visual and theater arts, dancing, music and writing come together."¹⁶ It is a matter of great health that, more and more, it has become accepted pedagogy that college students engage in the process of making as well as viewing and discussing, and learn by enactment as well as by the symbolic mode.¹⁷

Until a few years ago, filmmaking or schools of film production, as they were known, were largely devoted to an emphasis on craft and the training of professionals for the industry. In the 1930's, departments were organized at the University of Southern California and the University of California at Los Angeles on the West Coast and at New York University. More recently, the American Film Institute has founded a Center for Advanced Studies at Greystone.¹⁸ Robert W. Wagner's "Cinema Education in the United States,"¹⁹ (1961) and Colin Young's "University Teaching in the United States,"²⁰ (1963) provide the best outline for the developing programs of these and other schools. The schools which were founded earliest, Harvard, Yale and Princeton, partly victimized by their own scholarly traditions and by their general unwillingness to grant degrees in any of the creative arts,

generally neglected this area of film production. In the 1950's, the land-grant universities in the mid-west, partly under the impact of their growing student bodies and the rise of television and subsequent interest in its broadcast potentials and partly in accord with their popularist traditions and their commitment to public media, founded schools of communication, placing as much emphasis on television production as on film, and becoming perhaps overly concerned with the multiplier effect of television for classroom instruction, and with issues of government policy and the advertising market, e.g., censorship and sponsorship.

Although there had been a few exceptions--the Harry Alan Potemkin School in New York²¹ and the classes of Sidney Peterson at the San Francisco Art Institute--the teaching of film and television in American colleges had usually centered around the production studio and concerned itself with preparing students to produce the traditional narrative short and feature or, later, the television documentary. In the past few years, artist-teachers have begun to engage students in programs which encouraged them to be total makers--conceivers, cameramen, editor--of their own films; to express themselves not only in personal forms like autobiographical films and advocacy reportage, but in cerebral forms which might self-reflexively lead them to investigate the very act and materials and techniques of making itself; and to pursue modes evolved from sophisticated psychological and anthropological, and even cybernetic and bioenergetic theories of life-styles.

In the 1960's, the general experimentation at all levels of education, the gradual understanding of the importance of learning by doing, and some trial artist-in-residency programs suddenly developed into a situation in which the independent filmmakers joined the poets and musicians to teach "making" on campuses all over the United States--Gunvor Nelson, Larry Jordan and James Broughton at San Francisco's Art Institute, Stan Vanderbeek and Will Hindle at the University of South Florida, John Schofill and George Landow at Chicago's Art Institute, Tony Conrad at Antioch, Ken Jacobs and Larry Gottheim and now Ernie Gehr at SUNY/Binghamton, Stan Lawder at Yale, Hollis Frampton and Paul Sharits at SUNY/Buffalo, Willard Van Dyke at SUNY/Purchase, Ed Emshwiller who had visited many for short periods, and dozens of others, including Bob Breer and Jonas Mekas at Cooper Union.

There has also been a great upsurge of interest in the independent documentary, partly due to an increased interest in cross-cultural anthropology in today's global village and in political action at the center of the storm of social change at home,²² partly to the development of super-8 synchronized film²³ and portable video equipment and the potential access of their products for cable television. Robert Gardner at the Carpenter Center for the Visual Arts at Harvard and Sol Worth at the University of Pennsylvania's Annenberg School of Communication emphasize anthropological modes. Richard Leacock at the Massachusetts Institute of Technology and James Blue at Rice University's Media Center are both conducting experiments with super-8 sound-sync, and George Stoney, who formerly directed the Challenge for Change program in Canada, stresses the strong social commitment of the media-maker in both his documentary filmmaking classes at New York University's Institute of Film and Television and in videotaping at the Alternate Media Center. The recent doctoral study of John Kallas, "A Comparison Between the Job Requirements Determined by the Motion Picture Industry and the Film Production Provided by Selected Colleges and Universities in the United States" (1972), done at the School of Education at New York University indicates that the majority of students are producing more documentary films than any other type.

B. THE SECONDARY SCHOOLS

In the years prior to World War II, the tasks of education were to democratize and Americanize the first-generation children of immigrants from a variety of foreign countries. In the 1950's, the emphasis began to shift toward the global or international perspective already remarked upon earlier, and this has moved so fast, that today, third-generation Americans are once again, from an entirely new stance, taking renewed pride in their non-American ethnic roots. Again, as stated earlier, the advent of television was a prime cause, and three books by the Canadian, Marshall McLuhan, the humanistic leitmotif of which was the "man" of their subtitles, profoundly influenced secondary education. The three books approached media from as many different directions. The first, The Mechanical Bride: Folklore of Industrial Man (1951), was mythological. The second, The Gutenberg Galaxy: The Making of Typographic Man (1962), was historical. The third, Understanding Media: The Extension of Man (1964), was formal. It was his explanation of media as extensions of our senses, as expanders of our psychic environments, and their aesthetically-oriented treatment as forms, structures and models shaping our physical environment, itself now conceived as an art form, which caught the imagination of education in the 1960's. Until then, film study, as in the colleges, was often imprisoned in print-media thinking about how individual stories like Romeo and Juliet and the Caine Mutiny changed as they were translated into film and television adaptations. Raymond Williams would complain in 1962 that "for one school showing and discussion of a good contemporary film there seem to be hundreds of visits to films of the 'classics'--versions of Dickens and Shakespeare made respectable by that fact, yet often inferior, as cinema, to new work."²⁴ It is interesting to note that David Riesman still chooses these same two authors as his examples in arguing that the newer media should be studied only as a means toward interesting students in the classics, an attitude he puts forward in his introduction to Reuel Denney's The Astonished Muse: Popular Culture in America (1964).

Another approach to film, although it did not honor the classics, still allied itself to literature, undertaking to teach the "language" of film and calling itself "filmic literacy." As Worth has pointed out,²⁵ this movement largely devoted itself to showing commercial films, having children learn a new terminology of words such as fade, dissolve, truck, pan, zoom and cut, and discussing films they have seen as examples of literature, history, plot development, mood and emotional experience. This movement originated in England and is best documented by J.M.L. Peters, Teaching about Film (1961) and A. W. Hodgkinson's Screen Education: Teaching a Critical Approach to Film and Television (1964), a report of international conference held at Leanghollen, Oslo, Norway, and John Culkin's Harvard doctoral dissertation, "Film Study in the High School" (1964); it is still the attitude found in David Mallery's Film in the Life of the School, a booklet prepared for the National Association of Independent Schools in 1968, and in David Sohn's Film Study and the English Teacher (1968). It survives in the British book, Film in English Teaching, edited by Roy Knight in 1972,²⁶ and received what is probably a summary expression in Frank Manchel's Film Study: A Resource Guide (1973).

This attitude was altered by McLuhan's work, and those assembled at the Waltham Conference in 1968 defined screen education as "the cultivation of awareness, primarily of the visual, aural, and tactile perception necessary to understand how we see, hear and feel as sensitive human beings," and

indicated that a major area in need of further investigation and future research was "the changing relationships of traditional education and contemporary experience as exemplified in the modern (post-literate) media."²⁷ It was this modification of attitude which led to the founding of the National Association of Media Educators (approximately 3,000 teachers, mainly secondary, in 23 regional groups), established the 50,000 circulation of Media and Methods, a magazine designed specifically for the high school teacher engaged in film and television study, and is reflected in Ronald Sutton's report, "Youth, Media and Education," prepared for the National Panel on High School and Adolescent Education in 1973.

Some of the history of the movement, mainly from a "literacy" perspective, is recorded in Stuart Selby's doctoral dissertation at Teachers College, Columbia University, "The Study of Film as an Art Form in American Secondary Schools" (1963) and in Ronald Polito's "The History of Film Teaching in the American School System," Screen Education (1965). There is, of course, as yet no certification of teachers for film or media; no university has the competency to give such a degree, although beginning efforts toward curriculum development are underway at the Center for Understanding Media in New York City. Meanwhile, film and television are still being taught as "languages," analogous to literary works, or they are used to stress the primacy of non-verbal experiential modes, or are en-wrap-tured in a maze called media about which no one knows very much. The fundamental premises of such pedagogy have been totally placed in question by papers from the Annenberg School of Communication and the beginning of a new direction of basic research is indicated in Larry Gross' essay, "Modes of Communication and the Acquisition of Symbolic Competence."²⁸

C. THE ELEMENTARY SCHOOLS

It is more difficult to gauge the amount of film and television study going on in the elementary schools because the same teacher is usually responsible for all aspects of the child's learning and the subject areas of the curriculum are not as closely delineated as at other levels of schooling. A report from England, John Bennett's "A Primary School," indicates that films are screened to deepen enjoyment, and that their providing a stimulus for expression through oral and written work is still a main objective, but there is also stress on exercises in film-making itself, whether it be making "scratch" films on blank 16mm stock and magnetic track, or shooting with a super 8mm camera. In the United States, the National Endowment for the Arts includes filmmakers in its Artist-in-the-Schools program to support this creative thrust, and K-Eight, the media journal for the elementary schools, mainly reports on making activities. Videotape and animation are also increasingly used and two books on media-making for teachers of young children, Kit Laybourne's Doing the Media (1972) and Yvonne Andersen's Teaching Film Animation to Children: Yellow Ball Workshop Film Techniques (1970), have sold more than 7,500 copies each. Films Kids Like by Susan Rice, published by the American Library Association has sold more than 3,000 copies.²⁹ Movies for Kids: A Guide for Parents and Teachers on the Entertainment Film for Children 9 to 13, prepared by Edith Zornow and Ruth M. Goldstein (1973) is another excellent treatment of this material. In addition to the Center for Understanding Media which was established especially to prepare teachers, there have been a number of short training programs at summer institutes, under the aegis of the American Film Institute, usually emphasizing film study and dealing mainly, if not

exclusively, with the popular narrative film. There are other regular summer institutes, sponsored by the University Film Study Center in Massachusetts and the State University of New York at Buffalo and supported by the National Endowment for the Arts, which stress the making of both film and video as well as dealing with their study.

In summary, there seem to be four galaxies in which film and television study situate themselves. First, there are the limited number of professional schools on the west and east coasts which center on production, and the beginning of Ph.D. programs specifically dealing with the cinema, but not with television, at New York University and at the University of California at Los Angeles. Second, there are the schools of Communication as at the University of Texas at Austin and elsewhere where a department of Radio/Television/Film is related to departments of Speech and Journalism. There is usually a balance between research and professional training in production. The Annenberg School of Communication places primary emphasis on research. Third, there are the courses and sometimes integrated humanities programs offered by teachers from languages, philosophy, drama and art departments. These concentrate almost exclusively on film study, ignore television except where the orientation is toward popular culture, an emerging field, and usually do not engage in production, except in the case of some art departments, and there the emphasis is on personal film expression. Some schools, such as the Art Institute of Chicago and the San Francisco Art Institute have filmmaking programs of this kind and are related primarily to studio work in other forms of contemporary art. Fourth, there is just emerging a new organization of media studies which gives equal attention to the study and making of film and video, and places them within the wide context of the other arts and symbolic code systems and focuses on their relationship to the evolution of human consciousness and culture. An example is the State University of New York at Buffalo. These trends are summarized and commented upon in Gerald O'Grady's "The Preparation of Teachers of Media."³⁰

D. OUTSIDE THE CLASSROOM

On college campuses, student interest in film has been served by some 4,000 film societies, more than five hundred of which are members of the American Federation of Film Societies, an organization established to assist and advance the film study movement in the United States, and publisher of the Film Society Review. Many libraries serve their communities with film collections, distribution, public screenings, and a variety of information services. The Education Film Library Association has made contribution to research and publishes Sightlines which complements the Film Library Journal. The major archives, George Eastman House in Rochester, the Library of Congress in Washington and the Museum of Modern Art in New York, have collections which support research and, in the case of the Museum, a pioneering and now distinguished public screening program. More recently, screening programs have developed at Anthology Film Archives in New York, at the Kennedy Center in Washington, D.C., and at the Pacific Film Archive in Berkeley, and a program of coordinated regional development, supported by the National Endowment for the Arts, is developing screening and study centers in Colorado, Oregon, Illinois and other states. Some are related to universities or museums and some are independent.

Film, and later, video making workshops and community centers for citizens of various ages have been a central development in New York State

with the support of the Council on the Arts. In New York City, the Millenium has filmmaking workshops almost every evening and Rodger Larson started the Young Filmmaker's Foundation for the production of films by teenagers³¹ and later developed the Metropolitan Equipment and Repair Center, an access depot for individuals and institutions. There are community filmmaking organizations in other cities like Pittsburgh. Many of these groups make valuable contributions to film study as well. Media Study/Buffalo, for example, has recorded more than forty-five extended interviews on audio and video tapes in its ongoing Oral History of the Independent American Cinema Project.

III NEEDS AND RECOMMENDATIONS

The three members of the Sub-Committee have been in constant contact with the field on a national scale. This has provided an ongoing survey of the status of the field and of the needs of the constituency. The Sub-Committee used a selected sampling of 1,000 individuals in the field as the audience for the appended questionnaire. There were 202 replies. The nature of the respondents is tabulated below.

High School Teachers	76
College-University	69
Consultants	25
Other	32

In listing the names of individuals whom they would choose to best represent their interests, the great majority of respondents selected people in their own geographical region. They listed the following as their most basic needs:

Access to basic film materials	80
National resource and information service	54
Academic support and cooperation	38
Curriculum models and materials	35
Teacher training	39

It is interesting to note that money is not listed as a high priority need. Perhaps that is just taken for granted.

The three members concur with the needs expressed by those who responded to the questionnaire. Other needs which are either implicit in those responses or which are suggested by the Sub-Committee's concern for the field nationally are listed here briefly and further elaborated under recommendations. These include academic research at all levels and the articulation of the field to the educational community and the public, leadership development and the better organization of professional membership, the use of artists as teachers and the stress on independent personal expression that this implies, and the research of funding sources.

These are our recommendations:

- (1) Teacher Training. We recommend an organized national effort to develop degree programs, courses, units, institutes and conferences to train qualified professionals for the field and to provide some film study training as part of the preparation of teachers of English, Social Studies, Art and of instructional media specialists and school administrators.

- (2) Artists in Residency. We recommend an increased use of film and video artists in residency programs at all levels of education.
- (3) Teaching Materials. To meet the needs of these new curricula, we strongly recommend a system for easy access to the basic film and television materials and the development of learning materials suited to each level of learning. An absolutely basic need is to reconstruct the original complete versions, edited in the authentic sequence and accompanied by the appropriate sound, of at least two hundred generally acknowledged world masterpieces.
- (4) Facilities Development. We need to establish minimum standards for screening facilities in architectural, projection and sound systems.
- (5) Curriculum Development. We recommend continuing research into and development of graduated curricula at all levels of education with strong emphasis on a process-oriented approach meeting the individual needs of students.
- (6) Leadership Development. Despite the fact that programs in film and television study are proliferating at all levels of education, there is a strong need for qualified people who can give further definition to the field, organize lasting programs, cooperate with other aspects of film and other arts, articulate the field of funding sources. There seems to be a widening gap between the competence of those few who have been leaders and many who have now entered the field. The Sub-Committee recommends the use of intensive seminars, internships, exchanges and apprenticeship programs to develop this new leadership.
- (7) Information. We recommend a complete and professional sharing of information about all aspects of film and television study through journals, newsletters and other publications in all media forms. We urgently recommend the development of several new scholarly journals given over to the publication of long articles (now unacceptable) and of serious book reviews and the translation of key articles from foreign journals.
- (8) Regional Film Libraries. We recommend the development of international, national and regional holdings for community viewing and for individual inspection by citizens at a series of interconnected institutions throughout the United States.
- (9) Organization of Teachers. There is a difference of approach to film study at the college level and at the high school level. In higher education, the stress is either on courses for professionals, preparation for teaching and research, or on occasional elective courses. In the high schools, and increasingly in the elementary schools, the stress is on media education for all students---a form of general education. This gap in philosophy is reflected in a consequent lack of communication between teachers at both levels. We strongly recommend cooperative efforts between the levels of education. We take note of the memberships of the Association for Educational Communication and Technology, the Educational Film Library Association, the National Association of Media Educators, the National Audio-Visual Association, the Society for Cinema Studies, and the University Film Association, as well as organized sub-groups within the National Council of Teachers of English, the American Historical Association and the Modern Language Association, but

there is still no organization of broad membership which adequately represents the varied interests of those engaged in fostering film and television study and carries and communicates these interests to the public. There must be an end put to the policy vacuum in scholarly and pedagogical activities.

- (10) Funding. We recommend that the needs of the field be clearly presented to funding agencies and that research continue in finding ways to finance media study under existing line-item budgets in the schools. We suggest that nationally the schools work toward spending at least one dollar for media study for each student enrolled.

- ¹²Film Quarterly 16, 3 (Spring, 1963), 27-37.
- ¹³Richard Dyer MacCann and Edward S. Perry, The New Film Index: A Bibliography of Magazine Articles in English, 1930-1970 (New York: E. P. Dutton Co., 1975).
- ¹⁴Ronald Gottesman, "Film, Movie and Cinema Scholarship: The State of the Arts," unpublished talk prepared for "Film and the University," a conference at the City University of New York Graduate Center, 15-18 July, 1975.
- ¹⁵Thomas H. Guback, "Film and Cultural Pluralism," Journal of Aesthetic Education 5, 2 (1971), 51. This whole issue and Vol. 3, 3 (July, 1969) were completely devoted to issues in film education.
- ¹⁶See Carl Kaysen, ed., Content and Context: Essays on College Education (New York: McGraw-Hill Book Company, 1973), p. 248.
- ¹⁷The terminology is that of Jerome Bruner, Toward a Theory of Instruction (Cambridge: Harvard University Press, 1967). A project for a curriculum which combines making with analysis, interpretation and speculation, see Paul Sharits "A Cinematic Model for Film Studies in Higher Education" forthcoming in Film Culture.
- ¹⁸The programs of these four schools are reviewed in the Land Report, Volume IV.
- ¹⁹Journal of the University Film Producers Association 13, 3 (Spring, 1961), 8-10.
- ²⁰Film Quarterly 16, 3 (Spring, 1963), 37-48. See also Maureen Turim, "Film Study in Paris," Sub-Stance 9 (1974), 193-198.
- ²¹See Harry Alan Potemkin, "A Proposal for a School of the Motion Picture," Hound and Horn 7, 1 (October-December, 1933), 140-143.
- ²²See Leonard M. Henny, "Film Technology and Revolutionary Social Change," unpublished paper presented at the 8th World Congress of Sociology, Toronto, August, 1974. See also Sol Worth, "Toward An Anthropological Politics of Symbolic Form," in Dell Hymes, ed., Reinventing Anthropology (New York: Pantheon Books, 1972).
- ²³For background, see Louis Forsdale, "International Developments in 8mm Film in Education," unpublished paper presented at the 96th Technical Conference and Exhibit, Society of Motion Picture and Television Engineers, New York, October 2, 1964 and Forsdale, ed., 8mm Sound Film and Education: Proceedings of a Conference Held at Teachers College, Columbia University, November 8, 9, 10, 1961 (New York: Columbia University, 1962). On super-8mm, see Louis Marcorelles, "Leacock at M.I.T.: An Interview with Richard Leacock," Sight and Sound 43, 2 (Spring, 1974) 104-107.
- ²⁴Raymond Williams, Communications (Penguin, 1962--revised, 1968), p. 131.
- ²⁵See Olson, ed., Media and Symbols, p. 288.

²⁶The same attitude is present in a Canadian project. See John Stuart Katz, A Curriculum in Film, Curriculum Studies No. 13 (Toronto, Ontario: Institute for Studies in Education, 1972). A movement away from this attitude is indicated in the special double issue of Screen Education Notes 10/11 (Spring/Summer, 1974) on "CSE Film Study: Problems and Approaches."

²⁷See Jane Jannigan and David C. Powell, eds., The Waltham Conference: Screen Education in the United States 1975, K-12 (printed and distributed by Films Incorporated).

²⁸Published in George Gerbner et al., eds., Communications Technology and Social Policy: Understanding the New Cultural Revolution (New York: John Wiley and Sons, 1973), pp. 189-208.

²⁹Some of the Laybourne and Rice material and other essays were published in Susan Rice and Rose Mukerji, eds., Children Are Centers for Understanding Media (Washington, D.C.: Association for Childhood Education International, 1971-72).

³⁰Journal of Aesthetic Education 3, 3 (1969), 113-134.

³¹See Rodger Larson and Ellen Meade, Young Filmmakers (New York: Avon Books, 1969), and Lynne Hofer, "Young Film Makers," Film Library Quarterly 2, 2 (Spring, 1969), 4-7.

without your...
and the...
...

THE NEW YORK STATE COUNCIL ON THE ARTS,
WHAT IT IS AND DOES

250 West 57th Street
New York, New York 10019
(212) 586-2040

528 Oak Street
Syracuse, New York 13203
(315) 474-6429

KEY STATISTICS

Budget--New York State Council on the Arts

1960-61 (Year Council was created)	\$50,000	
1970-71 (Year Aid to Cultural Organizations began)	\$18 Million	(plus \$2 million for administration and on-going programs)
1971-72	\$13 Million	(plus \$1.4 million for administration)
1972-73	\$15 Million	(plus \$1.3 million for administration; \$13 million was originally passed and an additional \$2 million was passed in deficiency funding)
1973-74	\$15 Million	(plus \$1.3 million for administration)
1974-75	\$34.1 Million	(plus \$1.5 million for administration)

Sample of State's Non-Profit Cultural Resources Funded by the Council in 1973-74

- 86 theatre groups and related activities
- 80 dance groups and related activities
- 180 music groups, including opera, jazz, symphonic, and chamber
- 59 presenting and service organizations in performing arts
- 95 video and film groups, including two major film festivals
- 147 museums and historical societies
- 105 visual arts projects, including community galleries
- 38 architecture and environmental arts programs
- 31 community service programs, including local arts councils
- 112 arts organizations in minority communities and isolated areas, such as migrant worker camps, hospital-confined audiences, etc.

Non-Profit Arts Organizations Requesting Assistance from the New York State Council on the Arts

1970-71	810
1971-72	1,216
1972-73	1,283
1973-74	1,398
1974-75	1,175*

Audience for arts and cultural activities in New York State**

Of the New York State population, an impressive 81 percent of New York State residents 16 years or older--or 10.5 million individuals--attend, participate, or have some contact or appreciation of arts and cultural activities. The figures reveal:

25 percent of New York State residents over 16--or 3.2 million individuals--play a musical instrument, paint, draw, sculpt, sing, dance, act, and write.

*Because of a change in the applications deadline, a number of groups are not represented as of writing. This number, however, is expected to increase considerably, probably to about 1,450 applications by the end of the funding cycle.

**Arts and the People, ©1973, American Council for the Arts in Education, pp. 29-31. The study was prepared by the National Research Center for the Arts, an affiliate of Louis Harris and Associates, Inc.

KEY STATISTICS

- 22 percent of New York State residents over 16--or 2.9 million individuals-- attended any two theatre, concert, opera, ballet, or modern dance productions, or art, science or history museums four or more times within the past year.
- 34 percent of New York State residents over 16--or 5.4 million individuals--attend any of the above at least once a year and have some contact with and demonstrate some appreciation of the arts.

Size of State's Non-Profit Arts Workforce and Payroll (1970-71)***

31,000 employees
\$103 million payroll
27,000 additional volunteers for artistic and administrative services

Non-Profit Arts Operating Costs and Gross Income Gap (1970-71)***

Operating Costs:	\$177 million
Income (from ticket sales, admissions, etc.)	\$90.6 million
Gross Income Gap before government and private contributions	\$86.5 million

Purchase and Tax Dollars Yielded by Non-Profit Arts Groups (1970-71)***

\$23 million in goods and services. This conservative estimate does not include costs of capital renovations, construction, and major equipment purchases paid by arts organizations.

Estimated tax yield to state: \$8 to \$10 million from goods and services and \$103 million payroll.

Note: Please see page 10
for additional related statistics

NEW YORK STATE COUNCIL ON THE ARTS

History

In 1960, Governor Nelson Rockefeller recommended and the legislature approved the formation of the first contemporary state council on the arts in the nation (although a Utah Art Institute had been formed in 1899). The New York State Council on the Arts has since become the patternsetter for procedures and programs of all the arts councils now operating in the other 49 states, as well as for the National Endowment for the

*** A Study of the Non-Profit Arts and Cultural Industry of New York State, 1972, National Research Center for the Arts, an affiliate of Louis Harris and Associates, Inc.

NEW YORK STATE COUNCIL ON THE ARTS

Arts established in 1965. Originally created as a temporary state commission, the NYSCA's first annual budget was \$50,000. Also, a board of trustees--the 15 member Council--was established. (In 1974-75, with a doubling of the NYSCA budget, the Council was expanded to 20 members.) Appointed by the governor, the Council consists of New York State citizens distinguished by their interest and achievement in the arts.

In 1965-66, NYSCA was made a permanent State agency in the Executive Department, and its budget that year was \$771,895.

NYSCA's mandate, as set forth in its enabling legislation, calls for increasing participation in and appreciation of the state's cultural resources, and "maintaining the paramount position of this state in the nation and in the world as a cultural center."

During its early years, the Council concentrated on spreading the cultural riches of the metropolitan centers, particularly New York City, around the rest of the state. The result was the creation of several programs still in operation, including the Touring Program, Technical Assistance and Traveling Exhibitions (see below). NYSCA established an office in Syracuse in the early 1960's, to serve the many arts organizations outside New York City.

The Arts Income Crisis

Arts groups have long been caught in the fiscal bind created by inflationary expenses, increasing public demand for services, and decreasing private patronage. A study showed that the deficit facing the arts in 1970-71 ran to about \$55 million. Without state aid, the study showed, some 60 organizations would have gone out of business and hundreds of others would have been forced to curtail operations severely. To cope with the crisis, the New York State Legislature established a large-scale funding program of direct Aid to Cultural Organizations (ACO--see below), to help non-profit arts groups all over the state. During the first year, the ACO budget of \$18 million exceeded even that of the National Endowment for the Arts. Without this aid, 30 of the 59 imperiled arts organizations in 1970-71 would have closed down, causing a loss of more than 1,000 jobs and a payroll of more than \$5 million annually. The crisis became so severe that in 1972-73, the deficit incurred by the 850 organizations funded by the Council came to \$32 million, or 14 percent of total operating budgets of \$239 million. The Council helped pay for only 6 percent of these operating costs, but 45 percent of the deficit.

NEW YORK STATE COUNCIL ON THE ARTS

Council Legislation and Appropriations

Each fiscal year the Legislature votes on the Council Appropriation recommended by the Governor as part of the State's Executive Budget. Currently, the Council's budget exceeds the combined total of all the other states' annual appropriations for arts councils.

The ACO guidelines for funding, approved by the Division of the Budget, include artistic quality, service to the public, ability of the group to administer its program, number of people served by the arts program, the impact of the program and its replicability, the nature and extent of other means of support, and the scarcity of comparable services within the same geographical area.

As mandated by the 1974-75 legislation, each of the 62 counties in the state must receive at least 75 cents per person, either in services or direct funding, from the ACO budget. In addition, at least 50 percent of the grants shall be awarded to "primary organizations," i.e., the major professional arts groups. Finally, the Council must develop, and submit to the legislature and governor, "a plan for decentralization of decision-making on grants under \$3000 for community arts services...."

Funding Process

Initially applications from arts organizations are reviewed by staff members specializing in particular art forms as well as by the Council's fiscal/legal staff. In most cases, the organizations have been, or will be, reviewed in situ. Staff reports and recommendations then move on to reviews by panels of outside professionals, expert in each program area. Each application also goes through various sub-committees of Council members. Final approval or rejection is given by the 20-member Council itself. Those organizations approved for funding receive contracts specifying the services they are to supply to the state.

Under the 1974-75 legislation for the first time, the Council will be able to recommend that state funds be made available in three different categories: basic support, program funding, and community arts services. Basic support will be intended to enable arts organizations to continue their on-going services to the people of the state--an historic step by government in recognizing the critical need for its support of the arts; program funding will enable them further to develop such services; and community arts funding will make available such services in geographic areas where they have hitherto been lacking. A given organization may be funded in one, two, or all three of these categories.

The staff confirms that organizations are living up to

NEW YORK STATE COUNCIL ON THE ARTS

the terms of their contracts and the organizations are required to supply reports on the activities funded by the Council.

The Council's Reach

Besides encouraging high professional quality, NYSCA helps arts groups build greater community involvement, develop arts audiences, coordinate activities with other groups, increase individual participation in arts experiences, decentralize arts activities, and bring the arts out of formal settings into everyday life.

For the past six years, over 1,300 of the state's 1,600 communities and every one of the state's 62 counties have benefitted by NYSCA-supported programs in a wide variety of settings--schools, colleges, community centers, theatres, streets, parks, auditoriums, historic landmarks, prisons, hospitals, Indian reservations, migrant worker camps, and other public spaces. Audiences and participants include people of all ages from all walks of life--pre-schoolers to senior citizens, city residents to rural inhabitants.

NYSCA PROGRAMS

Since 1970-71, NYSCA has administered Aid to Cultural Organizations (ACO), the first large-scale arts funding program undertaken by a state government. The ACO program consists of the following components: Performing Arts, Visual Arts, Film/TV-Media/Literature, Arts Service Organizations, and Special Programs.

In addition to ACO, the Council initiated several other programs, now administered by outside organizations. They include: Film and Video Bureau, Poets and Writers, Technical Assistance, Touring Program, and Visiting Artists. Two further programs are largely underwritten by the Council: Creative Artists Public Service (CAPS), and the Isolated Communities Program of the America the Beautiful Fund of New York.

A) Aid to Cultural Organizations (ACO)

1. Performing Arts. Offers aid to theatre, music, dance and opera companies. It also helps presenting organizations, such as the Saratoga Performing Arts Center which "present" rather than "produce" events. Performing Arts is the largest program in the Council, dispensing fully half the ACO funds. Performing Arts funding helps cover the administrative, production and artists' costs for actual performances, as well as experimentation and research. (The antecedents of Performing Arts are in the Touring Program [see below]; the Special Projects Program founded

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in 1963 to help the training and outreach of performing artists and to encourage residencies on state campuses; and the Festival Program, created in 1968 primarily to aid summer music events.) In 1973-74, the Music Program provided \$200,000 in matching funds for a major music commissioning program, from which American composers received as much as \$10,000 each. The matching provision was designed to encourage greater financial support for new music from the private sector. Also in 1973-74, the Dance Program provided funds to the Theatre Development Fund, for discount tickets to dance performances in addition to TDF's theatre ticket program. In 1973-74, Performing Arts funding benefitted 86 theatre companies, 80 dance companies, 180 music and opera organizations, and 59 presenting organizations.

2. Visual Arts. Includes Museum Aid, Visual Arts Services, and Architecture and Environmental Arts. Museum Aid, enacted in 1966, was the first Council program of direct aid to organizations. Its success provided the rationale and proving ground of the future ACO program. It helps art, history and science museums with training, staffing, and special projects. It also provides assistance for exhibitions, community education programs, conservation, publications (including catalogs), membership programs, historical and ecological research. Finally, Museum Aid encourages collaborative projects, such as those among the state's many historical societies. Visual Arts Services provides aid to local galleries, workshops, festivals, education groups, art centers and other organizations providing Visual Arts services to communities. Architecture and Environmental Arts, established in 1972-73, helps community groups secure the technical skills needed to enhance or preserve the aesthetic features of their neighborhoods against decay and unresponsive development. In 1973-74, Visual Arts aided 147 museums and historical societies, 105 visual arts service groups, and 38 groups in the Architecture and Environmental Arts category.
3. Film/TV-Media/Literature. In the film area, funding helps build and serve an audience for the art of film, from the classics to contemporary works. Support goes to major film festivals and to library systems which lease films to their branches. Funds are also given for movie series, speakers on film, and a variety of filmmaking workshops, particularly for inner-city and upstate youths. In the TV area, funding helps develop video as a new art medium, encourage use of public access television channels, train community

NEW YORK STATE COUNCIL ON THE ARTS

groups in video techniques, and expand arts programming by educational television stations across the state. Both the film and TV programs support equipment pools (see Media Equipment Resource Center, below) for community organizations that can't afford their own gear. In the literature area, funding goes for readings, student and teacher workshops, and non-commercial publications (e.g., "little" magazines, arts newsletters, special poetry anthologies, etc.). The origins of this program are in the Film Program which began in 1967, and Poets and Writers (see elsewhere). In 1973-74, funding went to 56 film groups, 39 video groups, and 24 literature groups.

4. Arts Service Organizations. Helps groups which aid arts organizations, or sponsor arts activities, in contrast to groups offering direct arts services to the public. Included are the many local and regional arts councils, which help the arts organizations in a particular area by producing cultural calendars, acting as clearinghouses for schedules and arts resource data, raising funds and solving budgetary problems, and coordinating the work of arts groups with other local agencies such as boards of education. Included also are those groups which provide legal services to the arts, or develop new sources of funding, e.g., from the business world. In 1973-74, ASO helped 31 organizations.
5. Special Programs. Cuts across all artistic disciplines, serving the needs of both artists and audiences in black and Puerto Rican communities, hospitals, prisons, Indian reservations, migrant worker camps, and rural areas. Funding is given to workshops training both young people and professionals in various art forms, community art centers and museums, minority performing companies, etc. (The origins of this program are in the Ghetto Arts Program, created in 1967, and the Summer on Wheels Program, created in 1968, both of which offered arts activities to ghetto communities throughout the state in such spaces as parks, streets, community centers and churches. The Urban Arts Corps, an offshoot of the Ghetto Arts Program, now exists apart from the Council as an independent organization.) In 1973-74, funding went to 112 organizations.

B) Ongoing NYSCA Activities

Exhibitions, founded as Travelling Exhibitions in 1962, is now administered by the Gallery Association of New York State. This organization circulates exhibits statewide, following the pattern established by the Council through its Exhibition program until the end of 1972-73. The Exhibit Portfolios

NEW YORK STATE COUNCIL ON THE ARTS

project was also discontinued by the Council and is now being distributed by the New York State Historical Association.

Film and Video Bureau provides schools, libraries and film societies with matching funds for renting films and presenting speakers on film. In 1972-73, the program was expanded to include demonstrations by video artists and videotape rentals. In 1973-74, the Bureau aided 55 organizations.

Poets and Writers, Inc., started in 1967, aids local sponsors in planning and staging readings and residencies, seminars, and workshops conducted by poets, novelists and playwrights. In 1973-74, 310 poets, writers and playwrights took part in 710 events in 140 communities. The audience was 116,000. In addition, 40 writers participated in 1,152 in-school workshops.

Technical Assistance, founded in 1962, and one of the earliest and most successful Council programs, is presently administered by the New York Foundation for the Arts. It provides advisory services by expert consultants to New York State arts groups. Directed towards problem solving rather than funding (the groups themselves receive no direct monies), the Technical Assistance program helps with administration, community relations, fund raising, artistic and technical production, cataloging, architectural evaluation and preservation, exhibition techniques, educational projects, and other activities. In 1973-74, 195 organizations benefitted from the program.

Touring Program, begun in 1962, is also administered by the New York Foundation for the Arts. It helps local sponsors bring professional performing arts attractions to communities all over the state. From the days when the program started, Council aid has diminished from 100 percent of the cost to about 20 percent. Local sponsors book and select their own attractions and then apply to the Council for funds to make up the difference between expenses and income from ticket sales, contributions, and other sources. Preference is given to sponsors establishing a regular performing arts series. The program also offers aid in planning a performance season and in solving ticket pricing, publicity, and other problems. In 1973-74, 120 performances were aided and Council funding of \$83,900 helped generate another \$394,620 from local sponsors for artists fees, reaching an audience of about 110,000.

Media Equipment Resource Center (MERC), administered by the Young Filmmaker's Foundation, loans costly film, videotape and sound equipment to non-profit organizations and individuals throughout New York State free of charge. It also provides editing and full studio facilities at its headquarters.

NEW YORK STATE COUNCIL ON THE ARTS

Visiting Artists, now administered by the Committee for the Visual Arts, helps bring visual artists and critics to educational and community organizations for lectures and discussion. The program aims to bridge the gap between the worlds of education and creativity. Under an "Art Scene" project, college students throughout the state are enabled to visit artists' studios and galleries in New York City in cooperation with the Office of University Wide Services of the State University of New York. In 1973-74, 158 artists and critics made 140 visits to 62 organizations.

C) Other Council-Supported Programs

1. Creative Artists Public Service (CAPS) provides fees to individual artists for creating and completing new works of art and for performing community services benefitting the general public, such as workshops, donations of paintings and sculptures, performances in public spaces, etc. In 1973-74, 166 artists in 12 fields received average grants of \$2,800. In addition, 6 artists received grants from the Xerox Corporation for work in the new field of xerography.
2. The Isolated Communities Program of the America the Beautiful Fund receives matching funds from the Council and the National Endowment for the Arts, a total of \$263,250 in 1973-74. It provides advisory services and seed grants to groups in rural towns, Indian reservations, hospitals, prisons, and migrant worker camps--communities which often lack the resources to begin or develop their own arts programs. Included are projects in regional ecology, local history, traditional crafts and theatre, adaptive use of historic sites, local publications and community media. During 1973-74, the program gave out 79 grants ranging from \$300 to \$4,000.

D) Internal NYSCA Programs

1. New York State Award. In 1966, Former Governor Nelson Rockefeller instituted the New York State Award to honor individuals, corporations, organizations and communities making significant contributions to the material beauty and artistic life of the state. The recipients are nominated by an outside panel and selected by the Council. The actual award is a work of art--usually a sculpture--commissioned for the occasion and presented by the Governor at an annual awards ceremony. From 1966 through 1974, a total of 95 awards have been given.
2. Information Center provides the public, governmental

NEW YORK STATE COUNCIL ON THE ARTS

agencies, and the arts community with facts and figures on programming, administration, fund-raising, audience development, and cultural affairs. The Center handles thousands of inquiries annually. It also undertakes various research projects--for example, providing a complete listing of grants under \$10,000 from all New York State foundations to arts groups during 1970-72. The Center maintains a small library of relevant books, reports, periodicals, and records.

3. Publications offers advice and planning to groups producing books and informational literature related to cultural activities and architectural preservation. In addition, this section produces a variety of printed materials--many of them award-winning and pace-setting in design and graphics, including four books in the Council's Architecture Worth Saving in New York State series.

ADDITIONAL STATISTICS

New York State Public Values the Arts and Wants More of Them
(Based on "Arts and the People", a 1972-73 study of 1,531 New Yorkers by the National Research Center of the Arts, Inc., a Louis Harris affiliate.)

- The public wants more cultural facilities in their neighborhoods and finds their lack a major problem, outranking such highly publicized issues as inadequate housing, poor schools, and insufficient parks. By a 52 to 42 percent margin, the public said there simply were not enough places available for entertainment and cultural activities in their home communities, with the strongest dissatisfaction expressed by nonwhite interviewees, a full 72 percent of whom criticized this deficiency.
- The public respects the artistic professions, with musicians ranking fourth in public esteem, running ~~expectedly~~ behind the three most highly regarded professions of scientist, doctor, and lawyer.
- The public strongly favors children developing skills and participating in the arts on all levels. The survey states: "One notable theme...is the great importance most people place on making culture readily accessible to children." Asked whether they would like to see their children pursue careers in the arts, a majority of 52 percent said "yes."
- The public wants more arts courses offered as part of the core curriculum and taught for credit "just like math or science or English," not merely on an after-school basis. Majorities ranging from 54 to 78 percent called for giving

ADDITIONAL STATISTICS

credit to such courses as creative writing, painting and sculpture, playing a musical instrument, voice and singing, and photography and filmmaking.

- A culturally inclined coalition exists, consisting of 22 percent of the New York public over 16 years of age--nearly 2.9 million individuals--who attend arts activities fairly regularly, and another group of 25 percent of the population over 16--or 3.2 million New Yorkers--who either participate in one art or another (e.g. play an instrument) or attend some cultural facilities, such as galleries, college-university functions, civic-social organization offerings, special events and community commemorations, historic villages and sites, etc. Together these two groups equal 47 percent of the New York population over 16--or 6.1 million people--who have some form of direct involvement with the arts.

- One quarter of New York State residents 16 years or older--or 3.25 million individuals--expressed a frustrated desire to play a musical instrument, another 18 percent wished they could paint, draw, or sculpt, and another 11 percent wanted to be in a theatrical group or take photographs or make films.

- A majority--56 percent--said they prefer live music to records, radio, or television. Even more emphatic preferences for live music were voiced by nonwhites.

- The public showed a strong liking for live theatre, with 56 percent willing to pay \$3 for a theatrical presentation, while another one-quarter would pay \$3 to see an exhibit of famous paintings and 23 percent to see ballet or modern dance performances.

- 72 percent disagreed with the statement: "symphony concerts are just for highbrows."

- 68 percent agreed with the statement, "to see something acted on stage is much more exciting and meaningful than watching it on TV or in the movies."

- 63 percent disagreed with the statement, "I wouldn't mind going to hear a concert in the park, but going to a concert hall makes me feel uncomfortable."

Revised June, 1974

Program Information 1975-76

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Program Information 1975-76

The New York State Council on the Arts was founded in 1960 as a temporary state agency and became a permanent agency in 1965. It receives annual appropriations from the New York State Legislature which it dispenses to nonprofit arts organizations within the state's fiscal year (April 1 - March 31). The Council itself consists of 20 New York State citizens, appointed by the Governor and confirmed by the Senate, who are distinguished by their interest and achievements in the arts. It is responsible for the preservation, stimulation, and encouragement of the arts throughout the state.

The Council's mandate, as set forth in its enabling legislation, is to encourage participation in and appreciation of the state's cultural resources, and to maintain "the paramount position of this state in the nation and in the world as a cultural center." Further, the appropriation act for several years past has stated that the Council's purpose is to "provide maximum encouragement and assistance for the maintenance and development of the public availability of the cultural resources of New York State."

The Council's principal activity consists of dispensing funds to arts organizations by contracting for the purchase of specific arts services for the New York State public. It seeks to respond effectively and sympathetically to the needs of nonprofit arts organizations in the state which provide these services.

Who
Can
Apply

Nonprofit arts organizations offering services to the New York State public may request funds from the Council by submitting the application form (Information Return and Request for Assistance) by April 7, 1975. Organizations seeking support for more than one program must list each program separately on page 5 of the application and provide separate budgets for each. Applicants may request funds for services in more than one Council program, and in more than one discipline (e.g. music and theatre) within that program, in which case the application will be processed by more than one Council program.

Restrictions

Under the present legislation, public school districts, affiliates or components of public school districts, public universities, and New York State agencies and departments are not eligible for support.

Individual artists, while not eligible to apply directly to the Council for funds, may make application for fellowships involving performance of public services to:

Creative Artists Public Service Program
250 West 57 Street -- Room 2303
New York, N.Y. 10019

CAPS offers fellowships in 12 disciplines: choreography, fiction, film, graphics, multi-media, music composition, painting, photography, playwriting, poetry, sculpture, and video.

The
Council
Process

The Council processes applications through one of five programs as follows:

Arts Service Organizations
Film, TV/Media, Literature
Performing Arts
Special Programs
Visual Arts

When an application arrives at the Council it is assigned to the proper program(s), where it is reviewed by program and fiscal staff officers. Whenever possible the Council staff will meet with organization representatives, visit facilities, attend performances, and otherwise become familiar with the organization's activities. The application is reviewed by advisory panels in each discipline, sub-committees of Council members, and finally by the 20-member Council itself. The Council makes the final decision on all funding recommendations.

The Council and its advisors, under guidelines and criteria set forth by the Legislature and further refined by the Council and the Division of the Budget, take into account the following factors when making funding decisions:

- 1) quality of the program
- 2) fiscal responsibility
- 3) service to the public; number of people served
- 4) capability of an organization to carry out the program and managerial competence to administer it

- 5) scarcity or availability of comparable services in the same geographic area
- 6) nature and extent of public and private support, whether monetary, in-kind, membership, or other
- 7) degree to which amount requested from the Council is justified and adequate

Please note that Council support in any given year does not imply Council support in a succeeding year.

Disbursal
of
Funds

Applicants receiving favorable decisions will then enter into a contractual agreement for the purchase of arts services (the Cultural Services Agreement) with the state of New York. After the execution of the agreement, vouchers for payment are submitted by the organization to the Council. If a recommendation of \$100,000 or over is made by the Council, a pre-auditing process through the state's Bureau of Audit and Control is conducted before a contract can be executed.

Under a present legislative requirement, the Council cannot provide "financial assistance in excess of twelve consecutive months" from 1975-76 funds to any one organization. Therefore, all programs listed on page 5 of the application must fall within the same 12-month period.

Matching Funds
and
Other Sources
of Funding

The Council cannot normally be the sole support of any organization and it needs to know the other sources of funding and the organization's plans and programs for meeting future operating expenses. Occasionally the agreement between the Council and the arts organization will call for all or part of the Council funds to be matched by outside sources; but in most cases matching funds are not required.

Definition
of
"Professional"

Whenever the word "professional" occurs it should be understood to mean artists (or organizations composed of artists) who earn or intend to earn their livings as artists.

Bicentennial
Programs

Organizations eligible for support as provided in the appropriation act may submit, as part of their regular application for funding, requests for support of programs related to the Bicentennial. Although there is at present no specific body of funds set aside for this purpose, the Council will consider such requests in the light of the priority given to them by the applicant. A brief description of the program's relevance to the Bicentennial should be included in the material submitted.

Generally
Not
Funded

While the Council attempts to give first consideration to organizations' stated priorities, there are certain situations which it is unlikely to fund:

- 1) requests in excess of an organization's total expenses minus total income (unless there is extraordinary justification)
- 2) major capital expenditures
- 3) major expenditures involved in the creation of new organizations
- 4) operating expenses and fellowships at professional training schools (Professional programs sponsored by such schools which are open to the public, however, may be considered.)
- 5) activities intended only for an organization's membership (Requests from such membership organizations must emphasize service to the non-member public.)
- 6) arts programs of social services agencies where the programs are essentially recreational, rehabilitational, or therapeutic in nature
- 7) operating expenses of privately owned facilities (e.g. homes, studios, etc.)
- 8) those parts of the budgets of national organizations which are not directed toward New York State

Other
Programs

The Council is anxious to encourage new kinds of programs and ideas, and will also consider applications for projects that do not fall specifically into the categories listed in the Program Information. For further information on the Council and the organizations and programs it has supported in the past, write to the Arts Resources department at the Council's New York City address for a copy of the latest annual report.

ARTS SERVICE ORGANIZATIONS

The Arts Service Organizations program assists local arts councils and other organizations which provide general services for arts groups and individual artists. Applicants should bear in mind that funds from this program are directed toward general expenses incurred in the provision of centralized services. Arts councils seeking funds for arts programming will be referred to the appropriate program area of the Council, as will organizations whose services are intended for one specific discipline only.

Local
Arts
Councils

General administrative and operating expenses and other costs incurred in providing such centralized services as fund raising, publications, grants programs, promotion, membership drives, etc.

Eligibility: The State Council is aware of the diversity of the local councils and wishes to remain flexible in its consideration of requests. Nevertheless, applicants should be aware that emphasis is on providing services, and the Council will take into consideration the following when evaluating local councils' effectiveness:

- 1) individual and organizational membership
- 2) relations with local government
- 3) community participation in council affairs
- 4) use of volunteers
- 5) promotion of community programming
- 6) communication and information exchange with other councils and local, state, and federal agencies
- 7) actual or planned cultural resource survey of the community
- 8) grants program (if existent)
- 9) quality of publications

Service
Organizations

General administrative and operating expenses for organizations which provide to arts groups and individual artists such services as technical assistance, publications and public relations aid, audience development, accounting, book-keeping and cash management, legal services, grants programs, scholarship and internship programs, cultural surveys and planning, festivals, conferences and seminars.

FILM, TV/MEDIA, LITERATURE

The purpose of these programs is to advance the arts of film, television, video, multimedia, and literature by supporting professional activity in these fields, as well as increasing public awareness and encouraging widespread appreciation of the work performed in them. Support has been extended to a great variety of projects, and the utmost latitude is exercised when considering proposals.

Film

Filmmaking Workshops

Instructors' fees and related administrative and production expenses for filmmaking workshops sponsored by such community facilities as libraries, arts centers, local councils, museums, etc. Emphasis is on professional instruction intended for the community at large; in-school programs are not eligible for support.

Film Exhibition

Administrative and production expenses and film rentals for series or festivals in which films are shown in an informed context (historical, by genre, works of a particular director or filmmaker, etc.). If funds requested are for rental fees only, application can be made directly to:

The Film and Video Bureau
Room 2504
250 West 57 Street
New York, N.Y. 10019

This organization provides matching funds of up to \$300 for rental fees.

Film Production

Production expenses for the creation of artistic or experimental films by individual filmmakers, when sponsored by an appropriate organization that can provide public exposure for the work. Requests must come from the sponsoring organization. (The Council cannot grant funds directly to individuals.)

Film Services

Administrative and operating expenses for organizations providing services to filmmakers and film audiences such as distribution, developing and production, equipment rental, exhibition and exposure.

Filmmakers'
Appearances

Organizations wishing to apply only for fees for appearances by individual filmmakers and other film professionals should write directly to:

The Film and Video Bureau
250 West 57 Street - Room 2504
New York, N.Y. 10019

This organization provides matching funds of up to \$150 for such fees.

TV/Media

Independent
Video Centers

Administrative and operating expenses and equipment costs for the operation of video centers which make available exhibition and production facilities to artists and community groups and promote community programming. PLEASE NOTE: Equipment purchased with state funds cannot be sold or otherwise disposed of without the Council's written approval. The Council has a reversionary interest in all such equipment, and may reclaim it at any time.

Public
Television
Stations

Production expenses for arts programming and the presentation of creative video works.

Video
Workshops

Instructors' fees, operating expenses, and equipment costs for workshops sponsored by video centers, public television stations, libraries, and other community facilities. Emphasis is on professional instruction.

Multimedia
Projects

Operating and production expenses for interdisciplinary arts programs, multimedia performances and productions, experimental projects involving the use of sound, radio, and the electronic arts in general.

Appearances
by
Professionals

Organizations wishing to apply only for fees for appearances by video and television professionals should write directly to:

The Film and Video Bureau
250 West 57 Street - Room 2504
New York, N.Y. 10019

This organization provides matching funds of up to \$150 for such fees.

Literature

Workshops and Readings

Administrative and operating expenses for writing workshops and series of readings sponsored by libraries and other community facilities. Emphasis is on professional instruction intended for the community at large; in-school programs are not eligible for support. Schools interested in sponsoring writing workshops and readings should apply directly to:

New York State Poets-in-the-Schools
125 King Street
Chappaqua, N.Y. 10514

Writers' Appearances

Organizations wishing to apply only for fee money for readings and other appearances by writers should write directly to:

Poets and Writers
201 West 54 Street
New York, N.Y. 10019

This organization provides matching funds for poets' and writers' fees.

Literary Magazines and Small Presses

The Council does not fund literary magazines or small presses directly. It does, however, provide funds to the Coordinating Council of Literary Magazines (CCLM) which are specifically designated for New York State magazines and presses. Such groups should apply directly to:

Coordinating Council of Literary Magazines
80 Eighth Avenue
New York, N.Y. 10011

Services to the Field

Administrative and operating expenses and program costs for organizations providing for dissemination of literary works, audience development projects, translation, printing and distribution facilities, and other services consistent with the aims of the Literature program.

PERFORMING ARTS

The Council's Performing Arts programs provide funds principally for public performances of dance, music, and theatre, primarily by professional companies, for the people of New York State.

"Professional companies" are defined as those composed of performing artists who earn or intend to earn their livings as performers; a "public performance" is one where institutional membership is not a criterion for admission, attendance is voluntary, and any interested party has access to it. Although public performances of groups from out of state and overseas are assisted when they are judged to be of unique artistic merit and interest, preference will generally be given to performances by organizations of New York State origin. The Performing Arts staff should be informed of schedules far enough in advance to enable a staff member or an independent auditor to attend performances.

The following parts of performing arts budgets are given priority in funding decisions:

- 1) payments to professional performers and artistic staff for rehearsals and performances
- 2) production costs
- 3) improvement of management and administration
- 4) promotion and development of new audiences

PLEASE NOTE: In addition to the information requested in the application form under "Details of Request" (page 5) applicants must include union status of performers and other union conditions applicable to the productions/presentations/concerts for which funds are requested.

General Programs

Presenting
Organizations
Assistance
Program

Sponsoring organizations which are requesting assistance only for the presentation of performing arts events should apply directly to the Council's Presenting Organizations Assistance Program (formerly called the Touring Program), which is administered by the New York Foundation for the Arts. For further information and applications write to:

Presenting Organizations Assistance Program
New York Foundation for the Arts
60 East 42 Street
New York, New York 10017

Services
to the
Performing Arts

Administrative and operating expenses and program costs for organizations providing a limited range of professional services to performing arts groups. Such services include cooperative management, technical production services, research services, promotion, fund raising, consulting in arts administration, dance notation, and criticism in established nonprofit magazines. Such services as workshops, training, classes, film or video recording for archival purposes, or conferences are generally not considered for support. Where appropriate, applicants should provide separate lists of the services provided for each organization served.

Educational
Programs

Assistance to programs of a primarily educational nature, including classroom performances and workshops, is limited to selected projects which fulfill the following criteria:

- 1) the program must be one of an innovative and original character
- 2) the program must be presented under the auspices of an educational institution which is actively engaged in seeking performing arts curriculum components
- 3) the program must be reasonably assured of being supported in the future by the educational institution under whose auspices it is undertaken

Dance

Dance
Companies

Assistance is primarily directed to the support of performances in the city of origin, or to regular seasons of at least three weeks in length. Applicants may also include requests for performances in other parts of the state, and for the creation of new works. Though the major portion of each contract will be devoted to dancers' and other artists' fees, the Council will also consider modest support for production and management costs incurred in conjunction with performances.

Organizations
Presenting
and/or
Producing
Dance

Assistance is primarily directed toward payment to dancers or to a company. Consideration is also given to administrative costs and/or production expenses of organizations sponsoring/producing more than one series of performances during the year.

Music

Series of Orchestral Concerts

Assistance is primarily directed to the support of public performances by orchestras of professional musicians. Types of series should be differentiated, i.e. subscription series, pops concerts, parks concerts, festivals, etc. Special consideration will be given to programs of American music.

Opera

Assistance is primarily directed to the support of public performances by professional opera companies. Applicants should differentiate types of productions to the fullest extent possible, including size, whether or not it is a concert performance, has a chorus and/or orchestra, is indoors or outdoors, etc. Names of principal performers and other professional personnel should be included.

Concert Series of Musicians' Ensembles

Assistance is primarily directed to the support of public performances of chamber music, orchestral music, contemporary music or jazz by professional ensembles. Included in this category are trios, quartets, quintets, and/or larger ensembles, including chamber orchestras, specializing in a particular repertory.

Performances of Choral Music

Assistance is primarily directed to the support of fees and salaries for professional musicians and administrators participating in the rehearsal and public performance of choral music. In the case of nonprofessional choruses, Council funding is directed toward payment of professional participants, i.e. choristers, conductor(s), soloists, instrumentalists and management. Applicants must indicate professional status of all performers.

Theatre

Professional Theatre Companies

Assistance is primarily directed to the support of professional nonprofit theatre activities, including the presentation of one or more series or seasons of several plays, or single or independent productions, produced by a professional theatre company. Application may be made by the producing company or by another agency presenting or sponsoring a producing company or companies.

Community and
Avocational
Theatre

Support for community and avocational theatre is generally not considered. However, when programs are innovative, experimental, and capable of becoming self-sustaining, application may be made for funds toward the salary or fee of a professional director or administrator, providing the theatre can demonstrate its continuity of existence in the same community, ongoing artistic and administrative capability and appropriate support from the surrounding community.

SPECIAL PROGRAMS

Special Programs is concerned with supporting arts programming throughout New York State in specialized communities which include but are not limited to black, Hispanic, Native American and Asian neighborhoods. The purpose of the program is to identify and support quality activities within these communities and to encourage their growth and development. Support is extended both to established institutions and to groups in early stages of development. Where relevant to Special Programs' objectives, funding may fall within any of the disciplines also handled by other sections of the Council. Special emphasis is placed on the advisory capacity of the Special Programs staff.

Community
Performances

Administrative expenses, artists' fees, and production costs to enable community-based professional dance and theatre companies and music groups to hold individual performances or series in situations which are accessible to local residents. Such activities have included performances in neighborhood facilities, outdoor concerts, street theatre productions, etc.

Instruction
and
Training

Administrative and operating expenses and instructors' salaries for community-based programs which offer children and/or adults professional instruction and active participation in the arts, regardless of discipline; also programs which offer professional training for serious students in all art forms.

Community
Cultural
Services

Administrative and operating expenses for organizations offering arts facilities in local neighborhoods. This can include studio and exhibition areas, workshops, performance spaces and any other facilities and services relevant to the aims of Special Programs.

Prison and
Hospital Programs

In extending support to prison and hospital programs the Council's primary concern is the professional quality of the services provided rather than their recreational or rehabilitational value. Hospital programming has generally been limited to performances in hospitals or to transporting patients to quality performances outside. The Council continues to consider such programs, and the Special Programs staff is available to advise organizations of other sources of support.

Isolated
Communities

Special Programs supports a program called "Isolated Communities," administered by the America the Beautiful Fund, which provides seed grants in areas which lack the resources to start or develop arts programs. Emphasis is placed on the preservation of the local heritage and encouragement of indigenous arts activities. For further information and applications, groups should write directly to:

Isolated Communities Program
America the Beautiful Fund of New York
145 East 52 Street
New York, N.Y. 10022

VISUAL ARTS

The Council's Visual Arts programs support arts organizations and projects in three areas. Architecture and Environmental Arts provides funds for projects which increase public awareness of and involvement with issues concerning the man-made and natural environments. Museum Aid provides financial assistance for art, history, and science museums, botanical gardens, historical societies and zoos; such organizations may apply for funds in two categories-- Basic Support and Program Support. Visual Arts Services supports professional and community activity within the disciplines of painting, sculpture, printmaking, photography, and crafts, and encourages proposals that demonstrate new directions in the field. Applicants include art centers and art workshops, artists' service organizations, nonprofit visual arts publications, and projects of local arts councils, libraries, community centers, and social service organizations.

While the Visual Arts programs attempt to give first consideration to applicants' stated priorities, there are several types of requests they are unlikely or unable to fund:

- 1) support of a specific staff position for more than three years
- 2) total cost of a project or more than 50% of an organization's total operating budget
- 3) major capital expenditures

In addition to the information requested on the application form, the Visual Arts staff needs to have the following:

- 1) letters of commitment from organizations whose cooperation is required for the completion of a project
- 2) job description(s) if request includes new position(s)
- 3) evaluation of progress or accomplishment of continuing projects or ones previously funded by the Council

Applicants may request assistance in more than one of the following program areas and should not be discouraged from applying for projects which do not fit directly into specific program and project categories.

Architecture and Environmental Arts

Documentation and Publications

Research expenses and other preparation costs for visual documentation projects involving still photography, videotapes, films, and slides; also for publications, including catalogs, guidebooks, and newsletters. Requests should include plans for production and dissemination, anticipated audience, estimated number of copies (for publications), price (if applicable), as well as an outline of contents, number of photographs, tapes, slides, etc. (The Council generally does not fund the actual production costs of publications.)

Studies and Surveys

Research and preparation costs and related administrative expenses for studies and surveys affecting the improvement and/or conservation of a community's natural or man-made environment.

Educational Programs

Administrative and operating expenses and consultants' fees for programs intended to increase environmental awareness and encourage public action and participation. Such programs include, but are not limited to, workshops, conferences, and seminars. Requests for school service programs are encouraged only when they demonstrate involvement beyond a single school's population.

Exhibitions

Administrative and production expenses for temporary or traveling exhibitions dealing with architectural and environmental themes.

Services to the Field

Administrative and operating expenses for organizations providing services consistent with the aims of the Architecture and Environmental Arts program.

Museum Aid

Basic Support
for
Established
Museums

Supplemental funds for support of general operations may be applied to all expenses incurred in an institution's normal functions, including staff salaries and administrative, curatorial, clerical, maintenance, and security costs. Organizations applying within this category can assume that the scale of overall operations will have bearing on the amount awarded for Basic Support.

Eligibility: To be eligible for funding under this category, the following criteria must be met:

- 1) an operating budget of over \$25,000, exclusive of Council support
- 2) proven financial, administrative, and artistic stability for a minimum of three years
- 3) a continual, full schedule of programs and services to the public
- 4) a minimum of one paid, full-time staff member not supported by the Council for a period of at least one year

Special Information Required: In addition to the information requested on the application form, requests must include the following:

- 1) statement describing the scope and significance of the organization's total programming with respect to the community served
- 2) itemization of staff, services, and other costs to which Basic Support funds will be applied
- 3) financial statement of the institution's net operating budget for the last completed fiscal year. This is defined as the total operating budget less gross operating costs of auxiliary functions, less programs supported by restricted grants and contributions (unless it can be demonstrated that these grants are for support of continuing general operations), and less Council support. For auxiliary functions, only the net income should be shown. These are defined as

restaurant, membership, museum shop, parking lot, publishing and mail order business. This budget format should be applied when completing pages 6 and 7 of the application form. An institution that shows a surplus of operating funds must indicate how these funds are applied.

Basic Support
for
Developing
Museums

Supplemental funds for assisting new, smaller, or local institutions in developing and expanding their resources and services. Included in this category are small historical societies, emerging museums, and community museums with strong ethnic identities which will not meet the eligibility requirements for Established Museums. The amount of Basic Support requested will be evaluated in terms of actual or potential support available from other sources, size of community served, significance of services provided or planned, and ability of the institution to apply the funds realistically and responsibly toward its objectives. Requests should itemize the specific costs to which Basic Support funds will be applied.

PLEASE NOTE: Organizations may apply for both Basic Support and Program Support, but the same organization may not apply for more than one category of Basic Support. Categories of Program Support follow.

Special
Exhibition
Programs

Temporary exhibitions of aesthetic and cultural significance. All expenses except costs of opening receptions may be included. (Please note: ongoing exhibition expenses may be considered as part of Basic Support request.)

Cataloging and
Conservation
of Collections

Installation, cataloging, and conservation of collections, including support for surveys, professional advice on care and storage, and preparation and research costs for publication of catalogs, brochures, and other informational material. Plans for accessibility of material to be cataloged, photographed, registered, etc. must be included in request for assistance. (The Council generally does not fund production costs of publications.)

Personnel
Development

Programs for the development of museum personnel including workshops, conferences, seminars, and internships; also development of museum services requiring the hiring of professional consultants or other temporary personnel.

Community
and/or
Collaborative
Programs

Workshops, classes, demonstrations, lectures, tours, and other programs intended to make the organization's resources available for broad community participation; collaborative programs which facilitate the sharing of resources among several institutions.

Visual Arts Services

Instruction
and
Training

Administrative and operating expenses and instructors' and artists' fees for educational activity in the visual arts and crafts, including workshops, classes, lectures, demonstrations, and artists-in-residence. Emphasis is on professional instruction available to the community at large. Requests for school service programs are encouraged only when they demonstrate involvement beyond a single school's population.

Exhibitions

Production costs and related administrative expenses for temporary and traveling exhibitions of aesthetic and cultural significance.

Services
to the
Field

Administrative and operating expenses incurred in the provision of professional services for visual artists and arts organizations, including exhibition and studio facilities, equipment and supply access, informational services, and other work-related support.

Artists'
Public Service
Projects

Fees and production costs of individual artists' projects sponsored by arts organizations, when such projects demonstrate significant public service. (The Council cannot grant funds directly to individuals; requests must come from the sponsoring organization.)

Documentation
and
Publications

Research and preparation costs and related administrative expenses for documentary projects in film, video, and still photography; slide shows; catalogs, newsletters, brochures; nonprofit visual arts magazines; other visual documentation and publications relevant to the concerns of Visual Arts Services. Requests should include plans for production and dissemination, anticipated audience, estimated number of copies (for publications), price (if applicable), number of photographs, tapes, slides, etc. (The Council generally does not fund the actual production costs of publications.)

over

Instructions

Enclosed you will find four copies of the INFORMATION RETURN AND REQUEST FOR ASSISTANCE to be used in making application to the Council for direct aid to arts organizations during the State's fiscal year 1975-76. Also enclosed are: a PROGRAM INFORMATION booklet, DEFINITIONS, PROGRAM BUDGET CATEGORIES, three copies of the ENDOWMENT INFORMATION FORM, and a sheet of ADDRESS CARDS.

The form consists of the following sections: I - Organization and Program Information; II - Request for Assistance; III - Financial Information; and IV - Legal Information and Required Attachments. Page 10 of the form includes a certification to be signed by a principal officer.

Please review all sections of the form before filling it out, consulting the DEFINITIONS sheet when indicated by an asterisk (*). Also, read through the PROGRAM INFORMATION booklet.

Since the Council has limited funds to spend during any given year, you are urged to be realistic--consistent with your present expectations--in your request.

If your organization is an affiliate or subsection of a larger organization, please make every effort to complete the fiscal portions of the application as if your organization were a separate entity. If this is not feasible, report on the larger organization, but attach any available income and expense data concerning your organization on a separate sheet. Also on this attachment, indicate clearly what portions of the larger organization's income and expense items relate directly to your subsection or affiliate.

Accuracy is particularly important in that the contract issued after approval by the Council binds the organization to the expenses and services described in the approved application, regardless of the extent of Council support unless that application is subsequently amended and so approved by the Council.

What to file

Three copies of the completed application form, including three copies of all attachments (except where indicated) should be submitted to the Council by the deadline date of April 7, 1975. (The fourth copy of the form may be used as a work copy or retained for your files.) All forms should be typed or clearly printed.

The enclosed address cards should be filled out also and returned with your application.

If your organization has endowment funds you must submit two copies of the ENDOWMENT INFORMATION FORM.

Please complete the checklist of attachments on page 9 of the application to make sure that you have submitted all required addenda and the correct number of copies of each. Incomplete or incorrectly prepared applications will cause delay in processing your application.

- PLEASE NOTE -

1973-74 FINAL REPORTS

If your organization received funds from the Council in the 1973-74 year and has not yet submitted its Final Report as specified in its contract with the Council, please take note that your application for 1975-76 funds will not be processed until the report is submitted and approved by the Council. Such report should not be sent with the application, but under separate cover.

DEADLINE

The deadline for submitting your organization's application is:

April 7, 1975.

Submit the forms with attachments, in triplicate to:

Application Service Section
New York State Council on the Arts
250 West 57 Street
New York City, New York 10019

If you need assistance in filling out your application, please write or call the appropriate staff member shown below, in the New York City office (area code 212) unless otherwise noted.

Arts Service Organizations

John Wessel, Program Associate (397-1773)

Film, TV/Media, Literature

Peter Bradley, Program Director (Cherry Lane,
Guilderland, N.Y. 12084 (518 456-1311)
Barbara Haspiel, Film (397-1750)
Lydia Silman, TV/Media (397-1748)
June Fortess, Literature (397-1752)

Performing Arts

~~Hugh Southern~~, Acting Program Director (397-1776)
~~Peter Diggins~~, Dance (397-1705)
Arthur Bloom, Music (397-1713)
~~Gus Vasiliadis~~, Theatre (397-1753)

Special Programs

Harold Youngblood, Program Director (397-1761)
Frank Diaz (397-1764)
Helen Cash (397-1763)
Donald Sutton (397-1765)

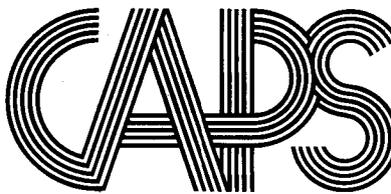
Visual Arts

Lucy Kostelanetz, Program Director (397-1729)
Constance Eiseman, Architecture and Environmental
Arts (397-1732)
Joan Rosenbaum, Museums and Historical Societies
(397-1731)
James Reinish, Visual Arts Services (397-1736)

For assistance with fiscal sections of the application contact the following staff members:

~~Gloria Mitchell, Performing Arts (397-1759)
Enzo Mascin, Visual Arts (397-1738)
Patricia Ellison, Special Programs (397-1747)
Ronald Lamb, Film, TV/Media, Literature and
Arts Service Organizations (397-1744)~~

Geoffrey Waddell
Shelbe Freeman
Maggie Grynastyl



Creative Artists Public Service Program

COMMUNITY SERVICE FACT SHEET

Established in 1970 with financial assistance from the New York State Council on the Arts, the Creative Artists Public Service Program offers fellowships of recognition and financial support for individual artists to create new work and to participate in community-related activities.

Each year New York artists are invited to submit work, from which panels of artists select a limited number of working fellowships in the fields of painting, sculpture, print-making, photography, video, film, multi-media, choreography, music composition, poetry, fiction and playwriting. Additionally, selected artists carry out public service projects throughout the State such as artist-in-residencies, studio visits, lecture/demonstrations, workshops, performances, donations and exhibitions of work.

Attached you will find biographical material on this year's artists for your review. If you find an artist or category that is of particular interest, please contact us so that we may discuss the details of a possible service. For a lecture, workshop, artist-in-residency (one to three days), panel or seminar, studio visit, CAPS will pay for the artist's time. For an exhibition, donation of work or performance, CAPS will contribute partially, with matching funds from the sponsoring facility. Depending on the activity, its duration and the artist's total community service monies, the allotment of funds will vary. If an organization has an unusual need (not described above) that may be aided by an artist, we will make every effort to fill the request. In every case, the sponsoring organization is requested to provide transportation, room, board, and necessary materials and equipment.

Richard S. Linzer
Director of Community Service
Creative Artists Public Service Program

OF THE ARTIST, BY THE ARTIST, FOR THE PEOPLE

The Creative Artists Public Service Program
250 West 57th Street
New York, N.Y. 10019
(212) 247-7701

A DECLARATION OF INTERDEPENDENCE

Artists need The People. And The People need artists. This simple declaration of interdependence is the heart of the Creative Artists Public Service (CAPS) fellowship program -- whose very name pays tribute to both elements of an essential mutuality, a vital reciprocity. Because without each other, neither the individual creative artist nor society at large can realize their fullest potential.

It seems the New York State public is well aware of this interdependence. A recent Louis Harris survey indicates that the "man on the street" values and respects that artist's contribution to society. For example, musicians ranked fourth in public esteem, trailing the expected triumverate of doctor, lawyer, and scientist. The poet enjoyed the same standing as the businessman. What's more, a majority of people interviewed were favorably disposed to having their children pursue careers in the arts, despite the realization that these careers are not very lucrative.

Perhaps we have reached the point where creative artists need not advance any more philosophic arguments or social justifications to prove their worth to the public. Unfortunately, we are nowhere near the point where the individual creative artist can do without substantially more concrete aid to survive economically and to reach and serve more people. CAPS experience confirms the Louis Harris Study: the public of New York State wants and needs to be reached and served by the creative artists among them -- to help turn their community from a mere census tract into a part of a true and distinctive civilization, to help give life itself greater meaning and pleasure.

THE CAPS CYCLE: FROM STUDIO TO STREET AND BEYOND

CAPS is the first and only program in the country to address itself to the mutual needs of both the people of the state and the creative artist. (By CAPS definition, the creative artist, as opposed to the performing or interpretive artist, is the man and woman who sculpts, paints, composes, writes and so forth.)

Founded in 1970, the CAPS fellowship provides desperately needed funds to aid the work of professional New York State creative artists. Moreover, the program seeks to develop and deepen that vital reciprocity between artist and the public all over the state.

The CAPS fellowships offer a longer and more comprehensive cycle of aid than any other individual artist program in the country. Basically, the cycle runs like this:

-- giving funds (four-fifths) of the fellowship) to help artists create or complete works of art. (ARTISTIC PROJECTS).

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-- continuing with further funds after the expiration of the fellowship to keep the artist's work in the public eye and ear. (EXPOSURE PROJECTS).

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-- moving out into communication and contact (using one-fifth of the fellowship) with communities throughout the state. (COMMUNITY SERVICE PROJECTS).

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In its short history, CAPS fellowships -- ranging between \$1,500 and \$5,000 each -- have been given to more than 500 New York State creative artists. Over the years, these fellowships have averaged around \$3,000 per artist.

Before going into the striking statistics and heartening results generated by the program, something should be said about the fierce economics that beset the individual creative artist in New York State -- where a majority of the country's professional creative artists make their home.

THE ECONOMIC PICTURE: FEW GAINS, MOSTLY LOSSES

Each investigation of the economic problems faced by creative artists comes up with its own set of grim statistics. In a study conducted not long ago by the McDowell Colony the findings included:

- 50 percent of the professional artists studied earned less from the sale of their work than the prevailing hourly minimum wage set by the Federal Government for unskilled labor.
- only one in ten of the painters and sculptors surveyed were able to support themselves and their families with earnings from their artistic work and three-quarters of them earned less than \$2,500 annually.
- almost half the poets and writers questioned earned less than \$1,000 during the year of the survey; 58 percent of the composers earned less than \$2,500 in the same period.

The creative artist also labors under other economic disadvantages:

- Item: Painters and sculptors often sell their works for a low price only to stand by helplessly as the value of their creations go up and up as others trade and profit from those works which return not a penny more to the original creators.

- Item: As self-employed people, creative artists receive no fringe benefits nor eligibility for unemployment benefits. Any contributions directly to them are viewed as taxable income, although similar contributions to non-profit art organizations would be tax exempt.
- Item: Because each work of art is; by definition, unique, creative artists cannot avail themselves of mass production or other technological advances which might speed up their output. Of course, they may incorporate new technology into their art, but not for the purpose of increasing production.

Perhaps, too, more aid for the artist has been so late in coming because of a persistent -- and pernicious -- Rudolfo Myth: the romance of the artist starving in his garret. Unfortunately, this is no mere harmless misconception. First, it gives the misleading idea that creative artists want to be isolated from society at large in their aesthetic ivory towers. Second, that there is something noble or sacred about dire economic straits in pursuit of one's art -- as if anything more tolerable would be a little like selling out. Neither could be further from the truth.

THE CAPS FELLOWS: A VIGOROUSLY VARIED LOT

CAPS fellowships go to creative artists working in every style and genre imaginable in the following 12 fields:

- music composition
- choreography
- filmmaking
- video
- poetry
- fiction
- playwrighting
- multi-media
- graphics
- photography
- painting
- sculpture

The scope and variety of the art produced under CAPS fellowships defies easy categorization -- everything from neon sculptures to essays on nature, from sonnets to all-percussion music, from film documentaries on delicate health problems to a nine-act trilogy for the stage.

CAPS fellows have ranged in age from 23 to 84, and represent every stage of career development -- from those with international reputations to those who are virtually unknown.

THE NEW MATH: APPLICATIONS AND SCREENING

The need for CAPS kind of funding is abundantly -- and painfully -- clear. In its four years of giving fellowships, CAPS has received nearly 10,000 applications for aid. Since the program started, the number of applications have more than quintupled:

1970-71 -- 704 Applications
 1971-72 -- 2,004 Applications
 1972-73 -- 2,874 Applications
 1973-74 -- 3,710 Applications

These staggering but not surprising numbers -- given New York State's unique concentration of creative artists -- are only the beginning. Consider:

-- more than 100,000 supporting materials -- slides, manuscripts, scores, phonograph records, tapes, films, painting, prints -- have had to be screened during the four years CAPS has been giving fellowships.

-- In 1973-74 alone, some 36,000 supporting materials were screened.

This enormous workload has meant setting up a comprehensive system designed to meet the specific needs of each art field -- a system that uses professional artists every step of the way.

A NECESSARY PRESENCE: ARTISTS THROUGHOUT

Active artists can be found in CAPS offices acting either as consultants or members of the 12 different panels, which recommend the finalists. Deliberate efforts are made to balance the panels in terms of artistic background, geography, age, ethnic background, degree of achievement, and so forth. This approach insures the panel's sensitivity to as many different kinds of art and as many different groups of applicants as possible.

The panels do not merely read applications about what an artist is planning to do. In as many areas as possible the panels make first-hand evaluations of the quality of the work submitted. To make things easier for upstate artists to bring in their work for first-hand evaluation, regional centers are set up in Albany, Rochester, and Binghamton in the fields of painting, graphics and photography. Finally, to insure maximum objectivity in recommending the finalists, the panels are changed each year.

Aside from the obvious fairness and practicality of using a jury of peers to judge the quality of works of art, the use of professional artists throughout the CAPS process develops closer rapport with the community of creative artists which it serves.

WHO CAN APPLY?

Any creative artist committed to a professional career in any of the 12 fields can apply, providing he or she is:

- a resident of New York State
- neither a registered graduate nor undergraduate student
- able to submit a representative body of work or demonstrate professionalism in a field

- applying to complete a work in progress or create a new work
- willing to perform a community-related service

ARTISTS WORK: CREATING AND COMPLETING

Although artistic work and public service are intimately intertwined in a CAPS fellowship, artistic projects do represent a major part of the program. Hundreds of art works have come into being through CAPS fellowships. In essence, the CAPS money buys the time and materials needed by the artist to continue his work.

While reports of works completed from the years 1972-73 and 1973-74 have yet to come in--- since the fellowships are either just ending or just beginning -- results are available from the first two years -- 1970-71 and 1971-72. Some of the works created and completed in those years are:

- 273 paintings
- 49 music compositions
 - 30 of which were performed
- 27 pieces and performances of multi-media work
- 42 plays and works of fiction and poetry, 33 of which were published or performed

Some of the completed works have won major prizes, been shown in major festivals, been performed by major dance and music organizations. Other projects have benefited small-town libraries, junior high schools, state hospitals, and so on. Some works were created for traditional performing spaces; still others were designed for churches, lobbies, parks, and gymnasiums.

A sampling of some of the art that has come into being with the aid of CAPS fellowships:

- A. R. Ammons completed Collected Poems 1951-71, a volume which won the National Book Award in 1973
- Juan Garcia worked on video tapes of the Young Lords and their lifestyle
- Norman Daly completed a multi-media project, first exhibited in Ithaca, entitled The Civilization of Llhuros, involving a collection of pseudoanthropological artifacts from a fictitious civilization
- Brad Graves and Algernon Miller created sculptures which were permanently installed, respectively, on U.S. Highway 87 at the Schroon Lake rest area, and on 131st Street and Seventh Avenue in Harlem
- Robert Wilson finished his play The Life and Times of Sigmund Freud which was produced at the Brooklyn Academy of Music

- Stan Vanderbeek fashioned a multi-media presentation on dreams shown at a Rochester planetarium
- Mary Lou Williams composed Mary Lou's Mass for the Alvin Ailey Dance Company
- Charles Weidman choreographed and performed a program presented at various state hospitals, churches, and a senior citizen center
- Miguel Guzman completed a mural, The History of Puerto Rico, which was permanently installed at a Bronx community college, while James Phillips's Black Unity mural was permanently installed in a Harlem library
- Ann McMillan composed a piece for tape and orchestra with solo harpsichord, viola, and glass percussion for the Corning Youth Philharmonic, which the group later performed in Corning

COMMUNITY SERVICE: REACHING OUT

Community service is an integral part of each CAPS fellowship. More than 1,000 community service activities have taken place all over New York State during the first three years of the program's existence. The rich and the poor, the educated and the uneducated, the old and the young -- all have been reached in universities, day care centers, museums, prisons, libraries, parks. Community service activities by CAPS creative artists have taken many forms -- from donating works to a mental hospital to conducting workshops in grade schools, from consulting with a local planning board to performing in a drug rehabilitation center.

CAPS community services provide many advantages for the artist, among them contact with new audiences and potential sources of local and corporate support, as well as chances for jobs, bookings and other employment.

Community service activities also expose the artist to new and different influences, allowing the artist the opportunity to test his or her work against diverse standards and divergent tastes.

During the years 1970-71, 1971-72, and 1972-73, CAPS creative artists served the New York State public by:

- conducting 267 workshops
- giving 172 lecture/demonstrations
- donating 75 works of art
- giving 55 readings
- offering 131 performances and concerts
- setting up 88 exhibitions and 6 travelling exhibitions
- acting as artists-in-residence in 50 instances for anywhere from one day to five weeks

The community service office acts as a liaison between the individual artist and community groups throughout New York State to insure a mutuality of interest. The staff attempts to match each artist with local groups by individually discussing with each CAPS fellow the community service which he or she wishes to perform. Then armed with biographical materials on each fellow to assist the organization in making compatible selections, the staff contacts a wide range of local organizations -- chambers of commerce, libraries, community colleges, schools, prisons, hospitals, municipal government youth and recreational programs, state agencies, historic societies and civic groups.

Not only do CAPS community service projects try to reach communities not generally reached by the creative artists, but they also try to bring the creative artist into spaces and places not generally used for cultural purposes -- such as Kenneth King's dance concert in the Central Park ball field or Susan Ain's jazz concert aboard the Staten Island ferry.

Here are just a few of the services CAPS fellows have performed for the New York State public since 1970:

- Joseph Chiara, a visual artist, organized a series of video workshops for migrant workers' children in Geneseo, providing the youngsters with a kind of gratifying instant feedback
- Shreela Ray, a poet, gave a reading at the Ava Dorfman Senior Citizens Civic Center in Rome
- Patricia Catterson, a choreographer, danced with seven others at the Harlem River Valley Hospital in Wingdale, an experience that made a profound impact on the patients
- Joseph Bruchac III, a poet, conducted workshops for inmates of the Great Meadow Correctional Facility in Comstock, workshops which gave the men new means to express their hopes and despairs
- Peter Copani, a playwright, held a series of drama workshops with feuding Puerto Rican and Italian youngsters in Brooklyn, and these workshops, culminating in an actual performance, helped turn former "enemies" into friends
- Nell Blaine, a painter, donated one of her works to the Hudson River State Hospital
- Louis Draper, a photographer, consulted with "Project Weeksville," an historical research project documenting the Weeksville settlement of freed slaves located in what is now Brooklyn's Bedford-Stuyvesant.

EXPOSURE PROJECTS: MAINTAINING THE MOMENTUM

For too long the individual artist has been left to fend for himself once the period of a grant is over. Realizing the limitations of a one-year fellowship, the CAPS program has taken steps to lengthen its cycle of aid by maintaining the visibility of the artist and his work after the fellowship expires.

In a variety of ways -- through catalogs, portfolios, traveling exhibitions and festivals, performances and special reference files -- CAPS presents completed works to the public. Some Exposure Projects include:

- a traveling video festival and a traveling film festival representing 24 artists
- the distribution of unpublished manuscripts by four authors to literary magazines and copying and distribution of playscripts by eight playwrights to theatre companies
- seven traveling exhibitions of visual artists' works
- performances of new works by 26 different playwrights, multi-media artists, choreographers, and composers
- creation of a portfolio containing one original print by 16 different photographers

Several of the Exposure Projects deserve special note:

- To showcase local CAPS artists, in one area upstate, CAPS helped put together an exhibition and catalog entitled "Nine Western New York State Artists." It highlighted works completed by nine painters, sculptors, printmakers, and photographers at the Charles Burchfield Center in Buffalo. The exhibit was then traveled by the Gallery Association of New York State.
- To make the work of visual artists available to architectural firms, government agencies, and corporations which purchase works for public areas, CAPS has set up a visual arts file. The file consists of slides, photos, and resumes of every CAPS fellow in the four visual arts fields -- painting, photography, printmaking and sculpture. This information is catalogued according to the size, medium, and style of the work.
- To focus public attention on CAPS artists, more than 200 New York State library systems were given packets of books by six CAPS authors and a record by a CAPS composer -- with the proviso that the library will display the books for one month. This project was so successful that a second packet containing ten different books and one record will soon be distributed to the library systems under the same conditions.
- To stimulate more exhibitions of the works of 66 CAPS photographers, printmakers, sculptors, and painters who received fellowships during 1970-71 and 1971-72, a joint catalog was printed and distributed by CAPS and the Gallery Association. Each artist is represented by a photo of a selected work and a summary of professional credits. The catalog has been circulated to more than 660 New York State museums and cultural organizations.

THE CORPORATIONS JOIN IN

While most of CAPS monies come from public sources, the major corporations in New York State have begun to underwrite various projects falling into all three of CAPS major thrusts -- Artistic, Community Service, and Exposure Projects. Examples:

- The Xerox Corporation has underwritten the first annual CAPS Awards Presentation at the Whitney Museum of American Art. This ceremony is designed to highlight the achievements of New York State's community of creative artists. Additionally, Xerox has also underwritten six new grants for artists working in color Xerography.
- Cluett Peabody and Co. helped support David Freunds's photo-documentation of historical industrial buildings in Troy, including the purchase of some of the photos. This same project, it should be noted, has also drawn support from the National Endowment for the Arts and the Hudson-Mohawk Industrial Gateway.
- The Exxon Corporation funded a three-day "Women in the Arts Festival" at Finch College featuring 27 CAPS women artists.
- The Avon Company provided matching funds for a weekly series of lectures at the Thrall Library in Middletown by playwright Peter Copani, novelist James T. Farrell, poet Erica Jong, and filmmaker Storm de Hirsch.

SUPPORT FOR CAPS

The major support for CAPS comes from the New York State Council on the Arts, the National Endowment for the Arts, the New York City Department of Parks, Recreation, and Cultural Affairs, as well as various foundations, corporations, and private donors.

Each year, corporations, local community groups, foundations, and businesses provide support -- matching fees, room and board, transportation, installation costs, materials and equipment needed by CAPS artists to complete their projects. In several instances, organizations have also provided space, equipment and technical assistance necessary for the CAPS panel meetings. These services are worth an estimated \$80-\$100,000.

A GOOD START -- AND A LONG WAY TO GO

In the last few years, a tremendous growth in giving to the arts has taken place, particularly in the area of state and federal government aid, and in corporate contributions. Virtually all new monies have gone to the institutions which purvey the arts -- the museums and performing arts companies and complexes -- while very little has filtered down to the individual creative artist. To be sure, the state's arts organizations are in the throes of a life-and-death struggle for survival. But so is the creative artist.

Both government and the corporations are aware of the ironies in their giving patterns, and they are starting to do something about it. If not, they will be in the position of watering the leaves of the plant, while ignoring the roots -- as Dr. Henry Allen Moe has noted.

Although CAPS has made a good start in helping the individual creative artist practice his art and reach a larger public, the program currently can only assist four percent of the total number of artists who apply. In numerical terms, of the 2,874 artists requesting nearly ten million dollars in aid in 1972-73, only 139 artists were ultimately given fellowships. In 1973-74 of the 3,710 applicants only 166 will receive fellowships from the program. These figures clearly reveal the need for an increased budget for the program.

Few today would debate CAPS's basic premise: Artists need The People. And The People need Artists. The larger issue has become finding the finances to put the two together in the kind of beneficent and necessary interdependence that too often happens more in dreams than in waking life.

Secrétariat d'Etat à la Culture
Office de la Création Cinématographique

Chère Madame, Cher Monsieur,

Nous vous adressons en annexe à cette lettre un questionnaire destiné à établir le calendrier-programme définitif du colloque sur l'état de la théorie et de la recherche cinématographique qui se tiendra à l'UNESCO du 31 Janvier au 4 Février 1977.

Nous vous serions obligé de bien vouloir le remplir et nous le faire parvenir avant le 1er Décembre 1976. Nous pourrions ensuite vous envoyer le calendrier-programme et la liste des participants courant Décembre.

Dans le cas où vous ne pourriez pas venir, faites nous part, de toutes façons, devvos observations afin que nous restions en contact.

En vous remerciant par avance, veuillez agréer, Chère Madame, Cher Monsieur, l'expression de ma considération distinguée.

Jean-Paul SIMON

PS : Les débats auront lieu en anglais et en français

I - NOM ET PRENOM DU PARTICIPANT :

2 - AXES DE RECHERCHE OU LE PARTICIPANT SOUHAITERAIT INTERVENIR :

(souligner le ou les axes choisis)

I - Sémiologie, Psychanalyse, Analyse textuelle
(31 Janvier)

II - Utilisation du cinéma par l'histoire et l'ethnologie.
Utilisation de l'histoire et l'ethnologie par le cinéma
(1er Février)

III - Institution cinématographique (sociologie et économie du cinéma)
(2 Février)

IV - Intertexte (film, peinture, roman, musique, théâtre....
(3 Février)

V - Nouvelles formes, nouveaux supports (film expérimental, vidéo,
super 8, etc ...) (4 Février)

3 - TYPE D'INTERVENTION (s) SOUHAITEE (s) :

3.1 - Groupe de travail : (5 séances de 2 heures) - Le groupe de travail sera constitué à la demande sur un thème choisi par les participants. Nous vous demandons donc de bien vouloir nous indiquer les thèmes de travail que vous souhaiteriez étudier :

3.2 - Table ronde : (tous les jours de 11h. à 13h.). Nous vous proposons les thèmes suivants :

(souligner le (s) thème (s) choisi (s).)

AXE I - 1°) Influence de la théorie sémiologique sur la pratique cinématographique.

2°) de l'analyse du produit (le texte filmique comme texte clos) à l'analyse des conditions de production signifiante (du procès de génération du texte).

AXE II - Utilisation du cinéma par l'histoire et l'ethnologie.
Utilisation de l'histoire et l'ethnologie par le cinéma.

AXE III - Formes de production, production de forme, production du spectateur.

AXE IV - Comment les modèles picturaux, théâtraux, littéraires, musicaux informent-ils le développement des formes cinématographiques.

AXE V - Production de formes et innovation scientifique/technologique.

3.3. - Communication : (2 communications par jour à 15 h. et à 17h.30)

Etant donné le nombre limité de communications qui auront lieu, nous vous demandons de bien vouloir préciser le sujet de votre communication et nous envoyer un bref résumé.

- Titre de la communication :

4 - LISTE DU MATERIEL AUDIO-VISUEL NECESSAIRE :

4.1 - Projecteur de diapositives :

- Format :

4.2 - Projecteur de films :

- Format :

- Cadre :

- Sepmag (simple ou double bande)

- Comag (son magnétique)

- Optical sound (son optique)

4.3 - Magnétophone :

- Monophonique :

- Stéréophonique :

- Vitesse de défilement :

- Nombre de pistes :

- Largeur de la bande :

4.4 - Magnétoscope :

- Largeur de la bande :

- Modèles de cassette :

- Procédé couleur :

4.5 - Rétroprojecteur :

4.6 - Films requis

- Format :
- Apporterez-vous le film ?
- Sinon où peut-on le trouver ?

4.7 - Autres desiderata :

Office de la Création cinématographique

La première semaine de Février, l'Office de la Création Cinématographique organise un colloque où diverses directions de recherche seront proposées : le cinéma et les théories qui le concernent.

Ces rencontres veulent être le bilan perspectif des théories qui s'élaborent sur le cinéma. Parallèlement, des projections de films inédits ou méconnus seront proposées. Et chaque soir, un cinéaste parlera de son oeuvre après la projection d'un ou plusieurs de ses films. Les journées s'organiseront autour d'axes de travail mentionnés ci-dessous.

Pendant cinq jours s'échangeront divers points de vue entre cinéastes, sémiologues, psychanalystes, économistes, etc.....

Pendant toute la période de ces rencontres, seront constituées des tables rondes, des interventions, des groupes de travail. Ceci se fera le plus librement possible, sans discours inaugural, sans rite académique.

Il nous a semblé important pour la première manifestation de ce genre, de donner la parole à tous les chercheurs, à tous les cinéastes soucieux d'une réflexion sur le phénomène cinéma. Une sorte de bilan et des propositions d'avenir, tels sont les buts de ce colloque.

Nous serions très heureux de vous accueillir pendant l'une ou l'autre de ces journées ou mieux, pour toute la période de ce colloque.

Dans l'attente de vous rencontrer, croyez à mes sentiments les meilleurs.

AXES DE RECHERCHE

- I - Sémiologie, Psychanalyse, analyse textuelle.....

- II - Utilisation du cinéma par l'histoire et l'ethnologie
Utilisation de l'histoire et l'ethnologie par le cinéma.

- III - Institution Cinématographique (sociologie et économie du cinéma).

- IV - Intertexte (film, peinture, roman, musique, théâtre)

- V - Nouvelles formes, nouveau support, (film expérimental, vidéo, super 8, etc.....)

L'organisation des travaux est prévue de la façon suivante :

- 1°) - Groupe de travail (10 H - 12 H). Cette formule a été retenue pour permettre à chaque participant d'approfondir le domaine qui l'intéresse. Le groupe de travail intervient sur une question précise pendant cinq jours (soit 10 heures de travail), et regroupe un nombre limité (10 maximum) de participants.
- 2°) - Table ronde (11 H - 13 H). La table ronde est organisée pour une matinée seulement sur un thème précis. Elle regroupe autour d'une personnalité, un nombre limité de participants qui débattront avec le public.
- 3°) - Communications. Elles auront lieu à 14 H et à 17 H. Elles seront animées par un cinéaste ou un théoricien et suivies d'un débat public.
- 4°) - Projection de films à 17 H et à 21 H. Les projections seront suivies de débats publics et présentées par leur auteur ou par un théoricien.
- 5°) - Des projections ininterrompues auront lieu chaque jour. Films anciens, méconnus et constituant une étape dans le cinéma.

Nous pensons que ce projet est susceptible de retenir votre intérêt. De notre côté, nous serions très heureux que vous nous confirmiez votre participation à ce colloque.

Pourriez-vous donc nous faire savoir le type de sujet qu'il vous intéresserait de traiter et le type d'intervention qui vous conviendrait le mieux (groupe de travail, table ronde). Par la même occasion, vous serait-il possible de nous faire parvenir un bref compte-rendu de l'état de vos travaux, ainsi que vos suggestions et souhaits quant aux films présentés.

Michel FANO :

Joël FARGES :

Jean-Paul SIMON :

A ONE TERM COURSE IN VIDEO THEORY AND PRACTICE

submitted by

Seth R. Feldman
Assistant Professor
Department of English
18 October, 1976

The course is designed to provide an introduction to the technology, theory and accomplishments of video (defined here as the creative use of electronic image-making devices). Students will be shown a variety of work involving video. The works will be arranged so as to illustrate the most significant facets of the medium as well as to relate video to more general concerns in the plastic and performing arts, film and communications. Topics to be discussed include: an introduction to video; the nature of video; veracity; feedback and image synthesis; colour; sound and image; video time; video space; videospaces and videosculture; broadcast and narrowcast pieces; hypothetical video works and future technologies. Students will be asked to respond to the works presented both through written critiques and the production of their own video pieces.

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Topics

1. Introduction to Video

- a definition of the medium is presented. Students are given an overview of video art and the principles behind the creation of electronic imagery. The equipment is demonstrated and students make their own tapes along the lines of ideas and possibilities discussed in class. A possible speaker at this stage would be someone who has been present from the earliest work in video and who is used to demonstrating and teaching equipment to others (e.g. Michael Shamburg, the Vasulkas). Students would be asked to begin thinking of projects to be presented later on under the different topic headings.

2. The Nature of Video

- a general discussion of video in terms of media and contemporary art. Where does it fit in to the history and theory of communications? What makes it unique. Tapes shown compare video work to similar work in other media. A lecture and/or works by a film or graphic artist now working in video (e.g. Ed Emshwiller, Lynda Benglis) might take place here. There might also be a speaker on communications theory.

3. Veracity

- a discussion of the tendency of VTR camera images to appear more "real" than other media images and the implications of this as well as the implications of portability and accessibility in the creation of video documentaries and video art. How do these documents differ from synchronous sound films recording reality? Are they art? Tapes shown here include both edited video documentaries and unedited interview tapes. What, if any, social effect has video had by virtue of its documentary function? The possibilities of video information retrieval systems as both a communications and an art tool are also discussed here. Speakers might include video documentarians such as John Reilly or Bonnie Klein.

4. Performance

- an examination of video as it records and interacts with pre-planned human action. The subject divides itself into: minimal performance, complex camera interaction, electronically augmented performance and electronically created performance. Examples of each are screened and discussed in the context of video, the use of performance in modern art and the evolution of theories of performance in twentieth century music and drama. Artists interested in this aspect of video (e.g. Tom DeWitt, Ed Emshwiller, Willoughby Sharp) could be used as guest speakers. Students would demonstrate their experiments in video performance, constructed either on their own or with the help of the Drama Workshop.

5. Feedback and Image Synthesis

- an examination of the techniques of generating and modifying feedback patterns and cameraless video imagery. Both the physics and the aesthetics of video and audio synthesis are discussed and compared to experiments in cameraless photography and film-making as well as the general idea of mechanically generated art. Speakers would be those who have been active in the development of video synthesizing equipment (e.g. Stephen Beck, Eric Siegel). Students working with this aspect of video would present their own pieces.

6. Colour

- an examination of one aspect of electronic imagery in greater detail. Colour is chosen because of the central role it plays in the graphic arts and because of the entirely new possibilities of colour open by video. Students will be introduced to the mechanics of electronically reproduced and generated colour, the control of colour mixing, the control of colour density and the possibilities of varying hue. Again, artists involved in the development of image generating equipment would be appropriate speakers here. Other speakers might include physicists and electronics engineers, who could give students an idea not only of the techniques of video colour but also give some idea of the future refinements possible in this area. Students would present their own experiments in this area.

7. Sound and Image

- an examination of the three possibilities of video sound: synchronous, contrapunctual and inter-generative (sound created image, image created sound) as well as the variants within these three categories. There will also be a comparison of the use of sound in video to its use in film, sculpture and the performing arts. Speakers might include both video experimenters with sound (e.g. Eric Sommers, Rudi Stern, Skip Sweeney, Robert Zagone) or figures involved in experimental music (e.g. John Cage, Morton Feldman, Robert Moog). Students working in this area could present either completed pieces or hypothetical works needing more advanced equipment for completion.

8. Video Time

- a discussion of pieces dealing with real time duration, modified duration, tape delay, process pieces and video works designed for interaction with on-going off screen events. Video's relation to film and plastic arts experiments in this area will be discussed. Speakers might include Vito Acconci or Frank Gillette. Students working in this area would screen and discuss tapes.

This might also be seen as the first half of a two week unit examining the inter-related problems of time and space simultaneously.

9. Video Space

- an examination of tapes dealing with problems of dimensionality (working for and against the illusion of depth), composition within the screen frame and composition designed to interact with off-screen space. As would be the case in the consideration of video time, both camera generated and synthesized imagery would be discussed. There would also be comparisons made between compositional experiments in video and the way in which space has been used in the plastic arts, film, theatre and music. Speakers might include Peter Campus, Hermine Freed, and Wolfgang Stoerchle. Students would screen works pertaining to the discussion.

10. Videospaces and Videosculpture

- Taking the problems of composition one step further, this unit will examine video's unique flexibility in the arrangement of screen presentations. The lecture will survey a variety of accomplished designs for environments and sculptures making use of video. These designs will be related to contemporary trends in both sculpture and architecture. Hopefully, the students will have an opportunity to interact with a videospace built by artists such as Phillip Perlman and Wendy Clarke. Alternative speakers might include people actively involved in the construction of spaces and sculpture. Students would present their own videospaces and videosculptures.

11. Broadcast and Narrowcast Pieces

- a discussion of the extension of video space and graphics through the use of broadcast and cable facilities. Students would be given an overview of the mechanics and history of broadcast television and cable and of experiments in using them in the creation of mass generated and viewed art. Students should also be made aware of the way in which such experiments can (or cannot) be arranged locally and in Canada. A representative from the CRTC or the local cable company, an artist (e.g. Stan VanDerBeek) who has worked with broadcast experiments or someone who has been active in broadcasting experimental pieces (Fred Barzyk of WGBH) would be an appropriate speaker. Students might design their own works and discuss their attempts (and setbacks) in getting them aired.

12. Hypothetical Video Works and Future Technologies

- an examination of suggested video works which cannot be staged because of technological, social or financial limitations. This unit would also examine technologies under development (e.g. high density video screens, image banks, holography). Having been acquainted with the workings of these new technologies, students would be asked to speculate on the aesthetics of the art that may be produced. A demonstration of holography might be arranged. Speakers might also include those approaching these technologies from the direction of science, philosophy, aesthetics and social planning. Students would be reminded of the media theory taught earlier in the course and asked to speculate as to how their experience with video has illustrated or refuted theoretical ideas.

13. Exam Problem

- Students who have chosen the written presentation as their major assignment (see course requirements) would be asked to write a critique on work or works selected by the instructor.

- Students who have chosen to present a video project as their major assignment will be asked to critique that assignment in terms of the unit during which it was presented.

Course Requirements

Students will be required to attend one 2 hour lecture, one 2 hour screening of tapes and a one hour tutorial. Additional time will be required for video projects.

Grading will be based on three assignments:

1. - a major assignment worth 40% of the grade. This may be either a video project relating to one of the units (prepared in time to be shown during the week that unit is presented) or a written preparation on one of the topics, artists or tapes presented.

2. - a minor assignment worth 25% of the grade. A simpler video or written project. Students choosing the video project as their major assignment must do a written critique for the minor assignment and vice versa.

3. - an exam problem worth 35% of the grade (as outlined above).

Artists to be Studied

As most video artists will have done tapes and projects that fit into a variety of the course topics and as tapes are being generated at a far greater rate than works of art in general, it is perhaps most useful simply to list a sampling of individuals and groups whose work is representative of video to date. At the same time, it should be noted that in this extremely young field, the difference between an emerging new talent and an established master is usually measured in months rather than years.

Vito Acconci
Alternate Media Center
Ant Farm
Eleanor Antin
Robert Arn
Ros Barron
Stephen Beck
Lynda Benglis
Joe Bodolai
Jean-Pierre Boyer
Peter Campus
Wendy Clarke
David Cort
Peter Crown
Douglas Davis
Dmitri Devyatkin
Tom Dewitt
Juan Downy
Ed Emshwiller
Bill and Louise Etra
Hermine Freed
Frank Gillette
Ernest Gusella
William Gwin
Don Hallock
Ralph Hocking
Nancy Holt
Joan Jonas
Lee Kaminski
Sami Klein
Shigeko Kubota

Les Levine
Susan Milano
Nam June Paik
Portable Channel
Steve Reich
John Reilly
William Roarty
Ira Schneider
Richard Serra
Eric Seigel
Rudi Stern
Eric Somers
willoughby Sharp
Michael Snow
Keith Sonnier
Lisa Steele
Wolfgang Stoerchle
Skip Sweeney
Ben Tatti
TP Video Troupe
TVTV
Woody Vasulka
Steina Vasulka
Videographe
Bill Viola
W.O.R.K.S.
Walter Wright
Jud Yalkut
Robert Zagone

Texts

Arts Canada ("The Issue on Video Art"), xxx, 4 (Oct., 1973).

Howard, Brice. Videospace. National Center for Experiments
in Television: San Francisco, 1972.

Miller, Sherry. Instruction Manual. Experimental Television
Center Ltd.; Binghamton, NY, 1974.

Shamburg, Michael. Guerilla Television. Holt, Reinhart
and Winston; New York, 1971.

Video Art, ed. Ira Schneider and Beryl Korot. Harcourt,
Brace, Jovanovich; New York, 1975.

Video By Artists. ed. Peggy Gale. Art Metropole; Toronto,
1976.

Equipment

The course is designed to make maximum use of the video equipment purchases requested by the Department of Visual Arts in their proposal to the Academic Development Fund. The course might also be equipped through donations and loans of equipment by manufacturers. Similarly, speakers may be obtained at minimum cost by taking advantage of government supported tours of these artists and by drawing upon expertise in related fields from within the University. The course could be taught in a limited way (with a de-emphasis on production) with the equipment and staff presently available. The course is also designed to incorporate future equipment acquisitions beyond those currently proposed. Finally, the course would benefit from access to non-video equipment and supplies currently owned by the Department of Visual Arts, the Department of English (Film Research Centre and Drama Workshop) and the Department of Journalism.

Relation to Other Courses and Programmes

As presently designed, the course may serve as a prerequisite for more advanced critical and production courses in video within the Department of Visual Arts. It is also designed to fit into a more general programme of courses in the area of contemporary development in the plastic arts, the performing arts and film. It would have relevance to communications study and journalism. It may also serve as a compliment to a one term course on conventional broadcast television.