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BURSARY APPLICATION FOR £5,000

by

STEPHEN PARTRIDGE

For the past seven years all my major works have been executed in Video; installations and videotapes. I have been teaching video for four and-a-half years as Lecturer-in-charge of the Video Area at Lanchester (Coventry) Polytechnic and as a regular visiting lecturer at various other Faculties of Art & Design throughout the country. I was a founder member of London Video Arts serving as its Treasurer for two and-a-half years and have organised and curated several exhibitions of Video Art including 'Video Art 78' at the Herbert Art Gallery, Coventry; "UK TV; Ten Videotapes by British Artists", at the Kitchen Center, New York; and "LVA at the AIR" AIR Gallery, London. I have served as a member of the Film and Video Panel of West Midlands Arts Association and my work has been exhibited widely both in the UK and abroad. My videotapes are now distributed by Art Metropole in Toronto; The Kitchen in New York; and for cable TV by Soho TV, New York.

I last received a Bursary from the ACGB in December 1978 which has assisted in the production and exhibition of two major installation works; "Study in Blue" and "Display-Displaced"; and five video pieces "Episodes-Interposed" (a compilation of four works) and Interplay; and the start of the production of three new videotapes.

To continue and complete work underway will incur heavy expenditure. Money earned from teaching is barely sufficient to cover living expenses amounting as it does to only 70 days work per year, and extra teaching time is becoming extremely scarce. I find myself increasingly dependent upon the continuation of my contract at Coventry as it becomes more tenuous, (it is now renewed termly instead of annually). Looking back over the past three years I am surprised at the amount of work one is able to do with the prudent use of money and limited resources but feel that it will be much more difficult to do the same over the next few years, and I am pleased to see that the Panel has shown its awareness of these and related problems by increasing the value of the bursaries it awards.

Although the access to the equipment I have at Coventry has enabled me to do much of my production work over the past two years and keep costs down to an average of a few hundred pounds per piece of work; it has

become inadequate for much of the work I have been doing recently and planning to do. While other centres have obtained editing suites and other post-production equipment this has not been possible at Coventry and so I have had to pay for my post-production while continuing to use Coventry for shooting and planning and experimentation.

I was very pleased with the reaction to my recent installation "Display-Displaced" which was installed in the window space of the Ikon Gallery, Birmingham. Literally thousands of people saw the installation situated as it was in the window, facing onto a main bus route, and operating well into the evening after the Gallery was closed. I would like to produce more installations for public spaces like this one, and take it further by using perhaps, department stores' windows and railway stations or public shopping malls etc. Exhibition costs for installations of this type are relatively low as Granada TV Rentals Ltd are keen to sponsor them by lending the colour receivers free (up to 20 sets), and thus the main costs are in the production and experimentation and post-production of the work itself. Ideally I would like to produce a different piece for each specific location, but can envisage that this might be difficult and sometimes too expensive and so I would plan on producing at least three very different types of work for differing locations. I would intend to keep these installations rather simple and clean ideas, but visually dynamic with some reference to the environment in which they were placed; a reference which was thoughtful as well as arresting to passers-by in the same way that "Display-Displaced" achieved. The new installations of this type would be one or two-channel videotape pieces produced on U-Matic format and replayed on automatic U-Matic decks and colour receivers. I would need funds for shooting, editing, and copying (to make TBC exhibition dubs), and for research to find and negotiate suitable locations. Exhibition costs would as I have already indicated be low, due to Granada's involvement, and would amount to the hiring of the U-matic decks.

To explain and introduce my current and future plans for work in videotape and other installations requires me to say a little about the developments in video post-production/editing-aspects of the medium with which I have been working on and exploiting over the past four years. With a simple edit-suite of two decks it is impossible to do any more than a cut from one scene to another, if more elaborate

(but not unusual) devices are needed such as fades, dissolves, wipes etc, one must use a three machine editing set-up, linked to time-base-correctors and a sophisticated remote controller, and mixer. This achieves a similar range of techniques which film-makers' have enjoyed with AB-Roll printing in film, and is the sort of facility which I have recently started to use. These facilities are not cheap (approximately £90 per hour) but compare favourably with optical printing costs in film especially when one realises than literally hundreds of cuts, dissolves, lap dissolves can be made in two hours, and that most of the decision-making process can be done 'off-line', that is to say with a copy of all the camera-original videotapes all the various post-production ideas and schedules and cuts and dissolves can be noted using time code, and then one goes 'on-line' with the three-machine equipment and executes those decisions, restricting the on-line time to a minimum.

I intend to continue making videotapes which investigate the interrelation of images and their possible meaning, whilst retaining a structural consciousness. "Interplay" (1980, 9 minutes, colour, stereo, videotape) presents the likely direction in which these new works would develop; where narrative is used as a device for analysis of particular situations and issues, although I would prefer to rely less on the sort of ambiguity- inherent in "Interplay", and make progress to more confident and categorical works. The exploration of conventional narrative form necessitates the use of three-machine editing in future videotapes, otherwise the scope of the form is limited- a situation which has frustrated my work in both videotape and installation work for the past year. It is not possible to give any more than an indication of costs on such projected work, but funds would be needed to cover stock, transport and hire of equipment, expenses for camera-assistant, editing, and the dubbing of time-base-corrected release copies. I would hope to produce at the very least two new videotapes by keeping costs down to a minimum but these would, nevertheless, be high in comparison to earlier work.

I have recently started work on a collection of short works in collaboration with David Cunningham, an artist/composer, who has produced soundtracks for my videotapes in the past including: 'Black Skirt' and 'Interlace'.

This time, instead of asking him to produce a soundtrack for a 'finished' videotape, I thought it would be a fascinating project to work in response to each other's visual and sound themes, to produce a synthesis of sound and images in an organic process of production. A great deal of images and sounds have resulted so far from this collaboration, ready to be added to, cut, matched and manipulated by post-production, to produce a series of 'videograms' which can be viewed and listened to, ideally in a domestic setting rather than in a gallery. The sounds and images are not abstract but spring from each other sometimes by random association, sometimes obviously; rhythms in the sound are taken up and echoed by the chopping of the images which in turn lead the sound to further responses. The sound and images continually play upon and fuse with each other producing a rich and varied association. To carry on and complete this series of videotapes (so far three works: Rapid; Voice; and Body), will need funding to cover further shooting expenses editing, sound dubbing from the masters, and release copies, total cost of which I estimate to be between £700-900, using three-machine editing (five hours).

Finally I would want to produce a new major installation work to complement "Study In Blue". For installations much preparatory work must be done, particularly there must be room to experiment with ideas which may or may not lead to fruitful conclusions. I feel ready to make a new installation which is quite different from previous works but nevertheless continues my involvement with structural elements within the work and its particular location. I would need funding to support experimentation, shooting of a particular developed idea, stock, transport of equipment, hire of any special shooting equipment or props, editing and the making of exhibition copies. It would seem inevitable that any future installation would reflect the work I am planning on doing in videotape, in the same way that the relationship between pieces like 'red Shirt' and 'Black Skirt' have with "Study in Blue"; all of them dealing with the interaction between rhythmic sound (music) and rhythmic imagery (editing). Thus I would hope that my movement away from rigid structuralism and analysis pure and 'simple' to more 'relevant' concerns in my videotape work would interact with any experimentation in installation work.

I'm confident that I have outlined an ambitious and exciting programme of work in this application, covering an expanding range of activity in a number of different contexts. It is increasingly important to disseminate work and ideas and I would intend to continue to do this with my involvement in teaching, with LVA, and my own work.

I have tried to indicate where the major expenditure will lay in each area of work I plan to execute, but have not included the many miscellaneous expenses incurred when carrying through any period of artistic activity, such as research, travel, books, documentation, and other incidentals. It may be useful to outline the likely costs for a thirty-minute videotape without access to any equipment;

Stock: 6 KCS 20 U-matic videocassettes (shooting)	£60.00
2 KCA 30 editing	£24.00
Hire of camera & U-matic deck for 1 week	£300.00
Hire of ancillary equipment: lights, tripod, mics monitor, etc	£150.00
Transport	£ 40.00
Expenses for shooting assistant	£ 70.00
Editing off-line copies 30 hrs @ £2.00 per hr.	£ 60.00
Dubbing offline copies with time-code	£ 90.00
On-line editing 4 hrs @ £90 per hr	£360.00
TBC dub and stock	£ 32.00
Incidentals	£100.00
	<u>1326.00</u> +VAT

However I would expect to reduce these costs considerably by using borrowed equipment where available, and by obtaining favourable rates from various facilities houses by working at unsocial hours for example.