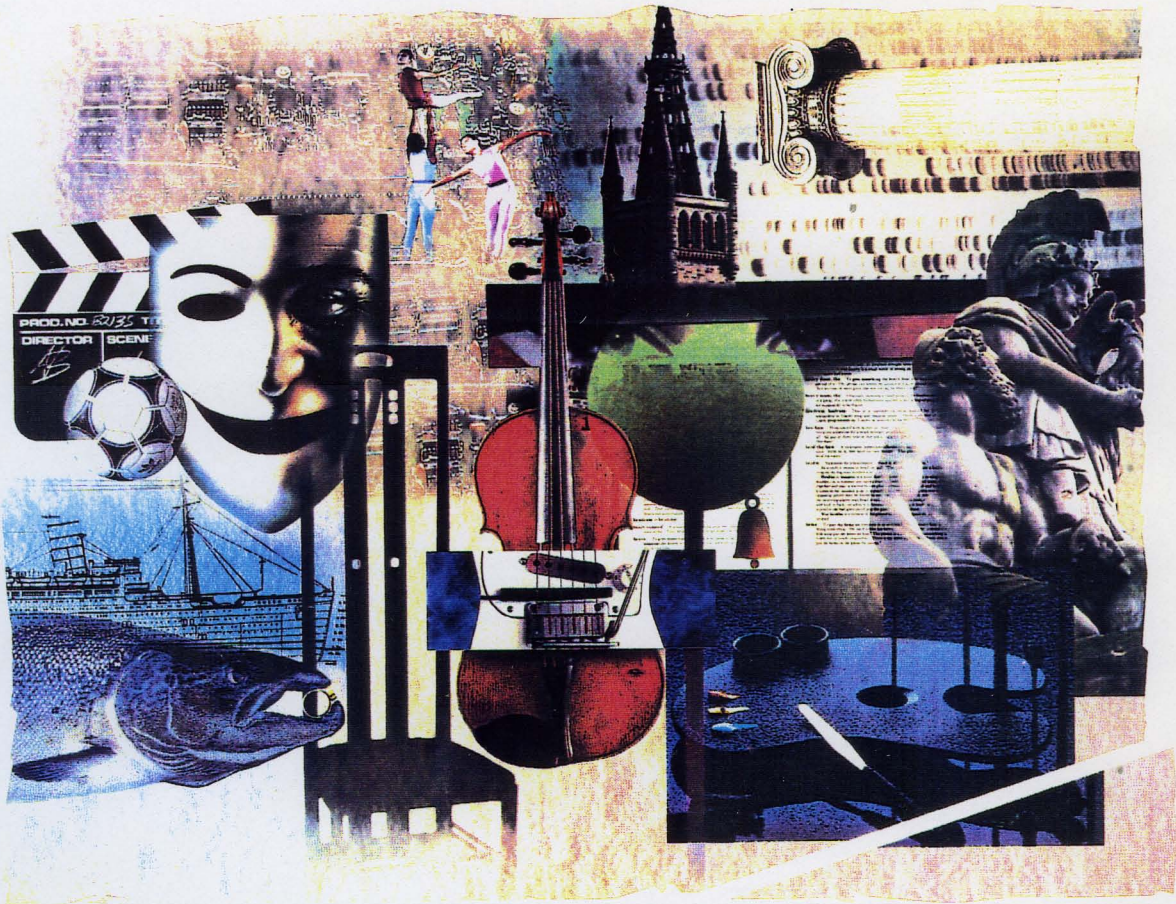


GLASGOW 1990
EUROPEAN CITY OF CULTURE



21 TV PIECES

The Televisual Event of 1990



FIELDS AND FRAMES

Corshellach, Bridgend, Dunning, Perthshire, PH2 0RS. · 076 484 200 · Fax 0738 33449

*An International Televisual Event to Celebrate Glasgow 1990
Cultural Capital of Europe*

What is Glasgow 1990?

In 1990, Glasgow will be Cultural Capital of Europe, following five European cities awarded this coveted title: Athens (1985), Florence (1986), Amsterdam (1987), Berlin (1988), and Paris (1989).

In 1990 Glasgow will be the platform for Britain's most significant and ambitious cultural event. The world's attention will be focused on the heritage, history, character and dynamism of a great city - once the second city of the Empire. Glasgow will host a high-profile programme of local, national and international cultural events, complementing one of the longest standing traditions of cultural provision in the world, with the diverse and artistic life of the city and its surrounding environs.

Glasgow is Scotland's biggest city, and forms the heart of Strathclyde Region, as well as also being the third largest city in Britain. Its selection as Cultural Capital of Europe has thrust the city into the world's cultural spotlight, exposing it to the glare of world scrutiny, and exposing one of the city's best kept secrets - that it is a lively, thriving cultural metropolis, and a city which is undergoing a tremendous renaissance. The European City of Culture year is more than just an arts festival, it is about the culture of an entire city and its myriad communities. Its significance will be both national and international, and will open up the varying aspects of the culture of the city of Glasgow, Strathclyde Region, and Scotland, through common elements and the richness born of diversity.

The 1990 celebrations in Glasgow will last for a full year, 365 days - beginning on December 31, 1989. The celebrations will encompass all aspects of the city's culture, embracing the diversity of life to be found within it, as well as the broad geographical and cultural context of the region and the wider context of Europe.

The Background to 21 TV Pieces

Imagine backwards in time to 17 years ago; you live in Scotland's central belt and are watching Scottish Television, the early evening news has just finished, then you hear the sound of running water, visually your TV starts filling up with water, as if it were a sink! It continues until full, then the plug is pulled, the visual perspective changes, and it empties. This all occurs in the space of two or three minutes, and the next programme comes on; there is no explanation, either before or after, nothing. What was it, will something else happen? Yes, the next night, roundabout the same time, there is another interruption, this time two men on opposite street corners, having a shoot out with cameras, and so it continues for a whole week; but then that was '71.

Imagine it's 1900, you have heard about Glasgow, European City of Culture for 1990, but you don't live in Glasgow, so you only know about it from a distance, having seen the odd report or programme about it; interesting, but not directly relevant.

So, you are watching the TV, maybe the regional news has just finished, maybe you are wondering what's on, deciding what you are going to watch that evening, it's not an ad, it could be the start of a programme, but it's not been announced; before you have had a chance to think. The images change again; what seems to be a strange narrative, or no apparent narrative at all; could it be the start of a film? No, it looks more like a live broadcast, but there again it's not a news flash! It seemed at first to be the start of a normal (but unscheduled?) programme, but now, eye and ear alerted, you realise it's not, it's different; that difference holds you as it unfolds, but just as you think you understand, it's over; so what was it? - no explanation follows, the programme as advertised begins, as if nothing had happened.

You might stay with the channel to see if something else occurs, in which case your vigilance would be rewarded later on; you might forget about it, or consider it a mistake or aberration, you might even look in the paper to see if there was any explanation.

Whatever the case, a short article in the TV Times, similar features in various other publications, or a separate listing on the local TV page may explain that what you have just seen is part of a month long television event tied in with the Glasgow 1990 Celebrations; an event which only exists for, and within, the context of broadcast network television; an event that brings together a plethora of creative talent (national and international), from a variety of disciplines.

The result being a series of twenty-eight very short and diverse works specifically made for the context of television, to function and be transmitted as unpreluded interruptions, three or four times daily, within the normal programming schedule. It would also tell you why the works exist only in this context, who the creators (and in the case of at least one piece, the schoolchildren) are.

And because this is a historic first for network television, you would also find out about a touring exhibition, showing all the works together, in a similar context, with background information on who made them, how and why; what it wouldn't tell you though, is exactly when these interruptions would happen (although certain slots would appear to be relatively constant), or necessarily what would be shown by who, or when.

So it doesn't matter where you live, London or Liverpool, you will be a part of the European City of Culture celebrations; Glasgow will have been able to reach out beyond its physical boundaries, and involve you directly.

A televisual event such as this, which engages the whole country, has never happened before, not in Britain, Europe, or the States.

Scottish Television and the Scottish Arts Council did take the first steps towards just such an event in 1971, by supporting, making and broadcasting, an artist's work made specifically for television - '7 TV Pieces'.

One of the prime objectives of the works was their 'instant' nature, whereby each of the pieces were shot and post-produced on one day and transmitted the next, over a period of one week.

The original idea and the work was conceived and produced by (then sculptor) David Hall; it was made up of seven short, self-contained pieces of variable lengths; they were planned as unexplained interruptions to normal programming, and transmitted unannounced during prime time, at various times throughout the day.

Although it was confined to only seven works over one week, and broadcast only in the Scottish region, it had a major impact for some months.

Glasgow 1990, Cultural Capital of Europe, is the perfect opportunity to look again at those first adventurous steps taken in Scotland nineteen years previously, providing a timely and appropriate context within which to develop the original hypothesis into a major televisual event, on an international scale.

Essentially what is being suggested is an event which when seen overall, scatters small nuggets of very brief, but unusual and high impact television works across a month (early in 1990), within which the notion of 'interruption' of the television context, and the normal content, can be explored by practitioners from a wide spectrum of creative disciplines.

This new event would have much longer life, a far wider impact, and set a major precedent for artists' work within the television context throughout the world.

The project will be primarily a Scottish led event, and will be a major project within Glasgow 1990, Cultural Capital of Europe Celebrations, although its impact will be international in scale. The works and project will be of major importance as regards the history and development of artists' television, and there is a strong possibility of achieving subsequent foreign television sales.

The event as outlined, is currently in development by Fields & Frames (the producers) with Channel Four Television and the Glasgow 1990 Festivals Committee, who are also co-funding this stage of the project. Therefore although the final production overall is not as yet finalised or certain, we are confident that it will be achieved.

The Fields & Frames team responsible for all aspects of the project are:

Jane Rigby: Producer, Fields & Frames

Established a reputation as a leading artist with her film installations in the late seventies, and worked for many years in the commercial sector; moved to Scotland in 1984, where she joined SSK Productions of Glasgow, as a senior Film and Video producer. She has produced a variety of programmes, promos and ads etc, within mainstream film and TV, and for a number of blue chip companies, working with many of Scotland's most respected directors, writers, lighting cameramen and crews. In July 1988 she left SSK and now operates as a freelance and independent producer based in Scotland.

Anna Ridley: Independent Producer

Joined the BBC in 1968, as a designer, and worked on many notable productions from Top of The Pops to Arena; going freelance in 1979, and continuing as a designer working on such notable films as Chariots of Fire as well as numerous TV programmes. Since 1976 she has also been closely involved with artists working in video, and in 1976 persuaded Arena to devote a programme to Video Art. Since 1984 she has made her mark as an independent producer, with her own company Annalogue, combining her interests in art, television and film, producing a variety of programmes for Channel Four such as Dadarama, Ian Breakwell's Continuous Diary, and Les, A Dream in the Life. She has also just completed Another Way of Telling for BBC TV.

The Brief

We invite you to submit a proposal for a new work aligned to the spirit of interruption/intervention specific to the context of broadcast Television as described in the outline of '21 TV Pieces'. A selection of these proposals will then be presented to Channel Four Television and Glasgow 1990 at the end of this development period so that a commission and necessary funding for this project will be granted. We have negotiated agreement in principle but the final decision will be subject to further consideration by both organisations.

The following points should be considered when framing your idea and subsequent proposal:

- (1) The idea should embody a response, in broad terms either to Glasgow or Scotland. This may form a subtext; your own concerns and obsessions being the key to a personal perspective and context for the work.
(For those artists unfamiliar with Glasgow or Scotland, further information and pictorial material will be provided on request).

- (2) Minimum duration of work: 60 seconds
Maximum duration: 4 minutes

Transmission: up to 4 times during one day including peak time viewing. The transmissions will commence over Easter 1990 and continue during June, with possible subsequent transmission later in the year, there being up to 8 possible transmissions within the year; however the precise schedule will be finalised nearer the time.

- (3) The work may be:
 - (a) Completed in advance of the transmission period.
 - (b) Completed during the transmission period if time of year or topicality are intrinsic to the idea.
 - (c) Made live or as live on the day. This would apply only to work that is related to a specific event or situation. In this case the artist would, of necessity, have to schedule the timing of the work in accordance with Channel 4's slots. These would be set in advance but the exact duration may not be known until the day, therefore the available time may vary by a few seconds.
- (4) The work may be framed as a single piece and transmitted 4 times, or 4 works developing from one to the next successively, or any combination within that, which will also take the proposed daily transmission slots into consideration.
- (5) The production of each work will be set according to the specific requirements and will be made in collaboration with one of the producers. In accordance with Channel 4's terms for independently produced work, crews and all facilities will be in line with union agreements and arrangements as per regular programme-making practice. Those artists used to personally producing and constructing every aspect of their work should see this as an advantage. Expert camera operators, lighting directors, sound recordists, paintbox operators with experience of the type of production created by the artist may be engaged. Camera operation for a football match or for newsgathering on the run is a very different kind of activity to directing the grips in the operation of a complex camera move when shooting a drama.

- (6) The work may be shot on one or several locations, in a studio or as a combination. Whilst every effort will be made to accommodate the most diverse ideas, there will be a limit to the funding on offer.
- (7) Performance works: the performer or performers should be the originators of the work, otherwise suitable Equity members will be contracted. Special dispensation may be granted by Equity in rare cases, however, this is not of right and would have to be negotiated in advance of production. (Equity is the British actors union, and covers dancers and performers as well as actors).
- (8) Material not considered suitable for family viewing will not be transmitted before 9 pm.
- (9) Any material not originated by the artist(s) and therefore not the exclusive property of the artist will be subject to the terms and conditions of copyright laws relevant to broadcast television. For example; material recorded off-air such as news reportage or feature films which have, in the past, been incorporated into artists works, have to be paid according to the owner's terms. (News footage may be charged at the rate of £150 sterling per minute or part of a minute.
- (10) At present it is anticipated that pre-production and production will take place between September 1st 1989 and March 31st 1990. Anyone submitting a proposal should therefore be available for the amount of time required to plan and execute the work during this period. An appropriate schedule will be structured that takes into account the requirements of the individual production and any prior commitments that the artist may have. The production of the works will take place in Scotland, and therefore part of the budget will be made available during the pre-production phase (on commissioning) to enable the artists to spend time in the area in order to finally hone their ideas. Certain aspects of post-production may however be arranged as suitable.
- (11) All of these new works will form part of a travelling exhibition. This will be launched in Glasgow possibly about a fortnight after the beginning of transmission on Channel 4. Suitable venues around the UK which can provide proper sound separation for the different elements of the exhibition are now under negotiation. The exhibition will be designed to present the ideas of intervention/interruption that is specific to viewing in this context as being different from that of television.

SUBMISSION

Initially we require an outline of the idea sufficient to identify the essential elements. A combination of texts, script, drawings and maybe photographs can all help to convey the flavour of the work. Those artists who have never been involved in producing a work for television may be assured that both the producers are well versed in the translation of artists ideas into a televisual form so the need not worry about production techniques.

Once selected, the artist will then develop the idea in discussion with the producers so that techniques for producing the work may be agreed and a fairly accurate budget calculated. Fees to the artist will be included and payable according to the contract between the production company, FIELDS AND FRAMES, following the commission of the whole project by Channel 4 and Glasgow 1990. Non-exclusive non-theatrical rights will be retained by the artist so that they may be free to exhibit their work in Festivals, exhibitions, etc, after this project has run its course.

In the final stages of development, supporting material, story boards or visual treatments may be required in order that we may make a strong presentation of the ideas for the necessary funding. In order to assist with the expense of postage and packing, we are able to offer a maximum refund of £10 towards postage and packaging for those resident in the UK and £15 sterling to those in countries outside the UK.

Submission/Development Schedule

Initial submission to be received by:

14th April 1989 for submissions from the UK
19th April 1989 for submissions from outside the UK

Discussions on the works between artists and producers to take place between:

20th - 28th April 1989 inclusive

Further supporting material (as requested) to be received by:

19th May 1989

Final budgeting of works, by the producers, to be completed by:

24th May 1989

Final presentation package to be completed by:

26th May 1989

All submissions (or correspondence) should be sent to:

JANE RIGBY
Fields & Frames
"CORSELLACH"
BRIDGEND
DUNNING
PERTSHIRE PH2 0RS
SCOTLAND

If you wish to discuss your ideas prior to submission, or require further information/clarification on the project etc, or need any help regarding any aspects, then we would be happy to have a chat, so please phone:

Jane Rigby: 076 484 200

or

Anna Ridley: 01 743 3630

We would appreciate however if you could restrict any phone calls to between the hours of **9 am and 8 pm** (UK time).

