

31 India st, Edinburgh3.

20th June, 1977.

Dear Steve,

I have collected together as much information as possible. The SaC accountant finally came up with a complete analysis of the account which I reorganised so that you can follow it. Some of the figures are slightly difficult to follow as he obviously confused some items. But I think that you will get a fairly good idea of what is involved.

It seems a very expensive business on paper, but the sums include both the Third Eye event and the Symposium. It seems almost impossible to extract them from one another, although I think that my original estimate might help to clarify these figures. Remember that there was substantial expenditure on travel and hotel expenses and on my reckoning there were at least ten people involved with these items. The other fairly ~~xxxxx~~ large item is my own fee, which was due to the fact that I was engaged more or less full time on the job for about five months and in the end did most of the admin work. Normally a researchers fee would be around £250 or £300. I think that as can be seen from the Tate show, one gets maximum value from installations, and minimum value from tapes which if one has a lot can become a very costly business. Incidentally, you should get a costing from Brian as he did quite well for a slightly ~~longer~~ ^{longer} period of time. But that was only tapes of course. Don't forget, as well, that quite a lot of equipment was ~~xxxxx~~ borrowed for free. You will find that the worst item of all is always print. Ours was particularly chronic, mishandled all the way, hideous catalogue and absurdly expensive for what it was, but you must, if you have a cat, cost this extremely carefully. Let me know if there is anything else I can give you!

I don't think that I shall be able to make it to Dumstead this weekend as my parents are moving house at the end of July and I have to spend most of the time helping sort things out and packing. Still it's the first and hopefully the last time for them. My father has been in the same house for 46 years apart from his time in the RAF during the war. But there are problems about what to do with things like, 10 years of The Listener and about 6 boxes of photographs—cultural decisions as well as practical ones! I am sure that there will be lots of times in the future to get together, in fact I am really going to have to fall back on friends to look after me in London, now that I will no longer have a base there!

I am still toying with the idea of another event up here. The SAC have given me money to go to Documenta which I intend to do in September before the Biennale.

I will give you a ring when I'm down to make sure that you follow all the stuff in the meantime.

Love to you and Jane.

Tamara

The installation of the show in Third Eye was planned very carefully with the particular venue in mind. There were four specific spaces involved. One, the main gallery which contained two installation pieces, David Hall's and Steve Partridge's, the principals, tape viewing area, and a space for what I call tape/installation/performance pieces. A narrow corridor leading up to this corridor was filled with Barnad's corridor piece and later in the week, Brian Hoey's installation was set up in the main entrance. There were two additional viewing spaces for tapes, one in the shop window of Third Eye (which did not function very well for technical reasons) and one in the cafe which ran continuously. The tapes were programmed to ~~xxx~~ each ~~twice~~ twice over the period of the show.

Cliff Evans was responsible for bringing the equipment from London, installing show and maintaining it during the whole period. A full time video technician is absolutely essential if ~~xxxx~~ a video show is going to work. *Cliff was also responsible for doing the transfers onto a matrix in London.* Another factor which should be costed when planning a show like this is carpentry, lighting, black-out material etc., and additional gallery technicians for installing and carrying. I think that I may have underestimated the amount of work needed for this and it meant that we had to do alot of the work ourselves.

The show was installed in the record time of two days.

Costs of postage ~~and~~ telephones and publicity are not included in the general costing as these were absorbed by Third Eye and the SAC's normal running costs. Catalogues were sent out to the SAC'S normal customers both at home and abroad after the show. We had a certain amount of radio coverage but no TV ! Though I attempted to persuade STV that they had a duty to pay attention since they had already carried DH'S TV pieces in 1971.

My own part in the show and Symposium was extensive, as not only ~~xxx~~ did I do all the research but also most of the administration, apart from writing the official letters¹/₂. I also did most of the work on the catalogue and produced the symposium transcript which needed alot of editing.

Equipment for Video Towards defining an aesthetic

Hire from DixonIs in London.

6 ITC 5000 cameras
3 " 4000 "
11 20" Monitors
9 Zoom Lens
2 MEA 5100 camera mixers
plus cables , plugs etc.,

Borrowed from SAC, SFC, Third Eye and Quality of Life in Dumbarton

6 9" Sony monitors
4 24" Pye monitors
2 Sony portapaks
1 sony AV 3620 mains unit
1 22" monitor
2 JVB portapaks

Hire from Kermac in Glasgow

Sonymatic and Trinitron

Hire from Heriot Watt university

Phillips VCR

Hire from Fantasy Factory

1 genlock mixer with effects generator

Borrowed from Maidstone College of Art

1 national portapak

~~xxxx~~

Lighting hired from Northern Lights

Black Curtains / Kings Theatre in Glasgow.

Installation equipment requirements

David Hall- Vidécon Inscriptiōns

2 cameras (national portapak and one other)
2 monitors
1 ITC mixer, MEA 5100 with F and E camer inputs
1 mains deck AV 2100 - Sony
various accessories (?)
camera adaptor

Brian Hoey and Roger Barnard (they shared equipment by having their
installations on for five days each)

Two cameras (Sony, or ITC) with lens to go with mixer
Two VTRs High Density AV 3620 or similar
1 mixer (national mixer with genlock and luminance key
2 large monitors

Steve Partridge- Installation 1

4 19" monitors
4 cameras
mixer
sync generator

All the other equipment was used in rotation for multi-screen pieces
subhas Tony Sinden's BE/HOLD/VERTICAL/DEVICES, BREEZE, CRITCHLEY'S ANOTHER
TRIANLE etc.,

This pieces were performed in the central space between the two main
installations

Final Cost including all fees and expenses

<u>Equipment</u>	<u>Miscellaneous</u>	9.63
		5
		20.28
<u>Fantasy Factory</u>		60
<u>Action Space</u>		15
<u>Northern Lights</u>		19
<u>Dixon's Technical</u>		500
<u>Kermac Electronics</u>		
Hire of equipment		54.30
Purchase of cable, tape etc		55
<u>Catalogue and posters</u>		365.50
<u>Tapemakers fees</u> (this item seems to have got a bit mixed up with travel in the SACs accounting)		412
		18.70
		18.70
Castelli		45.54
Electronic arts intermix		4.83
<u>Cassettes</u> (in lieu of payment)		
Studio 99		89.30
<u>Hotels</u>		
		220.05
<u>Transport</u>		
Hire of Leyland Van		87.36
Car hire Mitchells		18.93
T. and S Transport		20.25
<u>Travel</u> Participants		109
<u>Miscellaneous</u>	Paint	10
	Photography	10
	Petty cash	105.13
<u>TK fee</u> 250		750
expenses including trip to Holland fares to Londontelephone, postage etc.,		154.24

Hoping the total adds up
correctly as I had to
reorganise the SAC presentation
of the account.

£ 3,418.52

Original estimate for Video Towards Defining an Aesthetic and Video Symposium

Video Towards defining an Aesthetic

Catalogue 320

David Hall

For consultancy, installation fees, participation in Symposium 100

Tapemakers fees and Cassettes

Tapemakers have the alternatives of accepting cassettes in lieu of fees in some cases where practicable. 297

Fee to Sonnabend in New York for tapes.

Installation fees

Roger Barnard
Brian Hoey
Steve Partridge
(David Hall falls into this category but his fees are contained in his £100 45

Artists expenses

Fares 54
Accommodation in Glasgow
Roger Barnard
Brian Hoey
Steve Partridge
Cliff Evans
David Hall

Cliff Evans technician

Fee for transferring all tape material to cassette, collecting and transporting equipment from London to Glasgow and back and acting as resident technician 200

Transport

Hire of van from Swan national for transportatiof equipment from
L_ondon to Glasgow and back on hire from
11th March to 22nd March inclusive plus petrol 130

Equipment

Hire from Dixons in L^ondon 500
Hire from Fantasy Factory 60
Hire from Kermac electronics in Glasgow 55

Posters

67

Unseen installation costs

This is a contingency sum for extra cabling
fuses, breakdown of equipment etc., 150

2. Video Symposium

Accommodation, fares, sleepers and fees 298

Participants

Stuart Hood, Hein Reedyk (fares² paid for by Dutch
government), Jim Pearse, David Hall (fee only from
symposium budget), Su Braden, A Duffy, Richard
Rhenish. ~~xxxxxxxxxxxxxxxx~~

Hire fee for tapes

60

Tamara K's fee

750

Tape-makers received fees or
cassettes. £12 per hour. Less for
less time.

Eighteen tapes in the star.