



DAVID McINTOSH

LORETTA TO

Take One is pleased to publish this year's Perspective Canada Symposium, DIGITALIA: USING TECHNOLOGY BEFORE IT USES YOU. The Fourth Annual Symposium was sponsored by AT&T and coordinated by Gisèle Gordon for the Toronto International Film Festival. DIGITALIA was moderated by David McIntosh, culture critic and Perspective Canada Programmer. (The presentations have been edited for length.)

DAVID McINTOSH

Each year Perspective Canada presents a symposium in response to either the issues we raised in the films included in Perspective Canada or in response to the issues that filmmakers face in the making of their films. In the past, we have presented panels on issues such as Race and Representation in Canadian Cinema, Sex in Canadian Cinema, and the establishment of a Canon of Canadian Cinema. This year we felt it was highly appropriate to address some of the problems producers in particular face in the new media environment.

My name is David McIntosh, and I'm a cybersceptic. I collect silly stories about cyberspace. One occurred a couple of days ago in the lobby of the Sutton Place Hotel. It involved Bell Northern's Home of the Future display. As I entered, I was invited to walk down a carpet of grey Astroturf with white lines painted on it. I guess this was the Astroturf info-highway. As I moseyed down this info-highway, on one side was a display which could have been taken from the furniture floor from The Bay. There was a phone and a uniformed woman – the uniform was sort of halfway between a tennis outfit and prison garb – and she announced to me that "this is the phone you will have in the future."



HALLA

As I continued down this highway, I got to another display where the fabulous technological innovation was the ability to make a phone call from one seat to another in the same airplane. As I got to the end of the display, there was a real provincial policeman with his motorcycle going on about how he will use technology in the future to hand out traffic tickets and keep certain people out of certain neighbourhoods. I found it fairly revealing that at the end of the information highway there was a cop.

We're all rather sick of these thoughtless representations of the info-highway. Somewhere along the line, there has to be room for content and the creative process,

which is why we've organized this panel, to allow producers and artists to establish a position from which to speak to the dominant corporations which seem to have controlled the debate over new technologies up to this point.

Our panel is, from left to right, Loretta Todd, noted Canadian filmmaker. Loretta has a film in the festival this year called *Hands of History*, she is also a contributor to NativeNet, and recently has made a number of presentations from an Aboriginal perspective on the uses of new technology. Next to Loretta is Judith Doyle, Canadian documentary filmmaker and former editor of *Impulse* magazine. This year Judith has her first fea-

ture film in the festival called *Wasaga*, which combines a range of technologies – video, film, manipulated film, and computer animation. Next to Judith is Geeta Sondhi, who is a former Perspective Canada programmer, and is now the Coordinator of the Non-Theatrical and New Media programs at the Ontario Film Development Corporation. And next to Geeta is Ron Mann, also known as "CD-Ron." Ron has two CDs which are chartbusters, *Comic Book Confidential* and *Poetry in Motion*, and he has recently returned from Woodstock, where those CDs were available. And next to Ron is Peter Broderick, who is the only non-Canadian on the panel. He is an American independent producer and currently he's an



David McIntosh

editor-at-large of a magazine for non-profit organizations call *InfoActive*, which is a resource magazine for such organizations. He is working extensively in the area of public policy, bringing independent producers and artists together with distributors and technology.

We'll get underway with a presentation from Loretta Todd.

LORETTA TODD

...I want to talk about civilization and its implications within cyberspace. There was a film critic, who said something long before cyberspace. He said that nothing ever happens to the human body anymore, it only happens to the image of the body. I think that's really appropriate, particularly when you think about the term digitalia. Digitalia really is about everything happening to the image of the body and not to the body. But what does it mean to me as an Aboriginal person, someone who is very suspicious of this way of looking at the world? When Cree speak of Canada, what Canada means to us, it signifies our own narrative, our own history, our own philosophy about this clean land, which means more than an absence of garbage. A clean land – not synonymous with pure, as in the Garden of Eden – but clean meaning a balance and harmony among all the relations that share the land. A clean land which the people must help protect and keep healthy.

What, then, does Cyberspace mean to Aboriginal people? If it really is a place, albeit under construction, in which at the same time will not really be there when it is

there, what can we name it? Can it be like television and be called the talking box of space, or the other names that Indian people have given to new technologies from chain saws to sewing machines. Will Cyberspace be, perhaps, like a talking web of clouds. Can our narrative, histories, philosophies, and science find meaning in Cyberspace? And above all, can Cyberspace help keep this land clean?

For instance, will the need for fossil fuels for endless commuting be reduced as Cyberspace creates a corporate virtual workplace, or will the corporate virtual workplace alienate humanity even more from the land, allowing yet unheard-of ecological abuse. Will Cyberspace enable people to communicate in ways that rupture the power relations of the colonizer to the colonized, or is Cyberspace a clever guise for neo-colonialism where tyranny will find even further domain? Will Cyberspace enable old knowledge to be experienced or will Cyberspace create the present anew each day, so that there is never again tradition or a past? Or will old knowledge become so much a com-

modity in Cyberspace that it is no more than a commercial market? In other words, what ideology or philosophy will have agency in Cyberspace? It would seem that Cyberspace marks the end of ideology and the end of history for some.

In Cyberspace everyone will have free and equal access regardless of origins. There will be no more race, age, class, or gender say some. But will Cyberspace duplicate what already is, with virtual malls as constructed by the world of commerce, and virtual museums, as constructed by the academy, or virtual arcades, as constructed by the entertainment industry? Afterall, Cyberspace started as a virtual war zone, as constructed by the western military.

To talk about philosophy and the ideology that drives the creation of Cyberspace, I think you have to look at where all of this Cyberspace comes from. Some have said that Cyberspace is like the creating of perfect form, this impulse on the part of western culture to create an electronic infrastructure, where the dream of perfect forms becomes the dream of information, so that filtered through the computer, all reality becomes patterns of information. Here the idea of the universe, as imagined by Plato, the idea of perfect forms creating a new world, takes shape.

Perhaps these patterns and Cyberspace will be imagined as liquid light, like a neon sign shining slick and menacing on a wet road at midnight. In Cyberspace, maybe cities will be built of crystals that shimmer in a sunless sky, and along the roads and highways of this geography, information will flow like blood in a space where there will be no flesh and shapes will shift like shadows on the wall. Propelling this need into Cyber-



Loretta Todd

space and this emergence of the body into the image is the fear in western culture of leaving the body, the fear of the body, the fear of nature, the fear of the world it inhabits. You can see this in hackers, the people involved in Cyberspace. They talk about the body only as the flesh. And there's another thing that propels western culture into Cyberspace, into this new media, and it's this tension to know all, to emulate the eye of God. The limitations of the body and the senses of the physical world create a need to put the heart and mind of man into the machine. But I always like to remind people that in the film *Terminator*, the heart and mind were put into the machine, and the machine hated man and turned on humanity.

The need to know, this desire to have the mind of God, however, is not something that is just western. In native culture, we steal fire, we take journeys, and the Cree trickster is always going in search of knowledge. Yet, there is none of the Platonic that separates ideas from the world, and the body from the mind, nor is there a need to know like God. Instead, in Aboriginal culture, everything in the universe is endowed with spirit and intelligence, from which all ideas flow. It has become almost commonplace, even trendy to say that in this world view there is no separation of body, mind, spirit and heart, and further, all life is connected throughout the world. The land is the culture, which is in contrast, even opposition, to that which says the mind is the culture.

So what do we do? At a Cyberspace conference recently, someone I know, Leroy Littlebear, talked about how we should stop for a while and not make any more new media, not pursue this Cyberspace. He talked about how western culture has this need to make a metaphor of life. In a sense, Cyberspace and the new media are metaphors for life, for the body. Western culture is unable to experience the body, experience nature. And in aboriginal culture, would we have imagined Cyberspace? I always like to think where our technology, the technology that we had already created, would be if there hadn't been contact with Europe. Would we have imagined Cyberspace? I don't think so, not if it's a place to escape the earthly plane and the mass of humanity. Not if it's a place of death, where we are reborn inside the machine.

So, what of all these abstractions? Western culture has this need to leave the body, to leave the earth, the need to use new media as something to replace this world we live in now. I've heard people talk about going on the Net, and how they can all talk to one another, yet they're afraid of one another on the street. What does this mean? Because you talk on the Net, does



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on the wall ● Loretta Todd

that somehow excuse the fact that you can't look somebody in the eye on the street? How does this new media duplicate the kind of elite, the kind of hierarchies and privilege that already exist? Is it possible to bring a different philosophy into the creation of this new media and create media that makes it better for us to live in this earthly plane and makes our experience of the body that much more rich? What kind of media would that look like? That's something we're looking into at the Aboriginal Film and Video Arts Alliance, which brings artists into the creation of software and hardware, artists being people who potentially can see the world in ways different from those who are creating the new media and Cyberspace at present.

JUDITH DOYLE

Loretta made the point that Cyberspace is under construction. I think this is a running theme through all the presentations we're making today. I'm going to talk about this process as I see it playing out in *Wasaga* – both the beach and the film I recently completed. *Wasaga Beach* is the longest freshwater beach in the world. It is also a semiotic junkyard, on the road to the virtual arcade that Loretta mentioned. On weekends, in summer, *Wasaga* boasts a profusion of unclad bodies and sensual pleasures. However, in this working class vacation spot, the tensions of de-industrialization, unemployment and cultural colonization are impossible to escape. The area is being de-industrialized. Branch plants have closed up shop and relocated in the United States or in Mexico. The region is concomitantly more dependent on the leisure industry which is a seasonal society structured around the imaginary. One theme in the film *Wasaga* is how different people in small-town Ontario respond to relying on the tourist trade. We're familiar with virtual reality from its evocations in movies. Leisure towns are attempting to capitalize on this hot new idea

of virtual reality. But the special effects are expensive. So small-time entrepreneurs in places like *Wasaga Beach* have to resort to cheap models, facades and home-brew patchwork versions. The amusements at *Wasaga* are cheesy and in disrepair. But people still come there to escape through a triad of hallucination, addiction and virtual reality. There is a crux between the liquor store and the arcade. In order to build a tourism market, *Wasaga* generates a product: a hybrid patched together from history, "ethnicity" and landscape. The landscape is cannibalized for a virtual "campground" of attractions, mapped with park areas and "Indian" scenic caves; there is a myriad of movie references and deaths – for example, film-set like facades, T-shirts, a haunted warehouse that recalls *Dawn of the Dead* and Jellybean Trailer Park, formerly Jellystone, until the owners were sued by Hanna-Barbera for copyright infringement. "Pedro's" souvenir shop and mini-golf-with-the-dinosaurs emporium evokes Mexico via Myrtle Beach, South Carolina, where the original "Pedro's" tourist trap is located. The midway, which used to be at the centre of *Wasaga's* main drag, has been replaced by an arcade. The spinning sensation of the rides is distilled now into games where you don't actually move anywhere, you sit and look at a picture and possibly push some buttons. At auction sales and yard sales, auctioneers and other vendors invent histories on the spot for objects, so that buyers will be tempted to rescue them.

In *Wasaga*, in the film, I think we're looking at, borrowing from, even replicating, this economic survival strategy. This is a personal film. It is in a way an homage, but I'm documenting my own personal fiction of *Wasaga Beach*. Reality in the film is portrayed as episodic, like a series of symptoms that don't really connect. I've compared it before to channel surfing, where we move from documentary, to the drama story-line, to the video art sequences and animation. What this does is create a play of veracities, a play of truthfulness. Like the entrepreneurs at

Wasaga, we are operating as filmmakers in the context of Universal Studios, the site of convergence of the movies with theme parks. We are also operating as filmmakers in the context of technologies that are absolutely impossible for us afford. So we allude to these effects through patched-together, home-brew versions.

Now I'm going to talk about the use of



technologies in the film, some of the ways that we worked. We started off in 1986 doing a process we called dictation. David McIntosh or I would speak out loud while the other typed into a personal computer. This was a way of trying to capture our thought processes for script development. The same year we did a video workshop at Wasaga with actors and performance artists. One of them, David Buchan appears very briefly in the film. He developed the character of the antique vendor, but was claimed by AIDS before he was able to play the part, so Daniel MacIvor took over the role for him. We drafted a script with holes for where the real would happen, so the script operated like a guide track. There are scenes that are tightly scripted, mined from an archaeology of personal imagery and stuff that's very spontaneous. For the "video art" inserts, I rephotographed material from my personal archive of Wasaga using a Canon L1 camera pointed at a tv monitor, using cheap in-camera special effects. The video material was sent to the NFB where it languished and we waited, crossed our fingers, and hoped that they might return it to us. They did the video to film transfers and had a digital scanline elimination that is impossibly expensive in private sector labs. It gives the picture a Super 8-like look. However, our film was under the rubric

of the nearly extinct NFB Program to Assist Private Sector Filmmakers. It is the absolute bottom of their priority list. Filmmakers should lobby the Board to continue and upgrade this program – it was essential to this film,

although the barriers and delays nearly drove us mad. We finally developed the soundtrack and the animation for the film. The animator, Paul Kim, borrowed from Hi 8 and photographic imagery using the 3D Studio program. Kevin Dowler, our music composer, also used the strategy of sampling and channel-hopping in creating musical themes for the film in collaboration with Andrew J. Paterson, who performs his 70s punk hit *Flat Tire* in a revamped digital version. This is just a rough cruise over how technology works in *Wasaga*. It is a feature with a budget of around \$100,000, about 1/100th of the cost of many Hollywood films.

GEETA SONDI

I was very please to be invited to speak on this panel because making the connection between multimedia and independent filmmaking means acknowledging new media as an emerging art form and as a vehicle for artistic and cultural expression. The OFDC has always been in the business of funding the creative expression of ideas, and this direction is very much in keeping with that focus. You may have noticed that there's a lot of "vaporspeak" out there, vaporspeak being a derivative of "vaporware" which is a term that refers to hyped projections that never actually materialize. Vaporspeak can be

entirely intimidating, confusing and frustrating. Yes, we know that Viacom, Sony and Time Warner are out there making deals, and *Wired* is selling 10 million copies a minute, but what does this really mean in the here and now for independent producers and developers in Ontario? This is what, at the beginning of the summer, we set off to find out and we hired the ROM Digital Media Services to do a feasibility study. This study incorporated an extensive consultation process. An advisory committee was struck to review the findings and recommendations. It was composed of representatives from the film, television and multimedia industries. There was also an intricate network of individual interviews and focus groups.

Before I get to the guidelines, I'd like to just give you an idea of the multimedia production process. I should stress this is a simplified model. Just remember that this is an industry in evolution and exceptions are often the rule. A basic scenario would be that a producer or developer comes up with an idea, gets material from various content creators (this is part of the new lingo that we're using now), that's basically artists, filmmakers, writers, musicians – anyone who holds copyrights to the material. The legal implications of securing rights from so many disparate sources, particularly if those sources haven't been copyrighted, are a nightmare. So often creating original material is the smarter, cheaper and quite possibly, more creative way to go. Once producers have got the idea and access for the various elements they're going to be using (image, sound, text, etc.), they then put together a team to create a concept or a prototype, and then the package can be shopped around to various publishers or financiers. In the case of Ron Mann, his track record alone was strong enough to get him a deal from Voyager, but most people will need something concrete to entice publishers to invest. A publisher in the multimedia industry is the entity that finances the production phase, typically through a series of advances. They also market the product, so it's quite different from the film model. Usually the producer/developer gets a percentage of sales, against a production advance. Often, the publisher will have distribution contacts and the distributor, more than anything, is a fulfillment house. The distributor will push products into the various retail and consumer channels. At this time we're looking at computer stores, bundling with hardware and catalogues, direct mail, book shops and video stores, and in the future future, we're looking at broad band internet, digital cable, digital telephone, digital satellite, basically, the highway, the skyway and all of that.

That's a very basic model. Many compa-



Geeta Sondhi

nies are vertically integrated and some of the larger ones provide affiliate publishing programs where they team up with independent producer/developers to distribute their product, and I'm sure that smaller producer/developers will find many new invented ways of going about things. While there have been hits like *Myst*, *Seventh Guest*, and *Grandma and Me*, and in Canada, *Midnight Stranger*, not many people are making money yet. Revenues are highly unpredictable and the same title could be bundled with the sale of hardware for \$2 a title or retailed for \$59.95 or \$89.95. When you're talking market, you're talking "installed base," and Canada is about three per cent of the international market at this time. Budgets run the gamut from \$10,000 to \$2-million, but the average budget, according to the report that we had done was \$100,000 to \$300,000.

Aside from the juicy stats and lots of hard information and analysis that we got from the feasibility study, it also gave us a very concrete set of recommendations which essentially became the New Media Development Program. The Guidelines began with the study's recommendations, evolved through consultations with a kitchen cabinet of half-a-dozen film and multimedia representatives and concluded with input and approval from the Board of the OFDC. The \$500,000 pilot program was officially announced by the Minister of Culture, Tourism and Recreation at the beginning of the Festival. It will assist in financing the development phase of highly original, innovative, creative, unique and interactive multimedia projects. Development here means the process of taking a project from the idea stage to a prototype at which point the producer/developer can seek production financing and distribution.

The objective of the fund is to foster partnerships between the traditional OFDC client base and those in other cultural industries. Projects will be evaluated on the strength of the cultural and creative elements, the industrial benefits to Ontario, and the market potential, both domestic and international. The funding will be given through interest-free loans to a maximum of \$35,000 over two development phases, which must be repaid upon commencement of production. If a distribution deal in place, or a publishing deal, we can go up to \$50,000.

Who is eligible to apply? Basically there aren't any limits on our eligibility requirements with the exception that the majority editorial and actual control must be held by independents, that is, those who are independent from broadcaster, public agencies and public institutions. We are encouraging, but we're not mandating, cross-sectoral partnerships. What sorts of projects are we looking for? Original projects, that means a minimum of re-purposing, i.e. any use of previous footage should be creatively used so that the multi-

media project is a distinct, new entity with its own life. This is a new art form, and obviously it takes skill to become fluent in it. We're looking for projects that take advantage of the capabilities of the medium and demonstrate a unique approach to their subject. The OFDC mandate is both cultural and industrial, and we're looking for projects which have an identified market however small or large that market may be.

Another area that we're emphasizing is the production team. Because the technology and the market are evolving, we need to have faith in the team's ability to execute the project as envisioned. The team is also a crucial factor in a publisher's decision to participate in a project, to help finance it. Projects which have committed financing attached to them from an arm's length source, and which commitment or interest from a publisher or distributor, will be given precedence. However that's not something that we've built in as a criteria, which makes it accessible to smaller producer/developers. We're platform agnostic.

What do you need to come in the door? Check the guidelines for details, but basically you need a description of the creative and technical aspects of the project; a preliminary market analysis; a publishing and distribution strategy; a detailed development budget; proof that you have all rights for the material that you're going to be using; and a rationale supporting your platform choice. We're divided development into two phases. The first phase is to develop the script, create a sound technical strategy, and a comprehensive business plan. The second phase includes developing a storyboard or media play, producing a prototype or proof of concept/presentation package, and a production budget.

Finally, I'd like to emphasize that this is a time of change. It's a time of configuration, reconfiguration, and while times like these

CD-ROM is really just another extension of what I was after, which is to popularize poetry as performance, carrying forward the oral tradition of poetry. More people know *Poetry in Motion* on CD-ROM than they know the film, so it's reaching people that it would never have reached before. It's reaching the *Wired* generation ● Ron Mann

are overpowering to some extent because the big players have more resources to get situated, I think it's a truly exciting time for independents who have a toe in the door. Basically it's time to kick it open.

RON MANN

I'm going to talk about CD-ROMs, in particular the ones I've been working on. I have two titles out with The Voyager Company. It's motto is "Bring Your Brain." It is content driven and has a sense of humour. On the CD-ROM *Macbeth*, you can play Karaoke and act out various parts.

My films are re-purposed. *Poetry in Motion* was one of the first films to be transferred to Quicktime. This is the first title that Bob Stein, president of Voyager, put on videotape in 1982. When I met Bob, he was the kind of guy who threw bombs at banks. Now he is a leading CD-ROM publisher. He sincerely believes CD-ROM is a way for artists using tools to create art for the computer medium. With *Poetry in Motion*, Bob saw the possibilities of using it in an interactive way. You can click on a poet in performance and at the same time read the text as it was published.

I made *Poetry in Motion* after I saw John Giogno read, which was how poetry came alive for me. CD-ROM is really just another extension of what I was after, which is to popularize poetry as performance, carrying forward the oral tradition of poetry. More people know *Poetry in Motion* on CD-ROM than they know the film, so it's reaching people that it would never have reached before. It's reaching the *Wired* generation.

Comic Book Confidential was the second CD-ROM that I did. Essentially, it's a museum without walls. It provides the film with biographical information and essays on the comic book artists. You can stop anywhere on a panel and study it. It is true to the original work itself, preserving the integrity of the original work.

I just spent the last three days at the University of Wisconsin going through Emile de Antonio's archive. Emile de Antonio was a political documentary filmmaker who made *Millhouse*, *In the Year of the Pig*, and *Point of Order*. *Point of Order* was the first compilation documentary to go through the trash heap of tv and re-purpose it in a way that really made sense out of the Army-McCarthy hearings. I'm doing a CD-ROM of *Painters Painting*, de Antonio's history of the New York art scene from 1940 to 1970. The film includes artists such as Stella, Rauschenberg and Warhol. "De" was intimate with the painters and got closer to the truth than any art historian could ever have,



because he was their friend. These transcripts are incredibly valuable, not only for people solely interested in art history, but in a broader sense as a cultural record. Going through his archives, I found a script that he wrote with Andy Warhol in 1965 which has never seen the light of day. Before de Antonio died in 1990, he wrote an 1800-page book (which was never published) on Leo Castelli, who was and still is an important art dealer in New York City. The transcripts, along with the journals that "De" did – which are on the grand scale of Camus or Anaïs Nin – have never been published. There's 20 volumes, over 20,000 pages, a selection of which will be included in this disk. I'll be able, for the first time, to collect the visual record of all of these artists of that important show. It was shot at the Metropolitan Museum of Art in New York City, and the collection will never be together again. It will be real cool. It's something I can do for \$50,000. I can finish it in three months. People who know my work, know that I take over three years to make a movie, so to do this in three months is like having a wish come true. *Painters Painting* will be both educational and entertaining.

I'm also doing a second CD-ROM for Voyager, made up of out takes from *Poetry in Motion*. As well, we're planning a third volume which will be an update of the poetry scene today. There's yet another title which is sort of an ongoing project. It's on rock 'n' roll DJs, called *Disc Jockey Jamboree*. It's a history of rock 'n' roll DJs pre-1967. It cost me \$200 a day to shoot on Hi 8, which is acceptable to Quicktime. If I worked in film, that would easily be a few thousand.

After finishing *Twist*, which is a feature film about rock 'n' roll dance, I made a film on

Rochdale College, which is called *Dream Tower*. I really am a filmmaker. I still work in film, but CD-ROM is attractive because it is much quicker and cheaper. I was in Spain and I saw *Comic Book Confidential* on a shelf in a non-computer store and I was thrilled. It really means that my work can get out. It can go beyond the film distribution networks, which are just so screwed up.

PETER BRODERICK

Recently, I've been working closely with an organization called the Center for Media Education in Washington. Its newsletter, *InfoActive*, is subtitled "The telecommunications monthly for non-profits," but it's also something that independent film and video makers could really benefit from. It includes a range of information from nuts and bolts, articles about on-line services, to pieces discussing the latest policies issues, particularly at the federal level. The Center for Media Education (CME) was founded in 1991 by two people working out of a basement in Washington D.C. They did a study of the Children's Television Act and to what extent it was being implemented by broadcasters, and discovered that broadcasters were putting on cartoons like *The Jetsons* and claiming that these were educational programs. This led to a major front page story in the *New York Times*, and then to congressional hearings, and Federal Communications Commission (FCC) hearings. Now there's been a lot of pressure on the broadcast industry to get serious about creating quality children's programming.

The second area that the Center tackled was the future of telecommunications. The CME organized something called The Telecommunications Policy Round-table in Washington. It began as coalition of 60 pub-

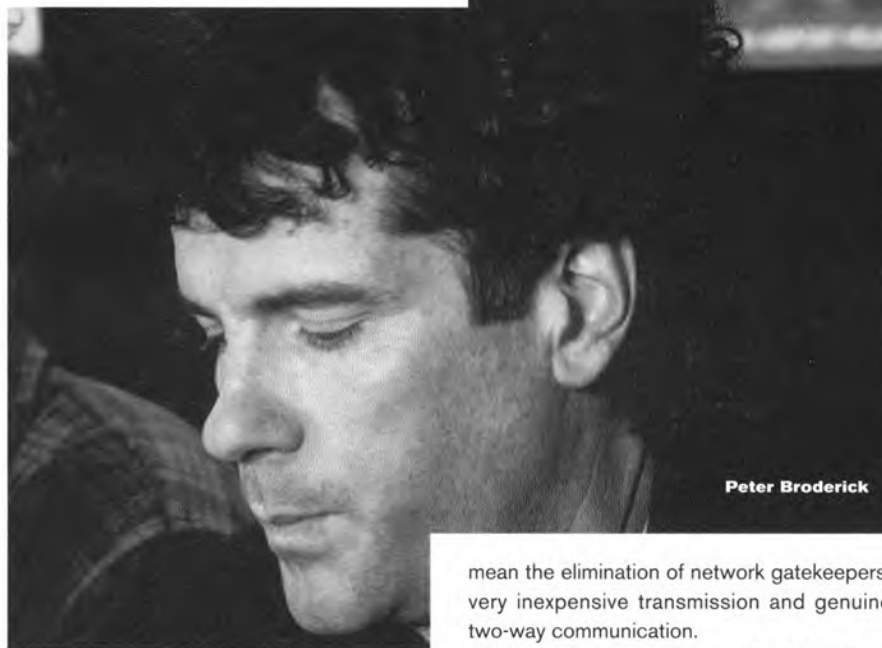
THE question is, to what extent will these technologies allow filmmakers eventually to create work as affordably as writers and painters can now ● Peter Broderick

lic interest groups – consumer groups, labour groups, civil rights groups, environmental groups, arts groups, and libraries. The coalition has grown to about 100 organizations. The first thing the coalition did was to create a set of principles which would be a public-interest framework for the information highway. I'll mention briefly these principles. The first principle is about universal access. All people should have affordable access to the information infrastructure. The second principle is about freedom to communicate. The information infrastructure should enable all people to effectively exercise their fundamental right to communicate. Any individual should be able to speak through these networks and get his or her point of view out in the world. The third principle is a vital civic sector. There needs to be space reserved for non-profit, non-commercial activity – political, social, cultural – and that the rates for those services should be very low... The other principles include: privacy – it should be carefully protected and extended where possible; democratic policy making – the public should be fully involved in policy making about the information infrastructure; a diverse and competitive marketplace with real competition among ideas and information providers, small, large, minority and conglomerate; and an equitable workplace where the new technology would be used to enhance the quality of work and to promote equity. These principles were proclaimed by the Round-table and they got a lot of attention. As a result, these principles have been taken seriously by policy makers in Washington, D.C. and the Clinton administration....

Now I'm just going to mention a couple things that are going on out there. There's a group in Los Angeles called the Electronic Café, and they've been working for several years to figure out a way to connect virtual space and real space. What they've done is to develop live two-way video hook-ups between public spaces, which are essentially cafés. Not just within the U.S., there are sites in Denmark, the Soviet Union, Cuba, South Africa, all over the world. There are real audiences at each site, and the performances are being seen by people in the other site. This may sound kind of abstract, but actually it has an amazing impact. The Electronic Café refers to itself as a sort of people's Bell Lab.

They're trying to figure out ways to explore the non-commercial potential of interactivity, and now companies like Viacom and Interval Research are coming to the Electronic Café to learn what they can.

There's a place that's on the world wide



Peter Broderick

web called Kaleidospace. What they are doing is putting on-line samples of video and audio created by independents which can be downloaded by anybody who has the right connection and the time. If you like the work of the filmmaker, the video maker or the recording artist you have sampled, you can contact Kaleidospace and buy it. This has only been on-line for a few months, but the response has been terrific. There's a computer network in the U.S. call Artswire, on which there's a lot of information about arts funding and arts policy. Other non-profit networks include Handsnet, which is basically for organizations working on issues of poverty and homelessness. There are three women's networks that are coming on-line: Women's Wire; ECHO out of New York now has a bulletin board call Ms.; and there's going to be something called the Women's Leadership Connection. And then there are Freenets. The freenet in Buffalo actually is one of the best in the country.

On the CD-ROM front, in addition to Ron's terrific work, there's a disk called Barminski

Consumer Product. It was created by an artist and it's an exploration of his work. It mixes interviews with his art, and he's done all the graphics, so that the disk is a piece of art about art. Because it has started to utilize the full possibilities of the medium, I think it's very exciting. A lot of you by now have seen *Mosaic*. But I think what is really exciting about *Mosaic* and the sequels to *Mosaic*, is the idea that a text-based world is about to be transformed by visual images. It could

mean the elimination of network gatekeepers, very inexpensive transmission and genuine two-way communication.

And on the production front, Rafal Zielinski has a film at the festival called *Fun*. It was shot in eight days and the initial post was done in eight more days using an Avid. It's a terrific movie. While post production cost more, it cost only about \$25,000 to get it in the can. Rafal recently said that in the past only one out of ten people who were passionate about making a feature film got to do it. With the decreasing costs of production and post made possible by video, maybe one out of two people will be able to do it in the future. *The Lost Words* is a feature shot on video. The production budget was \$9,000, the biggest expense was buying a Hi 8 camera for \$1,800. Shooting on video allowed the director to have a 30:1 ratio, which is pretty unusual for a feature film. He then spent \$11,000 on the transfer and blew it up to 16mm. It's already had some theatrical distribution in the U.S.

The question is, to what extent will these technologies allow filmmakers eventually to create work as affordably as writers and painters can now? I think there's some very exciting possibilities to explore ●