

PROJECT DATA SHEET

A completed Project Data Sheet must accompany every proposal to the Satellite Program Development Fund. The data will permit analysis of funding patterns of the SPDF, and over time will assist in assessing the Fund's success.

Information from individual proposers will not be made public.

It is not required that all applicants complete Section 6.

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- (1) This proposal is for  a single program,  a series.
- (2) This proposal is for  a mono program,  a stereo program.
- (3) This proposal is for  a live program,  a taped program.
- (4) This proposal is for  a new project,  an upgrade.
- (5) This proposal is for  full funding,  partial funding.
- (6) (Optional) Indicate the sex and race of the principal proposer/producer:
- |  |                                 |   |  |
|--|---------------------------------|---|--|
| <input checked="" type="checkbox"/> Male | <input type="checkbox"/> Female | <input type="checkbox"/> Asian            | <input type="checkbox"/> Black           |
|  |                                 | <input type="checkbox"/> Latino           | <input type="checkbox"/> Native American |
|  |                                 | <input checked="" type="checkbox"/> White | <input type="checkbox"/> Other           |
- (7) Check the appropriate phrase(s) describing the producer:
- |  |   |
|--|---|
| <input checked="" type="checkbox"/> an individual      | <input type="checkbox"/> an organization principally involved in radio production     |
| <input type="checkbox"/> a noncommercial radio station | <input type="checkbox"/> an organization not principally involved in radio production |
- (8) The proposal requests funding in the amount of:
- |   |  |
|---|--|
| <input type="checkbox"/> under \$1,000. | <input type="checkbox"/> under \$10,000.           |
| <input type="checkbox"/> under \$2,500. | <input type="checkbox"/> under \$12,500.           |
| <input type="checkbox"/> under \$5,000. | <input type="checkbox"/> under \$15,000.           |
| <input type="checkbox"/> under \$7,500. | <input checked="" type="checkbox"/> over \$15,000. |

PROPOSAL APPLICATION FORM - SPDF ROUND FOUR

Your proposal must be RECEIVED in completed form at the SPDF office by 5pm Eastern time on Friday, August 14, 1981. Send to: Satellite Program Development Fund National Public Radio 2025 M Street, NW Washington, DC 20036

Please read all accompanying information before completing this form. Your proposal must include

1. A completed Project Data Sheet
2. A sample audio cassette
3. A copy of this form, COMPLETED AND SIGNED

(1) Title of the Program: Teleconstructs Chorography (note: not "choreography")

(2) Number of programs in total project: 3  
 Number of programs proposed for SPDF funding: 1

(3) check one:  
 stereo  mono

(4) Duration of program(s) proposed: 2 hours  
 IF programs are of varied lengths, specify:

(5) check one:  
 live  taped

(6) check one:  
 upgrade  new program

(7) Total dollar amount requested from SPDF: \$15,846

(8) check one:  
 national  regional

(9) Project description: (complete in space provided; DO NOT attach additional paper.)

In June, 1982, a 2 hour and 20 minute analog soundwork by Leif Brush is to be presented in the Hudson River Museum, Yonkers, New York, utilizing satellite transmission of sound from the Duluth, Minnesota permanent Forest Terrain Instrument combined with improvised sound by 58 players in Minnesota and New York locations. The Minnesota sound is based largely upon sensing of tree dynamics through the 202 Microprocessor. Seven sound components in this work for live audience will involve both transmitted sound and live sound produced in the gallery spaces. All sound will be controlled through the 202 Microprocessor and "placed" through 200 speakers in the Museum. This proposal requests assistance in a participatory, interactive broadcast which will utilize sound from two gallery locations, with listener involvement made possible through a microcomputer interface to the 202. Various forms of publicity, including on-air promos, would announce a telephone number through which listeners may alter the programming of Minnesota site sounds by simply encoding their choices through their home telephone key pads. Participants will work from instructions mailed to them prior to the broadcast date. All incoming calls, with a maximum 1 minute duration, will be prioritized and executed by the microprocessor as movement of sound around the gallery space, and thus heard on the air as a sequence of instruments experienced in a variety of spatial contexts. Program Two would be similar in format, but would originate from Minneapolis and Duluth, "orchestrating" urban and natural sound sources in an unusual spatial challenge to the listener. A third program would use climatic and natural phenomena differences as sound sources. Each program would sustain the listener involvement and dial-up capabilities. The programs seek to link in sound distinct and geographically different sites, merging them as a contextual aural/time/spaceworktrilogy.

**(16) Description of the intended audience:**

Listener interests are aimed at interactive telecommunications on other than a passive or entertainment basis, and the use of sound as a contemporary means of arranging and assembling art works.

**(17) Statement of marketing strategy:**

A color 3/4" 3M video and audio tape would be used to detail the relevance and importance of analog sound work and its place in the fine arts, to convince major markets to carry this proposed production. Decision makers would be encouraged to dial up samples during pre-announced times and dates. Local tie-ins would also be achieved as part of the taped demo/background. Detailings for significant connections with regional arts councils, fine arts outreach programs and visiting artists programs would also be covered in the 15 minute video/audio tape. These would be sent with prepaid return mailers.

**(18) Statement of promotion strategy:**

Ads will be placed in quarterlies and fine arts publications which deal directly with sound artists, and selected ads will be placed in major market AM/FM "listening guides" to seek the general audience. Medium market print ads will be part of University newspapers. Third party interviews available on audio cassette will be worked out with those stations agreeing to carry the program.

**(19) If this application is for *partial* project support, list the sources and amounts of funding****A. you have received:**

production costs for the performance are under consideration by Jerome Foundation, Inc. Bush Foundation underwrote \$8,000 in 202/200 speaker system costs, used in the performance.

**B. you are seeking:**

**(20) Description of sample audio cassette: dolby noise reduction?  yes  no**  
Terraplane Chorography II - 2nd version (1979-81). Tape is head out, and was quad-recorded over a 3 year period with sound from both ZBS, Fort Edward, New York, and Duluth, Minnesota. This copy is two channel mono. Except for NY and Minnesota mixed cricket sound beds, all other sounds are analog transductions from crystal, ceramic, magnetic and accelerometer sensors. Sound sources -- in both outdoor environments -- include manmade instruments which are integrated as attachments to trees, in the ground, or as freestanding wind instruments. The Steinway grand has sensors on each of its pairs of strands. The tape is in two parts.

ITEMIZED INSURANCE FORM

# & TITLE OF WORK	ARTIST	DESCRIPTION	INSURANCE VALUE -
1- Yellow folder	Leif Brush	Contains plans for setting up an 800 telephone # to a Duluth sound site, and a brief note on the VTR also submitted	\$1.58
1- 3/4" VTR: Red IceBerqs North on the Red River	Leif Brush	a dub of the broadcast tape outlining a national art project using a variety of people, industry, broadcasting, and as a model for art school- which takes place in nature	\$300.00

EXHIBITION DATES: Jan 10-Feb16, 1981

REPORT PREPARED BY: LB

DELIVERY AND SET-UP DATE: \_\_\_\_\_

DATE: \_\_\_\_\_

PICK-UP DATE: (postage is included for return) \_\_\_\_\_

EXHIBITION: Conceptual/Video

LOCATION: \_\_\_\_\_

THE VIDEO TAPE

Icebergs North on the Red River<sup>x</sup>  
(3/4" dub of color broadcast tape)  
a projected national series

an updated WPA-like project?  
an outdoor art school?

... a funny, rigid and yet ironic tape which was recorded in the large WDSE, Duluth studio.

If you continue to read, what follows are some by-products and concerns of mine at the time this tape was laboring toward completion. What works of art in what public places, the airwaves?, and what process is appropriate to carry one through art and tele-communications - as the experience? Does one have to go there (vacation) to know what's there?

Why was the tape a bad result if it was intended to get the best information across or even the best effect? The point of the tape is obvious. The fluidity just pooped out. For this VTR I was again testing whether it was possible for an artist to break the bounds (on his own terms) of working forever alone! Can't something be recorded that doesn't become frozen in a time frame? Topical video being put on tape today dies far sooner than work which uses nature as source or a continuum element- without a time or place reference. I asked those friends around UMD to help me out; spontaneity succumbed because of goofs either by voice, camera or just from working in the TV studio. I wonder whether having done it at an Editing Center would have produced a more harmonious impact? A formula certainly could have been worked out from a book. This sort of thing works in the university and on TVNews. Actual use of video is intended to be an integral part of the mutual-discovery-through-doing-project which has a life span of two years for development. The tape was completed in less than an afternoon - straight through. So, any advance definition thus being followed wouldn't work but end prematurely. During a playing of the video tape at Chicago's West Hubbard Gallery earlier this year, and following some sympathetic laughter, two volunteers emerged. One to head any Illinois apprentices with the second person wishing to lead in the fabrication of the Icebergs.

Will artists developing or beginning their work in 1981, and most importantly thereafter, be forever held to the parameters practiced by fine art schools, coupled with the recycling of a chronicled art which has been selected and collected as being the mirror of an "art world?" A. The world has only been partially grasped; for the most part having nothing to do with the world- only the people who've lived or live on it-- responses to what's been done. Versus what could/should be done. Representations alone, in my opinion, have had the capacity all along for coming in direct contact with the Earth. Artists are taking surface pollution water prints by dipping 140 pound rag paper in streams; continuing Robert Smithson's direct Earth contact and its reclamation, and, the Harrison's Lagoon Cycle- following many years' preparation- will soon be opened to the "art world." The representational aspects are constantly being updated by a variety of visual collections from long distance, via time and space, representing "young" images. They find homes in tax-paid repositories which contain Venus/Mars/Saturn/Uranus imagery banks at JPL. Tony Longston uses Seurat-like pixels to assemble his images from these banks at JPL. Joe Davis whose work around the Mississippi Sound has said "...but my main objective is to convert a thunderstorm into a humane artistic performance..." (a lightning-caused light show!)

Loss of connections has set back many continuities. Loss of connections can't be the point here either. Certain sound-related works may be directly traceable to Luigi Russolo's 1913 "nature is silent." ?

