

Video Pool Distribution

– Frequently Asked Questions

Do you accept work on DVD?

If being on a DVD is a fundamental part of the work, (non-linear or random storylines) DVD is fine for our archive. If your work will be shown in standard format, then submit it on Beta-SP. Beta-SP is preferred, because it lasts 25 – 30 years whereas miniDV only lasts 5 – 10 years.

Are there any other options for distribution of my work?

Yup, The IMAA (Independent Media Arts Alliance, www.ima.ca) has kindly put up a page that has all of the independent distributors on it here.

<http://www.cam.org/~ifva/bili/act-dist.html>

What is the permanent address?

We ask for a permanent address because artists tend to move around and finding a customer who wants to screen your work may take some time. If you move twice in the next three years it will be nearly impossible to find you and we'll try and get in touch with you via your permanent address. We recommend using an old friend or family member that you trust and keep in touch with, as we could be sending a cheque to that address. Some titles don't get picked up until years after they've been brought in.

Really?

Yup.

This work is called 'untitled'. So why should I have to change it?

As of September 2005, Video Pool has 12 videos named 'Untitled', as a professional courtesy most artists include a (subtitle) after the Untitled title. This keeps curators and programmers from losing track of which Untitled they are talking about.

Are credits a requirement?

No, but they are a professional courtesy. If you want to create a work that doesn't have credits on it, please include a version with credits and one version without. If your work was intended for a gallery market to screen on a loop, you might not want any credits, or perhaps you could integrate the credits with the last images. However, if you want your work marketed to festivals for single screening, include some kind of title and credits as a professional courtesy.

What is a preview watermark?

A preview watermark is a copy of your video that has "Preview" written on the screen during a percentage of the video. This keeps preview copies from becoming screening copies. If your work is over 20 minutes long please consider making a version of your video with a 20 % opacity "Preview" in 40 point font written over a corner of the screen.

This preview copy of your video can be on the same tape as your screening copy.

Who is on the submissions jury?

There is no submissions jury. (Yet, but we are working towards having one) Our mandate is to serve Canadian prairie artists so the producer of the project has to be from the prairies. If you move away, which many people do, we still would like to carry your newest titles. However if you don't have work in distribution before you leave, we reserve the right to pass on your title.

Do I have to be a Video Pool member to have my work distributed?

No. Video Pool distribution is a service to Canadian prairie artists. It might be an idea to get in touch with your local Artist Run Centre and become a member there, to get additional advice on screenings in your area and opportunities for your work.

Do you accept Audio Work? What about installations? Disc Based Work?

We're just getting back into audio and hope to be fueled by creative new work. Send in your audio works on CD. Video Pool's online store is an excellent place for disc based works to be made accessible, to be a part of that new project send us an email or call.

Installations are a bit more complicated, (a LOT more complicated) but we'd like to help you promote them so if you want to pass along information we'll include it in our catalogue, but we wouldn't be able to handle setup and delivery.

Do European Festivals pay screening fees?

Yes and no. Normally the European Film Festivals group have a code of ethics that says they won't pay screening fees for films selected from the videos entered in the competition. The only screening fees paid are in the form of awards. If you are interested in apply to European festivals the simplest way is to submit the work yourself.

That's awful. How will Video Pool get around this?

Curators who put together special programs have screening fees paid for the videos in their programs. We're working on building a curator database as well as preview watermarked DVDs. If you have come across any established curators please let us know and we'll try and get your work to them so they can get you in festivals.

The contract mentions U-Matic tape, why?

The contract is quite old, and we're looking into updating it. Please see first question in the FAQ.

What if I don't know how to write a biography or synopsis?

The Video Pool site has a ton of biographies and synopsisii on it, please look through to get an idea of what other people have done. A good biography should tell readers what your perspective is and a good synopsis will put the work into context.

A biography should have a mention of past works and what themes as an artist you explore. If you are fortunate enough to have exposure in festivals and galleries, mention that your work has screened there. *"xxx yyy has had work screened nationally, including exhibitions at the Art Gallery of xxy and the University of y"*

A synopsis should be able to explain the piece and entice potential audiences into coming to see it. *"Shot entirely by a video camera fixed to the side of a train <untitled> explores the vast openness of the prairies."*

The italicized sections are the bare bones for a synopsis and biography but they should get you started in the right direction.