

D-Normal / V-Essay

Round 3 Open Call (2021 Summer)

Application Details and Regulations

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1. INTRODUCTION

D-Normal/V-Essay will issue quarterly video zines. As kick-off experiments, the first three issues will be uploaded on-line on 31 Dec 2020, 31 Mar 2021 and 30 Jun 2021, publishing outstanding submissions from our 3 rounds of open call video-essay competitions. Each video zine issue will be augmented by selections from Floating Projects' media archive.

What is a video essay to *D-Normal/V-Essay*?

The precise and concise use of sight-and-sound and text to...

/ reason
/ persuade and argue
/ assert and describe
/ confess and to express
/ question and interrogate
/ analyze and interpret
/ present field-reporting

The video essay is the intersection of many familiar genres:

/ film/art review, film/art criticism
/ prose
/ argumentative writing
/ exposé
/ expressive writing
/ reportage
/ sketches and portraits
/ scientific description
/ found footage/found sound recreation
/ documentary
/ video poem
/ lecture video/lesson plan video
/ DIY video
/ documentation video (background, processes and outcome of an art event)

Keywords:

- Video essay as a long-term movement
- Cross-genre videography
- Videography as the performance of selves and consciousness in real space
- Video as art/literary/moving image criticism
- Video as the integration platform for documentation, demonstration, argumentation, and reportage
- Opening the black box of media/machine art
- Believe in art

2. BASIC RULES AND REGULATIONS

1. **Floating Projects (FP)** is the organizer and administrator of “**D-Normal / V-Essay**” (**DnVe**) **Open Call**
2. The organizer gathers, discusses and curates your videos to be published in the quarterly video zine DnVe.
3. The organizer does not own your videos, but will seek your consent to have it archived in the FP media archive.
4. The competition result will be fully judged by the announced jury each round, endorsed by the Floating Projects Collective supervisory team of the project.
5. The shortlisted entries -- video essay plus statements -- will be published in the quarterly on-line issues of **D-Normal / V-Essay** video magazine
6. Jurors are not allowed to submit to the competition for the round(s) they serve the jury.
7. DnVe staff members who are not in the jury panel are allowed to take part in the competition.
8. No work can be submitted more than once whether it has been short-listed or not.
9. A screener cannot be replaced after the submission deadline.

3. OPEN CALL CATEGORIES

*The on-line submissions of your videos should correspond to the following categories below. The final zine presentation may not necessarily follow such division.

**All video examples are from members and friends of the Floating Projects Collective. They are existing examples, and are NOT meant to be exemplary. Submitters are welcome to innovate to the fullest.

Category	Description	Example Video
[1] Objects Live / Object-logues	<p>Everyday objects: from an anthropomorphic to a new materialist view:</p> <p>/the lifespan, histories and encounters of objects</p> <p>/the social life of things</p> <p>/objects and their associated personal stories</p> <p>/“thing power” – a philosophical exploration (Jane Bennett)</p> <p>/“visual ethnography” – a specific form of documentary in anthropology that explores material life</p>	<p>*3 videos on objects in Linda Lai’s 9th Shanghai Biennale commission, <i>1906-1989-2012 / Guangzhou – Hong Kong – Shanghai – Anji</i> (2012-13, Shanghai)</p> <p>(1) https://vimeo.com/50170102 (2012) <i>Object-logue</i> ; a short video by Linda Lai as part of her installation</p> <p>(2) https://vimeo.com/65110918 (2013) <i>Staging the load: setting up '1906-1989-2012' in Shanghai</i> ; edited by Lilian Fu</p> <p>(3) https://vimeo.com/66545704 (2013) <i>57m kilograms: why did I make 1906-1989-2012?</i> ; edited by Lilian Fu</p> <p>https://vimeo.com/206585798 (2015) <i>Untitled (Documentation of Two People Peeling Potatoes)</i> by Winnie Yan</p> <p>https://youtu.be/aKBhCTduh_4 (2019) <i>Those Oranges You Cannot Eat</i> by Wong Chun-hoi / a media play with found objects (oranges) at C3A, Cordoba, Spain</p>

<p>[2] Detailed explanation of a single art work</p>	<p>//Many artworks were made and forgotten: this category encouraged archivable documents/statements of a singular art work by an artist to facilitate understanding by future researchers and historians. Contemporary art, film/video, literature, comics ... all welcome.</p>	<p>https://vimeo.com/412208802 (2020) A brief introduction to <i>Door Games Window Frames: Near Drama</i> (2014) by Linda Lai (March 2020, for Denny Dimi Gallery, New York City)</p> <p>https://vimeo.com/309830324 (2018) Documentation for <i>Errant</i> by Hector Rodriguez, edited by Sam Chan</p>
<p>[3] Detailed explanation of a show</p>	<p>// The making of an exhibition or an event viewed from multiple angles with insights and personal stance</p>	<p>https://vimeo.com/332921823 (2019) <i>Algorithmic Art: Shuffling Space & Time, on-site documentation</i> (2018.12.27 – 2019.01.11, City Hall lower block gallery, curated by Linda Lai, edited by Winsome Wong)</p>
<p>[4] On-site documentation</p>	<p>// Installations, performances, happenings and situations are inherently impermanent art forms that only survive with thoughtful documentation: what kind of documents? What is a document? What is a sight-and-sound document? What is the place of the written words?</p>	<p>https://vimeo.com/lindalai/mnemonic-archiving (2017) <i>Mnemonic Archiving: a Dispersive Monument HK</i></p> <p>/ stock-taking of sight-and-sound and objects in Linda Lai’s solo show on media objects, Pearl Lam-SoHo, on-site documentation, edited by Hugo Yeung</p>
<p>[5] Thematic exposé / Expressive journaling</p>	<p>// A video essay could be an adapted, lively exposition of a theory, an essay, found quotes with a theme, organized as sight-and-sound discourses for educational sharing purposes</p>	<p>https://vimeo.com/116122137 (2009) Linda CH Lai: <i>Voices Seen, Images Heard</i></p> <p>https://www.youtube.com/watch?v=J0HmlKhj0IQ A techno competition, reported and edited by a group of primary school students in Tai Chung, produced by Vanessa Tsai</p> <p>http://www.lindalai-floating-site.com/content/visual-ethnography/UrbanCity/112_HK-Urban_Space_imaginary.mp4 (2004, Linda Lai) <i>Urban Space of Hong Kong as the Imaginary: a Visual Story in 5 Episodes</i></p>

		/ presented at Singapore, Para/Site and the Substations bilateral exchange, 2004)
[6] Narration & Monstration	// To narrate + to show : alluding to “monstration” in Early Cinema days in the late 19 th C... To lecture, to educate with audio-visual illustrations was an innovative practice for scientific subjects... so it has been through the last centuries up to the present digital milieu.	<p>https://youtu.be/Rw4fo72suGE A science demo video for primary school students by Vanessa Tsai: (fermentation = laughing out: Yeast lives) (2011) with Chinese text only</p> <p>https://www.youtube.com/watch?v=1WkwYw8Zz6Q (2019) / Vanessa Tsai preparing a group of students to join the 7th Sony Science Award, 2019, Tai Chung</p> <p>https://vimeo.com/46861266 <i>The Telescope</i> (2012, Wong Fuk-kuen)</p> <p>https://vimeo.com/69221945 a video demonstration of how Hector Rodriguez conceived his <i>Theorem 8</i> (2013)</p> <p>https://hugoymh.wordpress.com/portfolio/how-to-train-your-robotic-arm/ <i>How to Train Your Robotic Arm</i> (2014, Hugo Yeung, Isaac Chan, Leoson Cheong)</p>
[7] Video essays that explain how algorithm works	// The more coding or art-science dialogue is a hurdle to contemporary viewers, the more we should make an effort to ease the fear. The minimum is to explain, provide facts, even if they do not entertain or provide visual pleasures. There’s got to be specific groups of audiences who are ready to make the leap.	<p>https://vimeo.com/69221945 <i>Theorem 8</i> (2013, Hector Rodriguez), exhibited at WMC_e5, edited by Philip Kretschmann</p> <p>https://vimeo.com/38216103 (2010-2012) <i>Gestus</i> by Hector Rodriguez, exhibited at the 2013 Hong Kong Contemporary Arts Award and SIGGRAPH Asia</p> <p>https://vimeo.com/140069517 <i>Vaulting Space</i> Linda Lai (2014, Linda Lai), exhibited at WMC_e5, edited by Wong Chun-hoi</p>

****For all categories, we encourage transmedia creativity: re-discover the multiple possibilities to juxtapose sounds, visuals and words. We pay special attention to new species of “third media” that stretch open the idea of animated pictures and the use of effects alongside the filmic tradition of video.**

4. ELIGIBILITIES

No Restriction.

5. APPLICATION AND WORK SUBMISSION

* Open Call Round 3 (2021 Summer) *

Submission Period: 2021.02.23 -- 2021.04.30

Submission Deadline : 2021.04.30 / 23:59 HKT | via Online submission system/form

Result Announcement / Video zine #3 launched for online viewing : 2021.06.30

Jury / Curatorial Team

/ Guest Jurors : Hector Rodriguez, Wong Fei-pang, Tamas Waliczky

/ Three members of the Floating Projects Collective (will vary from issue to issue)

Work Submission and Requirements:

- All entries must be submitted via our designated online submission system for “D-Normal / V-Essay”
(d-normal-v-essay.floatingprojectscollective.net/submission)
- All submitted video works must fit in at least one [Open call categories](#)
- Each video essay is limited to **30 minutes**’ maximum duration
- Video must be subtitled in English if that is not the original language
- A submitter can upload up to **2 videos** entry per open call round

Please prepared the following for your entry:

1. Video Preview link (e.g. Youtube, Vimeo ,etc)
2. Video Original file download link
 - a. Resolution :No less than 1280 x 720 px,
 - b. bit rate: > 5000kbps
 - c. Recommended Codec: H.264
3. Subtitle file (if any, pdf / doc.)
4. Artist’s / Conceptual Statement
5. Still shot / excerpt from your video work
6. Supporting documents / materials on your artistic approach (pdf format, each document <5MB)

7. Related writing , sketch , draft or important traces and track record of your video work

*The video link and password (if any) provided must remain valid from submission until the announcement of finalists. An Entry will not be considered if the link or the password is invalid for any reason.

6. COPYRIGHT

1. All Entrants must be the sole and exclusive owner of the copyright of the Entry(ies). Where there is more than one Entrant to an Entry, all Joint-Entrants must be exclusive owners of the copyright in the Entry. Entries should not infringe any rights of any third party.
2. All Entrants should only use third party's music excerpts or film / video segments in the Entry with the prior written consent of the relevant third party. Entrants must acknowledge any authorised use of music excerpts or film / video segments in the Entry in accordance with the relevant copyright laws. The Organiser shall not be responsible whether directly or indirectly for any liability arising whatsoever or howsoever from any violation of any copyright laws. Entrants agree and undertake to accept and be responsible for all such liability arising therefrom.
3. For details about the Copyright Ordinance (Chapter 528), please visit www.legislation.gov.hk

7. AWARDS AND PRIZES

- **The Best Video Essay** (one only per round): author(s) will receive a HK\$ 2000 cash award.
- **All short-listed entries** will be presented in the Video Magazine Session on D-Normal/V-Essay website.

8. ENTRY PRESENTATION AND ARCHIVING

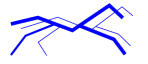
1. Open Call results will be announced on the “D-Normal/ V-Essay” (DnVe) website. All short-listed entries and winners will be presented in the latest issue of the DnVe video magazine.
2. Shortlisted entries shown on-line will be no less than 480p (720 x 480px) in resolution.
3. On D-Normal / V-essay Website, The Organiser has the right to present/screen any Entry which has been awarded and/or shortlisted as Finalists.
4. For entries not awarded or shortlisted, the organizer will select and feature your work in a later magazine issue or special screening.
5. A copy of each shortlisted video will be uploaded and hosted in the organizer’s official [Vimeo account](#) / listed in the **Floating Projects Media Archive**. Unless an Entrant objects in writing, the Organiser has the perpetual right to keep one copy of each winning (awarded or shortlisted) Entry for educational, archival and research purposes. The copy of each winning Entry will be uploaded to Floating Projects’ official vimeo account.

For video privacy and security on the Vimeo platform, please refer to the Vimeo website:

https://vimeo.com/blog/post/video-privacy-explained/?fbclid=IwAR0vhysGW_0EnhHPwe_R5bv8ZFgluERoLo2W-Jj5g6NUPaEdpxEZTfS24-A

6. In the event that an Entry is awarded and/or shortlisted for presentation in “D-Normal / V-Essay Open Call”, the Organiser shall have the right to use no more than 3 minutes footage or 10% of the total running time of the Entry, whichever is longer, for promotional purposes in any or all media.
7. Once an Entry has been submitted to any rounds of “D-Normal / V-Essay Open Call”, or awarded or shortlisted as Finalists in “D-Normal / V-Essay Open Call” by the Organiser (even before notification to the Entrant), the Entrant is not entitled to withdraw the Entry from “D-Normal / V-Essay Open Call” for any reason unless with written consent from the Organiser.

8. Prior to any commercial use of an Entry, the Organiser shall enter into a separate agreement with the copyright holder of the Entry.
9. Jury meeting discussion will be published on Floating Projects' regular quality writing platform Floating Teatime: <http://floatingprojectscollective.net/teatime/>
10. **Cross-listing Archive:** Floating Projects Media Archive will be cross listed in [Videotage VMAC](#)
11. **Text Editing / Translation:** For all input fields, English as primary language is preferred with Chinese welcome for supporting purpose -- to ensure international participation. Organizer's copy-editors have the right to edit / translate all texts to be published on D-Normal V Essay website for consistency and quality assurance.



D-NORMAL / V-ESSAY
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Enquiry

d-normal-v-essay@floatingprojectscollective.net

L3-06D , Jockey Club Creative Arts Centre
(JCCAC)

No.30 Pak Tin Street, Shek Kip Mei, Kowloon,
Hong Kong

2pm-8pm (Close on Monday)

d-normal-v-essay.floatingprojectscollective.net

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香港藝術發展局
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