

FILM AND VIDEO UMBRELLA REPORT: April 84 - December 84.Venues and Exhibition

A good working relationship has been established with the BFI over the past eighteen months, with certain provincial Regional Film Theatres consistently booking touring packages: Watershed; Bristol; Derby Metro; Filmhouse, Edinburgh and New Cinema, Nottingham have all taken Breer, Cubism, New Germans, Surrealist Traces and P. Adams Sitney in case of first three venues. This circuit of roughly 5 RFTs is very important in that they serve major urban areas outside London, they cater for a general audience and avant-garde work within their overall programming helps to demarginalise avant-garde film and video. Ian Christie, Jayne Pilling and Paul Taylor of BFI Distribution have all been exceedingly helpful and positive about the Umbrella Scheme. Furthermore, programmes from RFT venues have expressed their commitment and admiration particularly of the documentation which accompanies the tours, making the Umbrella a model to be replicated by other programmers around the country. The importance of the RFTs as outlets for much of the Umbrella's programming cannot be stressed too much.

The other major area for exhibition has been the art galleries. There are more difficulties here. Firstly, there is not an equivalent central booking and programming agency as there is in the BFI for RFTs. Secondly, the galleries' relationship to film and video is a complex one; some smaller galleries are very keen on such work but lack the finances and often the expertise and equipment to mount shows, particularly on a regular basis. Much depends on the sympathies of the gallery directors. The Tate Gallery cinema has been very positive in taking packages (Cubism, New Germans, Surrealism), and its centrality as a venue, its capability to pick up large audiences, and non-charge policy makes it a London venue which the Umbrella has chosen to develop in the long-term. It is hoped that connection with the Tate on these programmes will help to place expanded installation work in the galleries sometime. The Darkroom Cambridge who have film-maker Penny Webb as one of their 'advisers' has also had a film and video 2-week event there, organised by the Umbrella and Chris Welsby. In the main this area needs more development and is one of the targets for future thought and action.

Finances

The BFI, in the form of Ian Christie of Distribution, has offered £3000 towards next year's Umbrella programme. This amount will pay for administration costs and programming fees. It is hoped that the BFI will also be able to subsidise films taken from their own Film and Video Library. One of the conditions of this financial assistance is that we tour at least two packages comprising avant-garde/independent work taken from the BFI's own library. Access to this library is a positive move and one plan for the future would be to make up a package of early Soviet films for tour.

Present financial arrangements with the ACGB are adequate for single-film packages but do not stretch to cover expensive installation work where equipment is necessary, invigilation and transport. Such tours cost in the

region of £2000 or more. The Umbrella feels that much interesting work is done in this area and a tour each year should be arranged in order to highlight this kind of work.

#### Future Plans

1. To extend the area of involvement of the Umbrella, in particular, to include film and video festivals. The lack of avant-garde festival per se, means that more effort has to be put into encouraging festival programmers to include avant-garde work. The success of the Co-op's involvement in this year's London Film Festival has shown that an audience exists and the benefits are many. To this end we would like to involve Cordelia Swann in the Umbrella, with the idea that she should receive assistance in developing programming in relation to festivals ie London Film Festival (extending the avant-garde programme), Edinburgh and festivals abroad eg Berlin, Oberhausen and Rotterdam.

Mike O'Pray, Umbrella organiser     Jan 1985

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German Films and Tales

Three programmes of films representing present-day avant-garde in Germany. Broadsheet giving details attached.

Venues:

Watershed, Bristol	May 9, 15, 23	Audiences: @ 45
Tate Gallery, London	May 16, 18, 22	Audiences; @180
Metro Cinema, Derby	May 19	Audience: @ 40
Edlhouse, Edinburgh	June 12, 19, 26	Audiences: @105
New Cinema, Nottingham	July 3, 4, 5	Audiences: @ 90

Two films from these programmes were chosen for the Edinburgh Film Festival in August: Elfi Mikesch's The Hyena's Breakfast Klaus Telscher's American Hotel.

The programme was jointly funded by The Goethe Institute which paid for return flight to Berlin and board there.

P. Adams Sitney Guardian Lecture Tour

This was part organised with the BFI and mainly financed by Guardian Lecture Fund, BFI, Visiting Arts Unit and the Film and Video Umbrella.

Venues:

Northampton Arts Centre	June 8,9,10	Audience @ 40
Filmhouse, Edinburgh	June 7	" @ 30
Watershed, Bristol	June 12	" @ 45
Metro Cinema, Derby	June 17	" @ 30
ICA London	June 19	" @ 40
ICA London (Forum)	June 14	" @ 55

Umbrella input was organising films, travel and publicity sheets for venues(enclosed copy).

### Film and Video Season at Cambridge Darkroom

Organised with Chris Welsby. From June 26 - July 8 with two installations, six visiting film-makers and films, and programme of Recent British Video. Programme attached.

### Surrealist Traces

Three programmes of films tracing the influence of surrealism on avant-garde cinema.

#### Venues:

Watershed, Bristol	Jan 10, 17, 24 1985
New Cinema, Nottingham	Jan 16, 23, 30
Metro Cinema, Derby	Jan 26
Filmhouse, Edinburgh	Feb 5, 13, 19
Aberdeen Art Gallery	Mar 11, 12, 13
Minorities, Colchester	Mar 14, 21, 28
Tate Gallery, London	Mar 20, 27 Apr 3

Possibility of other venues.

### British Super 8

Three programmes of films, ~~including~~ including programme of expanded work (2-3 screen), including work shown originally at London Film Festival in November.

Prints being organised now. Should be available for tour early March.

### Themersons Tour

A video tape and their films with a broadsheet with essays by Paul Overy and A.L. Rees. Tape being edited and essays almost completed. Should be available for tour late February.

Summary of Umbrella Events since September 1983

Robert Breer Tour

Cubism and the Cinema Tour

Recent British Video Tour

German Forms and Tales Tour

P. Adams Sitney Tour

Cambridge Darkroom Film and Video Event

Surrealist Traces

British Super 8

The Thomersons

Future Projects in Planning Stage

Scratch Video: Possibly two programmes of work by such as Sandra Goldbacher, Duvet Brothers, George Barber, Peter Savage, Nocturnal Emissions... Toured with an A4 publicity sheet with brief essay and quotations.

Derek Jarman Tour: Planned for Autumn and began as a personal commission from Metro Derby to do retrospective of Jarman's super 8s, features, videos and perhaps paintings. BFI have expressed strong interest in this tour, and have promised money for documentation and perhaps super 8 prints. It is hoped to bring out a dossier of articles to accompany tour of about five venues.

Film/Video Finances April 1984 - April 1985

@ > estimate

		Receipts
Surrealist Traces		7 seven venues
Publicity sheet (Printing/setting)	£278.00	at £90
Broadsheet (printing/setting)	@ £400.00	£630
Rentals		
Blue Dolphin	200.00	
Circles	120.00	
BFI	210.00	
Harris	315.00	
Jeff Keen	175.00	
S. Chivers	70.00	
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	Total 1768.00	

Super 8 Tour

5 venues at £90

writers fees	£50	£450.00
printers	650.00	
film printing	<u>£500.00</u>	
	1210.00	

Themersons Tour

6 venues at £35

writers fees	£100.00	£210.00
printers	<u>£650.00</u>	
	£750.00	

Scratch Video

printers	£450.00	5 venues at £65.00
rentals	@ <u>£800.00</u>	£325.00
	1250.00	

Total expenditure £4978.00

Total income £1615.00