

A C G B Report May 1989.

1: Information, Administration, General Research.

In May 1988 a survey was launched to investigate patterns of exhibition for film/video/time based art in galleries throughout the U.K. By February 1989, 53 replies had been received, representing a broad range of galleries in England, Wales and Scotland. While most showed a willingness in principle to consider exhibiting these areas of work (video more than film) few had practical experience, adequate technical resources or sufficient finance to make a major commitment.

The problems most commonly expressed were:

- Access to technical facilities and expertise.
- Funding for the development of new programming areas.
- Knowledge of and information about video etc.
- The difficulties of attracting a public/generating publicity.

The services most likely to be used if offered by Umbrella are:

- 1: Supply of Information.
- 2: Ready made touring packages and exhibitions.
- 3: Technical advice and/or assistance.
- 4: Curatorial assistance and advice.
- 5: Help with producing and arranging exhibitions.

The types of programme most requested would be:

- 1: Video screening packages/Video Installations.
- 2: Mixed exhibitions that include video work with static media.
- 3: Combined video and Performance programmes.
- 4: Film screenings.

Most venues were most interested in some combination of 1,2 and 3, with only a small number willing to consider film. In most cases where film was chosen as an option, the gallery was part of an arts centre with cinema facilities.

Over 50% of venues are in possession of some basic video equipment, usually used for educational activities. None of those taking part in the survey have a dedicated space for video screening.

Responses:

So far, the Umbrella has taken a number of steps to follow up on the survey, and to extend the network of potential venues beyond the 53 who replied.

Packages: several video programmes have been/are being circulated, with new projects currently in development.

Mailing Lists: we now have extensive computerised mailing lists that are categorised and cross referenced.

Consultation: meetings have taken place either in London or in the regions with representatives of about 1/4 of the galleries surveyed, while many others have been contacted by telephone. A further list of 15 - 20 have been prioritised for visits between May and September.

Conference: a one day conference was held in Liverpool in February and was attended by representatives of over 30 galleries and other arts organisations. Some aspects of the conference need to be followed up with more specialised seminars, workshops etc. These areas will be discussed with galleries to be visited.

Information: A comprehensive database is still being developed. At present we have information on some 50 international festivals; a comprehensive listing of galleries, film theatres and workshops in the U.K.; an international listing of video distributors; details of video work by most British and many of the most important international video artists. A bibliography of video catalogues, magazines, books and other publications is being added to the system. The next phase is to determine effective ways of making this information available.

Advice: the Umbrella regularly provides informal advice and information either in person or by telephone to a range of organisations and individuals interested in promoting, exhibiting or researching artists' film & video. An average of 4 such enquiries per week is normal.

Equipment: the Umbrella is purchasing a small amount of video equipment which will be available to galleries wishing to show our touring programmes.

Collaboration: The Umbrella is currently collaborating with, or planning to contribute to projects initiated by:

Cornerhouse, Manchester.

Museum of Modern Art, Oxford.

The Watershed, Bristol.

The Harris Museum, Preston.

Hull Time Based Arts.

The Third Eye Centre/Fields & Frames, Glasgow.

Merseyside Moviola/Video Positive 91, Liverpool.

2: Film and Video Projects 1988/89.

The Observatory: A European Video Collection (Edge 88)
See report previously submitted.

A Thoughtful Gaze: Video Tapes of Bill Viola.
A distribution package still in circulation. Tapes have been screened so far at ICA and Tate Gallery, London, and in Liverpool, Preston, Newport, Brighton and Dundee.

Electric Eyes.

Launched at LFF 88. The tour continues. Bookings so far in London, Liverpool, Aberdeen, Southampton, Canterbury, Derby, Tunbridge Wells, Glasgow and Lewes and extracts at festivals in France and Finland.

Makeup of the programme:

British work: 100% Women: 36% Black/Ethnic: 14%

Made In Scotland:

A compilation tape from the Television Workshop, Duncan of Jordanstone College, Dundee. Jointly distributed by the producers (for Scottish venues) and Umbrella (for England).

Makeup of the programme:

British work: 100% Women: 33% Black/Ethnic: 0%

AIRTIME: a mini festival of video for the closure of AIR Gallery.
March 89.

Makeup of the programme:

British Work: 85% Women: 40% Black/Ethnic: 10%

Audience: 95 over 2 days.

3: Film and Video Projects 1989/90.

Infermental 9: Hertz Von Europa (Viennese edition). To be toured in Autumn. Screenings scheduled for London, Liverpool, Glasgow with others to be added. 5 one hour programmes of international video.

Pump Up The Picture: a compilation of image & music pieces, selected in collaboration with Steven Bode. To be launched in film/video/music season at ICA cinematheque in August. Season to feature Ivan Unwin's new tape 'Eclipse' and Belgian artists Frank and Koen Theys' adaptation of Wagner's 'Rheingold' and 'Die Walkure'.

The Suitcase Show: four commissioned installations by Rose Finn Kelcey, Graham Young, Donald Rodney & Ivan Unwin. Tour to be launched in October 89. Venues under negotiation.

Art/Media/90: art & technology installation show with The Cornerhouse, Manchester. British artists to be commissioned to make new installations, and foreign artists to show existing works. Project to include symposium/seminar; educational workshops; touring programme.

21 TV Pieces: Project initiated by Fields & Frames (Dundee) for tv programme & video exhibition. To be launched at Third Eye, Glasgow, in spring 1990. Subsequent tour to be arranged. Umbrella assisting with touring and with selection of work and catalogue.

4: NEW INITIATIVE.

For some time The Umbrella has acted as an informal agent for the works of a few (mainly foreign) video artists and some British film makers. We have decided to formalise this arrangement and to take on more artists. From September of 1989 we will be distributing a catalogue of British, European and American work by, initially, a small stable of artists. The catalogue will include film titles as well as video art, but all titles will be distributed on tape. The catalogue will also feature installation works by those artists for whom this is applicable.

Entering the Distribution market is seen as a way of enabling the Umbrella to expand over a period of time, though in the first year of operation it is unlikely that it will have a dramatic effect upon income. We are also aiming to provide a service that is inherently different from other existing distributors, by concentrating on a smaller group of artists, promoting their entire output rather than isolated works, and by mixing film and video in the same catalogue.

We aim to extend the existing markets in gallery/arts centre and RFT exhibition; develop new markets in Education and in the Public Library sector; develop a position in domestic and foreign tv markets; explore the possibilities of breaking into the domestic market. We are beginning to research existing models and patterns of independent distribution and will use this information in determining our strategies for development.

By early 1990 we propose to have a full time administrative assistant to take care of the day to day business of distribution.

The first distribution catalogue will be issued in September and launched at selected festivals in the autumn. With the acquisition of a laser printer and graphics software for our computer we will soon be almost self sufficient in the production of publicity and promotional materials. This will help us to achieve effective promotion and marketing of tapes.

5: FINANCES & BUDGETS.

See separate sheets for financial statement and budget forecast.

In 1988/89 The Umbrella received funding from The Arts Council, The British Film Institute and The British Council.

Grant income represented 84% of total income for the year.

We are targetting a rise of 16% in overall income for 1989/90. This will include a net increase of 18% in earned income based on the previous year's figure. Earned income will make up the same percentage (16%) of gross income.

FILM AND VIDEO UMBRELLA REPORT MAY 1989
Film Projects 1988-89

Hold Me While I'm Naked: George Kuchar Tour
Ritzy, London 6/10
Watershed Bristol 3/10, 18/10, 31/10
Cornerhouse, Manchester 6/10, 26/10
Dukes, Lancaster 7/11, 26/11
Chapter, Cardiff 17/11, 19/11, 24/11
Filmhouse, Edinburgh 16/11, 22/11
Corn Exchange, Ipswich 18/11, 2/12
Wide Angle, Birmingham 24/11, 15/12, 15/12
Forum, Northampton 26/11, 10/12
City Lights, Nottingham 6/12, 13/12
Metro, Derby 15/1, 22/1, 20/1
Everyman, London 21/10, 26/1
Antwerp Film Festival 2/3 - 23/3
Film Theatre, Glasgow 9/1, 16/1
Phoenix, Leicester 13/12, 7/12
Cinema 3, Canterbury 26/1
Queens, Belfast 5/2

Rituals in Transfigured Time: Maya Deren

Tate Gallery, London 4/12, 11/12, 18/12, 8/1
Cornerhouse, Manchester 6/12, 13/12, 17/1, 24/1
Phoenix, Leicester 26/1, 7/2, 20/2, 1/3, 18/3
Film Theatre, Stoke 14/2, 28/2, 14/3
Filmhouse, Edinburgh 1/3, 8/3
Chapter, Cardiff 12/3, 26/3, 9/4, 23/4
Corn Exchange, Ipswich 23/3
London Film-makers' Co-op 7/4, 19/4
Wide Angle, Birmingham 26/4, 27/4, 28/4
Barn Theatre, Dartington 2/5

The Austere Gaze: Gidal et al

ICA, London 16 - 28/1

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ICA, London 6 - 25/2
Cornerhouse, Manchester 10/4, 17/4, 24/4, 1/5
City Lights, Nottingham 18/4, 25/4, 2/5
Filmhouse, Edinburgh 26/4, 5/4, 17/4, 10/4
Phoenix, Leicester 1/5, 11/5, 24/5
Watershed, Bristol 5/5, 12/4, 19/4, 26/4
Tate Gallery, London 4/6, 11/6, 18/6, 25/6
Barn Theatre, Dartington 9/5, 23/5, 6/6, 20/6

Film Projects 1989-90

Regional Film Theatre Tours

1. Kenneth Anger Tour Regional Film Theatre. Guardian Lecture for Anger in October 1989. Tour to extend to Summer 1990
2. Ethnic Film Tour: Programmer Karen Alexander Autumn 1989
3. New Directors Tour and Regional Day Conference: Jan 1990 - Summer 1990

Events

Whitney Biennial 1990 NFT/Tate/Whitechapel
MOMA Oxford Signs of the Times Exhibition Autumn 1990
NFT Art in Cinema Programming - January 1990
Jeff Keen Tour ACGB/Gallery Autumn 1990
Film Festival Manchester Cornerhouse 1990

6: FORECAST: 3 Year Plan 1989 - 1992.

1: Development of national exhibition schemes.

By the end of 1990 we aim to have in place a basic, though loose network of galleries and promoters with whom we collaborate at a variety of levels. The individual organisations will include major venues like The Cornerhouse, MoMa Oxford, The Watershed, The ICA, The Tate Galleries (North and South); promoters and festivals like Merseyside Moviola, Hull Time Based Arts, Event Space (Glasgow). Projects U.K., the Edge Organisation; smaller regional venues including Plymouth Arts Centre, Transmission Gallery, Ikon Gallery, The Ferens Art Gallery, The Bluecoat and others.

By 1991 we aim to establish a small, regular network of exhibition spaces (between 6 and 10 venues nationally) that will develop ongoing video exhibition based around permanent viewing spaces or videotheques. These will primarily be gallery or arts centre based. It is envisaged that each network venue will make an annual contribution to an overall budget that will buy programming for the whole circuit. The Umbrella will act as co-ordinating body and will provide programming expertise.

Over three years we aim to further develop the existing network of RFT and Film Society venues that take Umbrella touring programmes. However, as this circuit already works effectively, there is less scope for growth.

2: Financial growth.

There will be steady growth in the finances attaching to specific projects. However, as many of these are collaborations with exhibition venues, even though they may be Umbrella initiatives, the budgets may be administered in many cases by the exhibitors and therefore the increased finance will not show up in Umbrella accounts. (For example, the proposed collaborative exhibition with Cornerhouse will be in a budgetary range of between £35k and £75k but most of this money will not pass through our accounts). Distribution, however, will generate a significant growth in earned income over a three year period. The estimated income of £9000 from sales and rentals for 1989/90 should grow to £25000 by 1991/92.

Earned income from consultancy and other services should grow from an estimated £2250 in 1989/90 to £5500 by 1991/92.

Income from other sources of public funding and sponsorship might grow at a rate of 20% per year, rising from an estimated £7500 in 1989/90 to £10800 in 1991/92. However, as outlined in paragraph 1 above, funding and sponsorship will often be accounted for elsewhere and so there will always be an invisible element of economic activity stimulated by The Umbrella.

3: Staffing.

By the end of the current financial year we expect to have a full time assistant working on distribution. The extra staffing costs will in the long run be covered by increased income.

Over the next two years we will build up a small register of freelance curators and programmers who can be commissioned to work on specific projects such as touring programmes. Passing on this aspect of the Umbrella's work will have the double benefit of extending the range of curatorial perspectives we can offer, and freeing more time for the Directors to develop new areas, particularly in terms of distribution and sales.

By 1991/92 we aim to have further administrative/secretarial support, on a part time or freelance basis, to service freelance programmers and to help with general administration.

4: Distribution.

By the end of the current year we will have a distribution catalogue representing between 12 and 20 artists. This number will increase annually, and we will also take on special compilation programmes and packages, usually for a limited period.

During 1990/91 we anticipate a steady growth in distribution business and in 1991/92 we expect to be fully operational nationally and internationally. We will be looking to get an involvement in European Television and Audio Visual markets in advance of the open market in 1992. We will be actively pursuing television sales, as well as developing non broadcast distribution in the arts, educational and domestic markets.

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