

Rodney

Amended Report. July 1989.

1: The overall objectives of the Film & Video Umbrella are to continue to develop exposure for and public awareness of artists' film and video within the context of an ongoing critical, historical and educational debate: to represent the works of British artists and secure exhibition of such works through cinema, gallery and festival circuits: to bring to public exposure important international work.

2: Objectives for 1989/90.

a) To sustain and extend our base line activities of touring packages and exhibitions.

b) To develop further our relationships with regional galleries by providing touring programmes; information, advice and assistance with programming and curating; by entering into collaborative projects or by contributing relevant programmes to larger exhibition projects. (See lists of galleries etc. attached.)

c) *Add in missionary objective*

d) To provide an agency service for a number of artists whose work we believe needs and deserves wider exposure. We will represent the works of these artists through a catalogue and other publicity materials, and will promote their works to curators, programmers and festival directors. Our strategy in this area will be developed in consultation with LVA once their new marketing director is in post.

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e) To develop and consolidate our information gathering and disseminating role, in order that we can become a central resource for information about the Media Arts.

f) To continue to work in partnership with other organizations and agencies active in the artists' film/video sector.

3: Developing relationships with galleries.

We are sending information on a regular basis to all U.K. public sector galleries on our mailing lists (Approx. 150) as well as the entire network of Regional Film Theatres.

We send more detailed proposals about specific projects to targetted galleries, most of whom have been selected from the survey list. E.g: twenty galleries have been approached in connection with The Suitcase Show; three have so far made bookings and others are still considering the proposal.

We answer regular enquiries by phone or letter from venues needing information about artistic or technical aspects of video exhibition, or needing access to information about artists and their work.

Galleries from the survey are prioritised according to how positive their responses were and how likely they are in terms of human, financial and technical resources to be able to promote or initiate video based exhibitions. A further consideration is regional spread. To date efforts have been concentrated in the North West of England since it was from there that the most positive responses came. For example, the Cornerhouse approached us early on to collaborate on a major project, and we are now working with The Harris Museum in Preston on their first ever video and performance show, which will incorporate The Suitcase Show. The project with Cornerhouse may also involve Manchester City Art Gallery and Dean Clough in Halifax.

The next areas we plan to develop are Yorkshire and the North East, and the South West. In early August venues in Devon and Cornwall will be visited, using Plymouth Arts Centre as a launch pad, and shortly afterwards, galleries in York, Leeds, Sheffield and Newcastle. (E.g. we will be talking to Impressions Gallery, York, about a possible collaborative project to develop a touring show looking at links between photography and video).

It should be noted that inroads have already been made into new venues for video with the Electric Eyes tour: E.g. Trinity Arts Centre, Tunbridge Wells: Aberdeen Art Gallery: The Crescent Arts Workshop in Scarborough: Lewes Arts Centre.

4: Current collaborations:

The Cornerhouse; Art/Media/90. The Umbrella is an equal partner in the development of the exhibition, though main financial responsibility rests with Cornerhouse. The commissioned works will be joint productions of Cornerhouse/Umbrella. A subsequent tour would also be a joint promotion.

MoMA, Oxford: Signs of The Times; an international touring show of installation, video, film and photography. The Umbrella is acting as curatorial consultant for this project.

The Harris Museum, Preston: Video & Performance show. As well as launching The Suitcase Show during this exhibition, the Umbrella has provided advice, information and contacts to assist the curator in staging this exhibition.

The Cornerhouse: International Avant Garde Film Festival 1991. The Umbrella is acting as programming consultant and London co-ordinating office for the project.

Third Eye Centre Glasgow. In collaboration with Fields & Frames productions. The Umbrella is assisting with the development and touring of a historical exhibition of artists' television. Our specific involvement will be: curatorial and programming support and research: contributing to the production of the catalogue: giving advice and assistance to venues taking part in the tour.

The ICA: The Umbrella provides a regular programming service for the ICA Cinematheque in both Film and Video.

The Tate Gallery: The Umbrella provides regular film and video programmes for screenings in the Clore auditorium.

The National Film Theatre: The Umbrella will take on the programming of the NFT's Art & Cinema slot from January 1990.

Merseyside Moviola & Hull Time Based Arts: The Umbrella is discussing with these organizations ways in which three way co-operation can be established to tour and promote works produced and commissioned through our individual projects.

The Cafe Gallery, Bermondsey, London: we have been approached to collaborate on an exhibition of Self Portraits which might result in a touring video package on this theme.

5: Marketing, Press & Publicity.

Every Umbrella programme is supported by print publicity that is widely circulated to potential exhibitors. Many of the video packages are also supported by VHS sampler tapes available to venues on request. Occasional previews and promotional screenings are organized to launch programmes. Publicity is also circulated to advertise our information and advice service, although word of mouth seems to serve us equally well.

Our proposed catalogue and information packages on artists' video and installation work will be a key marketing tool in promoting the work to galleries in Britain and abroad.

We also regularly send British work to international festivals, and we are currently setting up tours of the Electric Eyes package in Austria, Yugoslavia and Australia, with possible shows also in the USA, Canada and Brasil.

So far in 1989 we have exhibited British video at festivals in France and Finland, while in 1988 we presented programmes at festivals in Locarno (Switzerland) and Osnabruck (Germany).

Press:

Many of the Umbrella's programmes have received local press coverage in the past year, as well as coverage in more specialised publications. However, outside of specialised journals it is difficult to generate press for ongoing projects that are not event specific. Projects like the Cornerhouse Art/Media/90 show are crucial in this respect, as they provide the opportunity to generate high profile publicity.

Writers on video regularly use the Umbrella as a source of material for reviews and articles. We provide press copies of all

the video material we hold and we are often used as a picture library by magazines wanting film or video stills.

Information is also circulated to TV and Radio as well as print media, and we are frequently approached to give radio or tv interviews, often for international media.

6: Growth:

Within the broader context of what has been a declining market for artists' video exhibition in recent years, Umbrella initiatives represent real growth, further enhanced by co-incidental factors like the emergence of Video Positive 89 and other new developments. Before the Umbrella began to promote video in 1988, there were no current touring packages available in the U.K. and there had been no significant exhibition projects nationally apart from LVA's 'Genlock' tour in the period between 1986 and 1988. The Umbrella made a major contribution to the development of Video Positive, by providing advice and information, as well as contributing the bulk of the screening programmes to the festival. During the 10 months from September 1988 when our first project, The Observatory, was exhibited, there have been 55 individual presentations of Umbrella video programmes. Most of these have been one off screenings, though there have also been several ongoing exhibitions. (The Observatory and some of the Electric Eyes presentations)

Our proposals to commission work will result in a growth of new installation work for exhibition. This year we are commissioning four artists to make work for the Suitcase Show, and we plan to commission five new works for the Cornerhouse show. We will support the initiatives of other commissioning organizations (e.g. Merseyside Moviola & Hull Time Based Arts) and assist in the promotion of their work.

The growth of ongoing projects and collaborations will be a function of the relative longevities of the projects involved. Obviously there is a limitation upon how many projects we can be actively engaged in at a given time, but in general there will be existing projects that are already circulating; current projects under production; future projects in development.

The growth of audience must be reflected in the number of new venues and also in the continuation of existing venues who may increase the amount of work they are showing. However, numbers alone will not provide a qualitative account of this growth. (For example, a first time screening in a small regional venue to an audience of 5 people is a growth from 0 - 5, but it is not a basis for wild optimism.)

7: Cost/Income/Workload.

Figures can be calculated for cost and income of particular projects (e.g. touring packages) but for general day to day work it is extremely difficult to estimate, particularly if workload is a consideration. It is normal that several projects are being worked on simultaneously and it is not simple to analyse the relative workload. It is often also the case that work being done on one project will feed into another. Indeed, since our staff resources are extremely limited it would be impossible to function if this was not the case.

Project cost/income analysis (axamples):

A Thoughtful Gaze: Bill Viola videotapes.

Costs:	£1809
Income to date:	£ 833

The current deficit of £1000 = Umbrella subsidy and is unlikely to be greatly affected by future income or expenditure.

Electric Eyes:

Costs:	£3677
Income to date:	£1505

Further income is anticipated from this package. U.K. rentals contribute to Umbrella costs as artists' fees have been cleared. International rentals are divided between Umbrella and artists. The present deficit of £2000 should eventually be reduced to between £500 and £1000.

The average Umbrella programme is subsidised by around £1000. This sum usually accounts for the design and print of broadsheets. Rentals in most cases are balanced against film or tape hire charges.

Galleries to be contacted further
and/or visited August - October 89.

Gallery name	Contact	Phone
Arnolfini Gallery Bristol	Steven Snoddy	0272 299 191
Battersea Arts Centre London	Kathryn Standing	223 6557
Cambridge Darkroom Cambridge	Mark Lumley	0223 350725
Chapter Arts Centre Cardiff	Stuart Cameron	0222 396061
Counter Image Manchester	Ivor Frankell	061 228 3551
Ferens Art Gallery Hull	Louise West	0482 222 750
Quitmarket Gallery Edinburgh	Judith Findlay/Iain Irvin	031 225 2383
Graves Art Gallery Sheffield	David Alston	0742 734 781
Gray Art Gallery Hartlepool	Elizabeth Law	0429 266 522
Guildhall Arts Centre Gloucester	Neil Rann	0452 505086
Huddersfield Museum & Art Gallery Huddersfield	Robert Hall	0484 513 808
Impressions Gallery York	Paul Wombell	0904 654724
John Hansard Gallery Southampton	Stephen Foster	0703 585 000
Leeds City Art Gallery Leeds	Nigel Walsh	0532 462 495
Manchester City Art Gallery Manchester	Howard Smith/Tim Wilcox	061 236 9422
Milton Keynes Gallery Central Milton Keynes	Lucinda Bredin	0908 605536
Museum & Art Gallery Worcester	Sheila McGregor	0905 25371
Oldham Art Gallery Oldham	Eileen McEvoy	061 624 0505
Peterborough Art Gallery Peterborough	Amanda Wadsley	0733 43329

Plymouth Arts Centre Plymouth	Rosie Greenlees	0752 660060
Rochdale Art Gallery Rochdale	Jill Morgan	0706 342 154
Rochdale Arts Development Rochdale	Deborah Best	0706 341 226 x 415
Southampton Art Gallery Southampton	Andrew Cross	0703 223855
Spacex Exeter	Robyn Dobson	0392 31786
The Castle Museum Nottingham	Jane Bevan	0602 411881
● e Fermoy Centre Gallery Kings Lynn	Brion Clinkingbeard	0553 77 4725
The Minorities Colchester	Liz Reintjes	0206 577067
The Winchester Gallery Winchester	John Gillet	0962 842 500
Walsall Museum & Gallery Walsall	Jo Digger	0922 650000
Watershed Bristol	Michael Rose	0272 276 444