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Artists' Film and Video Committee

Application for grant to develop Video Resource

Following detailed discussions with the officers of the Film/Video Department we would like to apply for funding to begin developing a Video Library this financial year. The aim of the library, which would be entitled 'Video : New Forms of Film and Television', is to provide permanent and public access to audio-visual material not generally or easily available.

Although we would employ a video assistant to provide advice and supporting documentation individuals would be able to use the library to programme and select their own encounter with a range of avant-garde and experimental work - both work originally produced on film and on tape, and independent film more generally.

We would suggest that the initial selection of existing tapes and films for transfer onto tape to be included in the library be made by a committee of four with representatives of the Artists' Film and Video Panel, the Arnolfini, London Video Arts and the London Film-maker's Co-operative/Independent Film-makers Association (if the Co-op representative were a person active in the IFA information about the scheme would be fed to other regional independent groups).

We envisage a nominal charge to the public for each person viewing a tape (sound would be provided through individual headphones) : 25p for tapes under 30 mins and 50p for anything longer. While the presence of a token charge should encourage 'serious' viewing we feel that tape viewing costs should be kept considerably lower than Arnolfini cinema ticket prices as there is no existing tradition for the paid viewing of video. We intend to purchase tapes on the basis of a written contract between the Arnolfini and the producer

to specify the limited rights to the use of the tape that the library would hold (confined to playback within the building and to the physical life of the tape). Apart from avoiding the complex and costly accounting involved in paying the tape-maker for each and every viewing this mode has the advantage of benefitting all the (selected) producers equally.

At the moment we have one Sony Umatic deck and monitor (donated by HTV in 1978) which has been in intermittent use showing artists tapes and providing educational back-up to exhibitions, the Eye to Eye television course etc. In asking for a further deck and monitors we are suggesting that the new equipment should be reserved exclusively for the library and that the existing deck and monitor would supplement this when not in use showing a specific tape (related to an exhibition, event or film - as, for example, when we showed Godard/Mielville's France Tour Detour Deux Enfants several times daily while screening SlowMotion in the Cinema). This occasional use of a monitor to show a particular tape may be on the basis of predetermined and advertised screenings or upon request.

We are intending to launch the resource with a well-publicised Video Show - a series of installations /performances of recently produced artists' video (this would be the basis of a separate application.) In order to avoid the library becoming an under-used and static resource we also intend to organise a continuing series of (monthly ?) screenings utilising the Video Makers on Tour scheme.

In addition to the consolidation and extension of the initial small scale selection there are a number of areas for the possible expansion of the library :

- 1) Open Access - a facility for self-provided tapes to be lodged in the library. Although these would not in any way be selected we would retain the right to exclude material from this section of the library. For this relatively small scale, and probably local, section of the library we would suggest repayment of the full viewing fees to the tape-makers on a half-yearly or yearly basis.
- 2) Independent film and video from the South West - we would seek the help and advice of the South West Arts Film and Video Panel on work being produced in the South West and its inclusion in the library on the basis of SWA funding tape acquisition cost or, failing this, inclusion in the Open Access section.



- 3) Files on art - it would be very useful for the educational work of the gallery for the library to contain tapes of documentaries made about specific artists, movements and general issues of artistic practice; we would discuss the possibility of incorporating some of the Arts Council documentaries with the Art Film Committee.
- 4) BFI Production Board films - we would be looking to the BFI for capital (a third monitor and deck) and revenue to the extent that the scope of the library lies within their funding area. It is important to negotiate this aspect of the library to avoid duplication with the facilities that Watershed will eventually provide.
- 5) Overseas Film/Video - whilst we envisage the initial selection consisting of tapes produced by people working in this country, at a later stage it would be important to extend this to material produced abroad.

Notes on Budget

- 1) The video assistant's fee is to cover a research and development operation for the first four months of the initiation of the resource. Some of the salary is at present being made up from the gallery exhibition budget and we hope to incorporate the entire salary into the Arnolfini's general revenue grant from the Arts Council in future years.
- 2) Fees paid for the rights to tape use (for the duration of the life of the tape) are calculated on the following basis :

up to 40 mins	£30
up to 60 mins	£60
beyond 60 mins	£100.
- 3) The budget prices that we have quoted for the equipment, after contacting a number of national and local suppliers, are at a 15% discount below retail prices. We are looking into the possibility of further discounts (for 'educational' institutions ) on the equipment we need, and we are seeking sponsorship for the tape transfer from HTV. Any money saved from these budget items would be used for extending the number of tapes included in the library.
- 4) Income generated from the viewing fees would be used to cover the additional costs of equipment maintenance, any surplus being reinvested in new tapes.

Rod Stoneman. 18 February 81

Budget

	Sony V02630 Player/Recorder	1105
	2 x CVM 1850 18" Monitors	1104
or	CVM 3053 26" Monitor	680
	Tapes (material and transfer cost) 35 x £40	1400
	12 x Sharp Stereo Headphones @ £20	200
	Fees to acquire tape rights @ £35 x an average £60	2100
	Video Assistant (1st 4 months research, launch, report)	1500
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	2 18" monitors	£7409
	26" monitor	£6985

GALLERY TWO PLAN.

CEILING HEIGHT: 8'10" (2.69m)  
 Area c. 1805 sq. ft. (166 sq. m.)

Running feet: Max 190 ft. Running metres: Max 10m. (32.5 and 26.5)

