

RETAIL £1.50  
RESEARCH FUNDED BY  
THE ARTS COUNCIL OF  
GREAT BRITAIN

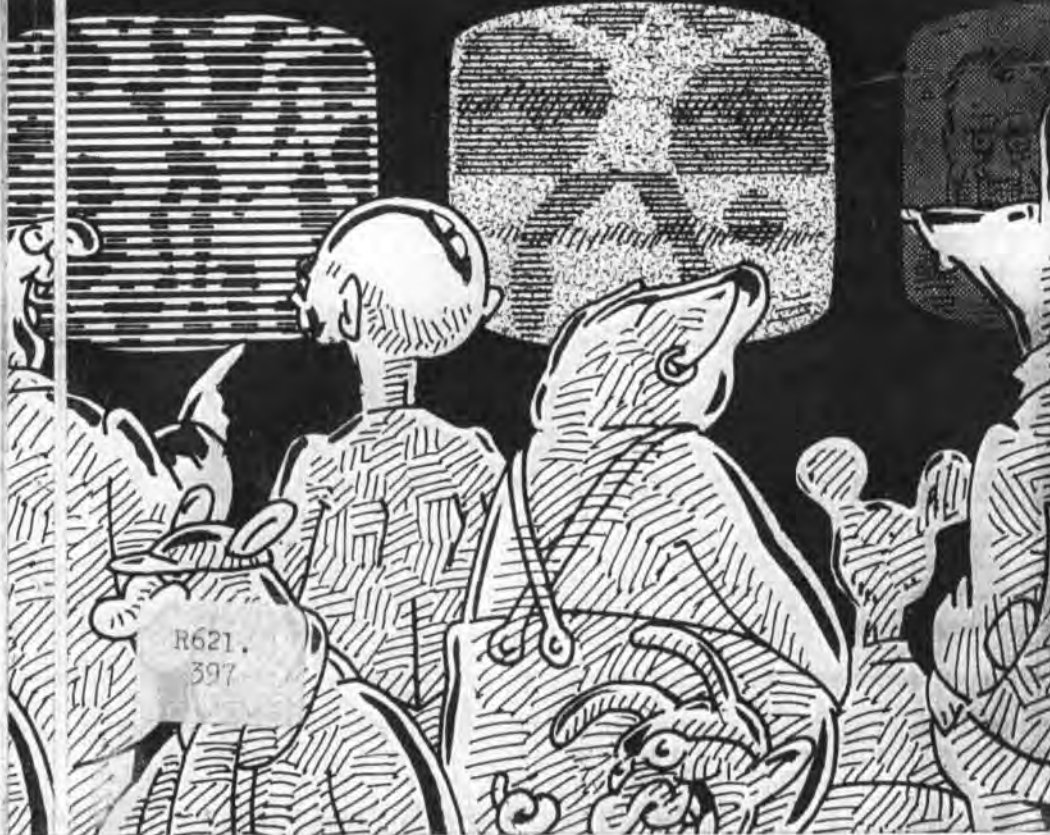


LISTS OF VIDEOTAPE  
PRODUCERS, EQUIPMENT  
SOURCES, VENUES,  
PROMOTERS AND  
DISTRIBUTORS IN  
ENGLAND AND WALES  
PLUS STEP-BY-STEP  
DETAILS OF PUTTING  
ON VIDEO SHOWS...

NOTES ON  
COPYRIGHT,  
CONTRACTS,  
INTERNATIONAL  
DISTRIBUTION  
ETC.



# DISTRIBUTION HANDBOOK



# VIDEO DISTRIBUTION HANDBOOK

Research funded by the Arts Council of Great Britain.

1978 Edition

by Sue Hall and John Hopkins

CENTRE FOR ADVANCED TV STUDIES  
Fantasy Factory Video  
42 Theobald's Rd  
London WC1X 8NW England  
1978

BRITISH FILM INSTITUTE  
BOOK LIBRARY

From 4th April 1978 the G.L.A.A. Automatic U-matic Editing System will bring the cost of this type of editing within reach of all kinds of independent non-commercial producers. Feeds from 1/2" or U-matic (both drop-out compensated & colour capable), audio remixing.

ENQUIRIES 01 387 9541

BOOKING 01 405 6862

GREATER LONDON ARTS ASSOCIATION, 27/31 TAVISTOCK PLACE, W.C.1.



The Regional Association for the encouragement of the Arts in the London Boroughs

**Perfect EDITING**

## CONTENTS

Page No.	
4	FOREWORD by Peter M. Lewis
5	INTRODUCTION
6	ACKNOWLEDGEMENTS
6	LATE ADDITIONS
	CHAPTER 1 TECHNICAL
7	1-1 Technical Introduction
10	1-2 Playback Systems for Video Shows
16	1-3 Portable Playback
	CHAPTER 2 HOW TO DO SHOWINGS
16	2-1 Introduction
17	2-2 Flowchart with 3-month lead time
20	2-3 Note: Contracts
20	2-4 Note: Copyright
	CHAPTER 3 INTERNATIONAL LISTING
21	3-1 Distributors (mainly non-commercial) in Australia, Europe, N. America, Rest of UK.
21	3-2 Note: World Tape Standards
22	3-3 Note: Copyright
22	3-4 Note: Travel and X-rays
	CHAPTER 4 ENGLAND AND WALES LISTINGS
22	4-1 Regional: Geographical, Funding, Information
24	4-2 Software Producers and Software
34	4-3 Venues and Promoters
37	4-4 Hardware Sources
42	4-5 Distributors (mainly non-commercial)
	CHAPTER 5 APPENDICES
43	5-1 Research Survey Results
44	5-2 Summary of Recommendations
45	5-3 Basic Bibliography
	CHAPTER 6 MAIN ADDRESS INDEX
47	6-1 Index
51	6-2 Update Forms
55	Blank Pages for Notes

# FOREWORD

## by Peter M. Lewis

Lecturer & writer on communications.

At a time when technology has made the techniques of television more accessible than ever before, and yet when broadcasters themselves show little sign of offering more than token access to airtime, keeping track of the whereabouts of video resources, skills and distribution is specially important.

Access means far more than broadcast programming by specially selected groups. It should include access to equipment and training, to software and replay facilities, to research, decision-making and to audiences sometimes larger, sometimes more specialist than those reached by the one-off late-night broadcast.

Video users in this country have always been plagued by lack of funds and by an absence of any co-ordinated funding policy on the part of the central government; and in this Britain lags far behind certain other European countries whose operational experience is actually no greater than ours. It is good therefore that the Arts Council commissioned the research of which this Handbook is the outcome. But as serious as lack of funds has been for video users has been the lack of information about and facilities for distribution, with all that is involved in tape exchange networks, venues, promotion, availability of hardware and so on. The Handbook is especially welcome for its systematic listings of the various 'stake-holders' in the business of making and screening video, and will be useful in making more effective the different types of access that each requires.

John Hopkins and Sue Hall are members of COMCOM - the Community Communications Group whose aims include the exchange of information about video as well as other community media. Although this is not a COMCOM publication, COMCOM's membership, now growing rapidly in all parts of the United Kingdom will find this Handbook extremely useful. Certainly a regular updating of the information it contains must be regarded as a necessity, and those of us who use it could play a part by completing the cycle of information as requested at the end of the Handbook.

# INTRODUCTION

THIS HANDBOOK is the result of a research project commissioned by the Arts Council of Great Britain on non-commercial video distribution. Most of the information was collected during 1977. The Arts Council's supportive role was essential for the research and we gratefully acknowledge it.

The handbook ought to provide enough information for inexperienced people to put on video shows. In passing, it also provides the basis for exchange of videograms between producers. It may also provide a partial starting point for the droves (yes) of university and polytechnic researchers whose ubiquitous presence earns them the name 'media tourists' and who year by year are turning creating initiatives into academically respectable subjects.

By its nature it is incomplete. For a start it's limited to England and Wales, and we apologise to our Northern Ireland colleagues for their omission (E & W seemed to be quite enough to bite off in one attempt). Scotland however is better organised in this respect than any other part of the 'United Kingdom' and you are directed to the addresses in Section 4-1 for more information. Then there's the lack of information from the educational sector, where much of the under-utilised hardware can be found. We tried hard to get listings in this sector, but the information is completely decentralised and the effort expended per bit retrieved was far too much. Instead, we spread news of this project as widely as possible through the trade press and many different contact lists, and relied on the initiative of educators to respond.

Readers will notice other blind spots - West Midlands is one - where we weren't able to get much information, although people are engaged in video there as in the other regions.

We hope you'll respond positively to these and other omissions by completing update forms (xerox them if you need more) at the end of the handbook, and mailing them back to us. And we're open to any other non-violent feedback. Thanks.

The research was in two parts: a programme of shows, plus the information research needed to prepare the listings. As a result of the shows, we came to the temporary conclusion that small video showings would be very hard to make financially viable (i.e. to run at a profit), without subsidy, either direct or hidden as is the case with e.g. Arts Centres. On the other hand, where hardware, software and/or venue can be used free or at low cost viability depends on what your objective is, and can be achieved in many cases. At any rate, we live in an era of 'mixed economy' and this also applies to arts activities, not all of which are required to make an immediate profit.

Copyright is another concept that ultimately belongs to a transitional period between traditional concepts of property and universal availability of information. It is a contradiction that, on the one hand producers need to protect their interests by making unauthorised copying (illegal), while on the other anyone with a TV/Monitor and a VTR may record programmes off-air (although it is technically illegal). Whether video will be able to accommodate piracy in the same way that this has happened with audio is a moot point in view of the widespread rip-offs already occurring mainly, though not only, in the USA where organised crime is said to be moving in. We give some cautions in the sections on contracts and copyright.

As a result of the programme of shows, we confirmed that, in order to be sure of playback on a variety of equipment, it is advisable to use time-base corrected copies of tapes. At this point in time, such a criterion is almost impossible to meet, because access to time-base correctors is pretty restricted (they're expensive to buy and most of them aren't accessible at low cost); and even when you get to one, it may need some internal 'tweaking' before it will process a low-gauge video signal satisfactorily. Open access to time-base correction - and good decks for dubbing - is a No 1 priority for independent video producers and distributors.

It was also apparent to us that to try and set up organised video distribution without adequate backing (either an existing film distribution operation, or massive subsidy) would be a very difficult task. For instance, the amount of bureaucracy involved in arranging insurance, postage, payment, checking copies for damage, negotiating with tape-makers, accounting . . . would be beyond the capability of most people and groups to manage successfully. This doesn't mean that people shouldn't be encouraged to distribute their tapes; it does mean that you should be aware of the number of annoying but necessary tasks needed to provide a service that can be guaranteed to work.

HARDWARE means equipment. SOFTWARE means VIDEOGRAM(S) means programme(s). Why use these words? They're a convenient shorthand, they've been in common usage in computer technology for some years, and are widely accepted among engineers and media practitioners.

Finally, the economics of publishing this sort of information are, like video shows themselves, not commercially viable. The print run is 750, and production costs including mailing and advertising come to over £500.

Therefore we have to sell 500 at £1.00 each (wholesale) or about 350 at £1.50 each (retail) to break even. If you can take 5 or more copies at wholesale price and resell them, you will be doing us a favour.

Meanwhile, good shooting and viewing!

Sue Hall and John Hopkins



# ACKNOWLEDGEMENTS

UK: Steve Gough & Mik Flood (Cardiff Chapter Arts Centre); Colin Wilkinson, Duncan Curtis & friends (Merseyside Visual Communications Unit); Rupert Kirkham, Nick Dean, P'Nut, Doug Stewart & friends (Swindon Viewpoint); Mike Barrett & Cliff Evans (Channel 40 Milton Keynes); Dave O'Donnell & Pete Stark (Bracknell South Hill Park Arts Centre); Robert Hutchinson, Rodney Wilson, Pat Dawson, John Buston, Lawrence McKintosh (Arts Council); Martin Howells (Welsh Arts Council); Eric Walker (Concord Films Council); Dan Wiles; Jim Perry; all the Regional Arts Associations' Film and Video officers.

USA: All the folks at Media Bus Inc a.k.a. the Videofreex; Howard Wise and John Trayna (Electronic Arts Intermix); Susan Milano (Women's Interart Centre); Carlotta Schoolman (The Kitchen); Susan (Media Equipment Resources Centre); Joyce Nereaux (Castelli Sonnabend Films and Tapes); Sue Bednarczyk (Alternate Media Centre); John Godfrey (WNET-TV lab); Steve Rutt (Rutt Electrophysics); Alan Miller; Mary Feldstein (Donnell Library Centre).

CANADA: Mark Zannis (Challenge for Change, National Film Board); Gwen Basen (Parallel Institute); Dorienne Wilson (Canadian Broadcasting Corp.); Francine Burke (Canadian Communications Research Information Centre); Shawn Preus & Andy Harvey (Video Inn Vancouver).

EUROPE: Till Romer (Berlin); Carole Rossopoulos (Paris).

AUSTRALIA: Bob Weis & Judi Stack (MAVAM Co-op, Melbourne).

**TAPEMAKERS WHO CONTRIBUTED TO THE VIDEO SHOWS:** Brian Wood (Munich); Moss Video Theatre (London); Louise Denver and David Redom (Devon); Peter Donebauer (London); Ian Sellar (London); Cardiff Street TV; Darcy Lange (New Zealand); Merseyside Visual Communications Unit; Mick Glasheen (Australia); White Bird (London); John Henry (New Zealand); Richard Monkhouse (London); Doron Abrahami (Manchester); Glen McIver (Birkenhead); Mike Leggett (Devon); Ronald Nameth (Stockholm); Mark Eyres & Peter Lewis (Swindon); 29009 (Swindon); Martin Affleck (Swindon); Marlborough College; Ted Ainger (Swindon); Channel 40 (Milton Keynes); Swindon Viewpoint.

**HANDBOOK PRODUCTION:** Graham Keen (paste-up); Rosy Martin (diagrams); Dark Moon (typesetting); Mike Carter (headlines); Islington Community Press (printing); George Littlemore (finishing); Ed Barker (cover design); Swargananda (typed it all); Steve Getler (posters).

## OMISSIONS AND LATE ENTRIES ERRATA & GOOD OLD FASHIONED MISTAKES

Some names in the list of DISTRIBUTORS aren't included in the Main List (why?--we forgot). The same is true of all international addresses in Chapter 3.

Most people are listed in the Main List under the organisations they use as an operating front, and this includes a lot of artists.

The recently-formed Community Video Workers Group, which took over the remains of the Association of Video Workers, can be contacted via Tony Dowmunt (see Main List).

### VENUES

ADDISON ADULT EDUCATION INSTITUTE (W14):  
College or School — evening, 30. Audience: General public, local and community, women's groups, theatre/acting groups, local environment groups, architects. Limited equipment available.

*SOFTWARE ADD (FANTASY FACTORY)  
'1999 LIVE AT THE NASHVILLE ROOM'  
7 1/2 m, B+W, 1977. NEW WAVE ROCK  
WITH LOW LIGHT TUBE AND IMAGE  
POST-MIXING.*

LONDON COLLEGE OF PRINTING (SE1), Cinema (Viewing Theatre), Students Union, College. Audience: General public, Gallery, Local and Community, Broadcasting. Publicity arranged, Equipment available.

MUSEUM OF MODERN ART (Oxford). Gallery; 100 Audience: art-oriented, sometimes local community, film society, students. Equipment available, Mail Order.

# CHAPTER 1 TECHNICAL

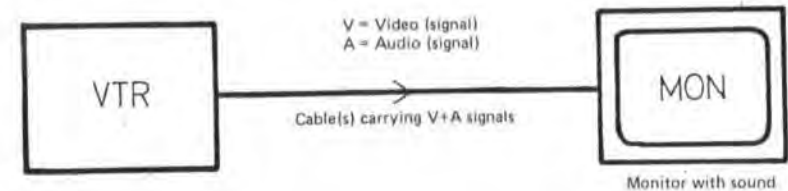
## 1-1 Technical Introduction

The word 'videogram' as used here means videotape programme, i.e. the content of recorded videotapes.

In videotape recording, picture and sound are recorded as electronic signals on magnetic tape. The videogram recorded on the tape can only be displayed by playing back the tape from a videotape recorder (VTR) onto TV screens or TV projectors.

The simplest playback system consists of a videotape, a VTR to play it back, and a video monitor to give picture (video) and sound (audio). A monitor has a TV screen and a loud speaker but cannot receive broadcast TV like a TV set. The VTR and monitor are connected by one or more cables carrying the video and audio signals.

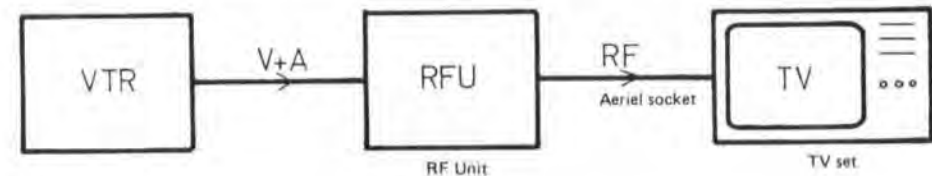
DIAGRAM 1: Simple video playback: VTR and Monitor



### Variations:

TV sets are easier to find than monitors. If you can't get a video monitor but only a TV set, you can play back tapes through an "RF Unit". This unit converts the video and audio signals from the VTR up to Radio Frequencies which can be fed into the aerial socket of a normal TV set. You then tune through the UHF channels till you find your signal.

DIAGRAM 2: Simple RF Playback: VTR, RF Unit and TV set RF = Radio Frequency (signal)



Some VTRs, notably Philips VCRs (see below), have built in RF units; you can also get separate RF units, and ones which fit inside the VTR but can be unplugged.

Just to round it off, some TV sets are also monitors and these are called 'receiver/monitors'.

In most video shows there is usually a more elaborate system than one VTR playing into one screen (see below).

### Getting Ready For a Show:

When you put on a show you must assemble all the equipment needed, put it in place and connect it up, and make sure the equipment works and that the tapes will play back properly on the VTR(s). It is not a good idea to simply order equipment and then when it comes hopes the tapes will play. Sometimes, in spite of claimed compatibility, a tape made by one manufacturer will not play back properly on a VTR made by another manufacturer. You should try out all your tapes on the equipment before collecting it to make sure they play OK. Many a show has been wrecked because people believed dealers' or technicians' assurances. This is very important.

## Care of Equipment:

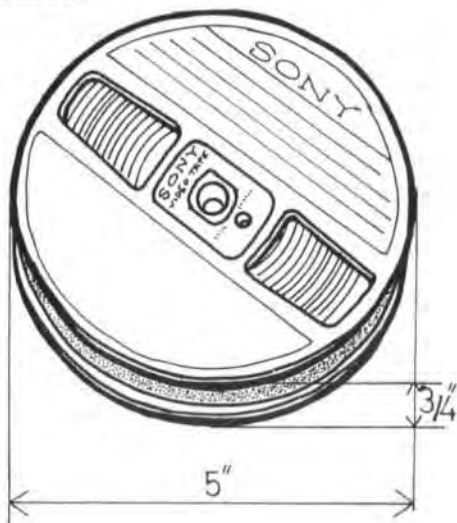
Video equipment is fragile and expensive, it should not be dropped, kicked or subjected to sudden shocks, and it is very sensitive to dirt, dust, cigarette ash, glasses of beer etc. When equipment is not being used it should be switched off and the lids replaced.

## Tape Formats:

All formats described below are called 'Low Gauge Video' to distinguish them from one-inch and two-inch formats which are used for high quality production e.g. by traditional broadcasters. The word **video** in this handbook means 'low gauge video'.

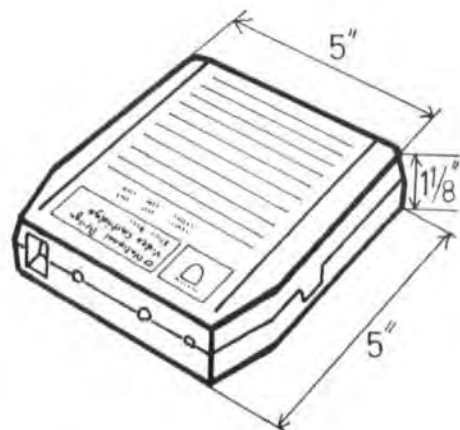
Unfortunately, tapes and VTRs are available in several incompatible formats i.e. one format of tape will not play back on a different format of VTR. The main playback formats currently in use are:-

(\* Recommended)



### 1. HALF-INCH OPEN REEL

- (a) \* High Density
  - (b) Normal Density (often called Low Density)
- Called 'EIAJ' or 'J' for short, VTRs for this format are made by Sony, National, JVC, Hitachi etc. Most 1/2-inch open-reel VTRs will only play back in black and white.

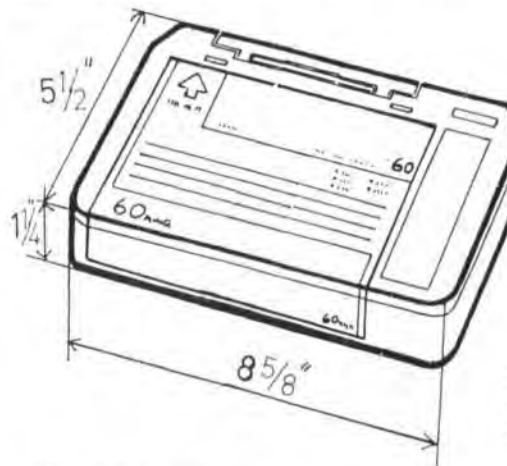
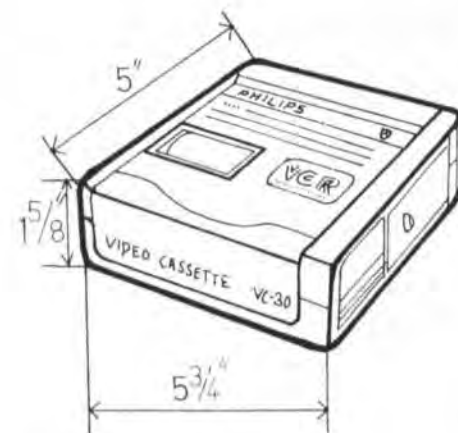


### 2. HALF-INCH CARTRIDGE (colour capable)

Uses tape as in 1(a) above but the tape is completely enclosed in a cartridge and self-threading on a cartridge VTR. Cartridge VTRs made by National, Hitachi. There are not many in circulation compared with other formats.

### 3. PHILIPS VCR (colour capable)

Uses 1/2" tape completely enclosed in a cassette, which is self-threading on a Philips type videocassette player. Made by Philips, and some other manufacturers under licence. The most widespread VTR format which unfortunately suffers from lack of compatibility between supposedly identical VTRs, and poor stability. It works best playing back recordings made from broadcast TV.



### 4. U-MATIC (colour capable)

Uses 3/4" tape completely enclosed in a cassette which is self-threading on a U-Matic player, made by Sony, JVC and other manufacturers under licence from Sony.

## NOTES AND CAUTIONS:

Remember that a half-inch open-reel portapak will only take 5" (half-hour) reels of tape and not 7" (one-hour reels).

None of the above will play back American standard tapes **except** for the U-Matic VTR Sony types 1810 and 1210 when connected to a Trinitron monitor.

Old standard open-reel VTRs such as Sony CV2100, old Shibaden, Philips . . . will still be found in some parts of the UK especially in educational institutions. These are not

compatible with J format VTRs or with each other. Keep well clear of them.

In the future, as consumer markets develop, new formats called 'BETAMAX', 'VHS' etc will be introduced in Europe as they have been in North America and Japan.

Consumer marketing of the video disc has been postponed by the major manufacturers until their investments in video-cassettes have been fully recovered.

## Colour and black-and-white:

All video systems will play back in black and white. Some will also play back in colour. To do this you need a colour screen, a colour-capable VTR and of course, a tape recorded in colour (a colour videogram).

## Setting up:

1. Black and white. If there is a Test Signal (Test Card or Grey Scale) on front of tape, adjust monitor controls so that this shows a good contrast range with blacks, whites and greys. If picture shows intermittent instabilities:
  - (a) Check VTR is threaded correctly.
  - (b) Alter Tracking Control on VTR to improve picture.If picture is bent sideways at top of frame, try altering skew control on VTR (changes tape tension).

2. Colour. Turn down Colour Control on Monitor to lowest setting, and adjust picture as for black and white. Then turn up Colour Control to get sufficient saturation. If there are any images showing flesh-tones, use these to estimate correct colour setting.

If colours appear to be wrong, try altering Colour Lock Control on VTR. Colour Test Signals consist of "colour bars" which show the 6 TV primary colours in the following order:

- White
- Yellow
- Cyan
- Green
- Magenta
- Red
- Blue
- Black

With a Colour Test Signal it is very easy to check the colours are correct — just make sure Yellow, Green, Red and Blue are in the correct places.

## 1-2 Playback Systems for Video Shows

### Introduction

In these diagrams, the connections are drawn schematically. Mains cables are not shown. V = Video signal; A = Audio signal; RF = Radio Frequency signal.

Look through the different systems, which show different combinations of equipment and the ways they can be connected.

DIAGRAM 3: Playback open reel black and white plus U-matic colour to small audience (15-20 people). Tapes can be shown simultaneously if required (e.g. Architectural Association tapes Jan-Mar 76).

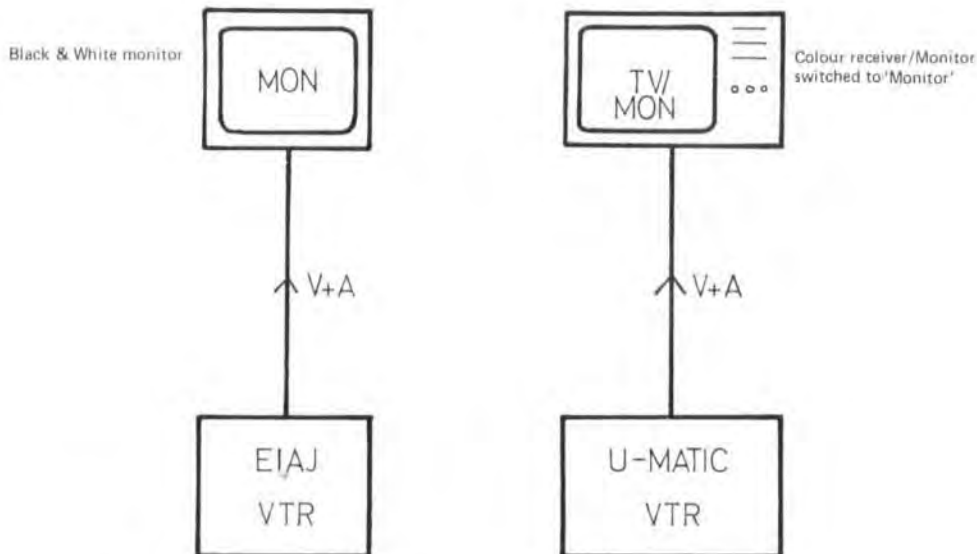
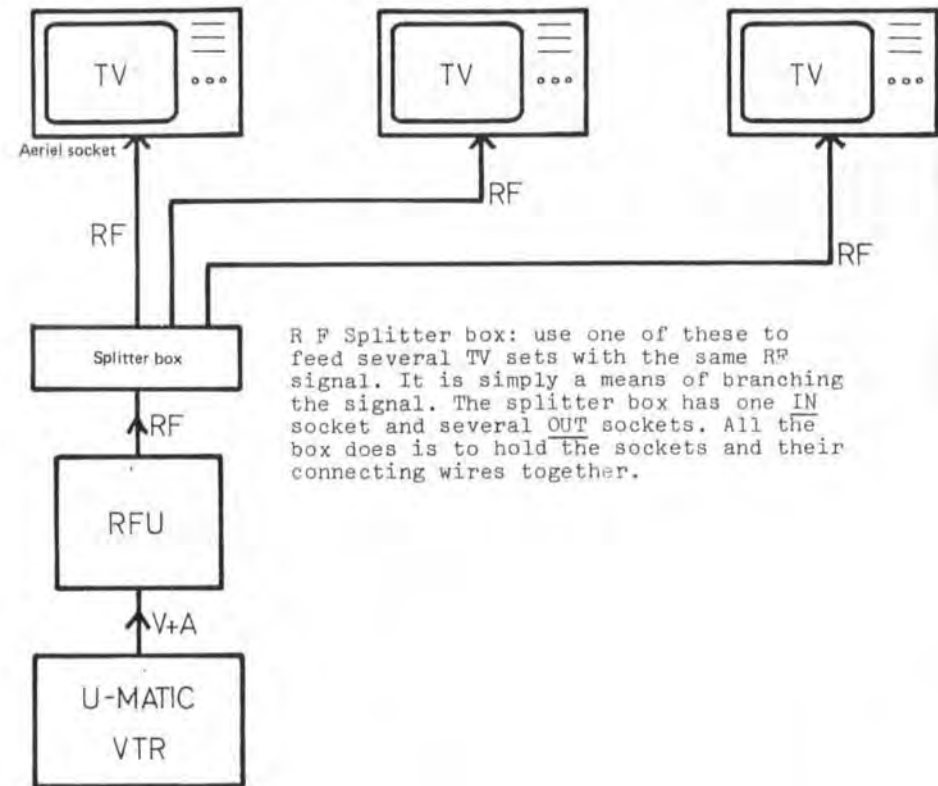
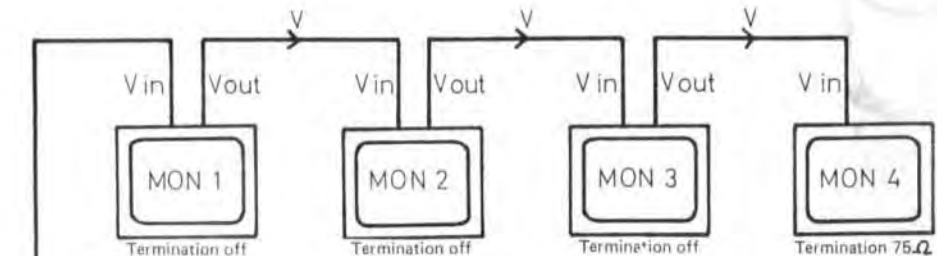


DIAGRAM 4: Playback open-reel black & white to large audience using TV sets. (e.g. Cardiff show Oct 76).



R F Splitter box: use one of these to feed several TV sets with the same R<sup>F</sup> signal. It is simply a means of branching the signal. The splitter box has one IN socket and several OUT sockets. All the box does is to hold the sockets and their connecting wires together.

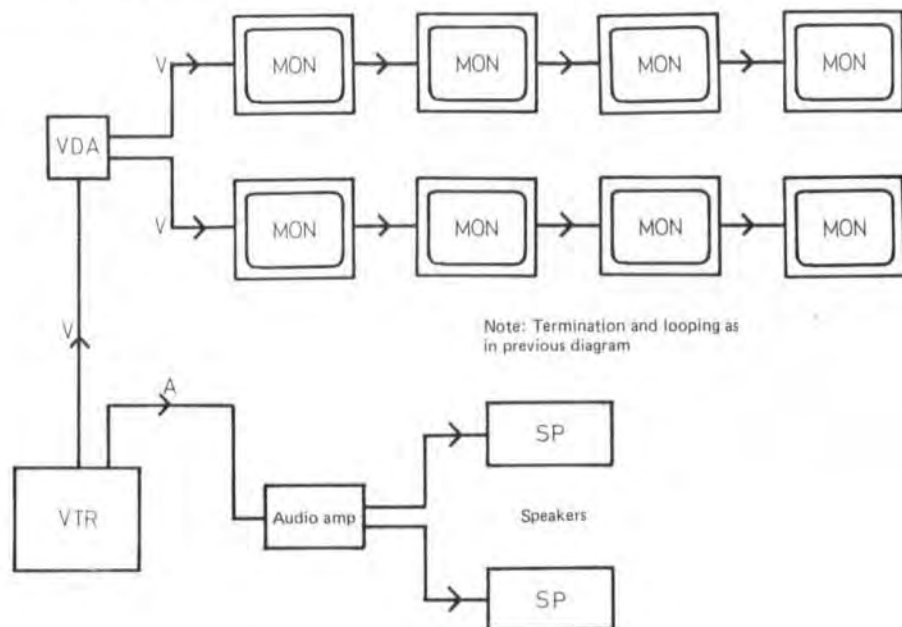
DIAGRAM 5A: Feed a number of monitors with one signal (e.g. Serpentine 75).



'Looping through' monitors and 'Termination':  
 All monitors have a Video IN and Video OUT socket and a Termination switch which can be set to 75/75 ohms or OFF/HIZ. To feed a number of monitors with the same video signal, loop the signal through the monitors connecting them in a chain using the Video IN and Video OUT sockets. The Termination switch is at Off for all the monitors except the last one which must be set to 75 ohms. You can add monitors like this until the signal becomes too weak to give a good picture on the last monitor in the chain (or in the case of colour, the colour disappears). You can run about 6 black-and-white monitors in a chain like this.

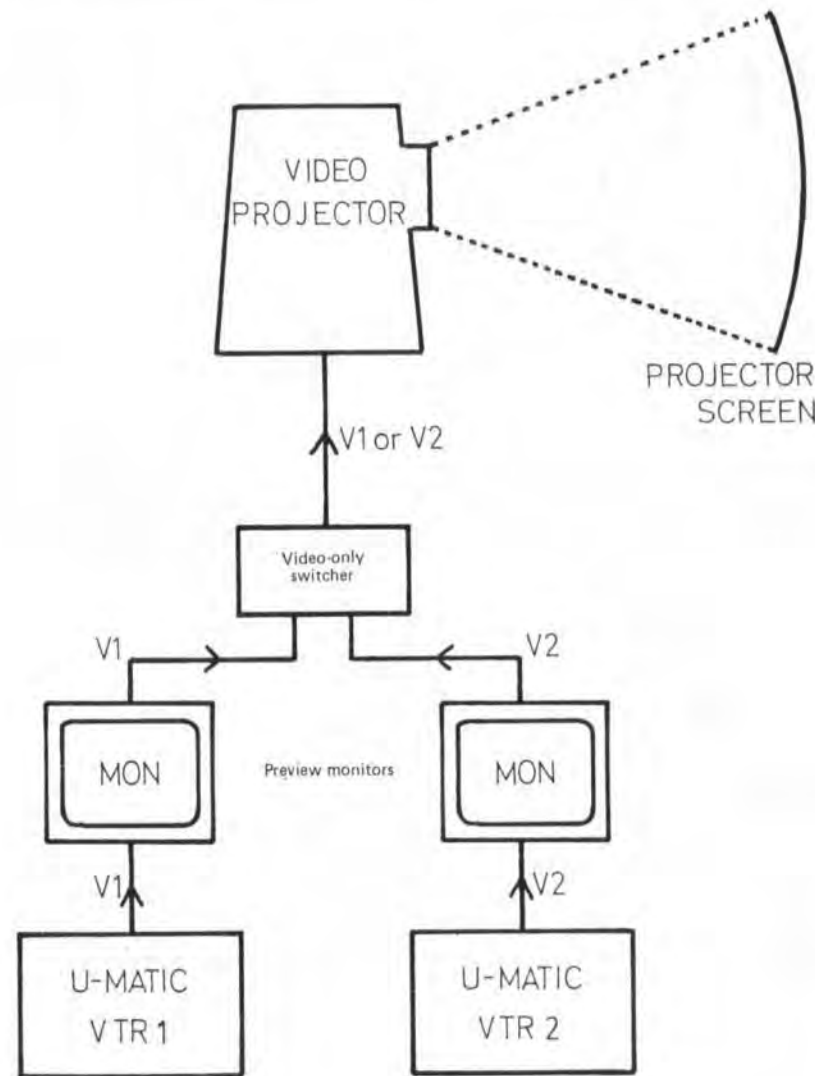
Note: Audio signal is not shown for simplicity. It may either be looped like the video signal or put through a separate PA system.

DIAGRAM 5B: To feed many monitors with the same signal, use a video distribution amplifier (VDA) which will drive several chains of monitors.



Note: Termination and looping as in previous diagram

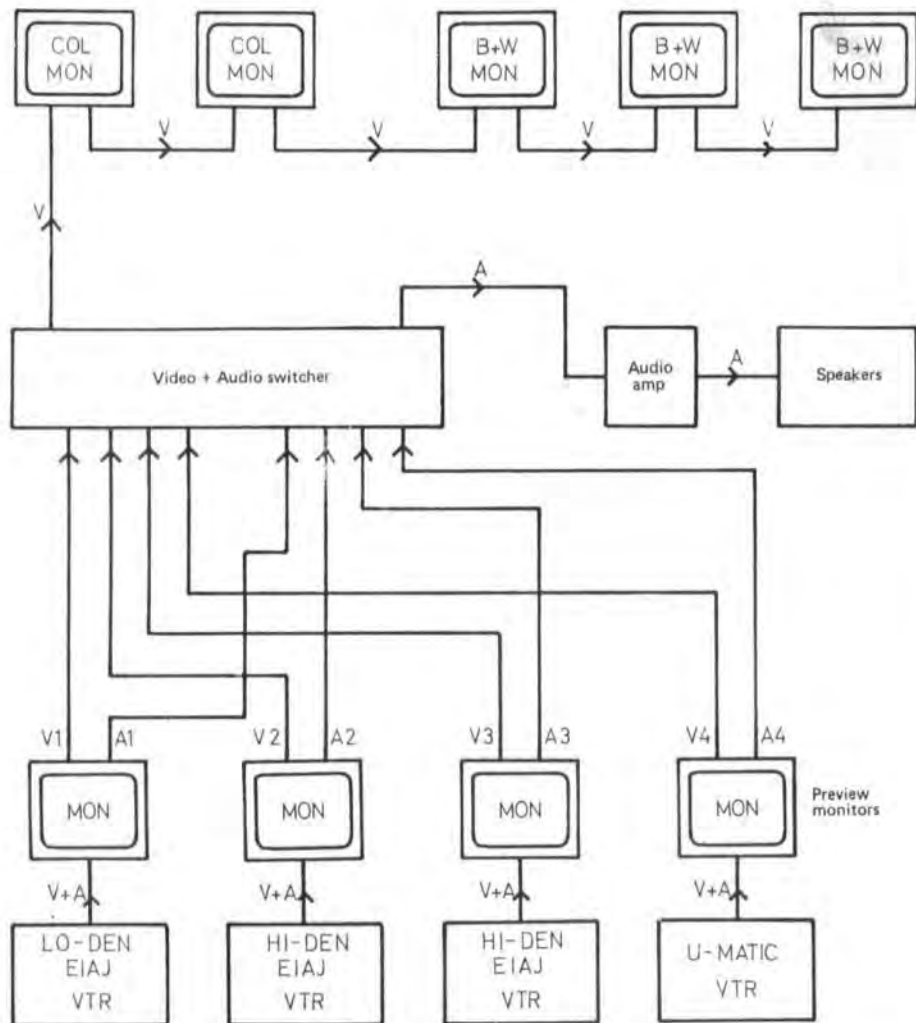
DIAGRAM 6: Colour playback using 2 Umatics, switcher, video projector. (e.g. Architectural Association June 76)



Note: Video projector should be tried out with your tapes **before** hiring and collecting. Advent projectors have a built-in audio system. But you may prefer to use a separate sound system.



DIAGRAM 7: Playback from 4 assorted VTRs into 2 colour and 3 black and white monitors, using a switcher (e.g. Liverpool Show, Feb 77 when tapes of 3 different standards were used. In fact most of the tapes in this show were on Open Reel Hi Density – hence 2 VTRs of this standard were used, and one VTR for each of the other standards).



**CHECKLIST OF HARDWARE NEEDED** (\*=optional but good)

- 1 At least one VTR preferably 2 U-matics.
- 2 A screen (TV set or monitor); but preferably at 2 colour receiver/monitors or an Advent video projector.
- 3 Mains socket(s), adaptors or plugboards, and mains cables for each piece of equipment.
- 4 Cables to connect the VTRs to the monitors, etc.
- 5\* One or more small black-and-white preview monitors to line up tapes ready to show.

- 6\* A separate PA system; preferably a good quality amplifier plus speakers.
- 7\* Video-and-audio passive switcher for easy re-routing of the signals.
- 8\* Gaffer's tape or other strong adhesive tape to hold down loose cables.
- 9\* Large solid table(s) to put the equipment on.
- 10 The videotapes you want to show.
- 11 Accessories: torch, small ordinary screwdriver, small Philips head screwdriver, mains testing screwdriver, 13 amp fuses, (\* soldering iron and solder for mending broken connections).

**VTR or VCR?**

Cassette and cartridge recorders are easier to use than reel VTRs in the video show situation. Two VTRs are needed to do a slick show; while one videogram is playing, the next can be spooled to exactly the right place to begin.

**Screens & Projectors**

Colour screens can also be used to play back black and white tapes. A video projector is an alternative to monitors or TV sets where an audience of over 50 is expected. The type of projector best able to cope with a low-gauge video signal is the Advent. Where a video projector is unavailable and a large audience expected many monitors may be linked to show the same picture. To do this one or more video distribution amplifiers may be needed. If you use a projector, it is very important to check that it is correctly adjusted for your tapes. This can be critical for black and white tapes whose contrast ratio can be ruined by a badly adjusted projector.

**Mains**

Check well before the show what sockets there are, how many are working, how far away they are from where you site the VTRs, monitors etc., how many extension plug boards are needed.

**Cables**

These are the most fallible part of a system, prone to breaking if tripped over or walked on. Cables limit how far from the mains sockets equipment can be placed and also how far monitors can be from the VTRs. As there are many different sorts of connectors always check when you collect equipment that you have been given the cables that fit it. Each VTR must have at least 2 cables with it: a mains cable and a cable to connect it to a screen. With some VTRs video and audio connections to the screen require separate cables. Check and find out what you need before you go to pick up equipment.

**Connectors**

There are many different video and audio connectors between VTRs and monitors etc.. Check that the connecting cables which come with the VTR will also fit your monitors.

**Preview Monitors**

These small monitors are useful to find the right place to start an extra videogram while the previous videogram is playing to the audience.

**Passive Video-Plus-Audio Switcher**

Not required for a show based on a single VTR. But where more than two VTRs are used a switcher is essential to save having to unplug or plug up again each time the VTR is changed.

**Gaffer's Tape**

Protects your cables from pulling out or being damaged, your audience from falling and breaking their necks and you from expensive personal damages claims. Never have untidy trailing cables when doing a public showing.

## Tables

Where an audience is seated on a level surface screens should be placed just above head level slightly pointing down so that everyone can see clearly. VTRs should be kept off the floor, where they won't be kicked or get dusty. Use tables.

## PA System

Audio playback from video monitors is very poor and unsuitable for even a medium-sized (15+) audience. Most VTRs have standard 'phono' or 'minijack' **Line Out** audio sockets. These put out an audio signal of the right level for either the **Tape** or **Radio Tuner** sockets on the back of most domestic amplifiers. Average domestic hi-fi systems speakers are perfectly adequate for video playback except in very large halls or discotheques.

## 1-3 Portable Playback

Portability is video's strong point especially for production purposes. Portapaks, such as the Sony Rover, are the workhorses of independent video. They are there for most widely available for playbacks. They can be used with battery powered monitors or TV sets to make fully portable playbacks — in fields, parks, gardens and places without mains electricity. But a portapak gives worse quality playback than a mains deck, so only use it if a mains deck is not available. When using a portapak, if possible run it off the mains through the separate mains unit rather than off internal batteries.

# CHAPTER 2 HOW TO DO SHOWINGS

## 2-1 Introduction

Staging a video show necessitates the bringing together at one place and one time, audience, tapes and properly working machines. To do this you need advance planning and organisation.

In the Flowchart we've put all the main points that a promoter should deal with in order to have a 'successful' video show. Some are optional e.g. audience research, and some e.g. co-ordination can be as modest or elaborate as needed. The most under-rated activity in subsidised circles seems to be publicity. Perhaps this is because a subsidy will happen whether or not publicity is good and an audience arrive. Our own feeling is that good advance publicity is essential in order to make the best use of resources, whether subsidised or not.

Here, we look more closely at the meaning of 'successful'. This has a different meaning for the different participants (sometimes called 'stakeholders') in a show:

STAKEHOLDER	CRITERIA FOR 'SUCCESS'
Tape-maker	Getting paid; reaching audience; getting feedback from audience; more requests for tapes.
Funding body	Subsidies are well used; people are educated/entertained.
Distributor	Getting paid; getting good feedback; avoiding damage to tapes; tapes returned on time.
Promoter	Good publicity; full house; audience satisfied; funding body pleased; making a profit.
Audience	Getting entertained; seeing something new; having a good time (socially); value for money.

Of course, tapemaker, distributor and promoter may all be the same person.

Ideally, a 'successful' show will be experienced as such by all stakeholders. But you will be surprised to find out how much difference a short factual report after the event makes to the impression left with tape-makers, funding bodies and, sometimes, the press.

Occasionally, a longer term effect may be noticed by local people, as is the case with any activity thought to have social significance. This might be a request for further shows, some local video initiative, offers of more subsidy etc. And if you detect any 'innovative behaviour' as a result of putting on a video show, you can congratulate yourself for a few minutes when you've recovered from the surprise.

## PRICES

(a) **Sale.** The market for videograms is not yet really defined. Therefore different distributors may handle similar material at widely differing prices. As a rough guide, on the high price end there are sales of limited editions of artists' tapes which

presumably, includes sales to TV stations (£100+). In the middle, there are sales to museums, public library systems, educational institutions, the public (£100-500). At the low end, there are sales at or near cost of political and community, public relations, Sony technical tapes (USA only), and so on.

For more information write to the particular distributor, ask for catalogue and price list. Most catalogues are free, some expensive ones must be paid for. An increasing practice with artists' videograms is to sell copies 'for the life of the tape', with a set of conditions included in a contract such as 'no copying', etc.

(b) **Hire (also called Rental).** Some distributors (e.g. Shell Film Library) do not levy a rental charge at all. Some community-based groups rent for a nominal charge only (e.g. Chapter Arts, Cardiff), while others charge a more commercial price, or vary the price to fit the client (e.g. Inter-action). In 1975 the (then) Association of Video Workers set a price level for one showing which was equal to the cost of a blank tape, the idea being that if anything happened to the tape, at least the raw stock for replacement would be paid for. This level was accepted without question by educational institutions, which have in any case an existing system for paying for 16mm film rental, but was felt to be too high for showings in local community contexts. An opinion also voiced by some community groups is that video production paid for out of public money such as grants should not be exploited commercially later because it prevents access to the publicly paid-for tapes.

Our own practice during 1976-7 was to pay tapemakers at the rate of £20 per hour for black and white, £30 per hour for colour. However, this was only possible because the showings were subsidised — the gate receipts wouldn't have been sufficient.

Note: Prices in North America tend to be higher than those in other parts of the world.

## FINANCE

In view of the fact that most tape-makers require a rental fee for a public showing, and that small-group showings are only viable within the context of e.g. a film club or society, subsidy is needed to put on video shows. Obviously this can be hidden, below-the-line subsidy such as an arts centre provides, or a specific subsidy such as a grant for a particular show, or a guarantee against loss. This however misses out 'new' forms of financing such as lotteries, bingo, which are being experimented with. For conventional sources of finance ask your Regional Arts Association (see Section 4-1 for listing).

## Seating

This most humble of considerations can have a major effect on your video show. One of the things you should do during rehearsal is to try out all the seats for visibility of the screen(s). Generally, perhaps because of 'British reserve', people in public are shy of sitting close enough to TV screens to give themselves a decent view. You can overcome this by (a) setting out the chairs very carefully so that none is too far away (b) not trying to service more than 15-20 people from a single monitor (c) if you're only expecting a small number of people, start with a single row of chairs as near to the screen as you can comfortably get. When more people come, produce more chairs!

Screen height is also a critical factor. If the audience area isn't raked, put the screen just above head height for people sitting down.

## 2-2 Flowchart with 3-month lead time

### Before you do anything else:

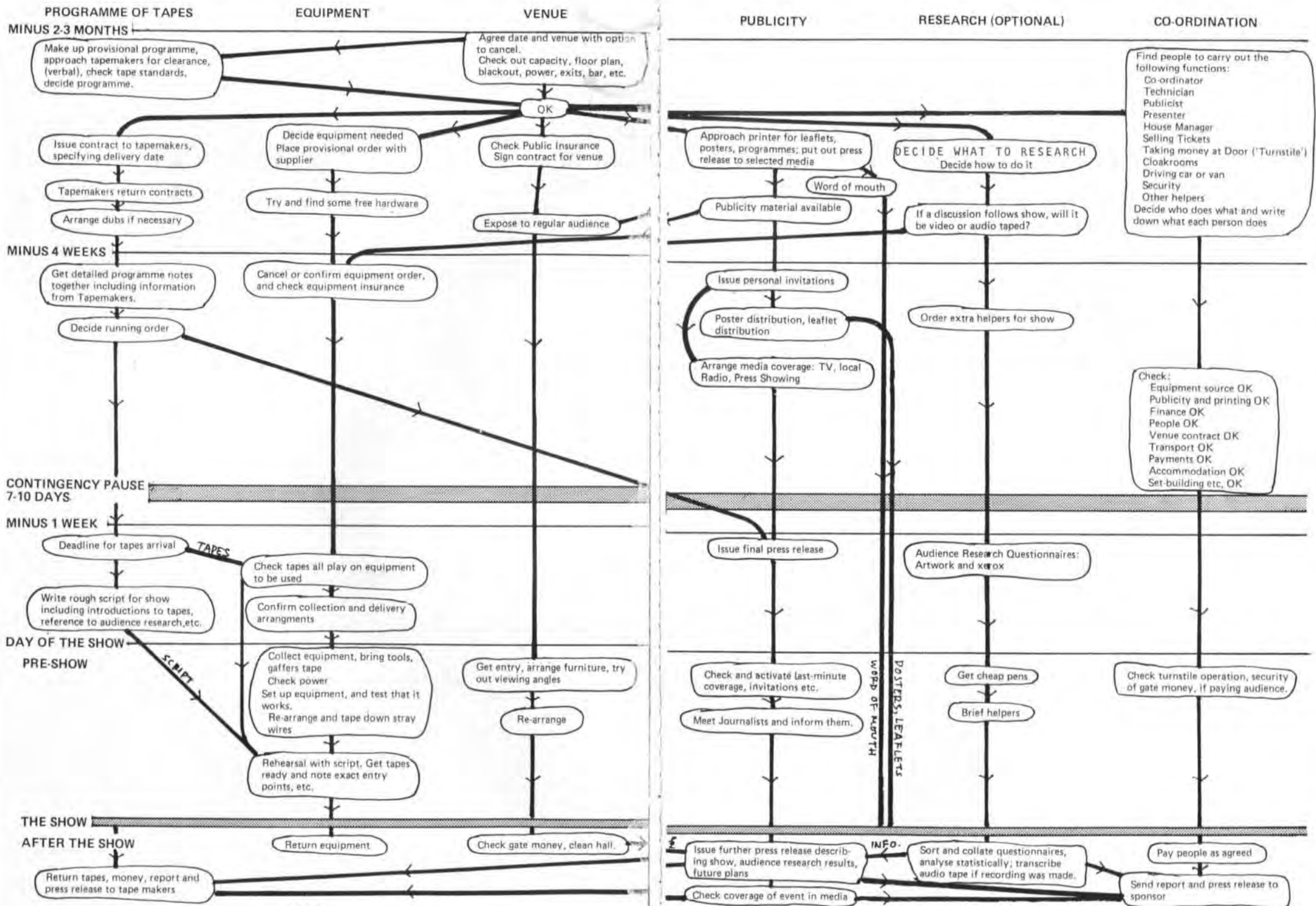
1. How much will it cost in round figures? (any or all of these):

- Hire of venue
- Hire of Tapes
- Hire of Equipment
- Printing and Publicity
- Costs of attendants, helpers, miscellaneous (e.g. transport, phone, postage etc.)

2. Where will the money come from? (any or all of these)

- Gate receipts
- Sale of refreshments
- Subsidies
- Grants
- Guarantees against loss
- Donations
- Membership Fees

3. Get agreement in writing from sponsoring/grant aid body stating their commitment to give grant and any conditions they impose.



## 2-3 Note: Contracts

For the following information we thank Mr Lawrence Mackintosh of the Arts Council Finance Department, who writes:

"I understand that videotape copyright in this country is reckoned to be covered by the provisions of the Copyright Act 1956 although videotape is not specifically mentioned in the Act. For your purposes you may find it useful to consult the following book: "Copinger and Skone James on Copyright (11th edition) 1971" published by Street and Maxwell and available at your public library.

"In order to claim copyright, having first obtained all customary and appropriate clearances in respect of the items recorded, it is sufficient to follow the procedure adopted in respect of other forms of publication i.e. to exhibit prominently in the recorded material the letter C followed by the name of the individual or organisation claiming copyright and the year. This claim can then be disputed and/or upheld in the courts in the normal way. There is no machinery in this country for registering copyright."

In other words, copyright in a work in English law is held to be the *natural* property of a person or organisation creating the work, unless assigned by a contract to somebody else.

For the general reader to find out more, see "Copyright and Contract" by Geoffrey Crabbe, Scottish Council for Education and Technology, 16/17 Woodside Terrace, Glasgow G3 7XN.

## 2-4 Note: Copyright

These are written agreements between various parties (tape maker and distributor, promoter and distributor etc.) which define the rights of the parties in any particular transaction to their mutual satisfaction. There is no guarantee that the contract will be honoured, but without one you don't know what's going to happen to your tape.

The main points covered by a contract are:

- \* Who the contract is between.
- \* Term/Duration, (length of time for which contract applies, including starting date).
- \* Territory (geographical area in which contract is valid).
- \* Definition of permitted use, and conditions of use.
- \* Prohibitions (activities which are not permitted to the user).
- \* Fees, when and how paid.
- \* Responsibilities of each party and penalties for default (e.g. responsibility for loss, damage, insurance, etc.).
- \* Restrictions on use of clips for publicity.

Producers should note that due to the frailties of human nature and economics, it is advisable when signing a contract to get as much of the fee or payment at the time of signing as you can negotiate, since this is often all you ever get. You have been warned!

Below is a sample contract which has been used by Fantasy Factory for non-commercial sale and exchange of programmes during the last 18 months. The purpose of it is to make clear the intentions of the user and the restrictions placed on the use of the tape by the tape maker, and to make a written record of these in case it is necessary to refer to it later. Spoken agreements between friends tend to be unsatisfactory as they are not remembered clearly enough. This contract is a sample only, and there has been no occasion to test it in a Court of Law.

### LOCAL PROGRAMMING CONTRACT

#### CONTRACT BETWEEN FANTASY FACTORY (FF) AND RUTLAND URBAN DEVELOPMENT EXPERIMENT (THE USER)

1. FF gives permission to the User to show the video programme: at any location in RUTLAND subject to the following conditions and exclusions which the User undertakes to observe and fulfil:

- (a) A separate admission charge must not be made for viewing of the programme.
- (b) No fee may be charged to any person or organisation for viewing the programme.
- (c) No department of the Local Council or its employees may use the programme.
- (d) The programme may not be played in any Public Library.
- (e) The programme may not be broadcast or cablecast in whole or in part.
- (f) No copies of the programme may be made in part or in whole for any purpose whatever.
- (g) The User has no rights to show the programme outside the County of Rutland.

2. This contract covers the life of the copy of the programme on the tape provided by the User.

3. For uses of the programme allowed by this contract no fee has been charged by FF and no payments are due to FF.

4. If the User wishes to show the tape for any use covered by (c), (d) and (e) above, written permission must be obtained in advance from FF.

THIS CONTRACT SHOULD BE SIGNED WITNESSED AND DATED BY REPRESENTATIVES OF BOTH PARTIES.

## CHAPTER 3 INTERNATIONAL LISTINGS

### 3-1 Distributors (mainly non-commercial) in Australia, Europe, North America, Rest of UK.

#### (a) Australia

ACCESS VIDEO: Video Resource Centre, 93 Drummond Street, Carlton, Victoria 3053, Australia. Tel: 3475441 - 3477082. Independent, non-commercial.

FREVIDEO, 40 Cliff St, Fremantle, Western Australia 6160. Tel: 092 35 7525. Publish Australian National Video Tape Catalogue.

SYDNEY FILM MAKERS CO-OP, P O Box 217, Kings Cross, Sydney 2011. Tel: 31-3587. Sue Lambert. Non-commercial, independent videotapes.

#### (b) Europe

MON OEIL: 20 Rue d'Alembert, 75014 Paris, France. Distribution Cooperative serving France. Political, ecological Tapes. Non-commercial.

BONHILL WORKSHOP: 88 College St., Dumbarton, Scotland. Telephone: Dumbarton 31974. Scottish Community Video: Non-commercial.

P.A.P. FILM: Contact: Karlheinz & Renate Hein, D-8031 Grobenzell, Munchen, Fohrenstrasse 11a, West Germany. Tel: (08142) 8138. Artists & film makers' videotapes.

#### (c) N. America

AMERICAN POETRY ARCHIVE & RESOURCE CENTRE: San Francisco State University, 800 Chestnut St., San Francisco, Ca 94133, USA. Tel (415) 469 2227. Videotape collection at the Poetry Centre, S.F. State University.

ART METROPOLE, Art Metropole Building, 24 Yonge St., Toronto, Canada M5B 1N8. Tel: (416) 368 7787. Videotapes by artists.

CASTELLI-SONNABEND TAPES & FILMS INC: 420 West Broadway, New York, NY 10012 USA. Distribute videotapes by artists.

ELECTRONIC ARTS INTERMIX INC: 84 Fifth Avenue, New York NY 10011, USA. Tel: (212) 989 2316. Video artists and independent producers tapes.

FILMS INC: 1144 Wilmette Av., Wilmette, Illinois 60091, USA. Tel: (312) 256 3200. Videocassette catalogue.

### 3-2 World Tape Standards

Although there are many different minor variations in broadcast TV standards from country to country, low gauge videotape standards are much simpler. Basically the world is divided into users of 'American standard' equipment (525-line, 60 Hz, NTSC colour system if in colour) and 'European standard' equipment which is also used in Australia (625-line, 50 Hz, PAL colour system if in colour).

For producers, the main tape formats are:

- (a) U-matic videocassette
- (b) Reel-to-reel 1/2" EIAJ

and these formats exist in both American and European standard versions. Needless to say, 1/2" EIAJ American standard tapes won't play properly on European decks, and vice-versa. The same is true of U-matic tapes *except* that in Europe some U-matic

Distribute Arts Council films on videocassette in USA. Educational & General Interest.

INTERCOLLEGIATE VIDEO CLEARING HOUSE: P.O. Drawer 33000R, Miami, Fl. 33133, USA. Non-commercial.

ANNA KANEPA VIDEO DISTRIBUTION INC: 15E, 57th St., New York, NY 10019 USA. Tel: (212) 966 0246, or 431 W. Broadway NY 10012 10012 USA, Tel: (212) 925 3969. Artists videotapes.

NATIONAL FILM BOARD OF CANADA: P.O. Box 6100, Montreal 101, Quebec, Canada. Contact: Adam Seymansley. Series of tapes on community organising from Parallel Institute. Write for details.

NATIONAL TRAINING & INFORMATION CENTRE: 121 W. Superior St., Chicago Ill. 60601 USA. Tel: (301) 751 1601. Contact: Rich Summer. Low cost tape exchange of interest to community workers.

NEW LINE CINEMAS INC: 853 Broadway, New York, NY, USA. Tel: (212) 674 7460. Rock music videograms. Commercial.

PUBLIC TELEVISION LIBRARY: 475 L'Enfant Pl., S.W. Washington DC 20024, USA. Tel: (202) 488 5000. Catalogue of American TV programmes on videocassette.

SATELLITE VIDEO EXCHANGE SOCIETY: Video Inn, 261 Powell St., Vancouver BC, Canada. Publish Satellite Video Exchange Directory, international catalogue of independent non-commercial producers. Tape exchange only.

U.N.E.T., CATALYST COMMUNICATIONS INC: P.O. Box 94, Fairborn, Ohio 45324, USA. Tel: (513) 878 9171. Contact: Dinah Lebloven. Detailed computerised index of videotapes by subscribers subject matter.

VIDEO THEATRE: 1571 Argyll St., Halifax, Nova Scotia B3J 2B2, Canada. Tel: (902) 426 5935. Contact: Michael Coyle. Exchange only. Send for Catalogue.

VIDEOTAPE NETWORK: 115E, 62nd St., New York, NY USA. Tel: (212) 759 8735. Rock music videograms. Commercial.

WOMEN'S INTERART CENTRE: 549 West 52 St., New York, New York 10019 USA. Coordinating point for Women's International Video letters. Independent, non-commercial.



decks (e.g. Sony 1210, 1810) are dual-standard and will play both American or European standard cassettes. If you are going to another country find out in advance from someone working in that country what videotape machines are available — get the model numbers and you will know exactly. The standard reference work on TV Broadcast standards is *World Radio-TV Handbook*, from Billboard Publications Inc, 7 Carnaby Street, London W1B 1PG.

### 3-3 Note: Copyright

Copyright law varies from one country to another. If doing business abroad, check with the Embassy of the country concerned. You are well advised to employ your natural cunning and wisdom to avoid getting ripped off, which is even more likely than getting ripped off in your own country, simply because you are further away from the action.

### 3-4 Note: Travel and X-rays

Do not walk through airport anti-hijacking arches carrying your tapes.

Do not place tapes in baggage which may be x-rayed.

X-rays can distort the signal recorded on your tapes, and turn them into useless junk.

Always carry tapes as personal hand baggage and not let security people x-ray them. If security won't let you fly, ask for help from your air line representative.

Anti-hijacking arches in the UK may scramble tapes even when protected by lead film bags: they are stronger than those used anywhere else in the world.

## CHAPTER 4 ENGLAND & WALES

### 4-1 Regional: Geographical, Funding, Information

Unlike France which Napoleon straightened out some time ago, the UK's REGIONS depend on who is defining them. Even different government departments use regions whose boundaries coincide only with the minds that first thought of them. In this hand book we have chosen (arbitrarily) the so-called Economic Planning Regions to divide up the information and the map of the country (see inside front cover). In deference to the variety of definitions and organisations, we also include listings of Regional, Area and National Arts funding bodies and Community Communications representatives. If in doubt, telephone your nearest contact and start asking.

#### (a) REGIONS USED IN THIS HANDBOOK (ECONOMIC PLANNING REGIONS).

**NORTHERN:** Cleveland, Cumbria, Durham, Northumberland, Tyne & Wear.

**NORTH WEST:** Cheshire, Greater Manchester, Lancashire, Merseyside.

**YORKS & HUMBERSIDE:** Humberside, North Yorkshire, South Yorkshire, West Yorkshire.

#### WALES.

**WEST MIDLANDS:** Hereford and Worcester, Salop, Staffordshire, Warwickshire, West Midlands.

**EAST MIDLANDS:** Derbyshire, Leicestershire, Lincolnshire, Northamptonshire, Nottinghamshire.

**SOUTH WEST:** Avon, Cornwall, Devon, Dorset, Gloucestershire, Somerset, Wiltshire.

**SOUTH EAST:** Bedfordshire, Berkshire, Buckinghamshire,

East Sussex, Essex, Hampshire, Hertfordshire, Isle of Wight, Kent, Oxfordshire, Surrey, West Sussex.

**EAST ANGLIA:** Cambridgeshire, Norfolk, Suffolk.

**LONDON:** Greater London.

#### (b) REGIONAL ARTS ASSOCIATIONS

All RAA's have an officer with a responsibility for video. This is often combined with a responsibility for other art media, e.g. visual art, film etc. Some RRA's (e.g. GLAA) have funded video through more than one Officer/Panel/Committee, as has the Arts Council itself. Your first step should always be an exploratory conversation with the relevant officer(s) before making an application for funding. This can save you a lot of wasted effort. You can also get information from your RAA, a lot easier than money.

**EASTERN ARTS ASSOCIATION,** 30 Station Rd.

**Cambridge CB1 2JH. 0223 67707.** Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Norfolk, Suffolk.

**EAST MIDLANDS ARTS ASSOCIATION.** Mount Fields House, Forest Rd, Loughborough, Leicestershire, LE11 3HU. 0509 218292. Derbyshire, Leicestershire, Northamptonshire, Milton Keynes.

**GREATER LONDON ARTS ASSOCIATION,** 25/31 Tavistock Place, London WC1H 9SF. 01 387 9541/5. The area of the 32 London Boroughs and the City of London.

**LINCOLNSHIRE AND HUMBERSIDE ARTS,** Beaumont Lodge, Beaumont Fee, Lincoln LN1 1UN. 0522 33555. Lincolnshire, Humberside.

**MERSEY SIDE ARTS ASSOCIATION,** Bluncoat Chambers, School Lane, Liverpool, L1 3BX. 051 709 0671/2/3. Metropolitan County of Merseyside, District of West Lancashire, Ellesmere Port, & Halton Districts of Cheshire.

**NORTHERN ARTS,** 31 New Bridge St, Newcastle upon Tyne, NE1 BJY. 0632 610446. Cumbria, Cleveland, Metropolitan County of Tyne & Wear, Northumberland, Durham.

**NORTH WEST ARTS,** 52 King Street, Manchester M2 4LY. 061 833 9471. Gr Manchester, High Peak District of Derbyshire, Lancashire (ex District of W Lancashire) Cheshire (ex Ellesmere Port & Halton Districts)

**SOUTHERN ARTS ASSOCIATION,** 19 Southgate St, Winchester, Hampshire, SO23 9EB. 0962 69422. Berkshire, Hampshire, Isle of Wight, Oxfordshire, West Sussex, Wiltshire, Districts of Poole, Bournemouth & Christchurch.

**SOUTH EAST ARTS ASSOCIATION,** 58 London Rd, Southborough, Tunbridge Wells, Kent, TN4 0PR. 0892 38743. Kent, Surrey, East Sussex.

**SOUTH WEST ARTS,** 23 Southernhay East, Exeter, Devon, EX1 1QL. 0392 70338. Avon, Cornwall, Devon, Dorset, Gloucestershire, Somerset, (exc—Districts of Poole, Christchurch, Bournemouth).

**WEST MIDLANDS ARTS,** Lloyds Bank Chambers, Market Street, Stafford, ST16 2AP. 0785 59231. Hereford & Worcester, Metro. County of W Midlands, Salop, Staffordshire, Warwickshire.

**YORKSHIRE ARTS ASSOCIATION,** Glyde House, Glydegate, Bradford, Yorkshire BD5 0BQ. 0274 23051. N Yorkshire, S Yorkshire, W Yorkshire.

**NORTH WALES ASSOCIATION FOR THE ARTS,** 10 Wellfield House, Bangor, Gwynedd. 0248 53248. Clwyd, Gwynedd, District of Montgomery in the county of Powys.

**SOUTH EAST WALES ARTS ASSOCIATION,** Victoria Street, Cwmbran, Monmouthshire, NP4 3JP. 063 33 67530. S Glamorgan, Mid Glamorgan, Gwent, Districts of Radnor & Brecknock in Powys, City of Cardiff.

**WEST WALES ASSOCIATION FOR THE ARTS,** Dark Gate, Red Street, Carmarthen. 0267 4248. Dyfed, West Glamorgan.

#### (c) AREA ARTS ASSOCIATIONS

**FYLDE ARTS ASSOCIATION,** 70 Cookson St, Blackpool Fy1 3DA. 0253 22130. Blackpool, the Fylde, The Wyre.

**MID PENNINE ASSOCIATION FOR THE ARTS,** 20 Hammerton St, Burnley, Lancashire BB1 1NA, 0282 29513. N E Lancashire, Yorkshire Border.

**BURY METRO ARTS ASSOCIATION,** 2 The Rock, Bury, Lancashire. 061 761 7107. Bury.

#### (d) NATIONAL FUNDING BODIES

**THE ARTS COUNCIL OF GREAT BRITAIN,** 105 Piccadilly, London W1V 0AU. 01 629 9495.

**BRITISH FILM INSTITUTE,** 81 Dean Street, London W1. 01 437 4355.

**WELSH ARTS COUNCIL,** Holst House, Museum Place, Cardiff CF1 3NX. 0222 394 711.

#### (e) REMAINDER OF UK

**ARTS COUNCIL OF NORTHERN IRELAND,** Bedford House, Bedford St, Belfast BT2 7FX. 0232 41073.

**SCOTTISH ARTS COUNCIL,** 19 Charlotte Sq, Edinburgh EH2 4DS. 031 266 6051.

**SCOTTISH FILM COUNCIL,** 16/17 Woodside Terrace, Glasgow G3 7XN. 041 332 5413.

#### (f) COM-COM REPRESENTATIVES

Com-Com stands for Community Communications Group, a newly-formed nation-wide movement concerned with public access to all types of media.

**NATIONAL CO-ORDINATING COMMITTEE:** Derek Jones, 8 Millfield Place, Farndon, Cheshire. 0829 270554.

**LONDON:** David Wilkinson, A-V Co-ordinator, London Borough of Hammersmith, Town Hall, King St, London W6. 01 748 3020 ex 226. (Messages 229). Simon Partridge, 92 Huddleston Rd, London N7. 01 272 5327.

**WEST MIDLANDS:** Bryon Grainger-Jones, Arts & Leisure Officer, Telford Development Corporation, Priorslee Hall, Telford, Salop. 0952 501000.

**YORKSHIRE:** Nick Smart, Sheffield Video Workshop, 8 Kearsley Rd, Sheffield S2 4TE. 0742 583524.

**SOUTH WEST:** Wyn Smith, Chairman, North Devon Workshop, South Molton Community College, Alswear Rd, South Molton Devon. 076 952834.

**EAST MIDLANDS:** Andrew Bibby & Michael Barrett, Channel 40, 161 Fishermead Blvd. Fishermead, Milton Keynes. 0908 678428.

**SOUTH WALES:** Steve Gough, Chapter Arts Centre, Market Rd, Canton, Cardiff CF5 1QE. 0222 31194.

**NORTH WEST:** Ann Irving, Gemini, Moss Nook, Burscough, Bridge, Ormskirk, Lancs. 0704 893543.

**SCOTLAND:** John Adams, Scottish Film Council, 16-17 Woodside Terrace, Glasgow. 041 332 9988.

**NORTHERN IRELAND:** Lellia Doolan, 184 Lisburn Rd, Belfast. 0232 663 250.

**PRESS OFFICER:** Peter Lewis, 46 Belsize Square, London NW3. 01 794 1962.

## 4-2 Software Producers and Software

### NORTHERN

#### AIDANVISION T.V. STUDIO (CUMBRIA)

Tape content is generally art video with a strong bias to behavioural activity, generally in a studio setting. The style of most of the programmes are on normal programme format only a small number tend to filmic treatment and shorter tapes tend to have an experimental vidi-tek treatment.

Report submitted to Michael Open, Northern Arts, 31 New Bridge Street, Newcastle, NE1 8JY, June 1977 or thereabouts gives cumulative view of artists working in this region on video distribution, copies of this report will probably be available from Northern Arts.

Tapes are made to artists' requirements and vary between thirty second programmes and those lasting one hour and more, something like a total of thirty hours of individual and unique programmes are available defining the programmes for a catalogue would be almost impossible.

AUDIENCES: Gallery. Special Interest Groups: Education and Video Education.

#### BRIAN HOEY (TYNE AND WEAR)

Both of these tapes utilise video intrinsically as an artist's medium creating types of colour and form particular to this medium rather than as a documentation of events external to the production system.

UNTITLED: 30m, Col, U-Matic, 1974. No price given. Content: Abstract colour and form. Audience: Everybody. SPERED HOLLIVELL: 25m, Col, I.V.C. 1" P type colour and U-Matic, 1977. No price given. Content: Video art reflecting the development and continuing influence of Celtic culture. Audience: Everybody.

AUDIENCES: General, Gallery, Broadcast. Special Interest Groups: Folk Music Societies. Lectures: Fine Art.

#### NORTHERN ARTS (NEWCASTLE UPON TYNE)

Tapes available include (a) Experimental (electronic), (b) Structural, (c) Dramatic.

AUDIENCES: General, Gallery.

### NORTH WEST

#### DE LA SALLE COLLEGE OF EDUCATION (MANCHESTER)

Our tapes are tailor-made to be used in the training of teachers: They are specifically educational, showing teaching techniques, stills and innovations. We should be willing to show our tapes to any group of interested people, at our college.

AUDIENCES: Special Interest Groups: Educational Lectures: Education.

#### GREAT GEORGES COMMUNITY ARTS PROJECT (LIVERPOOL 1)

Our library includes some 100 hours of tapes (mostly unedited) of events at, or in connection with, the Project. Some of the material being unedited, is best viewed in the context of the Project (theatre games sessions; playgroups; workshops; video games). Other tapes (American soul artists on tour in Liverpool; artists such as Jon Hendricks, Meredith Monk and the House; Colin Stiff and Friends in Concert) were made on the understanding that they would be for private, non-commercial viewing, primarily at Great Georges. There is also the added complication of our material all being on 525 line American standard. We're always pleased to show tapes at Great Georges, and provide information on our tape library. (We'd be prepared to

negotiate arrangements for showings elsewhere, if deemed appropriate).

LETTERS TO MARCIA: 40m, B+W, EIAJ525, 1975. No price given. Contents: Compilation tape. Selections from tapes by/of kids/adults/staff/friends/visiting artists — a cross-section of Blackie video/life. We would be happy to send copies for showing.

AUDIENCES: General; Gallery; Community. Special Interest Group: Women's Movement.

#### MERSEYSIDE VISUAL COMMUNICATIONS UNIT (LIVERPOOL)

List available.

AUDIENCES: Gallery, Community. Special Interest Group: Community Arts groups, Community Councils. Lectures: Community Affairs.

#### OLDHAM EDUCATION AUTHORITY (LANCS)

A wide range of tapes on educational matters available from own and associated resources.

AUDIENCES: Special Interest Groups: Mainly educational, Youth and Community Work.

#### VIDEO CONSULTANTS (LANCASHIRE)

ALDENSON SISTERS: 30m, B+W, 1/2" AV Sony, 1975. Hire £2 + p&p., no price given. Content: These twin sisters paint the same picture, usually of working horses, the recording shows a little of their technique and their life experience. They are now 76. Audience: Arts Groups.

CENTRAL LANCASHIRE RIFLE CLUB GENERAL ACTIVITIES: 20m, B+W, U-Matic, 1976. No price given, Audience: Local.

WORLD RECORD MARATHON SHOOT: 20m, B+W, U-Matic, 1976. No price given. Audience: Local.

PRIMARY SCHOOL OPEN PLAN: 2 x 20m, Col, U-Matic, 1976. Hire £5 + p&p. Sale £50. Content: Activity and use of space in an open plan school.

New tapes are being produced all the time but at present we do not have a large stock. Write for up to date information.

AUDIENCES: Gallery, Community.

### YORKS & HUMBERSIDE

#### AERSCHOT PERFORMANCE DIVISION (WEST YORKSHIRE)

LINE DRAWING: 15m, B+W, 1/2" Sony, 1975, no price given. Content: 2 monitor simultaneous screening (tape in 2 parts).

ROTATIONS: 30m, B+W, 1/2" Sony, 1976, no price given. Content: Examination of speed in relation to image retention using rotating discs containing imagery.

FLOWERS: 30m, B+W, 1/2" Sony, 1977, no price given. Content: Images within liquids.

STYLUSPHONE: 15m, B+W, 1/2" Sony, 1977, no price given. Content: Tape (with sound) of procedure related to production of sound by manually operated stylus in contact with LPR.

Mainly graphic tapes (no sound) designed for either performance situations eg modifying tape image on monitor(s) or informal screenings ie in situations where people are not going to sit down and watch eg shop windows, cafes, pubs etc.

AUDIENCES: General, Gallery.

#### NORTH RIDING COLLEGE OF EDUCATION (YORKS)

Catalogue available. No prices given. Have over 100 tapes, off-air recording of school broadcasts, off-air recording of

Further Education broadcasts, off-air recording of Open University, N.R.C.E. Staff and Student productions. AUDIENCES: All Types. Special Interest Groups: Teachers of young children/Further Education. Lectures: Education.

#### SHEFFIELD POLY (SHEFFIELD)

ENID: 35m, B+W, 1/2" Hi Dense EIAJ, 1976. Hire £6, Sale £25. Content: Study of autistic adult in hospital. Audience: Special interest mental health.

TRANSCENDENTAL MEDITATION: 20m, B+W, 1/2" Hi Dense EIAJ, 1975. Hire £6, Sale £20. Content: Documentary about T.M. Audience: General Info about T.M. YOU CAN FILM THEM BUT YOU CAN'T SEE THEIR FACES: 80m, B+W, 1/2" Hi Dense EIAJ, 1975, Hire £12. Sale £36. Content: Edinburgh Arts Festival project in the special unit of Barlinnie Prison. Audience: General. EDINBURGH ARTS '75: 60m, B+W, Hi Dense EIAJ, 1975. Hire £12, Sale £36. Content: Activities at Edinburgh Arts Festival. Audience: Arts.

AUDIENCES: General, Gallery, Community.

### WALES

#### CHAPTER FILM AND VIDEO WORKSHOP (CARDIFF)

All tapes at cost price to non-commercial users.

CATHAYS PLAYSCHEME: 25m, B+W, 1/2" Low D, 1975. No price given. Content: About play facilities. Audience: Playscheme organisers.

SCHOOL'S OUT: 15m, B+W, 1/2" Low D, 1976. No price given. Content: School life. Audience: School children.

THE GOOD, THE BAD AND THE UGLY: 15m, B+W, 1/2" Low D, 1976. No price given. Content: Football hooliganism, made by pupils. Audience: School children.

THEY EVICT GYPSIES: 20m, B+W, 1/2" Low D, 1976. No price given. Content: Document account of eviction of gypsies in Cardiff. Audience: Gypsies and support groups.

CARDIFF WOMEN'S AID: 20m, B+W, 1/2" Low D, 1976. No price given. Content: Describing refuge and a strong case for women's aid in Cardiff. Audience: Women's aid groups.

MAN FROM MONOCHROMOUS: 15m, B+W, 1/2" Low D, 1976. No price given. Content: Documentary record made by Transitions Trust of two one-day events they put on at playschemes in Newport and Cardiff. Events designed to encourage children to take part in drama and craft activities.

Audience: Community Arts et al.

JETTING IT TOGETHER: 25m, B+W, 1/2" Low D, 1976. No price given. Content: Tape giving introduction to what C.V. is about and what we have done. Audience: Community video groups et al.

ATLANTIC COLLEGE TAPE UNTITLED: 60m, B+W, 1/2" Low D, 1976. No price given. Comment: Interview with commune dwellers in West Wales. Audience: Commune/Alternative Technology.

WELFARE RIGHTS SIMULATIONS (UNTITLED): 30m, B+W, 1/2" Low D, 1976. No price given. Comment: simulations of interviews with clients. Audience: Welfare rights workers.

WE'RE NOT SCROUNGERS: 15m, B+W, 1/2" Low D, 1976. No price given. Comment: Campaign tape about so-called DSS Scroungers. Audience: Welfare rights workers et al.

2 TAPES ON HOUSE IMPROVEMENT V. DEMOLITION (UNTITLED): 15 x 2m, B+W, 1/2" Low D, 1976. No price given. Comment: campaigning for house improvement and housing associations. Audience: Housing action crowds/Residents associations.

WE EVEN WROTE TO THE BLOODY QUEEN: 45m, B+W, 1/2" Low D, 1976. No price given. Comment: Tape on housing situation in Cardiff. Grant aided and aimed for local T.V. to be finished mid 1977. Audience: Housing action, 2 tapes.

THEY PRETEND WE DON'T EXIST: 30m, B+W, 1/2" low density, 1977. Documentary by Cardiff Women's Aid.

Much of the tape is evocative recounting of personal experience.

Mainly community action tapes.

AUDIENCES: General, Community, Broadcast. Special Interest Groups: Women's Aid, Gypsy support, Welfare Rights, Kids PJay, Alternative Technology, Communes etc.

#### DRAKE VIDEO SERVICES (CARDIFF)

Send for free list.

LISTENING TO CHILDREN TALKING: 6 x 20m, B+W, tape format as required, 1976. No price given. Tape 1—The Development of Language; Tape 2—Observing Children; Tape 3—Communication Difficulties; Tape 4—Children's Use of Language; Tape 5—Using the Picture Books; Tape 6—Making Appraisals in the Classroom.

AUDIENCES: Special Interest Groups: Teachers. Lectures: Language Development. Leaflet attached.

#### GLEN McIVER (CLWYD)

"FINDING OUT": 80m, B+W, EIAJ-1, LoDEN, 1976. Hire £12, Sale £50. Content: Pieces from video experiments made since 1973 — very varied content. Audience: Anybody interested in experimental video.

VIDEO/LIFE/STREAM: 80m, B+W, EIAJ-1, LoDEN, 1974. Hire £12, Sale £50. Content: Intended as low profile installation piece — therapeutic value; a flowing stream in close up. Audience: Anybody.

WALL DELAY: 80m, B+W, EIAJ-1, LoDEN, 1975. Hire £12, Sale £50. Content: A wall delayed. Is it art? Audience: Anybody — may be best in "art gallery" atmosphere.

CYCLER: 80m, B+W, EIAJ-1, LoDEN, 1976. Hire £12, sale £50. Content: Cycles re-cycled then film/video/slides and montaged in a cyclic manner, semi abstract. Audience: Anybody.

THE WORLD OF SPORT: 80m, B+W, EIAJ-1, LoDEN, 1974. Hire £12, sale £50. Content: OFF-air images montaged "all this world is a sport and a play", entertainment. Audience: Anybody.

DELAY: 25m, B+W, EIAJ-1, LoDEN, 1975. Hire £6, sale £25. Content: Continuous take tape delay. Panning and zooming. Video and reality meet and fight it out.

These tapes are the products of my own individual research into what I see as the possibilities of video as a medium. I suppose they could be put into the 'art' category but that would limit their usefulness — they are starting points.

AUDIENCES: All types. Special Interest Groups: Students wanting to use video. Lectures: Video As Art.

AUDIENCES: All types. Special Interest Groups: Students wanting to use video. Lectures: Video As Art.

AUDIENCES: All types. Special Interest Groups: Students wanting to use video. Lectures: Video As Art.

AUDIENCES: All types. Special Interest Groups: Students wanting to use video. Lectures: Video As Art.

#### MOVING BEING

(Available after September 1977)  
Mostly edited versions of past Moving Being shows (all 1 hour approx) and possibly some edited American shot tapes taken in 1976. Including some American theatre groups at work and a lot of travel and general collage material. All high density B+W. The tapes could probably be supplied free, but some kind of copyright guarantee would be needed.

AUDIENCES: General Public, Galleries, Special Interest Groups: Groups interested in theatre, or the work of Moving Being in particular.

#### TRANSITIONS TRUST

A variety of tapes some illustrating our work. B+W 1/2". Contents: Mainly of strictly local interest.

AUDIENCES: Local community.



## WEST MIDLANDS

### WAVELENGTH FILMS (WEST MIDLANDS)

I TRIED COTTON WOOL BUT IT MADE MY EARS GO FUNNY: 25m, Col, Pal, 1975. Hire £5, no price given. Content: Documentary. Audience: Environmental.

FORWARD CITY FESTIVAL: 35m, Col, Pal, 1974. Hire £8, no price given. Content: Documentary. Audience: Sport/local Midlands.

INDEPENDENCE: 15m, Col, Pal, 1975. Hire £5, no price given. Content: Documentary. Audience: Medical and general.

SEPTEMBER REFLECTIONS: 20m, Col, Pal, 1973. Hire £5, no price given. Content: Documentary. Audience: Pop music.

Documentary comment usually by protagonists. U-matic.

AUDIENCES: General, Gallery, Community. Broadcast. Special Interest Groups: environmental, medical.

### WEST MIDLANDS ARTS (STAFFORD)

I have not listed tapes. Many are of sole interest to the producers. Others would need editing to be of more general use.

AUDIENCES: Community.

WOLVERHAMPTON COMMUNITY VIDEO RESEARCH PROJECT (WOLVERHAMPTON)

By publication we should have some tapes available and more information.

AUDIENCES: General, Gallery, Community.

## EAST MIDLANDS

LINCOLNSHIRE EDUCATIONAL T.V. CONSORTIUM (LINCOLN)

Catalogue available free, 80 tapes. U-Matic format. No prices given.

AUDIENCES: Gallery, Special Interest Groups: Teachers, students, parents, Lincolnshire studies, social workers, educationists and advisers. Lectures: Local History, Archaeology, Education, Psychology, PE & Games, Social Studies, Languages, Child Development etc.

NOTTINGHAM UNIVERSITY (NOTTINGHAM)

Tapes are designed primarily for specific needs in higher education (University level). Certain educational broadcast programmes are held on tape, but the licence to record these has stringent limitations on use and they cannot be used for fee paying audiences.

AUDIENCES: Special Interest Groups. Lectures: Higher Education.

## SOUTH WEST

AVON COMMUNITY COMMUNICATIONS ASSOCIATION (BRISTOL)

AUDIENCES: General, Gallery, Community. Special Interest Groups: To Order. Lectures.

CHRISTOPHER GARRATT (DEVON)

LADY STANDING AT THE VIRGINALS: 15m, B+W, 1/2 Hi Density, 1976. Hire £4.50. Content: Single take exploration of interior with lady playing keyboard, gradually withdrawing to include drawing pins holding the vermeer reproduction then pan over to tape recorder which is supplying the soundtrack. Audience: Any.

ONE TO ONE: 30m, B+W, 1/2 Hi Density, 1976. Hire £9. Content: 2 VTRs, 2 monitors, 1 camera, manipulation

of controls on camera, monitor 1 (record), and monitor 2 (playback).

Most of the tapes I have made so far have been made as part of a performance, of which the actual making was the intrinsic act. The resulting tape is in a sense its own document, but only in a residual way. All the tapes have been using the long single-take function of the VTR, avoiding editing, cutting or any other filmic device which might infer trickery. Only two of these tapes survive.

AUDIENCES: Gallery.

MIKE LEGGETT

All available on 1/2" EIAJ, U-matic and Philips VCR.

WAITING ROOM: 1974. B+W 15m. Hire £2.00. The record of the encounter with a massive constructional edifice in the 15 minutes prior to visiting a friend in hospital. Transmuted in its massive awesomeness to the small screen by careful treatment of the original recording.

THE HEART CYCLE: 1973. B+W, 25 m. Hire £4.00. A tape in 3 parts which aims to provide the basis for examination of the various approaches that can be taken to making videotapes as non-manipulative object. At the same time, revealing rather than soporific. The tape that provoked Westward Television into transmitting five minutes from it and which eventually produced a 60-page report on the state of local broadcast television and its representation of minority interests and in particular how this relates to the individual and television.

PORTER PACK: 1973. B+W, 25 m. Hire £4.00. A largely didactic exploration of the Portapak combined with a loose monologue/demonstration of the variance between the private (close-circuit) use of video and the public (broadcast) use of television. "Is more open than Open Door, less serious than Patrick Moore and more funny than Sesame Street."

AUDIENCES: General, Gallery. Lectures: Film/Video: Video & Film.

SWINDON VIEWPOINT

All tapes are local productions, many made by local people.

AUDIENCES: General, Gallery, Community. Special Interest Groups: Various.

MICHAEL UPTON (DORSET)

VIDEO STATEMENTS: Upwards of 4m, B+W, 1/2" EIAJ/1, 1975-77. No price given. Content: Artist tapes (previously exhibited. "Video Show" Serpentine, Video towards defining Scottish Arts Council.

AUDIENCES: General, Gallery. Lectures: Own work - including videotapes.

SOUTH EAST

BRIANNA ELECTRONICS LIMITED (ESSEX)

We make up tapes for our clients as required by them. We have our own black/white cameras plus mobiles.

ELECTROCRAFT GRAPHICS (HAMPSHIRE)

Experimental material from Electrocraft studio.

VIDEO ARTS WITH ELECTRONIC MUSIC SOUNDTRACK: 10m Col U-Matic no price given; 30m Col U-Matic no price given; 60m Col U-Matic no price given.

AUDIENCES: General, Gallery, Broadcast Lectures: Comparative Cosmology 1 1/2 hr NTS.

INTERNATIONAL COMPUTERS LIMITED (HERTS)

Details given on request.

NOTE: At present our U-Matic facility is in its infancy - by time handbook is published the situation will have changed dramatically.

AUDIENCES: Special Interest Groups: biased towards

computers/electronics. Lectures: Computer Maintenance & Appreciation & Industrial Relations.

KADEK VISION LIMITED (BUCKS)

Tapes are produced for industrial/commercial sponsors. They mainly deal with specific aspects of an organisations operations, and would have applications for showing to special interest groups only. As the availability of these tapes is continually changing (due to updating etc.) it is impossible to list those that would be available at any one time. However the tapes are all based on 1/2" U-Matic cartridges and are all in colour.

AUDIENCES: Special Interest Groups: Safety, Training; Careers Advice.

LAING R & D (HERTS)

Technical tapes about construction techniques and machines machines. Tapes about industrial communication. Others to be produced.

NEW WAYS WITH WORDS: 17m, Col, U-Matic Pal, Sale £20, slides, telephone, radio cassette for industrial communication. Audience: Communications Managers.

AUDIENCES: Lectures: Construction/Safety/Technical.

MAIDSTONE COLLEGE OF ART (KENT)

Experimental/Video Art. B.A. Fine Art Student Tapes/+ staff - catalogue available.

AUDIENCES: General, Gallery, Broadcast, Special Interest Groups: anyone interested in experimental/video art. Lectures: Experimental/Video art.

H. MUREL MORRIS (KENT)

CAMERA EYE: 25m, Col, VTR, 1975, no price given. Content: about taping of an ad lib drama situation.

Audience: Average T.V. viewers.

THE NEXT TIME: 15m, Col, VTR, 1974, no price given. Content: experiment - using colour changes to denote emotion in a simple situation. Audience: Interested.

As the tapes I have made have been produced in a college situation, I find it impossible to say what hire charges should be. As it would depend on the cost of the taping.

AUDIENCES: General, Broadcast.

OXFORD RESEARCH UNIT (THE OPEN UNIVERSITY) (OXFORD)

Video literacy, multi-media literacy, and futures research. All ages, one research project is child participation in futures. Generally we show tapes within community of people who make the tapes.

AUDIENCES: General, Gallery, Community Special Interest Groups.

OXFORD RESEARCH UNIT (THE OPEN UNIVERSITY) (OXFORD)

VIDEO ARTS LAB (BRIGHTON)

FONT-DU-GAUME: 40m, B+W, 1/2" Sony, 1975, no price given. Content: Figurative. Audience: Arts Interest.

TRAFFIC: 10m, B+W, 1/2" Sony, 1976, no price given. Content: Figurative. Audience: Arts Interest.

PRIZES: 10m, B+W, 1/2" Sony, 1976, no price given. Content: Graphic. Audience: Arts Interest.

PRIVATE VIEW: 20m, Col, 1/2" Sony (also on EIAJ standard), 1977, no price given. Content: slide sequence. Audience: Arts Interest.

AUDIENCES: General, Gallery, Community. Special Interest Groups: Creative Video Groups.

VIDEO EDUCATIONAL COURSES (EAST SUSSEX)

CONFLICT: 30m, B+W, Sony, 1976. Hire £8, Sale £30. Content: Drama. Extracts of plays and booklet. Audience: Further education, 6th form.

IDENTITY: 30m, B+W, Sony, 1976. Hire £8, Sale £30. Content: (as above). Audience: (as above).

LANGUAGE TEACHING: (3 tapes) 30m, B+W, Sony, 1975. Sale £35. Content: (as above). Audience: Language schools.

ENGLISH AS A FOREIGN LANGUAGE: In production.

AUDIENCES: Lectures: Theatre - extracts from modern drama/Teaching Languages/English as a Foreign Language.

WESSEX EDUCATIONAL TELEVISION CONSORTIUM (HANTS)

Catalogue available free, over 100 tapes. Tapes not available to the general public.

AUDIENCES: Special Interest Groups: In institutions of higher education, particularly teacher training.

EAST ANGLIA

NEXUS T.V. (NORWICH)

Catalogue available. No prices given. Over 200 tapes.

AUDIENCES: General, community. Special Interest Groups: Students.

LONDON

DORON ABRAHAMI

My tapes are kinetic abstract images, in graphic images, moving to music creating visual entertaining effects.

RELATION ONE: 24m, Col, 1" IVC 871P Sony U-Matic, Philips VCR, 1974. No price given. Content: Graphic images to Pink Floyd music.

RELATION TWO: 17m, Col, 1" IVC 871P Sony U-Matic, Philips VCR, 1975. No price given. Content: Abstract images to Pink Floyd music.

VIVALDI: 2.43m, Col, 1" IVC 871P Sony U-Matic, Philips VCR, 1976. No price given. Content: Graphic images to music by Vivaldi.

MATHIOUS: 2.22m, Col, 1" IVC 871P Sony U-Matic, Philips VCR, 1976. No price given. Content: Graphic images to music by Mathious.

AUDIENCES: General, Gallery, Community, Broadcast. Lectures: Kinetic Video Art.

ACTION SPACE

NEIGHBOURHOOD FESTIVALS CAMDEN 1976: 20m, B+W, 1/2" AV, 1976/7. For hire, no sale. Content: Entertaining representation of local explosions of riotous fun.

Audience: Residents of Camden Festival, Organisers, academics and other similar.

FITZROVIA FESTIVAL '76: 20m, B+W, 1/2" AV, 1976. For hire, no sale. Content: As above, only an expanded version of one of them. Audience: As above.

HOW TO MAKE INFLATABLES: 40m, B+W, 1/2" AV, 1975. £10 per day study or hour hire, no sale. Content: Teaching tape. Audience: Community workers, playleaders, teachers, social workers, nurses, psychiatrists etc.

MYSTERY MOTEL: 20m, B+W, 1/2" AV, 1975. No sale. Content: Video film made by kids. Audience: Those interested in kid media work.

THE GHOST IN THE IMAGE TANK: 30m, B+W, 1/2" AV, 1976. No sale. Content: Documentation of video performance in which a viewer is driven to desperation by his own set. Audience: Art Gallery, video performance exhibitions, conferences.

All edited and/or vision mixed products, but with varying technical quality. All probably aimed at fairly specific types of audience, which is a pity. We would like to eventually produce tapes that could be widely distributed and suitable for varied audiences.

AUDIENCES: General, Gallery, Community. Lectures: Pneumatics (Construction).

ADDISON ADULT EDUCATION INSTITUTE (W14)

WOMEN TALKING: 45 m, B+W, 1/2" low density, 1975. Audience: women and men. Content: spontaneous inter-

views/monologues. Cost price.

**THE LONDON TAPE:** 30 m, B+W, 1/2" high density, 1976. Audience: Local groups, architects. Content: interviews and stills. Cost price.  
**VIDEO GAMES** (in progress): 30m, B+W, 1/2" high density, 1977. Audience: anybody, young people. Content: role playing and acting; entertaining. Cost price.  
**AUDIENCE:** General, Gallery, Community, special interest women, local environment, theatre/acting. Lectures: women, architecture, role playing.

#### THE ALBANY

3 edited tapes each 10-15m documenting the National Front march in Lewisham, 1977. 1/2" Hi density. Suitable for local audience, but considerably wider appeal.

#### ART NET

Catalogue available. Unradulterated documentation of events at the ART NET gallery mostly concerning Architecture/Art Environmental. We are in the process of cataloguing our tape library.

**ART TODAY CLEMENT GREENBERG:** 2Xhours, Col, Sony 1/2", 1976. Hire only £50. Content: Straight record of lectures delivered. Audience: Art Students & Co.

**AUDIENCES:** General, Gallery. Special Interest: Architecture/Arts. Lectures: Architecture/Arts.

#### BETHNAL GREEN AEI

**THE STRANGER:** 10m, B+W, Sony 2100, 1975. No price given. Content: A short play. Audience: Bangladeshi immigrants learning English.  
**UNTITLED WORK WITH PROBLEM LITERACY STUDENTS:** Hours of IT, B+W, 1975/6/7. No price given. Content: Plays/interviews following instructions. Audience: Tutor training for people working with difficult learners.

One of the main aspects is the use of video as a medium for improving skills, ie focusing can aid hand eye coordination.

**AUDIENCES:** Community. Lectures: EFL and Literacy teaching.

#### CENTRAL FILM LIBRARY

The Central Film Library has approximately 1,500 titles of 16mm films. We are gradually putting those for which there is a demand and which are Crown copyrights on video cassette — either Sony U-Matic or Philips. Any enquiries should be directed to the Central Film Library.

**AUDIENCES:** General. Lectures: Energy Conservation, Work Research Unit.

#### CHAPMAN WADLOW

**DIANE:** 45m, B+W, Open reel, low density, 1971. Hire £1-5 per day, Sale £20. Content: Diane. Audience: General public.

**I ART:** 30m, B+W, Open reel, high density, 1974. Hire £1-5 per day, Sale £20. Content: I Art. Audience: General Public.

**G.I. VIEWS:** 60m, B+W, Open reel, high density, 1975. Hire £1-5 per day, Sale £20. Content: Inter-group "views". Audience: General Public.

**WHAT (TAPE I):** 30m, B+W, cassette high density, 1976. Hire £1-5 per day, Sale £15. Content: Documents 1974-76. Audience: General Public.

**WHAT (TAPE II):** 30m, B+W, Cassette high density, 1976. Hire £1-5 per day, Sale £15. Content: Documents 1974-76. Audience: General Public.

**AUDIENCES:** General, Gallery, Broadcast.

#### CINEVIDEO LIMITED

Six golf teaching programmes by John Jacobs.

**THE CORRECT APPROACH:** 7m, Col, 1/2", 1975. Sale £50.  
**FAULTS—THE SLICE:** 6 1/2m, Col, 1/2", 1965. Sale £50.  
**FAULTS—THE HOOK:** 7m, Col, 1/2", 1975. Sale £50.

**THE SHORT GAME:** 8 1/2m, Col, 1/2" or 1/4", Sale £50.

**SAND:** 7m, Col, 1/2" or 1/4", Sale £50.

**PUTTING:** 5m, Col, 1/2" or 1/4", Sale £50.

**Audience:** Golfers. Sale £50 each or £200 set of 6. Special Interest Groups: Golfers.

#### CITY VIDEO

##### 1. INSURANCE PROGRAMMES

(a) **INDEMNITY:** 10m, Col, 1976. Sale £75 or £200 for 4. Content: Technical Insurance.

(b) **UTMOST GOOD FAITH:** 9m, Col, 1976. Sale: As above. Content: Technical Insurance.

(c) **INSURABLE INTEREST:** 8m, Col, 1976. Sale: As above. Content: Technical Insurance.

(d) **PROXIMATE CAUSE:** 8m, Col, 1976. Sale: As above. Content: Technical Insurance.

2. **LETTER WRITING:** 10m, Col, 1977. Sale: £75. Content: Suitable for Commercial Co.

3. **SIMPLE FILING TECHNIQUE:** 10m, Col, 1977. Sale: £75. Content: Suitable for Commercial Co.

4. **ON THE TELEPHONE:** 10m, Col, 1977. Sale: £75. Content: Suitable for Commercial Co.

5. **A DAY IN THE LIFE OF A LETTER:** 12m, Col, 1977. Sale: £75. Content: Suitable for Commercial Co.

Special Interest Groups: People interested in Training and Communications Programmes.

#### CLOCKWORK VIDEO UNIT

Very varied... tend to arts and media studies. Most usefully in extending idea of potential within the institutional structure.

**AUDIENCE:** Gallery, Community. Special Interest Groups: Education, Lectures.

#### COSTONICS ELECTRONICS

**METROPOLIS:** 10m, Col, Nat Pan 1/2", 1976. Hire £20. Content: Video Art. More tapes to come.

**AUDIENCES:** General, Gallery, Broadcast.

#### COUNTERACT

We see ourselves as a socialist media group and as such our work is mostly with specific campaigns, where they produce the tape with our help. The subject matters covered build up into an overall picture of community and social work.

**AUDIENCES:** Community. Special Interest Groups: Mental Health. Lectures: Community and Social Work.

#### C.S.V.

Reportage.

**CSV INFORMATION TAPE:** 28m, B+W, EIAJ-1, 1976. No price given. Content: The work of young volunteers.

**Audience:** CSV volunteers.

**AUDIENCES:** Community. Special Interest Groups: Young people, and those helped by our volunteers.

#### LOUISE DENVER AND DAVID REDOM

**STREETS OF ULSTER,** 35m, B+W, 1972, 1/2" and Umatic. Hire £12, Sale price on application. Non-directive documentary made with the people of the Kashmir Road,

Belfast. Scenes with Catholic and Protestant, IRA troops training, British Army riot fought off by women and children, many other scenes. Edited in New York, transfer from US standard.

**AUDIENCE:** General.

#### ELECTRIC NEWSPAPER

**THE FREE FEAST:** 28m, B+W, 1/2" 625 EIAJ, Low Density, 1975. Hire £5-10, Sale £20-50. Content: Documentary account of 1974 Windsor Free Festival, its breakup by police and the aftermath. Collage of video/film graphics etc. Audience: Whoever's interested (military historians, social scientists, hah hah?)

**JUST A BOX OF SNOW:** 4m, B+W, 1/2" 625 Low Density, 1976. Hire £5, Sale £10. Content: Unfolding of current T.V. fodder. Audience: as filler for video cinema, time capsule etc.

**WALLY HOPE:** 30m, B+W, 1/2" 625 Hi Density/525 Lo Density, 1977. Hire £5-10, Sale £20-50. Content: The Stonehenge Free Festival, and the story of Wally Hope who founded it and who subsequently was rubbished by the state.

**AUDIENCES:** All Types. Lectures: Social Studies.

#### FANTASY FACTORY

Catalogue available. Tapes can be supplied on Umatic standard by arrangement.

**TVX ARCHIVES:** 28m, B+W, 1/2" high density, 1969-72. Price on application. Content: Anthology tape of daring moments from UK's first video group. Art/Documentary/Reportage/Alternative.

**VIDEOSPACE:** 18m, Col, U-Matic, 1970. Quote on application. Content: Pilot programme for BBC's Late Night Line-Up. Video real time mix in Broadcast Studio using film, 1/2", 16mm, 8mm, live studio, music, effects. Video art or broadcast.

**LIVIN' FREE:** 16m, B+W, 1/2" high density, 1971. Price on application. Content: Shot at the beginning of London's first large squatting community, Prince of Wales Crescent. Transferred from 16mm negative.

**ENGLAND SPRING 73:** 28m, B+W, 1/2" high density, 1973 (LP). Content: Alternative England, urban and rural, documentary.

**GLOBS AT GRANCHESTER:** 28m, B+W, 1/2" high density, 1973. Price on application. Content: Global Village Trucking Company Rock Band giving free concert in

Granchester Meadows, Cambridge. Contains camera edits.

**FORMING A RESIDENTS' ASSOCIATION:** 16m, B+W, 1/2" high density, 1973 (LP). Content: Instruction. Shows this process from the Organisers' point of view. Audio poor.

**ALI BABA:** 28m, B+W, 1/2" high density, 1974 (LP).

Content: Performed by Gospel Oak Primary School class of 10 year olds with music teacher who wrote score (Musical).

**SOME CHOICE EXAMPLES OF HOUSING POLICY IN CAMDEN:** 45m, B+W, 1/2" high density, 1974 (LP).

Content: Camden squatters' year of battle with the Local Authority, including occupations, evictions, marches.

**WINDSOR 3RD FREE FESTIVAL:** 9m, B+W, 1/2" high density, 1974 (LP). Content: Tightly edited news comment.

News-style documentary of the Festival broken up by excessive police action. Co-production with Duo Films.

**CHILE:** 16m, B+W, 1/2" high density, 1974 (LP). Content: Demonstration and tribute to Allende, including his last words and speech by his widow. Co-Production with Mike Leggett.

**SONG OF LONG AGO:** 20m, B+W, 1/2" high density, 1975 (LP). Content: Local history of West Kentish Town as remembered by pensioners. Illustrations from local library archives.

**BUNGAY HORSE FAIR:** 12m, B+W, 1/2" high density, 1976. Price on application. Content: Non directive documentary on traditional country fair, blending the old and the new, including horse and dog races and video special effects.

**ALBION FREE STATE:** 60m, Col & B+W, U-Matic, 1976. Prior on application. Content: Compilation tape. Includes:

"VIDEOSPACE" (Col); "BUNGAY HORSE FAIR" (B+W); "INTERVIEW WITH WALLY HOPE" (B+W); "TELL ME YOU LOVE ME — ROCK MUSIC SHORT" (Col); "SQUAT NOW WHILE STOCKS LAST" (B+W); "HORIZONTAL SECTION 74" (B+W); "GOVERNMENT DOPE TEST" (B+W); "AREA CODE 615, SCOTLAND" (Col).

**SQUAT NOW WHILE STOCKS LAST** (trailer): 4 1/2m, B+W, U-Matic, 1977 (LP). Content: Prince of Wales Road Evictions, 1974. 2 tapes.

LP as used above stands for Local Programming Scheme. Tapes are available to non-commercial users at cost price

plus postage, for restricted use only. This service is available to community and grass root groups, but not education or local authorities. Please send your order detailing expected uses.

**AUDIENCES:** All Types. Special Interest Groups: Alternative/Rock and Roll fans. Lectures: Video/problem solving/General Systems Theory/Folk History of the Future

#### CHRIS FURBY

(Visual, silly/humorous jokes/comments/social documents in a verite style.)

All tapes B+W, 1/2" EIAJ, high density.

**AN AERIAL VIEW OF STAINS:** 5m approx with Reg Jories, Graham Ball, Mick Kelly on underwear, Chris Kennedy on coordination and Chris Furby on camera.

Recorded from top of the Monument London Dec 1976. After a long wait a pair of giant stained underpants appears in the street below and walks off round the corner.

**NEW CROSS ART KOOP AT THE 2ND ANNUAL JUNG FESTIVAL:** Duration 13m30secs. With a cast of thousands. Camera Chris Furby. Edited at the Fantasy Factory London by Chris Furby. Recorded June 5th 1977 at the Liverpool School of Language Music Dream and Pun. A report on the first day of the Festival with highlights of the live groups appearing and interviews in the exhibition space.

**SIDS DESK EVENT:** Duration 10-15 m with Jeannie O Peter, Sid, Andy, Pete, Ken and Reg. Camera Chris Furby. Sound Jeannie O. Edited at the Fantasy Factory London by Chris Furby. Recorded June 9th at the Liverpool Polytechnic, Department of Graphic Design. Edited version of an event created by the Liverpool School of Language Music Dream and Pun to facilitate the elevation of Sid's desk.

**ART/VIDEO EVENT:** 9m, B+W, JVC/Sony Lo/Hi, 1974. Hire £2.50 week. Content: Art/Video Event.

**SNOWFALL:** 5m, 45s, B+W, JVC/Sony Lo/Hi, 1975. Hire £2 week. Content: Art/Video Event.

**MODERN BIRTH OF VENUS:** 6m, B+W, JVC/Sony Hi, 1976. Hire £2.50 week. Content: Art/Video Event.

**LEWISHAM KIDS DRAMA FESTIVAL 74:** 50m, B+W, Sony Hi, 1975. Hire £3.50 week. Content: verite documentary. Audience: General Education. Recorded at Albany Theatre, Deptford.

**AUDIENCES:** General, Gallery. Special Interest Groups: Drama/Education.

**GREENWICH VILLAGE RECORDERS**

**AUDIENCES:** Special Interest Groups: Music — assorted Jazz/Rock/Reggae Bands.

**MARTIN HUBNER**

Films to tape.

**DOCUMENTARY:** 1) Art in Sultanate of Oman; 2) Documentary of Area of Oman; 3) Mime; 4) Mime.

**AUDIENCES:** General, Arts, Broadcast. Special Interest: Art/Mime/Documentary. Lectures.

**INTER-ACTION TRUST LIMITED**

**VIDEO AND COMMUNITY WORK:** 30m, B+W, 1/2" Hi Density, 1975. No price given. Audience: Video and Community workers.

**KIDS VIDEO:** 20m, B+W, 1/2" Hi Density, 1975. No price given. Audience: Video and community workers.

**COMMUNITY MEDIA VAN TOUR:** 50m, B+W, 1/2" Hi density, 1973/4. No price given. Audience: Video and Community workers.

**WIGAN HOUSE STORY:** 20m, B+W, 1/2" Hi Density, 1975. No price given. Content: campaign for a youth club. Audience: Video and Community workers.

**FREE FOR ALL, ROUNDS 1-5:** 12m each, B+W, 1/2" Hi Density, 1976. No price given. Content: Local views Exchange Service. Audience: Video and Community workers.



**CAMDEN PENSIONERS UNITY DAY:** 20m, B+W, 1/2" Hi density, 1976. No price given. Audience: Pensioners.  
**AND SHE WANTS MORE:** 30m, B+W, 1/2" Hi density, 1974. No price given. Content: Mock Supplementary Benefit Tribunal. Audience: Welfare and Civil Rights Training.  
**MOCK INJUNCTION HEARING:** 30m, B+W, 1/2" AKAI, 1974. No price given. Audience: Welfare and Civil Rights Training.  
**DIVORCE:** 20m, B+W, 1/2" AKAI, 1975. No price given. Audience: Welfare and Civil Rights Training.  
**MOCK INDUSTRIAL TRIBUNAL:** 1hr, B+W, 1/2" Hi density, 1976. No price given. Content: Equal Pay Act. Audience: Welfare and Civil Rights Training.  
**MOCK COUNTY COURT:** 1hr, B+W, 1/2" Hi density, 1976. No price given. Content: Sex Discrimination Act. Audience: Welfare and Civil Rights Training.  
**KITH AND KIDS 2 TO 1:** 40m, B+W, 1/2" Hi density, 1974. No price given. Content: Physically and Mentally Handicapped.  
**KITH AND KIDS 2 TO 1:** 25m, B+W, 1/2" Hi density, 1975. No price given. Content: Physically and Mentally Handicapped. Audience: As above.  
**FOSTERING FOR CAMDEN:** 45m, B+W, 1/2" Hi density, 1976. No price given. Audience: Welfare and Civil Rights Training.  
**A CHILD'S PLACE IS IN FAMILY:** 8m, B+W, 1/2" Hi density, 1976. No price given. Content: Fostering in Croydon. Audience: Welfare and Civil Rights Training.  
**DIRTY LINEN:** 80m, B+W, 1/2" Hi density, 1976. No price given. Content: Productions at Almost Free Theatre. Audience: Theatrical devotees.  
**THE SWING:** 90m, B+W, 1/2" Hi density, 1976. No price given. Content: As above. Audience: As above.  
**GRANDMA FAUST:** 60m, B+W, 1/2" Hi density, 1976. No price given. Content: As above. Audience: Community workers.  
**6 LOCAL FESTIVAL TAPES:** About 20m each, B+W, Hi density, 1973-6. No price given. Content: As above.  
Many of the tapes will soon be available on 1/2" cassette (Sony U-Matic).

Many of the tapes were shot and edited entirely by the group concerned — whether it be an association of foster parents or a group of black teenagers wanting a youth club — after having been trained in using the equipment by Inter-Action. Often the tapes reflect the group participation that was involved in doing the project.

**AUDIENCES:** All types. Special Interest Groups: Social and community work training/Pensioners/Fostering children/Civil liberties and the Sex Discrimination Act/Kids in care/Spastics/Mentally handicapped/Truants/Street theatre/Youth workers/Housing estates/Community arts. Lectures: As in special interest groups.

#### INTERWEAVE

**VIDEO DANCE EXPERIMENTS:** 40m, Col, Phillips Cass., 1975/6. No price given. Content: Videodance action, painting, music, metaphor, bodies and colours. Audience: People who dance and general.  
**A THREAD FANTASY:** 5m, Col, Phillips cassette, 1976. No price given. Content: me dancing in seaweed coat. Audience: Art, Dancers, Craft, people, anyone.  
**ROME SPECIAL WORLD CONFERENCE ON FUTURE RESEARCH:** 35m, B+W, JVC, 1973, 74. No price given. Content: Edit for 12 tapes, World Conference, Human needs, new societies. Audience: General.  
**VARIETY OF VIDEO DANCE EXPERIMENTS INCLUDING SPIRA, BIRD, HYDE PARK, PAINTED DANCE, ETC.** 5 to 35m, B+W, Sony, JVC, 73/74/75/76. No price given. Content: Video Dance. Audience: As above.  
**EDUCATIONAL SUB-NORMAL CHILDREN'S CHRISTMAS SHOW:** 2 x 20m, B+W, JVC, 1974. No price given. Content: Christmas show. Audience: People into education and E.S.N. children.

**HAMMERSMITH ART EXPERIMENT:** 20m, B+W, JVC, 1/2", 1973/4. No price given. Content: Children building a structure. Audience: Community play groups.  
**TUFNELL PARK CHILDREN'S PLAYGROUND.** 20m, B+W, 1/2" JVC, 1973. No price given. Content: Children building a structure. Audience: Community play groups.  
Range from videodance experiments product tapes for viewing as indicators of our performances both in colour and B+W — to community arts — community action.  
**AUDIENCES:** All types. Special Interest Groups: People interested in dance, performance, Music, Art. Lectures: Videodance, Art & Technology, Video & Art Forms. Video as performance.

#### INTREPID MOUSE PRODUCTIONS

Video part of general production including slides, audio tape and graphix and transcripts. In course of initial video recording as indicated above, basically a time trap for older people's memories related to the historical development, and especially people's reactions to first experiences of, work education and the media. Long unedited takes made for information.

**AUDIENCES:** General, Gallery, Community. Special Interest Groups. Lectures: Long term series of ("interview") conversation tapes in regard to development and history of the media, education, and working conditions.

#### ISLINGTON BUS COMPANY

Our tapes are made by any type of non-commercial north London community group (e.g. kids, tenants, o.a.p.s, law centres, women's groups, gay groups, special interest groups like meditation etc.) and are generally good quality, shot in sequence (no editing) tapes.

**AUDIENCES:** General, community.

#### KIPPER KIDS

**HARRY KIPPER AT THE ACME GALLERY 1976:** 30m, B+W, 1/2", 1976. Hire £20, Sale £40. Content: Performance. Art.

**PROFESSOR HAY, A LECTURE OF THEMATIC STUTTERING IN ART:** 30m, B+W, 1/2", 1976. Hire £20, Sale £40. Content: Performance/Lecture. Audience: Art.

**AUDIENCES:** General, Gallery, Broadcast. Lectures: On own work.

#### SONIA KNOX

They are tapes based on structures and movement and the illusions that occur with the use of these. The main aim is to distinguish these illusions and clarify them.

**HANDS:** 20m, B+W, 1975. No price given. Content: Hands. Audience: Art Gallery and Film.

**HOW MANY ILLUSIONS (+ ENVIRONMENT):** Loop, B+W, 1976. No price given. Content: Line illusions with mirror environment relating to tape. Audience: Art Gallery.  
**SITUATIONS (+ performance):** 15m, B+W, 1976. No price given. Content: Line illusions on screen with performance relating to sound and visuals. Audience: Art Gallery.

**ONE HITS 3 AND AWAY:** Loop, B+W, 1976. No price given. Content: Monitors on top of each other, water running down the centre of the monitors in a stream at different speeds. Audience: Art Gallery.

**DANCE:** 15m, B+W, 1976. No price given. Content: Structured dance movements with camera, done in 4 different places — to be shown on 4 monitors. Audience: Art gallery.

**AUDIENCES:** General, Gallery.

#### PAUL LASHMAR

**A THREAT TO WHOSE SECURITY?** 25m, B+W, 1/2" & Umatic, 1977. Content: The recent British Government's persecution of Mark Hosenball and Philip Agee (including deportation) is used to take the lid off the realities of

control of the government by assorted security forces including the CIA. Entertaining, informative, radical.  
**ACCESS DOCUMENTARY:** 30m, B+W, 1/2" & Umatic, 1977. Content: During Summer and Autumn of 1977 many interviews were carried out on the topic of access, including one with a representative of the ACTT. A summary of contemporary views.  
**MATRIMONIAL MEDIA ENTERPRISES:** 20m, B+W, 1/2" & Umatic. No details given, thought to be entertaining.  
**AUDIENCES:** General.

#### LONDON BOROUGH OF LEWISHAM

Most tapes produced in Lewisham have been for 'special occasions' i.e. traffic scheme etc. and have little lasting value. However tapes such as 'Welfare Rights Stall', and 'Employment in Lewisham' have wider relevance.

**EMPLOYMENT IN LEWISHAM:** 25m, B+W, Lo density, 1976. No price given. Content: Employment situation in Lewisham, Council Policy. Audience: Trade unionists, employers, Political Community Groups.

**WELFARE RIGHTS STALL:** 20m, B+W, Lo density, 1976. No price given. Content: Description of workers' stall run by OAP's, interviews etc. with volunteers, and community workers. Audience: Organisations for OAP's, Welfare Rights Workers.

**BLACK IN DEPTFORD:** 25m, B+W, Lo density. No price given. Content: Problems experienced by young people at police, interviews with parents, kids and police.

**AUDIENCES:** Community. Special Interest Groups: Various groups who normally have participated in production of tapes.

#### TWO BOROUGH FILM VIDEO PROJECT

Send for free list. Over 40 titles.

**BURSER HOUSE:** 25m, B+W, EIAJ. No price given. Content: GLC Housing Repair Management. Audience: whoever interested.

**ACTION COMMUNITY OF TOOTING:** 25m, B+W, EIAJ. No price given. Content: Public participation planning. Audience: whoever interested.

**ACTIVITY/LAMBETH/PLAYBASE:** 17m, B+W, EIAJ. No price given. Content: Activities of playbase. Audience: As above.

**NORWOOD COMMUNITY CONCERN, THE JEWISH PROHANGE SITE:** 23m, EIAJ, B+W. No price given. Content: Local concern at the proposed development of a local park. Audience: As above.

**LONDON ROAD NEIGHBOURHOOD COUNCIL:** 20m, B+W, EIAJ. No price given. Content: About housing in London Road and playspace, North Lambeth. Audience: As above.

**AVONDALE TENANTS ASSOCIATION:** B+W, EIAJ, No price given. Content: Living in a New Tower Block. Audience: As above.

**PLANNING DEPARTMENT LAMBETH:** B+W, EIAJ. No price given. Content: Introducing the Lambeth plan. Audience: As above.

**LAMBETH FESTIVAL 1976:** B+W, EIAJ. No price given. Content: Borough's Summer Festivals. Audience: As above.

**WANDSWORTH WEEKEND 1976:** B+W, EIAJ. No price given. Content: Borough's Summer Festivals. Audience: As above.

**FRIENDS ROAD SHOW X 3:** B+W, EIAJ. No price given. Content: Dango the Clown, at Knebworth 76, + Stones, and Oval performance. Audience: As above.

**DERONDA ROAD RESIDENTS ASSOCIATION:** B+W, EIAJ. No price given. Content: Moans about local traffic and building. Audience: whoever interested.

**TWICKS ROAD SHOW:** B+W, EIAJ. No price given. Content: Effects of CPO. Audience: whoever interested.

**AUDIENCES:** All types. Special Interest Groups: Drama/Youth work/Social work/Community work/OAPs/Schools Lectures: As Special interest groups.

#### MAUREEN McCUE

**IMAGE OF AN IMAGE OF YOURSELF:** 20m, B+W, 1/2" Sony Hi density, 1975. Sale £15-20. Content: Female sensuality. Audience: Not for a community audience, use of video as alternate to film 'art'/student/library audience.  
**COMPILATION YOUTH WORK** (Outer London Borough): 20m, B+W, Sony Hi Density, 1975. Sale £10. Content: different uses of video as catalyst or for production with 11-21s. Audience: Youth and community work training tape.  
**VIDEO/DRAMA WITH HANDICAPPED** (Outer London Borough): 10m, B+W, 1/2" Sony Hi density, 1975. Sale £8. Content: Video instruction works with handicapped drama teacher and handicapped children — clips of productions. Audience: those interested in mixing handicapped with able bodied children in social and artistic activities, i.e. youth workers, social services, etc.

\* to be edited.

**AUDIENCES:** General, Gallery.

#### MONTEFIORE COMMUNITY EDUCATION CENTRE

The tapes tend to fall into 3 categories.

1. Community Action Tapes.
2. Recordings of Community Activities (eg Festivals).
3. Work done by kids/youth clubs.

Most of our tapes are unedited — due to lack of equipment/funds to hire equipment. Their interest to people living outside the locality is probably limited to people/groups looking for examples of this type of work. Our tapes are made (conceptually and technically) by local people who 'use' our resources (which include help).

**AUDIENCES:** Community. Special Interest Groups: Community Action Groups.

#### MOSS VIDEO THEATRE

All tapes are theatrical, attempting the art of film-making within the capabilities of video 1/2". Horrific, dramatic and poetic subjects played by actors.

**OUR OWN BRICK WALLS:** 30m, B+W, Philips U-Matic, 1975. No price given. Content: Human interest about the film/t.v. industry. Audience: General.

**JESTURES:** 30m, B+W, U-Matic or any 1976. No price given. Content: Comic vignettes around social theme — video gimmicks.

**INCOGNITO:** 30m, B+W, U-Matic or any, 1977. No price given. Content: A week in the life of a stranded tourist, theatrical-illusory style.

**VIDEO PLAYS — 3 SHORTS:** 20m, B+W, U-Matic or any, 1977. No price given. Content: Allegories on contemporary themes, acted out by the Group.

**AUDIENCES:** General, Gallery. Lectures: Techniques in Video.

#### PAUL NEAGU

**GOING TORNADO:** 28m, Col, Philips, 1974. Sale £200. Content: Life, Performance, Studio — Aberdeen, Grampian Television. Audience: Art Students, public, general.  
**BLIND BITE:** (unedited yet) 20-30m, B+W, JVC, 1/2" NIVICO Hi Density, 1975. Sale £80. Content: Life performance, 'Generative Art ball', 9 performers, December 1975. Audience: Art minded public and general.  
**RAMP** (unedited as yet): 20/30m, B+W, 1/2" Hi density, 1976. Sale: £100. Content: Life performance Serpentine Ball December 1976. Audience: Art and ritual interested people, also general.

Documentation video made after life performances from 20min to 30min colour and B+W; Documentation video made after film 16mm on lectures, interviews, performances, exhibitions.

**AUDIENCES:** General, Gallery, Broadcast. Special Interest Groups: Students, Scientists, Psychologists etc. with interest

in performances. Lectures: 'Generative Arts' Documentations of performances.

#### LEE NOBLE

My work usually deals with the area of communication between viewer and performer, or performer and his own response via the video system.

#### NORTH LONDON POLYTECHNIC

SERVICE LINE: 25m, B+W, Sony U-Matic. No price given. Content: Story of young boy following possible career in tennis. Audience: tennis coaches, clubs.

#### USING A CALCULATOR:

PROGRAMME 1. INTRODUCTION & SIMPLE PROBLEMS: 15m, B+W, U-Matic. No price given. Content: Explaining simple function on calculator.

#### PROGRAMME 2. SCIENTIFIC CALCULATOR.

ALGEBRAIC LOGIC: 22m, B+W, U-Matic. No price given. Content: Examples using more complex calculator.

AUDIENCES: Lectures: Electronics, sport, education.

#### ROBERT NSZKURAT

All of my work consists of realtime video installations — some use tape but that is then reprocessed by an external system before being shown on the monitor. Any input into such a library would, for my part, be in the form of video taped archival material and/or slides and written information. The work normally employs live camera images which are then processed into partially abstracted images.

VIDEO DECOLLAGE 3 MONITOR/4 CAMERA LIVE VIDEO INSTALLATION: B+W, 1976. Sale £800. Central Generator only. Content: Four level, logic enhanced insert generator combines, the four camera images on each monitor image appears as spatially located squares of camera image. Audience: An art oriented one.

MIRROR—MIRROR 3 MONITOR/3 CAMERA LIVE VIDEO INSTALLATION: B+W, 1976. Sale £500. Central Generator only. Content: Three level video keyed generator — logically controlled. Spectators image is reduced to an amalgam of the three camera images. Audience: An art oriented one.

KALEIDOSCOPE I 3 MONITORS/2 MODIFIED CAMERAS CAMERAS — LIVE VIDEO INSTALLATION: B+W, 1976. Sale £1200. Central generator and 2 modified cameras. Content: Uses cameras with rotatable rasters and programmable special effects generator to create kaleidoscopic folding and mirroring of camera images. Audience: An art oriented one.

A TAPED MEMORY V.C.R./MODIFIED CAMERA, 3 MONITORS — VIDEO INSTALLATION: 10m, repeated automatically, B+W, 1977. No sale. Content: 360° sweep of installation area is taped and then replayed through special processor which moves image from monitor to monitor exactly following the original cameras.

\* with Auto Repeat Function.

AUDIENCES: General, Gallery.

#### JENNY OKUN & RENNY CROFT

BACKROADS: 40m, Col, VTR, 1976. Sale £150. Content: Super 8 Synch sound film + 35mm colour slides recorded on a telecine machine on to the video cassette. A journey taken across America using film and slides in the order in which they were shot. Audience: Art colleges, film and T.V., schools, any school exhibits for video.

AUDIENCES: General, Gallery. Special Interest Groups: Lectures: Slides to video/Use of Film in Video. Super 8 to video — use of slides in video.

#### OSTRICH CRUISING THROUGH THE CRISIS THE CUTS AND RESTRUCTURING OF ART EDUCATION FOR CAPITAL: 1hr, B+W, Sony 1/2" Hi density, 1976. Hire £10-15, Sale £20-50. Content: Marxist based critical analysis etc. Audience: Art students and

school students (A-level candidates etc.)

We envisage, and have already arranged for, visiting schools or colleges with the tapes. As part of our programme is to encourage the establishment of similarly critical practices in institutions.

AUDIENCES: General, Gallery, Broadcast. Special Interest Groups: Art students/school students preparing for Art School. Lectures: See titles of tapes.

#### MAGGIE PINHORN

Generally made by local community groups of all ages on a wide variety of subjects — accent on creative material which is the local demand — but also recordings of community events and issues — area is a racial mix, so many aspects of opinion and creativity.

It is impossible to list all our tapes at the moment (they are all B+W 1/2") mostly because we are making them all the time (every week) particularly in the creative ones which are often plays or just situations mainly improvised in any local location. Being into real time we also write quite a lot (also for economical reasons of course!). Sometimes very interesting experiments/games are also devised. We also have tapes on the E.1. Festival and Meetings, the new Shadwell Basin project — (a water adventure playground), Elections, West Ham F.C. in training, the Common Market (local views), Local News, Steel & Skin (African Drummers) T.F.B. (Funk Band in rehearsal), "Let's See Action" (a TV programme made by the Basement Writers), 'Living Together' — (a conversation by two kids that just got married), 'The Trap' (two black kids in a domestic situation), 'Us and Crime' — by local teenagers, recordings of lots of THAP (Tower Hamlets Arts Project) events, including rock concerts, roadshows, dance groups, plays etc. We don't have the times of them all because we stop and start them according to the audience. Oh yes, and some smashing stuff on swimming — etc. in fact all the tapes made from 1973 onwards generally reflect the nature of a particular community — its life, its identity, its imagination.

We would like to see videotape/distribution effectively organised and would select specific tapes for general distribution, the rest people can see if they visit us.

We have mostly answered this in reference to viewing tapes at our project but there are now lots of local places in the East End where shows could be set up. AVW Rates apply.

AUDIENCES: All types. Special Interest Groups: Youth/Community. Lectures: Community Arts/Education/Development/Communication.

#### P.I.S.S.

Majority of tapes useful only to makers. Various, 1970/5.

AUDIENCES: Special Interest Groups: Social/Political; Self Education. Lectures: Video Theory of Use.

#### LINDA P. REGAN

The film pieces which I have done, have been the use of the resources around me and I have written what I have wanted to do, around these factors. These film pieces have been personal and in fact that's all I can say about them.

10m, B+W, 1/2" Hi density, 1975. No price given. Audience: me and people who helped.

10m, B+W, 1/2" Hi density, 1976. No price given. Audience: me and people who helped.

#### JOHN SAY

A record of some of the work we did with kids over the summer of '76. One being the "Marsh Mail" which was a newspaper project on the Hackney Marsh adventure playground. It contains short sketches and interviews relating to local history. Also tapes of The Hackney Marsh Fun Festival, 75-6.

AUDIENCES: Community,

#### SB MODULES LIMITED

AUDIENCES: Lectures: employee relations, management education.

#### IAN SELLAR

Fictional documentary on London areas.

LEICESTER SQUARE: 10m, B+W, 1/2". 1975. No price given.

SOUTHWARD: 15m, Col, U-Matic. 1976. No price given.

JUBILEE STREET, 20m, B+W, 1/2", 1977. A street party to celebrate the Jubilee held in South London, documentary.

AUDIENCES: General, Broadcast.

#### VIDEODANCE WORKSHOP

Dance tapes start from concept of choreography for 'screen space' rather than as recordings of dances choreographed for stage; each uses a different technique to explore relationship between video and dance. Report from ITCAW & Spare Rib are documentaries on different aspects of feminism and women's liberation.

DUET FOR DANCES AND CAMERA: 7m, B+W, 1/2" Hi density, Br. 1976. Hire £7. Content: Dance. Audience: Dance.

WHITE LIGHT, STILL AND MOVING: 7m, B+W, 1/2" Hi density, Br. 1976. Hire £7. Content: Dance. Audience: Dance.

NEROS: 5m, B+W, 1/2" Hi density, Br. 1976. Hire, Content, Audience, as above.

THE DITTY: 5m, B+W, 1/2" Hi density, Br. 1976. Hire, Content, Audience, as above.

SPACES: 10m, B+W, 1/2". Hi density, Br. 1976, Hire, Content, Audience as above.

The above are all compiled on one tape.

\*JOURNEY: 10m, Col, 1/2", U-Matic, Br. 1975. Hire £7. Content: Dance. Audience: Dance.

\*REPORT FROM THE INTERNATIONAL TRIBUNAL ON CRIMES AGAINST WOMEN (NOT VIDEODANCE WORKSHOP): 30m, B+W, 1/2" AM + 1/2" U-Matic AM, 1976. Hire £7. Content: Report of a conference held in Brussels with personal testimony from women on crimes against them both by states, by men. Audience: feminist women's groups.

\*SPARE RIB (not Videodance workshop): 20m, B+W, 1/2", Br. Hi density, 1977. Hire £7. Content: Documentary of Spare Rib collective — who publish monthly women's liberation magazine.

\*JOURNEY — Mary Sheridan, June Marsh, Norman Perryman.

\*REPORT FROM ITCAW — Mary Sheridan, Joy Chamberlain.

\*SPARE RIB — Mary Sheridan, Susan Lambert.

AUDIENCES: General, Gallery. Special Interest Groups: Dancers, Women's Groups. Lectures: Feminist, Crimes Against Women.

#### NINA SOBEL

FROM 73 & 74: 27m, B+W, NTSC 3/4" cassette, Hire £10. Sale £25. Content: In studio performance works — of intimate rituals relationships and rhythms. Audience: Art. E G VIDEO TELEMETRY ENVIRONMENT At the C.A.M. Houston, Texas: 20m, Col, NTSC 3/4" cassette, 1975. Hire £10, Sale £25. Content: Four quadrant documentation. Electro-Encephalographic video environment, an installation piece in which two participants draw (with their brainwaves) one simultaneous configuration which is superimposed on their faces, colourised in real-time playing back to them on closed-circuit monitor C.A.M. Houston, Texas. Audience: Art, Medical, General.

AUDIENCES: General, Gallery, Broadcast. Lectures: Own work.

#### TV STUDIO WORKSHOP (I.L.E.A.)

Catalogue available (19 titles). Content is very varied as all

tapes have been commissioned and made by school and college groups. Some are simple drama, either fantasy or social comment. Some are documentary, e.g. on social questions or on The Media.

The decision on availability remains with the school that created each tape. I usually get general approval to hold and use copies for publicity or in-service courses, etc. Presumably copies would be made available for the cost of the tape.

AUDIENCES: Special Interest Groups: Use of TV in Education.

#### VIDEOKALOS STUDIOS, PETER DONEBAUER

Colour abstract tapes exhibiting varying degrees of interpenetration between the visual and musical elements. Bear relationship to traditions of abstract painting, film making and contemporary music.

ENTERING: 8m, Col, 2", 1974. Hire £15, Sale 125.

STRUGGLING: 11m, Col, 1", 1974. Hire £10, Sale £75.

CIRCLING: 12m, Col, 1", 1975. Hire £10, Sale £75.

TEEMING: 14m, Col, 1", 1975. Hire £10, Sale £75.

DAWN CREATION: 11m, Col, 2", 1976. Hire £15, Sale £125.

i.e. £125 for transfers from 2", £75 for transfers from 1". Broadcast rates on application. Hire charges for a single showing (non broadcast). Sale charge includes transfer from the master copy to any gauge below 2" and user restrictions on copying and commercial showing.

AUDIENCES: General, Gallery, Broadcast.

#### VULTURE ARTS

Mostly come under the category of art video, also tapes used in conjunction with video installations.

EARLIEST MEMORIES: 20m, B+W, 1/2" HD, 1972. No price given. Content: their first memories. Audience: General interest.

CAR CAR: 20m, B+W, 1/2" HD, 1973. No price given. Content: double screen feature. Audience: General, art biased.

MARTIN NAYCOR: 30m, B+W, 1/2" HD, 1974. No price given. Content: At one of his shows. Audience: General interest, art biased.

SCRAPBOOK: 30m, B+W, 1/2" HD, 1977. No price given. Content: A visual letter. Audience: General.

INSTALLATION: B+W, 1/2" HD, 1977. No price given.

Content: Plans for video installations. Audience: Art biased.

BEN HUR: 30m, B+W, 1/2" HD, 1975. No price given.

Content: Remake of 72 video epic. Audience: Art.

CRUSADERS REVENGE: 7m, B+W, 1/2" HD, 1977. No price given.

Content: kid's work. Audience: General.

WINKFIELD SCHOOL: 30m, B+W, 1/2" HD, 1977. No price given. Content: Alternative Education Project. Audience: General.

AUDIENCES: General, Gallery.

#### WALWORTH & AYLESBURY COMMUNITY ARTS TRUST

Catalogue available (19 tapes). All tapes made on Sony Hi Density. All tapes made for showing in local area.

AUDIENCES: Community. Special Interest Groups: Youth Groups.

#### WHITE BIRD FILM AND VIDEO

WHAT'S IT TO YOU? Version One, (1 monitor): 45m, B+W, 1/2" Hi density, 1975. Hire £15, Sale £150. Content: Non-narrative documentary + reactions from Glasgow audience on seeing it. Audience: General public.

WHAT'S IT TO YOU? Version Two, (2 monitor piece): 30m, B+W, 1/2" Hi density, 1975. Hire £10, Sale £100.

Content: As above without reactions. Audience: General public, art gallery, museum, art centres.

THE ROAD Version One (1 monitor): 30m, B+W, 1/2" Hi



density, 1976. Hire £10. Sale £100. Content: Related to subject memory, using still photos and old man's story. Audience: General public and old audience (60+).

THE ROAD Version Two (2 monitor piece): 30m, B+W, 1/2" Hi density, 1976. Hire £10, Sale £100. Content, Audience as above.

JOURNEYS: 60m, B+W, 1/2" Hi density, 1976. Hire £20, Sale £200. Content: non-narrative documentary with still photos and live (Interviews) portraits. Audience: General public, including art gallery.

THE WHITE ROOM Version Two: 15m, B+W, 1/2" Hi density, 1977. Hire £10, Sale £100. Content: an empty room is slowly filled with objects.

We have repeatedly been exploring particular themes, via the media of video, film and photography. These themes, drawn from everyday life, relate to perceptions of time and/or space, and memory. The approach and realisation procedures (ways of working) have an interwoven and fundamental influence on our work. We are working towards the presentation of a stimulus (in video and photographs) which relates to the viewer's past/future experience of the subject. This interaction between the stimulus and the viewer/participant, becomes, at its best, an event.

## 4-3 Venues and Promoters

Information laid out as follows: Type of Venue; Maximum audience capacity; type of audience; whether publicity can be provided; whether a show could be put on if the tapes were sent by Mail Order; whether video equipment is available.

### NORTHERN REGION

#### (a) Venues

AIDAN VISION TV STUDIO (Carlisle) School, Film Theatre, Video Theatre; 90. Audience: Students, art oriented. Publicity arranged; Mail Order; Equipment available.

BIDDICK FARM ARTS CENTRE (Washington); Arts Centre, Cinema, Town Information Centre; 20-150. Audience: General, local community, art oriented, students etc. Publicity arranged; Mail Order; Equipment can be hired.

LONGLANDS COLLEGE OF FURTHER EDUCATION (Middlesbrough); College, Cable System (14 outlets); 200. Audience: General. Publicity arranged; Mail Order; Equipment available.

### NORTH WEST REGION

#### (a) Venues

GREAT GEORGES COMMUNITY ARTS PROJECT (Liverpool); Community Arts Centre; 25. Audience: All types. Publicity arranged; Mail Order; American Standard Equipment only.

"Accurate budgets are displayed at all events and visitors invited to give what they wish, or are able to contribute".

LANCASTER FILM THEATRE (Lancaster); Arts Centre, Cinema; 300. Audience: Art oriented, Students, General. Publicity arranged; Mail Order; Equipment available.

UNIVERSITY OF MANCHESTER (Manchester); Univers-

AUDIENCES: General, Gallery, Community, Broadcast. Lectures: Memory.

### WILD GRASS FILMS

CLOSE TO OUR HEARTS (in production): A study of Britain and Hong Kong through an individual's fiction and documentary as registered in still and moving images and private and public sounds. (Most of the material at the moment is on film and will be transferred to video-tape.)

Due to re-grouping we are unable to offer any tapes at the moment. Therefore our reply to this questionnaire is a little premature and our inclusion in the handbook may be inconclusive. However, we are working on the above at the moment and would support the setting up of a proposed library and have filled in the form accordingly.

AUDIENCES: Gallery.

### ZOOM TELEVISION LIMITED

We rely on Guild Sound and Vision for large scale distribution.

AUDIENCES: Gallery, Community, Special Interest Groups: Industrial, commercial, educational. Lectures: Various.

ity; up to 486. Audience: Local community, art oriented, students, city catchment area. Publicity arranged; equipment available.

"Interested but not really started".

MERSEYSIDE VISUAL COMMUNICATIONS UNIT (Liverpool); Arts Centre, Cinema; 100. Audience: Art oriented, local community, Film Society; Publicity arranged; Mail Order; Equipment available.

NELLO JAMES CENTRE (Manchester); Youth Centre; 100. Audience: Children & local community. Publicity arranged; Mail Order.

"We are in the process of establishing a Youth Centre and a Childrens Arts Centre".

NOTRE DAME COLLEGE OF EDUCATION (Liverpool); College; Cable System; 200. Audience: Students and Staff, Schoolchildren. Publicity arranged; Mail Order; Limited equipment available.

OLDAM GRANGE ARTS CENTRE (Oldham); Arts Centre; 150. Audience: Art oriented, Educational Specialists. Publicity arranged; Mail Order; Equipment available.

"The resources are used heavily daily and the Centre is committed to a wide range of Performing Arts - therefore use by outside groups should be planned well in advance."

PADGATE COLLEGE OF HIGHER EDUCATION (Warrington); College; 300. Audience: Educational courses.

PRESTON POLYTECHNIC (Preston); College; 30. Audience: Students. Mail Order; Equipment available.

VIDEO CONSULTANTS LTD. (Darwen); Local Hall, own premises; 100. Audience: As appropriate. Publicity arranged; Mail Order; Equipment available.

WIRRAL COLLEGE OF ART (Birkenhead); College, Arts Centre; 100. Audience: General. Publicity arranged; Mail Order.

"I think the 'Travelling Show' idea is the most useful at present, given that local people could make additions".

### YORKSHIRE & HUMBERSIDE REGION

#### (a) Venues

BINGLEY COLLEGE (Bingley) College; 150. Audience: General, local community, film society, students. Mail Order; Equipment available.

BREADLINE ART GALLERY (Leeds) Gallery; 30. Audience: Art oriented. Publicity arranged; Mail Order; Equipment available.

"A non-profit making Gallery, private, no grants, completely independent. Shows which have taken place so far have not attracted the audiences we would like, but neither the artists concerned nor myself are bothered by this. More space will be available in late 1977."

BRADFORD PLAYHOUSE (Bradford); Cinema/Theatre; 299. Audience: Very Varied. Publicity arranged; limited equipment available.

"Normally will pay a hirer box office receipts less a small percentage in return for hire fee arranged in advance."

HUMBERSIDE THEATRE (Hull); Arts Centre; 150. Audience: General art oriented, local community, film society, Students. Publicity arranged.

"We ran a very successful Video Day in 1975."

NORTH RIDING COLLEGE OF EDUCATION (Scarborough) College; Cable System; 300. Audience: All types. Equipment available.

SHEFFIELD POLYTECHNIC (Sheffield) College; Gallery; 150. Audience: Students, local community art oriented. Publicity arranged; Mail Order; Equipment available.

#### (b) Promoters

AERSCHOT PERFORMANCE DIVISION (Wakefield). Audiences: Not Described.

### WALES

#### (a) Venues

CHAPTER FILM & VIDEO WORKSHOP (Cardiff); Arts Centre, Cinema. 70. Audience: General art oriented local community. Publicity arranged; Mail Order; Equipment available.

"Hoping to start off in Chapter a fairly regular monthly showing of films/video of social/political interest - probably on Sunday afternoons."

DRAKE VIDEO SERVICES (Cardiff); Own Showroom; 12. Mail Order; Equipment available.

"As an extension to our equipment hire facilities we are able to arrange complete presentations on our own premises, or elsewhere with rates to be agreed."

SOUTH GLAMORGAN HEALTH AUTHORITY (Cardiff); Arts Centre, Local Hall, Youth Centre, Club, Local Authority leisure Centre, Students Union, College, Hospital, Health Centre, Clinic; 100. Audience: Local community, students, patients, medical, young people, etc. Publicity arranged; Mail Order; Equipment available.

"We are in the field of 'preventive medicine', projects have included, mobile caravan campaigns."

### WEST MIDLANDS

#### (a) Venues

WOLVERHAMPTON COMMUNITY VIDEO RESEARCH PROJECT (Wolverhampton); Students Union, College, Local Hall; 20-50. Audience: General. Publicity arranged; Mail Order; Limited Equipment available.

### EAST MIDLANDS REGION

#### (a) Venues

LINCOLNSHIRE EDUCATION TV CONSORTIUM (Lincoln); College, Cable System; 300. Audience: Educational. Mail Order; Equipment available.

NORTHAMPTON COLLEGE OF FURTHER EDUCATION (Northampton); College, Arts Centre, Cinema, 120. Audience: General art oriented; local community; film Society, students. Publicity arranged; Mail Order; equipment available.

NOTTINGHAM UNIVERSITY (Nottingham); Cable System, (200 outlets, 260 in one theatre, plus smaller rooms). Audience: Students, local community, bone fide organisations. Mail Order; Equipment available.

SUTTON CENTRE (Sutton-in-Ashfield); College, Cable System (10 outlets) 300. Audience: Local community, school students, professional workers. Publicity arranged; Mail Order; Equipment available.

#### (b) Promoters

LINCOLNSHIRE & HUMBERSIDE ARTS (Lincoln); Audience: Art oriented, Film Society, Students.

### SOUTH WEST REGION

#### (a) Venues

ARNOLFINI (Bristol); Cinema, Gallery; 200. Audience: Art oriented, Film Society.

"We are interested in good art, be it painting, cinema, photography or video. Not video in any general craft or technical grouping."

AVON COMMUNITY COMMUNICATIONS ASSOCIATION (Bristol); Local Hall and other places; flexible numbers. Audience: General. Publicity arranged; Mail Order; Equipment available.

"We are not a commercial organisation, we have no mass distribution circuit."

BATH ARTS WORKSHOP (Bath); Local Hall; 50. Audience: General. Publicity arranged; Mail Order; Equipment available.

"We are negotiating for larger premises".

BRISTOL POLYTECHNIC (Bristol); College; 150. Audience: Art & Design Students. Equipment available.

EXETER COLLEGE (Exeter); College, Museum; 40. Audience: Art oriented, students. Publicity arranged; Mail Order; Equipment available.

FALMOUTH SCHOOL OF ART (Falmouth); College; 100. Audience: Students. Publicity arranged; Mail Order; Limited equipment available.

PLYMOUTH ARTS CENTRE (Plymouth); Arts Centre; 80. Audience: Children, Students, Senior Citizens, local community, film society, art oriented, general. Publicity arranged; Limited equipment available.

SLAB (Bristol); Youth Centre; 100. Audience: Young people, not straight, non arty. Mail Order.

SWINDON VIEWPOINT (Swindon); Cable System; (30,000 outlets) 10,000. Audience: Local community. Mail Order; Equipment available.

#### (b) Promoters

Mike LEGGETT (Crediton). Audience: The Art Scene.

"Wherever the action is, wherever the enthusiasm can be raised, I'll back it."

#### SOUTH EAST REGION

##### (a) Venues

HARDLEY SCHOOL (Southampton); School; 60. Audience: Comprehensive school students. Mail Order; Equipment available.

LAING R & D (Boreham Wood); Lecture Theatre; 60-70. Audience: Technical or Managerial or Students. Publicity arranged; Mail Order; Equipment available.

MAIDSTONE COLLEGE OF ART (Maidstone); College; 100-150. Audience: Art oriented students and others depending on tape content. Publicity arranged; Mail Order; Equipment available.

SOUTHAMPTON MUSEUMS & ART GALLERY EDUCATION SERVICE (Southampton), Arts Centre, Local Hall, Youth Centre, Club, Local Authority Leisure Centre, Students Union, College or School, Gallery, Museum, Library; 100 (Hall). Audience: Art oriented, students, schools, local societies, various. Publicity arranged; Mail Order; Equipment available.

"As we have mobile equipment we would put on shows wherever seemed to be most appropriate."

"Embraces the entire community from 5 year olds to OAPs. By using the art gallery and museums collections we try to entertain, enthuse, encourage, educate as wide a public as possible. This extends to helping people to enjoy art, history and the importance of their own town/community as far as we can. Consequently we are interested in a wide variety of programmes as 'back-up' material." This entry appears to be made on behalf of the local authority.

SOUTHAMPTON UNIVERSITY, DEPARTMENT OF TEACHING MEDIA (Southampton); College; 500. Audience: Those wishing to view educational films or TV material.

VIDEO EDUCATIONAL COURSES (Hove); Students Union, College; 50. Audience: Students. Publicity arranged; Equipment available; Mail Order.

WESTERN HART TELEVISION LTD. (Portsmouth); Own shops; 50. Audience: General Public. Mail Order.

#### (b) Promoters

VIDEO ARTS LAB (Brighton). Audience: General.

SOUTHERN ARTS ASSOCIATION (Winchester).

Audience: All categories partly depending on circumstances.

#### EAST ANGLIA REGION

##### (a) Venues

NEXUS TV (Norwich) College, Students Union, Cable System; 1000. Audience: Students. Publicity arranged; Mail Order; Equipment available.

#### LONDON REGION

##### (a) Venues

ACME GALLERY (WC2); Gallery; 100. Audience: Art oriented general and students. Publicity arranged.

"We would be interested in making the Gallery available for showing of videotapes during evenings in and around our major shows to maximise the use of our space. Onus for organisation would fall upon artists themselves but we can help with publicity."

ACTION SPACE (WC1); Arts Centre (Cinema/Library); 100. Audience: General art oriented, local community, film society, students, video workers etc. Publicity arranged; Mail Order; Limited equipment available.

ARCHITECTURAL ASSOCIATION (WC1); College; 40-60. Audience: Art oriented, Film Society and students. Mail Order; Equipment available.

BETHNAL GREEN AEI (E2); College; 50. Audience: Local community & students. Publicity arranged; Mail Order; Limited equipment available.

CLOCKWORK VIDEO UNIT, MIDDLESEX POLYTECHNIC (Barnet); College/Students Union; 100. Audience: Art oriented, local community, students, children. Some publicity arranged; Equipment available.

GREENWICH VILLAGE RECORDERS (SE10); Club/Studio; 25/400. Audience: Various depending on tapes. Publicity arranged; Mail Order; Equipment available.

HOLLOWAY AEI (N7); College; 20. Audience: General, art oriented, local community, film society, students etc. Mail Order; Equipment available.

"Hire of Classroom or Hall for use by a local group or organization for one-off events is free (or perhaps a very small charge)."

INTER ACTION TRUST LTD (NW5); Arts Centre; Local Hall; Youth Centre; Club; Local Authority Leisure Centre; Cable Distribution System; Library (all one building). Audience: Local community, trainees, eg Youth Workers, teachers, special interest groups. Publicity arranged; Mail Order; Equipment available.

LONDON BOROUGH OF LEWISHAM (SE6); Local Hall, Club, Library. Audience: Local community, special interest groups. Equipment available.

LONDON FILM MAKERS CO-OP (NW1); Cinema; 80. Audience: Art students, film society.

LONDON INTERNATIONAL FILM SCHOOL (WC2); College, Cinema; 100. Audience: Local community, Film Society, students. Mail Order.

MONTEFIORE COMMUNITY EDUCATION CENTRE (E1); Arts Centre, Youth Centre, Local Authority Leisure

Centre; 100. Audience: Local community, teachers, social workers, and other professionals. Publicity arranged; Mail Order; Equipment available.

COMMUNICATION DESIGN COURSE, NORTH EAST LONDON POLYTECHNIC (E13); College; 100. Audience: General, art oriented, local community, film society, students etc. Mail Order; Equipment available.

RICARDS LODGE HIGH SCHOOL (MERTON VIDEO GROUP) (SW19); College; 100. Audience: Students, possibly local community. Equipment available.

THE OTHER CINEMA (WC2); Cinema/Club; 200. All types of audience. Publicity available; Mail Order; Equipment available.

2B BUTLERS WHARF (SE1); Independent Performance Venue; 200. Audience: Art oriented. Publicity arranged.

TWO-BOROUGH FILM VIDEO PROJECT (SE11); Arts Centre; 50-100. Audience: General Art oriented, local community, students etc. Publicity arranged; Mail Order; Equipment available.

"This information is from Theatre Co-ordinator of the Oval. The Project could also do showings of a less public nature ie groups etc. Fee negotiable."

WHITTINGTON CLUB (N19); Youth Centre; 100. Audience: Club members and local community. Publicity

#### 4-4 Hardware Sources

For local information on Hardware Sources ask your Arts Association (see 4-1), usually the Film Officer. For dealers and commercial hire, ask at your local library for the VIDEO YEARBOOK, published by Dolphin Press, Link House, West St, Poole, Dorset. ISBN 0 85642 066 2, ISSN 0140-2277. If they don't have it ask them to order it for you. Commercial hire rates vary somewhat across the country.

(C) = Commercial Hire Co. But check anyway, we've probably missed some.

(T) = Technician available.

Daily hire rates given unless otherwise stated.

#### NORTHERN REGION

AIDANVISION TV STUDIO (CARLISLE) (T) VTRs—Sony ACE CV2100. MONITORS etc.—Radio Rentals (with built-in sound channel). CONDITIONS—Preference given to artistic, educational, community groups. If group unacquainted with VTR's, expect staff member to be in attendance. Rates Negotiable.

LANGLANDS COLLEGE OF FURTHER EDUCATION (MIDDLESBROUGH) VTRs—Hitachi/Shibaden SV610ED; SV610; SV610. MONITORS etc.—5 x 22" Shibaden TU201K; 1 x 22" Bush. CONDITIONS—To be used on college premises only. Broadly educational usage. By arrangement.

TYNE VIDEO LTD (GATESHEAD) (T/C) VTRs—Sony ½" AV3620; AV3670; Sony ¾" V01810UK; VP1210UK; Philips ½" N1502; Hitachi SV640; National 120AB; JVC Nivico CR6000E; IVC 1" 871 1C. MONITORS—ITC; Sony; Hitachi; National; Electrohome;

available; Mail Order; Equipment available.

#### (b) Promoters

BASEMENT PROJECT (E1). Audience: General art oriented, local community, Film Society, students, special interest groups.

DANCE THEATRE GROUP (NW3). Audience: Students.

Tony DOWMONT (SE5). Audience: Children.

ELECTRIC NEWSPAPER (WC2). Audience: Depends on software being shown.

FANTASY FACTORY (WC1). Audience: All categories depending on tapes shown.

INTERWEAVE (NW5). Audience: Any receptive, critical etc.

KIPPER KIDS (SE16). Studio; 100. Type of Audience: Art oriented.

OSTRICH-CRUISE THROUGH THE CRISIS (NW3). Audience: Art/Political.

ZOOM TELEVISION LTD. (EC4). Audience: All types for commercially commissioned productions.

Telefunken. AUDIO/PA—Millbank; Eagle; TOA. (RATE CARD)

#### NORTH WEST REGION

DE LA SALLE COLLEGE OF EDUCATION (MANCHESTER) (T)

VTRs—Sony ½" CV2100. MONITORS—Sony 9"; Shibaden 9". CONDITIONS—Educational use only.

GRANGE ARTS CENTRE (OLDHAM) (T) VTRs—Philips 1520 VCR (assembly and insert editing). MONITORS etc.—2 x Sony 12"; 1 x Shibaden 21". AUDIO/PA—3 x Tandberg 10x0½ track; 1 x Tandberg 300M Amp; 4 x AKG D12 Mics; 6 x AKG D190 Mics; 1 x Shure PE566 Mics; 2 x Shure four way mixers; 1 x Philips LBB 1142 125W Amp; 8 x KF Linesource spakers. Rates Negotiable.

GREAT GEORGES COMMUNITY ARTS PROJECT (LIVERPOOL) VTRs—Sony EIAJ 525-Line: ½" AV3750, AV3700, ¾" backpack AV3400. MONITORS etc.—Sony 19" CVM195LCE; Shibaden 10" TR10S. AUDIO/PA—2 Revox Taperecorders A77; 6 Microphones; 1 Sony 6-channel mike mixer MX12; 1 Syntehsizer VCS Mark 2; 1 Uher portable taperecorder (stereo) 4200/1C; 1 Ferrograph taperecorder; 2 Quad amplifier 50E; 2 Tannoy speakers; 4 Goodman speakers; 1 Vortexion amplifier; 1 Vortexion mixer. CONDITIONS—Usage subject to Project's programme.

HOLIDAY BROTHERS AUDIO AND VIDEO LTD (HEALD GREEN) (T/C) VTRs—½" VTR: U-Matic; EIAJ Cartridge; Philips VCR.



MONITORS etc.—24" Monitors B&W; Colour Monitors.  
AUDIO/PA—Audio Mixer, (RATE CARD)

**HOLDEN PHOTOGRAPHICS LTD (PRESTON) (T/C)**  
VTRs—Sony ½" VTR CV2100; Sony ½" VTR AV3620CE;  
Sony ½" Portable AV3420CE; Sony ¾" U-Matic V01810  
UK; Sony ¾" U-Matic UP1210UK; Philips ½" VCR N1500;  
Philips ½" VCR N1460.  
MONITORS etc.—Sony 9" CVM90UB; Shibaden 20"  
TU2011K; Sony 18" KV1810 Colour.  
AUDIO/PA—TOAPA.111 Portable. (RATE CARD)

**KNOWSLEY VIDEO (COMMUNITY ACTION TV.) (KIRKBY) (T)**  
VTRs—(All ½" Sony) Rover Units (portable kit)  
AVC3450CE; 2 x Cameras AVC3250CEs; Mains Deck  
AV362CE; Edit Deck AV3620CE; Switcher/Fader  
CMS110CE; Camera Adaptor CMA 3CE. Negotiable.  
MONITORS etc.—2 x 9" Monitor PVM90CE; Sgund  
Monitor CVM110UK.  
AUDIO/PA—On order.

**MERSEYSIDE VISUAL COMMUNICATIONS UNIT (LIVERPOOL)**  
VTRs—2 x Sony AV3670; 1 x Sony AV3620; 2 x Rovers.  
From £2.50 (playback facilities) to £4.00.  
MONITORS etc.—1 x Shibaden 19"; 1 x Sony 9"; 2 x  
Hitachi 9".  
AUDIO/PA—Uher Report; Revox; EMI TR52; Ferrograph  
series 6; + complete studio set-up—Studio time £2.00 per  
hour.  
CONDITIONS—Non-commercial use only. User should have  
full operational knowledge of equipment.

**NOTRE DAME COLLEGE OF EDUCATION (LIVERPOOL (LIVERPOOL) (T)**  
VTRs—Sony ½" B&W. Subject to negotiation but probably  
free.  
MONITORS etc.—12 x 26" Electrohome.  
CONDITIONS—Educational use.

**PADGATE COLLEGE OF HIGHER EDUCATION (WARRINGTON) (T)**  
VTRs—Sony ½" Normal; Sony ½" Highband; Philips VCR.  
MONITORS etc.—Large range available to course organizers.  
AUDIO/PA—Large range available to course organizers.

**F.B. PHILLIPS & CO (WALLASEY) (T/C)**  
VTRs—Various.  
MONITORS etc.—Various.  
AUDIO/PA—Various.  
Rates subject to negotiation.

## YORKS & HUMBERS REGION

**BINGLEY COLLEGE (BINGLEY, WEST YORKS) (T)**  
VTRs—Philips VCR N1500; Sony ½" VTR AV3670; Sony  
¾" U-Matic; Shibaden ½" VTR Model 700.  
MONITORS (colour)—B&O Receivers 26"; Sony Receiver/  
Monitor 18" (B&W)—Shibaden TV19.

**ERRICKS A-V (BRADFORD) (T)**  
VTRs—JVC ½" portable GS 5400; JVC U-Matic CR 6000;  
Philips VCR N 1502.  
MONITORS/PROJECTORS—26" Electrohome; 13" Sony  
KV 1340; 18" Sony KV 1810; 22" Philips 550; 26"  
Philips 560.  
AUDIO/PA SYSTEMS—Wharfedale P/A 30 P/A 30 portable;  
Custom built systems to 200 watts.  
CONDITIONS—Must be experienced. (RATE CARD)

**HULL COLLEGE OF HIGHER EDUCATION (HULL)**  
CONDITIONS—College facilities only; No equipment  
available for outside hire.

**NORTH RIDING COLLEGE OF EDUCATION (SCARBOROUGH) (T)**  
VTRs—JVC EIAJ-1a 350; JVC EIAJ-1a 360.  
MONITORS—Barco RM2404; Barco M2404.  
CONDITIONS—Monitors RM2404: In-House Use only.

**PRATTS VIDEO HIRE (BRADFORD) (T/C)**  
VTRs—Sony CV2100ACE; Sony AV3620CE; Sony  
AV3670CE; Sony U-Matic; Philips 1500/2.  
MONITORS/PROJECTORS—Sony b/w 11" screen; Sony  
b/w 20" screen; Sony colour 18" screen.  
CONDITIONS—Where equipment is hired without an  
operator, the company must be satisfied that the hirer is  
proficient in the operation of the equipment.  
(RATE CARD)

**SHEFFIELD POLY/FACULTY OF ART & DESIGN – DEPT OF COMMUNICATION ARTS (SHEFFIELD) (T)**  
VTRs—Sony Rover AV3420; Sony ½" Hi-Density AV3670.  
MONITORS—(Mono) Hitachi 19"; Shibaden 19"; Sony 12"  
and 19". All Rates Negotiable.

**YORKSHIRE ARTS ASSOCIATION (BRADFORD) (T)**  
VTRs—2 x Sony AV3670CE; 1 x Sony CV2100CE; 2 x  
Sony AV3420CE; Daily Hire Price variable upon resources  
of user. Standard WEEKLY rate £10.00 plus VAT, to non-  
commercial users.  
MONITORS—None available for loan but all VTRs  
equipped with RF units.  
CONDITIONS—Yorkshire Arts Association members.

## WALES

**CHAPTER—FILM AND VIDEO WORKSHOP (CARDIFF) (T)**  
VTRs—National portapak NV3082E; JVC portapak PV  
4500; National Edit NV3030 and NV3160.  
MONITORS—2 x Shibaden TU201K; 1 x Sony CVM404B;  
1 x National TH-95-E3; 4 x NTV monitors.  
AUDIO/PA—Trio stereo amp KA1200B; 2 x speakers.  
CONDITIONS—Restrictions only on certain auxiliary  
equipment. (RATE CARD) Sliding scale charges.

**DRAKE VIDEO SERVICES (CARDIFF) (T)**  
VTRs—Sony U-Matic V01810; Philips VCR N1502; Sony  
U-Matic V03800 portable; Sony Editing U-Matic etc.  
MONITORS etc.—Barco B&W RM2402; Sony Colour CUM  
1810.  
AUDIO/PA—Details on request. (RATE CARD)

**EOS ELECTRONICS A.V. LTD (LLANTRISANT) (C)**  
VTRs—JVC ¾" CR6000E; JVC ½" KU350; National editor  
NV3160; National portable kit NU3085.  
MONITORS etc.—Shibaden 20" TU201; National 18"  
colour.  
AUDIO/PA—Radio microphones available.  
CONDITIONS—National editor used with VEL minimix on  
premises only. (RATE CARD)

**VIDEO CONSULTANTS LTD (DARWEN) (T/C)**  
VTRs—Sony Rover AV3420CE (monochrome) £35.00  
complete; Sony Portapak V03800P (colour) £100 complete;  
U-Matic Editors E60 editing.  
MONITORS—9" Monochrome; 20" Off/Air Monitors;  
13" Sony Trinitron CVM1330 (colour).  
CONDITIONS—Confirmation of competence required of  
users who must also specify use of equipment.

**MOVING BEING LTD (CARDIFF)**  
VTRs: Sony Portable VTR + AVC 3420CE Camera, zoom,  
tripod and ext. mikes. Sony VTR AV 3670CE.  
MONITORS etc.: Sony PVM-200E (x 4)  
CONDITIONS: All equipment is only available with Moving  
Being operators and subject to the Company's own work  
and tour schedule. Generally at least three weeks notice is  
required. Availability is quite limited.

**WIRRAL COLLEGE OF ART (BIRKENHEAD) (T)**  
VTRs—Shibaden 610KD; National EIAJ-1; Nivico portapak.  
MONITORS etc.—Shibaden 20"; Shibaden 12".  
CONDITIONS—Use restricted to students of college.

## WEST MIDLANDS REGION

**COMMUNITY VIDEO RESEARCH PROJECT (WOLVERHAMPTON) (T)**  
VTRs—Sony Portapak; IVC 1" Editor.  
AUDIO/PA—Various.

**ISTEAD AUDIO VISUAL (WORCESTER) (T/C)**  
VTRs—Sony ½" CV2100 ACE; Sony ½" AV3620CE;  
Sony ½" AV3670CE; Sony ½" AV3600CE; Sony ½"  
AV3420CE; Sony ¾" V01810UK; National EIAJ NV  
3030E Electronic insert and Assembly edit.  
MONITORS etc.—Sony 9" CVM90UB; Sony 9" PVM90UB;  
Sony 20" PVM200CE; Sony 18" CVM1810UB; Sony 13"  
CVM1330UB; Rediffusion 26" Rec/Mon.  
AUDIO/PA—Bouyer 60w Mains; Bouyer 14w Portable.  
CONDITIONS—Equipment released to qualified users with  
official orders only. (RATE CARD)

**WAVELENGTH FILMS (SOLIHULL) (T)**  
VTRs—Sony U-Matic £25.00.  
MONITORS—Sony 13" Colour £5.00.

**WEST MIDLANDS ARTS (STAFFORD) (T)**  
VTRs—3 x ½" Sony Portapaks; 2 x ¼" Sony Edit-decks.  
Hire price under review.  
CONDITIONS—Non-commercial.

**ZOOM T.V. LTD (KNUTSFORD) (T/C)**  
See Zoom T.V. Ltd, London Region.

## EAST MIDLANDS REGION

**LINCOLNSHIRE EDUCATIONAL TV CONSORTIUM (NEWPORT) (T)**  
VTRs—Sony 2 x U-Matics; 2 x CV2100s. By arrangement.  
£10 minimum. 1 x NIVICO ½"; 1 x VCR Philips. £10  
minimum, by arrangement. Negotiable – modest. (Also  
AMPEX 1")  
MONITORS—Various 9" to 25", Negotiable – modest.  
AUDIO/PA SYSTEMS—1 Rogers – top quality stereo  
system. Negotiable – modest.  
CONDITIONS—Educational training i.e. non-commercial.

**NORTHAMPTON COLLEGE OF FURTHER EDUCATION (NORTHAMPTON) (T)**  
VTRs—Sony ½" AV3670CE; Sony ½" AV3420CE/AVC  
3420CE; 2 x Sony U-Matic ¾".  
MONITORS—4 x Sony 4" Monochrome PVM 400CE;  
Sony 19" Colour Trinitron Receiver Monitor; Sony 9"  
portable Receiver/Monitor CVM90 UB; 5 x Decca Colour  
Receiver/Monitors 26"; 2 x Radio Rentals 24" Receiver  
Monitors.  
AUDIO/PA SYSTEMS—Mics – 3 cheap Sony plus 2 AKG  
(C451E); 3 channel stereo OR 6 channel mono Via Mixer  
to VTR or speakers; Reel to Reel and cassette tape record-

ers and Record Deck to Hi Fi Standard.

**NOTTINGHAM UNIVERSITY APPLIED SCIENCE FACULTY WORKSHOPS (NOTTINGHAM) (T)**  
VTRs—Sony U-Matic Edit VO2850P £3.00 per hour; JVC  
U-Matic CR 6000DE £1.50 per hour; Thorn VCR 8201  
£2.50 per hour; Sony ½" CV2100ACE £1.00 per hour;  
Sony High Density ½" AV3620CE £1.00 per hour.  
MONITORS/PROJECTORS—Decca 26" colour CS2640/L  
£1.50 per hour; Sony 13" colour CVM 1330UB £1.00 per  
hour; Decca 23" Monochrome 50p per hour; (All with Odb  
Sound Line).  
AUDIO/PA SYSTEMS—Multiple microphone/tape line  
mixers; Quad Power Amplifiers 50E; Col. Speakers; Quad  
Electrostatic Speakers.  
CONDITIONS—None (except technical operators are  
usually provided with all equipment at an extra cost)  
Quad Electrostatic Speakers for use in special studio only.  
DAILY RATES 7 TIMES HOURLY RATES, other prices  
on application.

**SUTTON CENTRE/TEACHERS CENTRE (NOTTS)**  
VTRs—1 Sony Rover ½" AV3420CE (High Density).  
MONITORS—1 CVM 110UK.  
CONDITIONS—Non-profit-making would have priority;  
Must be conversant with equipment.

## SOUTH WEST REGION

**AVON COMMUNITY COMMUNICATIONS ASSOCIATION (BRISTOL) (T)**  
VTRs—Nat. Panasonic NV3085 Portapak; 3 x JVC Nivico  
PV4500 Portapaks; 1 x Nat. Panasonic 3030E3 Editor,  
MONITORS—3 x Sony CVM110UK.  
AUDIO/PA—1 x Uher 4000 Tape-recorder.  
CONDITIONS—A.C.C.A. members only (training provided).

**BATH ARTS WORKSHOP (BATH)**  
VTRs—National Portapak; ½" Sony ACE 2100 VTR;  
National NV3030E Edit deck,  
MONITORS etc.—1 Sony 9" TV.  
CONDITIONS—Equipment to be used under supervision.  
Rates Negotiable.

**BRISTOL POLYTECHNIC (BRISTOL) (T)**  
VTRs—2 x National Panasonic videocorders; 1 Sony  
videocorder.  
AUDIO/PA—Theatre fitted with PA system.  
CONDITIONS—Use restricted to staff and students only.

**TOM MOLLAND LTD (PLYMOUTH) (T/C)**  
VTRs—Sony AV3420CE; Sony AV3670CE; Sony  
AV3620CE; Sony V01810; Bell and Howell KV350;  
CR6000E; TU20E; Philips VCR.  
MONITORS etc.—Sony KV1320; Sony CUM1810; Sony  
KV2000; Philips 22" CTV.  
AUDIO/PA—Bouyer; Millbank; Gramplan; Vortexion  
(all Indoor & Outdoor). (RATE CARD)

**EXETER COLLEGE (EXETER) (T)**  
VTRs—Sony ½" 2100; Sony ½" 3420E.  
MONITORS—Several 26" monitors; 2 x 9" monitors.  
CONDITIONS—College use only.

**SWINDON VIEWPOINT (SWINDON) (T)**  
VTRs—3 x Sony AV3670; 5 x Sony Rover 3240.  
MONITORS etc.—Shibaden TU200K.  
AUDIO/PA—Sony MX12 mixer; 2 x Sony ECM200 mikes.  
CONDITIONS—By arrangement. Local residents have  
priority. (RATE CARD) Hire price by arrangement.

**WESTERN SOUND VISUAL LTD (BRISTOL) (T/C)**  
VTRs—Sony CV2100; V01810UK; VO2850P; AV3670CE;

National NV5120; NV3020; NV3030; Philips N1500; N1501; N1520.  
MONITORS/PROJECTORS—Sony Projector UPP2000; Zyga Projector; Selection of colour and mono monitors.  
CONDITIONS—Normally commercial or educational use. (RATE CARD)

#### WESTRONICS (NEWTON ABBOT) (T/C)

VTRs—Philips N1500; N1502; Sony VP1210UK.  
MONITORS—Sony.  
AUDIO/PA—Philips.

#### SCHOOL OF ART (FALMOUTH)

VTRs—½" Sony Video Rover.  
CONDITIONS—Use restricted to students and lecturers only.

### SOUTH-EAST REGION

#### BRIANA ELECTRONICS LIMITED (CHELMSFORD) (T/C)

VTRs—We have three ½" machines EIAJ Standard and one 1" machine. Rates supplied on application.  
MONITORS etc.—10 of various types plus camera monitors.  
AUDIO/PA SYSTEMS—Full range of equipment for all sizes of venue both indoor and outdoor. Radio microphone equipment available. We can cater for the largest of events with very sophisticated equipment such as 16ch. mixers, open reel recorders, cassette, 4 channel Quad etc.

#### INTERNATIONAL COMPUTERS LIMITED (LETCWORTH) (T)

VTRs—Full Sony Umatic facility (including editing suite).  
MONITORS etc.—18" Trinitron Monitors.

#### KADEK VISION LIMITED (BEACONSFIELD) (T/C)

VTRs—JVC ½" Colour portable, JVC/Sony ¾" U-matic, players, JVC/Sony ¾" Umatic players, JVC/Sony ¾" Umatic recorders.  
MONITORS etc.—13" Sony Colour Monitor; 18" Sony/JVC.  
CONDITIONS—Industrial/Commercial organisations with suitably capable operating staff.

#### LAING R & D (BOREHAM WOOD) (T)

VTRs—Sony 3670 ½" editor.  
MONITORS etc.—Sony 9" Receiver/Monitor Sony 26" Colour Receiver/Monitor.  
CONDITIONS—Laing staff only.

#### MAIDSTONE COLLEGE OF ART (MAIDSTONE) (T)

VTRs—2 x Sony AV ½" 3620 CE; 1 x Shibaden SV ½" 610; 1 x Sony Portable AV ½" 3420CE; 1 x National Portable NV ½" 3080E; 1 x National Edit NV ½" (Hi Dens. Mod); 1 x Sony Umatic ¾" (Cass) V01810UK.  
MONITORS etc.—1 x 18" Trinitron Monitor (COL); 2 x 20" Hitachi Mon (B/W); 1 x 17" ITC MON (B/W); 5 x 20" National B/W monitors; 1 x 26" Baird (Col); + various other studio preview monitors.  
AUDIO/PA SYSTEMS—1 x 8 track Allen & Heath Mixer; 1 x Revox 2 Track T/R; 1 x Teac 4 Track T/R; 1 x EMS Synthesiser; 1 x Nagra III Portable T/R; + amps, speakers, mics, etc.  
CONDITIONS—Primarily college's own students + outsiders by arrangement. (Also Arts Council/Maidstone Art College) Bursaries available to work in dept. Contact A.C. Film/Video Committee.

#### SOUTHAMPTON UNIVERSITY (SOUTHAMPTON) (T)

VTRs—½" B&W VTR: Sony 2100; ½" B&W VTR: Sony 3620; ½" Video Rover; Sony 3420; ¾" Philips Cassette VCR; ¾" Umatic Cassette VTR Sony VP1810.

MONITORS etc.—National Panasonic 18" Monitor; Coltron B&W Monitors PM504; Decca 26" Monitors CF2640L.  
AUDIO/PA SYSTEMS—Various. Two bookable theatres: one seating 300 the other 500, with permanently wired PA systems.  
CONDITIONS—University Technical staff only.

#### SOUTHERN ARTS ASSOCIATION (WINCHESTER)

Southern Arts runs a Film Workshop jointly with South Hill Park, Bracknell, Berkshire, where the following equipment is available for on-premises use and outside hire.  
VTRs—Sony Portapak unit complete.  
MONITORS etc.—Sony 9" monitor CVM 90-VB; Shibaden 20" monitor 7U-200K; Sony Edit deck AV-3670 CE.  
CONDITIONS—Details available from South Hill Park.

#### SOUTHERN VIDEO SYSTEMS (SOUTHAMPTON) (T/C)

VTRs—Hitachi ½" SV 610; Philips ½" N 1502; JVC ¾" VCR.  
MONITORS etc.—"A selection of Monochrome and Colour monitors is available from 9" to 22".  
AUDIO/PA SYSTEMS—"A selection of Audio & PA Systems is available." (RATE CARD)

#### VIDEO ARTS LAB (BRIGHTON, SUSSEX) (T)

CONDITIONS—Employees of The Brighton Polytechnic (and Students).

#### VIDEO EDUCATIONAL COURSES (HOVE, EAST SUSSEX) (C)

VTRs—Sony AVC Video Rover Recorder AV3420CE; Sony AV3670CE Recorder.  
MONITORS etc.—4 x Monitors Sony CVM90UB; Switcher/Fader Sony CMS110CE; Effects Unit CMW110CE.  
AUDIO/PA SYSTEMS—5 Mikes plus Mixer.

#### WESTON-HART TELEVISION LTD (PORTSMOUTH) (T/C)

VTRs—Philips 1500; 1501; 1502.  
MONITORS/PROJECTORS—Decca; ITT. (RATE CARD)

#### ZOOM T.V. LTD (IVER) (T/C)

See ZOOM T.V. LTD, London Region.

### EAST ANGLIA REGION

#### NEXUS TV (UNIVERSITY OF EAST ANGLIA, NORWICH) (T)

VTRs—Philips N1520; N1500. Sony 2100; 3260.  
MONITORS/PROJECTORS—Assorted.  
CONDITIONS—Only to Agreeable users; Technically OK. Prices on Application.

#### WARDS (CAMBRIDGE) LTD (T/C)

VTRs—All Sony AV Range of VTRs AV3420; AV3620; AV3670; Sony U-Matic V01810UK; Philips VCR N1501/2.  
MONITORS/PROJECTORS (Mono)—Pye 24" etc.; (Colour)—Monitors Sony 18"/20" CVM1810; CV2000. Sony Projection System (RATE CARD)

### LONDON REGION

#### ACTION SPACE (WC1) (T)

VTRs—Sony AV3420 Pack and camera £7.50 + training cost; Sony AV3620 Deck and monitor £5.00 + training cost; National Edit Deck NV3160 + Sony Mains Deck AV3620 and monitors £1.00 an hour (full editing not including captions); Studio; Sony vision mixer CMS110C +

2 cameras VCK2400ACE + Sony mains deck AV3620 + 3 monitors £15 + manning and transport.  
MONITORS—Supplied with above items (except portapak): ITC 19" PM717TS £1.00; Sanyo 9" VM4092 £1.00.  
AUDIO/PA—AKG MIC supplied with studio, no other information available at present.  
CONDITIONS—Non-commercial uses. Obligatory one day's training for inexperienced users, £5.00. Studio: manning compulsory, £5.00.

#### ACTION VIDEO (W1) (C)

VTRs—Sony CV2100; VO1810; VO3800; AV3420; JVC CR6000; Philips 1500; 1501; 1502; Shibaden 610; 620.  
MONITORS etc.—CV3 projector; Advent projector; Theatre projector; plus assorted monitors. (RATE CARD)

#### BASEMENT PROJECT (E1) (T)

VTRs—Sony ½" AV3920CE; Shibaden high density ½" Edit Deck (modified).  
MONITORS etc.—Sony 9" Mon/Rec; Sony 9" Mon; Shibaden 19" Mon/Rec.  
AUDIO/PA—Philips cassette tape-recorder.  
CONDITIONS—A) For use in community of Tower Hamlets - Free. B) For community groups in other parts of London - £10 per day. C) For institutions and commercial groups - £20 per day.

#### BETHNAL GREEN AEI (E2) (T)

VTRs—Sony ½" 2100.  
MONITORS etc.—Various small and large.  
(RATES NEGOTIABLE)

#### THE BRITISH COUNCIL MEDIA DEPT (WC1) (T)

VTRs—5x Sony ½" CV2100; 1 x Sony U-Matic VO1810UK; 4 x Philips 1500; 1 x Philips 1520; 1 x IVC 1" 701; 2 x Ampex VR1200A; 1 x Ampex VR2000A.  
MONITORS etc.—10 x 17" Pye; 8 x 12" Philips; 4 x 4½" image Orthicon cameras (Broadcast standard monochrome).  
AUDIO/PA—Audio recording studio. (Broadcast standard).  
CONDITIONS—Educational, teaching and reproduction of in-house British Council productions.  
(RATES NEGOTIABLE)

#### CINEVIDEO LTD (NW1) (C)

VTRs—Production facilities only ¾" and ½".  
(RATE CARD)

#### CLOCKWORK VIDEO UNIT (COCKFOSTERS) (T)

VTRs—Sony CV2100ACE; Sony AV series edit; Sony Rover.  
MONITORS—21".  
AUDIO/PA—¾" + cassette recorder; Tape mixing and edit editing.

#### TONY DOWMUNT (SE5) (T)

VTRs—Sony ½" AV3420CE Hi-density + RF Adaptor.  
MONITORS—Sony B & W 9".  
£10.00 or variable according to user.

#### ELECTRIC NEWSPAPER (WC2) (T)

VTRs—Sony Rover AV3400 (US standard) £10 inc. small monitor.  
MONITORS—Sony 9" 525 receiver (RF only).  
AUDIO/PA—5, 10 and 15 watt systems.  
CONDITIONS—Equipment not released unaccompanied. Charge of £5 for accompaniment.

#### FANTASY FACTORY (WC1) (T)

VTRs—U-Matic VP1000 playback only, very old and no good for colour.  
CONDITIONS—Noncommercial uses only. Apply via Pat Dawson, Arts Council 01-629-9495.

#### GREENWICH VILLAGE RECORDERS (SE10) (T)

VTRs—1" Peto-Scott B & W; Sony U-Matic Colour,

Negotiable.  
MONITORS—Sony assorted.  
AUDIO/PA—8 Track 1" Studer Cadac desk Tannoy Monitors £8.00; 16 Track (as of July 77) £18.00. Usual extras.  
CONDITIONS—Prefer to hire out VTR with operator.

#### HOLLOWAY ADULT EDUCATION INSTITUTE (N7) (T)

VTRs—Sony Video-Rover AV3420 (½" high-density); Sony Mains-Deck AV3620 (high-density).  
MONITORS—Sony 11" CVM110UK; ILEA Decca Monitors  
CONDITIONS—Experienced operators only. Users must insure equipment during period of loan. Noncommercial users only, preferably working in or around Islington. Free.

#### MARTIN HUBNER (N1) (T)

VTRs—Sony ½"; Sony ¾" (Through studio facilities at Architectural Association, Bedford Square).  
AUDIO/PA—Available.

#### INTER-ACTION TRUST LTD (NW5) (T)

VTRs—4 x Sony portapaks AV3420CE; 2 x Akai portapaks ½" Akai/120; 2 x Akai portapaks ¾" Akai/110; 1 x Nat. Panasonic ½" NV3030 (editing deck); 1 x Shibaden ½" SV610E (playback, record); 1 x Shibaden ½" SV610D (editing deck); 1 x Sony U-Matic ¾" cassette VO2850P (editing deck); 1 x Philips cassette playback deck N1502; 1 x JVC CP5000E (playback, record); 1 x Sony CV2100ACE (½", low-density, high-speed); 1 x JVC CR6000E (playback, record, edit); 1 x Sony RM400CE (automatic editing control unit) for Sony U-Matic.  
MONITORS etc.—2 x Sony CVM90UBS (B & W); 1 x Sony CVM200CE (B & W) + other B & W and Colour Monitors/receivers; 1 x Zyga 2001 Teleprojection System.  
AUDIO/PA—1 x Audio/PA System.  
CONDITIONS—Priority given to users working with locally based groups. Prices on Application.

#### ISLINGTON BUS COMPANY (N7) (T)

VTRs—½" Sony Rover.  
MONITORS etc.—Sony 11"; Sony 18".  
CONDITIONS—For the use of non-profit, non party-political Islington groups only.

#### I.V.S. (U.K.) LTD (W2) (T/C)

VTRs (Monochrome)—Sony 3620 ½" non edit; Sony 3670 ½" edit; Sony Rover Portapak. (Colour)—Sony 1810 U-Matic recorder; Sony VP 1210 U-Matic player; Sony VP 1000 NTSC U-Matic player; Philips 1500 VCR.  
MONITORS (Monochrome)—Sony 9" monitor PVM 90 CE; Sony 9" receiver/monitor CVM 90 UB; Sony 20" monitor with sound PVM 200 CE. (Colour)—Sony Trinitrons 13" and 18" CVM 1330 & UB/1810 UB; Sony NTSC Trinitron 17"; Barco 26" receiver monitor CRM 2609; Barco 26" monitor CM 2609; Rediffusion 22" monitor CVM 22; Extension speaker for Barco; Monitor stand.  
(RATE CARD)

#### LONDON BOROUGH OF LEWISHAM (SE6) (T)

VTRs—National NV3030/E; National NV3020; National NV3082 (This equipment will be superseded by National NV3160).  
MONITORS—Shibaden 23" TUK300; Pye 24"; Sanyo 12"  
CONDITIONS—By arrangement only.

#### LONDON COLLEGE OF PRINTING (SE1) (T)

VTRs: 3 x ½" Sony Portapak; 1 x 3670 ½" Sony; 2 x ¾" U-matic.  
MONITORS etc.: 4 x 7" B+W; 2 x 19" Hitachi B+W; 1 Trinitron colour.  
CONDITIONS: Only for use by TV school, students and staff. Not available for hire or loan.

#### LONDON VIDEO ARTS (SW2)

VTRs: Sony Umatic 1810, Sony ½" 3670.

MONITORS: 1 x 18" Sony Trinitron.  
CONDITIONS: For video artists, by arrangement.

#### MONTEFIORE COMMUNITY EDUCATION CENTRE (E1) (T)

VTRs—Sony Videocorder + camera with monitor and R.F. unit.  
CONDITIONS—Use restricted to those who live, work or attend school/college in Spitalfields, or to those whose work will be of benefit to the community of Spitalfields.

#### NORTH EAST LONDON POLYTECHNIC FACULTY OF ART AND DESIGN (E13) (T)

VTRs—Sony ½" AV3620CE (high-density); Sony ½" Rover AV3420CE; 2 x Sony ¼" U-Matic VO2850P; Sony ¼" U-Matic VO1810UK.  
MONITORS—Sony Colour Rec/Mon DES2000; Sony Colour Rec/Mon CUM1330UB; Assorted B & W monitors.  
AUDIO/PA—¼" Tape-recorders mono/stereo; + 4 Track Amplifiers, Speakers etc.

#### NORTH LONDON POLYTECHNIC EDUCATIONAL DEVELOPMENT SERVICE (N7) (T)

VTRs—Sony U-Matic Editing Suite 2850P; Sony U-Matic Portable Mono System VO3800P (Negotiable).  
CONDITIONS—Only available for use with technical staff.

#### P.I.S.S. (NW1)

VTRs—Akai.  
MONITORS etc.—Sony.

#### PRODIGAL TRUST (W11)

VTRs—6 x ½" Recorders.  
MONITORS—5 x Monitors.

#### RESEARCH RECORDINGS LTD (W9) (T/C)

VTRs + MONITORS—Sony 2100 (+ mono monitor); Philips VCR + colour monitor); Sony U-Matic (+ colour monitor); Large Screen Advent video projector; Extra monitors; Operators Distribution Amp; Etc.  
AUDIO/PA—Available on request.

#### RICARDS LODGE HIGH SCHOOL (SW19)

VTRs—Sony 2100; Sony 3620.

## 4-5 Distributors (mainly non-commercial)

BLAT (Centre for Health & Medical Education): BMA House, Tavistock Sq., London WC1H 9JP. Tel: 01 399 7976. Intend to distribute medical videotapes along the lines of the BMA film library. Non-commercial.

CAPTAIN VIDEO, 665 Fulham Rd, London SW6. Tel: 736 2530/6700. Commercial. Distribute videocassettes to record shops for point of sale promo, charge record companies for the privilege. No connection with Steve Herman who uses the name Captain Video for low-cost video repair service.

CHATSWORTH FILM DISTRIBUTORS LTD: 97-99 Dean St., London W1V 5RA. Tel: 01 734 4302/3/4. General educational programming. Films or videocassette. Commercial.

CONCORD FILMS COUNCIL LTD: Nacton, Ipswich, Suffolk, IP10 0JZ. Tel: Ipswich (0473) 76012 Bookings and Accounts, or Ipswich (0473) 77747 Film Dispatch. Concord Films Council Ltd, 1974 Catalogue of 16mm films for hire. Issued Spring 1974. Concord Films Council Ltd., Combined Supplement to the 1974 Edition of the Catalogue of 16mm films for hire March 1976.

MONITORS—Various (mono).  
AUDIO/PA—Clarke and Smith.  
CONDITIONS—Use restricted to competent teachers/technicians within Borough of Merton.

#### T.V. STUDIO WORKSHOP (N1) (T)

VTRs—Sony ½" CV2100CE (low density); Sony ½" AV3670CE (high density).  
MONITORS etc.—Decca 24" ILEA special; Decca 12" MS1211/AL; Sony 9" CVM90UB.  
CONDITIONS—Usage restricted to ILEA establishments only.

#### TWO BOROUGH FILM VIDEO PROJECT (SE11) (T)

VTRs—Sony ½" CV2100; 2 x National ½" NV3082; National ½" NV3085; National ½" NV3030 (edit) (Negotiable).  
MONITORS etc.—1 x 7 way RF/UHF-Amp + Distribution; Shibaden 25" ILEA Decca 25"; Sony 11"; Sony 9"; Sanyo 11".  
AUDIO/PA—Eagle - Equalizer; Eagle—Audio mix; 2 x AKG 190 mic; 1 x Eagle mic; 1 x AKS 109 mic; Head-phones.

#### VIDEOKALOS STUDIOS (SW9) (T)

VTRs—Sony U-Matic VO1810UK £10.15.  
COLOUR SYNTHESIS STUDIO FOR HIRE—3 x B & W cameras; 3 x Colour monitors; U-Matic; Genlock mixers/colour synthesizers/keyers system; Colour SPG Encoder; lights; space etc. £40 (extra for technical assistance; extra for commercial hirers).  
CONDITIONS—User-operated situations.

#### ZOOM T.V. LTD (EC4) (T/C)

"ZOOM TV will supply most items of equipment currently available, ranging from a Philips VCR to a high quality four-camera monochrome mobile vehicle. Simultaneous replays can be arranged of your own programme or programmes produced in our Studio throughout the U.K. These replays may use conventional monitors or large screen projectors such as Eidophors. We can give you expert advice in this area and guarantee that our facilities will give impact to any presentation." (RATE CARD)

Non-commercial film distributors. Wide range of subjects, independent, non-commercial. Intend to distribute videotapes.

EOTHEN FILMS(INTERNATIONAL) LTD: EMI Studios, Shenley Rd., Boreham Wood, Herts, WD6 1JG. Tel: 01 953 1600. Schools, Higher Education, Industry & Nursing/Medical. Commercial.

FANTASY FACTORY VIDEO: 42 Theobald's Rd, WC1. Tel: 405 6862. Selection of independent videotape. Non-commercial. Works by Glasheen, Henry, Denver & Redom, TVX, Graft-Onf, Wood, Lashmar, Moss Video Theatre plus own productions.

FERGUS DAVIDSON ASSOCIATES LTD: 22 South Audley St., London W1Y 6ES. Tel: 01 499 9252. Encyclopaedia Britannica Films on Videocassette. Wide range of titles. Commercial.

GUILD SOUND & VISION LTD: Woodston House, Oundle Rd., Peterborough PE2 9PZ. Tel: Peterborough (0733) 63122. Film & Video Training Supplement. The Open University Film Library. Educational, Open University. Industrial Incl Management, Training. Commercial.

INTERVISION: 25-26 Poland St., London W1V 3DB. Tel: 01 439 6332. Rock and Pop for Discotheques. Commercial.

IVS (UK) LTD: 1 Redan Place, Redan House, London W2 4SA. Tel: 01 727 2783. Time Life Multimedia - Video Library for Business & Industry. Commercial.

LIBERATION FILMS: 83 Belsize Lane London NW3. Tel: 01-722 4466. Catalogue of own productions, community animation, health education.

LONDON VIDEO ARTS: 61 Fairmount Rd SW2. Tel: 674-0593. Video distribution for artists will start in 1978, write for catalogue.

THE OTHER CINEMA: 25 Tottenham St., London W1. Tel: 734 8508 or 692 6925. Independent political film

distributors. Non-commercial. Intend to distribute videotapes in the future.

SHELL (UK) LTD: Shell Film Library, 25 The Burroughs, Hendon, London NW4 4AT. Tel: 01 202 7803; Shell Film Library. Free loan of videocassettes, write for current list.

TRAINING FILMS INTERNATIONAL LTD: St. Mary's St., Whitchurch, Shropshire. Tel: Whitchurch 2597. Training films on tape. Commercial.

TVL DISTRIBUTORS LTD: 46 South Molton St., London W1Y 1HE. Tel: 01 629 5977. Rock, pop, movies, big fights. Commercial.

VIDEO ARTS: 205 Wardour St., London W1. Tel: 734 7671/7918. Sales training & Management. Commercial.

WALPORT TELMAR LTD: 62-66 Whitfield St., London W1P 6JH. Tel: 01 636 3636. Videotape distribution service for ships at sea. Mainline TV/movie content. Commercial.

## CHAPTER 5 APPENDICES

### 5-1 Research Survey Results

#### PRE-SURVEY

Before the main questionnaire was mailed two pre-surveys were carried out. One was the mailing of a questionnaire to all Regional Arts Association Film & Video Officers and the other was the mailing of a questionnaire to all those who replied to an article in the Trade Press and in the Arts Council's Newsletter, and this was called Show Promoters Questionnaire.

#### MAIN SURVEY: STATISTICS COLLECTED

A three part Questionnaire was mailed to 700 known video users and other interested parties in England & Wales.

158 replies: 72 London; 86 rest of England & Wales.  
72 replies from Hardware Sources  
97 replies from Producers  
75 replies from Venues  
21 replies from Arts Centres

79% of venues could put on a video show if the videotapes were provided by mail order;

74% of Producers would support the establishment of a video reference library.

7 organisations are actively interested in video distribution. Those with existing and/or planned video distribution activities are: London Video Arts; The Other Cinema; Concord Films Council; Counteract; Inter-action; Northern Arts/Aidansvision; Fantasy Factory.

Note: Educational institutions were included in the survey where they could also give access to non-educational activities. These are mainly included in the list of venues.

#### SUMMARY OF POINTS AND COMMENTS MADE BY RESPONDENTS

##### Reference Libraries:

- \* On the whole respondents felt that the use of a library should be free on a per-visit basis, but some felt that there should be a membership fee or annual subscription to users.
- \* A videotape library should be linked with the Public Library Service and therefore should be financed by local authorities.
- \* Copyright should always remain with the producer, and library use should be governed by a contract stating conditions of use.
- \* Tapes must be insured by the Library.



\* Tapes may be acquired by a Library under 4 different deals with producers, viz.:

1. Donation
2. Sale, price to comprise tape cost plus dubbing fee plus producer's fee.
3. Free loan at producer's discretion, producer having the right to withdraw tape at any time.
4. Hire.

#### Shows:

- \* The price of admission to a video show should be less than the price of the cheapest cinema seat.
- \* Shows should attempt to promote the creative process of video rather than just allow passive assimilation of visual materials.
- \* Contextual information should be provided for audiences (see Distribution).

#### Distribution:

- \* GENERAL. There is currently no satisfactory video distribution and it would be beneficial to initiate some.
- \* CONTEXT. The context for the showing of tapes should be provided by the distributor in conjunction with the producer (the artist). Ideally, this would include general background information; notes on the particular types of video usage included in a show; a reminder of the differences between video and broadcast TV, and of the latter's shortcomings.
- \* COPYRIGHT. The need for protection was stressed by many respondents.
- \* INSURANCE. Tapes should be insured and this should be the responsibility of the distributor and/or promoter.
- \* CONTRACTS. Conditions of use should be specified in a Contract, which may additionally include specification of equipment of which tapes are to be shown.
- \* OUTLETS/VENUES. Suggestions included Municipal Festivals, Art Schools, TV Stations, Schools, Colleges, Universities, Galleries, Museums, Libraries, Arts Centres, Empty Shops.
- \* STYLE. Distribution should be informative, friendly, efficient, honest, reliable, giving plenty of feedback to producers.
- \* ACCESS. Distribution should be accessible to everyone. Community artists say they require cheap or free access to video-tapes made by other groups and which have been paid for out of public funds.
- \* RANGE OF CONTENT. All genres of tape should be included. Tape catalogues should be indexed by subjects.
- \* TECHNICAL. Problems of compatibility exist between different manufacturers' machines, and sometimes even between machines which are supposedly identical. Solution to this problem requires sophisticated technical equipment (see recommendation: National Dubbing Centre).
- \* MODELS FOR DISTRIBUTION:
  1. Arts Council Film Tour. Consists of a package comprising equipment, films (tapes) and operator. Local material could be added to programmes. This solution was rejected on the grounds that (a) 79% of the venues said they could put on shows using a Mail Order Service and (b) Capital and running costs (in the region of £15,000 per annum).
  2. Mail Order. Relatively cheap to run, should be continuously updated.
  3. Museum/Gallery Shows. Usually the work of one producer is shown for a period of weeks in a carefully prepared environment. (This model also applies to video installation shows, which, however, fall outside our brief because they are primarily concerned with environments rather than videotapes).
  4. Producer(s) present(s) own tapes and later lead discussion as in Arts Council Filmmakers on Tour Scheme. This model is used by e.g. The Kitchen and Anthology Film Archives, New York.
  5. Other types of showings include thematic shows and local neighbourhood showings.

## 5-2 Summary of Recommendations

As a result of the information collected during the research programme, we submitted to the Arts Council Research Department in May 1977 a 'Report on Future Videotape Distribution'. The 6 Recommendations are summarised below.

### 1: To establish National Videotape Hire Service by Mail Order

While this is not intended to pre-empt other independent distribution activities, it is already apparent that the administration, publicity and quality dubbing necessary are beyond the resources of many individual producers to undertake. A single national mail order hire service would provide a much-needed outlet for producers and promoters alike. It has the advantages of continuous updating, co-ordinated publicity and low unit overheads.

*At presstime, discussions with the Community Arts Committee are in progress, for more information apply to John Buxton, Community Arts Committee, Arts Council, 105 Piccadilly, London W1V 0AU.*

### 2: To establish a National Dubbing Centre

The purpose of the Dubbing Centre is to produce stable, high quality distribution copies of tapes on the 3 major low-gauge video formats, from low-gauge master tapes and super 8mm film. Although there are many different producers working in several different tape formats and with a wide variety of subject-matter, one Dubbing Centre, accessible by mail or in person, could deal with all low-gauge dubbing demands. Due to the relatively high capital cost, it would be uneconomic to set up different centres, each dedicated only to one type of user.

### 3: Establish National Video Reference Library

Research revealed considerable demand for Video Reference Libraries. We suggest the setting up of a National Video Reference Library (as a pilot scheme) to be followed by the establishment of further such libraries on a Regional basis, at Regional Film Theatres, Arts Centres etc. Eventually, such a system should become integrated with the public library system, and receive finance from the British Library, British Council, BFI and RAAs. A National Video Reference Library will be a showcase for British video, and will carry some tapes by foreign producers. It will help promote sale, hire, showings and exchange of videotapes. Suggested model is for users to pay a small annual membership fee (say £1.00) after which visits would be free to members. Expected users include independent producers, members of the public, promoters, arts and cultural administrators, educators, TV station producers. Tapes may not be removed from the Library by users.

### 4: Production Bursaries at Cable TV Access Stations

A production bursary scheme for video artists should be instituted at existing cable TV access stations. This would be on a per-programme basis only, enabling artists to make experimental productions with local residents and station staff, as temporary artists-in-residence. Equipment, tape and transmission time would be provided by the stations. Cable production bursaries would enable potential TV producers to get some experience, thus building up a pool of people who could be expected to contribute to the future Open Broadcasting Authority (4th TV channel) and Local Broadcasting Authority as proposed in the Annan Report.

A cable bursary scheme is now in operation. Details from Rodney Wilson, Artists Films Committee, Arts Council, 105 Piccadilly W1V0AU.

### 5: Support of local activities

Two types of local activity have emerged in the past 18 months:

1. Video shows, treated as 'arts events' introducing the audiences to new types of content and production techniques.
2. Local newsreel services with playback in a variety of locations in the relevant neighbourhood.

There are already examples of subsidies for both types of activity (which may overlap in some cases). Continued support for a particular show or series of showings is desirable. Appropriate sources are RAAs, AC Community Arts Committee, BFI Regional Dept.

### 6: Initiate broadcasting experiments following the Annan Report's recommendations

The Arts Council, already a major source of funding for independent non-commercial video production, should initiate as soon as possible experiments on the lines suggested in the Annan Report. Broadcast is potentially the major distribution means for most video programming because both video and broadcast use the same technology. Video, more than any other art form, stands to benefit from broadcasting. Practically speaking, this would begin with immediate approaches at the highest level to broadcasting companies, followed by negotiations resulting in allocation of broadcast facilities and time for Arts Council financed productions.

## 5-3 Basic Bibliography

### Books

ACCESSIBLE PORTAPAK MANUAL by Michael Goldberg, Satellite Video Exchange Society, 261 Powell St, Vancouver B.C., Canada. 1976, 139pp, comprehensively indexed. Also from CATS, 42 Theobald's Rd, WC1 (see inside back cover for details); Compendium Books; Studio 99 Video Ltd). An encyclopaedia of tips, hints and details of video practice, accumulated from the experiences of hundreds of users by the author. Undoubtedly the best portapak guide that has yet been produced, this is essential reading for beginners and advanced users alike.

COMPLETE HANDBOOK OF VIDEOCASSETTE RECORDERS by Harry Kybett, Tab Books, Blue Ridge Summit, Pa 17214, USA. ISBN 0 8306 6811 X. 280pp incl Index. 1977. \$5.95 plus postage. Written for the non-technical person with many clear diagrams. Covers most of the main makes of videocassette machines available in the USA, with summaries of common operational situations, plus a more technical section on maintenance. Only half a page on Philips VCR, thin on Betamax, concentrates on U-matic with very detailed information.

GUIDE TO INDEPENDENT FILM AND VIDEO edited by Hollis Melton, Anthology Film Archives, 80 Wooster St,

New York NY 10012, USA. 87pp, \$4.00. (Vol 2 No 6 of the Bulletin for Film and Video Information). Easily the best information listing for independent video users that has ever been compiled. In 5 sections: Film and Video making; distribution; programming and exhibition; study; funding. International coverage.

INDEPENDENT VIDEO by Ken Marsh, Straight Arrow Books, 625 3rd St, San Francisco, Ca 94107, USA. 212pp, 1974, ISBN 0 87932 080 X, \$7.95.

User's guide to the physics, operation and application of video. Notable for its detailed explanations in non-technical language of the technical processes involved. Suitable for further reading rather than beginners.

PETERSON'S GUIDE TO VIDEO TAPE RECORDING by Charles Bensinger, Peterson Publishing Co Inc, 8490 Sunset Blvd, Los Angeles, Ca 90069, USA. 1973, 80pp, \$2.00. Although now 5 years old, still a good basic description of 1/2" video hardware, connections and operation.

SATELLITE VIDEO EXCHANGE DIRECTORY, Video Inn, 261 Powell St, Vancouver, B.C., Canada. This comes out every year but deserves mention as a book because its existence is unique. It can't be sold, only given. The 1977 Edition lists some 500 videotape producers from 23 countries with the main emphasis on USA and Canada.

Seminal work dedicated to the promotion of videotape exchange worldwide.

**SPAGHETTI CITY VIDEO MANUAL** by Videofreex, Praeger Publishers Inc, 111 4th Ave, New York NY 1003, USA. 1973. 116pp. \$7.95.

Technical manual for the non-technician dealing with most types of ½" portable video equipment and written in homely straightforward language. Chapters on basic and advanced maintenance, well organised with clear illustrations and a few jokes. Helps to bridge the gap between manufacturer's printed instructions and the video engineer's expertise.

**USING VIDEOTAPE** by J F Robinson and P H Beards, Focal Press, 31 Fitzroy Sq, London W1P 6BH. ISBN 0 240 50859 9. 1976. 163pp. £2.75.

A basic book for any technical library which covers considerably more ground than portable video recording and is less machine-specific than other books here, but well laid out with extremely clear diagrams.

**VIDEO ART** by Ira Schneider and Beryl Korot, Harcourt Brace Jovanovich, New York, 1976. 286pp, \$9.95. ISBN 0 15 193634 X.

The best anthology of video art produced to date with contributions from 70 video artists, sections on broadcast, exhibition plus informative essays by commentators and practitioners. Very many illustrations, full of ideas. A standard work.

**VIDEO IN COMMUNITY DEVELOPMENT** by John Hopkins, Cliff Evans, Steve Herman and John Kirk, CATS, 42 Theobald's Rd, London WC1. 1972. 146pp. ISBN 950 1842 6 8. £6.00 post free. Comprehensive survey of early work carried out in N America, written for the Home Office. Much is still relevant today especially video practice in communities and ways of operating and behaving in relation to groups of people. A standard work.

**VTR WORKSHOP** by Loretta J Atienza, UNESCO, 7 Place de Fontenoy, 75700 Paris, France. 1977. 114pp. ISBN 92 3 101467 6.

Written for use in developing countries, covers operating details, connections, editing, maintenance and a review of key applications of video to development tasks in the field. Very useful in understanding the nuts and bolts of video practice. Could be very useful to beginners in the UK. Price not known but should be very cheap.

### Periodicals

**ACCESS VIDEO**, P O Box 261 Paddington, NSW 2021, Australia. Approx. quarterly. Combining the former *City Video* (Sydney) and *Access Video News* (Melbourne), Australia's leading video journal. Overseas subscription

\$15.00 per year. References and leads on all important video activity outside broadcasting in Oz. Committed to media reform and change.

**COM COM NEWSLETTER**, from Derek Jones, 8 Millfield Close, Farndon, Cheshire, or your local COM COM rep (see Chapter 4-1). Newsletter of the Community Communications Group, potentially the most powerful 'people's' media access lobby in the UK. Not confined to video, and not afraid to confront broadcasting. Price unknown, but not expensive. Full of information leads and contacts.

**FILM VIDEO EXTRA**, Greater London Arts Association, 27-31 Tavistock Place, London WC1. Free. Irregular, about every 6 months. Contains descriptions of a wide variety of projects carried out in the London area in the field of non-commercial video. GLAA's chief claim to video fame, so far. Wide circulation of 8000 copies.

**INDEPENDENT CINEMA**, 132a Queens Rd, Clifton, Bristol BS8 1LQ. First issue planned March 78. £1.50 plus 35p p&p, a4 format, 100pp. Includes details of 500 films and videotapes from 200 producers, plus 'technical, theoretical, organisational and informational articles'.

**VIDEO AND AUDIO VISUAL REVIEW**, Link House, 25 West St, Poole, Dorset. Monthly, free if you are in any way professionally into video, otherwise 50p per issue. The most lively of the relatively dull British video trade press. Carries regular equipment reviews which are written relatively uncritically. Best features are news shorts, and the advertisements. Very useful reader enquiry service. Other trade press are: **AUDIO-VISUAL**, **VIDEO AND FILM INTERNATIONAL**, **VISUAL EDUCATION**, **SCREEN DIGEST**, **TIMES ED. SUPPLEMENT ETC. ETC.**

**VIDEO INFO**, 2 Impasse Lebourg, 75014 Paris, France. Irregular, several times a year. Counter-cultural slant, contains up to date information on new equipment, interviews with video makers and comments on video practice in France and elsewhere. In French.

**VIDEOGRAPHY**, United Business Publications, Inc, 750 3rd Ave, New York, NY 10017, USA. Monthly, \$1.00 per issue. The leading video trade paper in the world today. Obviously more attention is paid to US domestic developments than those outside. Up to date information on hardware, software and new practices. Advertisements tell as much as editorial content.

**VIDEOSCOPE**, Gordon and Breach, Suite 1520, 1 Park Avenue, New York, NY 10016, USA. Approx. Quarterly, covers various aspects of non-commercial video, aimed at annual subscription market e.g. libraries. For more information, contact Gordon and Breach, 42 William IV St, London WC2.

## CHAPTER 6 MAIN ADDRESS INDEX

### 6-1 Index

**Phone numbers: In the London Region, the prefix 01- (which should be used by callers outside the London phone area) has been omitted.**

(C) = Commercial

**A4 ELECTRONICS**, P.O. Box 99, Reading RG1 2NA. 0734 580942.

**ABRAHAMI, DORON**, 55 Twyford Ave., London W.3. 992 1365; and c/o Granada Television, Manchester 3. 061 832 7211 ex. 8118.

**ACME GALLERY**, 43 Shelton Street, London WC2. 240 3047. Jonathan Harvey.

**ACTION SPACE**, 16 Chenies Street, London WC1. 637 7664. Rob La Frenais - Peter Shelton.

**ACTION VIDEO LTD.**, (C), 45 Great Marlborough St., London W1. 01 734 7465/6/7. Brian Spack.

**ADDISON ADULT EDUCATION INSTITUTE**, Addison Gardens, London W14 0DT. 928 2345 x 8082 and 839 7711 x 455. Liz Kozmian and Liz Chrominska.

**AERSHOT PERFORMANCE DIVISION**, 34, Ashdown Rd, Wakefield, West Yorks. 0924 55159. Peter David Hatton.

**AIDANVISION TV STUDIO**, St. Aidan's, Lismore Place, Carlisle, Cumbria CA11LY. 0228 36480. Roy Thompson.

**ALBANY, THE**, Community Video Project, Creek Rd, Deptford, London SE8. 692 0231/0765. John White.

**ARNOLFINI**, Narrow Quay, Bristol 1. 0272 299191. Clive Adams.

**ART NET**, 10/11 Percy St. London W1. 636 0798. Rebecca Collings.

**AUDIO & VIDEO LTD.**, (C), 27-29 Whitfield St. London W1P 5RB. 580 2283.

**AUTOCUE LTD.**, (C), 265 Merton Rd., London SW18 5JS.

**AUTOMATION (NORTHERN) LTD.**, (C), 129 Fairleigh, Sheffield S2 1LB. 0742 651215.

**AVON COMMUNITY COMMUNICATIONS ASSOCIATION**, 43 Ducie Rd., Barton Hill, Bristol B55 OAX. 0272 559219.

**BASEMENT PROJECT**, St., George's Town Hall, Cable St., London E1. 790 4020. Maggie Pinhorn.

**BATH ARTS WORKSHOP**, 146, Walcot St., Bath, Avon. 0225 5169.

**BENEDICT-LINDAND LTD.**, (C), 124 Colne Rd., Twickenham TW2 6QS. 898 5053.

**BETHNAL GREEN A.E.I.**, 229 Bethnal Green Rd., London E2. 739 4901. Carol Morris.

**BIDDICK FARM ARTS CENTRE**, Biddick Lane, Fatfield, Washington New Town, Tyne & Wear. 0632 466440. Rosemary Herd.

**BINGLEY COLLEGE**, Lady Lane, Bingley, W. Yorks BD16 4AR. 09786 2375. D. Telford.

**BRADFORD PLAYHOUSE AND FILM THEATRE**, Chapel St., Bradford BD1 5DL. 0274 20329. Richard Clark, (Director).

**BREADLINE ART GALLERY**, 138 Town St., Rodley, Leeds 13, Yorks. 0532 566860. Trevor Whetstone.

**BRIANA ELECTRONICS LTD.**, (C), White Lodge, East

Hanningfield Rd., Sandon, Chelmsford, Essex CM2 7TQ. 0245 71145.

**BRISTOL POLYTECHNIC**, Clonage Rd., Bower Ashton, Bristol. 0272 660222 ex.21

**BRITISH COUNCIL**, Media Department, Tavistock House South, Tavistock Sq., London WC1. 387 0166. R.L. Fletcher (Head of Engineering).

**BRITISH FILMS LTD.** (C), 260 Batham High Rd., London SW17 7AN. 672 6677.

**BRITISH INDUSTRIAL & SCIENTIFIC FILM ASSOCIATION LTD.**, 26 D'Arbly St., London W1V 3FH. 439 8441 Col Keith A.M. Bennett.

**CAPLIN (VIDEO SERVICES) LTD.**, (C), Sanderson House, Station Rd., Horsforth, Leeds LS18 5NT. 09734 87067.

**CENTRAL FILM LIBRARY**, Government Building, Bromyard Ave., London W3 7JB. 743 5555. Charmian Veney.

**CHANNEL 40**, 161 Fishermead Boulevard, Fishermead, Milton Keynes MK6 2AB, 0908 678428/9. Michael Barrett.

**CHAPMAN WADLOW**, 111a Maybank Rd., London E 18, Richard Chapman & Ray Wadlow.

**CHAPTER FILM AND VIDEO WORKSHOP**, 36 Tudor St. Riverside, Cardiff CF11RH. 0222 31194. Steve Gough.

**CINEVIDEO LTD.**, (C), 245 Old Marylebone Rd., London NW1 5QT. 407 8385. Robert King.

**CINTRON**, Grove House, 551 London Rd., Isleworth, Middlesex TW7 4DS. 01 568 0131.

**CITY VIDEO**, (C), (London and Manchester Assurance Co. Ltd.), 50 Finsbury Sq., London EC2. 628 8000. Bob Chuter.

**CLOCKWORK VIDEO UNIT**, Middlesex Polytechnic, Trent Park, Cockfosters, Barnet, Herts. 449 9691. Marshall Mateer.

**COMPACT VIDEO SYSTEMS LTD.**, (C), 15 North Ave., London W13 8AP. 997 5959.

**CONCORD FILMS COUNCIL**, 201 Felixstowe Rd., Ipswich, Suffolk. 0473 76012. Eric Walker.

**COSTRONICS ELECTRONICS**, 13 Field Heath Ave., Hillingdon, Middlesex. 89 38791. Richard Cosmo Monkhouse.

**COUNTERACT**, 27 Clerkenwell Close, London EC1R 0AT. 251 4978. Dave Simmonds.

**CROWN CASSETTE COMMUNICATIONS LTD.**, (C), 3 Soho St., London W1V 5FA. 439 8631.

**C.S.V. (COMMUNITY SERVICE VOLUNTEERS)**, 237 Pentonville Rd., London N1. 278 6601 ex. 31. Peter Slepokura.

**DANCE THEATRE GROUP**, 37 Ferncroft Ave., London NW3 7PG. 435 0213. Lillian Harmel.

**DECRON AUDIO-VISUAL SERVICES (C)**, 516C Victoria Rd., South Ruislip, Middlesex HA4 0HD. 723 6162/841 9106.

**DE LA SALLE COLLEGE OF EDUCATION**, Hopwood Hall, Middleton, Manchester, M24 3XH. 061 643 5331. Stephen D. Massocchi.

**DENVER & REDOM**, c/o Fantasy Factory.

**DIXONS TECHNICAL LTD.**, (C), 3 Soho Sq., London W1V 5DE. 437 8811.

**DOWMUNT, TONY**, 169A Camberwell New Rd., London SE5. 735 9876.

DRAKE VIDEO SERVICES (C), 212 Whitchurch Rd., Cardiff CF4 3XF. 0222 24502. Ian Lewis.

EDRIC FILMS LTD., (C), 34-36 Oak End Way, Gerrards Cross, Bucks. 02813 84646/86521.

ELECTRIC NEWSPAPER, 21 Trentishoe Mansions, 90 Charing Cross Rd., London WC2. 836 5391. Steve Herman & Sissie Howard.

EOS ELECTRONICS A.V. LTD., (C), Model House, Llantrisant, Mid-Glam CF7 8YZ. 0443 222760. T. Dilwyn Morgan.

ERRICKS A - V (C), Rawson Sq., Bradford. 0274 22972. T. Hainsworth.

EXETER COLLEGE A.H.D., Hele Rd., Exeter, Devon. 0392 76381. Christopher Garratt.

FALMOUTH SCHOOL OF ART, Falmouth, Cornwall. 0326 313269. John Wilkinson.

FANTASY FACTORY VIDEO, 42 Theobalds Rd., London WC1X 8NW. 405 6862 (24 hrs.) Sue & Hoppy.

FLYING VIDEO SERVICES LTD., (C), 177-179 Torrion Rd., London SE6. 698 4519.

FREE FORM, 38 Dalston Lane, London E8. 249 3394. John Say.

FURBY, CHRIS, 137 Blenheim Rd., London E17. 527 4028.

GARRATT, CHRISTOPHER, Kintore, Poughill, Nr. Cheriton Fitzpaine, Devon. 03636 420.

GENERATIVE ARTS GROUP, 73A Highbury New Pk., London N5 2EU. 359 9511. Paul Neagu.

GORDON AUDIO VISUAL LTD., 28-30 Market Place, London W1. 580 9191. J.H. Talbot.

GRANGE ARTS CENTRE, Oldham Education Authority, Rochdale Rd., Oldham, Lancs. 061 624 8012/3. Alan Stevenson - Technical Manager.

GREAT GEORGES COMMUNITY ARTS PROJECT, Great George St., Liverpool 1. 051 709 6109. Sally Morris.

GREENWICH VILLAGE RECORDERS (C), 28-30 Wood Wharf, London SE10. 858 6705/853 2255. Brian Harper-Lewis.

GRIFFIN AUDIO VISUAL (C), 94 Bristol St., Birmingham B5 7AH. 021 622 4339.

HAMMONDS OF WATFORD (C), 60 Queens Rd., Watford WD1 2QN. 0923 39733.

HARDLEY SCHOOL, Long Lane, Fawley, Southampton. 0703 891192. Rowland F. Waller.

HARGREAVES AUDIO VISUAL (C), 204-206 Warbreck Moor, Liverpool L9 0HZ. 051 525 6458.

WALLACE HEATON LTD., (C), 127 New Bond St., London W1. 629 7511/499 8308.

HOEY, BRIAN, Biddick Farm Arts Centre, Biddick Lane, Fatfield, Washington, Tyne and Wear. 0632 466440.

HOLDEN (PHOTOGRAPHICS) LTD., (C), 49 Fishergate, Preston 0772 58038/56250. Derek Holden.

HOLIDAY BROTHERS AUDIO & VIDEO LTD., (C), 172 Finney Lane, Heald Green, Cheshire. 061 437 0538. C.S. Holiday.

HOLLOWAY ADULT EDUCATION INSTITUTE, Montem School, Hornsey Rd., London N7 7QT. 272 1987. Mick Bowes.

HUBNER, MARTIN, Flat 2, 98 Barnsbury Rd., London N1. 837 5333.

HUGHES NORFOLK RADIO (NORWICH) LTD., (C), 11a White Lion St., Norwich NR2 1QA. 0603 60935.

HULL COLLEGE OF HIGHER EDUCATION, Cottingham Rd., Hull, HU6 7RT. 0482 41451. Mick Gorbart.

HUMBERSIDE THEATRE, Spring St., Hull, North Humberside. 0482 20925/23638. Jon Marshall.

INTER ACTION TRUST LTD., Talacre Open Space, London NW5. 485 0882. Ian Stern.

INTERNATIONAL COMPUTERS LTD., (C), Engineering Training Centre, Icknield Way West, Letchworth, Herts. 04626 6141 ex. 262. J.J. Bernard.

INTERWEAVE, 25 Churchill Rd., London NW5 1AN. 485 3319. June Marsh.

INTREPID MOUSE PRODUCTIONS, 61 Windermere Rd., London N10. 883 2207. Marshall Mateer.

ISLINGTON BUS COMPANY, c/o 101 Crayford Rd., London N7. 609 0226/7 (day); 607 1044 (evenings). Marguerite McLaughlin.

ISTEAD AUDIO VISUAL (C), 38 The Tything, Worcester. 0905 29713. K. Istead, C. Haynes, I. Ross.

I.V.S. (U.K.) LTD., (C), Redan House, 1 Redan Place, London W2 4SA. 727 1556.

KADEK VISION LTD., (C), Canon House, 27 London End, Beaconsfield, Bucks. 049 46 71767. P.A. Rutter.

KAFETZ CAMERAS LTD., (C), 234 Baker St., London NW1 5RT. 487 4377.

KEELINE PRODUCTIONS (C), 13 Bond St., London W5. 579 9152/3/4/5. Nigel Hamley.

JOHN KING AV LTD., (C), Film House, 71 East St., Brighton BN1 1NZ. 0272 27674/26918.

KIPPER KIDS, 37 Banyard Rd., London SE16. Harry Kipper.

KNOWSLEY VIDEO (COMMUNITY ACTION T.V.), Kirkby Stadium, Kirkby, Merseyside. 051 548 2174. Martin Doyle.

KNOX, SONIA, 17A Fonthill Rd., London N4.

LAING R & D, Manor Way, Boreham Wood, Herts WD6 1LN. 953 6144. John Westley.

LANCASTER FILM THEATRE, The Duke's Playhouse, Moor Lane, Lancaster LA1 1QE. 0524 67461. J. Ron Inglis.

LEGGETT, MIKE, Knathorn, Morchard Bishop, Crediton, Devon. 03634 262.

LEWISHAM, LONDON BOROUGH OF, Lewisham Town Hall, Catford SE6. 690 4343. Peter Anderson.

LIN, LILIANE, 38 Camden Sq., London NW1 9XA. 485 3623.

LINCOLNSHIRE EDUCATIONAL T.V. CONSORTIUM, Bishop Grosseteste College, Newport, Lincoln LN1 3DY. 0522 27347. J. Howard.

LINCOLNSHIRE AND HUMBERSIDE ARTS, Beaumont Lodge, Beaumont Terrace, Lincoln. 0522 33555.

LONDON COLLEGE OF PRINTING, TV Department, Elephant & Castle, London SE1. 735 8484. Desmond McCarty.

LONDON FILM MAKERS' CO-OP CINEMA, 42 Gloucester Ave., London NW1. 586 4806.

LONDON INTERNATIONAL FILM SCHOOL, 24 Shelton St., London WC2. 240 0188.

LONDON VIDEO ARTS, c/o 61 FAIRMOUNT RD., SW2. 674 0593. David Hall.

LONGLANDS COLLEGE OF FURTHER EDUCATION, Douglas St., Middlesbrough, Cleveland TS4 2JW. 0643 248351. Mr. J.N. Edwards.

MAIDSTONE COLLEGE OF ART, Oakwood Park, Oakwood Rd., Maidstone, Kent. 0622 57286. David Hall.

MANCHESTER UNIVERSITY PSYCHOLOGY DEPARTMENT, Manchester M13 4PL. 061 273 3333 ex. 324. Stephen Lee.

MARTINS OF CHELSEA LTD., (C), 33F Kings Rd., Chelsea, London SW3 4NA. 730 3328/3947.

McCUE, MAUREEN, c/o G.L.A.A., 25/31 Tavistock Place, London WC1. 387 9541.

McIVER, GLEN, "Quevain", Mold Rd., Ewloe Green, Clwyd CH5 3AU. 051 647 9059.

MERSEYSIDE VISUAL COMMUNICATIONS UNIT, 90-92 Whitechapel, Liverpool 1. 051 709 9460. Colin Wilkinson.

MERTON VIDEO GROUP, Ricards Lodge High School, Lake Rd., SW19. 946 2288. Jill Truman.

MOLLAND, TOM LTD., (C), St. Lawrence Yard, North Hill, Plymouth, Devon. 0752 64010. Mr. R.K. Butterworth.

MONTEFIORE COMMUNITY EDUCATION CENTRE, Deal St., Hanbury St., London E1 5JB. 247 5028/6670. Simon Heaven (Workshop organiser).

MOSS VIDEO THEATRE, c/o 24 Belitha Villas, London N1 1PD. 607 2199. Richard Mulhellen.

MORRIS, H. MUREL, 3A Gloucester Parade, Blackfen, Sidcup, Kent. 850 9280.

MOVING BEING LTD., Chapter Arts Centre, Market Road, Canton, Cardiff CF5 1QE. 0222 372 903. Peter Mumford.

NORTH JAMES CENTRE, 136 Withington Rd., Whalley Range, Manchester M16 8FB. 061 226 4184. G.Y. McCorkle.

NEXUS TV, University House, University of East Anglia, Norwich NR7 4TJ. 0603 56161 ex. 2512. David K. Matthewson.

NOBLE, LEE, Flat 4, 35 Canfield Gdns., London NW6. 624 1653.

NORTH EAST LONDON POLYTECHNIC (Faculty of Art & Design), Greengate House, 89 Greengate St., London E13 0BG. 472 1499. James Meller.

NORTHAMPTON COLLEGE OF FURTHER EDUCATION, Booth Lane, Northampton, 0604 46131. P.W. Brooker.

NORTHERN ARTS, 31 New Bridge St., Newcastle-upon-Tyne. 0632 610446. Michael Open.

NORTH LONDON POLYTECHNIC (Education Development Service), Holloway Rd., London N7 8DB. 607 2789 ex. 2288. Alan George.

NORTH RIDING COLLEGE OF EDUCATION, Filey Rd., Scarborough, Yorks. 0723 62392 ex. 48. Edward Rowe.

NOTRE DAME COLLEGE OF EDUCATION, Mount Pleasant, Liverpool L3 5SP. 051 709 7454. Mr. H.G.B. Watson.

NOTTINGHAM UNIVERSITY (Applied Science Faculty Workshops), University Park, Nottingham NG7 2RD. 0602 56101 ex. 2608. R.F. Hudson, Workshop Manager.

NSZKURAT, ROBERT, 1 Hillfield Park, London N10. 444 0713.

OKUN JENNY & RENNY CROFT, 60 Chamberlayne Rd., London NW10. 906 0191.

THE OPEN UNIVERSITY OXFORD RESEARCH UNIT, Foxcombe Hall, Boars Hill, Oxford. 0865 730621. Simon Nicholson.

OPIS LTD., Romsdale, High Street, Kingswood, Bristol.

OSTRICH - CRUISING THROUGH THE CRISIS, c/o 50 Pilgrims Lane, London NW3. 794 2101. John Dennis.

OXFORD MUSEUM OF MODERN ART, 30 Pembroke Street, Oxford. 0865 722 733. David Elliott.

PADGATE COLLEGE OF HIGHER EDUCATION, Fearnhead, Warrington, Cheshire, WA2 0DB. 0925 814343. Dr. R. Hordley.

PARTRIDGE SIMON, 92 Huddleston Rd., London N7.

272 5327.

PARTRIDGE STEVE, 17 Rosetta St., London SW8 2UP.

PELLING & CROSS LTD., (C), 104 Baker St., London W1M 2AR. 487 5411.

F. B. PHILLIPS & Co., (C), Bank Buildings, 283, Poulton Road, Wallasey, Merseyside. 051 638 6529. Frank B. Phillips, Director.

PINHORN, MAGGIE see Basement Project

P.I.S.S., 35 St. Augustines Rd., London NW1. 485 5470. Trevor Boden/ John Fagg/ Stuart Glasgow.

PLYMOUTH ARTS CENTRE, 38 Looe St., Plymouth, 0752 60060.

PRATT CHRISTOPHER & SONS LTD., (C), North Parade, Bradford, West Yorkshire, BD1 3JJ. 0274 25894.

PRESTON POLYTECHNIC, Robin House, Fylde St., Preston, Lancs. 0772 51831 ex. 231. S. J. Ashcroft.

PRIDGAL TRUST, 25 Blenheim Crescent, London W11 2EF. 727 8498. Rex Pyke.

PROTEC AUDIO VISUAL, (C), 29 Courtnay Road, Worcester Park, Surrey KT4 8RY. 330 2417.

PTS (ELECTRONICS) LTD., (C), St., Aikmunds Way, Derby DE1 3GQ. 0332 43592.

REGAN P. LINDA, 29 Furness Rd., London SW6.

RELIANCE SYSTEMS LTD., Turnells Mill Lane, Wellingborough, Northants NN8 2RB. 09333 5000.

RESEARCH RECORDINGS LTD., (C), 6 Clarendon Terrace, London W9. 722 1791, 286 2263/4. Mike Abrahams.

RETAIL SECURITY SYSTEMS LTD., (C), 32 Coppergate, York YO1 1NR. 0904 32042.

R.E.W. AUDIO VISUAL LTD., (C), 10-12 High St., London SW19. 540 9684.

R.E.W. AUDIO VISUAL LTD., (C), London Video Cassette Centre, 20/21 St Giles High Street, London WC2. 240 3064.

R.E.W. VIDEO CONTRACTS LTD., (C), 146 Charing Cross Road, London WC2. 240 3064.

SAMUELSON SIGHT AND SOUND LTD., (C), 303/315 Cricklewood Broadway, London NW2 6PQ. 452 8090.

SB MODULES LTD., (C), 159 Great Portland St., London W1N 5FD. 323 1144. M. L. Broun.

SELLAR, IAN, 7 Ladbroke Gdns., London W.11. 229 5398.

SHEFFIELD PHOTO CO. LTD., (C), 6 Norfolk Row, Fergate, Sheffield S1 1SN. 0742 22079. 90 Charing Cross Rd., London WC2. 836 5391. Steve

SHEFFIELD POLYTECHNIC FACULTY OF ART & DESIGN, Department of Communication Arts, Psalter Lane, Sheffield S11 9EG. 0742 56101 ex. 39. David Baker.

SLAB, Tower Rd. North, Warmley, Bristol. 0272 671655.

SOBEL, NINA, C4 Butler's Wharf, Shad Thames, London SE1.

SOUNDCRAFT AUDIO VISUAL LTD., (C) 17 Whittle Rd., Ferndown Industrial Estate, Wimborne, Dorset BH21 7RL. 0202 875486.

SOUND AND SCREEN SERVICE, (C), 2 The Glade, West Wickam, Kent. 01 777 6965.

SOUND & VISION SYSTEMS, (C), 6 St. Helens Gardens, London W10 6LR. 01 960 4461.

SOUTHAMPTON MUSEUMS AND ART GALLERY EDUCATION SERVICE, Civic Centre, Southampton SO9 4XF. 0703 23855 ex. 758 or 277. Dan Chadwick.

SOUTHAMPTON UNIVERSITY, Department of Teach-



ing Media, Southampton SO9 5NH. 0703 569122 ex. 785. W. J. Allen (Director).

SOUTHERN ARTS ASSOCIATION, 19 Southgate St., Winchester, Hants SO23 9EB, 0962 69422. David Alitshul (Film Officer).

SOUTHERN VIDEO SYSTEMS, (C), 21 Beaumont Rd., Totton, Southampton SO4 3AJ. 042 16 4337. M. J. Mason.

SOUTH GLAMORGAN HEALTH AUTHORITY, Health Education Unit, Murrayfield, St. Fagans Rd., Cardiff CF5 3XP. 0222 567153. Ken Hassall.

SPEAKEASY LTD., (C), 197 Kingston Road, Ewell, Surrey KT19 0AB, 01 394 1600.

SPECIALIST AUDIO VISUAL CO., (C), 127 Trafalgar Rd., London SE10 9TX. 858 9160.

SPEYWOOD COMMUNICATIONS LTD., (C), Northfield Industrial Estate, Berestord Ave., Wembley, Middlesex. 903 3381.

STANMORE VIDEO SERVICES LTD., (C), 91-91a High Street, Edgware, Middlesex HA8 7DB, 952 4962 or 951 0466. Jeff Rabin.

STUDIO 45 AUDIO VISUAL CENTRE, (C), 73 Earlsdon Ave., South Coventry CV5 6DP. 0203 76028.

STUDIO 99 VIDEO LTD., 73 Fairfax Rd., London NW6 4EE. 328 3282.

SUTTON CENTRE/ TEACHERS' CENTRE, High Pavement, Sutton-in-Ashfield, Notts. 0623 52171. Jacky Combes.

SWANLIND LTD., (C), Wobaston Rd., Fordhouses, Wolverhampton WVP 5HA. 0902 783405.

SWINDON VIEWPOINT, 14 Victoria Rd., Swindon, Wilts. 0793 24648/24634. Rupert Kirkham/ Nick Dean.

TAPE RECORDER SERVICE, (C), 18-21 Seacroft Chase, Seacroft, Leeds LS14 6NP. 0532 641482.

TELEC GROUP SERVICES LTD., (C), 4-6 Oxford Road, Pen Mill Trading Estate, Yeovil, Somerset BA21 5HT.

TELETAPE VIDEO, (C), 76 Brewer Street, London W1R 3PH. 734 1319.

TELEVISION SYSTEMS & RESEARCH LTD., (C), Olympic House, 63 Woodside Road, Amersham, Buckinghamshire. 02403 21361.

THE OTHER CINEMA, 12/13 Little Newport St., London WC2. 734 8508. Tony Kirkhope.

TRANSITIONS TRUST, Top Floor, 45 Richmond Road, Cardiff CF1 3AR. 0222 498119. George Avehterlane.

TREC CONSULTANTS LTD., (C), 186 Park View Rd., Welling, Kent DA16 1ST. 303 8406/7406. Alan English.

T.V. STUDIO WORKSHOP, (I.L.E.A.), Learning Materials Service, Highbury Station Road, London N1, 226 9143. Hugh M. Morris.

TWO-B BUTLERS WHARF, Shad Thames, London SE1.

TWO BOROUGH FILM VIDEO PROJECT, Oval House, 52-54 Kennington Oval, London SE11, 735 2786. Nick Fry.

TYNE VIDEO LTD., (C), The Video Center, South Shore Road, East Gateshead Industrial Estate, Gateshead, Tyne & Wear NE8 3AF. 0632 775627/8. R.W.L. Bowden, Managing Director.

UPTON, MICHAEL, Riverside, South Perrott, Beaminster, Dorset. 093 589 291.

VIDEO ARTS LAB, c/o Brighton Polytechnic, Faculty of Education Studies, Falmer, Brighton. 0273 66622: (home) 681268. Faith O'Reilly.

VIDEO CASSETTE RECORDERS LTD., (C), 112 Long Acre, London WC2E 9NT. 240 0126.

VIDEO CONSULTANTS LTD., (C), 219 Duckworth St., Darwen, Lancashire BB3 1AU. 0254 73912. Roger J. Bradshaw.

VIDEO DANCE WORKSHOP, 23 Batavia Rd., London SE 14, 892 6925. Mary Sheridan.

VIDEO EDUCATIONAL COURSES, (C), 58 Osmond Rd., Hove, East Sussex. 0273 70888. Colin Granger.

VIDEOKALOS STUDIOS, 251 Brixton Rd., London SW9. 274 8992. Peter Donebauer.

VIDEO OXFORD, (C), Westwood & Mason (Oxford) Ltd., 46 George St., Oxford OX1 2AN. 0865 47783.

VIDEOSCAN LTD., (C), 1 Morris Chambers, Foregate St., Chester. 0244 314717.

VIDEOTRON LTD., (C), 443 Cranbrook Road, Gants Hill, Ilford IG2 6EW. 554 7617.

VIDEO VISION SOUTHPORT, (C), 5 Eamont Avenue, Southport, Merseyside PR9 9YT. 0704 24689.

VISNEWS LTD., (C), Cumberland Ave., London NW10 7EH. 965 7733. Sandra Creasey.

VULTURE ARTS, 22 Cecil Rd., London N10. 883 0232. Trevor Pollard.

WALWORTH & AYLESBURY COMMUNITY ARTS TRUST, Office 'A', Chartridge, Westmoreland Road, London SE17. 701 9010. Dermot Killip.

WARDS (CAMBRIDGE) LIMITED, (C), 52/53 Burleigh St., Cambridge CB1 1DL. 0223 55236/7.

WAVELENGTH FILMS, 36 Brueton Ave., Solihull, West Midlands. 021 705 6166 or 021 772 6040. John Morris.

WESSEX EDUCATIONAL TELEVISION CONSORTIUM, King Alfred's College, Sparkford Rd., Winchester, Hants. 0962 66359. A.V. Lee.

WEST MIDLANDS ARTS, Lloyds Bank Chambers, 1 Market St., Stafford ST16 2AP. 0785 2022/2788. Frank Challenger.

WESTERN SOUND VISUAL LTD., (C), 2&3 Charles St., St. James, Bristol BS1 3NN. 0272 423643/47823.

WESTON HART TELEVISION LTD., (C), 84 London Rd., Portsmouth, Hants. 0705 62366/7. I.W. Hoper.

WESTRONICS, (C), Ailer Mill Works, Ailer Rd., Kingstonswell, Newton Abbot, Devon. 08047 2666.

BARRY WESTWOOD (CCTV) LTD., (C), 206 West St., Fareham, Hampshire PO16 04F. 03292 85941.

WHITEBIRD FILM AND VIDEO, White Bird Space Studios., 82 Wapping Wall, London E1. 481 4906 (studio) and 2a Duke St., London W1M 5AA. 935 6327.

WHITTINGTON CLUB, Rupert Rd, London N19. 263 1443. Courtney Tulloch/ Angie Roberts.

WILD GRASS FILMS, E3 Bedfordbury Estate, Bedfordbury, London WC2. R. Garcia/ S. Middleton/ Russ Lee/ Simon Fenton.

WIRRAL COLLEGE OF ART, Birkenhead, Cheshire, 051 647 9059. Glen McIver.

WOLVERHAMPTON COMMUNITY VIDEO RESEARCH PROJECT, Faculty of Art and Design, Wolverhampton Poly., North St., Wolverhampton, 0902 29911. Barrie Gibson.

YORKSHIRE ARTS ASSOCIATION, Communications Centre, 21 Chapel St., Bradford 1. 0274 22769. Jim Pearce.

ZOOM TELEVISION LTD., (C), Caledonian House, Tatton Street, Knutsford, Cheshire. 0565 4330.

ZOOM TELEVISION LTD., (C), 15-19 New Fetter Lane, London EC4. 353 3641.

ZOOM TELEVISION LTD., (C), Pinewood Studios, Iver, Bucks. 0753 654044.

## 6-2 Update Forms

### UPDATE FORM. SOFTWARE PRODUCER

Please complete if you wish to add to your entry, or to be included in the next edition. Return to CATS, 42 Theobald's Rd, London WC1X 8NW. Xerox if you need more forms. Thanks.

Name
Organisation
Address

Phone No.
-----------

Title

Running Time & Year of Production

Colour or B+W

VTR Standard

Suitable for Type of Audience

Prices: Sale

Hire for one showing

Brief description of Content



Title  
Running Time & Year of Production  
Colour or B+W  
VTR Standard  
Suitable for Type of Audience  
Prices: Sale  
Hire for one showing  
Brief description of Content

Title  
Running Time & Year of Production  
Colour or B+W  
VTR Standard  
Suitable for Type of Audience  
Prices: Sale  
Hire for one showing  
Brief description of Content

### UPDATE FORM: VENUE

Please complete if you wish to add to your entry, or to be included in the next edition. Return to CATS, 42 Theobald's Rd, London WC1X 8NW. Xerox if you need more forms. Thanks.

Tick  
box  
for  
YES

Do you have access to 1/2" or 3/4" video playback equipment?

Type of place where show would be held:

- |   |   |
|---|---|
| <input type="checkbox"/> Arts Centre                    | <input type="checkbox"/> Students Union           |
| <input type="checkbox"/> Cinema                         | <input type="checkbox"/> College or School        |
| <input type="checkbox"/> Local Hall                     | <input type="checkbox"/> Gallery                  |
| <input type="checkbox"/> Youth Centre                   | <input type="checkbox"/> Museum                   |
| <input type="checkbox"/> Club                           | <input type="checkbox"/> Library                  |
| <input type="checkbox"/> Local Authority Leisure Centre | <input type="checkbox"/> Other (please describe): |
| <input type="checkbox"/> Cable Distribution System      |   |

→ State no. of outlets \_\_\_\_\_

What is the maximum audience capacity? \_\_\_\_\_

- Can the seating be moved/rearranged?
- Is the place free from traffic noise, bands playing, and other disturbances?
- Can the windows be blacked out?

Please describe the type of audience you would expect to attract e.g. general, art-oriented, local community, film society, students, etc.

How many weeks ahead do you plan your events? \_\_\_\_\_

Do you have access to media for publicity?

Are there video groups in your locality who could provide tape(s) as part of a show?

Payments. What range of fees are you accustomed/able to pay for travelling theatre/film shows etc?

Highest \_\_\_\_\_ Lowest \_\_\_\_\_

What charges do you make on the door? Highest \_\_\_\_\_ Lowest \_\_\_\_\_

Mail Order. Could you put on a video show by yourselves if the videotapes were provided?

Please make any other comments you think may be helpful.



NOTES