

18, Milman Rd.,
London N.W.6.
17/11/81.

Dear David Curtis,

I was sorry to hear that F.M.O.T. may run into trouble during the next financial year.

The scheme is by far the most successful means I have of distributing my films. It also makes it possible to show multi-screen and installation work which would otherwise, for the most part, have to stay in the can.

Funding for multi-screen and installation work provides a whole new set of venues by making it possible to show to a gallery and art centre public who would otherwise be unlikely to encounter, or even be aware of the existence of 'Artists' Films'.

The point made about subsidising art school budgets (or should I say: remains of?) is well taken, but surely ^{IT IS} the case that in times like these the educational sector is the right place in which to show and discuss the work? It is a catalyst for the future. Already ex-students are moving into administrative jobs and these are among the few people with the knowledge and the interest to exhibit and promote the work of artist film makers. We are also creating an audience and the members of this audience won't always be students. The level of discussion is usually much higher within an educational establishment & this is an educative process which is stimulating for both the film-maker and the audience.

Finding new venues, outside the educational system is rather like fishing. It takes a long time and a great deal of work and patience. You know they are out there, you know they are hungry, but you just can't get at 'em. When the chance comes to do some real pioneering work it certainly is worthwhile.

Backed by the F.M.O.T scheme I have been able to show my work to crofters in Scotland, merchant seamen, farmers, fishermen, elderly people, young children and what can't have been far short of half the population of Milton Keynes. It is not every day that an octogenarian finds a parallel between the effect of one of my films and the camouflage used by the army during the War. Neither did I expect to be asked why there are no animals in my films! A genuine enough question for a farmer to ask.

It would be a disaster if F.M.O.T. were to be discontinued. The aim of the scheme has to be seen as a long-term strategy. If all who are involved are sufficiently committed to the work and its future and to the future of 'Artists' Film' as a whole then there is every reason to suppose that F.M.O.T. will fulfil its objectives.

Yours Faithfully,

Chris Welsby.