



# FILM & VIDEO UMBRELLA

Organiser: Michael O'Pray  
7 Rossetti House  
Erasmus Street  
London SW1P 4HT  
Tel: 01-821 7586

## FILM AND VIDEO UMBRELLA TOURING SCHEME PROPOSAL FOR 1985 - 1986

## Introduction

Since it began in 1983, the Umbrella has been involved in the following tours and events:

- Cubism and the Cinema Tour
- Robert Breer Tour
- Recent British Video Tour
- German Forms and Tales Tour
- P. Adams Sitney Tour
- Darkroom Gallery Cambridge Film & Video Event
- Surrealist Traces Tour
- British Super 8 Festival (LFF) and Tour
- Scratch/Deconstruction/Alterimage Video Tour
- The Themersons Tour
- British Film & Video: The New Pluralism Show (Tate)

On the basis of the Report made to the Sub-Committee a few weeks ago (January 16th meeting 1985), the Umbrella would like to ask for finances to cover and sustain capacities and activities of past two years, plus extra amounts to finance another organiser, namely Cordelia Swann, who would have particular responsibility for coordinating and organising showings of experimental work at British film festivals - London, Edinburgh - and where possible abroad.

The success of the Co-op's involvement in the London Film Festival last year, mainly organised by Cordelia Swann, and the willingness of the Festival's organisers to carry on this involvement, seems to be a positive and effective base from which to begin a sustained assault on Festivals in order that more experimental work is shown at such events. The importance of this - both short and long-term - is inestimable as it provides a broad context for future production, it also introduces experiential film and video to a wider audience and draws it out of the ghetto it is in danger of being locked into. We would like to ask for extra financing in order to cover fees and expenses for a person performing this role. It is also clear from the present amount of work involved that an extra person would be of great assistance in helping with the present function of touring and programming. It is planned for the co-organiser to work on specific tours.

As mentioned in the earlier report, an important further development has been the agreement by the British Film Institute to contribute £3000 towards the Umbrella (this is a move made by Ian Christie, Head of Distribution). This amount reflects the BFI's enthusiasm for the scheme and a measure of its success with the Regional Film Theatres. It also signifies an important bridge between the two institutions - the Arts Council and British Film Institute - on experimental film and video.

It is hoped that the Committee can respond to this BFI financial involvement by not only sustaining the past financial commitment but enlarging it.

### Future Plans

Derek Jarman Tour. Films, videos and perhaps paintings plus accompanying issue of Afterimage given over to Jarman and British cinema. Aims to explore relationship between different kinds of cinema (mainstream, "art" and avant-garde) and media (16mm, super 8, video, 35mm etc).

### Polish Experimental Film

A planned tour by Robakowski and others of package of Polish historical and contemporary film and video (and performance). Channel 4 already donated £500 to LFMC towards tour. Problems of communications with Poles and political possibility of tour (large film show in Lodz cancelled by authorities last week).

### Russian Cinema and its Influence on Avant-Garde

Possible programme to coincide with Eisenstein exhibition in 1986.

### British "Avant-Garde" of 1930s and 40s

Tour of Lye, Jennings, Macpherson, Montagu et al.

It is usually found that potential tours turn up quite out of the blue, due to ideas coming from other individuals or institutions and it is central to the Umbrella's function that it is able to pick up such ideas and packages at short notice for touring e.g. scratch video and Super 8.

It is also intended that Cordelia Swann should raise funds to assist her in programming Festival events. She would do this through contacts with the Festival bodies themselves and associated institutions.

Although there is a strong steady circuit of venues who regularly take Umbrella packages, there is a broad context of interest as the Surrealist Traces tour has shown with its 10 quite diverse venues: Metro Cinema Derby; Filmhouse Edinburgh; Watershed Bristol; ICA London; Aberdeen Art Gallery; Tate Gallery London; Warwick Arts Centre; Dartington Theatre; Minorities Colchester; New Cinema Nottingham. So far, this package has played to completely full houses. The attached schedule sheet shows the April/May venues for Surrealism, Video and Super 8.

The ability of the Umbrella to broaden its exhibition circuit is shown in the "firsts" gained in the past few months e.g. Aberdeen Art Gallery; Warwick Arts Centre (part of Warwick University) and Film Shed in Canterbury. We see no reason why this expansion should not carry on. It is hoped that through developing the more difficult gallery venues that more experimental film and video will reach a further audience to the one we are gaining at the Regional Film Theatres in England.

Finances

	£
Organiser's fee @ £250 per day for 150 days	4500
Festivals Organisers fee @ £250 per day for 100 days	3000
Expenses (incl. Telephones, stationary etc)	1000

(Following costs estimated on basis of four major tours)

Publicity (A4 Sheet and broadsheet)	
Printing, typesetting, design and writers' fees	2600
Rentals (roughly 6 venues per tour and three programmes of film/video)	1440
Speakers fees, travel costs etc	3200
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Total	15700
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LESS BFI input of £3000	3000
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	12700

TATE  
SURREALISM 3

8	9	10	11	12	13	14
			WATERSHED VIDEO-DECONST	WATERSHED S-8 EXPAND		
15	16	17	18	19	20	21
				TATE VIDEO-SCRATCH		
22	23	24	25	26	27	28
	WARWICK SURREALISM 1	DERBY VIDEO SCRATCH TATE S-8 EXPAND	WATERSHED VIDEO-ALTERIM	WATERSHED <del>WATERSHED</del> S-8 - ROMANT.	WATERSHED S-8 - ROMANT. WARWICK SURREALISM 2 TATE S-8 LEICS.	
29	30	1	2	3	4	5
	DARTINGTON SURREALISM 1	DERBY VIDEO-DECONST.	WATERSHED S-8 - LEICS	WATERSHED VIDEO-SCRATCH	WATERSHED VIDEO-SCRATCH	
6	7	8	9	10	11	12
	DARTINGTON SURREALISM 2	DERBY VIDEO-ALTERIM				
13	14	15	16	17	18	19
	DARTINGTON SURREALISM 3					