

7. Dec. 81

Film-Makers on Tour/ Video Artists on Tour

Inote that no bookings should be made for tours after 31 March 1982. Since you ask for comments about the scheme, here are a few.

From my own point of view, the one-off kind of booking isn't really very handy, and this leads me to think that in general a tour that really is a tour of several places in succession would be the kind to encourage - at least, if the venue is at a considerable distance from the starting point. I think it would be good if Regional Arts Associations were encouraged to initiate tours of a dozen or so locations in their own area, with, say, not more than half of them being to colleges. The visits to colleges are good, and stimulating both to film-maker and audience, I believe, but shows which are open to the general public are needed too, I think. It may be that Film Societies are not sufficiently aware of the scheme. One of the best film-tour visits in my own experience was to Exmouth Film Society, and I'm surprised that film societies don't use the scheme more. (Of course, maybe they do use it more than I realise.)

What I say about extended tours probably isn't particularly relevant to the "commuter belt", where it is practicable for the film maker to go to one venue at a time and get back home each night, - and where people in full-time teaching, say, couldn't get away for an extended tour. What I say, also, applies more to those of us who are ^{at least partly} dependent on film-making for a living.

So perhaps I should just say what are the advantages and disadvantages of the scheme so far as I am concerned - or the pleasures and the difficulties.

A Tour is not highly remunerative, so that unless it can be fitted in with something else it is a meagre source of income. This sometimes leads me to try and arrange such as dubbing sessions or other necessary direct contact with suppliers / labs / etc. so as to fit in with tours, or vice versa (i.e. to try and arrange a tour so as to reduce expenses). This is not really a very logical way of arranging one's work, and in fact it rarely does work out that way. So that, without any consideration of that kind of use of the Tour for non-Tour purposes, I would be very happy to do Tours of even half a dozen locations over an agreed week or ten days if dates within the tour were fixed from "the other end" so to speak. Location dates would need to be close together for the fee not to be largely used up (or all used up) in paying for accommodation. Even if there was an arrangement whereby on receiving one invitation from a particular area one could apply to the Regional Arts Association (or some other central liaising point for the area) for a further group of dates, this might lead to some profitable tours.

If there was a form one could send to the Arts Asscn that would help.

Possibly even a "Form" could be used, something like this :-

To the Regional Arts Association

.....
.....

I have received an invitation to appear, under the Arts Council
FilmMaker on Tour Scheme,
at

on a(day of the week)

and I could accept this within the period (dates)

if other locations are also available, in your Region.

Please enter below any other venues available within the period.

Monday (~~date~~)

Tuesday

Wednesday

Thursday

Friday

Saturday

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Just an idea.

Arts Associations presumably have their own ways of finding out
what locations or venues there are in their Region.

Then some arrangement, or formula, for confirming dates.

Of course, as you know, David, I don't really feel that my presence is necessary, for the presentation of my films. They have all been made for projection in the normal "old-fashioned" way to an audience..... so that I do sometimes put it to colleges inviting me to appear that there are four films which they can hire from LFMC and which don't require my presence. (But then, paradoxically, this may cost the location, the venue, more than having the film-maker there through the Arts Council scheme.)

Maybe some of all this will give the committee something useful. And maybe too, after the announcement the other day about what money the ACGB is to get, the cuts on the film side may not have to be as large as feared.

Did you get the paragraphs and photographs I sent you in the summer, for the Film Maker on Tour booklet?

Margaret

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