DISTRIBUTION HANDBOOK

NOTES ON COPYRIGHT, CONTRACTS, INTERNATIONAL DISTRIBUTION ETC.

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

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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 aim is 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 interested 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 dozens (yes) of universities 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. Indeed, the 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 other regions.

We hope you'll respond positively to these and other omissions by completing update forms (request them if you need more) at the end of the handbook, and mailing them back to us. We're open to all 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. 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.

Sue Hall and John Hopkins

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 rights already occurring mainly, though not only, in the USA where organised crime is widespread.

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 available at low cost); and even when you get to one, it may need some internal 'tweaking' before it will process a low-quality 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. In fact, 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 VIDEOTAPES 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 £1500.

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!
ACKNOWLEDGEMENTS

UK: Steve Gough & Mick Flood (Cardiff Chapter Arts Centre); Colin Wilkinson, Duncan Curtis & friends (Mersyside 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 (Concert Films Council); David Wiles; Jim Perry; all the Regional Arts Associations' Film and Video Officers.

USA: All the folks at Media Bus Inc aka the Videofees; Howard Wise and John Trayna (Electronic Arts Intermedia); Susan Milano (Women's Internet Centre); Carlotta Schoolman (The Kitchen); Susan (Media Equipment Resources Centre); Joyce Navaux (Castelli Sonnabend Films and Tapes); Sue Bednarczyk (Alternate Media Centre); John Godfrey (WEWT TV lab); Steve Rutt (Rut Art Electronic); Alan Miller; Mary Felstein (Donnell Library Center).

CANADA: Mark Zimer (Challenge for Change, National Film Board); Owen Bassett (Parallel Institute); Doreen Wilson (Canadian Broadcasting Corp); Francine Burke (Canadian Communications Research Information Centre); Shawn Pris & Andy Harvey (Video Inn Vancouver).

EUROPE: Till Romet (Berlin); Carolos Rozopoulos (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 Denyer and David Redman (Devon); Peter Donebauer (London); Ian Sellar (London); Cardiff Street TV; Darcy Large (New Zealand); Mersyside Visual Communications Unit; Nick Glanfield (Australia); White Bird (London); John Henry (New Zealand); Richard Monkhouse (London); Derek Abrashmi (Manchester); Glen Wharton (Birkenhead); Mike Leggett (Devon); Ronald Nanneth (Stockholm); Mark Eyres & Peter Lewis (Swindon); 19069 (Swindon); Martin Atfield (Swindon); Marlborough College; Ted Ariko (Swindon); Channel 40 (Milton Keynes); Swindon Viewpoint.

HANDBOOK PRODUCTION: Graham Ken (paste-up); Rosy Martin (diagrams); Dark Moon (typescript); Mike Carter (headlines); Halington Community Press (printing); George Littler (finishing); Ed Barker (cover design); Swapanganana (typed it all); Steve Geller (doodling).

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 Dowmonto (see Main List).

VENUES

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.

SOFTWARE ADD (FANTASY FACTORY) '990 LIVE AT THE NASHVILLE ROOM' 7:30PM B&W, 1977. NEW WAVE ROCK WITH LOW LIGHT TUBE AND IMAGE POST-MIXING.

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 videotape 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

V = Video signal
A = Audio signal

Cable(s) carrying V + A signals

Monitor with sound.

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 Frequency 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 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 VTRs. 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:

1. **HALF-INCH OPEN REEL**
   a. "High Density"
   b. Normal Density (often called Low Density)
   c. "1/2" or "1/4" 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 1/2 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 1/2" 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 Snobson, Philips, etc. 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 video disc has been postponed by the major manufacturers until their investments in videocassettes 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. After Tracking Control on VTR to improve picture.

If picture is best 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 flash-burns, refer 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 at 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 audiences (15-20 people). Tape 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).

RF Splitter box: use one of these to feed several TV sets with the same RF 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 6A: 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/75Ω. 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 6B: 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 6C: Colour playback using 2 U-matics, 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.
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 Phillips 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 sit 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 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.

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 receivers/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.
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 'phone' 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 discouhhouses.

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 the 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 be aware of 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 understated 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**
- Tape maker
- Funding body
- Distributor
- Promoter
- Audience

**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, tape maker, 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 months 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 (x100+). In the middle, there are sales to museums, public library systems, educational institutions, the public (x100-500). 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 exceptionally produced 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 'non-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. job exchange, arts centre, goodwill, others charge a more commercial price, or vary the price to fit the client (e.g. art in 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 pay for 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 lottery, bingo, etc 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
     - of Equipment
     - of Publicity
   - Ticketing and Publicity
     - attendant, 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
   - Subsides
   - Grants
   - Graduate against loss
   - Donations
   - Membership Fees

3. **Get agreement in writing from sponsoring/aid body stating their commitment to give grant and any conditions, they impose.**
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: 3475 6411 – 347 0282. Independent, non-commercial.

FREVIDEO, 48 Cliff St, Fremantle, Western Australia 6160. Tel: 092 35 7252, Publish Australian National Video Tape Catalogue.


(b) Europe


BONHILL WORKSHOP: 88 College St., Dumbarton, Scotland. Telephone: Dumbarton 3187A. Scottish Community Video: Non-commercial.


(c) N. America

AMERICAN POETRY ARCHIVE & RESOURCE CENTRE: San Francisco State University, 800 Chestnut Street, San Francisco, CA 94132, USA. Tel: (415) 428 2277. Videotape collection at the Poetry Centre, S.F. State University.

ART METROPOLITAN, Art Metropolit, Building 24 Yonge St., Toronto, Canada M5B 1H8. Tel: (416) 386 7787. Videotapes by artists.

CASTELLI BONNABEND TAPES & FILMS INC: 420 West Broadway, New York, NY 10012 USA. Distributed by independent producers tapes.

ELECTRONIC ARTS INTERMIX INC: 84 Fifth Avenue, New York, NY 10011, USA. Tel: (212) 889 2316. Videotapes and independent producers tapes.

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

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

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

ANNAN KANEPA VIDEO DISTRIBUTION INC: 165, 57th St., New York, NY 10018 USA. Tel: (212) 966 0246, or 473 W. Broadway. New York 10012 10013 USA. Tel: (212) 925 3695. Artists videotapes.

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

NATIONAL TRAINING & INFORMATION CENTRE: 121 W. Superior St., Chicago Ill. 60601 USA. Tel: (312) 751 1681. Contact: Rich Summer. Low cost tape exchange of interest to community workers.

NEW LINE CINEMAS INC: 363 Broadway, New York, NY, USA. Tel: (212) 674 7460. Rock music videograms. Commercial.


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

VIDEO THEATRE: 1521 Angel St, Balboa, Nova Scotia B3J 2B2, Canada. Tel: (902) 420 5635. Contact: Michael Coyne. Exchange only. Send for Catalogue.


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

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 (625-line, 60 Hz, NTSC colour system in colour) and “European standard” equipment which is also used in Australia (625-line, 50 Hz, PAL colour system 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, $4.50 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
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. Different government departments use regions whose boundaries coincide only with the minds that first thought of them. In this book we have chosen (or abjured) 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, National and Area 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.


EAST MIDLANDS: Derbyshire, Leicestershire, Lincolnshire, Northamptonshire, Nottinghamshire.
SOUTH WEST: Avon, Cornwall, Devon, Dorset, Gloucestershire, Somerset, Wiltshire.

(b) REGIONAL ARTS ASSOCIATIONS

All RAA's have an officer with responsibility for video. This is often combined with a responsibility for other media, e.g. visual art, film etc. Some RAA'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 677707. Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Norfolk, Suffolk.


GREAT LONDON ARTS ASSOCIATION, 25/31 Twickenham Place, London WC1H 0SF. 01 287 9634/5. The area of the 32 London Boroughs and the City of London.

LINCOLNSHIRE & HUMBERSIDE ARTS, Beacon Lodge, Beaumont Fee, Lincoln LN1 1UN. 0622 339656. Lincolnshire, Humberside.

MIDLANDS SIDE ARTS UNION, Bluecoat 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 3JY. 0322 610440. Cumbria, Cleveland, Metropolitan County of Tyne & Wear, Northumberland, Durham.

NORTH WEST ARTS, 52 King Street, Manchester M2 4LY. 061 833 7471. Gt Manchester, High Peak District of Derbyshire, Lancashire (ex District of W Lancashire) Cheshire (ex Ellerker Port & Halton Districts)

SOUTHERN ARTS ASSOCIATION, 19 Southgate St, Winchester, Hampshire, SO23 9EB. 0902 694221. Berkshire, Hampshire, Isle of Wight, Oxfordshire, West Sussex, Wiltshire, Districts of Poole, Bournemouth & Christchurch.

SOUTH EAST ARTS ASSOCIATION, 5 Lincoln Rd, Southchurch, Tunbridge Wells, Kent, TN4 5PR. 0982 387434, Kent, Surrey, East Sussex.

SOUTH WEST ARTS, 23 Southernhay East, Exeter, EX1 1QL. 0392 703388. Avon, Cornwall, Devon, Dorset, Gloucestershire, Somerset, (ex-Districts of Poole, Christchurch, Bournemouth)


NORTH WALES ASSOCIATION FOR THE ARTS; 16 Wellington House, Bangor, Gwynedd. 0492 533448. Clwyd, Gwynedd, District of Montgomery in the county of Powys.


SOUTH WEST ARTS: Steve Gough, Chapter Arts Centre, Market Rd, Canton, Cardiff, CF2 10E. 0222 319144.


SCOTLAND: John Adams, Scottish Film Council, 16/17 Woodside Terrace, Glasgow 3X 7HN. 041 532 0407.

(b) AREA ARTS ASSOCIATIONS

FYLDE ARTS ASSOCIATION: 70 Cookson St, Blackpool FY1 3DA. 0253 221209. Blackpool, the Fylde, The Wyre.

MID PENNINE ASSOCIATION FOR THE ARTS. 20 Harkenstone Rd, Burnley, Lancashire BB1 1NA. 0252 289513. (N E) Lancashire, Yorkshire, Sunderland.


(d) NATIONAL FUNDING BODIES

THE ARTS COUNCIL OF GREAT BRITAIN, 105 Piccadilly, London W1V 6AU. 01 629 9490.

BRITISH FILM INSTITUTE, 81 Dean Street, London W1. 01 437 4356.

WELSH ARTS COUNCIL, Holst House, Museum Place, Cardiff CF5 3NX. 0222 394 711.

(e) REMAINDER OF UK

ARTS COUNCIL OF NORTHERN IRELAND, Bedford House, Bedford St, Belfast BT2 7FA. 0222 41073.

SCOTTISH ARTS COUNCIL, 1 Charlotte Sq, Edinburgh EH2 2LS. 031 226 9601.

SCOTTISH FILM COUNCIL, 16/17 Woodside Terrace, Glasgow 3X 7HN. 041 532 9413.

(f) COM-COM REPRESENTATIVES

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

NATIONAL CO-ORDINATING COMMITTEE: Derek Jones, 5 Milfield Place, Farndon, Cheshire. 0270 276564.


Simon Partridge, 92 Huddleston Rd, London N7. 01 517 2537.

WEST MIDLANDS: Bryan Graftier-Jones, Arts & Leisure Officer, Telford Development Corporation, Priory Hall, Telford, Shropshire. 0902 501000.

YORKSHIRE: Nick Smart, Sheffield Video Workshop, 8 Kearley Rd, Sheffield S2 4TE. 0742 583624.

SOUTH WEST: Wyn Smith, Chairman, North Devon Workshop, South Molton Community College, Axworthy Rd, South Molton. 0769 959284.

EAST MIDLANDS: Andrew Bibby & Michael Barrett, Channel 40, 161 Fishermead Blvd. Fishermead, Milton Keynes. 0908 679428.

SOUTH WEST: Steve Gough, Chapter Arts Centre, Market Rd, Canton, Cardiff, CF5 10E. 0222 319144.


SCOTLAND: John Adams, Scottish Film Council, 16/17 Woodside Terrace, Glasgow 3X 7HN. 041 532 0407.

NORTHERN IRELAND: Lelia Doolan, 184 Lisburn Rd, Belfast. 0222 683 250.

PRESS OFFICER: Peter Lewis, 46 belshire Square, London NW3 01 754 1962.
4-2 Software Producers and Software

NORTHERN

AIADIVISION T.V. STUDIO UNICOMBIA
This content is provided by an art gallery, with a strong bias to
behavioural activity, generally in a studio setting. The style of
most of the programs are on normal programming format,
forming only a small minority. Feedback treatment and
shorter tapes tend to have an experimental video-teat
Document.

Report submitted to Michel Open, Northern Arts, 31
New Bridge Street, Newcastle upon Tyne 1 B76, June 1976.
This report gives a number 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 three hours of individual
and unique programmes are available defining the pro-
gamma for a catalogue would be almost impossible.

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

BRIAN HOY (TYNE AND WEAR)
The contents of this type of a video show a trend in the artist's
medium to create new types of colour and form, and to make this
medium to rather than a documentation of external events to
the production system.

UNTITLED: 30min Col-U-Matic 1974. No price given. Content:
Abstract colour and form. Audience: Everybody.

HOLLY LEVEE: 30min Col-I.C. 1974. T.V. Pique colour
reflecting the development and continuing influence of
vivid colour. Audience: Local.

AUDIENCES: General, Gallery, Broadcast. Special Interest

NORTHERN ARTS (NEWCASTLE UPON TYNE)
Tapes available include: (a) Experimental electronic, (b)
Structural, (c) Dramatic.

AUDIENCES: General, Gallery, Community.

NORTH WEST

DE LA SALLE COLLEGE OF EDUCATION (MANCHESTER)
Our tapes are tailored to be used in the training of teachers. They are specifically advertised, showing teaching
methods, techniques, and innovations. We should be willing to lend our tapes to any group of interested people,
at our college.

AUDIENCES: Special Interest Groups: Education; Lectures:
Education.

GREAT GEORGES COMMUNITY ARTS PROJECT (LIVERPOOL)
Our library includes some 100 hours of mostly
unedited events at or in connection with the Project.
Some of the material being unedited, is best viewed in the
context of the project (theatre groups, plays, workshops; video games).
Other tapes (American soul artists on tour in Liverpool artists such as John Hendricks
Merrill Monk and the House: Dein Stiff and Friends in Concert) were made on the understanding that they
would be for private, non-commercial distribution.

AUDIENCES: General, Gallery.

NORTH RIDING COLLEGE OF EDUCATION ( YORKS) Catalogue available. No price 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)
No price given. Content: Document about T.M. Audience: General
Special interest mental health.

You can't see the Truth.


AUDIENCES: General, Gallery, Community.

WALES

CHAPTER FILM AND VIDEO WORKSHOP (CARDIFF)
All tapes at cost price to non-commercial users.


AUDIENCES: Local.

WORLD RECORD MARATHON SHOT: 20min, B/W, U-


AUDIENCES: Local.

GETTING IT TOGETHER: 25min, B/W, 1/2" Low D, 1975. No price given. Content: Tape giving introduction to what we can do. Audience: Community.

YORKS & HUMBERSDER

AEROSCHOT PERFORMANCE DIVISION (WEST
YORKSHIRE)

ROTATIONS: 30min, B/W, 1/2" Sony, 1975. No price given. Content: Examination of speed in relation to image retention by using rotating disc technique.


STYLUSPHONE: 18min, B/W, 1/2" Sony, 1977. No price given. Content: Tape (with sound) of procedure related to production of sound by manually operated styli in contact with stylus.

MAINS graphic tapes (no sound designed for either performance situations eg modifying tape image on monochrome or infrared systems in a sitewide context, where people are more)

AUDIENCES: Gallery, Community.

Much of the tape is evaporative recounting of personal
experience. Mainly community action tapes.

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

DRÄKE VIDEO SERVICES (CARDIFF)
Send for free list.

LISTENING TO CHILDREN TALKING: 6 x 20min, B/W, tape format as required, 1976. No price given. Tape 1 - The Development of Language. Tape 2 - Imaginative Play. Tape 3 - Communication Difficulties. Tape 4 - Children's Use of Language. Tape 5 - Using the Picture Books. Tape 6 - Children's Games in the Classroom.

AUDIENCES: Special Interest Groups: Teachers, Lecturers.

GLEN MOLY (CLWYD)

WALES


AUDIENCES: Local.

WORLD RECORD MARATHON SHOT: 20min, B/W, U-


GETTING IT TOGETHER: 25min, B/W, 1/2" Low D, 1975. No price given. Content: Tape giving introduction to what we can do. Audience: Community.

YORKS & HUMBERSDER

AEROSCHOT PERFORMANCE DIVISION (WEST
YORKSHIRE)

ROTATIONS: 30min, B/W, 1/2" Sony, 1975. No price given. Content: Examination of speed in relation to image retention by using rotating disc technique.


STYLUSPHONE: 18min, B/W, 1/2" Sony, 1977. No price given. Content: Tape (with sound) of procedure related to production of sound by manually operated styli in contact with stylus.

MARTY graphic tapes (no sound designed for either performance situations eg modifying tape image on monochrome or infrared systems in a sitewide context, where people are more)

AUDIENCES: Gallery, Community.

NORTH RIDING COLLEGE OF EDUCATION ( YORKS) Catalogue available. No price 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)
No price given. Content: Document about T.M. Audience: General
Special interest mental health.

You can't see the Truth.


AUDIENCES: General, Gallery, Community.
WAVELIGHT FILMS (WEST MIDLANDS)

INDEPENDENCE 15m, Col, Pal, 75. Hire £5, no price given. Content: Documentary. Audience: Medical and school.


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 very little 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 make sure they have some tapes available and more information.

AUDIENCES: General, Gallery, Community.

EAST MIDLANDS
LINCWSHIRE EDUCATIONAL T.V. CONSORTIUM (OSCAR)
Catalogue available free, 80 tapes. U-matic format. No prices given.

AUDIENCES: Gallery, Special Interest Groups: Teachers, students, parents, Lincolnshire studies, social workers, educationalists and enthusiasts. 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 is stringently limited to use and they cannot be used for fee paying audiences.

AUDIENCES: Special Interest Groups. Lectures: Higher Education.

SOUTH WEST
AVON COMMUNITY COMMUNICATIONS ASSOCIATION (BRISTOL)
Tapes are available on request. U-matic format. No prices given.

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

CHRISTOPHER GARRATT (DEVON)
LADY STANDING AT THE VIRGINS: 15m, B&W, 1/2 Id Density, 1976. Hire £5.40. Content: Single take exploitation of interior with lady playing keyboard, gradually with drawings to include tabulated figure reproduced then pan to tape recorder which is supplying the soundtrack. Audience: Any.

Content: 2 VTRs, 2 monitors, 1 camera, manipulation

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.

ELECTROGRAPHICS (HAMPSTEAD)
Experimental material in study. U-matic format. No prices given.


INTERNATIONAL COMPUTERS LIMITED (HERTS)
DRAFT. NOTE: At present our U-Matic facility is in its infancy — by time handbook is published the situation will have changed drastically.

AUDIENCES: Special Interest Groups: biased towards computer/electronics. Lectures: Computer Maintenance & Appreciation & Industrial Relations.

KADEK VISION LIMITED (BUCKS)
Technical consultancy for businesses and commercial operators. They mainly deal with specific aspects of an organisation's operations, and would have applications for the following trenching, cutting or as necessary. As the availability of these tapes is continually changing (due to updating etc.) it is impossible to list those that would be available at one time. However, the tapes are all based on "U"-Matic cartridges and are all in colour.

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

LARG R & D (HERTS)
Technical tapes about construction techniques and machines manufacture. Tapes about industrial communication. Others to be produced.


MAIDSTONE COLLEGE OF ART (KENT)
Experimental Video/Art, B.A. Fine Art Student Tapes. Staff — catalogue available. U-matic format.

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

H. MURIEL MORRIS (KENT)

THE NEXT TIME: 15m, Col, VTR, 1974, no price given. Content: colour change due to creative emotion in a simple situation. Audience: Interested. Artistic. Audience: Production should have been 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. We show general views within community of people who make the tapes.

AUDIENCES: General, Gallery, Community, Special Interest Groups: O.U.

VIDEO ARTS LAB (BRIGHTON)


PRIVATE VIEW: 20m, Col, 1/4" Sony (also on EIAJ standard), 1977, no price given. Content: live sequence. Audience: Arts Interest.

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

VIDEO EDUCATIONAL COURSES (EAST SUSSEX)


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 (HAMPSTEAD)
Catalogue available free, over 100 tapes. Tapes not available to schools.

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

EAST ANGLIA
NEKUS T.V. (WORTHING)

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.


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

ACTION SPACE


All tapes have been made for adult use, but with varying technical quality. All probably aimed at fairly specific types of audiences, which is a pity. We would like to eventually produce tapes that would 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, 1/4" density. 1975. Audience: women and men. Content: spontaneous inter-


SONIA KNOX They are tapes based on structures and movement and the illusion that the community is living inside. The main aim is to distinguish these illusions and clarify them.


PAUL LASHRM A THREAT TO WHOSE SECURITY? 25m, B+W, ½ & Umacx, 1977. Content: The recent British Government's persecution of Mark Kennedy and Philip Apeil (including deportation) is taken to list the role of control of the government by assorted security forces including the CIA. Entertaining, informative, radical, ACCESSDVD: 30m, B+W, ½ & Umacx, 1997. Sold £15 each. Content: The automatic surveillance and debriefing of 1977 many interviews were carried out on the topic of ascetics, including one with a representative of the ACCT. A summary of contemporary video.


LONDON BOROUGH OF LEWISHAM Most taped productions in Lewisham have been for special occasion; i.e. traffic scheme etc. and have little lasting value. However, Welfare Rights Staff, and Employment in Lewisham have wider relevance.


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.

TWO BOROUGH FILM PROJECT Send for free list. Over 40 titles.


NORTHWOOD COMMUNITY CONCERN, THE JEWISH PROHANGOUT SITE: 30m, EIAJ, B+W. No price given. Content: Local concern at the proposed development of a local park. Audience: As above.

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


PLANNING DEPARTMENT LAMBERT: B+W, EIAJ. No price given. Content: Introducing the Lambeth plan, etc.


DERONDA ROAD RESIDENTS ASSOCIATION: B+W, EIAJ. No price given. Content: Moans about local traffic and other housing related issues.


AUDIENCES: all types, Special Interest Groups: Drama/ Youth work/Social/Community work/ODA/PO/Schools Lectures: As Special Interest groups.

MAUREEN MCGEE IMAGE OF AN IMAGE OF YOURSELF: 20m, B+W, ½ hr density, 1975. Sale £15. Content: Female sensation. Audience: Community, special interest groups, audience, use as alternate to film "art"/student/library audience.


AUDIENCES: Gallery, General.
L E E N O L E E
My work usually deals with the area of communication between viewer and performer, or performer and his own vision via the video system.

NORTH LONDON POLYTECHNIC

USING A CALCULATOR

R O B E R T N Z K U R A T
All of my work consists of realistic video installations — soap opera tape but that is reproduced by an external system before being shown. Any inputs such a library would be, for me, part of the video tape, archival material and/or slides and written information. The work normally employs live camera images which are then processed into partially abstract images.


MIROIR- MIRROIR 3 MONITEURS/CAMERA LIVESTREAM VIDEO INSTALLATION: B/W, 197s. Sale £5.00. Central generator only. Content: Three level video keyer generator — logically controlled. Screen is reduced to an image of the three camera images. Audience: An art oriented one.

KALEIDOSCOPE 3 MONITORS/2 MODIFIED CAMERAS LIVESTREAM CAMERAS — LIVE VIDEO INSTALLATION: B/W, 197s. Sale £12.00. Central generator only. Content: Uses camera with rotatable rasters and programmable special effects generator to create kaleidoscopic folding and mirroring of camera images. Audience: An art oriented one.

TAPED MEMORY V.C.R.* MODIFIED CAMERA 3 MONITORS — VIDEO INSTALLATION: 10m, repeated automatically, B/W, 197s. No sale. Content: 360° sweep of installations area as machine is replayed through special projector which moves image from monitor to monitor exactly following the original camera.

* with Auto Repeat Feature.

AUDIENCES: General, Gallery.

J E N N Y O K U N & RENNY CROFT
BACKROADS: 40m, Col, VTR, 197s. Sale £1.50. Content: Super 8 Synch sound film + 35mm colour slides recorded live up 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 TV, schools, any video enthusiasts because it's fun.

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

O S T R I C H C R U I S I N G T H R O U G H T H E C I S""
4-3 Venues and Promoters

Information laid out as follows: Type of Venue; Maximum audience capacity; type of audience; whether a booking can be provided; whether a show could be put on if the tapes are 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.

BIDDLICK 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 available.

LONGLANDS COLLEGE OF FURTHER EDUCATION (Middlesbrough): College, Cable System: 110-200. Audience: General, Publicity arranged; Mail Order; Equipment available.

NORTH WEST REGION (a) Venues

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

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

UNIVERSITY OF MANCHESTER (Manchester): University; up to 25. Audience: General, Publicity arranged; Mail Order; Equipment available.

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.


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 1977."

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

(b) Promoters

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

WALES (a) Venues

CHAPTER FILM & VIDEO WORKSHOP (Cardiff): Arts Centre, Cinema, 50. Audience: General art oriented local community, Mail Order; Equipment available.

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

SOUTH GLAMORGAN HEALTH AUTHORITY (Cardiff): Arts Centre, Local Hall, Youth Centre, Club, Local Authority leisure Centre, Students Union, College, Hospital, Health Centre, Cinema: 150. Audience: Local community, students, patients, medical, young people, etc. Publicity arranged; Mail Order; Limited 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): Arts Centre, Cinema, 120. Audience: General. Publicity arranged; Mail Order; Limited Equipment available.

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

NOTTINGHAM UNIVERSITY (Nottingham): Cable System: (10 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). Audience: General, local community, student groups, professional workers. Publicity arranged; Mail Order; Equipment available.

(b) Promoters

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

SOUTH WEST REGION

(a) Venues


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

AVON COMMUNITY COMMUNICATIONS ASSOCIATION (Bristol): Local Hall and other similar settings. 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.

SOUTH EAST REGION (a) Venues
HARDEY SCHOOL (Southampton); School; 60; Audience: Comprehensive school students. Mail Order: Equipment available.

LAING & D (Boreham Wood); Lecture Theatre; 60-70; Audience: Technical or Managerial 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.
HULL COLLEGE OF HIGHER EDUCATION (HULL)

CONDITIONS—College facilities only; no equipment available for outside hire.

NORTH RIDING COLLEGE OF EDUCATION (SCARBOROUGH)

CONDITIONS—In-house Use only.

PRATTS VIDEO HIRE (BRAFORD)

CONDITIONS—No restriction to students of college.

WEST MIDLANDS REGION

COMMUNITY VIDEO RESEARCH PROJECT (WOLVERHAMPTON)

AUDIOPA—Various.

WEST MIDLANDS ARTS (STAFFORD) LTD

CONDITIONS—Non-commercial.

ZOOM TV LTD (KNUTSFORD)

See Zoom TV Ltd., London Region.

EAST MIDLANDS REGION

LINCOLNSHIRE EDUCATIONAL TV CONSORTIUM (NEWPORT) TEL. 7010.

SND—Flyer X 2; 2 x CV2 200s; By arrangement, £10 minimum.

EAST MIDLANDS REGION

CAMBRIDGE UNIVERSITY PRESS (SCARBOROUGH) LTD

CONDITIONS—In-house Use only.

WESTERN SOUND VIDEO LTD (BRISTOL) LTD.

SND—Flyer X 2; 2 x CV1 200; By arrangement, £10 minimum. (Also 15 = 25.)

CONDITIONS—Education training i.e. non-commercial.

EXETER COLLEGE (EXETER) LTD

SND—CV2 200s: By arrangement, £10 minimum.

EAST MIDLANDS REGION

LINCOLNSHIRE EDUCATIONAL TV CONSORTIUM (NEWPORT) (T)

SND—CV2 200s; By arrangement, £10 minimum.

EAST MIDLANDS REGION

CAMBRIDGE UNIVERSITY PRESS (SCARBOROUGH) LTD

CONDITIONS—In-house Use only.

WESTERN SOUND VIDEO LTD (BRISTOL) LTD

SND—Flyer X 2; 2 x CV1 200; By arrangement, £10 minimum.

EAST MIDLANDS REGION

LINCOLNSHIRE EDUCATIONAL TV CONSORTIUM (NEWPORT) (T)

SND—CV2 200s; By arrangement, £10 minimum.

EAST MIDLANDS REGION

CAMBRIDGE UNIVERSITY PRESS (SCARBOROUGH) LTD

CONDITIONS—In-house Use only.
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 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.

188 replies: 72 London; 86 rest of England & Wales.

72 replies from Hardware Sources

97 replies from Producers

76 replies from Venues

21 replies from Arts Centres

78% 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/Aidavision; 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.

INTERVIEW: 25-26 Poland St., London W1V 3DB. Tel: 01 439 0932, Rock and Pop for Disaloheque. Commercial.

IVS (UK) LTD: 1 Redan Place, Redan House, London W2 45A. Tel: 01 727 2783, Time Life Multimedia — Video Library for Business & Industry, Commercial.

LIBERATION FILMS: 83 Beilis Sane London W3. Tel: 01-722 4466, Catalogue of own productions, community animation, health education.

LONDON VIDEO ARTS: 61 Fairmont Rd SW2. Tel: 01 674 0503. Video distribution for artists will start in 1978, write for catalogue.


WILLIAM (UK) LTD: Shell Film Library, 25 The Burroughs, Hendon, London NW4 4AT. Tel: 01 202 7802, Shell Film Library. Free loan of videotapes, write for current list.

TRAINING FILMS INTERNATIONAL LTD: St. Mary’s St., Whitchurch, Shropshire. Tel: Whitchurch 2957. Training films on tape. Commercial.

TVL DISTRIBUTORS LTD: 46 South Molton St., London W1Y 6EL. Tel: 01 629 5677. Rock, pop, movies, big fights. Commercial.

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 independent 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 present, discussions with the Community Arts Committees are in progress, for more information apply to John Buxton, Community Arts Committees, Arts Council, 105 Piccadilly, London WIV 6AU.

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.

- 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.

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 instigated 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 television 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 Authorities 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 W1V 6AU.

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 library schemes with playback in a variety of locations in the relevant neighborhood.

There are already many 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 often than television, has the advantage of direct and personal contact with audiences, and relies on new 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 VIDEOCASSSETTE RECORDERS by Henry Kyllett, 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 word, Philips VCR, thin on Betamax, concentrates on U-matic with very detailed information.

GUIDE TO INDEPENDENT FILM AND VIDEO by Helia 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.


PETERSON'S GUIDE TO VIDEO TAPE RECORDING by Charles Bensinger, Peterson Publishing Co Inc, 8490 Sunset Blvd, Los Angeles, CA 90069, USA, 1976, 600pp. $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 Inc, 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.
CHAPTER 6 MAIN ADDRESS INDEX 6-1 Index

Phone numbers: In the London Region, the prefix 01—except where noted—should be used by callers outside the London phone area. All the addresses in the London Region have been omitted.

(C) = Commercial

A4 ELECTRONICS, P.O. Box 99, Reading RG1 2NA. 0734 67492.

ABRAHAMS, DORON, 55 Tayford Ave., London W3 3RZ. 0167 422 7111. 0167 478 2666.


AEROSAN ROUTE 66, 6, Redland Rd., London NW1 5AR. 0171 734 6102.


ART NET, 10/11 Percy St., London W1, 0171 635 6022. Rebecca Collins.

AUDI DISTRIBUTORS LTD., (C) 27-29 Whitfield St., London W1P 5RJ. 0171 229 3191.

AUTOELEKTRONIK LTD., (C) 264 Merton Rd., London SW15 5EL. 0171 734 6102.

ATIONAL NORTHERN LTD., (C) 12, Farleigh House, Sheffield S2, 0174 502 6012. Avon COMMUNITY COMMUNICATIONS ASSOCIATION, 43 Duke Rd., Barton Hill, Bristol BS8 5AX. 01722 609219.


BATH ARTS WORKSHOP, 146, Walcot St., Bath, Avon. 01225 516591.

BENEDICT-LINDON LTD., (C) 124 Cole Rd., Twickenham TW2 8PS. 0181 895 0650.


BINGLEY COLLEGE, Lady Lane, Bingley, W. Yorks. BD16 2QJ. 01274 5777.

BIRCHWOOD PLAYHOUSE AND FILM THEATRE, Chapel (L. Bradford), Bingley 1, 0274 20229. Richard Clark (Director).

BROADLEAF ART GALLERY, 138 Town St., Reading, Berks. 01235 649620. Trevor Whetstone.

BRIANIA ELECTRONICS LTD., (C) White Lodge, East

Hannington Rd., Sandon, Chelmsford, Essex CM2 7TO. 0245 711446.

BRISTOL POLYTECHNIC, Clifton Rd., Bristol BS8 1UC. 0272 602232.

BRITISH COUNCIL, Media Department, Tavistock House South, Tavistock Sq., London WC1. 0171 826 2957.


CABLE VIDEO SERVICES LTD., (C) Sanderson House, Stratford Rd., Harborne, West Midlands B17 0JS. 0121 703 0767.

CENTRAL FILM LIBRARY, Government Building, Bury St. Edmunds, Suffolk. 01285 632 656.

CHANNEL 4, 40, 161 Fishmead Ivesley, Milford, Kent MK6 2AB. 01808 749980. Jorge Carrillo.


CHAPTER FILM AND VIDEO WORKSHOP, 36 Tudor St., Riverside, Cardiff CF1 1HR. 0222 31194. Steve Gough.

CINEVIDEO LTD., (C) 245 Old Marylebone Rd., London NW1 8RT. 0171 826 0560. John E. Wilson.

CHATHAM FILM DEVELOPMENT, 42 Guildford Rd., Eel Pie Island, Twickenham, Middlesex TW1. 0181 698 0131.


CLOCKWORK VIDEO UNIT, Millfield, Twickenham, Middlesex, SW15 5EA. 0171 826 0560. Bob Chuter.

COMPACT VIDEO SYSTEMS LTD., (C) 15 North Ave., London W13 2AP. 0171 826 0560.

CONCORD FILMS COUNCIL, 201a Western Rd., Ipswich, Suffolk. 01473 7601. Eric Walker.

COSTRONICS ELECTRONICS, 13 Palat Heath Ave., Hillingdon, Middlesex, UB8 9PS. 0181 876 0510. Richard Costronics.

COURT REPORTER, 27 Clerkenwell Close, London EC1R 5AT. 0171 607 4757.

CROWN CASSITUDE COMMUNICATIONS LTD., 3, Soho St., London W1. 0171 826 0560. C.S.V. COMMUNITY SERVICE VOLUNTEERS.

DANCE THERAPY GROUP, 7 Ferncroft Ave., London NW3 7OE. 0171 305 2168.


DENVER & REDMON, c/o Fantasy Factory.

DIXONS TECHNICAL LTD., (C) 3, Soho Sq., London W1. 0171 826 0560. C.S.V. COMMUNITY SERVICE VOLUNTEERS.

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 3" or 3/4" video playback equipment?

Type of place where show would be held:

☐ Arts Centre
☐ Cinema
☐ Local Hall
☐ Youth Centre
☐ Club
☐ Local Authority Leisure Centre
☐ Cable Distribution System
☐ Other (please describe):

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.

P.T.O.
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.