

Response Summary/Follow-on Work

Since the end of the screenings we have had correspondence and phone calls asking for further material and practical assistance in planning and exhibiting films appropriate to the needs of one group/organization/school or another.

In spite of the comprehensive nature of the Information Pack, which is unanimously felt to be extremely useful and informative, many people still want to ask very specific questions and require specific guidance on their particular needs. In addition there are people who have merely heard about the programme, are interested and want to do something on a much smaller scale in their particular area - perhaps in relation to a group of projects coming together.

They want more detailed advice on;-

- * Cost of Films
- * Budgetting
- * Where to raise funds
- * Contacting filmmakers
- * Selecting most appropriate films
- * Equipment/Technical requirements and hire.

Often they start off with much enthusiasm about screening films, but are put off when they are told they have to approach distributors, equipment hire companies etc. themselves. Often they believe costs to be totally prohibitive before they even try. They seem to be asking for encouragement and support to actually make the thing happen.

Having awakened such healthy interest in the use of film for themes such as Anti Racism it needs a little more hand-holding and support if we are to build on the interest generated by Third Eye and the Anti Racist Film Programme. It is a crucial time to ensure the audiences and people

who want to organize community screenings are convinced that it is possible to use film on a fairly regular basis and there is material around that they may find particularly useful, but may be unaware of.

One of the main problems is where they want to use films which are not distributed in this country. The cost and complex hire and shipping arrangements are usually prohibitive to most groups.

Distributors, groups organizing conferences etc. have also been in contact wanting access to the lists of venues, schools, groups that we have built up, during the A/R film programme. These form a good network for contacting a range of groups who might possibly be interested in film - especially developments within the black film sector and films and filmmakers from the 3rd world. The opportunity ~~andxxxxxxxxxxxx~~ for the promotion of black and 3rd World film at this stage is quite considerable, given the level of interest and the breadth of contact. The above situation has indicated that there is an information/resource gap to be filled if this interest is not to die.

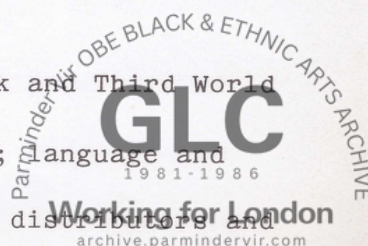
With initiatives like the METRO, which is to include Black programming, it will be important for people interested in Black and 3rd World Films to be kept informed. It would also be useful to keep in contact with the groups screening films, putting them in touch with each other and what is going on generally.

Film Development Co-ordinator/Race Equality Unit

It would be useful for someone to take on the tasks relating to developing and sustaining the interest mentioned above. Tasks could include;-

- 1) Collecting & Disseminating resource information on Black and Third World films available in the UK with summaries; distributor; cost; language and

'theme category'. (This would require regular contact with distributors and



filmmakers).

None

2) Collecting and Disseminating resource information on black and 3rd World film groups in London , giving out information re; their activities as they arise and putting people in touch with them.

3) Collecting & Disseminating information on where to get equipment, prices, contacts etc. - including local authority and community sources, etc.

4) Advising on programming around specific themes or subject areas. Where expertise on a particular area not known, at least have contacts that can give the appropriate advice (eg. Turkish films, Jewish films etc.)

5) Working with local groups who want to stage their own screenings.

6) Invite filmmaker and films from abroad periodically to visit a no. of community venues/fgroups, schools, libraries during perhaps a 2 - 3 week period. Perhaps a small selection of films 2 or 3 to be screened with groups who themselves organize the screenings, during a 4-week period. During this time we try to get the films bought for UK film or TV distribution. This could happen as a periodic event 3 - 4 times during the year, and each event accompanied by one filmmaker from abroad, who would also, during the visit, meet black and 3rd world filmmakers here.

7) Co-ordinate visits to workshops and production companies by schools and youth groups/women's groups: to talk about how they are organized, their work, and any other areas of concern.

8) Co-ordinate black filmmakers visiting schools, youth groups to talk to their films or relevant theme areas. These visits could co-incide with other art-form events organised by the REU.

June Giuliani
May '85

1) Sustain & Build on Interest Generated

See Follow-up paper.

2) Background Considerations

This unit funds film production and therefore needs to consider audience building for the development of future work in the area of Black and Third world film production. Thus exhibition, promotion and distribution are important. Also, that development is not happening in isolation from events in other parts of the world - in fact much of the experiences and subject matter of the work of black filmmakers directly relates to past and present situations which are connected with our countries of origin. Thus it is particularly useful to have periodic exchange with films and filmmakers from the 3rd world who to share ideas, techniques and even to work together.

However, to set up this exchange on a regular basis can be very cost-consuming. Apart from film hire, high costs relate to shipping and customs duty which will have to be paid outright for films which are to stay for distribution.

Thus if the undertaking is to be financially viable, to have at least some form of income towards costs from screenings, progressing to non-profitmaking and eventually profit-making for reinvestment in the long term development of the distribution project, the promotion functions would need to be developed and running for some time to be effective in terms of raising an audience.

3) Provide Systematic Information on what is available

i) Catalogue of black and 3rd world films:-

(eg. Title/Summary/Length/Format/Year/Language/Stills/filmmaker details)

- A) To include all films where filmmaker has agreed to the films inclusion and to making available to the distribution, video copy or print viewing.
- B) To include all Black & third World films currently available in the UK with distributor index and contact details.

ii) Information on Black and 3rd World filmmakers, listing their work.

Information categorized/cross referenced for quick retrieval (eg. by country/theme/male-female etc.)

iii) Posters/Leaflets/flyers for campaigns around specific films events, seasons, etc.

3) Actively Promote Screenings of Black & 3rd World Films

i) Create a network of regular and strategic media contacts with an interest in Black and 3rd world film, whom you can lobby hard for good detailed coverage.

ii) Canvass to get films bought by television and in some cases where relevant 'Educational Institutions'.

iii) Further to developing the community venues network of screenings, (see follow-up paper), jointly organize 'seasons' of black and 3rd world film by various themes at a few selected cinemas and NFT, ICA and METRO. (Some venues outside London to be included)

iv) Liaise with workshops who will arrange screenings also: screenings organized by theme and followed by discussion with invited speakers. (Black film workshops outside of London also to be included)

v) ?????Films from abroad to be screened as part of specific film seasons organized (see iii above), but also to be available to groups for screenings.

Diary of temporary availability of films from abroad (perhaps quarterly), to be circulated to groups.

??????Films from abroad brought here on a hired basis, but if felt particularly successful, attempt to renegotiate for distribution rights (including TV sales)

vi) Acquire video tapes of material to show to prospective users of the film/previews etc., if filmmakers agree for their work to be promoted/distributed with us.

June Giovanni
May '85