

cc to Bobb Shyrie

Knathorn; 29.11.74.

Dear Hoppy - ta for your letter; I wrote to Studio Vista contact yesterday saying how far OUR BOOK had got in planning and research, (without the details), and that if they were still interested they should come through on paper before the new year.....I'll be in London W/E 7th.12 to meet them possibly;and you definitely!

Your comments under 3. is the parallel of what I have been doing since I started in the education industry(re ~~XXXXXX~~ VIDEO + VIDEO/FILM) and would have formed the major part of any contribution I would have made;to reiterate I think the book ~~xxx~~ (Ihad/have in mind) would be aimed at those centres where the hardware already exists but for the most part sits in equipment racks or cupboards only being taken out to make a duplicate version of something that could have come off-air; a book in the institution library suggesting practical alternatives as well as radical attitude alternatives, implied, if not expressed, will break through that numbness that surrounds ^{those} the walls ^{that} ~~excludes~~ imagination.....idealisticaly granted but at the same time through careful design offering feed to others in maybe a more advanced state.....so we seem to drift apart, re Independent Video; and then come together again, re Point 3!!! !!!

Distribution and contracts; hopefully, now the Independent Film-makers Association has been formed, ~~and~~ there is a broad front agreement from previously antagonistic parties concerning shared problems relating to distrib (as well as production, finance and air-time), there will be a coherent argument and practice expressed. I feel since I work with both mediums that there is no reason why video workers shouldn't be included in such an overall group. The problems are the same differing only in terms of hardware (technical) and finance (video requiring less running cost (?)). But for purposes of overall policy especially as regards air-time and public patronage, there could say be a video section. The intention of the film-makers as I understand and I have been proccsing this for some time now is that their distribution is de-centralised from London in terms of information; it costs more to have extra copies of prints around less for video but since postage is the same from anywhere within the UK centralise the prints, de-centralise the information concerning the films; encourage local groups to hold information about the films and film-makers in that area. the film-makers set up the shows together with the groups they are also responsible for importing from other areas those films*(makers) that would most interest their audience or rather the audience they know..... The First Festival of Independent Film, (which I set up but somehow was highjacked along the way) is happening in Bristol in February and the

*substitute video

1-1-75

2/

IFA will be meeting there to discuss the aforesaid.... in the meantime we could talk about your ideas.

The contract sounds the most useful piece of paperwork as well.. like a Carnet Verde to pull out of your pocket faster than the fastest in the West so that it's like putting your signature where your mouth is to save all those endless hassles and misunderstandings that take months to sought out with both parties relying on stale memories of verbally confused agreements.... I think that is the First model* to prepare....

See you Saturday 7th...

* That could be used by film-makers as well.

IFA meets on the 7th at the RCA 2pm - see you there ?