The Distribution Gap – Independent Video in Scotland

By
PROJECT VIDEO SCOTLAND
In Association With
THE SCOTTISH ASSOCIATION OF WORKSHOPS

CONTENTS

1) PREFACE
2) INDEPENDENT VIDEO IN SCOTLAND
3) THE USERS
4) THE PRODUCERS
5) THE PROGRAMMES
6) DISTRIBUTION
7) CONCLUSIONS
8) RECOMMENDATIONS

Appendices
1. The purpose of this study, according to its 'brief', has been:

    To investigate the current state and future development of distribution of Videocassettes produced by the "Independent" Video Sector, specifically material produced for and/or by groups concerned with community (ie, local communities or 'communities of interest'), social and related issues (eg, Health; Housing; Industrial; Environmental etc.), in Scotland.

1.2 In particular the Project was charged with the task of examining:

    (1) The market (audience) for Independent Video (as defined above) in Scotland: its existing and potential size and composition.
    (2) The product (programmes) and its sources: what programmes are available; who produces them; areas of development; how they are distributed at present.
    (3) Distribution: how it is currently organised; how it can be developed. Specifically:
        - evidence of present and future demand
        - strengths and weaknesses of the existing situation
        - possible strategies of development with a view to proposing a concrete strategy for Video distribution in Scotland.

1.3 The initial research proposal was drafted by Robin MacPherson for Project Video Scotland in October 1985 and submitted to the Ross Fund for financial assistance. Work began in January 1986 with Robin MacPherson being funded part-time to undertake the research, reporting to a steering group composed of Project Video Scotland's sponsors: the Scottish Association of Workshops; Radical Scotland magazine; Edinburgh Books Collective.

1.4 What follows is a report on each of the above areas together with appendices which reproduce some of the research materials.
2. INDEPENDENT VIDEO IN SCOTLAND

2.1 Perhaps the most difficult question to answer in looking at the Independent Video sector is to define 'Independent'. In the television industry the term is generally used to denote anyone producing programmes who is not and is not owned by the BBC, ITV or Channel 4 or a foreign television company. Defined thus the term embraces producers as diverse as: Goldcrest Film and Television, who produced the 'Robin of Sherwood' series for television, 'The Killing Fields' and 'The Mission' for the Cinema; Brookside Productions, who produce the Channel 4 'Soap' of the same name, and, indeed, the Film and Video Workshops who produce for Channel 4. For the purposes of this report we have employed a different definition of 'Independent Video', one that refers to a distinctive social and cultural set of practices ranging across the production, distribution and exhibition of programmes. Where the term Workshop / Independent sector is used in this report we are referring to those groups who, whatever their many differences in constitution, policy and practice may be, share at least some of the common precepts of social action programming and the desire to enfranchise those people historically denied access to the audio-visual media.

2.2 In just six short years, from a handful of independent and community film and video makers scattered around the UK (but concentrated in London), a national network of Independent Film and Video producers has emerged spanning the length and breadth of the UK, engaged in a diversity of practice and production and offering an alternative model of filmic and televisial activity which challenges received notions of cinema, video and broadcasting.

2.3 When a book called "Street Video" (Wade, 1980, 95-96) was published in 1980, an appendix listing groups involved in community / workshop video in the UK ran to about fifteen groups. The 1985/6 edition of the BFI Yearbook lists some 70 Film & Video Workshops, 18 of which were franchised under the ACTT Workshop Declaration (more of that later). Four of those seventy Workshops are in Scotland, three of them having emerged since 1980. In October 1987 the franchised Workshop sector and Channel 4 will both celebrate their fifth birthdays.

SIGNPOSTS

2.4 Over the same period the presence of Video Cassette Recorders in UK homes (not to mention schools, community centres, businesses etc.) has risen from just under 3% to around 40%, the highest in the world. The number of broadcast TV channels has increased from three to four and Direct Broadcast Satellite is over the horizon, if not quite visible yet. Broadband Cable TV has crept into a tiny but not insignificant number of Scottish homes in Aberdeen and Glasgow while Edinburgh's Cable Consortium have been struggling to obtain finance to begin cabling what is the largest franchise so far awarded. The Peacock Committee published its recommendations on the future of the BBC which, while rejecting the proposed introduction of advertising, opened the door to Independent Producers with the Government threatening to impose a 25% quota of externally produced programming if the BBC does not reach a satisfactory arrangement with the producers. The Government's reluctance to licence the myriad community radio stations currently 'in waiting' appears to stem from a combination of resistance to the idea of giving disenfranchised groups access to the airwaves mixed with the desire to allow more time to prepare the ground for de-regulated commercial radio, possibly under a new 'Radio Authority' similar to the Cable Authority. The publication of the Green Paper on Radio and preparations for a new Broadcasting Bill in 1989 signal the environment of change which television and radio now inhabit. The possible privatisation of Channel 4 and the creation of a 'fifth channel' may have a profound impact on the independent video sector over the next few years.

2.5 Against these developments the Workshop / Independent sector has come into its own as both an alternative to the profit-driven expansion of the film/video industry, underwritten as it is by technological (and hence commercial) development in its distribution systems (Cable, Satellite, Video Cassette, Micro-computer based information systems) and, increasingly, as heir to the principles of 'Public Service Broadcasting' and their extension into new realms of access and democratic control.
2.6 The sector has deep roots in, among others: the Thirties traditions of Griersonian documentary and the Workers’ Film Movement; the Fifties’ ‘Free Cinema’ movement; the politicised cinema of the late sixties and early seventies; and the early experimental cable TV channels which explored notions of ‘democratised’ media and community access. Its most recent period of growth represents the convergence of several forces: technological change – the appearance of low cost portable videocassette technology; an accumulation and sharing of experience amongst film makers, community video workers and others involved in what could loosely be called the ‘Independent Sector’; new sources of funding (particularly the BFI and Channel 4); a ground-breaking agreement sponsored by the film and TV technicians union (the ACTT); and widened opportunities to reach audiences through the availability of domestic VCRs, wider channels of distribution, and the creation of Channel 4 which it helped to bring into being.

2.7 In Scotland the Workshop/Independent sector is younger, less well funded and more insecure than its counterpart in the south. Despite that, the established Workshops and the emerging groups around the country display the same breadth and diversity of work that has characterised the sector in England and Wales.

2.8 What do these groups do? The answer is a multitude of things. Within a very great diversity of approaches, though, there are number of central strands, commonly referred to as ‘integrated practice’, which are: production of films and videos; access to resources; training in skills; and distribution and exhibition of workshop product. Common to nearly all workshops is a commitment to enabling groups traditionally denied access to the media an opportunity to articulate their own views, feelings and experiences with a minimum of outside direction. Those groups may be defined as geographical communities or as ‘communities of interest’ or both. Within that commitment the emphasis may lie on the process of producing film or video – where the acquisition of communication and social skills in a group context takes precedence over the production of a finished tape or film. Or it may lie in the creation of a finished programme, produced with a definite audience in mind. The distinction between these two approaches is often hazy and, in many cases, one will lead to the other. Nonetheless, the historical development of individual workshops tends to reveal an early concentration on one or other approach, gradually developing into a wider range of activity.

2.9 As it has developed over the past few years the sector has involved itself in many debates – over cultural and aesthetic questions (eg, in the ‘Scotch Reels’ events mounted at the Edinburgh Film Festival in 1980-82), over funding and development and, internally, over questions of policy and practice regarding the whole range of its activity. It would be erroneous to suggest that, in any of these areas, the ‘sector’ has a homogenous identity. Indeed one of the sector’s greatest strengths (and, it must be said, one of its greatest weaknesses) is its diversity, its determination to question and challenge not just the orthodoxies of the established media but also its own practices. Increasingly, though, the sector has begun to look at itself in terms of its common interests ... partly as a result of internal growth, partly because of external pressures on funding, and partly out of a commonly held desire to become a more coherent force in relation to the outside world, whether that be paymaster or public.

2.10 Project Video Scotland and the Scottish Association of Workshops are both concrete expressions of the Workshop/Independent sector’s desire to develop its effectiveness, both internally and externally. The decision to launch a joint initiative on the question of distribution, begun with the research for this report, was a recognition of the key role that distribution plays in the relationship between producer and user which, at the end of the day, is what the sector is about.
3. THE USERS

3.1 As was suggested in the introduction, the audience for Independent Video in Scotland may well be larger than even those working within the sector imagine. The interest generated by events such as those run by the Scottish Association of Workshops at recent Edinburgh Film Festivals and elsewhere; the North of Scotland Community Video Association’s recent festivals; other emerging video events (eg, Craigsfarm Video Festival in Livingston) and increasing review coverage of videotape in a variety of magazines and journals (eg, SCAN; Third Sector; Link-up; Radical Scotland; Times Educational Supplement Scotland) and even daily newspapers (eg, The Scotsman) point to an awakening of interest in the potential of the medium similar to that experienced by television in its early days or, perhaps more analogously, the growth of community and small-scale publishing made possible by the development of cheap offset-litho print technology, and the identification of ‘gaps in the market’ for community and voluntary sector information.

3.2 In the absence of any research or other substantive material on Independent Video in Scotland a survey of organisations in the community, voluntary and related sectors was undertaken in order to provide some concrete evidence of the nature and extent of their video use and its potential growth. The principal survey methods were a ‘Video Use Questionnaire’, a ‘Video in Libraries’ questionnaire, and interviews with questionnaire respondents and other users, producers and distributors of video. The objective was to build up a picture of the size, composition and dynamics of organisations using video in their work. (The questionnaires, complete with raw totals for each question and a summary of the principal findings, are reproduced in Appendix 1.)

SIZE

3.3 Over three quarters of the community, voluntary and other organisations who returned the questionnaire said they have, do or will use videos in their work. And of those saying they do not use video at present, two thirds said they thought they would in the future. Even allowing for possible selection bias amongst those returning the questionnaire, if only half or even a quarter of similar organisations throughout Scotland are using or are likely to use video to the same extent then there would seem to be vast scope for Independent Video which addresses those organisations’ needs.

3.4 In just one region, Lothian, the ‘Lothian Region Directory of Local Services’ lists some 800 or so “Voluntary and Statutory Organisations in social work, health, community and allied services”. Applying a conservative estimate of 25% using video at present and 15% likely to in the near future would mean that in Lothian alone there could be over 300 users of video amongst those organisations covered by the Directory. Extrapolating those figures for Scotland as a whole the figure could be in the region of 2000.

COMPOSITION

3.5 Clearly the extent and nature of video-use will vary from one type of organisation to another and from one region to another. Different types of users will have different needs — in terms of the kinds of programmes they require — and different levels of resources — in terms of money available to fund the hire, purchase or production of tapes and access to equipment, expertise and venues.

3.6 The most important piece of research to date on the Independent Video sector, the ‘Videoactive Report’ (Dunkey, 1985), identified a number of specific audiences for Independent Video with particular, distinct characteristics. The Videoactive researchers looked in detail at four audience groups: Trade Union and Labour Movement; Youth and Youth Workers; Public Libraries; and Education. They found that the growth of video use amongst each type is likely to be dependent on several factors — access to information, equipment and funds; availability of relevant material; internal distribution networks; skills in video use; existence of producers/distributors geared to the particular audience; local authority policy; and the promotion / packaging / pricing of tapes by producers and distributors.
3.7 The PVS Questionnaire results suggest that video use in Scotland is high in the fields of Community Education, Youth and Community Work, and Health Education; fairly high amongst Voluntary Organisations in general; and moderate amongst Advice and Information organisations, other community groups and statutory organisations. Other specific audiences for Independent Video are Libraries; the Labour and Trade Union Movement; Pressure Groups; and the formal Education sector. Bearing in mind the difficulties of establishing accurately the level of video use in particular sectors we can try and explain the variation suggested by the survey results and postulate lines of development by considering some of the general characteristics of the various sectors and by looking in detail at some individual instances of video use.

COMMUNITY, YOUTH AND HEALTH

3.8 Community Education, Youth and Community Work and Health Education are all heavily information-centred activities based on professional workers funded from local or central Government sources. In addition Community Education and Youth and Community Workers tend to be located in specific communities with a high degree of local involvement and a wide range of activities involving the use of a variety of information resources. Historically many non-commercial video groups have grown out of involvement with this sector through the use of video as a 'process' and/or campaigning tool. The combination of: workers with a professional interest in the development of information resources geared to community use; openness to innovative communication tools; relatively well developed resources (in terms of information sources, equipment, buildings, administrative support etc); long-standing connections with and experience of community video; and access to a growing resource of relevant material add up to a relatively well developed infrastructure well suited to the use of video at a number of levels.

3.9 The increasing significance of video in youth and community work in Scotland was highlighted by the establishment in 1982 of a four year co-operative venture between the Scottish Community Education Council and the Scottish Council for Educational Technology "...to heighten awareness about the potential and availability of films and videos relevant to community work." (Johnson, 1985, 1). The results of that project included the setting up of an inter-agency Film Viewing Panel drawn from community education, social education, adult basic education and youth work which meets four times a year to view films relevant to community work. The resulting reviews are published in SCCEC's journal, SCAN.

3.10 In 1985 the Scottish Community Education Council published a booklet, 'Using Films and Videos in the Community' which, in addition to providing ideas and advice on the use of film and video in community and informal settings, included a review section listing some forty tapes in six categories. Unfortunately the independent sector, both in the UK as a whole and Scotland in particular, was not represented either in the review section or in the guide to relevant organisations. This may in part reflect the difficulties which groups in the independent sector in Scotland have had in making people aware of their existence and their resources. None the less the publication of the booklet and the inter-agency activity which prefigured it underlined the role of film and video in the 'community professions'.

3.11 EXAMPLE 1: Pilmeny Development Project (PDP), between Leith and Edinburgh city centre is an area-based community work project focussing on housing and area improvement issues and with an emphasis on group work with young people and elderly people. PDP have used video for a number of years and in a number of ways. With young people they have used both 'independent sector' tapes, on issues like drug abuse and unemployment, and television programmes like 'Not the Nine O'Clock News' as 'ice-breakers' to trigger discussion on topics like unemployment. With elderly people the project team have used tapes on local history produced with one of their youth groups to stimulate reminiscences and discussions about the local area.

3.12 PDP have also used tapes in training volunteers to work with elderly people and in developing communication / organisation skills with local committees. In this area they have relied on tapes produced by commercial organisations (eg, John Cleese's VIDEOARTS, one of the commercial producers most frequently cited in the PVS questionnaire) or, in the case of training volunteers in working with elderly people, tapes designed for an audience of professional health care workers. On one issue, housing demolition, with which they are particularly concerned, they have found that existing tapes on housing issues deal almost exclusively with dampness. As a result they have become involved in the production of a tape on demolition with a group from the local
Unemployed Workers Centre. The team do not often screen tapes at public meetings but have arranged for tapes to run in the background for people to ‘dip into’ between formal sessions.

3.13 In all these areas of video use PDP have experienced difficulty in obtaining fully relevant material which is usable in a small group discussion context. Tapes are generally too long and, in the case of many programmes produced for television, tend to be “mostly people sitting around talking”. Where they do get hold of tapes their main source of information tends to be ‘word of mouth’, often from workers in other similar projects. They do not have a library of tapes as such but some tapes which they have bought are often borrowed by other organisations.

3.14 The PDP team consider that their use of video is likely to increase as more relevant material becomes available (they cited a number of topics on which they felt there were videos to be made). At present their use varies from one to twelve screenings a month.

3.15 EXAMPLE 2: Edinburgh Council of Social Service’s Community Work Team (TWIN) work with a variety of groups on housing, health and elderly issues. They often screen tapes at Tenants’ Association meetings as an introduction to issues and to stimulate discussion. They have also produced their own tapes, often as part of ‘process’ work involving role-plays (eg, rehearsing interviews with housing officials). They obtain tapes from local groups (eg, a tape on dampness produced by a local housing action group) and from further afield – relying on reviews in relevant journals, COMMUNITY ACTION for example.

3.16 As a resource TWIN find video very useful, particularly the ability to stop and start tapes at significant points. Ideally they like tapes to be between ten and fifteen minutes long, to fit in with the discussion format of meetings. Through their contact with a large number of groups and organisations they act as an information source and thus can and do refer people to sources of videotapes. They themselves have found difficulty in getting information on what tapes are available, often involving several phone calls, and at present do not receive any mailings on relevant material. In production, apart from their ‘process’ tapes, they have indirectly been involved in the production of a tape on dampness co-produced with a group of Town Planning students from Heriot-Watt University.

3.17 Again, if more relevant tapes were available (or if they had more information about those that are) the TWIN team expect their use of video would increase. They also expect to continue using video recording equipment in ‘process’ work.

3.18 Other workers in community and youth work report similar experiences of using video (as in ‘Street Video’, ‘Community Media’). A common core of process-based production work using portable recording equipment to develop role-plays, communication skills, etc., has become augmented by the use of professionally produced tapes or off-air recordings in group work, meetings and, in some cases, staff/volunteer training. Problems in finding tapes tailored to their specific audience; difficulties with the length and format of tapes (in terms of the ability to stop/start, show selected excerpts etc.); and a general lack of information about tape availability appear to be the main obstacles to youth and community workers’ greater use of video rather than any lack of enthusiasm for the medium itself.

HEALTH AND HEALTH EDUCATION

3.19 In Health and Health education work audio-visual resources have long played a vital role. Since before the advent of video there has been a long tradition of the use of films in Health Education, and a glance through the catalogues of the major educational film distributors (for example CONCORD FILMS COUNCIL catalogue lists literally hundreds of films and videos on health topics) reveals a vast number of films on health and related issues, many of which have become available on video. Use of video in Health Education is not confined to statutory health or educational bodies – voluntary organisations concerned with health issues appear, from our survey (see section 3.32 for examples), to be particularly keen users of video to develop understanding of particular conditions and disabilities.

3.20 The MENTAL HEALTH FILM COUNCIL is an organisation dedicated to ‘disseminating understanding of mental health and handicap’ and produces a bi-annual catalogue which currently lists some 700 films and videos covering a very wide range of
material from mental handicap to self-help, aging and sexuality. In Scotland the SCOTISH HEALTH EDUCATION GROUP and the SCOTTISH CENTRAL FILM LIBRARY make available on free loan a selection of the library’s almost 300 health education films, although at present they include only about a dozen videotapes. In individual regions the local Health Board’s Health Education Department provides access to audio-visual resources locally as well as providing access to the SHEG catalogue.

3.21 EXAMPLE 3: The Lothian Health Education Unit produces a resources catalogue which lists over 60 videos which can be borrowed by health workers or any member of the public. These tapes range from television programmes and commercial productions to material produced by community groups and the Unit ‘constantly buys in tapes’ in addition to receiving copies of any programmes produced by SHEG. As well as checking through catalogues from commercial and independent producers and distributors, the Unit ‘sifts’ through periodicals for reviews/ noties of relevant material.

3.22 Gaps in the available material exist, though, and in particular the Unit identifies a “lack of locally made material relevant to local people”, material produced by communities themselves rather than by health care professionals and a lag in the amount of material on social health issues compared to ‘direct health’ subjects. Amongst regular users of the Unit’s videos are health visitors and teachers (borrowing, for example, tapes on parent craft; sex education; alcohol/drug abuse) community workers, women’s groups and MSC training schemes (who use tapes as part of Life and Social Skills teaching).

ADVICE AND INFORMATION

3.23 One might assume that Advice and Information organisations would display a similar level of video use. Their apparent lower level of video use (see Appendix 1) may be attributable to an insufficiently large sample but, on the other hand, it could be argued that ‘over the counter’ advice / information organisations (eg, Citizens Advice Bureaux) depend on the fast retrieval and dissemination of specific items of information. This kind of activity is more suited to paper or computer based information sources than video. Where such organisations do seem to be more likely to use video is in the context of staff training or group based work or where their work is more educationally based or long-term.

3.24 EXAMPLE 4: ARTLINK, an Arts and Disability Project which provides advice, information and lobbies on access to the arts for disabled people, doesn’t use video in its day to day work but does use one tape extensively to show potential client groups and sponsors what the project does. For this purpose it gets used about once a fortnight. Additionally they have used a number of other tapes from community producers to illustrate arts-in-the-community projects.

3.25 Because of their special requirements ARTLINK would prefer to co-produce tapes, for example they would like to make another, up-dated tape showing their work, one which could be used to generate interest from potential sponsors of hospital-based projects. They feel that video is “more important than most resources because it’s particularly appropriate to their work of showing people what arts with disabled people is all about”.

3.26 EXAMPLE 5: Citizens’ Rights Office in Edinburgh provides advice and information on welfare benefits, rights at work, civil and other rights. In addition to using videos for staff and volunteer training they have recently co-produced a bi-lingual tape on welfare benefits issues for Asian women. (see section 5.10)

3.27 EXAMPLE 6: Scottish Education and Action for Development provide information, education and other resources on development issues. One of their main functions is the provision of a resource centre. SEAD use video for a number of purposes. Internally they screen videos to staff and volunteers on a particular subject if the organisation is about to take up a project or campaign in that area. They also show tapes to new volunteers as part of their induction to SEAD’s work. Tapes are regularly screened at workshops and conferences, drawn from a library accumulated from a number of sources.

3.28 As a licensed International Broadcasting Trust user (IBT is a consortium of over seventy organisations which promotes the production, distribution and broadcast / exhibition of programmes dealing with international issues including several broadcast by Channel 4), SEAD are entitled to record IBT programmes off-air for educational use. They may well hire a tape specifically for a conference or other event and esti-
mate that they do so about 20-25 times a year. They estimate that they buy about three or four tapes a year but obtain many more free (from groups like OXFAM and Christian Aid) to hold in the resource centre for loan to users. They get a lot of direct mail from producers about new tapes and also get information from other groups and publications. They also have one tape (produced by another group) available for hire/sale, and sold about fifteen copies of it in 1985.

3.29 SEAD have co-produced two tapes aimed at development groups and schools/colleges and expect, subject to financial constraints, to make more tapes on a co-production basis. In general they feel that tapes are "probably the most efficient introduction to development issues" but that many are too long for group work or meetings, thereby distinguishing between programmes produced for broadcast use and those made specifically for use in meetings or educational contexts. On average they get about one enquiry a day relating to videos, mostly from people in groups who want a tape for a meeting, conference etc. They often refer such enquiries to other centres or distributors as they don't hold any detailed information themselves.

VOLUNTARY ORGANISATIONS

3.30 The voluntary sector as a whole is a big producer and consumer of information. Voluntary organisations publish vast amounts of material in the form of leaflets, pamphlets, books and magazines and in many cases the collection and circulation of information is their main activity. It is not surprising, then, that many voluntary organisations, particularly at a national level, are involved in the use of video. Indeed the voluntary sector is quite heavily involved with broadcasting at both local and national levels. Proposals to set up a national 'clearing house for sound and vision material' are currently being discussed and could be an important opportunity for the independent video sector. (see Broadcasting and Voluntary Action, 1987, pp60-61). As is generally the case with video, voluntary organisations' use of the medium breaks down into the three main categories of process work, internal information / training and external information / publicity / campaigning.

3.31 From the point of view of distribution, 'process' video work is of no great concern to us as, by definition, the tapes produced are mainly concerned with the process involved in their production rather than the end product. Thus the increasingly common use of video in, for example, role-playing specific situations likely to be encountered by volunteers and staff doesn't give rise to distribution problems as the participants and the audience for the tape are one and the same.

3.32 As an internal information and training medium in voluntary organisations video is beginning to take its place alongside the traditional circular, information pack, training workshop and conference. Amongst the organisations identified by our research as using video in at least one of the questionnaire categories are the following national Voluntary Organisations:

Scottish Pre-School Playgroups Assoc.; Scottish Association for Mental Health; Scottish Catholic International Aid Fund; Family Care; Scottish Federation of Housing Associations; Campaign Coffee Scotland; Epilepsy Association of Scotland; British Agencies for Adoption and Fostering Scottish Centre; Scottish Child and Family Alliance; Scottish Family Conciliation Service; Scottish Council for Single Parents; Scottish Council on Disability; Scottish Council for Spastics; Scottish Red Cross Society; Scottish Association of Victim Support Schemes; Scottish Association of CABX; Crossroads (Scotland) Care Attendant Scheme; YWCA Scottish Council; Scottish Women's Aid; Alzenheimer's Disease Society; Scottish Homosexual Rights Group and a host of local voluntary organisations.

3.33 Many of the organisations listed above also use video as a public medium of communication. Several of the groups concerned with health and social welfare issues (eg, the Alzenheimer's Disease Society; Scottish Women's Aid and the Scottish Council for Single Parents) organise public screenings of videos to raise awareness about their particular concern while the latter two have produced their own tapes. The Scottish Council for Voluntary Organisations (SCVO) regularly reviews videotapes in its journal Third Sector.

LIBRARIES

3.34 Given their central role in the free provision of literature and information to the public, Libraries occupy a potentially pivotal position in the development of video as a community resource. Already in Britain library services in several regions operate video lending libraries modelled, on the whole, on commercial video hire shops. Operating
under current funding restrictions these libraries are usually required to be self-financing, with some actually contributing a surplus to the Libraries' general revenue.

3.35 In a UK-wide survey conducted in 1982 (LIBRARY ASSOCIATION AUDIO-VISUAL GROUP, quoted in VIDEOACTIVE REPORT op.cit.) Catherine Pinion, the Audio-Visual Services Librarian for Sheffield Public Libraries, reported that out of 160 library authorities responding to the survey, 25 had established a video loan service, 59 were 'actively considering' doing so and 76 were not considering video or had rejected the idea. Although libraries are required to provide a free book and periodical loan service there are no such restraints on charging for video or other audio-visual services. Given funding restraints only two of the authorities operating a video loan service did so without charge. One of these was Dumbarton in Strathclyde which had received a grant in 1975 enabling it to make programmes about the local area.

3.36 Interviewed by the authors of Videoactive in 1985 Catherine Pinion reported that the number of UK authorities with video collections had risen to forty-five and that an initial emphasis on stocking commercial feature films to generate revenue had been somewhat lessened as "collections of this kind were not proving to be the money-spinners they had first appeared." (VA) As a result: "In a situation where collections were not making money, a change in aim and direction was necessary ... Many libraries, although keeping feature films, were expanding in the area of education and non-fiction titles, in order to provide a different kind of service and to supply material not available elsewhere."

3.37 Project Video Scotland's survey of Scottish Library Authorities received sixteen replies out of thirty questioned. Of those sixteen, eleven said they did hold videotapes for lending or reference purposes while five said they did not. Of those five, three said they 'intended to' while two said they did not intend to. A similar (though less detailed) survey conducted by the Scottish Film Council in September 1986 found ten library authorities stocking video.

3.38 At a seminar on video in libraries organised by the Scottish Film Council in September 1986 representatives of some of the Scottish Library Authorities currently holding video tapes said some that did not meet with representatives of the SFC and Project Video Scotland. The picture that emerged from the meeting was of an essentially uncoordinated and uneven pattern of development. Several authorities (for example Motherwell and Clydebank) established video collections along the lines of the 'Corner video shop' on a self-financing basis but with the hope that there might be a surplus which would enable them to buy 'educational' titles. Glasgow libraries, as an Open University regional study centre, established video holding and viewing facilities and have begun to acquire local community videos. Apparently uniquely, Glasgow undertook a video demand survey and at present have "an open mind" towards expanding their video collection.

3.39 In Edinburgh the 'proliferation' of video shops was cited by the Libraries' representative as a reason for not stocking feature films on video and, currently, only one branch library stocks any community / independent video (some of it produced by Video in Pilton), although two circulating collections (one on Apartheid and the other on Peace) originated in the McDonald Road Branch contain relevant videos. Several of the smaller library authorities, including Falkirk, Dumbarton and Midlothian have developed 'local' and 'special interest' collections. In Falkirk's case 'special interest' videos now circulate around participating libraries in the district while much of the material in Dumbarton has been transferred from cine films made locally in years gone past (eg, on the local ship building industry).

3.40 Only four authorities (according to both the PVS and SFC surveys) stocked feature films - in marked contrast to the UK survey cited above - while eight said they stocked 'Non-fiction' (nine stocking 'educational' tapes in the SFC survey). Seven out of the eight said they held tapes "produced locally" while four reported that they "actively encourage local producers" to deposit tapes and three were involved in the production of tapes. This pattern of development suggests that Scottish library authorities have developed video holdings more as a local archiving or information source than as a revenue generating exercise. Only two authorities charge for video loans (for feature films).

3.41 The Scottish Film Council, in seeking to encourage Library Authorities to support feature films of cultural significance "which would not otherwise get shown" identified lack of information about relevant material and its availability as a stumbling block in developing libraries' video holdings.
TRADE UNIONS AND THE LABOUR MOVEMENT

3.42 As with any large organisation the extent to which video is used in a trade union context depends on a mix of factors – how tapes are acquired, what resources are available for their use, how relevant the material is to a particular situation and so on. It has not been possible to carry out a quantitative survey of trade union video use in Scotland and so the following is based on material acquired on a UK basis and talks with a number of people active in the labour movement in Scotland and in trade union video in general.

3.43 At a UK-wide level use of video in the trade union and labour movement is on the increase. In some ways union use of video reflects the increasing use of video as a corporate training and information medium by management (according to the authors of SAY IT WITH VIDEO there are some 400 video production companies in the 'industrial communications field' [Peers et al, 1986, p13]). Trade Unions use programmes recorded off-air (for example on new technology) in training courses for shop stewards, and many trade union studies centres have video libraries of tapes on a variety of topics.

3.44 Several major trade unions as well as the TUC (GUIDELINES FOR TRADE UNIONS ON USE OF VIDEO, 1986) have produced videos and a recent booklet on trade union use of video (SAY IT WITH VIDEO op cit, pp74-78) lists some fifty tapes produced by national trade unions. The TUC has itself produced a booklet (GUIDELINES FOR TRADE UNIONS ON USE OF VIDEO) and an unofficial joint trade union video steering committee called TU/TV was formed in 1984 "to try and provide a coherent approach to video use". In 1985 TU/TV produced a booklet on 'trade union responses to new management communications' (SPEAK UP!, Cayford, 1985, p23) in which they identified four types of video use by unions:

- programmes for recruitment and training
- programmes for national distribution, sometimes across trade unions and supporters
- programmes for regional use
- video recordings for immediate communications and message passing at local level

They note that "the different intended uses often demand different production approaches and different distribution strategies" (ibid, p23, emphasis added). The authors of SAY IT WITH VIDEO adopt a similar typology when they write that trade union video:

"...is used in three main areas:
* for internal communications and education
* for campaigns, and
* in industrial disputes." (op.cit., p38)

3.45 In Scotland our researches have shown a very low level of video use compared to England. There are, however, signs of development. The growth of Trade Union Studies in Colleges of Further Education is encouraging the creation of video libraries on work and trade union issues accessible to both officials and rank-and-file members of unions (examples include Stevenson College in Edinburgh and Halbeath College in Dunfermline).

3.46 The STUC has itself recognised the importance of the Workshop sector in its recent policy document THE STUC AND THE ARTS when it says of Broadcasting:

"The power of broadcasting and the media generally, including film and video, is often underestimated. It is much more than what is portrayed in news bulletins or political and economic programmes. We should recognise this power and influence for good or ill. We will seek to work with all workers and organisations in this sphere, film, video workshops and in the written and spoken word to influence and develop our work and policy for Scotland's future." (STUC AND THE ARTS, 1987, p12)

3.48 At the launch of the Workshops Strategy Document in February 1987 Alex Clarke, the then STUC Arts Officer, said that the STUC was "very pleased" to see the document and that they were "very keen" on developments in the workshop sector. Since then the Scottish Association of Workshops has met with the STUC to discuss ways in which it can support the development of workshops and forge stronger links with the sector. Together with the links being made between individual workshops and trade unions (through, for example, Video in Pitlon's recent tapes on victimised miners and on Trade Union action against Apartheid) it seems hopeful that the Workshop sector will be able to expand its work with the trade union and labour movement as the lat...
ter becomes more aware of the sector’s resources and experience and the particular relevance of workshop practice to countering the often unrepresentative portrayal of trade unions in the established media. Plans are currently underway to stage a Video Day Event along the lines of the Health, Welfare and Housing event discussed later in this report.

HOW VIDEO IS USED

3.49 The Questionnaire results suggest that video users make fairly intensive use of videotapes with about 37% of those questioned using tapes weekly and slightly more using tapes monthly. One implication of those figures is that, for many groups, use of video has become integrated into their regular activities and is no longer a ‘special event’.

3.50 Those groups using video do so in distinct ways. According to the questionnaire the most popular use was for training, followed by ‘private screenings’ and ‘internal information’, with ‘public screenings’ coming last. With an average audience of between 10 and 20 people it seems that, amongst those organisations questioned, video is used mainly as a working tool rather than as a public event. This is not entirely surprising given the characteristics of video as a medium.

3.51 Firstly current limits on the maximum screen size of acceptable image quality (short of using very much more expensive video projection equipment) place an upper limit of between twenty and thirty (depending on the size of screen) on the number of people who can comfortably watch a single television screen. (It should be noted, however, that it is relatively easy to link two TVs to one videoplayer — something which many organisations don’t seem to think of doing — thereby doubling the effective capacity). The advent of video projectors offers the prospect of screening to an audience of up to eighty so, but few organisations are, as yet, likely to commit themselves to the expense of purchasing one. Secondly, the relative ease of use of video (compared to the previous ‘moving picture’ standard of 16mm film) is particularly suited to group and discussion based activity.

3.52 The latter assertion is borne out by the questionnaire where 48 out of 77 questioned said they “always” had a discussion before or after showing a video while 15 said “often”, 14 said “sometimes” with none saying they “never” did. Out of 79 questioned on whether they had a speaker when showing videos, 49 said “sometimes”, 21 said “always” and only 9 said “never”.

3.53 Training’s popularity as a use probably reflects video’s ability to present information and portray real life situations in a more accessible form than other media. Typical situations that an employee or volunteer might encounter can be portrayed on screen and discussion initiated at appropriate points during the screening which can subsequently be resumed. As an introduction to the structure and activity of an organisation video can prove to be an ideal medium, as Heatwise Glasgow (an energy conservation project which employs a large number of people on MSC supported schemes) have discovered. Within large organisations a video can be used as a ‘briefing’ medium to bring members/staff up to date on current topics, policy etc. — a common use amongst some trade unions for example.

3.54 The relative unpopularity of public screenings amongst users of video may well be accounted for by the preponderance of videos produced for specific audiences within organisations and associations and by the technical limitations of screening video to large audiences. It must also be said that many (but by no means all) videotapes are not produced to a standard of presentation that will hold the attention of an audience not already interested in the subject-matter. In any case public screenings of tapes are more likely to be organised by the production groups themselves, rather than by an institutional user. Where a programme has a strong appeal to a particular interest group or local community, public screenings can be very effective and popular — as Video in Pilton, for example, have found at screenings of their tapes in the Pilton area.

CONCLUSIONS — AUDIENCES

3.55 Our survey of video users provides some quantitative evidence of the current extent of video use as well as an indication of further growth. Clearly it would be very difficult, if not impossible, to predict at all accurately the rate at which video use will expand. This is in large part due to the unplanned and uneven development of video as
an information resource. At the same time, however, it does not seem unreasonable to postulate that video will become a standard communication tool amongst a wide range of organisations, as it already appears to have become amongst a sizeable proportion of those surveyed.

3.56 Further evidence of this can be found in the diversity of organisations in Commerce, the Arts, Education, Government and even Church, which are now producing videos. Video is increasingly being used as an opinion former by bodies such as the Central Electricity Generating Board (in advocating Nuclear Power), big business (Distillers produced a video to distribute to shareholders during the Guinness takeover bid) and the Church (the Church of Scotland, for example, has its own video production and training unit and recently produced a video on the situation in South Africa, available from all its bookshops). Indeed both the Labour and Conservative Parties distributed videos to local parties during the 1987 Election campaign. Estate agents selling houses, evangelists selling salvation, car manufacturers selling new models to dealers – all use video to get their message across. Even bookshops are beginning to use video displays to promote authors and titles while the Post-Office's attempts to sell its wares to ' captive' queues has aroused some controversy. The significance of these developments, for our purposes, is that video as a communication medium outside of the home has become commonplace. Technologically, socially and creatively the use of video is no longer novel and, consequently, the scope for its use is very much wider than it was even five years ago.

3.57 Against this background of 'video literacy' the experiences of those sectors we have been looking at in more detail indicate that the audience for independent video is growing in size and widening in composition. Sectors like Youth and Community work, Health and Health Education have, as we have seen, made use of video fairly extensively and thus already constitute an important audience for independent sector programmes. Advice, information and counselling organisations are becoming increasingly important social force in 'the information age', and what appears to be a relatively less frequent use of video may well become more intensive among these latter organisations as more relevant material becomes available.

3.58 The voluntary sector is so large and diverse that it defies generalisations, but it is apparent that many of its members are already making use of video and many more are likely to do so as both externally produced material and programmes generated 'in-house' receive wider publicity and as the 'knock-on' effect of individual organisations using video travels through the extensive umbrella organisation of the voluntary sector. The low level of video provision in public libraries seems to be a combination of lack of interest and lack of funding. If expansion of the library service does become a reality then the experience of those authorities which have taken video on board as part of their range of facilities should encourage others to follow suit, particularly if independent producers draw on those experiences and lobby library authorities effectively. Given the extent of video use in education, business, statutory and voluntary sectors there are strong arguments for libraries to acknowledge the importance of video as a medium and to reflect that in their information provision. Where individual authorities are putting more resources into libraries the independent sector needs to ensure that these arguments are made and that those librarians who are not aware of the scope of video generally or independent sector work in particular are exposed to the sector's output.

3.59 In Education an historically greater openness to the use of audio-visual technology is now being complemented, particularly in Scotland, by the rapid growth of media studies as a school subject (see Signs Of Success – Report Of The Media Education Development Project, 1987). This has stimulated interest in the use of video among teachers who in turn are introducing video to their students. Access to facilities within schools and colleges and via community video resources opens the door to a generation of school and college leavers already at ease with video as a medium of expression and who may well represent a growing audience for independent video.

3.60 On a national scale the trade union movement is beginning to take video seriously, both directed internally to its members and externally to employers, Government and the public at large. In Scotland very little has happened at a production level, yet there are enormous opportunities for independent sector producers to get involved in trade union and labour movement-related work. In a political and economic climate of de-industrialisation the potential of video to augment the campaigns that have taken place against redundancies and closures is vast and, again, the independent sector is uniquely placed to provide resources, advice and expertise in this area. At the same time the development of new sectors of employment with changed conditions of work and employees often with little experience of trade unionism provides a challenge to the labour movement which demands new ways of communicating. Again video offers just
such a resource and the independent sector offers a wealth of experience in communicating with people on their own terms. Encouragingly these points were given an airing at a 'Conference on Cinema and Television in Scotland — A Strategy for the Future' in Glasgow in June 1987, organised by the STUC and bringing together Broadcasters, Trade Unionists and representation from the Workshop sector (see: 'Broadcasting — stuck or STUC?', MacPherson, Radical Scotland, No.28, p28).

3.61 In conclusion it seems clear from our research into audiences for video that qualitative changes in the use of video across a broad range of activities and in many different spheres of life are combining with a definite quantitative growth in the audience for Independent Video in Scotland. This audience is not, however, an undifferentiated mass. On the contrary it is highly segmented, with very distinct types of viewers who, unlike television audiences, are reached through a multiplicity of distribution channels (as we shall see later). This segmentation is highlighted by the distinctive working practices of the workshop sector which, again unlike television, works with specific groups with identifiable interests rather than broadcasting to an amorphous 'person in the street'. Reaching such segmented audiences must then involve an appreciation of how they are composed and how they can best be reached — the focus of section 6, on Distribution. In the next two sections, however, we look at the producers and the programmes they make.
4. THE PRODUCERS

4.1 The most immediately obvious feature of the Independent Video sector is its great diversity. In the UK as a whole there are a great many Independent producers operating at every level from community video groups through locally based Workshops to regional and even nationally orientated Workshops as well as non-commercial producers and distributors servicing UK-wide (or as is often the case, England-wide) 'communities of interest' like the Labour Movement, Women's Movement and so on. There are approaching a hundred or so film and/or video workshops alone, including eighteen franchised under the Workshop Declaration (see Introduction). Issues in distributing the growing number of programmes coming out of this sector have been raised in a number of forums over the last three years or so (notably at Scottish Association of Workshops events and at the 1986 National Independent 'out Video Festival in Bracknell) and prompted the research which led to publication of the Videoactive Report and to Project Video Scotland.

4.2 In Scotland there is a similar diversity of producers and programmes in the independent sector, although on a smaller scale and with significant gaps, both geographically and in terms of the kind of programmes being produced. The relative underdevelopment of the production sector in Scotland and what would seem to be the relative failure of producers and distributors from outside Scotland to make the same impact in Scotland as in England (for reasons discussed in the next section) were two of the principal reasons for the establishment of Project Video Scotland.

4.3 Smaller and younger than its counterpart in England, the Scottish Independent Video Sector also has a different profile. The majority of production groups operate along 'Workshop'-type lines with a further category of 'Community-based' production groups working under a variety of organisational and funding arrangements. In addition there are several Independent Production Companies whose work straddles the boundaries between Independent / Grant Aided and Commercial production.

4.4 The Independent Sector in Scotland is at a crucial point in its development with an expanding number and range of programmes being produced both by established and emerging Workshops and by a growing number of community producers. Crucially several Workshops and emerging workshops are moving from a phase in which their orientation has been towards local communities, 'process' work and their own organisational development, into a phase which includes most or all of these objectives but which also includes the production of programmes for a wider audience — both geographically and in the sense of reaching a greater variety of people. It is the growth of these audiences which underlines the need for more effective distribution of the sector's output.

WORKSHOPS

4.5 An important element in the development of the Workshop sector in Scotland, as in England and Wales, has been the agreement between the British Film Institute, the English Regional Arts Authorities, Channel 4 and the Association of Cinematographic and Television Technicians (ACTT) known as the 'Workshop Declaration'. The 'Workshop Declaration' enabled the establishment of small, grant-aided film workshops working on a non-profit, co-operatively organised basis under a union recognised agreement and enables Workshops to produce material for broadcast on Channel 4. At the same time the 'Workshop Declaration' enshrined the principals of 'Integrated Practice' which, broadly, commit workshops to integrating production, distribution and exhibition, training and education in an overall programme of work conducted within a relatively stable funding environment.

4.6 At present there is only one Workshop in Scotland 'franchised' under the Workshop Declaration (Film Workshop Trust in Edinburgh which, despite its name, works mainly in Video together with a 'subsidiary' Film Animation Workshop). There are three other established Workshops ('Video in Pilton' in Edinburgh; 'IslanHouse Film and Video' in Alva; and 'Glasgow Film and Video Workshop') and a number of 'emerging' workshops (see Appendix 2 for a full list of Workshops and other Independent Producers). In addition Video in Pilton, Glasgow Film & Video Workshop and Radharc Ur (an emerging Workshop in the Western Isles) have all received some development funding from Channel 4, with Glasgow Film & Video only a few steps away from receiving 'provisional' franchised status. All of these groups are members of the Scottish
Association of Workshops which acts as a representative and lobbying body in negotiations with national institutions and promotes the Workshop sector to the public at large.

SCOTTISH ASSOCIATION OF WORKSHOPS

4.7 At an organisational level the Workshop sector, through the Scottish Association of Workshops, is establishing a coherent identity for itself by means of screenings and discussions at events such as the Edinburgh International Film Festival, 'Mayfest' in Glasgow, and the Celtic Film Festival and is pursuing institutional support and funding for the sector as a whole from a number of sources at both local and national levels. The launch, in February 1987, of a strategy document for the Workshop sector in Scotland prepared by the Scottish Film Council, ACTT and SAW marked an important step forward in the sector's development. The document's purpose, in the light of the "patchy" development of the Scottish Workshop sector, "... is to bring about a substantial and co-ordinated development in Scottish workshop provision" and concludes that:

"In order to establish and develop adequate funding for workshop development, a partnership must be formed between the Scottish Film Council and Scottish local authorities, with the participation of other relevant bodies, to determine specific funding needs and to generate the resources required for a thriving workshop sector." (Film and Video Workshops in Scotland, 1986, p16)

It is a sad reflection of current limitations on public spending that at the Workshop Document launch the Scottish Film Council announced that its efforts to obtain additional funding from the Scottish Education Department to establish a Workshop fund in 1987/88 had been unsuccessful. (see Introduction)

4.8 Though sharing the general philosophy of the 'Workshop Declaration' Scottish Workshops incorporate a variety of emphases in their work. The most established workshop, Film Workshop Trust in Edinburgh, established in 1977 and to date the only one fully-franchised under the Workshop Declaration, has a long track record of access and training work including the establishment (in 1984) of a Women's Film and Video Unit. Their catalogue lists some fifteen 'community productions', three 'Non-Broadcast Educational Co-Productions' and three Broadcast Productions for Channel 4.

4.9 Video In Pilton, also based in Edinburgh and established in 1981, has developed from being a community video project focused on housing issues in the Pilton area and the development of a pool of production skills amongst local people towards a broader range of objectives incorporating the development of new audiences for the workshop and work with the labour and trade union movement. A large library of work with local community groups is now being expanded by the addition of programmes produced by the workshop itself on health, housing and employment issues in the Lothians and including a number of productions sponsored by the local District Council. Higher production standards have in part been achieved by the recent installation of a U-Matic editing suite funded by Channel 4.

4.10 Glasgow Film and Video Workshop was established in 1983 and since then has sustained a programme of work out of all proportion to its minimal level of funding. Training programmes in video and 16mm film production take place on a regular monthly basis, and the workshop produces a monthly newsletter distributed to its members and to other workshops. GF&VW's membership structure -- which distinguishes it from other Scottish workshops -- reflects its aim to provide a city-wide resource with an active involvement in administration and direction by members.

4.11 Alva Films Ltd, based in the Clackmannanshire town of Alva, is a 'technician-based workshop' which aims to develop talents and skills within audio-visual media in Central Region. A very well-equipped base that provides film and video production facilities, a cinema, and darkrooms has not yet received the kind of revenue funding which will allow it to be used as effectively as it might, but the workshop has undertaken a number of projects with Intermediate Treatment groups in the region as well as holding training sessions for unemployed people. The workshop has a number of productions to its credit, on both film and video, including 'Hallaig' (a prize winning film-documentary on Sorley MacLean) and a number of community video productions.

4.12 Commedia Film Link, based in Edinburgh, is possibly the most 'process' based of the Scottish Workshops with experience, since 1983, in using video as a tool for individual and group development. Commedia have worked in particular with
people with a variety of disabilities and in training teachers, community workers and the general public in video production skills. A number of productions are currently in distribution both directly from Commedia and from national distributors.

4.13 From its beginnings in a 1984 project run by Film Workshop Trust, Creel Films in Musselburgh has begun to establish itself as a community based video workshop with a number of productions to its credit already and a documentary on the role of women in the fishing industry underway.

4.14 In the North of Scotland the importance of Gaelic to the cultural life of the population underlies the establishment of Radharc Ur, a workshop based in Stornoway on the Isle of Lewis which aims to give Gaelic speakers the opportunity to produce and distribute their own images and language on video. As well as creating a local resource of Gaelic language video Radharc Ur aims to provide programmes in Gaelic for Channel 4, the current absence of which stands in marked contrast to the existence of S4C, the Welsh fourth channel, which broadcasts some twenty-five hours of Welsh programmes each week and which has virtually created from nothing a Welsh independent film and television sector.

4.15 Radharc Ur is not alone in attempting to establish a Gaelic Workshop in the Western Isles. Scottish Television and the West Highland Free Press undertook a feasibility study into the possibility of creating a Gaelic film and video workshop in Sleat but appear to have concluded that it would not, at present, be viable.

COMMUNITY AND INDEPENDENT PRODUCTION GROUPS

4.16 There are a number of production groups who do not come into the 'Workshop' category either because they do not subscribe to the idea of 'integrated practice', because they are part of larger organisations or because they are 'ad hoc' groups who may come together for just one production.

4.17 Probably the largest of these sub-categories is the 'part of larger organisations'. The Video User survey indicated that 39% of those organisations expressing a preference between hiring, buying or producing their own videos would choose the latter and 35 respondents indicated that they had produced videos 'in-house'. Despite the fact that videos produced in this way are often intended primarily for internal use, many will be suitable for wider distribution and, because they are likely to be produced for a well defined audience, they may be particularly suited to the needs of other, similar organisations.

4.18 In Glasgow, for example, the Heatwise energy conservation project set up a video production unit to make programmes to introduce new trainees to the project, to document their work, and to raise conservation issues. Their tapes are, consequently, particularly relevant to other conservation projects which may be at an earlier stage of development. Video documentation can thus help short-circuit the 'reinventing the wheel' process common to many community and voluntary groups by providing a record of the experiences of pioneering groups.

4.19 There are several non-workshop Community Producers, whose defining characteristic in terms of 'community' is that, generally, they work with or for a specific community or community group on the production of programmes. Funding may come from the client-group itself or from central sources such as the MSC, Community Programme, Urban Aid and so on. Many of these producers are Associate members of the Scottish Association of Workshops, indicating that they fulfil at least one of the objectives of 'integrated practice' and that their ultimate goal is to achieve workshop status.

4.20 In the North of Scotland community video groups have formed the North of Scotland Community Video Association (Comunn Video Choimhearsnachd Alba a Tuath) in an effort "... to try to co-ordinate the huge amount of work being carried out in the community over this widely scattered area of ours". Comunn Video encompasses groups and individuals in Grampian, Highland, Orkney, Shetland and the Western Isles and has held two festivals of video and will hold two more in 1987 - one exclusively devoted to Gaelic language video. Membership of the association ranges from Radharc Ur and four community video groups in Grampian to a number of community education workers using video in the community.

4.21 In Central and Southern Scotland there is no community video association (apart from the Scottish Association of Workshops which, as a result, has become a de
facto focal point for community video) but there are several groups working in the major
cities and towns.

4.22 In Glasgow Touchpoint Productions (formerly Community Communications)
is a company which was formed "for the specific purpose of providing a video produc-
tion service for those involved in the community development field." Based in the
Castlemilk housing estate Touchpoint evolved out of a community business scheme
which helped fund its initial capital requirements and provides assistance with salary
costs. The company work closely with Castlemilk Community Video, an MSC Com-
munity Programme Scheme which does production and training work with community
organisations on a "nil cost" basis. Touchpoint's productions range from tapes on
play scheme provision produced for the Glasgow Playschemes Association to a series of
tapes on housing issues produced for the Tenants Participation and Advisory Service
(TPAS). Touchpoint has developed its own distribution network in addition to the net-
works provided by the commissioning organisations. In general copyright remains with
Touchpoint but commissioning groups can sell copies of the tape and gain a commission
on sales.

4.23 Outside of Glasgow, in Inverclyde, 5.H.C.V. (which stands for Hospitalised,
Housebound, Handicapped, Hard of Hearing and Community Video) is a three year
old project to produce video tapes for those in hospital or other residential care institu-
tions. Programmes covering light entertainment, sport, local news and views are pro-
duced by a team partly financed by the Manpower Services Commission and Inverclyde
District Council. 5.H.C.V. estimate that they have an audience of two thousand view-
ers and they also provide training in video production for Hospital Broadcasting Volun-
teers who can then take part in productions.

4.24 In Edinburgh the Unemployed Workers’ Centre Video Group began as more
of a process based group in addition to providing users of the centre with training in
video production skills. Over the last two years, however, they have branched out into
production and recently completed a tape for Shelter Scotland on the problems of
homelessness and bed & breakfast accommodation in Edinburgh. Together with the
Edinburgh based workshops, the UWC Video Group established the Lothian Video
Users’ Group (LVUG) to provide a focal point for video in Lothian Region. The
group’s main objective was to persuade the Local Authorities to purchase a video edit-
ing suite accessible to Lothian community video groups. After intensive and well
thought out lobbying (using, for example, a day-conference to showcase the work of
community video groups while at the same time demonstrating the limitations of their
existing editing facilities)), Edinburgh District Council provided funding in 1987 for an
editing suite and a part-time access co-ordinator.
5. THE PROGRAMMES

5.1 Programmes produced in the Independent Sector both in Scotland and in the UK as a whole range from very small scale productions geared towards equally small, generally (very) local audiences to large scale, bigger budget programmes produced with widespread cassette and/or broadcast distribution in mind.

5.2 Unlike Independent Film the bulk of Independent Video is non-fiction material with a clear emphasis on community and social programming. In fact there is a relatively clear divide between, on the one hand, video production groups of the kinds outlined above – who identify themselves with specific communities and on social issues of interest – and, on the other hand, individual video ‘artists’ and others working in video as a primarily aesthetic medium. That is not to say that Video Workshops and other groups do not produce fictional or experimental material or that they are not interested in aesthetic values, debates etc. What we are saying is that, on the whole, Independent Video outside of an ‘aesthetic practice’ is generally concerned with the empowerment of groups, communities and communities of interest in a more or less democratic manner and in contrast to the limited access provided by the conventional mass media.

5.3 Given the roots of Independent Video in community development (see Introduction) it should come as no surprise that much of the material produced by the sector, both in the UK as a whole and in Scotland in particular, should have the concerns of local communities or ‘communities of interest’ as a driving force. Tapes on social issues such as housing conditions, provision of facilities for children and old people, and local economic issues like unemployment and industrial decline are familiar topics in the tape lists of production groups from London to Alva. Documenting local community events as part of an ongoing ‘archiving’ process is another common activity of community video groups, as is ‘process’ work with specific groups like children, youths, disabled people, unemployed groups, women’s groups and elderly people.

5.4 As was noted earlier, much of the material produced in these contexts is intended for a limited audience but, increasingly, community producers and workshops are addressing wider audiences with tapes on both the above and other topics. At the same time the styles and techniques being used are developing into new areas. The use of music, performance and drama, for example, is becoming more common in information and campaigning tapes as producers become more aware both of the limitations of conventional documentary styles and of the need to compete with the glossy production and entertainment values of television and cinema. The expectations of audiences who take the resources and grammar of broadcast television for granted are more and more being taken into account by Independent Producers who may, none the less, rightly want to challenge TV’s inherent orthodoxies and conventions and to build an alternative language of televisual communication.

5.5 In Scotland there are of course many gaps in the subject areas that have been tackled by Independent Producers but outlined below are some examples of the range of material being produced. Video in Pilton is a good example of a community-based video group which has moved from the production of tapes of the sort outlined above to tapes with a wider distribution potential and, in the process, has moved towards a workshop-style practice. One of VIP’s tapes, “In the clear”, is a forty minute programme made in 1984 which takes a unique anti-tuberculosis campaign in Pilton in 1954 as the focus for an examination of the social causes of illness in areas of poor housing. The tape builds on Video in Pilton’s established community links and track record in working on housing issues to become a programme relevant far outside Pilton itself.

5.6 More recently VIP became the first Scottish Workshop to produce a tape directed towards a UK-wide Trade Union audience when they completed “Action Against Apartheid”, a nineteen minute tape which looks at trade unionists campaigning against Apartheid. Interestingly the tape developed partly as a response to a Channel 4 ‘Union World’ item alleging the inability of trade unions to take action against Apartheid. VIP’s tape sets out in part to redress that representation and, in the process, describes the breadth of anti-Apartheid activity through the inclusion of footage featuring cabaret and theatre groups as well as trade unionists.

5.7 From early concerns with education, health and the environment in a series of tapes co-produced with organisations such as Lothian Regional Council, the Scottish
Health Education Group and the Nature Conservancy Council, Film Workshop Trust has expanded its remit (having achieved enfranchisement under the Workshop Declaration) to include the production of programmes for Channel 4. Their first broadcast production, “Moving In”, dealt with the move from institutional care to supported accommodation of three severely disabled people. Their two subsequent programmes both deal with the nuclear issue, the first, “Site One”, looking at the secrecy surrounding the US Navy base at the Holy Loch and the second, “Northern Front”, examining Scotland’s role in NATO. Film Workshop have developed a clear ‘integrated practice’ policy in which production is divided into three areas – Broadcast; Non-broadcast; and Community Integrated Production. In the second area FWT has developed a number of specific ‘strands’ in its production including health issues and issues specifically concerning women (the Women’s Film and Video Unit helping to crystallise that commitment). FWT also see Trade Unions and the Peace Movement as key areas of future development.

5.8 Health and Social Welfare issues are strongly represented in the Scottish Independent Video sector as a whole. Film Workshop, Video in Pilton and Commedia Film Link have all produced tapes on health and welfare issues covering mental and physical disabilities, women’s health issues (eg, home birth in FWT’s “Home Truths” and, currently in production, a tape on the Cervical Smear campaign in Lothian) and Health Education on topics such as stress, and alcohol abuse. The significance of Health and Health Education in workshop production was underlined by the success of the ‘Day Event for Health, Welfare and Housing’ jointly organised by Project Video Scotland and the Scottish Association of Workshops in May 1987. The event was in part a response to findings from this research (see Video User Questionnaire) which showed Health, Social Welfare and Housing to be the most popular subjects amongst the video users surveyed. (See Appendix 3 for a report on the event itself.)

5.9 Housing issues are well represented in the sector’s output with Video in Pilton and Commedia contributing several tapes from their catalogues ranging from Commedia’s ‘Weaving a Web of Community’ which deals with the creation of a ‘Good Neighbour Network’ in Livingston New Town to VIP’s ‘In the Clear’ (see above) and ‘Gas Wo~ks Wonder’ which reports on West Granton tenants’ fears and campaigns in the aftermath of a gas explosion in a block of flats. In Glasgow, Touchpoint Productions have produced a number of tapes for the Tenant Participation Advisory Service while Glasgow Film & Video Workshop recently completed a 33 minute film called ‘Aboot the Hoose’. Shot on 16mm film and featuring a script by playwright Tom McGrath, ‘Aboot the Hoose’ was commissioned by the Convention of Scottish Local Authorities as part of their 1987 Housing Conditions Campaign. Portraying the fortunes of the fictional ‘Family Mac’ as they find themselves homeless, ‘Aboot the Hoose’ is, through its use of comedy and drama, a milestone in Scottish Workshop production and has already been very successful in distribution through local authorities.

5.10 As part of Project Video Scotland’s development work, tapes on housing and health issues are now being distributed on a trial basis through Edinburgh’s community bookshop, the ‘First of May’. The bookshop already sells books on housing and health issues through an extensive mail-order network and a selection of eleven tapes from Film Workshop Trust, Glasgow Film & Video, Touchpoint, Video in Pilton, and Women’s Aid have been included in their latest mail-order catalogues.

5.11 Issues surrounding racism have been raised in tapes about Asian people in Edinburgh by Commedia and Film Workshop / Roundabout Centre – the latter in ‘Claim it Now’ which provides information and advice on welfare benefits and is available in Cantonese and Punjabi-speaking versions. Unemployment and Welfare Benefits also feature in Edinburgh Unemployed Workers’ Centre’s latest tape, “UBL61”, on the Government’s ‘Availability for work’ requirements. Trade Union issues are beginning to feature in the sector’s output in VIP’s tapes on the aftermath of the Miners’ Strike and on ‘Justice for the Nursery Nurses’, produced for Lothian Region NALGO’s campaign to improve Nursery Nursing’s service and conditions, and in GF&WV’s documenting of the Caterpillar Factory Occupation.

5.12 Local history has been another strong theme amongst Scottish workshops, examples including: VIP’s “In the clear” ; Film Workshop’s “It’s changed days now, right enough” ; “Industrial decline and Unemployment in Musselburgh” and a programme on the changing face of Leith, currently in production; Creel Films’ “It’s Handed Doon” on Musselburgh’s fishing community – and fisherwomen in particular; Glasgow Film and Video Workshop’s forthcoming tape on veterans of the Spanish Civil War; and Alva Films’ “The Enemy Within – the Radical Rising of 1820”. Each places historical events in a local context, while events of today – tomorrow’s history – have been recorded in tapes such as “Peace March, Scotland” (FWT), “George Younger visits Pilton” (VIP), “Bruce Kent and Greenham
Women at the Miners’ Gala, 1984”, and Glasgow Film and Video Workshop’s recordings of Mayfest events in 1985 and 1986.

5.13 A number of programmes available on videocassette were originally produced on another medium — film or slide tape. Examples of these include: Cranhill Films’ “Clyde Film” and GF&VW’s ‘Abode the Hoose’ produced on 16mm Film, the Animation Workshop’s considerable output (at FWT), and Alva Films’ “Hallaig”.

CONCLUSIONS — PROGRAMMES

5.14 The range of programmes being produced by the Workshop/Independent sector in Scotland reflects the diverse ‘roots’ that producers have established over the past few years: in local communities (eg, Video in Pilton; Alva Films; Radharc Ur); in particular issues (eg, Film Workshop Trust’s work on environmental and health themes; Video in Pilton’s housing tapes); and with ‘communities of interest’ (eg, Commedia’s work with disabled and handicapped people; the Women’s Unit at Film Workshop; VIP’s Trade Union work). The relationships which the various production groups have themselves initiated and the programmes flowing from them are increasingly being complemented by requests from outside for advice and assistance with productions. It is a vindication of the Workshop ethos (which is present to some degree amongst many production groups which are not actually Workshops, but who share much of the Workshop philosophy) that so many of the resulting programmes are amongst the most dynamic and successful output from the sector.

5.14 Overall, then, the sector has established a spread of programme production to match the differing needs and resources which it encounters amongst its ‘client’ groups. Between a weekend ‘process’ workshop (which might just spawn a finished tape) to an eight month long broadcast programme there is a continuum of types of production. The almost infinite variety of production combinations — cost, time, technology, expertise, involvement — make it difficult to generalise about programmes from the sector. That is one of its greatest strengths. It is also one of its weaknesses — at least in the eyes of existing and potential users. Without an understanding of what is involved in any particular type of production it is all too easy for users to judge the capabilities of the sector as a whole on the basis of a given programme. This works both ways: users may, watching a low-budget tape produced with minimal funding, feel the sector is not capable of producing anything more sophisticated. On the other hand, watching a relatively high-budget production may delude users into thinking that anything less sophisticated would not be worthwhile. Matching programmes to the expectations of users and audiences is not a simple process; it requires much greater effort than is often realised — both by users and producers — as we outline in the next section.
Section 6: DISTRIBUTION

6.1 The evident variety, high quality and 'rootedness' of Independent / Workshop sector's programmes are a vindication of the sector's aims and of its working practices. Producing good programmes in an accessible and responsible way is not, however, enough. Programmes need to be seen: even if the process of production has itself been of value to the people involved, the objective of any programme which is not explicitly a 'process' exercise is to communicate with an audience. Defining, locating and reaching that audience is, in essence, what distribution is about and it is to that process we now turn.

6.2 In commercial film and video production the question of distribution is much more central than it has been in the Workshop / Independent sector. The need to obtain a financial return from distribution is paramount for any programme which has not been financed on a commission basis. Even where programmes are produced on a 'sponsored' basis (i.e., financed by a commercial, Government or other organisation who bear the costs of production in return for a finished programme which they themselves distribute) the sponsoring organisation is likely to invest some effort in distribution to justify the expenditure in the first place. (Although it must be said that it is not unusual even for commercial organisations who have spent a considerable amount of money on the production of a video to fail to distribute it properly.) In many cases the amount of money spent on a commercial production is likely to be a strong motivating factor for the sponsor concerned to distribute the programme effectively. This does not always apply where Workshop / Independent productions are concerned.

PRODUCERS

6.3 The extent to which individual producers in the Independent Sector devote time, energy and money to distribution very much depends on how 'production orientated' they are, how well funded and institutionally secure they are and on their links with other organisations, co-producers and distributors who can help promote their work to existing and new audiences. There are very real material constraints on producers' ability to develop distribution and these should be borne in mind in any discussion of the sector's efforts to promote and distribute its programmes more effectively.

6.4 One basic constraint on any tape's potential for distribution is the technical format on which it was produced and edited. As production groups in Scotland obtain more sophisticated production and editing equipment (and experience and expertise), and as their desire to reach larger audiences increases, the number of productions with a distribution potential is steadily increasing. Until very recently most production groups have been limited to the use of domestic quality VHS equipment and extremely limited editing facilities. The relatively low production quality of VHS material and the degradation of that quality when VHS tapes are edited and then copied for distribution (involving several 'generations' loss of quality) limits the distribution potential of VHS produced and edited programmes severely.

6.5 In the absence of dedicated VHS editing facilities material produced on VHS equipment has to be 'crash-edited' (that is, individual components of a programme are copied from one VHS recorder to another by stopping and starting the recording machine with the pause button), resulting in 'glitches' or breaks at each point where there is an edit. In subsequent copies of the 'master' tape so-produced the glitches get progressively worse limiting the number of times copies can be made and the number of 'generations' that can be copied from the 'master'. Access to a purpose-built VHS editing 'suite' improves the quality of the 'joins' but the limitation on the number of generations of copies that can be made remains.

6.6 The solution to the limitations of VHS and the touchstone which allows production groups to produce material technically suitable for wide distribution is the acquisition of 'U-matic' production and editing equipment (generally in its non-broadcast, cheaper 'low-band' format) which produces much better quality source material and edited tapes. The resulting programmes can be copied onto VHS tapes for distribution with dramatically less loss of quality. At present Film Workshop Trust, Video in Pitton, Alva Films and Touchpoint Productions have such equipment while Film Workshop Trust also has 'Hi-band' production equipment for producing programmes for broadcast.
6.7 Given the technological ability to produce programmes for general distribution, the question arises: why do some programmes achieve wide distribution while others are relegated to gathering dust on a shelf?

**DISTRIBUTION AT PRESENT**

6.8 Existing distribution practices amongst workshops and independent producers vary from the localised 'screenings and free loan' pattern of small community video groups, through combinations of informal 'loan networks', occasional hires and sales resulting from word of mouth or limited publicity common to developing workshops, to a co-ordinated promotion and distribution strategy becoming more common amongst larger workshops and other independents.

6.9 By looking at the distribution of a sample of tapes from the Scottish Workshop / Independent sector we can begin to build up a picture of the variation in distribution practices amongst producers and of the overall level of distribution activity.

6.10 A survey of 15 tapes from 7 producers gave the following figures. *(Apart from total sales all figures are numerical averages over one year)*

| Total sales: 192 |
| Average sales per year: 12.6 Highest: 50 Lowest: 2 |
| Average price overall: £20.38 |
| Average ‘Community Group’ price: £9.50 ‘Statutory / Large Organisation’: £27.50 |
| Average number of hires per year: 4.6 Highest: 12 Lowest: 1 |
| Average number of free loans per year: 6.3 Highest: 50 Lowest: 1 |
| Number of times tape screened by producer per year: 4.5 |
| Average size of audience at screenings: 25 Maximum: 60 Minimum: 10 |

NB: *It should be remembered that these figures cannot claim to be totally representative since producers on the whole do not as yet, unfortunately, keep accurate records for less active tapes, hence these figures may well overstate the general level of distribution.*

6.11 Although we cannot claim these figures to be comprehensive they do give a fair picture of the level of sales and hires which a reasonably successful programme can hope to achieve. The Videactive Report’s (1985, op cit.) survey of tape distribution in the UK Independent Sector produced similar results, reporting an average sales figure of 13.6 copies from a sample of 146 titles and total sales of 1,997. As the Report’s authors note, this level of overall sales is “extremely low” and our survey of Scottish programmes confirms that conclusion. The Videactive Report’s survey also found that there was a distinct split between high-selling and low-selling tapes. Only 34 of their 146 titles sold more than 5 copies per year but average sales for those 34 were 57 copies per year. Our research showed Scottish tapes to be noticeably less skewed with titles selling less than 6 copies; 4 selling between 6 and 10 copies; 4 selling between 11 and 15 copies; and 3 selling more than 15 — their figures being 21, 38 and 50. (Three titles were commissions subsequently distributed free by the commissioning body.)

6.12 The distribution of any particular tape breaks down into a number of components. Looking firstly at the type of production, we can distinguish between those tapes which are produced by a production group (a) on its own ('In-house' productions); (b) with another group / organisation ('Co-productions'); or (c) for another group / organisation (‘Commissioned’ productions). Looking then at the tape’s distribution we can distinguish between who is doing the distributing: (a) the production group alone; (b) the co-producer / commissioning group alone; (c) a third party (for example an independent distributor such as Concord Films Council); or (d) some combination of the three. Having established who is doing the distributing we can then look at how and to whom the tape is distributed. Within this it is important to distinguish between promotion (on the one hand) and the physical distribution and screening of the tape itself (on the other).

6.13 As we have seen, much of the work being produced by Workshops and community producers is intended for screening to small, very local audiences. Where the programme has been made with/for a local community group it is often the case that very little promotional work needs to be done beyond organizing a series of local screenings after completion of the tape. Such screenings may well reach all of the potential audience in the locality in a relatively short time. Video in Pilton’s series of tapes recording Pilton’s local Gala Days are a case in point. Sales of such tapes are unlikely to be very significant, although a number of people may buy copies because of local associations and it’s possible that a local community centre might purchase a copy.

Section 6 : DISTRIBUTION
6.14 Where a programme is made 'in-house' on a bigger budget and with a regional or possibly even national audience in mind — such as VIP's "In the clear" or Cranhill Films' "Clyde Film" — then distribution becomes a more active concern. VIP have organised an average of ten screenings a year of 'In the clear' and estimate that over a thousand people saw it over a period of two years. In addition to these screenings, over the same period they have sold twelve copies and given away a further ten copies. It is also distributed by Concord Films Council. Cranhill Films estimate that video copies of "Clyde Film" have been borrowed between 50 to 70 times during the first year since its completion while two copies have been sold. (The actual 16mm film was hired 47 times over the same period)

6.15 For both of these tapes the basic form of distribution has taken the form of primarily local screenings organised by the production group. With "In the clear" Video in Pilion have also put some effort into distributing the tape on a Scotland-wide basis to a specific sector through Local Health Boards and the Scottish Health Education Group, while the tape's inclusion in Concord Films catalogue ensures exposure to a wider UK audience.

6.16 Programmes produced as commissions or co-productions open up the potential of the co-producing / commissioning group's networks and promotional resources. Commedia Film Link have produced a number of tapes in association with Regional Councils such as Strathclyde and Lothian. One of these, "Ideas into Action" which looks at social clubs for young people, was produced for Strathclyde Regional Council who made 150 copies for free distribution throughout the region — in workshop terms a very high level of distribution. "Our Story", co-produced by Neighbourhood English Teaching and Film Workshop Trust in Edinburgh, is a video made by a group of immigrant women about their lives and concerns and aimed at teachers, social and community education workers and women's groups. Over a period of two years it has sold 38 copies and been hired out 24 times in addition to 15 screenings organised by N.E.T.

6.17 The first of these tapes was produced with a very definite audience and distribution-channel already identified while the second, "Our Story", developed partly as a learning project but with the potential audience network of English-teaching groups in mind. The success of both derives from their access to a substantial, well-defined audience with clear communication networks.

6.18 Glasgow Film and Video Workshop's 'About the Hoose' has had even greater success since its completion in February 1987. Having been commissioned by the Convention of Scottish Local Authorities it has a natural primary audience in District Council Housing Departments, reflected in sales to them of over thirty copies. Reviews and publicity in 'in-house' journals generated from these sales (combined with wider publicity by the Workshop) are reflected in a further twenty or so sales to Housing Associations and other organisations, all in the space of four months.

6.19 The fact of being shown on television can itself be an aid to promoting a new programme, and for Film Workshop Trust — currently the only Workshop with access to Channel 4 — cassette sales of "Moving In", "Site One" and "Northern Front" (and interest in their work generally) have been stimulated by broadcast in the Channel's "Eleventh Hour" slot for Workshop / Independent productions. The bigger budgets afforded by a Channel 4 commission also allow for the inclusion of sums for promoting non-broadcast distribution — something often crucially missing from smaller scale productions. Production for broadcast also makes it easier to gain inclusion in national distributors' catalogues.

**DISTRIBUTION — ISSUES FOR PRODUCERS**

**Defining The Audience**

6.20 From the above it seems clear that to successfully distribute a tape it is vitally important to define exactly who the audience (or audiences) for the programme are, and how to reach them. Many groups involved in the production of a video express only a very vague idea of the audience for their tape — 'anyone interested', 'anyone with an interest in x' being quite common descriptions. Often this attitude pervades not only the distribution but also the production of a programme resulting, not infrequently, in tapes which fail to define the level at which they are trying to operate or try to cover too broad an audience and fall between several stools. When it comes to distribution it is equally important to have a clear idea of who you are trying to promote the tape to in
order to make most effective use of the available resources. Given a limited publicity budget, it is essential to know where and how to promote your programme to reach the potential audience with the kind of publicity to which they will respond.

MARKETING

6.21 Having defined the audience(s) for a programme all the other elements of what is, effectively, a marketing strategy must be brought into play. The producer needs to consider: how the programme is ‘packaged’ – how it looks, what back-up materials need to be provided; how it is priced; and the details of its promotion.

6.22 Workshop and Independent producers have to date been rather bad at packaging their programmes. A recent review of the independent film and video sector in London notes:

"It is clear from the survey that marketing and promotion is both under-resourced and undervalued within the sector. On the one hand this is due in a large part to the lack of specific funding, over-stretched staff and the inability of many projects and their current resources to cope with increased demand. On the other, it represents a general resistance within the sector to marketing and promotion as concepts." (Twenty Years On, Power and Lewis, 1987, p5)

The emphasis in the ‘Integrated Practice’ approach on developing a more considered relationship with audiences which allows them to use programmes in a much less passive way than is normal in television and which pays lip-service to the idea that video is best seen in the context of discussion, debate and other sources of information is not always reflected in actual practice. The importance which many Workshop / Independent producers attach to screening their work themselves is not matched in the provision of support materials / discussion notes / sources of further information to users of tapes obtained through sales or hires. Many productions from the Scottish Workshop / Independent sector do not have such materials although producers do seem to be becoming more sensitive to the issue. Nonetheless, the provision of well thought out and presented back-up materials is a pressing need, particularly as users are coming to expect such support through exposure to, for example, materials provided as back-up to broadcast television programmes. In this respect Channel 4 and Broadcasting Support Services have done a great deal to raise users’ expectations (see: “When the programmes’ over . . .”, Highton, 1986). At an apparently superficial level, but one which in fact is likely to strongly influence users’ perceptions of independent work, many producers pay little or no attention to how tapes appear in their boxes.

PRICING

6.23 Pricing tapes is another problem area – both for producers and users. Programmes which achieve their funding at the production level (eg, commissions and co-productions made on realistic budgets) are not under the same pressure to gain revenue from sales/hires as those made without adequate or any production finance. For the producer, pricing the former will probably reflect the costs involved in distribution alone without the need to make a return on the costs of production. In this case the costs involved will be for tapes, dubbing (making duplicates from the ‘master’ tapes), advertising, postage and packing and (perhaps) time spent on distribution. For the producer who needs to get back at least some of the costs of production as well as those involved in distribution the end price will consequently need to be higher.

6.24 Further complications set in when one has to calculate the potential volume of sales/hires in relation to any particular price. In attempting to recoup their costs from an existing pool of potential customers, the producer may set the tape’s price at a level which will deter a wider audience from buying or hiring it. Conversely, setting the tape’s price as low as possible to maximise the potential sales (understandable since every producer wants as many people to see the programme as possible) may mean financial loss if there simply aren’t enough people to buy it. The fixed costs of distribution and, if applicable, production will need to be recouped whatever the level of sales, while variable costs will depend on the number of sales. It is imperative, therefore, that the producer fixes a price based on a realistic estimate of the potential sales/hires.

6.25 A third factor in pricing tapes is the question of whether to have one price or several. Many Workshop / Independent producers sell or hire out their tapes at a variety of prices depending on who the customer is. They operate a policy of ‘ability to pay’ as a criteria of price so that a small, unfunded community group does not pay the same
price as a (relatively) well funded voluntary or statutory organisation. This policy is becoming more and more generally accepted but it complicates the issues of pricing both from the point of view of calculating break-even prices for particular tapes and in terms of the administration of sales and hires. Differential prices also introduce an element of uncertainty for potential purchasers who are not sure what category they fall into. This is further complicated by the fact that different producers may use different categories. Clearly it would be in the interests of producers and users alike to have a simple and, as far as possible, uniform approach to pricing. This in fact seems to be happening amongst national independent distributors who are beginning to show signs of coordinating their pricing structures.

PROMOTION

6.26 Promotion is at the heart of developing distribution, both in terms of individual programmes and more general promotion of a group’s programme of work. As ‘Twenty Years On’ observes of the London experience in respect of the latter:

“Many groups currently produce little or no publicity material on their activities or as a means of promoting productions. Clearly, if the sector is to build on its existing audience and client base, more effective and consistent means of marketing and promotion will become increasingly necessary. The arguments for funding staff, resources and training will need to be made a priority in the coming period.” (ibid.)

Effort expended on promotion varies from producer to producer but most concentrate their limited resources on promoting their current productions. Glasgow Film and Video Workshop, for example, are currently putting their effort into promoting ‘Aboot the Hoose’, partly because of its clear distribution potential (see above) but also because it is a good vehicle to promote the Workshop itself. Film Workshop Trust concentrate on promoting their middle category of production (non-broadcast rather than broadcast or Community Integrated Production), as this is the category which generally has the least ‘automatic’ audience (compared to the networks provided by a community co-production or by a broadcast TV audience.) Launch screenings, press coverage and initial publicity mail-outs are the mainstays of promoting a new tape and, particularly with local community orientated tapes, can be very successful in reaching a programme’s ‘immediate’ audience. In the longer term the gradual accumulation of contacts and sporadic reviews in magazines, journals, etc, are useful to maintain sales or hires. Generally though, after the initial flourish, promotional activity around a specific tape is likely to fall off as the production group move on to the next project.

6.27 Producing a general tape catalogue is the next level of promotional effort for most groups. Film Workshop, Video in Pilton, Commedia and Touchpoint all have catalogues which vary from Touchpoint’s dozen-odd tapes mainly on housing themes to Film Workshop’s twenty (plus additions since publication of about five more). These catalogues are mailed to contact lists built up from previous purchasers/hirers and other contacts accumulated by each group. They are usually also made available at screenings and other events such as conferences. A major problem with catalogues is that they date quickly. Film Workshop’s, produced in late 1985 does not list its most recent production for Channel 4 or several community productions, although they are currently considering a new edition. Video in Pilton are more flexible in that their catalogue, produced on a word processor and photocopied rather than printed, is more easily up-dated whereas Film Workshop’s, typeset and printed offset-litho, is produced in a bigger run and at more expense, making up-dates more of a problem. On the other hand it is more attractively produced and laid out than Video in Pilton’s – the trade off for less flexibility.

6.28 In England several groups (eg, Sheffield Film Workshop and Open Eye in Liverpool) have decided to produce loose-leaf catalogues which can be up-dated production by production. For people already holding a catalogue the problem arises of keeping them up-to-date, requiring a comprehensive mailing list which, although extremely desirable, is something Scottish groups have not yet achieved. Periodic mailing of inserts is also, from the users point of view, somewhat fiddly. Even distributors, such as Concord (with its huge catalogue), Albany and The Other Cinema, who are producing catalogues on a much bigger scale can only afford to produce new editions every couple of years, although they tend to produce supplements in between, as well as mailing subscribers with details of particular productions.

6.29 Press and publicity is an integral part of the promotional ‘mix’ and, like every other aspect of independent production, is affected by changes in the nature of the sector. Press coverage of the Independent sector has tended to focus on the more ‘news-
worthy' aspects of particular productions or producers. Within local communities in particular, programmes with a local angle are very likely to receive coverage while a news angle on a production group (eg, the receipt of a grant award) can be used to good effect. Film Workshop Trust's (currently) unique position as a Scottish Workshop contributing to Channel 4 is a case in point, while Radharc Ur has benefited from the resurgence of interest in the politics and culture of the Gaelic and Celtic revivals. Glasgow Film and Video have used the success of 'About the House' to focus attention on the Workshop as part of their search for funding.

6.30 The growth of 'community of interest' programmes, to the point where they are becoming as important as programmes geared towards local communities, itself requires a different, and in terms of promotion/publicity a more professional approach than has sufficed to date. Whereas production groups working solely or mainly in terms of local community programming could rely on local press and publicity, the development of 'community of interest' programming demands a more considered use of the various communication channels to the potential user. At this level the use of 'user networks' becomes particularly important, as does a knowledge of the information resources utilised by the video user.

6.31 We have already seen how the ability to tap into user networks can affect a tape's distribution. Establishing a presence in the various information resources which particular user groups rely on is an area in which production groups have a great deal more work to do. The most obvious information resource is the Public Library system, which we looked at earlier, but almost every potential video-using group has its own internal systems. Community Health Education have their own networks of resource centres as does the Primary and Secondary Education sector. Housing, Welfare and Civil Rights groups have their own publications and organise conferences and seminars for information exchange. Trade Unions have their own Education Officers as well as making use of Trade Union studies centres in Colleges. To promote a tape dealing with subjects of interest to any of these groups, for example, requires a knowledge of their information structures and the ability to feed information into them.

6.32 In many cases individual production groups have accumulated knowledge about particular sectors through their own production and distribution work. Nonetheless this information tends to be haphazardly acquired and often is not maintained in a systematic way — it may rely on the particular knowledge or contacts of a single worker. This in turn makes it difficult for other groups to acquire the same information and, even more importantly, precludes the development of a relationship between the user groups and the production sector as a whole. As a result particular production groups constantly have to 'reinvent the wheel'.

6.33 All of these developments raise the issue of whether the Workshop / Independent Sector in Scotland is best served by an individualistic approach to promotion and distribution. The existence at a UK level of distributors such as Concord, Cinema of Women, Albany and The Other Cinema demonstrates the advantages, at least for the user, of having an intermediary to make obtaining video programmes easier. Our research has confirmed that demand for some improvement and simplification in the Scottish context. For producers it is clear that, as the sector moves more and more into 'community of interest' programming, a more co-ordinated approach to promotion would bring benefits in economies of scale and, just as importantly, in terms of projecting a coherent image to users.

**DISTRIBUTION — ISSUES FOR USERS**

6.34 Another aspect of the current state of distribution is that it is largely dependent on the organisational dynamics of producers. Users of video are very much dependent on what they are offered by producers, what they can find out for themselves, or what they decide to make for themselves. Organisations which already have an information gathering and/or disseminating function (eg, Health Education units; Adult Basic Education; Tenants' advisory services) may have some system for obtaining tapes, or information about tapes, in a more or less regular way but the evidence of the Video User Questionnaire and interviews with video users suggests that this is very rare. Interestingly the proposal to set up a national 'clearing house' for audio-visual material (see: section 3.30) reflects the voluntary sector's appreciation of these issues. And indeed Project Video Scotland has had some input into their deliberations via the forum of 'Cable in the Community'.

6.35 The commonest source of information about videos cited in the Video User survey was 'word of mouth', while the single most popular criteria for obtaining tapes was
6.41 The overwhelming majority of respondents (89 out of 95) said that they would find a comprehensive catalogue of new/ relevant material useful. Another interesting fact is that Video users questioned in the survey were far more likely to borrow (free) or buy tapes from a source other than a producer or distributor, although distributors were the prime source for hiring tapes.

6.36 The overwhelming impression gained from interviews with users and from the results of the questionnaire is that users have both a great demand for and a great lack of information about new videos. Crucially, users appear to want comprehensive, authoritative and easily accessible information about videos, preferably from a single source and, equally importantly, they want easy access to them. Their need is for information and access to the whole range of available material at minimal cost in time, effort and, of course, money.

**BRIDGING THE ‘DISTRIBUTION GAP’**

6.37 The combination of producers’ lack of resources, orientation to their ‘primary’ audiences, and the conflict between individual producers’ need to concentrate on promoting their own material (and, in the case of workshops, to maintain a direct relationship with the audience for that material) and users’ need for a comprehensive and more or less centralised source of information and tapes make up what could be called the ‘distribution gap’. Bridging this gap has two aspects. One is to enable Independent Video producers individually and collectively to find larger and wider audiences for their tapes and the other is to give Independent Video users better access to (and, perhaps, influence on) material produced by the Independent Sector.

6.38 Establishing who and how large the audience for Independent Video has been has been a primary objective of this study. The answer is that there are many different audiences with their own characteristics and, in terms of distribution, needs. As in the Videoactive Report, we have identified a number of key sectors who are already using video and who would appear to have a great potential for expansion and who would benefit from an improved distribution system. During the preparation of this report the steering group agreed that it would seem that the best way of assessing the likely impact of such a system on users and producers as a whole would be to implement a pilot project on one or more specific audience sectors. Given the evidence from the user survey that the Health, Welfare and Housing sectors demonstrated the most intensive use of video, it was agreed to stage a pilot event aimed at people involved in those sectors. A report on the event is contained in Appendix 3.

**MEANWHILE, DOWN SOUTH...**

6.39 ‘Twenty Years On’ reports that, in addition to the five London-based independent distributors a further twelve out of the city’s 68 independent film/video groups identify distribution as a ‘major element’ of their work. In England and Wales some Workshops have reached the critical stage of appointing a distribution worker either part or full time. Such a development can mark a transition from ad hoc distribution activity to a co-ordinated and continuous effort to promote both new tapes and existing material. Leading the field in the importance they attach to distribution are Albany Video in London and Trade Films and the Northern Film and Television Archive in Newcastle.

6.40 Albany Video are one of the longest established Video Workshops having been operating since 1974. Their development has seen them grow from a video ‘access’ group whose “original work was based upon making video accessible within the immediate locality... towards producing work for ‘communities of interest’ around issues of both London-wide and national concern” (Videoactive Report, Dungey & Dovey, 1985, 5.3). That latter concern prompted them to establish a distribution ‘wing’ to promote their own and other community video groups’ programmes. Their first catalogue, produced in 1984, listed 22 titles, nine of which were their own, and covered Race, Sexuality and Gender, Youth, Labour Movement, Handicapped people and community arts. Their 1986 catalogue lists some 92 tapes in 34 categories by about 50 different producers, including tapes from North America, Ireland, Southern Africa and Australia. They have a regular outlet to schools and colleges, youth clubs, libraries, women’s groups and other community and welfare organisations, and the volume of their distribution work allows them to support a full-time worker.

6.41 Trade Films and its offshoot, The Northern Film and Television Archive, are based in Gateshead and, since 1983, the Archive has been distributing material both
locally and nationally. The emphasis in its archiving and distribution work has been on local history and trade union/labour movement issues. In 1984 the Archive was centrally involved in the distribution of the 'Miners Campaign Tapes' and since then has produced a regular labour movement bulletin called 'Northern Newsreel', aimed mainly, but not exclusively, at the labour movement in the North-East of England. The Archive's distribution catalogue includes about a dozen Trade Films productions, as well as thirteen tapes on the Miners' Strike (from a variety of producers), and a number of other productions.

6.42 Also in the North-East, Newcastle's Amber Films are one of the longest established workshops in the UK and employ around fourteen people, including a full-time distribution unit worker. "The distribution unit was established specifically to deal with the local distribution of film, tape and photography. Already major initiatives have been taken in North Shields. Programmes of film and photographic exhibitions of Amber's work have been presented at venues in the town, establishing a presence which will be built on, and which will continue to create a dialogue between corr. 'unity and communicator which will both stimulate and inform." (AMBER SIDE Catalogue, 1987, p10). To further distribution work Amber set up a Distribution Unit in 1986 "...in an attempt to gear production more closely to audiences in the region who wish to actively use our work on video." (ibid., 44) Currently they are developing, through their Distribution and Current Affairs Units, a project to distribute a regular video 'Soap' with an emphasis on work-related issues. They have negotiated with the Local Authorities for their employees to take union facility time to watch the programmes and for viewing areas to be set up in Local Authority buildings, including Libraries. In relation to this work they: "...decided in 1985 to attempt a completely different approach to video production for a Labour Movement audience -- first establish an exhibition and distribution organisation, then produce for the audience that could be reached by such an organisation." (ibid.p15).

6.43 Both Trade and Amber have been centrally involved in an initiative to develop a broad-based media policy for the North East. Together with Swingbridge Video (another North East Workshop), Tyneside Cinema, and two other production groups they established the North East Media Development Council. Their aim was:

"...a collaboration between existing enterprises in an industrial sector in co-operation with public agencies and the relevant trade unions, for the purposes of the consciously planned, socially responsible growth of an expanding industry, to achieve the establishment of significant additional permanent employment, a higher level of economic activity, and an improved cultural profile for a neglected region."

(NEMDC Publicity, 1987)

Having mobilised the (then) metropolitan and local authorities, the Development Agency of the Council was able to obtain funds (involving a capital programme in the first year of over a quarter of a million pounds) for the North East Media Training Centre which is currently training 32 people on a two-year course in addition to numerous short courses. The Centre will also provide facilities for film and video makers in the region. Having established the Training Centre, the Council's next objectives include the setting up of a distribution and sales agency for independent producers in the region, and they already have one distribution worker in place.
7. CONCLUSIONS

7.1 The principal conclusion of the Project's research to date is that there is a large, growing and identifiable demand in Scotland for videotapes produced by the Independent Video sector and that current distribution practices and organisation are inadequate to the task of linking the various audiences for Independent Video with producers and distributors.

AUDIENCES

7.2 There are a number of specific audiences for particular kinds of Independent Sector material which can be identified, each of which has specific distribution needs and potential. Although interested individuals are a not insignificant part of the audience for Independent Video, because of the nature of the medium and the kind of material produced by the sector, the audience for Independent Video is largely composed of groups of people in more or less formal organisations in the community, voluntary, statutory and non-statutory sectors (including education and public libraries). Amongst the audience groups identified by our research there are a number of key sectors with considerable development potential. These are: Community Education; Youth and Community Work; Health Education/Promotion; Voluntary Organisations; Labour and Trade Union Movement; Public Libraries; and Formal Education.

PRODUCERS

7.3 Independent Video production in Scotland is a small but rapidly developing sector which, along with its counterparts in England, Northern Ireland and Wales, produces a wealth and diversity of programmes on a very wide range of subjects geared to a great variety of audiences. The sector in Scotland is now at a crucial stage in its development, one in which effective distribution of its programmes is becoming a clear and identifiable priority, reflecting similar developments in England and Wales over the past two to three years. In particular the Workshop sector in Scotland is at a point at which greater public awareness of its activity and output is crucial to achieving funding and support for its continued existence and future development.

PROGRAMMES

7.4 To date most material produced in the Independent Sector in Scotland has been geared towards relatively small audiences in local communities and relatively limited communities of interest. In many cases its programmes have been 'process' rather than 'product' orientated. However the evidence we have gathered suggests that the sector's output is increasingly directing itself towards wider audiences both by type and by geographical spread.

7.5 The majority of Independent Video programmes with potential for widespread distribution fall into the category of factual or documentary material. This is not to imply that fictional, dramatic and other kinds of programmes are less important or do not deserve distribution, but it does recognise that the kinds of work being undertaken by the sector, limitations on the kind of material it can produce, and the range of material on offer from commercial and other outlets (specifically television and commercial video distribution) all favour productions geared towards providing information rather than entertainment. It should also be noted that this direction in content need not (and indeed does not, viz. "About The House" for example) restrict the form used by producer groups and, in fact, the use of drama and other creative forms is one of the dynamic areas of Workshop / Independent production.

7.6 Workshop / Independent Producers at present have very limited resources available for distribution of their programmes and generally feel that their products do not reach as wide an audience as they could (or as they would like them to). Outwith local or immediate audiences, or audiences made available through sponsored or co-productions, Independent Producers have experienced severe limitations on the distribution of their programmes.
7.7 Experiences vary but by and large very few tapes achieve a high degree of sales or hires relative to their potential audience. As a result, and because of the nature of video production funding, very few tapes represent more than a nominal income to the Producer.

7.8 A substantial number of tapes are produced 'in-house' by a variety of groups and organisations who may own or hire the necessary equipment and may bring in production expertise from outside. Many of these tapes, although usually produced for internal use (particularly for training) have distribution potential but, because it is not one of the originating organisation's priorities, do not get into general circulation.

**DISTRIBUTION**

7.9 Distribution in the Independent Video Sector in the UK as a whole has not been a high priority for the majority of production groups. In Scotland in particular the relative underdevelopment of the sector has meant that, until recently, distribution has received little attention amongst producers, whether in terms of their funding applications or development work, compared with the problems of obtaining funding and support for basic production, training and access work.

7.10 The diversity of video users and the variety of contexts in which video is used has meant that users have not been able to articulate their needs or establish structures for obtaining information on and access to videos produced in the Independent Sector. The absence of any coherent distribution system has resulted in a haphazard and uneven development of methods for obtaining videos and information about the programmes and their producers, leaving a large gap between users' needs and the ability of producers to meet them - what we have termed the 'distribution gap'.

7.11 Existing distributors, apart from the Scottish Central Film Library, are entirely based in England and, in addition to suffering from all the deficiencies in scope, coverage and promotional ability detailed in the Videoactive Report, have particular deficiencies with regard to servicing Scottish audiences. Different institutional structures, different audience needs, and general lack of knowledge of the Scottish 'scene' have meant that existing distributors are poorly equipped to promote and distribute Independent Video to Scotland, including material produced in England and Wales. Although there are specific reasons in which English-based distributors have been fairly successful, in general they do not, by themselves, offer a solution to the problems of distribution in Scotland.

7.12 Taking into account the above, the recommendations of the Videoactive Report (that distribution could best be developed on a regional basis), and the strong argument for pooling the resources of the Independent Sector in Scotland, there seems to be a strong case for developing distribution on a Scottish-wide basis.

7.13 A central problem identified by our research is the lack of information readily available to video users about existing material and how to obtain it. Additionally there is a lack of information available to producers about the demand for tapes on particular subjects, about possible channels of distribution, and about audience/user reaction to the material which is distributed. Users and producers both identify a need for a central source of information and 'focus' for communication.

7.14 The results of our research confirm that there is an identifiable need in Scotland for better distribution of tapes produced by the UK Independent Video sector in general and the Scottish sector in particular. The research undertaken to date also establishes the need for more work to be done on the practicalities of developing distribution. In particular the following areas (Section 8) require further attention.
8. RECOMMENDATIONS

8.1 Firstly: provision of more information to video users in an accessible form on what material is available and how to obtain it is a clear priority. Accordingly we recommend that a Video Database project be set up to both collate and distribute such information, initially to those groups identified in our research as the most active or potentially active users of the sector's programmes. Project Video Scotland and the Scottish Association of Workshops should, accordingly, seek funding for such a project.

8.2 Secondly: more work needs to be done with individual producers on improving the promotion and distribution of their tapes, specifically in terms of (a) budgeting for promotion and distribution; (b) identifying specific audiences for each tape; and (c) utilising existing networks for distribution. Project Video Scotland and the Scottish Association of Workshops should undertake to make such work a priority and integrate it with the provision of the information resource outlined above.

8.3 Thirdly: further events similar to the Video Action Day Event for Health, Welfare and Housing should be organised in conjunction with the user groups identified in this research and other bodies concerned with the distribution of Independent Video, for example: the Mental Health Films Council and Independent Distributors such as Cinema of Women, Concord Films Council, etc.

8.4 Fourthly: given that the development of distribution is integral to the overall development of the Workshop/Independent sector and that the latter must be seen in the light of the growth of the 'Cultural Industries' as a whole, Project Video Scotland and the Scottish Association of Workshops should undertake to ensure that distribution is included in any initiatives to develop both the Workshop Sector itself and wider 'Cultural Industries' strategies at local, regional and national policy-making levels.

8.5 In implementing the above, Project Video Scotland and the Scottish Association of Workshops should seek to begin consultation and negotiation with funding bodies at local, regional and national levels. In particular COSLA and the Scottish Film Council should be approached, in addition to specific local authorities and other 'special interest' bodies - such as the Scottish Health Education Group, Scottish Trade Union Congress and others who may wish to support distribution in terms of their own areas of work.
REFERENCES

Amber/Side Catalogue and History of Work since 1968
Amber/Side, 1987

Broadcasting and Voluntary Action  — Report of a working party of voluntary organisations chaired by Sara Morrison
The Media Project at the Volunteer Centre UK, 1987

Cayford, Joel: Speak Up! Trade Union responses to new management communications
Commedia, 1985

Film and Video Workshops in Scotland  — A Proposal for developing
Scottish Film Council/ACTT, 1986

Film and Television Yearbook 1986
British Film Institute, 1986

David Highton: When the programme’s over
Commedia, 1986

Guidelines for Trade Unions on use of video
Trades Union Congress, 1986

Johnson, George: Using Films and Videos in the Community
Scottish Community Education Council, 1985

MacPherson, Robin: ‘Broadcasting — Stuck or STUC?’
Radical Scotland, No.28, Aug/Sept 1987

Peers, Dave & Richards, Beryl: Say it with video: a guide to audio-visual campaigning
Commedia, 1986

Power, Nigel & Lewis, Justin: Twenty Years On  — A review of the independent film and video sector in London
Independent Film, Video and Photography Association, 1987

Signs of Success: Report of the Media Education Development Project, 1987

STUC and the Arts
Scottish Trades Union Congress, 1987

Wade, Graham: Street Video
Blackthorn Press, 1980

FURTHER READING:

Blanchard et al: The State of the Art or the Art of the State — Strategies for the Cultural Industries in London
Greater London Council, 1985

Development of UK Communication Systems
Department of Trade and Industry, 1987
APPENDIX 1

PROJECT VIDEO SCOTLAND
43 CANDLEMAKER ROW, EDINBURGH, EH1 2QB
VIDEO USE QUESTIONNAIRE

SECTION 1

Please complete: # Figures in brackets after questions give #
ORGANISATION: ___________________________ # number of responses. Total number of #
Person completing questionnaire: ___________________________ # questionnaires answered - 103 #
Position in organisation: ___________________________

About the organisation - please complete as appropriate (tick more than one box if applicable):
Grant (69) Subscriptions (28) Donations (35) Trading (9) Other (13) (Please specify: [ ])[ ][ ][ ]

Number of: members[ ] employees[ ] volunteers[ ]

SECTION 2

Please tick boxes as appropriate - feel free to add any comments on a separate sheet, noting to which question they refer.

1. Do you now, or are you considering using programmes on videocassette in your work?
   YES(?) we have done do will do [ ]
   for:
   - Internal information (26) (22) (25) [ ][ ][ ][ ]
   - Training (53) (47) (46) [ ][ ][ ][ ]
   - Screenings (private) (28) (31) (24) [ ][ ][ ][ ]
   - Screenings (public) (24) (21) (25) [ ][ ][ ][ ]
   - Other (please give details) (?) [ ]

NO(14), we don't use videocassettes at present, but we do(10)/don't(0) plan to.[ ][ ][ ][ ][ ]
(If answering "NO" please go to question 16)

2. If you have used videotapes already, how often? (If not, please go to question 16)
   Weekly (28) Monthly (30) Six-monthly (14) Yearly (0) Less often (3) [ ][ ][ ][ ][ ]

3. How many tapes have you used in the last year?
   1-5 (30) 6-10 (17) 10-20 (6) more than 20 (19) [ ][ ][ ][ ][ ]

4. What average size of audience have you had?
   less than 10 (10) 10-20 (53) 20-50 (13) more than 50 (3) [ ][ ][ ][ ][ ]

5. In what sort of venue?
   Office (22) Meeting room (70) Small hall (32) Large Hall (14) [ ][ ][ ][ ][ ]
   Other (?) ________ (Tick more than one if nec.) [ ]

6. Do you generally show videos by themselves or with speakers, other materials etc.?
   Always on their own (9) Sometimes with speaker/etc. (49) Always with speaker/etc. (21)

7. Do you have a discussion before/after showing the video?
   Always (48) Often (15) Sometimes (14) Never (0) [ ][ ][ ][ ][ ]

(continues on next page)
8. Where do you obtain your videos?

<table>
<thead>
<tr>
<th>Source</th>
<th>Borrowed (free)</th>
<th>Hired</th>
<th>Bought</th>
</tr>
</thead>
<tbody>
<tr>
<td>from a video distributor *</td>
<td>(10)</td>
<td>(31)</td>
<td>(12)</td>
</tr>
<tr>
<td>from a video producer *</td>
<td>(11)</td>
<td>(5)</td>
<td>(13)</td>
</tr>
<tr>
<td>from an other source *</td>
<td>(40)</td>
<td>(12)</td>
<td>(30)</td>
</tr>
</tbody>
</table>

(* please give examples: ______________________)

Produced 'in-house' (9) [ ]

9. Do you plan to increase your use of videos?

Plan to: Increase (53) Stay the same (18) Decrease (0)

Don't have any plans (5) Why? [ ]

10. Do you have a budget specifically for video use?

YES (7) for:
- hire (3) (How much?) £___/year [ ]
- purchase (5) £___/year [ ]
- production (6) £___/year [ ]

NO (67). If answering NO, where does money for hire/purchase/production come from? [ ]

11. Which of the following subject areas are you interested in obtaining videos on?

Health & Welfare | Politics | (24) Youth & Community | (47) |
International issues | Education | (40) Women's issues | (34) |
Environment | Writing & Drama | (18) Disability | (27) |
Racism | (33) Civil & Welfare Rights | (36) Work & Trade Unionism | (16) |
Other (please specify) (14) [ ]

12. To date, what has been your experience of using videos?

<table>
<thead>
<tr>
<th>Good</th>
<th>Fair</th>
<th>Mixed</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>(20)</td>
<td>(26)</td>
<td>(15)</td>
<td>(8)</td>
</tr>
<tr>
<td>(12)</td>
<td>(21)</td>
<td>(21)</td>
<td>(8)</td>
</tr>
<tr>
<td>(21)</td>
<td>(21)</td>
<td>(26)</td>
<td>(0)</td>
</tr>
<tr>
<td>(19)</td>
<td>(15)</td>
<td>(15)</td>
<td>(8)</td>
</tr>
</tbody>
</table>

13. On balance, would you prefer to purchase/hire/produce videos?

Purchase (15) Hire (43) Produce (37) [ ]

Why? [ ]

14. How do you find out about videos? (Tick more than one if applicable.)

Catalogues (47) Reviews (28) Direct mailings (25) Word of mouth (67) [ ][ ][ ][ ][][ ][ ][ ]
Internal memoranda (13) Other (3) (Please specify) [ ]

15. How do you decide which tapes to get?

Publicity material (19) Recommendation (36) Preview screening (20) Varies (42) [ ][ ][ ][ ][ ][ ][ ][ ]

16. Would a comprehensive, annotated catalogue of new/relevant material be useful to you? Yes (89) No (6) [ ]

17. What other audio-visual resources do you use?

Audio-tape (32) Slide-tape (43) Film: hired (22) bought (3) None (27) [ ]

[ ]

SECTION 3: Please add any other comments, either relating directly to the questionnaire or on video use generally, on a separate sheet.

THANK YOU FOR YOUR CO-OPERATION IN COMPLETING THIS QUESTIONNAIRE.

If you would like to receive further information on Video distribution please tick 65
## Questionnaire Respondents

<table>
<thead>
<tr>
<th>Type of Organisation</th>
<th>Number</th>
<th>No. Using Video</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advice &amp; Information/Resource</td>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td>Arts</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Campaign</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Community Centre</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Community Education</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>Community Work</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>Education</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>Ethnic Groups</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Health</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>Housing</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>International</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Libraries</td>
<td></td>
<td>see separate survey</td>
</tr>
<tr>
<td>Local Authority</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Political</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Social Work</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Trade Union</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Voluntary (General)</td>
<td>13</td>
<td>9</td>
</tr>
<tr>
<td>Women</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Youth</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td><strong>103</strong></td>
<td><strong>78</strong></td>
</tr>
</tbody>
</table>

### Breakdown of Respondents by Region:

<table>
<thead>
<tr>
<th>Region</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOTHIAN</td>
<td>47</td>
</tr>
<tr>
<td>STRATHCLYDE</td>
<td>16</td>
</tr>
<tr>
<td>CENTRAL</td>
<td>3</td>
</tr>
<tr>
<td>GRAMPIAN</td>
<td>3</td>
</tr>
<tr>
<td>HIGHLANDS &amp; ISLANDS</td>
<td>2</td>
</tr>
<tr>
<td>BORDERS</td>
<td>2</td>
</tr>
<tr>
<td>FIFE</td>
<td>2</td>
</tr>
<tr>
<td>NATIONAL</td>
<td>28</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>103</strong></td>
</tr>
</tbody>
</table>
Please return to: PROJECT VIDEO SCOTLAND 43 CANDLEMAKER ROW, EDINBURGH VIDEO IN LIBRARIES QUESTIONNAIRE

PLEASE COMPLETE: Library Authority: (16 replies out of approx. 30) Person completing questionnaire: Designation: (Mainly Chief or District Librarians and a couple of AV Librarians.)


2) What is your stock in each category?

<table>
<thead>
<tr>
<th>Category</th>
<th>No. of copies</th>
<th>No. of titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiction</td>
<td>5546</td>
<td>2361</td>
</tr>
<tr>
<td>Non-Fiction</td>
<td>358</td>
<td>315</td>
</tr>
<tr>
<td>Reference</td>
<td>33</td>
<td>33</td>
</tr>
</tbody>
</table>

How many libraries does this stock cover? [31]

3) Do you generally buy in copies or lease them?

<table>
<thead>
<tr>
<th>Category</th>
<th>Buy</th>
<th>Lease</th>
<th>Varies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiction</td>
<td>[3]</td>
<td>[]</td>
<td>[]</td>
</tr>
<tr>
<td>Non-fiction</td>
<td>[4]</td>
<td>[]</td>
<td>[]</td>
</tr>
<tr>
<td>Reference</td>
<td>[2]</td>
<td>[]</td>
<td>[]</td>
</tr>
</tbody>
</table>

4) Do you hold any copies of tapes produced locally (e.g. by a local history group, video workshop etc.)? YES [7] NO [5]. (No answer=4)

If YES, how many titles [32] how many copies [45]


If answering YES, please detail hire charges here: (Range 75p-1.50/day)

6) How often are videocassettes borrowed?

<table>
<thead>
<tr>
<th>Borrowings/month</th>
<th>1-50</th>
<th>50-100</th>
<th>100-150</th>
<th>150-200</th>
<th>&gt;200</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiction</td>
<td>[1]</td>
<td>[]</td>
<td>[]</td>
<td>[]</td>
<td>[3]</td>
</tr>
<tr>
<td>Non-fiction</td>
<td>[6]</td>
<td>[1]</td>
<td>[1]</td>
<td>[1]</td>
<td>[1]</td>
</tr>
</tbody>
</table>

7) How do you decide which tapes to obtain? (see attached)

8) How are video purchases/leasing funded?

combination of these [1] other [1] (please specify: )

9) Do you maintain any bibliographic type database of videocassettes in addition to your catalogue of tapes held? YES [9] NO [11]. If YES how do you obtain information on the tapes listed? (No answer=5)

10) Do you actively encourage local producers (e.g. local history project, community video group) to deposit tapes? YES [4] NO [7]


If YES, in what way? (No answer=3)

12) Do you envisage your holdings of videocassettes increasing over the next two years? YES [10] NO [1] (No answer=4)
APPENDIX 3
REPORT ON DAY EVENT FOR HEALTH, WELFARE, AND HOUSING: 26/5/87

BACKGROUND

OCTOBER '86 Idea of holding a health/welfare event emerged from interim Project Video Scotland report on distribution.

NOVEMBER General outline agreed – structure of the day; audience; sources of funding. Trawling for tapes began at the Bracknell Independent Video Festival. Meeting with Peter Evans from Mental Health Films Council.

DECEMBER Draft proposal agreed; meeting with Scottish Health Education Group. Talks with Gulbenkian. Event scheduled for March 26th.

JANUARY '87 Report back from SHEG meeting; budget firmed up; publicity outlined.

MARCH Second meeting with SHEG considered proposal and budget. Event re-scheduled for May 26th. 'Call for tapes' issued, deadline 19th April. Publicity agreed and commissioned.

APRIL Meeting with Scottish Community Education Council, agreed support and interest in on-going work. Publicity mailed (600 leaflets mailed directly to 104 PVS contacts; 90 community groups; 172 housing organisations; 100 health organisations; 30 library authorities and colleges; 100 through Mental Health Film Council. Rest distributed through Film Theatres, events, etc. Speakers agreed, outline of day discussed. Tape selection begun. Visit to Training Centre – arrangements agreed.

MAY Programme details and tape selection firmed up. Final arrangements for Training Centre made.

The Christmas break slowed things up at a crucial period of finalising the proposal, so the March date was unrealistic. Late agreement on exact nature of day meant that the Tape Trawl began a little late and left too little time for viewing and selection. Publicity should have gone out earlier, as should papers for the day itself – it would have been better if they had gone out in advance. Attendance began by looking shaky but a steady flow of registrations meant that by the day itself 70 people had registered (though not all of them turned up), with about another 15 people from Workshop, speakers, etc. Actual numbers present must have been about 75 – 5 short of our projection. The break-down of people was roughly as follows: Health 13; Housing 14; Welfare 25; Video 18; Other 5. Total=75.

The programme for the day is reproduced on the next page, and is followed by a summary of the evaluation questionnaire replies.
PROGRAMME FOR VIDEO ACTION DAY EVENT FOR HEALTH, WELFARE AND HOUSING

Health Services Training Centre
Western General Hospital, Crewe Road, Edinburgh
Tuesday 26th May 1987, 9.30am - 5.00pm

9.30am
REGISTRATION & COFFEE.

10.00
INTRODUCTORY PLENARY SESSION:
Opening remarks from David Halliday (Scottish Association of
Workshops) and Ian Thompson (Scottish Health Education Group).

10.10
SCREENING of compilation tape featuring Scottish Workshops.

10.30
INTRODUCTIONS TO:
Scottish Workshops - Joel Vennet (SAW)
Video Distribution - Robin MacPherson (Project Video Scotland)
Using video - Penny Richardson (Association of Scottish Local Health
Councils) and members of West Granton Tenants Association.

11.00
SCREENING WORKSHOPS

LECTURE THEATRE
Health & Welfare tapes:
"STRESS" (10)  "GAS WORKS WONDER" (17)
"SOMEBODY'S WEE NOBODY" (20)  "LOOK FOR THE LOGO" (22)
"MENTAL HEALTH ZONE" (15)  "WEAVING A WEB" (15)
"UNDER THE HEALTH..." expt. (10)  "COUNCIL MATTERS" (10)
"CHANGING OUR LIVES" (18)  73  "BIGGEST LANDLORD" (ex15)  79

EXHIBITION SPACE
Housing tapes:

12.30 LUNCH (Optional Screenings in Lecture Theatre)

2.00pm
LECTURE THEATRE
"CERVICAL SMEAR" (10)  "ABOUT THE HOOSE" (33)
"IN THE CLEAR" (35)  "CLAIM IT NOW" (15)

Discussion of production and distribution options and case histories
led by:
FWT/VIP  GF&V/Roundabout Centre

3.30 TEA BREAK PLUS DISPLAYS and 'VIDEO DATABASE' IN EXHIBITION AREA.

4.00 CLOSING PLENARY:
"Developing video distribution and information."
PANEL: Robin MacPherson (PVS)/Graham Maughan (FWT)/Peter Evans
(Mental Health Film Council)

5.00 CLOSE.
VIDEO ACTION FOR HEALTH, WELFARE AND HOUSING DAY EVENT

EVALUATION QUESTIONNAIRE

(14 people returned the questionnaire)

To help us evaluate how useful the day event has been we would very grateful if you would answer a few brief questions.

1) In general, how useful have you found the day? (please tick)

2) Which aspects of the event did you find most useful? (Please number in order of usefulness i.e. [1] for most useful [?] for the least)
   (Numbers in brackets are those listing item as 1st, 2nd and 3rd preference respectively)
   INTRODUCTORY TALKS [0,0,5]  SCREENINGS [8,0,1]  WORKSHOPS [1,4,0]
   MEETING PEOPLE [3,3,0]  INFORMATION ON: TAPES [0,2,5]  PRODUCERS [1,1,0]
   DISTRIBUTORS [1,1,1]

3) Would you come to a similar event again?

4) How did you hear about the event?
   WORD OF MOUTH [4]  OTHER (Please give details) [2]

COMMENTS: Please use the space below/overleaf for any comments or criticisms you have about the day itself or video in general and deposit the questionnaire in the box provided at the registration desk. THANKS FOR YOUR TIME AND TROUBLE.

"broad spectrum of representation made it difficult to focus on certain issues" "the meal was great" "might prove more effective...if one was screened a preset programme...in this way people could choose...without committing themselves to a whole day" "a very useful day, especially talking to people from Workshops...Weakest part was very start - too slow getting down to the day...Would welcome a follow-up event...looking more at the mechanics, timescales, budgets" "well meaning but patchy and not very well organised. Exhibition space not a good place for screening. Good to see so many varied styles and content of videos. Great buffet!" "An altogether very enjoyable and stimulating day." "Problem of wanting to do both workshops" "A very enjoyable and stimulating day. Would like more discussion on useful videos. Would like a day for 1)women 2) training officers in vol. orgs." "This day provides an excellent mix of people - those with experience and those interested, and handouts have been very useful. Very well organised and stimulating."
APPENDIX 4

PRODUCER/CO—PRODUCER QUESTIONNAIRE
(Please return to Project Video Scotland, 43 Candlemaker Row, Edinburgh)

PLEASE COMPLETE: Organisation:

Address & Tel.No:

Person completing questionnaire:

*PLEASE COMPLETE A SEPARATE SHEET FOR EACH TAPE.*

1) How many copies of ________________________________ do you have for distribution/exhibition purposes? ______

2) a. How many copies have you sold? ______
    b. At what price? £____
    c. Over what period? ______

3) a. How many copies have you given away? ______
    b. Over what period? ______

4) a. How many times has the tape been hired? ______
    b. At what price? £____
    c. Over what period? ______

5) a. How many times have you lent the tape out without charge? ______
    b. Over what period? ______

6) a. How many times have you screened the tape yourselves? ______
    b. Over what period? ______
    c. What has been the average size of audience? ______
    d. How many people in total have seen the tape at your screenings? ______

7) How, if at all, do you publicise the tape's availability?

8) What, if any, supporting material is available to go with the tape?

9) How satisfied are you with the tape's distribution?

10) What audiences would you like to reach with the tape that you haven't already?

11) Does anyone else, to your knowledge, distribute/exhibit the tape? (Please give details)

THANK YOU FOR YOUR HELP IN COMPLETING THIS QUESTIONNAIRE. IF YOU HAVE ANY OTHER COMMENTS PLEASE FEEL FREE TO ADD THEM ON THE REVERSE OF THIS SHEET.
APPENDIX 5

SOURCES OF INFORMATION AND ADVICE

PROJECT VIDEO SCOTLAND 43 Candlemaker Row, EDINBURGH EH1 2QB (031 225 2612)
Information and advice on video distribution. Report on distribution issues and
developments in the Scottish workshop/independent sector to be published in
August 1987. Contact: Robin MacPherson

SCOTTISH ASSOCIATION OF WORKSHOPS c/o Film Workshop Trust, 17 Great King
Street, EDINBURGH EH3 6QV (031 557 5242) Contact: David Halliday
Information on Scottish Workshops in general, list of current members, screening
and other events organised by SAW. (See SAW booklet for details)

SCOTTISH COUNCIL FOR EDUCATIONAL TECHNOLOGY Dowhill, 74 Victoria Crescent
Road, GLASGOW G12 9JW (041 334 9314)
Established in 1975 "to promote and encourage the understanding and application
of educational technology in it's widest sense throughout education both formal
and informal and in commercial and industrial training" SCET provides advice and
information on audio-visual hardware and periodically runs courses on audio-
visual skills. The SCOTTISH CENTRAL FILM LIBRARY (see section on Distributors)
is part of SCET.

SCOTTISH COMMUNITY EDUCATION COUNCIL Atholl House, 2 Canning Street, EDINBURGH
EH3 8RG (031 229 2433)
Exists "...to advise the Secretary of State for Scotland on all matters relating
to community education and to promote the development of community education." In July 1985 SCEC published a booklet, 'Using Films and Videos in the community' as one result of a four year co-operative venture between it and SCET (see above) to: "...heighten awareness about the potential and availability of films and videos relevant to community work." The booklet covers use of video in community and informal settings and includes a (slim and now rather outdated) review section listing about forty tapes (unfortunately omitting any from the workshop/independent sector), costs £1.95 and is available from SCEC at the address above.

SCOTTISH FILM COUNCIL 74 Victoria Crescent Road, Dowhill, GLASGOW G12 9JW
(041 334 9314)
The SFC is concerned with the promotion of film culture in Scotland through four
main areas: education, exhibition, production and archives. Together with SAW and
the Association of Cinematograph and Television Technicians (ACTT) it
recently published a strategy document for developing Scottish Workshops. SFC
administers the 'Scottish Film Production Fund' which considers funding
applications from Scottish film/video producers.

WOMEN'S FILM, TELEVISION AND VIDEO NETWORK Scottish contact: Cassandra McGrogan
23 Eyre Crescent, EDINBURGH (031 557 5242)
Particularly concerned "with the promotion of a film and video culture which
engages with women's experiences and viewpoints." WFTVN maintains lists of
contacts, technicians and other women working in video.

FRINGE FILM FESTIVAL 4 Duncan Place, EDINBURGH EH6 8HV
FFF organises an annual festival of independent film and video and occasional
practical film and video workshops; talks and discussions, as well as a regular
newsletter.