

CONFIDENTIAL

Minutes of the 41st Meeting of the ARTISTS' FILM AND VIDEO COMMITTEE held on Monday, 11 May 1981 at 105 Piccadilly, London, W.1 at 10.30 a.m.

Present : Ian Christie Chairperson
 Joanna Davis Committee Member
 Carola Klein " "
 Tamara Krikorian " "
 Al Rees " "
 Anne Rees-Mogg " "

 Rodney Wilson Film Officer
 David Curtis Assistant Film Officer
 Tom Dolan Assistant Accountant
 Bette Chapkis Secretary

1. Apologies for absence were received from Joanna Drew.
2. Introduction of new members: The Film Officer welcomed and introduced Anne Rees-Mogg. He reported that Annabel Nicolson had felt unable to take up her invitation due to pressure of work.
3. Minutes of the 39th, 40th and Policy meetings were approved.
4. Financial Report

 The Assistant Accountant reported that the 1981/82 allocation was £95,000. He agreed to discuss with the Assistant Film Officer the figure to be set aside for Film-Makers and Video Artists on Tour but this was likely to be a minimum of £10,000.
5. New Completion/Distribution viewing membership:

 It was agreed that Al Rees would deal with distribution applications and Anne Rees-Mogg with completion.
6. Matters Arising
 - A. Distribution Awards: The report on Meeting 6 was noted.

James Scott	Coilin & Platonida	£308.75
William Raban	Diagonal/Surface Tension/ Autumn Scenes	£470.00
Cordelia Swann	Ten Commandments of Love) Deferred owing to) late arrival of films
Nicky Hamlyn	Guesswork	
 - B. Completion Awards: The report on Meeting 2 was noted.

John Woodman/Jean Mathee	Next Door	£846.35
--------------------------	-----------	---------
 - C. B.F.I. Production Board: The Film Officer reported on the meeting he and the Assistant Film Officer had had with Peter Sainsbury following which a letter had been received summarising the Production Board's response. The BFI were willing to exchange papers to enable the committee to be aware of projects under consideration but not to have a representative from the Artists' Film and Video Committee with observer status on the Production Board. The Production Board's terms of eligibility for video were the same as for film. Community and artists' video were, in practice,

excluded. The discussion with Peter Sainsbury had included the possibility of a meeting on distribution with officers from the BFI and ACGB as well as members of the committee and Board. It had been suggested in the letter that it would be best to wait until the Production Board had been re-constituted.

D. ACTT Code of Practice

Carola Klein reported that Les Wyles of the ACTT had visited Newcastle to explain the ACTT position. It was hoped that the Code would stimulate larger sums of money being spent. The Film Officer felt this was a good reason to take it no further as fewer films were made as a result of increasing costs made necessary under the Code. He felt that the Code had nothing to do with artists' film as it related entirely to 'professionally' or 'industrially' made films. Al Rees agreed with this but felt it needed to be discussed at greater length.

The Chairperson also felt that further discussion was necessary in order to agree the Committee's position vis-a-vis its terms of reference in relation to the Code.

Al Rees pointed out that it would be dangerous for the Committee to come to an agreement with the ACTT as it would then be obliging film-makers receiving grants to enter into that agreement without prior knowledge of their feelings about it. Carola Klein felt that the economic side of the Code was being ignored, the fact that the ACTT was concerned that people should be earning a living. Tamara Krikorian, however, felt that it would mean more technicians being employed while the artist still worked for nothing. The Chairperson said the situation needed to be treated carefully and IT WAS AGREED to return to the discussion at a later date.

- E. London Film-Makers Co-op: As a result of this Committee being unable to meet the Co-op's accumulated deficit directly, a working party had been set up to make recommendations for changes in the Co-op administration. Ian Christie, in his BFI capacity, was drafting a paper for consideration by the Co-op's Executive, suggesting changes and improvement in revenue earning capability and sources for grants for specific activities. It was expected that two things would come out of this: Capital request for this Committee designed to upgrade the Co-op's technical facilities and the formation of an informal advisory group on programming. There was also an urgent suggestion that there should be a part/full-time administrator. An application from Tim Norris for a bursary to cover the period before such an appointment were made was tabled.

IT WAS AGREED in principle to offer this bursary, but to ask the Co-op's EGM to endorse it. Anne Rees-Mogg was asked to approach the Co-op's Executive for a response on behalf of the Co-op in order to speed up the process.

- F. 'Animateur': The Assistant Film Officer tabled a job description. It was realised that this job called for someone with programming experience and a network of contacts. The fact that programming work did not see results for 4 or 5

months also needed to be taken into account. The Film Officer suggested assessment after a year with an option to renew for a further year depending on the results. He also thought it might be possible to co-operate with the Research and Information Department. The Assistant Film Officer said he did not want a written assessment at the end of the period but would prefer a series of weekend discussions at which the 'animateur's' experience might be passed on to others in the field.

IT WAS AGREED to change the title to "Programming Adviser" and to advertise in the usual publications with a view to beginning in August/September. It was to be a two year appointment with assessment after one year.

- G. Chris Welsby's Monograph was tabled. It was noted, however, that such publications were no longer allowed in the Arts Council unless accompanying exhibitions and it was felt that the implications in this change of policy should be discussed at a later date.

H. Placement Bursaries

Brighton: The Film Officer had visited Richard Layzell and seen his current show. Everyone in Brighton was very happy and Richard Layzell had produced a great deal of work. The Film Officer reported that the Moulscombe site was being re-equipped and the present resources re-deployed to the Falmer site. It was being suggested that the bursary holder would have access to Moulscombe for a maximum of twelve full studio days. Editing could now be carried out at Falmer.

IT WAS AGREED to continue the bursary and to try to advertise in time for it to commence in September. Officers were asked to keep the Committee informed of interesting events involving bursary holders so that they might have the opportunity to see their work.

The Chairperson reported that the BFI had agreed to give South East Arts a capital grant towards an embryonic workshop with public access at Brighton.

Sheffield: The Film Officer had visited Sheffield and found the equipment compared favourably with that at Maidstone. Tamara Krikorian expressed reservations about the re-appointment of the temporary lecturer in video and it was felt that the bursary should be conditional upon this appointment being confirmed.

I. ICA Video Resource

The Film officer reported that the Finance Director had recommended that £7,000 be offered to the ICA for the video resources but nothing further had been heard. The application had been made through Regional Department. Tamara Krikorian informed the Committee that LVA had urged its members to only place work in the library on the same terms as the LVA standard contract. The ICA did not appear to have changed its terms in spite of protests.

IT WAS AGREED to send a note to Joanna Drew and the Regional Department in the following terms: "This Committee welcomes

proposals to set up video access libraries but is worried that there may not have been full consultation with the organisations representing film and video makers. If this Committee is to be asked for funds, we assume that an application will arrive in due course".

J. Exhibition

The Assistant Film Officer reported that Stan Brakhage and American Artists Films would be shown shortly at the Tate Gallery. Seven Films was dormant until September when it would be shown at the ICA. A draft of the modular scheme had been sent out to film makers and would eventually be more widely advertised after discussion with the Press Officer.

David Hall's proposal for a major video exhibition had gone forward to the Exhibitions Committee.

7.

APPLICATIONS

PLACEMENT BURSARY

Department of Fine Art, Reading University : £3,000

It was felt that this should be discussed in principle but that a visit was necessary before coming to a firm decision. Ian Christie and Tamara Krikorian agreed to join either the Film Officer or Assistant Film Officer to make this visit. The request was for £3,000 from the Committee to add to £500 from Southern Arts for a two-term placement. The offer was for space for an artist to pursue his own work and it was felt that the higher amount could be offered in compensation for lack of equipment which would need to be hired.

EXHIBITION

Cambridge Animation Festival : £2,500

While there was support for this application, it was considered anomalous that the Arts Council should be the major funder of the event.

IT WAS AGREED to support the Festival this year with a strong suggestion that they apply to the BFI for future funding.

Recommendation: £2,500 Grant from the 1981/82 Artists' Film and Video Allocation

London Film-Makers' Co-op Promotional Screening : £279

This application had unanimous support.

Recommendation: £279 Grant from the 1981/82 Artists' Film and Video Allocation

Tony Sinden : £1,506

There was general support for this application.

Recommendation: £1,506 Guarantee Against Loss from the 1981/82 Artists' Film and Video Allocation

Wojcieck Buszewski : £218

The application for this Polish artist to show his work in England was accepted on David Hall's recommendation and endorsed by the Assistant Film Officer.

(It was later withdrawn owing to visa problems.)

Katerina Thomadaki (Circles) : £50

Anne Rees-Mogg had met the film maker and thought it was well worth supporting her visit to London.

Recommendation: £50 Grant from the 1981/82 Artists' Film and Video Allocation

London Film Makers Co-op Summer Show : £1,586

It was pointed out that the previous year's Summer Show had included a majority of work which was not artists' film. IT WAS AGREED that the Co-op should be encouraged to look elsewhere for funds for this show in future, particularly from the BFI.

Recommendation: £1,586 Guarantee Against Loss from the 1981/82 Artists' Film and Video Allocation

VIDEO - PRODUCTION AWARDS

Neil Armstrong : £1,607

A U-matic videotape of earlier performance work was viewed. There was no support for the project applied for but it was felt that the applicant should have some support for his work in general. IT WAS AGREED that the Film Officer would write and tell him that the Committee did not support his project but was prepared to support him with a £500 Bursary.

Recommendation: £500 Bursary from the 1981/82 Artists' Film and Video Allocation

Stephen Littman : £1,172

Two videotapes were viewed. There was some doubt as to whether the applicant would be attending the R.C.A. in September. IT WAS therefore AGREED to offer a Bursary of £500 which would enable him to continue working during the 6 months prior to his possible studentship.

Recommendation: £500 Bursary from the 1981/82 Artists' Film and Video Allocation

VIDEO - PRODUCTION BURSARIES

Stephen Partridge : £5,000

Two videotapes were viewed. The content of the work was not liked although it was recognised that it was technically accomplished and that the applicant was an energetic worker in this field with an established reputation. IT WAS AGREED to offer a Bursary of £1,500 but to suggest that the Committee had reservations about the work.

Recommendation: £1,500 Bursary from the 1981/82 Artists' Film and Video Allocation

FILM - COMPLETION

Robina Rose : £2,630

Some extracts from the cutting copy of "Nightshift" were viewed. Al Rees felt that previously voiced forebodings had been confirmed and he felt that the film fell outside the Committee's terms of reference. Tamara Krikorian agreed with this but felt there was an obligation to complete it having funded it this far. Joanna Davis and Anne Rees-Mogg both disagreed with this view and felt it to be very worthy of support.

The Film Officer felt a great deal of money was being spent on a 'marginal' film. He also felt the Committee was contributing to an unsatisfactory situation by funding films which ought to be able to obtain support from the BFI and was thereby relieving pressure on the BFI to do so.

The Assistant Film Officer thought the issue should have been talked through at the beginning and felt it would be unfair to withdraw support at this stage.

A vote of 5 to 1 for this project was taken and IT WAS AGREED to pay for completion of the film as per the budget submitted, minus £150 included for publicity, and not to entertain any application for a distribution print.

Recommendation: £2,480 Completion Award from the 1981/82 Artists' Film and Video Allocation

The meeting ended at 4.30 p.m. and a continuation meeting arranged for Monday, 18 May 1981.