

CONFIDENTIAL

Minutes of the 42nd meeting of the Arts Council's Artists' Film and Video Committee held on Monday, 3 August 1981 at 10.30 a.m. in the Cinema at 105 Piccadilly, London, W.1.

---

Present: Ian Christie	Chairperson
Jonathan Harvey	Committee Member
Tamara Krikorian	" "
Al Rees	" "
Anne Rees-Mogg	" "
John Bradshaw	RAA Observer
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, Joanna Davis and Carola Klein.
2. Introduction of new RAA Observer: The Film Officer introduced John Bradshaw, Film Officer of Northern Arts. The Film Officer also announced that there would be a meeting with the CORAA Film Officers to discuss the Committee's relationship with the RAAs at the Arts Council on September 18 at 2.30 p.m. and he hoped that all Committee members would be able to attend. He also proposed holding a brief committee meeting beforehand to discuss issues to be raised.
3. Minutes of the 41st meeting were approved.
4. Matters Arising

- A. Distribution Awards: Report on Meeting 7 was tabled and approved.

Renny Bartlett	Between Heaven and Earth	£186.55
Nicky Hamlyn	Guesswork	£ 99.00

- B. London Film Makers Co-op: The Assistant Film Officer reported that Tim Norris had now started work as administrator and, with the invaluable help of Irene Whitehead of the BFI, was setting up new administrative procedures. The Gulbenkian Foundation had not yet made a decision on providing funds for a full-time administrator although their assessor had agreed that there was a need for one.

The Chairperson informed the Committee that the joint working party from the BFI and Arts Council had met with Co-op staff and the capital application on the Agenda had resulted. An exhibition advisory committee had also been formed.

The Film Officer agreed to send a reminder to Tim Norris that the Committee would like a report half-way through the term of his bursary.

ACTION FO



C. Programme Adviser (Animateur)

The Assistant Film Officer reported that the Director of Art had suggested that someone should be invited to act as Programme Adviser for a fixed period and offered a fee. The choice of candidates was likely to be very limited and the Arts Council was not making any increases in staff. The Assistant Film Officer had therefore talked to Rod Stoneman and Simon Field who were both interested. The Assistant Accountant agreed that it could be regarded as a commission and that expenses should be written in as a specific amount.

The experience and qualifications of the two candidates were discussed and IT WAS AGREED to offer the job to Simon Field at a fee of £3,000 for 120 working days with the following stipulations:

1. Clarification of where he would be based. ACTION AFO
2. Expenses to be written in as a specific amount with a ceiling, but supported by receipts.
3. It was important that this work should be seen as an initiative taking place in the regions.
4. The responsibility was to promote video as well as film. This could be elaborated through discussion.
5. Initial contact with Film Officers would be followed by a number of pilot schemes, eventually to culminate in a number of weekend events to which Scotland and Wales could be invited.

In the event of Simon Field declining the invitation, IT WAS AGREED that Rod Stoneman should be invited.

The Assistant Accountant pointed out that the Arts Council could not commit itself to anything for 1982/83 so that re-appointment of the Adviser could not be promised.

D. Placement Bursaries

Brighton: A third report from Richard Layzell was tabled. The bursary had proved highly successful and the requested term's extension (item 5.5) WAS AGREED.

It was noted that it was essential for bursary holders to be introduced to everyone at the host institution.

This bursary would therefore be advertised to commence in January, 1982, closing date for applications 30 October 1981.

Maidstone/Sheffield: These schemes would commence in April 1982 and be advertised in January/February. The Film Officer reported that Sheffield had requested £4,500 but would be informed that the level could not be increased.

ACTION FO

The Chairperson felt that the level of bursaries should be reconsidered each year.



Reading: The technical facilities were limited but the studio space was good and it would therefore be advertised as film/video/performance to commence in January 1982.

E. Video Resource

Arnolfini: The Assistant Film Officer reported that Rod Stoneman had called together an advisory committee to choose 30 titles for the first year's acquisitions for the library. A fee of £5 per minute for film and tapes had been agreed.

ICA: A meeting between ICA/Co-op/LVA set up by the Assistant Film Officer had shown that the ICA was unaware of the objections of the constituency to its library plans. The alternatives agreed by artists were payment for rights to the tapes at LVA rates, or right of deposit. The ICA agreed that there would be no selection and that U-matic format would be used for videotapes and films would be put on to Phillips 2000. Catalogue texts would be by mutual consent and there would be no free use of tapes.

However, it was realised that this could result in deposits of little interest or value. The real fear was that the ICA was not interested in the area of artists' film and video. The Film Officer reported that the £7,000 deposited with the Regional Department for this project had not yet been called upon. The Committee considered that the grant had been promised without sufficient consultation with the Committee.

F. Exhibition

a) Modular Schemes: It was felt that Peter Gidal's proposal for the Warhol film was potentially interesting. There was considerable concern that his writing would be obscure and therefore the package would not be able to tour on its own and be accessible to a lay audience. IT WAS AGREED to ask him to come back with a synopsis for one 90-minute Warhol package which he should address to a lay audience.

ACTION AFO

The programme of American and Canadian tapes suggested by Mark Nash was thought to be interesting enough to explore further. IT WAS AGREED to offer research money with a ceiling of £400 and to research the eventual cost of putting the tapes into distribution.

ACTION AFO

b) David Hall's Exhibition Proposal had been deferred for a third time by the Exhibitions Sub-committee. It was felt that it should be made clear to him that the Art Department appeared to be unenthusiastic about the proposal which would absorb a great deal of money when there was so little available. It was thought that it should be discussed with a view to finding other ways of financing it.



c) Serpentine Gallery: The Assistant Film Officer reported that Sue Grayson at the Serpentine Gallery was keen to increase the repertoire of films/tapes available to accompany exhibitions at the Gallery. He suggested offering someone a fee to select programmes in consultation with Sue Grayson, and calling on LVA to provide an invigilator at £13.50 a day since there was not sufficient permanent staff to do this. The artists would also be paid a fee for the use of the tapes or films. He thought that each year four selectors might be chosen to programme up to three months each. As a pilot, he suggested that Stuart Marshall should be asked to select weekend programmes for three months.

IT WAS AGREED to go ahead with this pilot.

ACTION AFO

G. Film-Makers and Video Artists on Tour

a) Reserves for 1981/82: In the light of 1980/81 net costs being £6,511 and the fact that the schemes were increasingly used, IT WAS AGREED to allocate £10,000 to them for 1981/82 and the Assistant Accountant agreed to report back to the Committee with figures up to December 1981. It was noted that this figure was not hard and fast but could be added to if necessary. ACTION AA

The Assistant Accountant reported that this meant funds allocated could be broken down as follows from the Committee's 1981/82 allocation of £95,000:

Film-Makers & Video Artists on Tour	£10,000
Already committed from Artists' Film and Video Allocation	25,000
Placement Bursaries	6,000
Animateur + expenses	4,500

which left a balance of £49,500.

b) Reciprocal Scheme with WAC: The Committee was under the impression that there was already a reciprocal agreement but Martyn Howells, Welsh Film Officer, was not prepared to accept Film-Makers and Video Artists on Tour unless he could send film and video packages to England under the Welsh terms of reference. There was concern that this would mean accepting film-makers outside the Committee's terms of reference since the Welsh situation necessitated broader terms than those of this committee. The Assistant Accountant pointed out that, if these broader terms were accepted, there was nothing to stop 'non-artists' in England moving to Wales and obtaining mainly English bookings.

IT WAS AGREED that the Assistant Film Officer should write to Martyn Howells asking for more details of his proposals but recommending that packages were not generally endorsed and that somebody should look at the work and select acceptable people for the scheme.

ACTION AFO



c) Problem Cases: The Assistant Film Officer reported that the two cases in question had been turned down as being marginal. It was felt that a revision of the terms of reference for the scheme was needed in order to introduce selection on a qualitative basis.

IT WAS AGREED that a note should be sent to all current members of the schemes informing them that a reassessment was to be made at the end of the financial year and asking for their views on the present running of the scheme. It should also be brought up at the CORAA Film Officers meeting to obtain their views. ACTION AFO

H. Publications: It was reported that the Committee would be provided with a list of film magazines being considered for subsidy so that it would be able to read them and give a considered opinion on priorities. The Assistant Film Officer agreed to produce a list of film publications for the next meeting. ACTION AFO

There was discussion of the possibility of producing the two monographs (Al Rees on Jeff Keen and Phillip Drummond on Malcolm Le Grice) as part of the series currently being prepared by Art Publishing, as co-productions with the BFI. This would share costs and take advantage of the BFI's distribution facilities. IT WAS AGREED that this should be explored further. ACTION AFO

I. Independent Video Association: This Association had been formed as a result of the weekend conference held at the Co-op. The Film Officer had met representatives to discuss their request for funding and informed them that the organisation did not basically fall within the Committee's terms of reference. It was accepted that, if aspects of their work were eligible, the Committee would consider applications. He had also agreed to circulate IVA terms of reference, etc.

## 5. APPLICATIONS

### 1. CAPITAL

#### London Film Makers Co-op

A new set of figures was tabled to be considered along with the repairs and modifications submitted, the outcome of a meeting with the Arts Council/BFI Working Party when it was decided that the application should indicate priorities. The BFI had suggested charging a more realistic price for the hire of new equipment, but leaving the old equipment at a cheaper rate. There was discussion as to whether it was possible to let the Co-op have the large amount requested without adequate provision being made for proper care and maintenance and training of users of the equipment. This also meant having an income from the hire that would cover repairs.



IT WAS AGREED to offer funds for the following equipment, subject to the strict conditions that the agreed inflexible charges for hire should be implemented and training and instruction procedures should be detailed beforehand.

1. Post-production equipment (excluding insurance)
2. Repairs and modifications, including selling the old Steenbeck.

i.e. £8,243 (minus difference on sale of Steenbeck)

3. Nagra (together with Arts Council Bolex) :  
£1,700
4. Redhead lights : £150

Total: £10,103

It was also requested that future candidates for the post of workshop Administrator should be sent on a technical course, and it was hoped that the BFI's expertise could be called on to advise on essential training requirements.

Recommendation: £10,103 Capital Grant from the 1981/82 Artists' Film and Video Allocation

## 2. ADMINISTRATION BURSARY

L.V.A. - David Critchley : £2,500

Jonathan Harvey felt that £2,500 was inadequate for full-time administration, but it was agreed that it should be kept in line with other bursaries. It was, in any case, for six months until the job could be worked out and handed over to someone permanently.

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

## 3. VIDEO MAGAZINE

John Adams/Brian Hoey

This was felt to be an interesting proposal but was unrealistically costed, with a market that needed to be sounded out since it was felt unlikely that institutions would be able to afford the cassettes. The Assistant Film Officer pointed out that the magazine would be about the arts and suggested directing the application to the Arts Films Committee. IT WAS AGREED to recommend it be presented to the Arts Films Committee with a more realistic budget and in a more specific form.

## 4. SOUTH WEST FILM TOUR

There was general support for this Tour although there was concern that selection was made to suit the main funders and it was likely that artists' work would be omitted completely if no funds were forthcoming from this Committee. IT WAS AGREED to offer £1,000 this year but to express the Committee's reservations.



Earlier consultation and discussion of programmes were requested in future and the appropriateness of the context in which the Tour takes place.

Recommendation: £1,000 Guarantee Against Loss from the 1981/82 Artists' Film and Video Allocation

5. BRIGHTON VIDEO BURSARY EXTENSION

See discussion under item 4.D.

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

6. VIDEO - EXHIBITION

London Video Arts : £5,300 + £300

A letter requesting a further £300 towards the evening shows was tabled.

The Assistant Film Officer felt that LVA had no programme policy and that this should be questioned if they were to continue to ask for large sums of money for shows. Tamara Krikorian agreed that there should be more selection. It was felt that a clearer breakdown was needed, particularly of the hosts' contribution, before the AIR Gallery and travelling shows could be considered.

IT WAS AGREED to offer a guarantee against loss of £1,800 for the evening shows, subject to a satisfactory statement of aims and objectives and to inform LVA that the Committee, whilst sympathetic and interested in the AIR installation and travelling open shows, could not agree to support them. The Committee would consider the application on receipt of a cost breakdown including details of AIR's contribution and other sources of funding LVA was pursuing.

ACTION AFO

IT WAS also AGREED to comment on the low level of publicity.

Recommendation: £1,800 Guarantee Against Loss from the 1981/82 Artists' Film and Video Allocation

7. VIDEO - BURSARIES

Stephen James : £1,500

A U-matic tape and portfolio were viewed. There was no support for this application.

Rejected

Mark Saunders : £1,500

The Assistant Film Officer had met this applicant and the supporting material presented did not represent his current work.