

CONFIDENTIAL

Minutes of the 45th Meeting of the ARTISTS' FILM & VIDEO COMMITTEE held on Monday, 8 March 1982 at 10.30 a.m. at 105 Piccadilly, London W1V OAU.

Present:	Ian Christie	Chairperson
	David Critchley	Committee Member
	Joanna Davis	" " (until 4.15 p.m.)
	Carola Klein	" "
	Tamara Krikorian	" "
	A. L. Rees	" "
	Anne Rees-Mogg	" "
	Rodney Wilson	Film Officer
	David Curtis	Assistant Film Officer
	Tom Dolan	Assistant Accountant
	Bette Chapkis	Secretary
	Patricia Anderson	In attendance

1. Apologies for absence were received from: Joanna Drew and John Bradshaw.
2. Minutes of the 44th Meeting were approved but it was noted that Regional Department had agreed to consultation with officers at future meetings concerning the ICA prior to the 44th Meeting (item 5H).
3. Financial Report was tabled. There was a balance of £6,365 uncommitted from the 1981/82 Allocation plus £2,225 from the Exhibition budget.
4. Implementation of Policy Meeting

IT WAS AGREED to introduce a new Bursary of £1,000. Dates of meetings were noted:
26 April 1982 - Capital applications
7 June 1982 - Large awards & bursaries
14 June 1982 - Small awards & bursaries
27 Sept. 1982 - Capital applications
8 Nov. 1982 - Large awards & bursaries
15 Nov. 1982 - Small awards & bursaries
28 Feb. 1983 - Policy Meeting
5. Distribution Awards: Results of Meetings 11 and 12 were noted. The Assistant Film Officer tabled a new proposal for distribution applications. He informed the Committee that the Co-op had introduced a new ruling that a print must be physically lodged with their distribution library if it were to act as distributor for a film. It was felt that this would create difficulties for regional film-makers, giving a case for a second print to be used for distribution regionally. IT WAS AGREED that this principle should be adopted as a guideline, whilst noting that there would always be difficult cases needing further discussion, and the Assistant Film Officer would draft a notice to be sent out with application guidelines.

ACTION
AFO

6. Matters Arising

- a) London Film Makers Co-op: The Committee was informed that, following the Gulbenkian's rejection of the Co-op's application for the post of Administrator, the Film Officer and Irene Whitehead had written asking for their reasons for the rejection and for the lack of consultation with the Co-op's two main funding sources.

Ian Christie pointed out that the BFI could not continue its present level of funding without the adequate financial control an administrator represented, nor could the increasing costs be met unless that administrator was also able to obtain funds from all possible sources. However, the BFI did not have money available in the coming year to pay this salary.

A hastily convened meeting of the Working Party had come to the conclusion that the Co-op had two clear options and must decide between them. First, to expand to become a truly national organisation which would involve creating an efficient administrative system and seeking increased funds. Second, to reduce the scale of its activities and become a local north London workshop.

The Film Officer said the Committee was being asked to consider a second administrative bursary, the purpose of which would be to work out in some detail what the Co-op's two courses of action were and to recommend a course of action to the Co-op membership. The Film Officer stressed that a decision had to be made if the BFI's level of funding was to continue. IT WAS AGREED in principle that an application for the bursary could be dealt with by Chairman's action but was subject to a clear understanding that it was not the latest in a series and would lead the way to a permanent administrative post. The Co-op's Executive Committee would draw up a shortlist with the agreement of the membership and those shortlisted would be considered for the bursary.

The detailed working of the Co-op was felt to be too complex for further useful discussion by the Committee and was left to the Working Party.

- b) LVA: It was recognised that LVA suffered similar administrative problems to the Co-op and the exhibition policy statement circulated had not been provided earlier in part owing to a misunderstanding in the wording of the offer letter to LVA. David Critchley informed the Committee that the application for next year's exhibition programme was likely to be for a greater amount.

There was support for the need for a video magazine as it was felt that current magazines were inadequate and none dealt with video art.

- c) Programme Adviser: The Assistant Film Officer reported that Simon Field had been heavily committed elsewhere but would be more active in the coming quarter. It was suggested that he ask Simon Field to follow up the idea of showing current work funded by the Arts Council. The Chairperson also asked that he be pressed to follow up his initial visit to LVA.

ACTION
AFO

d) Placement Bursaries

- i) IT WAS AGREED in principle that one committee member should be appointed to monitor each placement bursary in future.
- ii) Sheffield: It was reported that the Fellowship had been offered to Ian Bourn.

Maidstone: The withdrawal of Roger Barnard from the Bursary with consequent falling in of two thirds of the money, had raised the whole question of offering it in its present form in future. Those connected with Maidstone College of Art felt it was valuable to the college and to the holder since it was the only bursary that made no demands beyond the production of work. The Film Officer was adamant that, if it were to be offered again, there had to be a formal reporting system. Tamara Krikorian agreed to relay the Committee's comments to David Hall and to suggest that there should be a statutory involvement with students in the bursary offer. It was left to Maidstone to make a formal request to continue the bursary.

- iii) North East London Poly: This application for a new video bursary led to discussion as to whether it was desirable to continue creating a series of placement bursaries. There was also concern that it would create a precedent for London colleges.

IT WAS AGREED a group of members would meet to consider placement bursaries and report to the meeting on April 26 with ground rules for dealing with applications and taking into consideration whether all bursaries should be for video.

David Critchley, Anne Rees-Mogg, Al Rees and the Assistant Film Officer were to be included in the working party and one new member invited.

ACTION
AFO

A decision on N.E. London Poly's application would be deferred until the report was forthcoming.

e) Video Access Libraries: Arnolfini

To encourage artists to deposit their tapes with the Arnolfini in the open access section, the viewing charge had been increased to 50p per half hour and 75p per hour to be shared between artist and gallery. There was concern that the prices might slowly rise to cinema levels and defeat the policy for free access but IT WAS AGREED that at present there was no objection to the increase.

f) Modular Schemes:

Mark Nash: Whilst the selection of tapes was thought rather conservative, a retrospective rather than contemporary work, the presentation was thought too provocative for venues new to video art. Tamara Krikorian was adamant that she could not accept any packages prefaced by the statement that the most provocative use of video was for notes towards projects in other media. She felt it would be counter productive. David Critchley and Joanna Davis were against the Chairperson's suggestion of editorial intervention but IT WAS AGREED that Tamara Krikorian should talk to him informally and the programme should go ahead at a cost of approximately £2,000 to buy the tapes, and a fee to Mark Nash for each broadsheet.

Circles: It was thought that the programme would be lacking if any of the films were omitted for the sake of shortening the programme. IT WAS AGREED that the broadsheet should include all the films with a suggestion that one film might be left out for reasons of length.

(Tamara Krikorian left the room for the following item.)

Tamara Krikorian: Programme of American and European artists, many of whom had come to video from other fine art areas. It was felt important not to mix the historical issue with the critical one. The selection was not complete and IT WAS AGREED to commission a programme for a fee of £50 from the Exhibition Budget with a further payment of £150 for the authorship of the broadsheet if it was eventually accepted.

g) Serpentine Video Programme

i) The Assistant Film Officer reported that Stuart Marshall's programmes would begin on March 20th and be shown on three consecutive pairs of weekends.

ii) There was a further period of two sets of two weekends available in June and it was suggested that a film maker be selected to choose a programme.

IT WAS AGREED that Guy Sherwin should be invited to do this and, if he was unable to do so, Simon Field.

ACTION
AFO

h) Art Publications

The Film Officer reported that the following recommendations has been made at O.M. (Art 23) Meeting for 1982/83

Afterimage	£3,000 for 2 issues
Undercut	£3,500 for 4 issues
Screen	£3,000 for 6 issues
	+ £600 contributors fees