

MANAGEMENT COMMITTEE MINUTES; 18 November 1992

PRESENT: Elaine Burrows, Julia Knight, Anna Leibschner, Liane Harris, Kate Norrish, Gill Henderson.

APOLOGIES: Satwant Gill, Azza Rahman.

MINUTES OF LAST MEETING; As these were unfortunately not available for distribution, Liane recapped on the main points raised at the last management committee, and these were updated in the Workers Report.

WORKERS REPORT:

FLAMING EARS had begun its run at the Scala cinema and was doing well at the box office. The film had received a lot of attention in the mainstream press as well as TIME OUT and WHATS ON, most of the reviews unsurprisingly were not exactly glowing but the publicity was obviously helping to bring in audiences.

The leaflets for marketing in the educational sector were now ready to go out. Costs for this had been kept down to around 1/3 of the anticipated price.

Liane would be reducing her days to three during December and possibly into the New Year. Gill Henderson would be working two days a week during November and then covering Liane's spare day during December, concentrating on marketing, new acquisitions and programming ideas. This would be covered by the extra staffing days included in the budget.

The womens experimental film package, NEW WAVE WOMEN, was now completed and details have been sent out to all the RFTs/RABs after a meeting with Jayne Pilling to discuss the concept. Promotional material is now being prepared.

The sell through video package, LYCRA SHORTS, with three Cinenova titles, DOMESTIC BLISS, RESERVAAT and CAN'T YOU TAKE A JOKE is coming out on December 7th under the DANGEROUS TO KNOW banner. We have received an advance of 1,500 and DANGEROUS TO KNOW are projecting first year sales of around a 1,000 units.

Office computers: we have decided to go for two IBMs with one laser jet printer and upgraded software. Kate is laising with Microsisters and another consultant and we should have the new equipment before Christmas.

ICA Trinh-Minh Ha retrospective: the visit of the filmmkaer and anthropologist had created a large number of bookings for Cinenova, including the ICA screenings at the cinematheque.

New Acquisitions: The following titles have been acquired: TEMPTED; KHUSH; THE HAIRCUT; NOW PRETEND. THE HAIRCUT had been sold to SBS television in Australia. There were a few titles in the LFF which could potentially be of interest but FORBIDDEN LOVE had unfortunately been picked up by OUT ON A LIMB.

BFI MEETING; STRATEGIES

We have our next meeting with Ian Christie and the new man in Distribution Steven Bell on 25 November. Liane and Kate presented our latest cashflow which is based on actuals up to November. Our biggest problem is the forecast for self generated income which is a fixed target. To reach that target income will have to increase dramatically over the last two quarters, but in fact it is already picking up and the figures for November are excellent. We also have three separate income generating strategies (NEW WAVE WOMEN, educational leaflets, new catalogue) which will be coming into operation over the next few months. Julia pointed out that we should also benefit from the year end spending sprees in February/March. Kate queried whether the figure for self generated income is meant to include the 30% taken off by Glenbuck, because if that is included then we will easily reach our target. Glenbuck have been extremely inefficient in their dispatch of tapes, they are also not providing us with full activity reports which we need to pass on to filmmakers, and these points, plus our dissatisfaction with the 30% take-off need to be expressed coherently to BFI.

CATALOGUE; Kate outlined how much work there is to complete the new catalogue. We should try to get a student placement in to help with the compilation. The suggestion is that we use the catalogue to archive some work and separate out the theatric/artistic from the educational strands although there will always be overlaps which is why cross referencing is vital. We should try to get women to write articles to highlight the different areas, possibly:

Foreword: on womens filmmaking and its distribution

Article on theatrical releasing of womens films.

Article on the educational strand

Management was asked to suggest names of women who might be interested in contributing.

NEW MANAGEMENT STRUCTURES:

We need to co-opt at least two more women onto the management committee, with skills/previous knowledge of finance and film/video distribution. A discussion arose around the role of management; and this perennial discussion centred around the division between management as a legally liable employer, and as an informal advisory group. It was noted that as a membership organisation no changes in the constitution can be made without convening an EGM. It was also pointed out that the next management meeting on 16 December should also be this year's AGM. Once we gain

charitable status then the role of management will be more formally set down, also it becomes impossible for any management member to do paid work for the company.

It was agreed that within every management meeting there should be a formal financial reportback with photocopied annotated cost reports for the period. This would give management a much better financial perspective. It was also agreed that thought should be given to grievance and disciplinary procedures and to workers reviews. Details of the Four Corners policy will be circulated with these minutes for feedback.

ANY OTHER BUSINESS:

ROOTLESS COSMOPOLITANS lost in the post for five months had been returned to the sender in LA. We should apply to them and to the Post Office for compensation to cover lost revenue from cancelled bookings.

A meeting was set up for Tuesday 1 December to formalise the structures for the ICA slot BROADS PERSPECTIVE. We also need to think about funding from other sources to pay programmers, arrange for filmmakers to attend etc.

Next meeting: 16 December: legally should be denoted as Annual General Meeting.