where the organisation provides facilities for the community. 

Anna Theo and Patrick Keiller volunteered to help Thomas with matters concerning the building, i.e., approaching Camden Council, looking into the terms of the lease plus other correspondence to do with finding a new site.

CINEMA REPORT

Cordelia Swann explained that she had taken over as Cinema Organiser in June, after Carolyn Santy’s resignation and the Cinema had already been programmed through to the Summer Show and on to the end of July. It had been closed as usual over August, then September in the Pink had taken up September to October, followed by the Realtime Fantasista event programmed in collaboration with Claudio Solano to run alongside the Latin-American course on David Bowie. Screenings were now on Friday and Saturday nights, while Open Screenings had been changed from Tuesdays to Wednesdays. Audience numbers varied from 30/40 to around 80. Problems were getting the equipment properly serviced and publicity which was taking up approximately two out of four of the Cinema Organiser’s working days. Staff and members had been very supportive and audiences were gradually building up. Policy discussion with the BFI to take place on 23rd November so a preliminary policy meeting to discuss film-making practices was announced for Thursday 19th November at 7pm.

DISTRIBUTION REPORT

1. Marketing Strategies

Distribution staff described traditional strategy concerning the promotion of films in distribution as passive, relying on solid group of customers, mainly schools, colleges and film societies. Constitutionally no one film in distribution can be promoted above the rest. However Mike O’Day of the ACGB’s溃疡 scheme was on the lookout for films for packages and had been given a list of films in distribution and helping produced in the Workshop. The problem was that potential programmers had no opportunity to view material they might be interested in booking. Distribution staff proposed that a letter be sent to all film-makers asking them if they objected to their film being viewed on the Steenbeck once a year for programming purposes. The LFCM would be responsible for any damage. The proposal was carried: 19 for, 1 against, 2 abstentions.

Christopher Sheen mentioned that records should be kept of all such viewings.

2. Telecine

The ACGB had suggested that there would be funds to provide a small bursary for someone to research into telecine, and report on technical information and the membership was asked to put forward suggestions for a suitable candidate and to mandate the executive to make a recommendation to the ACGB. Mandate passed: 19 for, 0 against, 2 abstentions.

3. Budget

Distribution were applying to the GLC for funds to acquire a checking machine. The request was £600 in the budget allocated for publicity about distribution, particularly funding for the Summer Show. This was to be advertised to the public as well as to regular hirers. David Finch mentioned that people were coming forward to write articles about programmes of new films in distribution. He also mentioned that a start had been made in sorting out the back catalogue of ephemera, letters and programmes that Distribution had accumulated over the years.
the years, Cordelia Swann suggested that some of this material be donated to the BFI Library which had virtually nothing on film about the LFMC.

A. Super 8

Vanda Carter said that the distribution of Super 8 should be reconsidered as the films never go out, partly because many of them have separate soundtracks. She had been thinking of producing a catalogue in line with the Workshop and also of sending a questionnaire to hirers. A Super 8 supplement to the main catalogue had been produced.

WORKSHOP REPORT (followed after lunch 2 - 3.20pm)

1. Equipment

Arriflex BL, redhead lights acquired. Acmea camera expected in 2 weeks or by Christmas. Sound transfer room in process of being modified to receive new equipment. George Saxon also reported that the Workshop had acquired optical and contact printers through Paul de Burgh of the National Film Archive but there was a lot of work to be done on these.

2. GLC applications

The capital grant of £16,000 was being spent on sound equipment, a Negre and mics, on Super 8 equipment, cameras and double-system editing. It was hoped to set up a Super 8 processing facility similar to the 16mm one, capable of dealing with 8mm stock imported from the USA. Storage and space were proving a problem, particularly accelerating Super 8 cutting room. Provision had also been made for the purchase of items of cinema equipment. Provision was also necessary for the material costs of reconditioning the office.

A courses application to cover wages: expenses of £0,000 had been submitted to the GLC who were not now prepared to finance the next LFMC courses unless the money for these came out of the £16,000 capital grant. On the other hand, the capital grant would not be awarded unless courses were initiated. Jim Divers explained the reason for the GLC's change of policy towards the LFMC as the recent upheavals over the accessibility of the place to women and minority groups. A proposal to hold general, unspecified courses would not be successful. Course applications were to be re-submitted, specifying the work to be covered.

Gay, Latin-American and Women's skill-sharing courses had all been taken place and future proposals were for a women's beginners' and follow-up courses, black and unemployed courses. Hopefully, the GLC would have reconsidered its decision by January and the membership would be kept informed.

3. 3rd worker

The need for a 3rd workshop worker was discussed. The person would be responsible for generating teaching programmes and would also help in the Cinema. Potential sources of funding were discussed. Cordelia suggested approaching the Manpower Services Commission.

4. Working Parties

The Workshop staff expressed thanks to certain workshop members, especially Robin Watts, Jason Clark and Madeleine Hall, for their contributions in helping to solve some of the problems in the workshop. One project was to produce manuals with technical information which would be sold at a nominal price. Robin Watts and Paul Bush had started collating the information and the design would be done through an art college. Other projects included work on recent acquisitions such as the contact and optical printers and the production of clear information sheets for the equipment. Work on the animation room was proceeding slowly and some of the work produced on it was being shown at Open Screenings and the Workshop intended to produce a newsletter with information about all areas of the LFMC.

5. Positive Discrimination

At the EGM there had been a lot of contention as to whether the new Workshop worker should not be a woman, as the remaining member of staff was a man. The Executive had discussed the issue and came to the unanimous conclusion that it should become LFMC policy that 50% of LFMC staff, at least, should be women and where there was job-sharing, at least one member of staff in that area should be a woman.

Proposal that 50% of staff should be women carried: 24 for, 0 against, 2 abstentions.

Proposal that there should be at least 1 woman in each department carried: 24 for, 0 against, 4 abstentions.

EXECUTIVE REPORT

Jim Divers reported that the Executive was 4 members short and explained the sequence of events from the last EGM which had led to 5 resignations. He proposed that selection for Executive should be taken much more seriously, and for this reason suggested changing the timing of these so they did not coincide with staff elections. If Executive members were elected at the November EGM there would be more chance both that they knew what they were letting themselves in for and that the membership knew who they were voting for. This February a special meeting would be called for Executive elections. Candidates would be advised to attend at least 2 Executive meetings prior to this and to submit a written application.

Proposal to change the date of Executive elections carried: 25 for, 0 against, 1 abstention.

The membership had to approve the selection procedure for the administration post. Acceptance of this was one of the conditions of the BFI grant. The administrator was to be chosen by a selection committee consisting of 1 BFI representative, 1 ACCB representative, and 4 LFMC reps., 2 staff, 2 non-staff Executive members. The latter would make their decisions on behalf of the Executive as a whole on the basis of consultation with the Executive as a body. The entire executive would be involved in shortlisting on the basis of written selection in order of preference. Sufficient time should be allowed for to circulate applications and to meet the candidates. It was agreed that selection procedure should be approved: 25 for, 0 against, 1 abstention. The temporary administrator would have tenure until April.

OPEN ACCESS

Vanda Carter, David Finch and Chris Kennedy laid down guidelines for a discussion on the LFMC's policy of open access, suggesting there was room for change, to be implemented through specific proposals with a right of veto. Chris voiced the contention that there were certain
films in the cupboards which were offensive and which should not be distributed by the LFMC on the grounds that they were pornographic. Vanda added that there was a contradiction in the idea that the films associated with the LFMC were supposed to break down barriers and stereotypes and to promote new ways of looking at things when LFMC distributed films that re-inforced the status quo. David Finch proposed some sort of system whereby a film was not automatically vetoed but, if there happened to be a particular objection, it could be raised at an Executive meeting, a screening arranged and the fullest discussion could take place before a decision was arrived at. Other members felt that the right of veto over films was akin to censorship and was potentially dangerous or dogmatic. Anna Thew felt it was important to keep the audience in a position of knowledge so that they could choose for themselves whether to walk out or otherwise take action. Patrick Keiller thought that the right to veto opened the possibility of people making other sorts of judgments on films, that it was a lazy option and certainly not the only way of dealing with objectionable films.

The discussion continued along quite abstract lines but it was generally felt that the issue was an extremely complex one which touched questions of politics, aesthetics, representation, freedom and censorship and would merit at least a whole day's discussion, possibly in conjunction with actual screenings.

The meeting closed at 7pm.