

CONFIDENTIAL

Minutes of the 38th Meeting of the Artists' Film and Video Sub-committee held at 10.30 a.m. on Monday, 27 October 1980 at 105 Piccadilly, London, W.1

Present: Ian Christie	Chairperson
Joanna Davis	Committee Member
Carola Klein	" "
Tamara Krikorian	" "
Al Rees	" "
Guy Sherwin	" "
Tom Dolan	Assistant Accountant
Rodney Wilson	Film Officer
David Curtis	Assistant Film Officer
Bette Chapkis	Secretary

1. Apologies for absence were received from Joanna Drew, Simon Field, and Jonathan Harvey.
 2. Minutes of the 37th Meeting were approved.
 3. The Assistant Accountant tabled the Financial Report showing a balance of £53,802 available to the Committee.
 4. Matters Arising
 - A. Maidstone Video Bursary: A selection committee consisting of David Hall, head of the F.V.S. Department, Maidstone College of Art, the Chairperson, Tamara Krikorian, the Film Officer and Assistant Film Officer was formed. Tuesday, 25 November was agreed as a suitable date for viewing material for shortlisting but this was subsequently changed to Friday, 5 December.
 - B. Brighton Video Bursary: The Film Officer reported that Richard Layzell had taken up the bursary. He felt confident that the conditions set this year would prevent a repetition of last year's problems.
 - C. Distribution Awards: Reports of the 2nd and 3rd meetings had been circulated. Stuart Pound's application had been rejected as his film had been originally funded by Lincolnshire Arts Association. The Film Officer agreed to write to all RAAs about the problem of double funding caused by film projects receiving funding that did not enable film makers to put the films into distribution or, at times, even to complete them.
 - D. Biddick Farm: Jonathan Harvey, Al Rees and Rodney Wilson had visited the Centre and, after long discussions with the organisers, had agreed to offer £3,740, which represented a reduction in overall costs requested. No funds were agreed for the Creative Video Weekend. The views of the committee expressed at the last meeting had been relayed during the visit. The Film Officer was asked to suggest to Brian Hoey that he should invite one new selector to join him each year.
- Tyneside Cinema: Carola Klein reported that she had talked to Sheila Whitaker after the Committee's rejection of Tyneside's application for capital funding. Tyneside Film Theatre was not able to apply to the BFI, as suggested, because it would be

required to match the BFI's funding and could not do this. Carola Klein agreed to suggest that a formal application should still be made and the Chairperson said this committee should be informed as to why the BFI had rejected the application if this was the result.

- E. 'CUT': Art Publishing was very likely to be funding the first issue of the magazine but wanted the endorsement of this committee. IT WAS AGREED to obtain some copy for circulation before the next meeting. IT WAS ALSO AGREED to endorse the magazine but that some of the figures presented were unrealistic.
- F. Exhibitions: The Assistant Film Officer reported that "Unpacking 7 Films" was at Dartington at present, would be at Chapter in November/December, Newcastle in January, Kent in February and St. Edmunds, Salisbury in March.

"Stan Brakhage" had been taken by Biddick Farm but there were no further bookings.

The exhibition of Films by American Artists had run into problems as the text produced by Regina Cornwell was too long and needed considerable re-writing. However, the films were now available and the committee members were invited to view before they went into the library.

The Italian Artists' Films programme was taking shape. Rod Stoneman was setting up some viewing sessions which David Curtis hoped to attend. Rod Stoneman was hoping to be able to tour about 5 venues with Esther Carlo de Miro and Alberto Farassino appearing with the films.

- G. Guy Sherwin's Proposal for a Modular Film Exhibition Programme: This paper incorporated suggestions made by David Curtis, Al Rees and Guy Sherwin. The Chairperson asked whether there would be any problems with the location and circulation of prints already in distribution elsewhere. Guy Sherwin said that there were various ways round the problems. The Assistant Film Officer felt it was important to have all films in a programme on one reel but each distributor should invoice the venue direct.

The Chairperson suggested that a print of each film should be bought for the exhibition and that invoicing should be handled by a single organisation. The BFI was suggested as a location for the films because it had good facilities for bookings. Another suggestion was that the reel should be housed with the major distributor.

The Chairperson said that the programme notes or leaflets would be an innovation in this exhibition proposal and Tamara Krikorian suggested they should be very clear and easily assimilated. This would encourage the use of the scheme in the regions. She wanted to see something written into the brief that would make the notes accessible to anyone walking into a gallery, rather than being on a high theoretical level. There was some discussion about the format of the notes as it was felt that they should be done as cheaply as possible without restricting the writer too rigidly to a given format. With certain restrictions, it could be possible to print the leaflets at the Arts Council.

The Assistant Film Officer pointed out the need for an editorial group to decide whether programme suggestions and written notes were interesting and sufficiently clear. This process should not be rushed. He thought the cost of sending someone out with a programme would be £50 to £60 but the notes attached to a programme would make it possible to send it out on its own. Having all the films on one reel would also make the packages easy to handle in venues not used to dealing with film. It was generally felt that the proposal was a good idea and would enable films to have a wider distribution than at present. It would also be possible to include films from abroad.

The Assistant Film Officer gave a rough costing:

Prints at cost were about £5/minute - 60-90 minutes programme would therefore cost £300 to £400.
Text (2-3,000 words) at £40/1000 words would be £80-£120.
Design & typesetting - £150.
Selectors fee (including film viewing costs) - £300.

The Assistant Accountant pointed out that provisional estimates for new work to be included in next year's allocation had already been submitted to Council. There was, however, no problem in reserving money from next year's budget.

IT WAS AGREED that Guy Sherwin and David Curtis would draft an advertisement for selectors to be widely placed. It was envisaged that the scheme would begin in 1981/82 and the advert should be placed by Easter so that the process would start during the year. It was pointed out that video was, of course, included in the scheme. IT WAS AGREED to circulate the committee with the advertisement text.

- H. David Hall's Paper: This was not a project that could be dealt with by this committee but it was felt that, if agreement could be reached as to the format for an historical view of video, then the proposal should be put forward to the main Exhibitions Committee with this committee's endorsement. Tamara Krikorian felt it was important to put the 20 years of video into perspective. It was essential that the exhibition should include installations on an historical basis. She felt that the paper submitted by David Hall should be left as it was at present and modified later after some agreement in principle had been reached.

The Film Officer felt he should talk to the Committee before submitting the proposal - the major problem would be the cost of such a large exhibition. He suggested that David Hall should submit some estimates of costing and the exhibition space needed. It was also suggested that sponsorship should be sought.

IT WAS AGREED to ask David Hall to submit the further details discussed after which the proposal would be put to the Exhibitions Committee. If this committee wished to take the proposal further, a sub-committee would be formed to hold discussions with the Exhibitions Committee.

- I. Video Librarian: The committee was informed that the plans for the ICA to extend its cinema to include a Video Access Library including artists' films as well as material originated on video and television were going ahead. Archie Tait was anxious that the Arts Council should be involved. No specific application had yet been received.

It was thought that facilities for viewing artists' films should be taken into account at ground level in the funding of centres like the ICA, supported by the Regional Department of the Arts Council. Tamara Krikorian brought up the problem of potential loss of fees to distributors. The Assistant Film Officer said that this was a topic discussed at the London Film-Makers Co-op's distribution policy meeting and it was not felt by them to be a great threat as the potential audience would be entirely different.

The level of viewing fees was also under discussion with the ICA planning a fee in the region of £2.50 and the Arnolfini 30p-50p. This would mean that the ICA would probably pass on 50% of the fee, but the Arnolfini would not.

IT WAS AGREED to leave discussion until specific applications were received.

- J. Tamara Krikorian's proposal: Tamara felt it was important to know what video facilities were available round the country so that capital applications could be viewed in the light of what was available locally. At a meeting with the Gulbenkian Foundation, it had been agreed that there was a need for smaller regional workshops. The Film Officer thought that this information could be available from RAA's and Fantasy Factory and agreed to write to pursue the matter.

5. APPLICATIONS

Video - Capital

London Video Arts - £14,000

The application was considered in three parts:
Show equipment, the portable facility and exhibition support.

The Assistant Accountant pointed out that exhibitions could not be supported without submission of budgets showing income and expenditure as the funding would be in the form of a guarantee against loss. The Film Officer added that the exhibition allocation was for shows up to 31st March 1981, i.e. for six months and not twelve as stated.

Tamara Krikorian reported that LVA's show equipment was overworked owing to the large number of people wanting to borrow it. She reported that an application to the BFI was being drawn up for funding LVA's move to new premises and for a production studio. There was also an application being made to the Gulbenkian for revenue funding for a manager as too much demand was being made on 'voluntary' time to run LVA which had now moved to a new office at 79 Wardour Street but could not afford additional space. The setting up of a studio was seen as the next phase. She said that the portable facility requested would not need more space. The committee thought it was unrealistic to offer capital funds for equipment without full-time paid staff to manage it. IT WAS therefore AGREED that funds should be offered on condition that revenue funding for staff was received from Gulbenkian. The Chairperson suggested communicating the committee's agreement to offer funds on these conditions, after provision of audited accounts and statement of intent on servicing, etc. IT WAS also AGREED that Tamara Krikorian would telephone LVA and ask them for an exhibition

programme and budget to be considered at the continuation meeting on 3 November. After

After further discussion about the need for the equipment requested and the ability of present voluntary staff to be responsible for it, IT WAS AGREED to meet the request.

IT WAS AGREED that a very positive letter of intent should be sent to Gulbenkian indicating that the committee would offer support up to £9,297 for equipment if revenue funding was provided by the Gulbenkian Foundation, subject to consideration of the detailed proposals following the Gulbenkian offer. A further condition of the offer to LVA would be that LVA should respond positively to requests from the committee for artists to use the equipment.

To summarise, the committee agreed:

- a) Show Equipment - £2,709
- b) Portable Facility - £9,297
- c) Exhibition subsidy

from the 1980/81 Artists' Film and Video Allocation.

Film - Capital

Circles - £542

There was general support for the application. IT WAS AGREED to offer £542 of which £121 was capital grant and £420 guarantee against loss for publishing the magazine.

Recommendation: £542 Grant from the 1980/81 Artists' Film and Video Allocation.

Steve Farrer - £900

There was a great deal of interest in the proposed 'perpetual motion' machine but doubts as to whether it could actually work. IT WAS AGREED to ask Steve Farrer for more exact costings and perhaps to see the equipment already built at the continuation meeting on 3 November.

Decision deferred.

Video - Production Awards

Haw Parsons - £914

Sam film "Time Lapse" was viewed. There was little support for this application as it was felt that he should do some more work before coming to the committee again for funds.

Rejected

Al Bees was worried about the number of people who re-apply very quickly for funds, especially when they should be able to get support from regional associations. IT WAS AGREED that this issue should be dealt with as the first item on the next meeting's agenda.