

1. Distribution has maintained the same level of bookings as reported at the previous General Meeting. To date only figures July 77 through Mar 78 are available; these break down as follows:

INCOME

Opening balance 14.7.77	£ 2022.08
Film rentals (includes carriage)	4207.84
Catalogue sales	238.82
Misc. (includes repayment of inter Co-op loans)	991.02
	<hr/>
	£ 7454.66

EXPENDITURE

Royalty payments	£ 4267.68
Printing, post, stationary	312.21
Petty cash (for whole Co-op)	440.75
Misc.	1177.51
	<hr/>
	£ 6798.15

Total Income: £5964.42  
 Total Expenditure: £5445.27

March - Oct 1978

These have not been calculated accurately yet as there are several large outstanding loans and invoices owing to distribution (i.e. Edinburgh rentals) and a few Sept. royalty payments to be made. However a rough estimated income and expenditure for this period is:

Total income:	£5964.42
Total expenditure	£5445.27
Balance	£ 519.15

Out of the balance will come printing costs for supplement and salaries Sept/Oct, plus other office overheads. An accurate financial report will be available after the next audit in April 79

Distribution needs:

- 2 x filing cabinets (one for resource centre)
- 1 x typewriter
- shelves and softboard to finish off the office. PLUS VOLUNTEERS.

2. CATALOGUE SUPPLEMENT AND NEW FILMS

The second supplement to the distribution catalogue is currently ready for typesetting and should be at the printers by the middle of Nov., available early Dec. The original plan to bring out supplements every 6 months has been modified to every 12 months due to lack of new entries over the shorter period.

The distribution library continues to expand with new films by foreign film-makers as well as British film-makers being deposited at the Co-op. \*\*\* It is hoped that the Arts Council scheme of grants to film-makers towards costs of distribution prints will enable more British film-makers to lodge films at the Co-op. The office has recently acquired another lock-up film cabinet (making 5 in total) and houses about 800 films although it distributes twice that number (prints remaining with the film-maker.)

3. ACQUISITION OF FILMS

At the last General Meeting it was reported negotiations were underway with the BFI for the acquisition of distribution prints of BIRTH OF A NATION (Wyborny). Contracts were exchanged between the Co-op (on behalf of the film-maker) and the BFI's Film Availability Service whereby lab costs for restoration of the damaged original + print

to be direct by the BFI in order that prints of the film would become available in this country. Work on this was carried out in June 78, overseen by the film-maker and Dist. Office and the Co-op now has prints of the film (1 festival/archive print, + 1 ordinary dist. print) with rentals from screenings at the BFI's Regional Film Theatres going to the BFI and rentals for all other venues being split 20%/30% between film-maker and Co-op. The BFI have undertaken to promote the film & they are putting together a publication on all Wyborny's work to this effect.

It is hoped that future collaboration with the BFI will be possible for obtaining films for distribution that would otherwise be unavailable in this country. The subsidy for this is more in the way of an indirect grant to film-makers as a clause in the contract maintains that any print acquired in this way remains the film-makers property rather than an outright purchase.

#### 4. FESTIVALS/FOREIGN BOOKINGS

- a) La Rochelle Festival
- b) E'burgh Festival
- c) Beaubourg Exhibition

The Co-op has been involved directly in two festivals over the last 6 months - La Rochelle & E'burgh. (There have been other festivals where individual Co-op members have participated (eg. Avignon) but these have not involved the Dist. Office.

More discussion will take place in the afternoon session about these, however some points will be made here as all 3 have aspects in common:

a) LA ROCHELLE - a selection of films from the Co-op was shown at La Rochelle in addition to personal presentation of films by Liz Rhodes, William Raban, & Maralyn Halford. Potential disaster - long delays in returning/losing films, not to mention bad projection and the dipping of films in paraffin (a continental habit apparently to protect projectors...) was avoided by the presence of film-makers. PUBLICITY POOR.

b) EDINBURGH - (Accompanying Arts Council's 'Perspectives') selection of films and presentation by James MacKay. Presence of the film-makers, James and Felicity at the festival. Hospitality good, but publicity & programming by festival organisers poor. (NB - notes on an 'aftermath meeting available separately.)

c) Beaubourg - Films from the Co-op accompanying Arts Council's 'Perspectives'. Selection by Dave Curtis, Deke Dusinberre, Malcolm Grice. Film-makers + Felicity present. Hospitality good, Publicity ATROCIOUS.

#### Points for discussion (excluding selection)

- 1 - the whole question of packages where no initiative is needed by the venue (hence poor publicity.)
- 2 - proposal that no films are sent abroad for any reason, including festivals or exhibitions unless accompanied by at least one Co-op member. Finance for this to be arranged by the venue & travel expenses to be paid direct by the venue or via the British Council.

#### 5. PRE-VIEWING

There was little response to the circular sent to all film-makers last year regarding permission to pre-view films for festival purposes. Individual requests to film-makers (by dist. staff) is time consuming & causes long delays. It is proposed that unless otherwise specified all films can be previewed free of charge at the discretion of the Distribution Staff. To avoid abuse/casual interest £5.00 per session will be charged to cover checking of prints + projectionist's fee. \*\*\*Obviously whenever possible full rentals will be charge', particularly when it is an institution that is previewing.

#### 6. RENTAL FEE INCREASE

a) the Co-op rentals are way behind those of European & American rates. It is proposed that there should be a minimum price increase of £5.00 to £10.00 per minute for short films (up to 40 mins) & a relative increase

For 1 films—minimum £.35 per min. Foreign films—asked to comply as most bookers cannot afford the going rate being asked in the states for film rentals. Foreign bookings will continue to be charged at ~~MINIMUM~~ 2 US dollars per minute for single screenings with 1 US dollar per min. for additional screenings. Let of new face to be sent out with supplement.

#### 8. SALE OF PRINTS

The Co-op has recently been approached by organisations wishing to purchase prints for libraries in educational establishments. (One such example is that the ILEA want to buy a print of AFTER LUMIERE.) Although the decision must be with the indiv. film-maker concerned, it should be discussed whether the Co-op should handle such requests & negotiate on behalf of the film-maker in return for a small percentage on the sale or whether prints in other libraries is in fact desirable, as it would be an outright print purchase for showing schools in the ILEA area with no subsequent return to the film-maker.

#### 9. RESOURCE CENTRE

This is seen as encompassing two areas: one, a simple filing system of film info (addresses/contracts for journals, venues here & abroad, film schools & depts within universities, distribution libraries, labs, film-makers & writers, other groups working in film...) & two, a more comprehensive collection of catalogues, programmes, reviews, film-makers statements, photographs, posters, books, etc. (!) It is hoped that the second area be organised as much as possible around indiv's work & experience in organising or participating in festivals & exhibitions, (reports on the success of particular festivals should accompany the official posters & catalogues).

At this point the 1st section has already been begun & is relatively uncomplicated. The second, however, will take a lot of effort & more importantly it needs MATERIAL from film-makers about their films (as would be great) & festivals etc. they've been involved with. Photo copies of originals are FINE.

The whole resource centre is seen both as an aid to new bookers who need to be encouraged to include Co-op work in their programming (oftentimes the catalogue blurbs are not enough) and to help the increasing number of film students who are writing to the Co-op for historical info on individual film-makers and events. It would be nice to be able to help.

10. PRINT MAINTENANCE: The Dist. Library receives no subsidy from grant-giving bodies other than a small portion of salaries. In the last application to the BFI dist. asked for a capital grant of £550, £200 for a sprocket repair machine & £350 for cleaning, waxing, & scratch removal for prints. This was abandoned because the Co-op has less funding than was requested & the building work was considered a priority. However, the problem remains. Although there is now great emphasis by funding bodies on the distribution & exhibition of film as well as their production, there is as yet no policy for maintenance of these prints. The current method of hand checking prints is not sufficient: only basic sprocket repair can be done without a machine & checking for scratches. Where damage is ostensibly the fault of a particular screening the person or institution is held responsible (& must pay for damage or a new print). However, in the majority of cases it is impossible to lay the blame at one door & damage is usually cumulative. The result is that a film becomes unprojectable & has to be sent to the lab for treatment or withdrawn from dist (unless the film-maker can afford a new print). As was pointed out in the recent BFI application, the request for £350 for print maintenance, although urgent for unique prints, was a short term remedy - long term policy would be for equipment to be made available to film-makers & independent distributors, either housed by an institution such as the BFI or at the Co-op where it would be used as part of the workshop. Some help in researching this and putting proposals to BFI urgently needed.  
ANY VOLUNTEERS. ?