

CONFIDENTIAL

Minutes of the 49th Meeting of the Artists' Film and Video
Sub-Committee held on Monday 21st February 1983 at 10.30 a.m.
in the Cinema at 105 Piccadilly, London W1V 0AU

Present:	Al Rees	Chairperson
	David Critchley	
	Anne Rees-Mogg	
	Tamara Krikorian	
	Mary-Pat Leece	
	Stuart Marshall	
	Roger Wilson	
	Rodney Wilson	Film Officer
	David Curtis	Assistant Film Officer
	Anna Kruger	Assistant Subsidy Officer
	Anne Holland	Secretary

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- 1 Apologies for absence were received from Joanna Drew.
 - 2 The Minutes of the 47th and 48th Meetings were approved.
 - 3 Financial Report

The Committee praised the financial report for its lucidity. The Assistant Subsidy Officer pointed out that £1,000 had fallen in due to the withdrawal of Claire Keatinge from the London Film-Makers' Co-op Research Bursary, and also that the balance from the Film-Makers on Tour and Video Artists on Tour schemes left £3,898 available if necessary.

IT WAS AGREED to commit £3,000 from this remaining balance of £3,898, making a total of £7,481 to be allocated at the meeting.

- 4 Matters Arising

- 4.1 London Film-Makers' Co-op

The Chairperson told the Committee that the bursary-holder, Claire Keatinge, had resigned, and Katie Webb had been selected to continue in her place. Chairperson's action had been necessary to ensure continuity. However, as she could only carry on until May, £1,000 of the original bursary was available for re-allocation in 1982/83. It was made clear that Claire Keatinge had resigned because a better opportunity had arisen.

IT WAS AGREED that the Film Officer should write to remind her to send in a report covering her period as bursary-holder.

4.2 Video Placement Bursaries

4.2.1 Brighton

The Film Officer drew the Committee's attention to the bursary-holder's final report. He said that Neil Armstrong's time at Brighton had been most productive. He then reported on his negotiations with Brighton Polytechnic over next year's bursary. The situation was not encouraging. The Dean of the Faculty of Arts had not responded favourably to his proposals, and Ian Potts, Deputy Head of the Department of Fine Art, had yet to respond. A contribution had been requested from Brighton in the form of funds, accommodation or teaching. It seemed that it was impossible for them to provide funds or teaching and the question of accommodation was still being considered. The Dean had said that the Faculty of Art would have preferred a different sort of bursary and did not see video as a priority. However, he did want to discuss the situation with the Film Officer and did not entirely foreclose on the idea of continuing with the bursary. The Film Officer pointed out that, whatever happened, by the time the bursary had been advertised, the earliest starting date would be in September. It was decided to take an interventionist rather than passive approach.

IT WAS AGREED that the Film Officer would write to the institution expressing strong support for the bursary and attempt to find a solution.

4.2.2 Maidstone

The Film Officer reported on his meetings with David Hall and on his correspondence with the principal. They were awaiting a move to new premises for which no definite date had been set and matters were complicated by the CNAA review of Maidstone which had been critical of the administration, although strongly supportive of the F.V.S. Department. A considerable amount of new equipment had been purchased. However, the matter would have to remain in abeyance until after a College meeting in March, meaning once again a September start.

4.2.3 Reading

The Film Officer reported that the situation was more encouraging here. Anne Bean had finished her period in residence and Jan Sczerek had taken up his.

4.2.4 Sheffield

The Film Officer reported that the fellowship seemed to be progressing well, and that the final payment to Ian Bourne, the bursary-holder, was currently being processed. It seemed that the Department at Sheffield found the summer starting date inconvenient, and would prefer a September start. Teaching and accommodation would be available from September. New equipment might also be available.

IT WAS AGREED that the Committee should discuss bursaries and placements at the Policy Meeting.

4.3 London Video Arts

It was decided to discuss all the papers submitted by London Video Arts together.

4.3.1 Policy Paper

IT WAS AGREED to defer discussion of this matter to the policy meeting.

4.3.2 Additional Payment (Agenda item 5.1.2)

The Assistant Film Officer reported that he had arranged with Jez Welsh of London Video Arts that, should there be considerable expense over and above the budget, he would be open to discussion of supplementary funds. It was decided that the figures were inadequate and a budget was needed before any decision could be made. Meanwhile action could be taken to pay artists' expenses from the existing Video Artists on Tour budget.

RECOMMENDATION: Reject

4.3.3 Insurance (Agenda item 5.1.1)

The Assistant Subsidy Officer said that, as insurance was a revenue item, the Committee should not consider support. It was agreed that the application should be rejected. L.V.A. would be requested for a complete financial breakdown for the last two years and projections for 1983/84, showing all sources of income and expenditure to be discussed at the next policy meeting.

RECOMMENDATION: Reject

4.4 Video Access Libraries

4.4.1 New Libraries

The Film Officer said that, when making a bid for the supplementary funds, he had asked for funding to set up two further video access libraries, which, in addition to providing access for Arts Council films, could also house artists' films and tapes. The Film Officer, after a visit to Newcastle, had decided it was best to separate these two categories, and have the Tyneside Film Theatre cater for Arts Council films and Spectro Arts Workshop for artists' film and video. Capital awards were being processed and all seemed to be progressing smoothly.

The Assistant Film Officer had visited Nottingham, where the Midland Group were building a gallery which offered the possibility for both categories to be based there. They would operate an integrated catalogue of Arts documentaries, artists' films and tapes and local material.

Selection Committees would be set up in both venues for the purchase of artists' work.

IT WAS AGREED to discuss the question of future purchasing funds at the next policy meeting.

4.4.2 Arnolfini

Discussion of the Arnolfini's purchases of artists' film and video material for their access library was deferred pending availability of a detailed breakdown of figures. It was decided that the Arnolfini should provide a full report for discussion at the policy meeting. The Film Officer said that the total figure for usage during the first six months of the scheme was encouraging.

IT WAS AGREED to discuss purchases of Artists' film and video material at the policy meeting.

4.5 Collection of funded work

The Assistant Film Officer reported that the supplementary funds had provided for a collection of funded work to be set up, which was in the process of being acquired. A collection of about ninety films would be made available for researchers, and access would be by appointment.

IT WAS AGREED that this matter should be further discussed at the policy meeting.

4.6 Animateur's Report

The animateur's report was tabled.

IT WAS AGREED that discussion should be deferred to the policy meeting, which Simon Field would be invited to attend.

4.7 Funded Work Shows

Programmes were tabled. The Chairman explained that this Agenda item referred to a public display of funded work at the National Film Theatre, discussed at an earlier meeting. The Assistant Film Officer reported that four film shows of some interest had been produced, but that it was proving difficult to find funded video work of sufficient interest. Venues had yet to be decided. The Chairman and Mary-Pat Leece were concerned that the shows at the NFT should be made a public event, although the exact format for making them more visible had yet to be decided. The Film Officer suggested offering the programmes for tour. The Assistant Film Officer confirmed that it would be at least four months before the shows took place. Programme notes were in preparation.

5 APPLICATIONS

5.1 London Video Arts

This item was discussed earlier in the meeting. (see 4.3)

5.2 Deferred from the previous meeting

5.2.1 Iain Faulkner £3,000

The Film Officer reminded the Committee of the history of this application. When Iain Faulkner had asked for a distribution print award, there was disappointment in the completed film and the matter was referred back to the full Committee. It was pointed out that there was an anomaly: the distribution award had been agreed, but the bursary had been withheld. The Chairperson had seen the whole of Abstract Relations, which he had found interesting apart from a disappointing ending. Stuart Marshall, Anne Rees-Mogg and Tamara Krikorian expressed some admiration for Faulkner as an artist of personal vision, but the question remained that a £3,000 bursary would be the largest award given during the whole year: did Iain Faulkner deserve so much money? During discussion, the Assistant Film Officer suggested that he could be offered half the full amount to take his project to rough cut stage, when he could apply for funds for completion. This suggestion was generally agreed.

RECOMMENDATION: £1,500 Film Bursary from the 1982/83 Artists' Film and Video Allocation

5.2.2 Tony Sinden £4,000

The Committee was concerned about the quality of work likely to be produced as a result of this application as the ideas seemed thin and superficial. Tamara Krikorian pointed out that the applicant was not good at writing about his ideas, which worked better in practice. It was generally thought that the budget was excessive but several Committee members thought that Tony Sinden should be offered some of the money he had asked for, in recognition of his past work. The Chairperson summed up: the Committee wished to offer Sinden some money towards the production of an installation, although not the whole amount.

RECOMMENDATION: £1,000 Film Bursary from the 1982/83 Artists' Film and Video Allocation

5.2.3 Victoria Gordon Jones/Christopher Andrews

This application had been withdrawn.

5.2.4 Greg Daville £500.00

A selection of the artists' work was viewed. There was general support.

RECOMMENDATION: £500 Video Bursary from the 1982/83 Artists' Film and Video Allocation

5.2.5 Pulp Music £500.00

Video tapes of performances by Anne Bean were shown. Before

discussion began, the Assistant Film Officer reminded the Committee that Anne Bean had recently received a bursary, and perhaps, therefore, should be a lower priority. It was agreed that no support should be offered at the moment, but the rejection should be qualified. Pulp Music should be encouraged to apply again or re-submit with the next set of applications.

RECOMMENDATION: Reject

5.2.6 Tim Broad £3,838.32

An 8 mm film, Kaspar, was viewed. There was no support at all for this application.

RECOMMENDATION: Reject

5.3 Video Awards

5.3.1 John Bewley £656.75

Some slides were shown to the Committee. The Chairperson pointed out that John Bewley had little experience of video, possibly because of lack of funds. There was some strong support for the applicant and it was suggested he explore facilities at the Spectro Arts Workshop. The Film Officer was to write to him and Stuart Marshall to see him.

RECOMMENDATION: £500 Video Bursary from the 1982/83 Artists' Film and Video Allocation

5.3.2 Rose Finn-Kelcey £557.50

The Committee viewed a video tape with enjoyment. There was general support for this application. It was agreed to award her the full amount applied for, but it was noticed that she had omitted to include VAT in her budget. When this was added, the total award was £641.

RECOMMENDATION: £641 Video Award from the 1982/83 Artists' Film and Video Allocation

5.3.3 Jez Welsh £734.50

It was established that Jez Welsh had already received £500 from the current year's allocation. A documentation of his installation The Object Lesson was viewed. Stuart Marshall pointed out that, out of the total budget of £734.50, Jez Welsh was asking for £200 to distribute his work in Canada, and asked whether this was within the Committee's brief. There was no support for the application in any case, as the work showed no development.

RECOMMENDATION: Reject

5.4 Video Bursaries

5.4.1 Robin Davis £500.00

A video tape, Macbeth, was viewed. There was no support for this application.

RECOMMENDATION: Reject

5.4.2 Bushy Kelly £500.00

Slides were shown as supporting material and a script was also submitted. It was generally thought that it was not appropriate to give an award at the present time, although this was an artist who might be encouraged in the future.

RECOMMENDATION: Reject

5.5 Film Awards

5.5.1 Alan Baker £1,312.00

There was discussion of Alan Baker's technique with colour: it seemed that he did not realise the likely result of what he was trying to do. Parts of two films were viewed. There was no support for the application.

RECOMMENDATION: Reject

5.5.2 Tim Lovegrove £700.00

No supporting material was submitted and the application was rejected on the evidence of the script.

RECOMMENDATION: Reject

5.5.3 Max Mylvaganam £313.86

A tape of music was listened to and a film was viewed separately. There was no support for this application.

RECOMMENDATION: Reject

5.5.4 Antonia Sherman/Mark Lucas £5,320.00

There was lively discussion of the script. It contained some interesting ideas, but it was generally agreed to be outside the Committee's area of activity.

RECOMMENDATION: Reject

5.5.5 Jan Steele/Christopher Wood £1,837.50

The Film Officer explained the background to this application.

It had been forwarded by Frank Challenger of West Midlands Arts but there had been some confusion, leaving Jan Steele and Christopher Wood unaware of the current situation for some time. The Committee was not impressed by the supporting material, and thought that the project might be more suitable for local funding. The Film Officer reported that Jan Steele and Christopher Wood would be putting on a mixed media event in March which would be evidence of their capabilities. It was decided that the project should be rejected for the time being, but could be considered again when at a more advanced stage.

RECOMMENDATION: Reject

5.6 Film Bursaries

5.6.1 Jonathon Bridger £500.00

Although a film was viewed, there was little support for this application.

RECOMMENDATION: Reject

5.6.2 Steve Chivers £500.00

16 mm film tests were viewed which were generally thought to be prone to experimental cliché and the application was rejected.

RECOMMENDATION: Reject

5.6.3 Malcolm Ellis £500.00

A supporting video, ov kors, one of a series, was viewed. The work was thought to be interesting.

RECOMMENDATION: £500 Film Bursary from the 1982/83 Artists' Film and Video Allocation

5.6.4 Steve Farrer £2,000.00

Steve Farrer's work was well known to some members of the Committee. The film described in his application was viewed and a photograph taken by his 360° image machine was displayed. David Critchley described Farrer's machine, which he found very interesting. Its product could be defined as a 'frameless, shutterless film'. The supporting film was discussed, producing polarised responses from different members of the Committee. The Chairperson said the Committee was being asked to support Steve Farrer on the strength of his previous output, to help him overcome a problematical period in his work. Roger Wilson pointed out that the application was in two parts. Stuart Marshall agreed and said that, while he could not support development of the film shown to the Committee, he might be in favour of completing work on the machine. The Assistant Film Officer suggested that Steve Farrer be offered £735 to complete work on his machine, and that he should show work produced by

it in support of his next application. It was agreed that completion of the machine must be a condition of any further application.

RECOMMENDATION: £735 Film Award from the 1982/83 Artists' Film and Video Allocation

5.6.5 Robin Hatton-Gore and Anthony McDonald £500.00

A film, Scenes from a Guidebook, was viewed and supporting texts looked at. There was no support for this application and it was consequently rejected.

RECOMMENDATION: Reject

5.6.6 Ron Lane £1,500.00

Ron Lane had asked for funds to complete a film currently in negative form and to continue with other work. Some photographs were looked at, but the film in negative could not be viewed, and other supporting films were too long for the time available. The Film Officer suggested funding the cost of printing the film and deferring the rest of the application until it could be viewed.

RECOMMENDATION: £500 Film Bursary from the 1982/83 Artists' Film and Video Allocation

5.6.7. Martin Sercombe £1,500.00

A supplement to Martin Sercombe's application was tabled, and a film, Job#9981, was viewed. The Committee expressed doubts about the direction Sercombe's work was taking: it was agreed that his work was accomplished and sensitive, yet it was thought to be a kind of photographic pictorialism which narrowly avoided the picturesque. For these reasons it was not possible to support the application fully.

RECOMMENDATION: £750 Film Bursary from the 1982/83 Artists' Film and Video Allocation

5.7 Exhibitions

5.7.1 Basement Group £475

It was questioned whether this compilation was to be distributed as a Basement 'product' with individual artists having little influence over the outcome. Stuart Marshall had seen the compilation and explained that first, the tape would be promotional, and to the benefit of the artists included, and secondly, they should make sure their rights were being respected. There was general support for the project. The Assistant Subsidy Officer said that the grant should be routed through Northern Arts.

RECOMMENDATION: £475 Exhibition Grant to be routed through Northern Arts from the 1982/83 Artists' Film and Video Allocation

5.7.2 Cambridge Animation Festival

- a) Recent American Independent Animation £1,500.00
- b) Breer/Fischinger Exhibition £3,500.00

The Assistant Film Officer thought it would be a good idea to discuss this matter at the present meeting, although any money awarded would be from the 1983/84 allocation. The Breer/Fischinger work would be exhibited continuously during the festival, and it was proposed to make it more widely available through a tour. The Assistant Film Officer thought that most of the touring costs would be covered by the venues. There was general support for the Breer/Fischinger element in the application. The Chairperson was concerned that the Breer films would be shown on a monitor rather than a screen. The Assistant Film Officer agreed, but approved of the idea of having a permanent programme on video in the gallery. The Recent American Independent Animation component proved more controversial. It was pointed out that there was already substantial funding for this project from Channel Four, which should have covered the cost of the trip to America.

It was decided that the application for research travel to America be rejected and that funding for the exhibition be ear-marked from the 1983/84 allocation. The Film Officer agreed to write saying that catalogue income would be deducted from the guarantee-against-loss and any income from sales during the tour should be returned to the Arts Council.

RECOMMENDATION: £3,500.00 to be ear-marked from the 1983/84 Artists' Film and Video Allocation

5.7.3 Film and Video Events at B2 Gallery £4,685.00

The Chairperson opened discussion by drawing attention to the budget. The Film Officer suggested that some items could be removed from it as they were either funded already or ineligible, the American Video show, for example. He also criticised the revised programme, which appeared to have been cobbled together and was not accompanied by a revised budget. The Chairperson was sympathetic to the idea in principle. Although he realised the budget would have to be cut, he was encouraged to see an interest in extending film and video installation work at B2. The Film Officer was more cynical, pointing out that B2 had put in a series of applications to various Arts Council funding committees and the Artists' Film and Video Committee was the most recent port of call. Roger Wilson thought that the application seemed like a covert attempt to gain revenue funding. The Assistant Film Officer asked why B2 could not be funded for legitimate fees and expenses. In the end it was decided that no funding could be agreed at this stage. The installation element was too ambitious and would have to be cut, but the rest of the budget would be open to discussion with representatives of B2. The Film Officer agreed to arrange a meeting.

RECOMMENDATION: Defer

5.7.4 Michael Snow Touring Exhibition £980.00

A revised budget was tabled. This proposal was thought to be admirably economical and worthy of encouragement, and it was agreed to support it.

RECOMMENDATION: £1,010 exhibition fee from the 1082/83 Artists' Film and Video Allocation

5.8 Items added to the Agenda

5.8.1 Dov Eylath

Dov Eylath had asked for funds to put on an installation at the B2 Gallery. Tamara Krikorian said that his proposal was entirely unoriginal, and the rest of the Committee agreed with her.

RECOMMENDATION: Reject

5.8.2 Greg Masuak

The Chairperson commented on the poor quality of the script which had been submitted. A video tape, The Hitmen, was viewed, and was not appreciated by the Committee, and the film, Mary Quant Masque of Death, was received with even less enthusiasm.

RECOMMENDATION: Reject

6 Dates of Next Meetings

It was decided that a policy meeting should be held on 11th April 1983, a meeting to consider exhibitions on 18th April, and meetings to consider production awards and bursaries on 13th and 20th June.

7 Any Other Business

The Chairperson proposed a vote of thanks to Tamara Krikorian who was leaving the Committee.

The meeting ended at 6.45 p.m.