

REGIONAL CONSULTATIVE COMMITTEE

The Regional Consultative Committee was set up in 1980 at the behest of the 1980 (then) Regional Conference and in response to a recommendation from The BFI and its Regional Constituency.

The RCC, which is chaired by a Governor of the Institute, is an advisory body to the Director of the BFI and its Board of Governors on regional matters. Its main purpose is to discuss broad areas of Institute policy as they affect the regions. As well as debating the range of national issues around production, exhibition, education, etc., the RCC is also responsible for monitoring and debating the progress of resolutions arising from the annual BFI National Conference.

Membership is drawn from organisations actively engaged in the development of an independent film, video and television culture. The RCC strives towards gender and ethnic representation in its membership complement.

In 1984/85, membership of the RCC was as follows:-

BFI Governors	: Denys Hodson (Chair) Trevor Vibert
Association of Black Workshops	: John Akomfrah June Reid
ACTT	: Carola Klein Mark Nash
Association of Independent Producers	: Marc Samuelson Lisa Wills
Black Media Workers Association	: Shahina Fazal Vikas Mathur
BFFS	: Heini Przibram (to June '85) John Robson
Chairperson's Nominee	: Claire Mussell
CORAA Film Officers	: Malcolm Allen (to December '84) David Altshul Caroline Merz
IFVA	: Lynne Fredlund (to March '85) Virginia Heath Penny Stemple Jessica York
Regional Consortium	: Pamela Hare Duke Steve Pinhay (to March '85) (Rebecca Winfield)
SEFT	: Mike Clarke (to March '85) Norman King Mary Wood
Observers	: Anthony Everitt (ACGB) Christopher Gordon (CORAA) Caroline Pick (IDEA) (to Dec. '84) Jim Pines (BFI)

BFI Officers in attendance

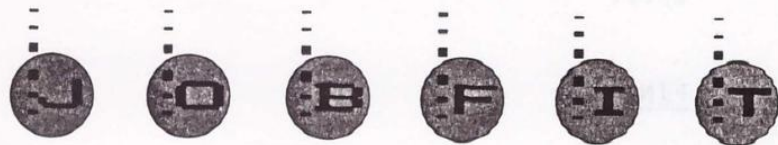
: Anthony Smith (Director)
Gerry Rawlinson (Deputy Director)
Ian Christie (Distribution Division)
Barrie Ellis-Jones (Funding &
Development Division)
Philip Simpson (Education Department)
Irene Whitehead (Funding &
Development Division)

* * * * *

BFI Governors
: Denis Hudson (Chair)
Trevor Vixey
: John Akomfah
Jane Reid
: Carol Klein
Mark Nash
: Marc Samuelson
Lisa Willis
: Shaniah Baxai
Vikram Mathur
: Helmi Friedman (to June '85)
John Hudson
: Claire Masselli
Malcolm Allen (to December '84)
David Aitchel
Caroline Mox
: Lynne Friedman (to March '85)
Virginia Heath
Penny Stangle
Jessica York
: Pamela Hale Duke
Steve Finlay (to March '85)
(Rebecca Whitehead)
: Mike Clarke (to March '85)
Norman King
Mary Wood
: Anthony Everist (ACOB)
Christopher Gordon (COBA)
Catharine Black (IDBA) (to Dec. '84)
Jim Pines (87)

Association of Black Workshops
ACT
Association of Independent
Producers
Black Media Workers Association
BFI
Chairperson's Nominee
COBA Film Officers
IDBA
Regional Consortium
SEPT

+



JOINT BOARD for FILM INDUSTRY TRAINING

JOBFIT has been founded by the co-operation of the Association of Cinematograph & Allied Technicians (ACTT) - the largest film and television trade union and two major employer's organisations, The British Film & Television Producers Association (BFTPA) and the Independent Programme Producers Association (IPPA).

CONCEPT

JOBFIT aims to create the first, systematic, industry wide training scheme covering all ACTT junior film grades, for new entrants into the freelance sector.

In essence the style will be like that of an apprenticeship with trainees attached to various film productions over a two year period. Supporting technical training will be provided.

JOBFIT hopes to train up to 50 people per year, starting in early 1986. Trainees will be taken on in groups of ten or twelve at intervals. Successful candidates will be contracted to JOBFIT for two years, subject to regular reviews and assessment. On satisfactory completion of the two year programme, trainees will receive a union ticket in the junior grade of their chosen specialism.

TRAINING

Training will be specifically in technical and production grades of film-making covered by the ACTT, i.e. Art Department Assistant, Assistant Continuity, Assistant Maintenance Engineer (Camera/Sound), Boom Assistant, Clapper/Loader, Second Assistant Editor, Sound Assistant, Third Assistant Director.

JOBFIT is not designed to train Producers, Directors, Lighting Cinematographers, Screen-writers etc. The route to these grades is much longer than the two years spent with JOBFIT and requires an enduring commitment to the film industry. Of course, JOBFIT would be a start on this road.

Training will combine attachments to a variety of film productions, ranging across features, documentaries and commercials. Throughout the two years, on-the-job experience will be supplemented by formal technical training in the form of short courses at recognised film and television training centres.

There is at present no provision for training in videotape technology, but it is hoped to extend into this area.

The first year is designed as a general training period during which trainees will be attached to a number of different aspects of the film-making process. i.e. Art Department, Continuity, Camera, Sound, Editing etc. During this period trainees will gain a general awareness of the work done by the various film-technicians involved in the production process. In their second year trainees will specialise in one area of film making. This choice will be determined by job opportunities in the industry and personal aptitudes.

Fourth floor 5 Dean Street London W1V 5RN Tel: 01 734 514

FINANCE

The Administrative costs of JOBFIT will be met by the Greater London Training Board for two years.

An allowance of £100 per week, gross, paid to trainees and the costs of technical training will be met from an industry levy. A clause outlining this procedure is to be inserted into the Film Production Agreement and the Specialised Production Agreement. These agreements regulate pay, crew levels and conditions of service in the freelance sector. Negotiations on this have been conducted between the BFTPA and IPPA with the ACTT. This agreement states that JOBFIT trainees will be supernumerary to ACTT crew levels in all instances.

JOBFIT is envisaged as a national scheme and will take trainees from across the UK. It is hoped that with the assistance of the ACTT's Training Officer, training will eventually cover film production taking place in the regions.

SELECTION PROCESS

While there are no specific academic criteria, successful JOBFIT trainees must have a demonstrable commitment and enthusiasm for film-making, good communication skills, a strong visual sense, all-round literacy and manual dexterity. The willingness to travel, work long hours and live away from home are important considerations for potential JOBFIT trainees. JOBFIT is aimed at training people for a freelance labour market, where great personal resilience is an essential requirement.

JOBFIT is committed to an equal opportunities policy and will strongly encourage and support applications from women and ethnic minorities. The starting age for entry on to the scheme is a minimum of 18, however there is no upper age limit.

Selection for the scheme from an expected 2-3,000 enquires will be in stages according to the following projected time table:-

Advertisement	October
Application forms to be received by	Mid-November
Initial sifting	Late November
First round interviews with a panel of professionals from the film industry	During December
Final interviews by the JOBFIT Council	Early January '86
Initial 10-12 Trainees taken on	Beginning February '86

JOBFIT is an exciting venture aiming to ensure the future development and vitality of British film making. It will succeed if people at all levels of the industry give it their support. Consultations are underway with representatives of both the Union and Management to develop the details of the scheme.

JOBFIT is willing to receive comments and advice from anyone who wishes to contribute to the creation of a worthwhile and effective training programme.

The JOBFIT Secretariat is: Paul Styles - Administrator, Jacynta McMahon - Deputy Administrator, Linda Christian - Secretary.

September 1985

GLC
1981-1986

Working for London
archive.parmindervir.com

Parminder Virdee BLACK & ETHNIC ARTS ARCHIVE