

Feminist Film & Video Distribution
31 Clerkenwell Close
London EC1R 0AT
Telephone 01-251 4978



9th December 1988

Irene Whitehead,
British Film Institute,
21 Stephen Street,
London W1P 1PL

Dear Irene,

Please find enclosed our application for financial assistance.
We are also enclosing support material as listed below:

1. Contract of employment
2. Access Details
3. Article from The Good Video Guide
4. Interview Monitoring form
5. Job Description - Business Administrator
6. " " - Marketing Administrator

If you require further details please do not hesitate to contact me.

Yours,

Jenny Wallace
for CINEMA OF WOMEN

Encs.

APPLICATION FOR FINANCIAL ASSISTANCE 1989/90: BRITISH FILM INSTITUTEPart 1

BUDGET ESTIMATES 1989/90

Please see attached budget information

Part 11

GENERAL INFORMATION

1. Cinema of Women is a Company limited by guarantee, Registered in 1983.
Registration No: 1699330
2. Jenny Wallace, Marketing Administrator*
Jeanne Wilding, Business Administrator
3. Our work and objectives are grounded in an understanding of the power of film and video within our society. Feminist films and videos therefore constitute a crucial challenge to the mainstream representation of women within this medium.

Our central objective is to make feminist work available to as wide an audience as possible, in order that the material can be viewed as a positive force for change within society as a whole, and film culture in particular. In order to challenge and redefine the images of women, we aim to acquire and critically view material from around the world and to select material which highlights women's different racial, sexual, cultural and class identities and experiences.

We aim to promote feminist film and video work to individuals, campaign groups, trade unions, Social Services, Educational Institutions and other audiences. In addition we aim to programme and encourage exhibition of our films in both local and national cinemas. Such programming will enable larger numbers of people to see politically challenging and artistically innovative films.

Crucial to ^{our} commitment towards the positive representation of women, is ^{our} aim to prioritise the acquisition and programming of films by and about black and third world women and women from other under-represented groups.

Lastly, we aim to provide advice to groups and individuals on a range of different subjects including - contacts for women working within the industry; contextualising programme notes, seasonal programming of films/videos, availability of other material in distribution and general technical advice.

Internal staff changes have meant that the time spent researching and viewing new material has been less than hoped, but we have nevertheless succeeded in acquiring a selection of new material which represent a dynamic and diverse contribution, both aesthetically and politically, to feminist debates and film culture. The following provides examples of some of the material acquired during this period: ZHRAT EL KINDOUL (Women of South Lebanon) a docu-drama which highlights the contrasts and contradictions of everyday life for women living in South Lebanon under Israeli occupation.

A LIFE OF SONG, a portrait of Ruth Rubin a Jewish woman, who through her singing of Yiddish songs and folklore has preserved a part of Jewish culture; SPIRIT TO SPIRIT: NIKKI GIOVANNI, an inspiring documentary about Nikki Giovanni, blackwoman poet and Civil Rights activist; MAKING THE BREAKS, a snappy short which focusses on four working class women who talk about their lives, aspirations and the role which creativity plays in the realisation of their own potential.

We have continued to promote our films and videos in general, and during this period we worked closely with Circles and The ICA in producing an article for the Good Video Guide. The article contextualised feminist films and videos within emerging and developing feminist perspectives. The videos selected for the Guide were aimed at schools, colleges and libraries.

A selection of our films have been screened at local and national cinemas; and, in conjunction with Women's Media Resources Project, a season of C.O.W.'s films have been screened at the Rio Cinema, Dalston. The season focussed on subjects including sexuality, Imperialism and creativity.

4. Our aim during 89/90 is to expand and consolidate the objectives we set ourselves this year. Essentially our cultural objectives are on-going and are not confined to a 12 month period. However we aim to respond to the changes within feminist filmmaking, internal changes and the demands of our audience.
5. In early 1988, following a period of internal review and discussion, we took the decision to transfer the physical distribution of our films/videos to an outside agency (Glenbuck Films). The role of the Agency is to despatch films and videos on our behalf to clients and to issue the relevant paper work - despatch documents, invoices etc. The main purpose of this change/development is to enable us to effectively and efficiently promote work in distribution to a wider audience. In practise this means that we are able to develop projects around thematically selected video packages and to target those packages to specific audiences. For example 'Out of Control' a video package of material focussing on the welfare state; this package is aimed specifically at those working in and around the Social Services.

A further development has been the decision to set up an accountable Management structure, with a Board of Directors and a range of sub-groups. We are developing strategies to enable us to do more business planning and to increase our awareness of the role of marketing and monitoring changes in the market.

In 1989/90 we would expect those development to bear fruit and for us to be in a much stonger position to expand and meet our culutral objectives. We plan to develop Industrial Sponsorship for specific video packages. For example we are thinking of approaching Trade Unions or the E.O.C to sponsor a package of videos about Equal Opportunities at work, The subjects raised within the videos would include, racial and sexual discrimination, health and safety, homeworkers and low pay.

1989 sees the 10th Anniversary of Cinema of Women. We plan to hold a number of events during the year to celebrate this achievement. Planned events include a retrospective season of films charting the decade, a large social event and a special celebration brochure.

During 1988/89 we worked with the British Council in making available some of our videos for overseas distribution. In practise this meant selecting material for the British Council, The videos were then included in their quarterly newsletter which was subsequently mailed to overseas British Councils. In 1989/90 we plan to work with the State Centre in Melbourne, Australia to similarly promote our catalogue of work overseas. Women Make Movies in New York have also expressed an interest in working more closely with us. In tandem with making International links we plan to work more closely with women working within the sector on a local and national level. For example we are interested in liasing with production companies e.g. Women in Sync and programmers eg. Women's Media Resources Project, as well as Circles Film and Video Distributors.

EQUAL OPPORTUNITIES MONITORING FORM

1.

- i) In December 1987 we drafted a working document around Equal Opportunities which we hoped to agree by the beginning of April 1988. Our objectives were to establish a Management Committee representative of women with different racial, sexual, cultural and class identities. Also we aimed to offer greater opportunities for staff training, job descriptions and contracts of employment. We aimed to increase the number of films and videos made by black women, lesbians and women from other under-represented groups. Lastly we hoped to subtitle a selection of videos for people with hearing difficulties.
- ii) We are presently at the initial stages of recruiting women to form a Board of Directors and separate sub-groups. The two women in post have both been given job descriptions and contracts of employment. Because of staff changes and internal difficulties the number of new films and videos acquired has been low in general and we have not moved as quickly as we had hoped in purchasing and promoting films and videos by black and third world women, by lesbians and other under-represented groups. We still hope to subtitle a selection of videos for people with hearing difficulties by the end of this financial year.
- iii) In 1989/90 we want to move more forcibly towards the objectives we set during 1988/89. In addition to those objectives we plan to look for premises which are accessible to people with mobility disabilities..
- iv) We hope to achieve our objectives through the setting up of a representative Management Structure. Our development plans and cultural objectives will hopefully enable us to further meet our objectives.
- v) At present we do not have a process by which our Policy can be monitored. However we recognise that an Equal Opportunities policy takes years to implement effectively and it is therefore essential for us to monitor both our Policy and procedures.

2. BOARDS/COUNCILS OF MANAGEMENT etc

- i) The present shortlist is approximately 20 women
 - a) all women
 - b) 75% black and Third World women
 - c) two representatives of groups with disability
 - d) a mixture of different class backgrounds
 - e) 50% lesbian, 50% heterosexual

- ii) One of the roles of the new Board of Directors will be to formulate an equal opportunities document.

3. STAFFING

- i) Number of staff two both full-time
 - a) two
 - b) one Caribbean
 - c) none
 - d) both working class
 - 3) one Lesbian

- ii) Job descriptions attached

- iii) During 88/90 there has been one staff change . Please find attached job description, application form, and copies of advert placed in City Limits and The Voice.

The interviewing panel consisted of four women, two black women and two white women.

- iv) Copy of grievance and disciplinary procedures attached.

- v) Yes-see attached contract

- vi) We offer leave for women who are co-parenting

4. TRAINING

- i)

- a) none
- b) Two
- c) Two
- d) Three
- e) None
- f) None
- g) One
- h) Marketing (1), Time Management (1)

- ii) Our training programme is centred on marketing and administration. We have applied for funding through Local Government Training (MSC) Some of the areas we plan to cover in our training programme are: effective administration (developing office systems, managing time effectively), Staff management skills (including interviewing techniques, building and maintaining working relationships), Equal opportunities implementation. Marketing (research skills, press and media relations, and the use of desk top publishing)

The training programme will be available to both employees and members of the management committee. Training courses are likely to be held at the Marketing Resource Centre and the Directory of Social Change.

- iii) We have not developed a strategy to monitor the effectiveness of our programme. However we will seek advice on appropriate monitoring methods.

5. PREMISES

- i) We contacted Sisters Against Disablement(see attached code)
- ii) Partially to members of the public, but not at all accessible for staff with mobility disabilities.
- iii) No changes have been made to our premises. We have applied for a grant towards the subtitling of videos for people with hearing difficulties. We hope to complete the subtitling by March 1989.
- iv) We plan to look for new premises which are fully accessible.
- v) We aim to provide creche facilities at any public event, if this is not possible we aim to provide child care expenses.

6. CULTURAL POLICY

- 1. As distributors of feminist films and videos one of our objectives is to promote women's work to a range of constituencies.

6. contd.

Essential to our cultural policy is the understanding that cultural, class, racial and sexual identities are defining factors in the inequalities which exist amongst women. By programming and selecting work from various perspectives we aim to challenge the many narrow and limiting images of women. Our programming of films during 88/89 at the Rio and other venues, demonstrates the diversity of women's experiences and identities and the importance of documenting and making visible women's lives.

Through our acquisitions policy we aim to begin to address the needs of black and Third World Women, Lesbian women, Working Class Women, Jewish Women and women from other under-represented groups. It is important that films and videos, for example made by black women, are seen by as wide an audience as possible, and not marginalised as material of interest to black women only. We do, however promote programmes for black women or lesbian women only, as appropriate. For example MAKING IT LAST, a video about sexuality in long term lesbian relationships, was recently programmed to a lesbian only audience.

During 1989/90 we plan to work closely with trade unions, we hope this intervention will increase the audience viewing material on sexual harassment, discrimination etc. An end result will hopefully be a greater awareness of the inequalities women experience at work and a commitment from both employers and employees to develop strategies to eradicate discrimination and inequalities.

In addition we plan to continue our efforts in selling material for television broadcast in order to increase awareness of feminist material both in terms of content and approach.

- ii) Our marketing strategy attempts to address the issue of equal opportunities by promoting events, job ads, film and video releases etc, in a wide range of publications, including black & Third World publications, Lesbian publications and other publications. Our general publicity material aims to be representative of women of different racial identities (see attached promotional leaflets).

At public events organised by or in conjunction with C.O.W. we aim to use premises which are accessible to people with disabilities; we also aim to provide creche facilities. The availability of either or both facilities are included in any publicity material around an event.

Our project to subtitle a selection of videos is a small but important contribution towards making that material more accessible.

- iii) At present we do not have a systematic method of monitoring the effect of our address to new audiences. However we will be working towards a monitoring system in the future.

CINEMA OF WOMENDECEMBER 1988

| <u>EXPENDITURE</u> | <u>ACTUAL</u> <u>87/88</u> | <u>REVISED BUDGET</u> <u>88/89</u> | <u>ESTIMATE</u> <u>89/90</u> |
|--|-------------------------------|---------------------------------------|---------------------------------|
| <u>Wages & Salaries</u> | | | |
| Full Time Regular) | | 23309 | 28954 |
| Part Time Regular) | 32540 | -- | -- |
| Temporary (Maternity Cover*)) | | 1747 | 3000* |
| N.I. | <u>3396</u> | <u>3656</u> | <u>3339</u> |
| SUB TOTAL | <u>35936</u> | <u>28712</u> | <u>35293</u> |
| <u>Administration</u> | | | |
| Post | 862 | 552 | 580 |
| Telephone | 1208 | 1311 | 2178 |
| Stationery/Printing | 1211 | 439 | 500 |
| Professional Fees (Audit/Legal) | 2752 | 2000 | 1050 |
| Professional Fees (Freelance) | -- | 1900 | -- |
| Bank Charges | 247 | 390 | 250 |
| Advertising | <u>--</u> | <u>385</u> | <u>385</u> |
| SUB TOTAL | <u>6280</u> | <u>6977</u> | <u>4943</u> |
| <u>Overheads</u> | | | |
| Rent (incl. Rates & Heating) | 4050 | 3969 | 4200 |
| Cleaning | -- | 40 | 42 |
| Insurance | 1422 | 486 | 510 |
| Equipment Hire/Maintenance | 577 | 105 | 110 |
| Travel | 764 | 323 | 500 |
| Office Equipment | 300 | -- | 2000 |
| Training & Consultancy | 740 | 1750 | 1450 |
| Festival & Conference Expenses | 1200 | 700 | 1000 |
| Subscriptions | 62 | 83 | 90 |
| Sundries | <u>572</u> | <u>285</u> | <u>290</u> |
| SUB TOTAL | <u>9687</u> | <u>7741</u> | <u>10192</u> |
| <u>Film & Video Distribution</u> | | | |
| Purchase) | | 2355 | 2163 |
| Treatment) | 3266 | 1200 | 1542 |
| Rights) | 869 | 750 | 1000 |
| Censorship) | | | |
| Video Sales) | 2328 | 1275 | 789 |
| Royalties (Hire)) | | | |
| Royalties (Sale)) | | | |
| Royalties (TV Sales)) | <u>11903</u> | <u>17383</u> | <u>21400</u> |
| SUB TOTAL | <u>18366</u> | <u>22963</u> | <u>26894</u> |

MINIMUM BUDGET 1989-90

| | |
|---------------------|--------------|
| GRANT INCOME | 38000 |
| EARNED INCOME | 20600 |
| <u>TOTAL INCOME</u> | <u>58600</u> |

| | |
|---------------------------|--------------|
| SALARIES | 32610 |
| ADMINISTRATION | 4050 |
| OVERHEADS | 7195 |
| FILM & VIDEO DISTRIBUTION | 13800 |
| MARKETING | 1000 |
| <u>TOTAL EXPENDITURE</u> | <u>58650</u> |

JANUARY 1989