

## **POLICY AREAS**

**Hire and Fire**

**Terms of Workers Contract - no contracts have been found in any of the files**

**Job Descriptions**

**Acquisition**

**Sale and Hire Agreement**

**Filmmakers Contracts**

**Travel Allowance**

**Staff Training**

**Equal Opportunities**

**Cultural Policy**

**Eops**

**Sale and Hire Pricing Structure**

**Grievance Procedure**

## Cinenova Mission Statement

Cinenova is Europe's foremost distributor specialising in independent films and videos directed by women. Cinenova is committed to the acquisition, promotion, distribution and exhibition of culturally diverse work produced internationally by women directors.

Through its international distribution network, project initiatives and programming advice, Cinenova promote awareness of women's film making accomplishments.



*Promoting Films By Women*

*Film & Video Distribution*

*113 Roman Road*

*London E2 0HU*

*081 981 6828*

*fax 081 983 4441*

**CONTRACT**

An agreement is made this.....day of.....between: .....  
(hereinafter called the Producer) whose address is.....  
and **CINENOVA LTD.** of 113 Roman Rd. London E2 0HU (hereinafter called the  
Distributor) in respect of : .....  
(hereinafter called the Film/video).

1) The Producer grants to the Distributor:

a) The territory/territories for which the Producer grants theatric/non-theatric  
distribution rights to the film/video is/are: ..... only.

The Distributor shall have exclusive rights in the following territory/territories, namely  
.....only.

b) The Producer grants the Distributor exclusive/non-exclusive rights to negotiate sales  
of film prints and video copies in the following territory/territories, namely  
..... only.

c) The Producer grants the Distributor exclusive/non-exclusive rights to negotiate  
television/cable/satellite sales in the following territory/territories, namely  
..... only.

2) The Producer will supply one 3/4" U-matic and/or one 16mm print and authorises  
the Distributor to make a video master from the original material supplied.

3) The Producer grants to the Distributor the rights to make video copies from the  
original material (VHS copies and U-matic dubs).

4) The Distributor undertakes to provide the producer with an annual statement  
indicating where the film/video has been and shown and pay:

- 50% of net income from theatric and non-theatric rentals
- 50% of net income from the sale of prints and video copies
- 75% of net income from television sale
- 50% of net income from cable and satellite sales

*reg. no. 1730697*

*co. ltd. by guarantee*

*v.a.t. no 393 7603 24*

Payment will be made by cheque (in GB) or International Money Order/Bank Drafts (foreign). Where the income due to the Producer is less than £10.00 (GB) and £20.00 (foreign), payment will be carried forward to the next statement date.

5) The rental price shall be fixed by the Distributor in accordance with standard charges in practice. The hire fee will be raised from time to time as the Distributor sees fit.

6) For theatrical screenings, the Distributor will negotiate either a flat fee or a percentage of box-office income with a minimum set against guarantee.

7) The Distributor reserves the rights to arrange previews of the film/video for promotional/publicity purposes at no fee.

8) The Distributor undertakes to maintain prints/copies in reasonable condition and to check films after each screening. Where repair or renovation work necessitates laboratory work, the charges will be deducted from the Producers account.

9) The distributor undertakes to insure prints and copies whilst they're in its possession and in transit to venues. Where damage or loss occurs at another venue, the Distributor undertakes to negotiate liability acceptance by the venue concerned and for repair or replacement costs to be met by the venue concerned.

10) The Producer will supply stills and a synopsis of the film/video along with promotional material for inclusion in the Distributor's catalogue and for additional promotional pages.

11) The Distributor reserves the rights to create packages with the the inclusion of the film/video.

12) The Producer retains full copyright of the film/video and declares that if she is not the sole copyright owner, the appropriate clearance to offer the film/video for distribution, sale and exhibition has been obtained. The Producer shall indemnify the Distributor against any third pay claims which may arise from showings of the film.

13) Either party has the right to cancel this agreement after one year of commencement date for any reason, giving 2 months notice of termination in writing.

Signed:

For and on behalf of the  
Producer

Signed:

For and behalf of the  
Distributor

*are the royalties the same?  
↓  
price of package?*

## Acquisitions Policy

Cinenova acquires new films and videos for distribution in two ways.

unsolicited through the post by women who have heard about us or have had us recommended  
actively seeking work by attending festivals and screenings both in the UK and Europe, board members may be involved in this and may recommend something they have seen.

Circles, Cinema of Womens and indeed Cinenova used to operate a viewing committee to make selections for distribution. This policy has had to be abandoned.

- ↓
- needs explaining (if thinking about new works)
- ~~unwieldy~~
  - bd member don't see know markets & may make unworkable decisions
  - women have the expertise.

↓

desire to initiate viewing day

## EQUAL OPPORTUNITIES

### Objectives 94/95

- generalise / take out dates*
- To actively seek new management members <sup>maintain</sup> and to ensure that all committees are representative of different communities of interest (referring to differences of class, race, ability and sexuality). *level 2 ---*
  - To broaden and expand our user groups. *in order to promote films found by & to as wide an audience as possible & maximise income for producers*
  - To continue to develop thematically based educational packages to ensure greater visibility of and access to marginalised work.
  - To encourage women programmers with various skills from different cultural backgrounds to programme seasons or one off screenings at venues in and around London. *interviews?*
  - To raise the profile of women filmmakers.
  - To continue to acquire the broadest range of work in relation to form and content.

### Strategy

- Cinenova will undertake a skill spec <sup>monitor</sup> for the Management Committee <sup>engagement - skill spec</sup> and approach women with the relevant skills, experience and knowledge to second them on to the board. *where appropriate*
- Cinenova intends to target new and established audiences and user groups by widely advertising all events and activities through targeted mail shots and wide distribution of our catalogue.
- The freelancers fund will allow us to employ women with specialist knowledge to thematically package Cinenova titles either for touring or to market to specific user groups.
- Cinenova staff will continue to attend as many festivals and events and speak on panels both to acquire the broadest range of work, to promote the titles we hold and to represent women filmmakers.
- Cinenova in conjunction with Four Corners Film Workshop is intending to commission a report on the provision of film and video for women and girls in the Bethnal Green area.
- Cinenova will be setting up a Women's Cinema club in order to engender debate and allow access to work that women might otherwise not see.

*reports where appropriate to develop specific areas of work, eg*

## Cultural Policy

Cinenova is a distributor, promoter and exhibitor of films and videos directed by women. In relation to exhibition policy Cinenova will continue to programme work from catalogues other than our own, allowing the contextualising of work while offering exposure to titles that other distributors may leave dormant.

Cinenova's remit is to get work directed by women seen by society at large while also addressing the needs of and targetting specific interest groups within different sectors of the community.

Cinenova will continue to set up an eclectic series of screenings, events, tours, seminars and discussions.

add to mission statement?

## DISTRIBUTION/ACQUISITION CO-ORDINATOR

### JOB DESCRIPTION

✓ other job?

### DUTIES

#### **SPECIFIC RESPONSIBILITY:**

#### **1) DISTRIBUTION**

- a) The marketing and publicity of all new acquisitions and of current theatrical and non-theatrical work.
- b) The devising of new marketing and promotional strategies for films and videos.
- c) Liaising with programmers, exhibitors, commissioning editors (television) etc.
- d) Maintaining, updating and renewing new and old contracts with film-makers.
- e) Keeping well informed of the international festival circuit, conferences, screenings etc. related to independent film generally and women's events specifically.

#### **2) ACQUISITIONS**

- a) Negotiating contracts with film-makers, video sell-through labels, potential co-distribution deals, film schools and television.
- b) Initiating and completing deals with new filmmakers. This includes convincing the filmmaker of Cinenova's viability as a distributor and explaining ways in which Cinenova will promote and market their film/video.
- c) Keeping informed of and actively seeking out new productions.
- d) Monitoring the activities of new acquisitions.

#### **3) SHARED RESPONSIBILITY (This is integral to the post)**

- a) General office administration (includes taking booking for hires and sales, despatching videos from Cinenova's office, liaising with Cinenova's despatch agent about 16mm hires)
- b) Viewing unsolicited work submitted by film-makers.
- c) Liaising with and applying to funding bodies for revenue and project funding.



- d) Maintaining and updating budgets and cash flows.
- e) Representing Cinenova at festivals, conferences, events etc.
- f) Co-ordinating volunteers.
- g) Raising Cinenova's profile i.e. by organising special events etc.
- h) Calculating and printing and sending out year end royalty payments
- i) Reporting to the Management Committee once a month.
- j) Acting in accordance with Cinenova's Equal Opportunities Policy.

**Please state if you are happy to be contacted by phone if you are selected for interview**

## SELECTION CRITERIA

- 1) Ability to self administrate
- 2) Ability to communicate effectively
- 3) Ability to work on own initiative
- 4) Proven experience of marketing, publicity and promotion
- 5) Proven experience of initiating and negotiating contractual agreements
- 6) Understanding of budgets and cash flows
- 7) Computer skills
- 8) Ability to work as part of a team
- 9) Willingness to speak in public
- 10) Good organisational skills
- 11) Knowledge of Independent Film and Video

## DESIRABLE

- 1) Knowledge of the Independent film and video sector
- 2) Programming experience

Since its launch in 1991, Cinenova has worked hard at developing and raising the profile of women's distribution both in this country and abroad. Our success in part has been due to employing focused and creative marketing initiatives and promotional strategies, within limited budgets. The successful applicant will have the opportunity to develop some of these ideas while using their initiative for devising and implementing new ones.

Keeping abreast of current ideologies, forms and aesthetics within film and video directed by women allows for an ever broadening criteria for selecting new work. It will be the responsibility of the successful applicant to seek out these new productions and ensure that by acquiring them, Cinenova and the filmmaker will benefit.

In addition to distribution and acquisition, it is essential that the new post holder carries out daily responsibilities and works in close collaboration with their fellow worker in virtually all areas.

All candidates should understand that the current position will call for flexibility of approach, a sound business sense and above all, commitment and enthusiasm for taking Cinenova into a viable future.

## ACTIVITIES NECESSARY FOR THE SUCCESSFUL OPERATION OF CINENOVA

### GENERAL OFFICE ADMINISTRATION

- cleaning the office
- sorting out office insurance
- negotiating rent agreements
- buying capital equipment
- ordering stationary
- filing all correspondence
- maintaining office equipment
- maintaining video equipment

### DAY TO DAY

- co-ordinating bookings
- dealing with day to day correspondence
- answering the phones and dealing with enquiries
- meeting curators programmers etc.
- co-ordinating and doing mailshots
- organising and overseeing design and printing of any publicity material
- promotional activities - despatching catalogues and leaflets
- giving programming advice
- workers meetings

### DISTRIBUTION CATALOGUE AND SUPPLEMENT

- inputting data on all films in distribution
- selling advertising space
- commissioning articles
- collecting and collating stills
- proof reading
- liaising with designers and printers

### SCREENINGS

- co-ordinating broads perspectives screenings at the ICA
- co-ordinating related events, e.g. Women Make Movies Visits
- showcase screenings

*— finding new screening opps.*

### **FUNDING AND FUND-RAISING**

- making annual revenue funding applications
- liaising with revenue funders
- writing general project funding applications
- keeping up to date with new sources of funding, Media Desk etc.

### **FINANCIAL MANAGEMENT**

- weekly banking
- book keeping (inc. cash book, sales day book, petty cash)
- monthly bank reconciliations
- bad debtors listing
- chasing bad debts
- maintaining computerised cash flow
- overseeing the yearly audit of the accounts, includes preparing the accounts
- invoicing
- paying bills

### **MANAGEMENT COMMITTEE MEETINGS**

- attending mcm meetings (6 weekly)
- typing and despatching minutes
- setting agendas
- attending working party meetings
- calling and organising AGM
- making companies house returns
- typing and posting minutes
- preparing preparations

### **ACQUISITIONS**

- negotiating contracts
- viewing unsolicited preview tapes
- returning tapes that are not to be taken into distribution
- attending film festival screenings and degree shows
- 'selling' Cinenova to perspective film makers
- dealing with film makers enquiries

### **FESTIVALS**

- attend festivals and screenings (often in own time)
- meet other distributors
- liaise with exhibitors, programmers and curators
- approach guest film makers re acquiring their work

### **PROMOTIONAL ACTIVITIES**

- being the public face of Cinenova
- giving seminars on film courses and festivals
- speaking on panel discussions on the need for a women's distributor
- attending screenings and festivals

### **VIDEO DESPATCH**

- ordering stationary
- ordering tape stock
- packaging and despatching video tapes
- make copies of tape
- labelling tapes for sale and hire
- chasing non-returned tapes

### **GLENBUCK**

- organising new film stock to be catalogued
- ensuring full list maintained
- chasing up non-returned film prints
- faxing information on all 16mm bookings to GB
- liaising with Glenbuck over bookings and invoicing
- negotiations about old Cinema of Women titles

### **ROYALTIES**

- cross referencing GB quarterly royalty statements with our records
- maintaining royalty database
- organising payments of royalties once a year
- up-dating the carry over figures from previous years

### **RESEARCH**

- reading newsletters, periodicals and trade magazines
- attending relevant screenings
- keeping abreast of sector issues