

**Private and Confidential**

**TAKE TWO**

**BUSINESS PLAN**

**PROPOSED MERGER**

**BETWEEN**

**CINEMA OF WOMEN**

**AND**

**CIRCLES**

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## FOREWARD

The publication of this Business Plan was requested by the Distribution Division of the British Film Institute (BFI). In May 1990 the BFI announced cuts in funding to Cinema of Women and Circles Womens' Film and Video Distribution.

Following a four month period of consultations and meetings with both groups and the BFI it was agreed that the best way forward would be for Cinema of Women and Circles to explore the feasibility of a merger. As a result of these discussions the BFI funded a consultancy which was to be co-ordinated and undertaken by employees of both Circles and Cinema of Women.

### **The purpose of this consultancy is:**

1. To find an acceptable structure that will combine the current distribution and advisory activities of Circles and Cinema of Women within one single body;
2. To identify areas where economies can be made;
3. To develop operating systems and methods that will enable a new merged organisation to offer an efficient and cost-effective service to both film and video makers and client audiences;
4. To investigate new projects and develop strategies to generate new, untapped sources of income.

It is our hope that this Business Plan will encourage the BFI to continue its support to women's distribution particularly in light of the many exciting opportunities ahead for independent film and video distribution.

**February 1991**

## INTRODUCTION

A sense of the politics of film and video distribution grew alongside the momentum of the women's movement in the late 1970's. Emerging women filmmakers at that time were motivated by a desire to raise political awareness and bring about social and cultural changes, and so questions of audiences and context became crucial.

The impact of the women's movement had led filmmakers to question the way in which film had historically positioned women as the object of the text rather than subject. The response of this new generation of filmmakers was to create a new genre of filmmaking which was specifically influenced by the discourse of feminist theory. A central component of feminism was the need for women to take control of their lives. In order for this to happen, women had to redefine and deconstruct the existing notions of femininity which essentially had been male defined and inherently constricting.

Through an early awareness of the importance of distribution in the production process, women filmmakers acknowledged that if their work was to reach a new audience and if this work was to be seen in the appropriate context, then women would have to be in control of the distribution process.

In 1979 and 1980 Cinema of Women and Circles respectively, were founded by two separate groups of student women filmmakers. Inspired by feminism and the practical need to screen their films and those of other women filmmakers, they set about putting into practice new ideas about distribution, specifically the relationship between production and distribution.

Both groups were structured on a collective basis. This was not an arbitrary decision but grounded in the understanding that traditional hierarchical structures had denied women opportunities and access to training. A collective structure enabled women to gain experience and to share knowledge in different spheres and in so doing empowered them individually and corporately.

The very notion of women's distribution had to be defined and exemplified. A simple definition at that time was films made by, about and for women. This understanding characterised many of the earlier films distributed by, for example Cinema of Women; films such as **Linda Beyond The Expected**, a documentary illustrating a women's reassessment of her life, aimed specifically at women's conscious raising groups. Or **Size 10**, an issued based documentary looking at how women viewed their bodies in contrast to the images hoisted upon them by the media. Circles initial concerns were to bring back into distribution work by early women filmmakers such as **The Sea-shell and The Clergyman**, (1927) a damning exploration of male sexuality as embodied in a highly

pathetic priest, and work which was more experimental in form such as **Semiotics of The Kitchen**, a focus on a housewife's relationship to kitchen appliances.

The common concern for both organisations was the urgent need to establish a body of work which addressed theoretically and practically women's specific concerns such as; *marketing of the female image, race, class, sexism, sexuality and entry into the workplace*. And also to create and sensitize an audience for this innovative and challenging work.

In the first years of trading Cinema of Women and Circles actively began the process of acquiring films which voiced women's concerns, locally, nationally and internationally, and creating new audiences for their growing library of work. Viewing Committees were held regularly to critically view and select new work. Cinema of Women acquiring more issued based documentaries, conventional in form but significantly different in approach to the subject, whilst circles continued to concentrate on work which had been produced by early women filmmakers, eg Lois Weber or work which experimented much more with form. // identifies

Films were screened at women's centres, student and community group meetings. Initially a filmmaker accompanied the film and talked after the screening. The very presence of the filmmaker was perceived as a route to encourage more women to create relevant images of themselves and to begin to challenge and demystify the production process. Programme notes and audience reaction forms were despatched with each booking. The notes offered a context in which the films could be screened and received, and the forms enabled the distributor to assess the quality of the film and also to know how the subject of the film was received.

Programming advice was given to clients and information on new titles was circulated to women's centres, educational institutions, trade unions and community groups, around the country. This early publicity information generally consisted of either a single or double sided A4 leaflet giving descriptive details, audience suitability, etc.

By the early 1980's both Companies were firmly established as specialist distributors of women's films and increasingly videos. In 1981 the BFI had acknowledged the force of women's distribution and had presented Cinema of Women with a **Special Award for Services To Film**. //

Their distinct area of expertise was compounded in 1983 with Cinema of Women's first feature film release **A QUESTION OF SILENCE**. Directed by Marlene Gorris, this controversial film was extremely successful and was followed a year later by Lizzie Bordon's first feature **BORN IN FLAMES**. By 1984 Cinema of Women had emerged as the distributor of feature length titles alongside issued based documentaries. Circles' distinguishing feature was its ever expanding library of experimental and historical work and by the mid 1980's its growing emphasis on work by Black and Third World women filmmakers. // identifies



The audience for women's work was increasing and changing in structure from women's group meetings to cinemas, local authorities and with the birth of Channel Four to a national based audience. Both companies were successful in selling titles to the station throughout the 1980's. For example **ANNE DEVLIN, WOMEN OF SOUTH LEBANON, LONG SHADOWS OF THE PLANTATION, THRILLER** and **COMMITTED**.

The next stage in the development of both companies was through public funding. Before 1984, except for a loan from the BFI for the release of *A Question of Silence* and a £1,000 grant from Tower Hamlets, no significant funding had been achieved. In 1984, the GLC Women's Committee awarded grants to both organisations for capital equipment and revenue costs for two outreach workers.

In the following years additional funding was received through the GLC's Women and Arts & Recreation Committees, The Arts Council and with the demise of the GLC, the BFI's Funding and Development and Planning Divisions.

Funding interventions, enabled Cinema of Women and Circles to grow culturally, structurally and financially. Full-time paid employees were appointed, while a broadly collective working structure remained in both companies, but there was a notable shift to more formalised structures with specific job profiles, the appointment by Cinema of Women of a Board of Directors and sub-groups and the continuation at Circles of a membership structure which included all their film and video makers.

Funding secured, the mid to late 1980's saw the expansion of both companies continued. Both were early members of the Video Forum initially created under the umbrella of the Greater London Enterprise Board. A small grant from to the Forum was used to produced the first in a series of thematically arranged video packages. For example **Jobs For The Girls**, which looked at women and work, and **Out of Control**, a package of 8 videos looking at various issues concerning women's physical, mental and emotional well being. These packages were innovative in style and in themselves pioneering. The marketing aspects involved extensive use of direct mailing, wide editorial coverage and paid advertisements. In effect, the packages heralded a new age of distribution which would continue throughout the 1980's and into the 1990's.

Video hire and sales were fast exceeding the hire of 16mm and 35mm prints. Public and Educational Libraries, Local Authorities and Community Groups were increasingly buying titles from both companies. By 1990 sales constituted a combined 55% of Cinema of Women and Circle's annual income though the demand for 16mm prints continued especially from film societies and cinemas.

Women's distribution has come a long way since the 1970s because of the pioneering work and successes achieved by Cinema of Women and Circles. The early identified areas of difference between the two companies are no longer as apparent. Nevertheless, we have today over

*funding*

*curated packages*

500 titles in distribution, covering subjects such as: **Reproductive Rights, Peace, Race, Images of Women, Health, Sexuality, Employment, Violence Against Women, Parenting and the Law** (see appendix for full details). A comprehensive stills and publicity service is available and is used by programme makers, publishers, production companies, etc. Circles' has an in-house viewing service which is regularly booked by students, researchers etc. An extensive information service is offered by both, giving programming advice to over 100 callers a week; answering postal enquiries from the Shetland Islands to Thailand! Films and videos are screened nationally at libraries, social service training groups sessions, educational screenings, cinemas, film societies, internationally at Festivals, and through the many overseas offices of the British Council. Representatives from both companies regularly attend conferences as guest speakers. In addition to their many every day activities, Cinema of Women and Circles regularly curate film and video programmes for exhibition venues and write numerous articles for women and independent film publications.

**Is there still a need for specialist women's distribution?** At this stage it seems pertinent to reflect briefly on the events of Spring/Summer 1990. Following the announcement of the BFI's funding cuts in May 1990, Circles and Cinema of Women convened a series of meetings where they agreed to combine their efforts to mount a publicity campaign alerting clients, filmmakers, the media and the general public about the cuts and the immediate threat the cuts posed to the survival of both companies.

Press releases were widely circulated by mid-May in essence asking individuals and groups to write to the BFI in attempt to persuade it to reverse its funding decision. To an extent the future of both companies then laid firmly in the hands of their "users" - if only a nominal number of letters were received this would have indicated that neither the services or the library of work was valued or required. In the proceedings months, letters and calls of support inundated the offices of Cinema of Women and Circles. Support was widely received from: **students, educational groups, Members of Parliament, Bookshops, Cinemas, Film Societies, researchers, production companies, filmmakers, programmers and many others.** Editorial coverage included **women's publications, listing magazines, trade publications as well as the national press.** Interviews with individuals from the BFI and both companies were held on national television and radio..

In pursuance of the campaign Cinema of Women and Circles were assured by the overwhelming support received that specialist women's distribution is still necessary and required. Other overseas specialist women's distribution companies - **Women Make Movies, New York; Women In Focus, Toronto; Cinemein, Holland and Cine-Majur, Brazil** - also joined the support campaign. They, along with client groups, filmmakers with work in distribution and the many filmmakers who submit work for possible distribution, all share the common belief that **YES** women's distribution which began tentatively in the late 1970's is required stridently in the 1990's.

## OUTLINE OF OBJECTIVES

Cinema of Women and Circles are national organisations which have contributed invaluable to the promotion of film and video work produced and directed by women over the last decade and more. Having a specialised brief for the promotion of womens' work has meant that potential users have known that there are two groups that can advise on their needs. For instance, school curriculum heads have benefitted by knowing where to come for particular tapes when encouraging girls to take-up traditionally male-dominated careers; art lecturers have known where to come when filling in the silent spaces in art history courses; social workers have known where to come when looking for a tape on women and health or violence against women, when attempting to educate key workers or community groups; filmmakers have known where to come when looking for a sympathetic distributor with proven inroads into the generally male-dominated exhibition circuit; and television companies have known where to come when researching many kinds of programmes where a specific female voice is difficult for them to gain access to or knowledge of, or when looking to focus on womens' artistic endeavour. Alan Fountain, Senior Commissioning Editor for independent film and video at Channel 4 recently said, "I feel Cinema of Women and Circles have been very useful to Channel 4, I would be very sorry to see them disappear." (Television Week, May 1990).

Continuing to reach all of these user groups is an objective which we wish to continue to fulfil. However, over the last decade much has changed in the film and video industries, and in independent film distribution in particular. The changes, particularly the move away from state funding towards improved self-sufficiency in the market place, have and will prove challenging to independent film production, exhibition and distribution as a whole. In order to successfully rise to these challenges and to continue to provide a unique service in the promotion of womens' work in Britain and abroad, opportunities must be continually reassessed and new aims and objectives drawn up.

The Boards of Directors of Cinema of Women and Circles feel that an adequately funded merger would allow the new Company to continue and expand upon the innovations of the first decade. Through such a merger, the new Company could become a stronger force in the market, with a combined catalogue and consolidated skills and expertise providing a firm footing for expansion and movement towards eventual financial self-sufficiency. Adequately funded merger would allow the combined groups to develop a more definite profile, with the launch providing a unique opportunity for the consolidation of what would then be the *only* womens' film and video distribution company in Britain.

After much discussion, we have decided to call the new Company TAKE TWO, a name suggested by Caroline Spry at Channel 4. TAKE TWO reflects the merger of the two existing Companies, prompts a second look at film and video work produced by women and provides an easily remembered name upon which to base the launch.



In order to maximise effectiveness, the launch of TAKE TWO will need to draw the merged Company to the attention of potential new audiences, as well as existing ones, particularly in Europe. It is essential that we forge new relationships and partnerships in order that we can take full advantage of the schemes offered by Media '92, particularly EFDO and EVE. In spite of a limited promotional budget, the launch will have to be utilised fully in order to inform European producers and distributors of our past successes as promoters of womens' work, and our future aims to move further into the commercial arena.

Merger will obviously allow for improved packages, combining both theatrical and non-theatrical work in an effort to bring less known work to new and existing audiences. Consolidation of skills will allow for less duplication of effort. This will be particularly important in an area such as education, where inroads into the curriculum need to be further developed and where, in the past, time has been a major problem. The new Acquisitions and Project Development Co-ordinator (see 'Proposed New Structure: Personnel' section) will be able to concentrate on an area such as this, and will be able to build on past contacts developed by both groups.

Opportunities exist through our specialisation. With one Company specialising in the distribution of womens' work, rather than two as in the past, we will be better able to demonstrate to existing distribution companies our potential to reactivate their library back-titles as a sub-distributor, titles which they might not have the time or skills to adequately promote. Interest has already been shown in this idea by several major distribution companies (see '16mm and 35mm Distribution' section).

Attracting quality new work to our distribution library will also become easier as a combined force, with filmmakers knowing exactly who to come to when they wish to see their work distributed alongside other womens' work and within a context of that work. This has often proved to be the deciding factor for filmmakers in the past. As one combined Company, we can further capitalise on this advantage when competing with other distributors for desirable titles.

The key to capitalising on these and the many other opportunities open to TAKE TWO would seem to lie in our ability to show that we are unique in our specialisation of the work of women film and video makers, and we need to succeed in publishing TAKE TWO's name in order to get this message across.

In order for merger to be successful, streamlining of operations is necessary. While initial costs in the launch year appear high, economies of scale in subsequent years will obviously be made through merger. The move to one combined office space will cut rental costs, and alongside that, telephone, insurance, stationery, legal and auditing, promotional and other costs will be reduced. One salary will be saved by the decision to cut the current workforce of four full-time workers to three, although this will obviously be reviewed in the future in light of developments.

Promotional work, including festival attendance, can be more effectively carried out by one Company, with an easily identified Company profile avoiding any of the confusion of two 'competing' groups.

Merger will involve a great deal of work if it is to be successful. The following sections of this Business Plan include an outline of the procedures to be undertaken in order to merge Cinema of Women and Circles and establish and launch TAKE TWO, as well as more detailed descriptions of the intended programme of activities.

We feel that there is much potential for a specialised womens' film and video distribution Company. This Business Plan aims to show that a new, merged Company will be more efficient, better equipped to take full opportunity of the commercial potential available and well able to face, with confidence, the challenges of the 1990's and beyond.

## **COMPANY AND MANAGEMENT STRUCTURE**

### **THE CURRENT SITUATION**

Both Cinema of Women and Circles are Companies limited by guarantee, with Directors having responsibility for £1. Both have Memorandum and Articles of Association drawn up in 1983.

### **Management Structure**

#### **Cinema of Women**

Cinema of Women currently has two active Directors, Carmelita Kadeena and Kim Clancy. The Company's revised management structure and methods of operation were drawn up after a period of consultation over 1989/90, and aim to ensure that it is answerable to as wide a range of constituents as is possible. The basic structure is aimed at having a Board of Directors of approximately four to six women members, re-elected annually at the Annual General Meeting, with the women having a broad range of skills and experience. This group should meet every four to six weeks and the Directors would have specific roles and responsibilities, e.g. liaising with the specific sub-groups: the Viewing Committee, Fundraising, Finance and Personnel.

Cinema of Women also aims to have a wider-ranging group of between 15 and 20 women (the 'Advisory Committee'), meeting quarterly to determine the overall direction and major policies of the Company. This grouping would ensure that new ideas are circulated within the organisation and that new people are encouraged to become involved, and would be operated in line with the Equal Opportunities Policy, currently being drawn up.

#### **Circles**

Circles has a Council of Management, consisting of at least seven and not more than 12 women Directors who meet monthly and who are re-elected at each Annual General Meeting. The current active Directors include a film producer, a media studies lecturer, a British Film Institute film archivist and film and video practitioners, namely Jill Henderson, Lily Markiewicz, Elaine Burrows, Sara Turner and Sandra Lahire. Circles operates as a membership organisation, in that all filmmakers with work in the Circles' distribution library, as well as workers and Directors, are eligible to vote on decisions at Annual General Meetings and any other special meetings.

Circles has a long history of training student placements, and works with several educational bodies on schemes which enable placements to stay with Circles for various lengths of time, according to the course they are attending and the relevant skills required.

Both Circles and Cinema of Women operate Viewing Committees, made up of cross-cultural groupings, who meet regularly to view new work and review work currently in their respective catalogues. The Directors of both Companies are dedicated women who regularly contribute long hours of hard work to ensure the healthy running of both organisations for no material reward. These women are committed to ensuring the continuation of womens' film and video distribution and are convinced that there is a place for a specialist womens' distribution Company in the film and video industries of the 1990's.

### **Personnel**

Cinema of Women currently consists of two full-time workers, Jenny Shabbaz and Abina Manning. Circles consists of two part-time workers, Liane Harris and Sarah Bratby.

Both Cinema of Women and Circles operate similar recruitment and appointment criteria. Vacancies are advertised in suitable press publications, with due regard to attracting women from minority groups. A letter is sent to all applicants including information on the Company, a job description and an application form. Shortlisting is operated by matching the completed application form to a list of 'essential' and 'desirable' attributes. Generally, the four or so applications which most closely meet the requirements are invited for interview. Each interview follows the same set of questions, with the same person asking specific questions. Time is allowed for the interviewee to ask questions at the end of the interview. For each applicant, there is a sheet which shows how well the desired skills are met. When an applicant has been decided upon, references are taken up. Subject to these proving satisfactory, all applicants are sent a letter informing them of the outcome. A date for commencement of employment is set, at which time the new employee undergoes an induction period, usually of a week, where a woman with the relevant skills will take the new employee over the outline of the job.

Conditions of Employment vary considerably between the two Companies. for instance, current contracts show the following differences:



	<b>Cinema of Women</b>	<b>Circles</b>
Annual full-time salary	£16500	£11840
Annual holidays	5 weeks	4 weeks
Maternity leave	Above statutory	Statutory
Redundancy entitlement	Above statutory	Statutory
Reviewed	Annually, in line with ACTT franchised workshop rates	Annually, by Council of Management

### **Location**

Cinema of Women is based at:

Unit 313  
31 Clerkenwell Road  
London EC1R 0AT,

at offices rented from Urban Small Space Ltd, of the same address. Current monthly rent, inclusive of rates, heating, electricity and service charge, is £450.

Circles is based at:

113 Roman Road  
London E2 0HU,

at offices leased from Tower Hamlets Council by Four Corners Film Workshop. The current monthly rent, including rates, heating, electricity and service charge, is £229.

### **Distribution**

Cinema of Women currently uses Glenbuck Films Ltd as its despatch agency, at a cost of thirty-five per cent of gross hire and sale costs received. There are various types of contracts entered into with filmmakers, depending on various factors, such as whether the material is on film or video, whether the print or tape will be available for hire or sale, etc. The contract will generally be for a five-year period, with an option to renew at the end of that period. Royalties are paid annually after the relevant calculations have been made following the completion of each financial year, ending 31 March, and are generally on a 60/40 or 50/50 per cent of total income basis, to be negotiated.

*in how favour?*

Circles houses its library of work at its offices, and operates distribution of film prints and video sale and hire directly from there. Similarly, there are various contracts with filmmakers, generally running for a 3-year period at 60/40 or 50/50 per cent, although these, like those of Cinema of Women, are negotiated according to the differing requirements of both parties. Royalties are paid annually at the end of the financial year (31 March).

## **LEGAL IMPLICATIONS OF MERGER**

Discussion between the two groups of Directors have led us to the conclusion that it would be advantageous for TAKE TWO to have charitable status, whether it be wholly or in part. (Refer to 'Charitable Status' below). With this aim in mind, the solicitors appointed to outline the legal requirements and implications of merger, Messrs Sinclair, Taylor and Martin, have informed us that there are three possible options available in order to reach the goal of the two existing Companies becoming one, merged Company. These are detailed as follows;

### **A. Solvent or Voluntary Winding up of Cinema of Women and Circles**

This first scenario assumes that there will be sufficient funds (presumably from the British Film Institute) to enable both organisations to meet their debts, thus allowing the winding up to be a voluntary wind up.

- A new charitable Company limited by guarantee (TAKE TWO) would be formed. Total cost of forming this and registering it with the Charity Commissioners and Companies House would be approximately £1000.00 (this amount is included under 'Start up Costs' in the budgets).
- At the same time, both existing Companies would hold meetings of their membership or Directors, as appropriate, giving the required 21 days notice in advance, and resolve to wind themselves up and to transfer any surplus assets and assignable, contractual benefits such as the right to distribute to the new charity.
- A Receiver would be appointed and final accounts would have to be prepared for each Company at a cost of about £3000.00 each. The Receiver would then wind up the affairs of both Companies, pay off the debts and then transfer the various assets.
- The new charity could start working in the field of womens' film as soon as it was incorporated. Consideration would need to be given as to whether a trading subsidiary of the charity was necessary if it was likely that the activities would extend beyond the normal charitable objectives of the advancement of womens' representation in the realms of art and education.

### **B. Insolvent or Creditors Winding Up**

If there were not sufficient funds to meet the liabilities of either of the two Companies, the Directors of that Company have an immediate duty under the Companies Act to cease trading and take steps to protect the

creditors interests by winding the Company up. Once the winding up process commences, a meeting of creditors is held and they will normally appoint a liquidator to control the winding up of the Company's affairs and distribution of any assets or liabilities. The liquidator will dispose of any assets at the highest possible price without any particular regard to the nature of the purchaser. If this scenario is followed, and it was hoped to carry on the works of the two Companies, the procedure would be somewhat as follows;

- A new charitable Company limited by guarantee (TAKE TWO) is formed.
- The existing two Companies are wound up and the liquidator disposes of the assets and pays such liabilities as there are funds to meet.
- The new charitable Company would have to bid for any assets or rights of the two Companies which were being liquidated which it wished to take over. While it may be that the new charitable Company is able to acquire these without difficulty, it is also possible that some third party may bid and in these circumstances, the liquidator will simply take the best bid, his/her interest being only to protect the position of the creditors.

The process of winding up is likely to take some six or so months.

### **C. Winding Up Only One of the Companies**

In many ways, this is the most attractive option, since the costs of winding up are reduced as only one Company needs to be wound up. The assets of the wound up Company would need to be transferred prior to the initiation of the winding up. Of course, this could only be done if sufficient funds were available to enable the wound up Company to meet all their debts. If there were not sufficient funds, the assets would have to be sold to help pay the creditors. If it was desired that the remaining Company became a charity, it should be possible by amending the Memorandum and Articles of Association to achieve a format which would be acceptable to the Charity Commissioners. Alternatively, the remaining Companies could be left as the trading arm and a new charity created. The remaining Company would legally change its name to TAKE TWO.

In considering these options, it is necessary to estimate the financial position of both Cinema of Women and Circles at the end of the financial year 1990/91. Circles position is estimated to be as follows:



Outstanding Royalties 1989/90  
 Outstanding National Insurance  
 Outstanding Inland Revenue  
 Maya Deren British Film Institute  
 payments due  
 Estimated Royalties 1990/91  
 Rent quarter ending April 1991

£  
 4572X  
 1906 — 1906  
 2 3552 — 687  
 3 346 — £ 2593  
 4 6000 —  
 5 687 —  
 17063  
 6 6497  
 7427  
 10566 £ 7973  
 =====

Minus debtors

Estimated debts at 31/3/91

The position for Cinema of Women at 31 March 1991 after all debtors and creditors are taken into consideration is estimated to be a deficit of £3000, being outstanding royalty payments.

Regardless of which of the three options are taken up, some winding up costs will be incurred. Redundancy will have to be paid to existing Cinema of Women workers, in line with their Contracts of Employment, totalling £16289, as outlined below:

	Jenny Wallace	Abina Manning
	£	£
3 months redundancy (due after one years employment)	4125	4125
<u>Plus</u> one month for each additional years employment to a maximum of 3 months	4125	1375
<u>Plus</u> government statutory redundancy (one week for each year)	2221 (7yrs)	635 (2yrs)
	-----	-----
	10471	6135
<b>TOTAL REDUNDANCY DUE</b>		
		16606 =====

As Circles has no workers of over two years standing (the government statutory requirement) and offers its employees no supplementary redundancy payments, no redundancy will be due. However, both organisations must give three months written notice of termination of employment, and must allow time off work for employees to attend interviews.

In addition, there will have to be a mailout to all relevant constituents informing them of the change in circumstances, address, etc., including all filmmakers, users and other interested parties. All services will also have to be informed, and redirection or removal costs paid, e.g. British Telecom, insurers, stationery suppliers, Post Office, etc. Both Companies will have to have a final audit, which will cost approximately £1500 each. Assuming that both existing Companies cease trading at 31 March 1991 and that Cinema of Women relocates to Circles' Roman Road premises (see 'Location' below), total wind up costs, excluding any debts at 31 March 1991, can be estimated as follows:

	£
Final audits	3000
Mailout to Constituents	850 <sup>?</sup>
Redirection costs	150
Redundancies	16289
	<u>20289</u>
	=====

These will be referred to as "Essential Wind up costs" in the following estimates.

The total costs incurred if Option A is carried out will be as follows:

	£
Essential Wind up costs	20289
Costs of paying Circles and Cinema of Women's debts	13566 <
	-----
TOTAL	33855
	=====

If Option B is carried out, the total costs incurred will be as follows:

	£
Essential Wind up costs	20289
Liquidation audits	6000
	-----
TOTAL	26289
	=====

Added to this would be the bid price for the assets of Circles and Cinema of Women, which is difficult to estimate as the liquidator accepts the highest bid. If such a bid were to fail, TAKE TWO would have to be equipped from scratch, as it would not be inheriting equipment from the existing Companies.

If Option C is carried out, the total costs incurred will be as follows:

	£
Essential Wind up costs	20289
Cost of paying Circles debts	10566
Cost of paying Cinema of Women's debts	3000
Cost of one liquidators audit	3000
	-----
TOTAL	36855
	=====

Again, a bid for the assets of the liquidated Company would need to be added.

## **PROPOSED NEW STRUCTURE**

### **Legal Constitution**

Discussions with our legal advisers indicate that TAKE TWO may well be eligible, either wholly or in part, to charitable status. Application and registration costs (shown under 'Start up Costs' in the Budget) are in the region of £1000. TAKE TWO will be a Company limited by guarantee with an unpaid Board of Directors/Trustees (the 'Board'), responsible for all financial and legal matters, to be voted in annually at the Annual General Meeting of the Company. A small budget will be established to cover the Board's expenses and costs, such as travel or childminding. The Board will be governed by the Memorandum and Articles of Association, to be drawn up in a suitable format to satisfy the Board and the Charity Commissioners. The Board should number approximately seven women and the members should have a spread of skills and experience in areas such as;

- Business Administration
- Distribution
- Education
- Film and Video Production
- Finance
- Marketing
- Womens' Book Publishing

The Board will be responsible for the formulation of general policy and the overall management of the Company, with the three employees (see 'Personnel' section) reporting to them with accounts, budgets, reports, etc., as required. The Board will be responsible for the drawing up and implications of an Equal Opportunities Policy.

### **Charitable Status**

The advantages of charitable status are manifold. For instance, a charity is eligible for tax and rates concessions, and is able to claim an additional 25 per cent tax rebate on any covenants donated. Charitable status would enable TAKE TWO to apply to considerably more Charitable Trusts, Educational Trusts and Trust Funds, whose regulations often preclude Companies not registered with the Charity Commission. There are restrictions placed upon the structure of the Company: the Board must take full responsibility for the financial and legal operation of the Company, rather than delegating powers to employees or others. The Board is also disallowed from having a conflict of interest regarding the dealings of the Company, thus precluding filmmakers whose work is distributed by TAKE TWO from becoming Board members.

In order to become eligible for charitable status, we must be able to show to the Charitable Commission that everything that TAKE TWO undertakes falls within their charitable objectives, in this case the promotion of women as an under represented group in education and the arts, which



our legal advisers have indicated is possible in our case. However, if this were not possible to prove, we could still apply for charitable status, but retain a trading arm for commercial ventures. If this is the case, the charity must be seen to be completely separate from the trading arm. There must be two separate Companies, with two separate sets of accounts and two separate audits.

### **Personnel**

Recruitment of Board members needs to begin immediately if they are to be in place ready for the many activities which will need overseeing. It is intended that a Secretary and a Treasurer will be appointed from the Board of Directors.

The long term success of TAKE TWO will depend heavily on an effective team of staff. Therefore, it is imperative that personnel are recruited with the requisite skill and experience to put this Business Plan into action. Ideally, the best place to recruit this high calibre team is from the Film and Video sector. This means that TAKE TWO must compete with other organisations in the industry if it is going to attract the appropriately skilled staff. In recognition of this difficulty, TAKE TWO's pay structure will be based upon the British Film Institute rate Scale 8, which ranges from £15216 to £18921, at 1990/91 levels.

TAKE TWO will employ three full-time employees, namely:

Administrator/Distribution Co-ordinator

Marketing Co-Ordinator

Acquisitions and Project Development Co-ordinator

(See Appendix I for job specifications). Additional staff members will be engaged when the financial situation allows.

As an addition to the Board and the staff team, TAKE TWO wishes to acquire an executive secondment from industry to cover the critical first year trading period. The purpose of the secondment is to ensure that the balance point between arts and business activities is struck and firmly established. In addition to taking part in the day-to-day running of the Company, the secondment will be given the specific brief of developing co-distribution projects with other groups across Europe, so TAKE TWO can take full advantage of the loan schemes currently on offer from EVE and EFDO under the Media '92 initiatives. (See 'Projects: Video Sales/Theatrical'). Discussion around a secondment placement is currently underway with both the Action Resource Centre and National Westminster Bank.

All the post holders will do their own administration. However, it is recognised that to release valuable expertise from the day-to-day administration, secretarial support should ideally be available. Due to

financial constraints and the urgent need to concentrate on particular areas such as marketing, acquisitions and financial and business administration, the secretarial post has unfortunately been omitted. This obviously remains a priority, and will be reviewed in the light of future development.

Recruitment will be carried out along the lines of current Cinema of Women and Circles practice, as outlined in 'The Current Situation' above, and timetabled in detail in the 'Programme of Activities'. As can be seen in that section, Conditions of Employment vary considerably between the two existing Companies, with Cinema of Women offering terms and conditions over and above the government statutory levels. It is desirable that similar contracts to those offered by Cinema of Women will be offered to the new employees, thus protecting workers in line with the proposed Equal Opportunities Policy, and ensuring that posts are open to women from a wide range of backgrounds, particularly those traditionally marginalised by industry employment practices.

### **Location**

It is intended that Cinema of Women will move into the offices currently rented by Circles, and that once TAKE TWO is formulated, it will operate from there. These premises are leased from Four Corners Film Workshop, which in turn leases from Tower Hamlets Council. The location of TAKE TWO will therefore be:

113 Roman Road  
London E2 0HU.

Negotiations are currently nearing completion on a 10-year leasehold. As TAKE TWO develops, the options of acquiring larger premises or alternative leasehold accommodation will be reviewed. This location compares extremely favourably with both that currently rented by Cinema of Women, and current comparative rental costs in the adjacent area. For instance, average costs in the City of London are running at:

£30 per sq ft per annum, excluding UBR and services,

while the Roman Road location offers space at:

£10 per sq ft per annum, including UBR and services.

TAKE TWO will occupy 450 sq ft of office space, which will be divided as follows:

200 sq ft of office space  
200 sq ft of Archive Library space  
50 sq ft of storage space

The current leaseholders, Four Corners, offer a wide range of facilities and training opportunities to people seeking access to the film industry,

and it is hoped that its presence will enhance and compliment TAKE TWO's business activities. In addition to the low rental costs, TAKE TWO will have access to a 40 seat cinema which can be used for press launches and screening events. There are also dark room facilities which will enable TAKE TWO to produce publicity stills at considerably less than current market rates.

### **Distribution**

With regard to contracts with filmmakers, if the two Companies both cease to trade prior to merger they will be required to write to all existing contract holders (once merger has been officially approved at Annual General Meeting level) telling them of the decision to merge, and stating that TAKE TWO would like to retain the contract as stated, but under the auspices of TAKE TWO. This then gives the filmmaker the right to withdraw her work from distribution with the new Company, if they so desire. However, if no reply is received, TAKE TWO is legally entitled to carry on distributing that title as stated in the original contract, as it is deemed that TAKE TWO will have taken all reasonable steps to inform the producer of the merger.

If, however, one of the two Companies continues to trade and the other winds up solvently with the remaining Company taking over its assets, including contracts, then the original contracts remain valid and no notice is legally required. In short, if both existing Companies wind up prior to merger, they are legally obliged to give contract holders the option of withdrawing their films; but if only one of the existing Companies is wound up and gives over its assets to the remaining Company, no notice is legally required, though it might of course be though 'polite' to let filmmakers know of the changes taking place.

All action required by the above 'Legal Implications of Merger' is timetabled in the section entitled 'Programme of Activities' below.

## **PRODUCTS AND SERVICES**

As with most other distributors, TAKE TWO, will provide a service of active promotion and distribution to film and video makers in return for a percentage of the net profits generated by their film or video.

The following section outlines the services the company will provide including work to be developed in the future.

The services to be provided by TAKE TWO can be summarised as follows:

- 16mm and 35mm Distribution**
- Archive Library**
- Educational Packages**
- Television Sales**
- Theatrical Screenings and Releases**
- Video Rental**
- Video Sales**

The market for all the above services is vast, and includes:

- All Schools**
- Book Shops**
- Broadcast Channels**
- Cinemas**
- Community Organisations**
- Film and Video Production Companies**
- Further Education Colleges**
- Local Authorities Departments**
- Other Educational Institutions**
- Polytechnics**
- Public Libraries**
- Regional Film Theatres**
- Researchers**
- Social Services**
- Students**
- Teacher Training Colleges**
- Trade Unions**
- Universities**
- Video Retail Outlets**

The market is a diverse one and thus provides a wealth of opportunities for TAKE TWO to promote its specialist range of products.



## 16MM AND 35MM DISTRIBUTION

Cinema of Women and Circles both currently provide a specialised 16mm and 35mm rental service for filmmakers and audience/client groups alike. Approximately 300 titles are available in print form covering a range of subjects and styles. (see Appendix for in-depth information).

There has been a shift away from prints towards video rental. Nevertheless there is still the demand for titles available on print. Most prints are screened by:

**Educational Institutions**  
**Film and Video Umbrella**  
**Film Festivals**  
**Film Societies and Clubs**  
**Galleries**  
**Independent Cinemas**  
**Regional Film Theatres**

TAKE TWO will continue to make available prints for distribution and will seek to develop new methods of acquiring and promoting films for distribution.

The following have been identified as acquisition sources:

1. Through sub distribution
2. Links with overseas distribution companies
3. Acquiring rights for non-UK films
4. Festivals

### **Sub Distribution**

TAKE TWO, as a specialist in women's work will be in a unique position to offer its services to other distribution companies by entering into sub distribution contracts.

As part of the consultation process, talk were held with a number of distribution companies who agreed in principle that they would be willing to enter into such negotiations. Andi Engels, **Artificial Eye** and Jane Balfour, **Balfour Films**, both expressed an interest in placing titles directed by women with TAKE TWO.

It was agreed that the royalty split for the filmmaker under a sub distribution contract would be negotiated with each distribution company on individual titles. This would on a singular basis, generate less income for the company as the royalty split would be divided in 3 ways instead of 2. However, the benefits for both TAKE TWO and those who agree to sub distribute are manifold.

### **Benefits for TAKE TWO include:**

- 1) Increase in audience/client groups;
- 2) More expansive catalogue;
- 3) Increase in 16mm and 35mm prints;
- 4) Greater appeal to prospective filmmakers;
- 5) An increase in scope for packages.

### **Benefits for other distribution companies:**

- 1) Opportunity to shift and promote films they do not have and audience for;
- 2) Opportunity to gain new audiences/client groups;
- 3) Opportunity to generate income from previously "shelved" work.

### **Links With Overseas Distribution Companies**

TAKE TWO will formalise working links with other women's distribution companies for example, **Women In Focus, Canada; Cinemein, Holland; and Women Make Movies, New York.** A series of discussions have taken place with Women Make Movies out of which the proposal came that TAKE TWO and Women Make Movies would look at ways of combining particular titles for a North American/British film tour with the possibility of U.S. funding.

The tour would take place during the academic year and would include screenings at universities and selected cinemas. Women Make Movies are very experienced in arranging such U.S. tours and are confident that a combined package of work would be well received.

### **Acquiring Rights For Non UK Films**

Negotiations are already under way with Jochem Strate at Exportfilm HBischhoff & Co. GMBH in Munich for the purchase of prints by the German filmmaker Ulrike Ottinger. Both the filmmaker and Exportfilms have expressed a keen interest in placing Ottinger's films with TAKE TWO for UK distribution. There is a great scope for acquiring rights for other non-UK films.

## **Festivals**

TAKE TWO will look to festivals as an option for acquiring prints. Some of the festivals which TAKE TWO will attempt to attend are:

**Berlin Film Festival**  
**Chicago Women's Film Festival**  
**Cretell Women's Film Festival**  
**Feminale Women's Film Festival**  
**London Film Festival**  
**London Lesbian and Gay Film Festival**  
**Montreal Women's Film Festival**

Obviously it will be financially impossible to attend all the festivals in any given year. If TAKE TWO is to succeed and undertake its many objectives, it will be important for the company to develop an international profile through attendance at festivals and related markets.

## ARCHIVE LIBRARY

For a number of years, Circles has opened its premises one day a week to the general public to view its entire collection of work on VHS format. For a small fee, Circles' viewing facilities have been booked on a sessional or daily basis (£5 plus VAT for 2 hours, £10 plus VAT daily rate) and has been generally over subscribed. Judging from the type of groups who have used this resource, the main users are students, researchers, tutors, statutory bodies, festival programmers and film and video makers.

Not only has this service provided the opportunity for clients to preview work, but it has also allowed Circles to promote work in distribution through personal contact. Having direct contact with users has also given Circles vital information on trends in the educational sector, television and work in production by film students and established filmmakers.

TAKE TWO will continue to provide this service and to develop the resource into an Archive Library. Open to the general public four days a week, it will contain all the work in distribution with the Company as well as titles submitted by other distributors and work submitted by directors who wish to make their work more accessible.

In the short term, the Library will be used solely as a viewing facility. This will be less time consuming for members of staff as the first year of TAKE TWO will be taken up with the launch and other promotional activities. In the long term, it will be the role of the Administrator to take bookings and organise speakers to facilitate discussions (see below) and work in a general advisory capacity.

### **Further benefits of the Library are:**

1. It will allow immediate access to material and thereby increase levels of hire/sale;
2. It will enhance and integrate the work with the educational sector, enabling groups to use the Company as an off-site resource;
3. It will provide an arena for some work that would otherwise not be seen ie work that is culturally or aesthetically pertinent but unable to be distributed due to lack of funding for high quality production.

A network will be set up of filmmakers willing to talk about their work and/or lead and facilitate discussion. Filmmakers will be 'on hire' by the organisations who wish to use them and payment will be negotiated by the two parties with the individual organisation responsible for payment.



**The Archive Library will function in the following way:**

1. In line with the Company's policy, all films and videos will be produced by women;
2. Films must be submitted on VHS format;
3. Only one copy of each title will be catalogued;
4. No royalties will be paid to the director;
5. No video will be removed from the premises without the director's permission;
6. A sessional or daily fee for using the service will be collected from the viewer to cover administration and running costs.

The suggested sessional fee for this resource is £10 plus VAT. The idea of annual membership was considered, but since this would involve excessive administrative costs, it was felt that initially the Library would be more cost effective if run on a 'book in advance' basis.

With the closure of organisations such as **WFTVN** and **WITCH** (in Liverpool) the public increasingly depend upon Circles and Cinema of Women to provide general information. **TAKE TWO** through its Archive Library and general information service will continue to work in close contact with various client groups.

## EDUCATIONAL PACKAGING

Over the past few years, Circles and Cinema of Women have forged strong links with the educational sector. As the use of video in the sector expands, so does the demand for suitable audio visual material. Both an increase in video sales figures which reflects an increase in educational buyers, along with discussions which have taken place with tutors, assessors, examiners and MOMI Educational Department, are a good indication of a definite demand for this material. In recognition of this developing area, TAKE TWO plans to produce a number of Educational Packages.

Examples of existing packages, which can be used as models for future ones are as follows:

### **THE DECADE FOR WOMEN; WHERE TO NOW?**

160 mins., Video Hire @ £40, Video Sale @ £80

Four videos selected from a series of programmes, commissioned by the United Nations to commemorate the 'Decade For Women' which began in 1976. This package, which is a mixture of archive material, interviews and comments from different parts of the world, is an invaluable source of information on the issue of development and political mobilisation.

### **WHO'S CALLING US CRAZY?**

180 mins., Video Hire @ £40, Video Sale @ £120

A package of four titles which take a critical look at the concept of 'normality' by re-examining societies definition of madness and the differing aspects of mental illness from a women's point of view.

### **JOBS FOR THE GIRLS**

105 mins., Video Hire @ £40, Video Sale @ £120

Four videos about women's employment and unemployment and the massive and undervalued contribution women make to the labour force.

Each new package will contain 120 minutes (on average) of pre recorded tapes with 2-4 programmes relevant to the particular subject and an accompanying booklet of study notes prepared in conjunction with established tutors.

The nature and design of these proposed packages suggest they also have the potential to attract sponsorship and advertising income. Companies wishing to target consumers could be sold advertising space within the notes booklet.

With the intervention of the British Film Institute, the *New National Curriculum* has included Media Studies in their syllabuses from primary level through to GCSE, A Level, University and Higher Education Levels. The BFI has managed to help implement "a cross curriculum theme of *media studies with a base in English as well as a separate subject in its own right*". With these inroads into the educational sector, an even wider range of subjects such as, **humanities, women's studies, sex education and modern languages**, will incorporate film and video into their programmes.

Preliminary discussions have taken place with MOMI's Education Department to help assess how to prepare material to reach specific subjects (eg. **history, environmental studies, sociology and the media**) at various levels. TAKE TWO plans to use the information gathered to produce a number of new packages aimed at all levels of study.

In view of TAKE TWO's proposed charitable status (either wholly or in part), it will look to Educational Trusts such as the Colouste Gulbenkian Foundation for research and development funding for the proposed packages. It will be possible to obtain 50% of the costs with the possibility of additional funding from the Arts Council, MOMI and other smaller trusts. Further research is required, to be undertaken by the *Acquisitions Co-ordinator*, to look into other Educational Trusts and to identify their specific briefs, with the long term objective of securing funding for an *Education Co-ordinator*.

As a direct result of meeting with Kim Clancy, a Cinema of Women Director, freelance media researcher and examiner on an A Level syllabus, the current companies have taken preliminary steps towards putting together a package looking at 'gender and representation' to be presented to a group of A Level teachers.

In May this year, Ms.Clancy will be advising these teachers, in connection with MOMI Educational Department on the Independent Sector. Sandra Lahire, a filmmaker with work in distribution with Circles, will attend the meeting as 'an example' of a successful filmmaker in the sector. In addition to informing the teachers on distribution, exhibition and various groups working within the sector, specific discussions around educational packages on offer now and addressing the issue of potential work for the future will ensue.

Although the most obvious consumer grouping for the packages are educational institutions; public libraries are rapidly emerging as a new market area. The recent survey commissioned by the Arts Council shows that public libraries are moving into a phase of rapid change. Of the 5,364 library service points throughout the UK:

**68.1% now have video loan service**  
**3.7% have established viewing facilities**

This reflects a shift in attitudes to audio visual material. For a long time, libraries resisted carrying VHS tapes fearing:

1. They take business away from rental shops;
2. They would be asked to supply tapes containing X rated material that would prove difficult to monitor.

TAKE TWO will liaise with Regional Librarians who will be responsible for selecting material, informing them of the specialised nature and educational value of the packages, with the long term objective of having this material included in their catalogues.

Educational packaging will be an ongoing activity. It will be the role of the *Acquisitions Co-ordinator* to keep abreast of changes and to develop further packaging ideas in line with trends in media education and in conjunction with the National Curriculum syllabuses.



## TELEVISION

The existing companies have witnessed a marked increase in TV sales over the past few years. Included in Channel 4's **WOMEN CALL THE SHOTS** broadcasted from February to April 1990, were Cinema of Women's **WOMEN OF SOUTH LEBANON** and Circles' **I'M NOT A FEMINIST BUT...and SOME PROTECTION**. Not only did these and other broadcasts generate substantial income for the respective companies, but also the wide exposure had a knock-on effect resulting in a stimulating debate around **WOMEN OF SOUTH LEBANON** with Alan Fountain (Commissioning Editor, Channel 4) on **RIGHT TO REPLY** and an enormous increase in sales and rentals for all the films.

Caroline Spry from Channel 4 was consulted to look at different strategies and its implementation by which TAKE TWO can increase future TV sales. The outcome of this discussion briefly outlined below, will be one of the roles carried out by the *Acquisition Co-ordinator*:

1. Making contact with and fostering relations with Commissioning Editors;
2. Furnishing all Commissioning Editors with lists of films in distribution with the Company;
3. Obtaining advance notice of all forthcoming seasons and programming slots;
4. Creating a footage data base to facilitate quick efficient sales of clips;
5. Issuing regular press releases on all new acquisitions;
6. Keeping abreast of current affairs issues.

The income from one television sale not only generates the equivalent of the annual earnings from 25 prints, but also gives wide visibility to and provides a sizeable return for the filmmaker and distributor alike. But unlike the relative predictability of film and video hire, the success of TV sales can hinge on a number of factors. With television advertising sales down, together with the general recession and the implications of the Broadcasting Act, there are both political and financial obstacles discouraging the purchasing of films for TV. However, the increase in transmission hours via a vis cable and satellite television is bringing more opportunities for distributors.

In the long term, and in connection with the foreseen established links with Media 92' Initiatives, EFDO and EVE (see Theatrical/Video Sales for further information) and a high profile at international festivals, TAKE TWO will be in an increasingly advantageous position to implement the sale of material to European and other overseas broadcasting channels.

TAKE TWO, will also use television as one possible inroad to acquiring films, either by obtaining the rights or by sub distribution. Caroline Spry put forward this proposal in relation to **WOMEN CALL THE SHOTS**

making clear the feasibility and benefits of taking work into distribution in this fashion.

The advantages of this are that a 'package' of work exists (if shown in a series). High quality production and 'made to order' publicity material is also available.

Television is one of the most accessible of all cultural media and often perpetuates stereotypes and presumptions around sexuality, race and gender. Following the tradition of Circles and Cinema of Women, TAKE TWO will continue to push for its culturally diverse and challenging work to be shown to as wide an audience as possible.

## THEATRICAL RELEASES AND SCREENINGS

Both companies over the past decade have released films theatrically at cinemas or had their work screened as part of theatrical screenings at Regional Film Theatres, Independent Cinemas and exhibition venues across Europe, Australia and North America.

Some of the more popular theatrical screenings have been of Circles' early women filmmakers, including films by Alice Guy, Lois Weber and Jacqueline Audry and cult classics such as Jan Oxenburg's **A COMEDY IN 6 UNNATURAL ACTS**. Valie Export's **INVISIBLE ADVERSARIES**, as a result of successful theatrical screenings was shown on Channel 4's **WOMEN CALL THE SHOTS** film season. A recent tour of Australian shorts, **LITTLE WIZARDS FROM OZ**, organised by the BFI included 3 films from Circles recouping on average £50 per booking from the Regional Film Theatres.

Non-feature length films have also reached audiences through theatrical screenings as 'shorts' screened before features. One such short recently had a successful run at the Phoenix Cinema in conjunction with Chantal Ackerman's **AMERICAN STORIES** with a £100 flat fee plus 2% of box office from the cinema's percentage.

Cinema of Women annually released a feature film upto 1988, for instance **MAIDENS IN UNIFORM (1982)**, **A QUESTION OF SILENCE (1983)**, **BORN IN FLAMES (1984)**, **LEILA AND THE WOLVES (1985)**, **ON GUARD AND COMMITTED (1986)**, and **NOVEMBERMOON (1987)**. All the releases involved an element of risk. Prints had to be purchased, media screenings arranged, a high profile marketing strategy had to be devised, publicity material had to be produced etc etc. The risk was not simply financial but also one of reputation.

Theatrical releases enabled Cinema of Women to achieve a high level of media coverage for the Company and especially for the films. All of the releases successfully recouped all expenses and the filmmakers/producers have for some time been in receipt of royalty payments.

TAKE TWO will seek to re-enter into theatrical releases and will seek to make use of the BFI's Print Loan Scheme and Media 92's EFDO Initiative.

EFDO is available for the distribution of medium budget films to cinemas. The criteria for eligibility requires that "...no less than 3 distributors from 3 EC countries...must agree to release a film theatrically in their countries."

**The benefits of participating in the EFDO scheme are:**

1. Potential for substantial income through high profile publicity and larger international audience viewing;
2. Cutting down on pre-costs for promotion by sharing costs with other distributors;
3. Encouraging TV sales;
4. Increasing video sales and rental on 16/35mm prints;
5. Forging strong European links/higher European profile;
6. Extending theatrical distribution in Europe.

By combining the existing companies' catalogues, there will be further scope (quantatively as well as culturally) for putting together shorts and features and for launching packages for theatrical screenings.

In order to acquire additional products for the theatrical market, TAKE TWO will need to be well informed about work in production and to also develop an international profile through attendance at Festivals and other markets.



## VIDEO RENTAL

Recent reports show that pre-recorded video tapes are now widely used throughout industry, education and society at large. With this information it is impossible to predict with any certainty the size of Take Two's rental operation.

However, Circles and Cinema of Women's combined stock of videos is extensive and has provided a significant source of income through rapid turnover of tapes and the nature of immediate access to clients.

Operating along similar lines as the existing companies, there will be no limit to the number of copies of individual titles (working on a supply and demand basis) and therefore, unlike 16mm and 35mm rental, titles will always be available.

Videos will be hired for:

**Educational Purposes**  
**Exhibition**  
**Festivals**  
**Private Use**  
**Research**  
**Screenings**

Client groups will range from educational establishments to local authorities and social services.

The popularity of video rental has already been capitalized upon Circles and Cinema of Women in the form of the innovative initiative of video packages.

**The benefits of these packages are:**

1. The opportunity to group together culturally significant and relevant work on a thematic basis;
2. Shifting "shelved" work by placing it in a complimentary context;
3. Earning income on less popular titles;
4. Offering up to a 33% discount to client groups, giving greater exposure to work through more frequent usage.

One such package previously developed is, **BLACK WOMEN AND INVISIBILITY**, four titles with programme notes compiled by *June Giovanni* which, among other things, make visible the range of films and videos made by Black women and challenge age old distortions perpetuated by media racism. This package is one example of a highly successful collection of work used widely theatrically and non-theatrically.

With a larger range of titles to work with, TAKE TWO will have more choices for combining work and creating new packages.

Rental prices will vary according to content and length of the video, but TAKE TWO will attempt to keep its rental fees on par with other distributors in the Independent Sector. The average rental price range in this Sector runs between £10 and £20.

*→ rental private use?*

All videos will be housed with TAKE TWO's despatch agency, but there will be on the premises copies for preview puposes. As with 16mm and 35mm rentals, all bookings will be made directly to the Company, allowing members of staff to recommend work, give advice and help with programming.

## VIDEO SALES

As with video rental, the existing companies have seen a sharp increase in video sales in the last five years. With the popularity and availability of video equipment, groups and individuals are turning towards videos as an accessible and economically viable resource.

Along with the growth of video in the domestic market, increases in sales can be contributed to a number of factors such as: a knock-on effect from wider exposure of theatrical and non-theatrical releases, excellent coverage of new video acquisitions through reviews in **THE GOOD VIDEO GUIDE** publication and overseas profile through listings and reviews in the **British Council's FILM AND VIDEO REVIEW PUBLICATION**.

CIRCLES and Cinema of Women's buyers are:

**Community Groups**  
**Educational Sector**  
**Libraries based in Educational Institutions**  
**Local Authorities**  
**Public Libraries**  
**Training Departments**

The shift towards purchasing videos as opposed to hiring allows institutions and individuals who are making use of in-house VCR facilities to have material available on an ongoing basis, eg libraries for public use, local authorities and educational institutions for ongoing courses and training.

TAKE TWO's *Marketing Co-ordinator* will continue to concentrate and develop ideas on promoting and encouraging video sales to existing and new clients through active marketing techniques.

In addition to focusing on UK client groups, TAKE TWO will look to **Media 92's Initiative EVE** to enhance the Company's reputation and encourage video sales throughout Europe.

**Eligibility for financial assistance from EVE requires that:**

1. At least 3 European companies are involved in a proposal/project;
2. The project/proposal must relate to programmes published and/or distributed on video;
3. The companies involved must be aiming to stimulate European co-operation;
4. The project must benefit the European audio visual industry and must financially and culturally benefit each Company involved.

*1 - video Cinema on Holland?*

Similarly, the benefits of the EFDO Scheme for TAKE TWO are manifold. Benefits include:

1. High profile for video material in Europe;
2. Cutting pre-costs by sharing 50% of costs with other distributors;
3. Increase in hire/sale as result of European exposure;
4. Forging of strong European links.

Further research on and application to EVE will be carried out by the *Marketing Co-ordinator* as a long term objective, in line with the proposed Secondment.

### **Video Sell Through**

TAKE TWO will also look to video sell through as a long term initiative. The average price for pre-recorded tapes through retail outlets is £15 and under. Through consultation with the Video Buyer of W.H. Smiths the preferred retail price should be calculated at around £12.

Working on the assumption that the Audio Visual Industry is comparable to the Book Publishing Industry, and that Women's Publishing is formally recognised as an integral part of that Industry; a Women's Video Label should prove as successful as for example *The Women's press* or *Virago*. There is a consumer demand for videos which is primarily met by commercial releases. There are almost no videos available by women directors focusing on more specialised interest areas. TAKE TWO would have every possibility of creating and cornering the retail market for a womens' video label. Clearly to create this market a marketing strategy will have to be devised and implemented.

Using the information gathered during the consultancy, a launch into video sell through is earmarked for 1992. This would coincide with the publication of the highly popular *Womens Press Diary* which in 1992 will focus on Women Filmmakers and Photographers. TAKE TWO will also take advantage of the *1992 Feminist Bookfair* to publicise the launch of the Video Label.

### **Financing**

Income and expenditure for this area of activity has not been included in the financial analysis. The financing for this project will hopefully come through a government secured loan for small businesses



## THE LAUNCH

The profile of any new Company is crucial if it is to successfully undertake and achieve its objectives. TAKE TWO as a Company merging components of Cinema of Women and Circles will have the advantage of an identified constituency and products and services with a market history. Nevertheless, it is imperative to see TAKE TWO as a new entity which will need to establish itself within the independent film and video sector and to reach a new market for its portfolio of work.

In short TAKE TWO is:

A womens' distribution Company for the 1990's supplying historical and contemporary films and videos for hire and sale; a Company offering in-depth programming advise, devising thematically arranged video packages, offering an in-house Viewing Library, thus ensuring that TAKE TWO is accessible to its users; a London based company with an international and diverse selection of titles for educational, training or purely recreational purposes

- simply mixing the serious with the pleasurable -

Preparation for the launch will commence in April with a mail out to clients, the media and other practitioners informing them of the official merger of Cinema of Women and Circles and the establishment of TAKE TWO. The proceeding months leading up to the official Launch in October will be spent preparing publicity and information packs for circulation, contacting programmers, broadcast channels, radio stations, magazines, etc.

A series of Launch events will take place during October and the provisional programme subject to confirmation and development is:

### **Press and Information Screening:**

This event will be held in a London Preview Theatre and will be targetted towards those working in the media. A compilation tape of new films and videos in distribution will be screened and members of staff will be available to answer questions etc. Information/publicity packs will be available.

The purpose of this event is to achieve a high level of editorial, television and radio coverage for TAKE TWO.

**Educational Screening:**

A pilot package of videos looking at '*representation and gender*' will be screened at this event. Teachers and Media practitioners will be invited to discuss the package and explore requirements for further package initiatives.

**Manchester Cornerhouse:**

In conjunction with the Media Officer at the Cornerhouse TAKE TWO will organise a week-long programme of films and videos and a one day conference focusing on women filmmakers, distribution and exhibition.

**Tour of Films Through Regional Film Theatres:**

Starting in October, TAKE TWO, working with BFI programmers, will put together a suitable programme of new work in distribution which will tour the Regional Film Theatres.

**Other Events will include:**

Stands at Festivals particularly London Film Festival and a women-only benefit launch at The Fridge.

We have sent out AGM notes.

## PROGRAMME OF ACTIVITIES

### MARCH 1991

- Seek BFI approval and backing for Business Plan.
- Send out AGM agendas and resolutions regarding the incorporation of the new Company. Meetings to take place at least 21 days later.
- Begin recruitment for Directors through a targeted mailout to individuals, etc.
- Begin recruitment for staff. Advertise. Prepare information sheets, application forms, job descriptions (for samples, see 'Appendix I'), etc.
- Inform the bank, British Telecom, insurers, etc. of proposed move.
- Inform landlords, filmmakers and client groups of imminent changes, once officially voted in at AGM's.

### APRIL 1991

- Issue three month redundancy notices to existing employees.
- Shortlist job applications.
- Proceed with merger once appropriate Option is decided upon (see 'Legal Implications'). Separate timetable to be drawn up.
- Request solicitors to submit application to Charity Commissioners.
- Design new Company profile, including letterhead, film leader, etc.
- Prepare final audit(s).
- Attend Creteil Film Festival, with a view to acquiring feature film distribution rights for a title suitable for Launch events.
- Prepare royalty payments.

### MAY 1991

- Clear files ready for move.
- Cinema of Women to move to Circles' premises.
- Equip new offices.
- Prepare interview panels.
- Interview job applicants.

### JUNE 1991

- Appoint new Directors.
- Supply new Directors with outline of tasks to be undertaken.
- Appoint Treasurer and Secretary from Directors.
- Negotiate secondment from industry. Draw up job description.
- Draw up induction procedure for new employees.

## JULY-SEPTEMBER 1991

- Induct new employees.
- Prepare publicity packs around the Launch of TAKE TWO.
- Book venues for various Launch events.
- Talk to festival organisers re. gaining free attendance and/or stands at festivals.
- Mail out press releases, etc. and invitations re. Launch events.
- Contact radio stations, television channels and magazines in order to solicit interviews, coverage of Launch events, etc.

## OCTOBER 1991

### LAUNCH

## NOVEMBER 1991 - MARCH 1992

- Attend London Film Festival (hopefully with a reception as a follow-on to the Launch).
- Develop and market two video packages aimed at libraries and educational bodies for the 1992 curriculum.
- Apply to Trusts for funding.
- Develop contacts with broadcast channels, following on from the contacts made during Launch activities.
- Contact overseas broadcast channels.
- Enter into sub-distribution negotiations and contracts.
- Contact European distribution companies in respect of EVE and EFDO initiatives.
- Liaise with Women Made Movies re. tour to start September 1992.
- Begin preparation of new catalogue.
- Attend Berlin and Creteil film festivals.



Circles/COW Business Plan INCOME PROJECTION  
Draft 2 10-12-90

*STOCKS*

*What we will be making*

VOLUME INCREASE SUMMARY	Year 1	Year 2	Year 3	Year 4
<b>** HIRE **</b>				
Films 35mm	11	28	60	86
16mm	400	500	800	968
Videos	430	673	976	1048
yr-on-yr increase %		42.85	52.83	14.49
<b>** VIDEO SALES **</b>	210	316	510	910
yr-on-yr increase %		50.48	61.39	78.43
<b>** TV SALES **</b>	2	2	3	5
<b>** ARCHIVE LIBRARY **</b>	300	400	400	400
<b>** CATALOGUES **</b>	100	267	240	300

*Price*

*PRICE STRUCTURE*

PRICE STRUCTURE SUMMARY	Year 1	Year 2	Year 3	Year 4
<b>** HIRE **</b>				
Films 35mm	50	50	55	55
16mm	35	35	35	40
Videos	15	15	12.5	12.5
<b>** VIDEO SALES **</b>	62	60	56	40
<b>** TV SALES **</b>	9000	9000	9000	9000
<b>** ARCHIVE LIBRARY **</b>	10.00	10.00	10.00	12.50
<b>** CATALOGUES **</b>	6.00	7.50	7.50	7.50

NUMBER OF TITLES IN DISTRIBUTION	Year 1	Year 2	Year 3	Year 4
<b>** HIRE **</b>				
Films 35mm	20	50	70	100
16mm	550	550	700	750
Videos	650	650	750	800

**INCOME PROJECTION**

Year 1	Titles in stock	Volume per year	Av. unit price	Income
<b>** HIRE **</b>				
Films 35mm	20	11	50	550
16mm	550	400	35	14000
Videos	650	430	15	6450
				21000
<b>** VIDEO SALES **</b>	650	210	62	13000
<b>** TV SALES **</b>		2	9000	18000
<b>** ARCHIVE LIBRARY **</b>		300	10	3000
<b>** CATALOGUES **</b>		100	6	600
Postage + Packaging				6000
Other Funds raised				3900
<b>Total income</b>				<b>65500</b>

Year 2	Titles in stock	Volume per year	Av. unit price	Income
<b>** HIRE **</b>				
Films 35mm	50	28	50	1400
16mm	550	500	35	17500
Videos	650	673	15	10100
				29000
<b>** VIDEO SALES **</b>	650	316	60	19000
<b>** TV SALES **</b>		2	9000	18000
<b>** ARCHIVE LIBRARY **</b>		400	10	4000
<b>** CATALOGUES **</b>		267	7.50	2000
Postage + Packaging				8200
Other Funds raised				4000
<b>Total income</b>				<b>84200</b>

What we need to sell.

Year 3	Titles in stock	Volume per year	Av. unit price	Income
<b>** HIRE **</b>				
Films 35mm	70	60	55	3300
16mm	700	800	35	28000
Videos	750	976	12.50	12200
				<hr/>
				43500
<b>** VIDEO SALES **</b>	750	510	56	28500
<b>** TV SALES **</b>		3	9000	27000
<b>** ARCHIVE LIBRARY **</b>		400	10	4000
<b>** CATALOGUES **</b>		240	7.50	1800
Postage + Packaging				13000
Other Funds raised				5500
				<hr/>
Total income				123300
				<hr/>

*No of titles*

Year 4	Titles in stock	Volume per year	Av. unit price	Income
<b>** HIRE **</b>				
Films 35mm	100	86	55	4730
16mm	750	968	40	38720
Videos	800	1048	12.50	13100
				<hr/>
				56550
<b>** VIDEO SALES **</b>	800	910	40	36400
<b>** TV SALES **</b>		5	9000	45000
<b>** ARCHIVE LIBRARY **</b>		400	12.50	5000
<b>** CATALOGUES **</b>		300	7.50	2250
Postage + Packaging				16200
Other Funds raised				7500
				<hr/>
Total income				168900
				<hr/>

*No of titles*

Rayaltes.

21.000	4/60.	8400
13.000	4/60	5200
18.000	75%	13500
<u>52.000</u>	25	<u>1.00</u>
		27100



Circles/COW Business Plan INCOME PROJECTION  
 Draft 2 10-12-90

	Year 1	Year 2	Year 3	Year 4
<b>** HIRE **</b>				
Films 35mm	550	1400	3300	4730
16mm	14000	17500	28000	38720
Videos	6450	10100	12200	13100
	-----	-----	-----	-----
	21000	29000	43500	56550
<b>** VIDEO SALES **</b>	13000 <i>W/100</i>	19000	28500	36400
<b>** TV SALES **</b>	18000 <i>7/10</i>	18000	27000	45000
<b>** ARCHIVE LIBRARY **</b>	3000	4000	4000	5000
<b>** CATALOGUES **</b>	600	2000	1800	2250
Postage + Packaging	6000	8200	13000	16200
Other Funds raised	3900	4000	5500	7500
	-----	-----	-----	-----
<b>Total income</b>	<b>65500</b>	<b>84200</b>	<b>123300</b>	<b>168900</b>
	=====	=====	=====	=====

*Rayette split*      *Rayette -*

*2/10/91*

Royalties

35 m. Negotiable

16 m. 60/40 on favor

Circles/COW Business Plan INCOME + EXPENDITURE SUMMARY  
 Draft 2 10-12-90

	Year 1	%	Year 2	%	Year 3	%	Year 4	%
REVENUE	65500	62	84200	71	123300	87	168900	100
<b>** DIRECT COSTS **</b>								
Royalties	27100		32700		49050		70930	
Video stock	600		700		1400		2000	
Despatch Agent fees	2500		3040		4070		4750	
Carriage/Package	5500		7500		11800		14800	
Censor	1000		1000		1000		1000	
<i>Film media sources</i>	36700	35	44940	38	67320	47	93480	55
<b>** VARIABLE OVERHEADS</b>								
Salaries	56000		56000		56000		56000	
Staff recruitment/tra.	500		1000		1000		1000	
Directorate expenses	600		640		680		720	
Packaging printing	800		1000		1100		1200	
Publicity			3000		4000		4100	
Festival/Conferences	800		500		500		500	
Travel	200		400		450		500	
<i>Could make a saving of £25000</i>	58900	56	62540	53	63730	45	64020	38
<b>** FIXED OVERHEADS</b>								
Rent/Rates/Light/Heat	4000		4100		4200		4300	
Phone/Fax/Postage	1500		1700		1900		2100	
Office supplies	800		800		800		800	
Insurance	1000		1200		1300		1400	
Bank charges	300		350		400		450	
Legal fees	500		300		300		300	
Audit fees	750		850		950		1000	
Repairs/Maintenance	800		800		800		800	
Sundry expenses	500		500		500		500	
	10150	10	10600	9	11150	8	11650	7
TOTAL TRADING EXPENSES	105750	100	118080	100	142200	100	169150	100
Trading deficit	-40250	-38	-33880	-29	-18900	-13	-250	0
Extra-ordinary items	-30950	-29						
REQUIRED FUNDING	-71200	-67	-33880	-29	-18900	-13	-250	0

*of the B.F.I. 105%*

*35% of B.F.I. name.*

*high server 37500  
4500  
42000*

*15,000 x 2.5 = (14,000)*

*570*

Circles/COW Business Plan EXTRA-ORDINARY ITEMS  
 Draft 2 10-12-90

	Year 1	
<b>** START-UP COSTS **</b>		
Company registration	1000	
New Corporate Design	5000	
Staff Recruitment	1000	
Relocation	150	
	-----	7150
<b>** LAUNCH COSTS **</b>		
Press launch	1000	
Mail out	800	
Advertising	2000	
Publicity pack	2000	
Travel	200	
Screening/Events	1000	
Catalogue Printing	5000	
	-----	12000
<b>** CAPITAL COSTS **</b>		
Computer h/ware+ s/ware	4000	
Fixtures + Fittings	6000	
Alarm + Entryphone installa	800	
Fax machine + installation	1000	
	-----	11800
		-----
		30950

Wing up costs 10566 Circles  
 16606 Law.



## FINANCIAL ANALYSIS

### STOCK VOLUME

#### 1) 35mm

The year one, 35mm stock volume is a conservative estimate and accounts for prints acquired on co-distribution contracts from other distributors.

#### 2) 16mm

The stock figures on 16mm for year one represent the combined catalogue of Circles and Cinema of Women whose distribution rights the new company is planning to acquire. Future acquisitions are reflected in the projected increase in year 2, 3 and 4.

#### 3) VIDEO

Video stocks are naturally higher than print stocks as many directors only produce work on this format.

### PRICE STRUCTURE SUMMARY

This section shows the price levels per unit item. Video mail order sales show to effectively decrease in line with analysis predictions for this area of the industry.

### INCOME

#### 1) HIRES AND SALES

The estimated income figures for film and video hire and sales was reached by examining Circles and Cinema of Women's audited accounts for year ending '89 and adding approximately 24% which allows for two years' inflation, an increase in generated income and the markets' reaction to the new company.

## EXPENDITURE / DIRECT COSTS

### 1) CARRIAGE AND PACKING

The carriage and packing figure is based on the proportion between estimated film and video movements. The new company intends to give a 10% surcharge on carriage and packing, so the corresponding revenue is projected in the income.

### 2) DESPATCH

On the level of royalties forecast, it is evident that the company cannot afford to use a despatch agent that takes a percentage of more than 15%. A despatch agent who will charge storage and movement costs per unit item has been located and the despatch fee reflects the estimated costs.

*1/10  
10%  
30%*

## EXPENDITURE / VARIABLE OVERHEADS

### 1) SALARIES

The salaries figure represents a budget from which these costs can be met. The scale of salaries paid to each member of staff will be at the discretion of the directorate. Although the salaries budget appears to stand still throughout the 4 year plan, annual increments will be awarded on a productivity basis on income generated over and above the set targets from the second year onward.

### 2) PUBLICITY

Year 1 publicity budget is included in extra ordinary costs under launch costs.

Since there is a direct relationship between the amount of money spent on publicity and revenue, the publicity budget throughout the 4 year plan is set at a significant level. However, this figure will be subject to an annual review.

### 3) FESTIVALS AND CONFERENCES

In the first years' trading, the company will be seeking to acquire new work for distribution from film markets and festivals. The year one figure reflects the estimated level of activity. As the company builds its reputation and status, it is assumed that festivals will sponsor representatives from the company and this prediction is reflected in the decreases shown in years 2, 3 and 4.

**EXPENDITURE / FIXED OVERHEADS**

**1) RENT, RATES, HEAT AND LIGHT**

These costs are extra ordinarily low (see operational details / location)

**REPAIRS AND MAINTENANCE**

This budget will cover service contracts on equipment such as Fax and Computer. The new company will still continue to look to the BFI for print repairs etc.

**3)DEPRECIATION**

Depreciation on fixed assets has not been taken into account.

**APPENDIX I**

**JOB DESCRIPTIONS**



## **ACQUISITIONS AND PROJECT DEVELOPMENT CO-ORDINATOR**

### **Main Function**

To acquire films and videos for theatrical and non-theatrical distribution, nationally and internationally. To negotiate contracts with filmmakers and buyers. To develop various projects for educational bodies, social services and other markets. To develop a video sell through project.

Responsible to Board of Directors.

### **Areas of Responsibility**

1. To co-ordinate and implement the acquisition policy of the Company.
2. To liaise with and negotiate sales to broadcast companies.
3. To co-ordinate sell-through of tapes to bookshops, video shops and other outlets in conjunction with the Marketing Co-ordinator.
4. To liaise with libraries and other educational authorities.
5. To negotiate contracts with film and video makers.
6. To represent the Company at conferences and festivals.
7. To liaise closely with other staff members on theatrical releases.
8. To participate in Board and office meetings.
9. To explore and implement new project ideas.

### **Requirements**

1. Ability to be self-administrative.
2. Ability to communicate effectively with other staff members and outside agencies.
3. Experience of negotiating with public bodies and individuals.
4. Knowledge of women's film and video.
5. Experience of working without supervision.
6. Experience of policy development.
7. Experience of project development work.
8. Knowledge of film and video industry, particularly distribution and programming.

## **ADMINISTRATOR/DISTRIBUTION CO-ORDINATOR**

### **Main Function**

To administer the Company's finances To prepare and revise budgets in co-operation with the Directors and other staff members. To co-ordinate the booking of all films and videos in conjunction with the Company's despatch agency. To record movement of all films and videos and to pay royalties thereon annually.

Responsible to Board of Directors.

### **Areas of Responsibility**

1. To handle all hire and sale bookings.
2. To issue invoices and chase up debts.
3. To supervise the computerisation of office systems.
4. To liaise daily with the Company's despatch agency.
5. To deal with the day-to-day correspondence and enquiries, in conjunction with the other staff members.
6. To keep the Company's finances in good order and to supply the Board of Directors and other workers with up-to-date financial reports as and when required.
7. To undertake fundraising on behalf of the Company, in conjunction with other staff members.

### **Requirements**

1. Ability to be self-administrative.
2. Ability to communicate effectively with other staff members and outside agencies.
3. Experience of negotiating with public bodies and individuals.
4. Knowledge of womens' film and video.
5. Experience of policy development.
6. Experience of working without supervision.
7. Experience of operating financial systems, particularly bookkeeping, PAYE, VAT returns and petty cash systems.
8. Experience of preparing budgets and cash flow charts for the use of other staff members and Board of Directors.
9. Knowledge of correlating information and statistics.
10. Some experience of programming advice.

## **MARKETING CO-ORDINATOR**

### **Main Function**

To promote the Company's corporate image and films and videos to a wide range of constituents. To prepare publicity material, including leaflets and catalogues. To devise a marketing strategy for the Company and its holdings. To devise the Company's operations within Europe and abroad.

Responsible to the Board of Directors.

### **Areas of Responsibility**

1. To prepare catalogues and publicity material.
2. To develop direct mailing to specialist markets.
3. To issue press releases and handle enquiries from the press and other agencies.
4. To liaise closely with other staff members on theatrical releases.
5. To seek sponsorship and fundraise for particular projects and packages in conjunction with other staff members.
6. To maintain and up-date the Company's computer mailing list.
7. To keep the marketing strategies within agreed budgets.
8. To participate in Board and office meetings.
9. To represent the Company at conferences and festivals.
10. To devise and develop promotional strategies for new releases.

### **Requirements**

1. Ability to be self-administrative.
2. Ability to communicate effectively with other staff members and outside agencies.
3. Experience of negotiating with public bodies and individuals.
4. Knowledge of women's film and video.
5. Experience of working without supervision.
6. Experience of policy development.
7. Proven experience of project development work.
8. Proven experience of marketing and publicity within film and video or other relevant area.
9. Experience of producing publicity, press releases and other promotional material.
10. Good writing skills.
11. Experience of finance and budgeting.
12. Knowledge of the film and video industry, particularly marketing and distribution.

**APPENDIX II**

**CURRENT FILMS AND VIDEOS**

**IN DISTRIBUTION**



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Spirit to Spirit: Nikki Giovanni p12  
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## ANTI RACISM

(see Racism)

## BLACK WOMEN

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## CARTOONS

(see Animation)

## CLASS

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Mam

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