

14 FEB 1989

A/11

## FUNDING & DEVELOPMENT DIVISION - REPORT FOR OCT - DEC 1988

The Division's activities in this period have been concerned with planning and managing a range of significant developments. Barrie Ellis Jones was appointed Acting Deputy Director on 1st. October, with Irene Whitehead becoming Acting Head of F & D.. The consequent reduction in staffing levels did not make the period an easy one, coinciding as it did with the annual grant assessments and the Division's increasing involvement in the most profound changes to affect the arts for many years.

These changes are a result of a range of social and political factors and are epitomised by pressures emanating from central government for all organisations to move from the so-called "dependency culture", with its reliance on various mechanisms of subsidy, to the "new realism", of enhanced revenue earning, improved business skills, a greater reliance on sponsorship and the replacement of many forms of grant aid with incentive funding.

In the future, funding bodies will be able to deploy budgets in a more interventionist, pro-active manner, but the emphasis on revenue generation and business efficiency demands that we develop policies and implementation strategies that ensure that the cultural imperatives which underlie our work are not lost. To this end, and to secure the priorities set out for the Division in the Corporate Plan, officers have devoted considerable time to considering policy issues relating to our work with exhibition and production. This process of review continues.

Much of the Division's work has been directed towards equipping organisations with the skills and resources necessary to survive in the new climate. This is seen in our training activities, where courses were promoted to give organisations skills in business planning, marketing, and financial management; and in our operation of the Development Budget (in itself a prime example of "new reality" incentive funding), with its emphasis on funding business plans, development studies and capital grants which allow projects to maximise their earning capacity.

Further changes are likely to result from the announcement by the Arts Minister of a review of national arts funding structures to be conducted by Richard Wilding, the retiring Head of the OAL. The review is to be completed by October 1989, and will cover funding policy, regional structures, efficiency of funding organisations and accountability to the Minister for the spending of regional funds. The Institute will be consulted by Richard Wilding in the course of the review.

## Development Budget

F & D Officers were involved in the following major development projects:-

### Sheffield Media Centre.

£5000.00 was awarded to Sheffield City Council as a contribution towards the cost of a Development study on the establishment of a Media Centre in the City - Centre Kennings building. The report was published in December and recommends the establishment of a 3 screen centre with a range of educational and social facilities. Discussions are taking place with the City on the development of this exciting scheme.

### Sheffield Independent Film Group.

£10,000 with a further forward commitment was granted to further the development of SIFG as a strategic regional production resource. This grant is matched by £20,000. from Channel Four, provision of 8/16mm telecine equipment by a commercial company on very advantageous terms and the promise of substantial increases in commercial earnings.

### Merseyside.

Negotiations continued on the restructuring of independent film and video activities in the Region. The plan involves an input of £20,000 which would release an additional £20,000 from the City Council, and earned income estimated at £29,500. A further £2,500 was awarded to Mersey Television, for a feasibility study into the development of a media centre for Liverpool. This project has the backing of Phil Redmond, who is contributing £37,000 private sector money.

### Nottingham Media Consortium.

The Consortium have identified the Co-op Hall as being suitable for the media centre and negotiations for its acquisition are in train. The consortium had gained considerable ESF funding in respect of its training programme.

### Other Development Budget Decisions:-

**South West Arts:** £20,000 88/89, 89/90. Appointment of Regional Training Co-ordinator. Matched by provision of facilities and services by TSW.

**Albany Video/Video Engineering and Training:** £2,200. Market research towards Media Centre for South London.

**South East Arts:** £5,000. Production consultancy.

**Greater London Arts:** £10,000. Research into facilities, distribution and training needs for London independent f&v sector.

**VET:** £6,600. Seed funding for the employment of Video Engineer.

Media Education Centre, Cardiff: £5,000. Desk top publishing equipment.

IFVPA, Manchester: £1,000. Media sector survey and strategy report.

Luton 33 Video: £2,000. Business development plan.

SEFT: £5,000. Business plan and structural review.

Video Vera Leeds: £7,000. Marketing and business consultancy relating to new premises.

Riverside Studios: £1,250. BP Expo Student Film&Video.

York Film Workshop: £7,000. Video equipment for rural video project.

Leeds Film Theatre: £2,000. New cinema feasibility study.

Tyneside Film Theatre: £5,000. Financial re-structuring package.

#### Regional Arts Associations

The Regional Arts Associations, who are our major partners as both funders and clients are already undergoing organisational change in order to cope with the "new reality". F & D. officers participated in organisational reviews of Greater London Arts, South West Arts, Eastern Arts and North West Arts. These reviews, which in most cases are still ongoing, are likely to result in associations with tighter management structures where small executive boards replace the current unwieldy councils of management. In functional terms, more emphasis will be placed on development planning, raising of sponsorship and partnership funding, and the provision of advisory services in areas such as business planning and marketing. In addition, officers regularly attended many RAA meetings in their assessment and advisory role.

#### Annual Client Assessments

October-December is the time when assessments of revenue funded clients are made. The process involves soliciting and evaluating funding applications from the 50 or so organisations who expect to receive regular funding from the Institute, preparatory to determining funding levels for the next financial year. Again, considerations related to the "new realism" were significant. A series of Regional Film Theatre assessment meetings was held with our colleagues in Distribution Division and in most cases meetings and visits to clients and funding partners were required.

### Training

The following courses took place, or were in the process of being organised during the period:-

Employing people within a context of Equal Opportunities for RFTs (x2)

Front of House Management for RFTs.

Follow-through consultancies for participants on the marketing course held for workshops earlier in the year.

Preparing business plans and management accountancy. (2x2 module courses).

Low Down on Low Budget Productions.

Strategic planning for cinemas.

London Training Conference.

This conference, funded by the London Borough Grants Scheme, and organised by F&D, was held in October. Its purpose was to bring together independent sector trainers to discuss a range of common issues and problems. The conference was adjudged to be very successful, and a conference pack containing transcripts of presentations and seminars is available from F&D.

Independent Media Training Federation.

Dinah Caine was elected Secretary of this body, which was set up to act as an umbrella organisation which can speak authoritatively on training on behalf of the freelance and independent sector to Government and other relevant bodies.