

# DEVELOPMENT PROSPECTUS

## INTRODUCTION

The purpose of this report is to outline ways in which Cinenova can increase its self-generated income. The need to do this has come out of the Assessment process with LFVDA. The funders recognised that Cinenova is under-funded but in the present economic (and cultural) climate an increase in revenue funding will not be forthcoming. However project funding in the form of a one-off cash injection is available for strategic development initiatives. This document will describe the options the workers have researched. ||

It is important that the period of the new development drive is a discrete period of two years in order to take advantage of all annual events, markets and festivals. It is also vital that the success of the initiative can be assessed by comparing the cashflows with the appropriate months of the previous years. The budget and increased revenue projection is therefore drawn-up to cover a two year period.

Part of the development prospectus is a time-audit of the worker's activities. The audit is useful in assessing and prioritising tasks as well as helping to deduct the true cost of Cinenova's operations.

At the moment the areas of development fall into two main categories; promotional and fund-raising. Promotional strategies involve activities to increase booking of Cinenova titles thus increasing revenue and extending our cultural performance. Fund-raising would largely be applying for grants from various bodies for capital expenditure and to carry out particular projects. We have also included a section on possible future plans that require more research. ||

It must be recognised that in order for the workers to devote time to development initiatives, including festival and regional visits, adequate cover for normal office procedures must be found. This would involve employing a part-time worker on a fixed term contract. ||

The budgets show the current situation of Cinenova's turnover, how the cash injection would be deployed to increase earning potential and the increase in turnover anticipated as a result of the development process.

We have used a four year model:

- Year One shows how the Development Income will be used to initiate projects and what the immediate benefits of those projects will be.
- Year Two shows the longer term projects taking place and reaping rewards as well as continued income from the Year One Projects.
- Year Three will be the year the Development funding will have ceased so shows how the benefits can be sustained and increased.
- Year Four will reach a point where all of the Development initiatives will be self-sustaining after any adjustments that may be necessary after the end of Development funding will have taken place.

Please note that the projections are estimates and that we have no way of telling at this stage what the actual income will be. The estimates are based on relevant previous experience of Cinenova and research conducted during the preparation of this document.

## **CHARGES**

In line with the Assessment panel's desire to see Cinenova adopt a more commercial operating practice the company has already introduced some charges.

Students are now required to pay up front for the loan of research tapes as well as viewing material in house. Other researchers are also required to pay for viewing and borrowing tapes. A sliding scale is in place depending on the purpose of the research.

## **MEDIA COVERAGE**

Press reports and coverage is vital to the success of anything that Cinenova is planning in terms of attracting an audience for events and screenings. We are continually making new Press contacts and taking advantage of those we already have.

Cinenova has been encouraging media coverage of current activities and acquisitions:

- The Guardian is likely to cover Cinenova's attendance at the Pandora Network conference.
- Diva magazine are doing a piece on Cinenova highlighting the Women Make Movies event.
- Diva magazine are also extensively covering the Broads' Perspective slot Hot and Sticky: Women and the Safer Sex Debate at the ICA.
- Time Out will review Hot and Sticky.
- Capital Gay and the Pink Paper will cover Hot and Sticky.
- The Guardian Women's Page is interested in the Women Make Movies event
- The Independent may cover the Women Make Movies event.
- Red Pepper will be approached about reviewing new work.

We will continue to use the press contacts that we have made recently to cover all future events and screenings.

## **LEAFLET**

One thing that is continually being asked of us is do we have a leaflet that explains who we are and what we do. Although Cinenova has produced leaflets in the past these are now hopelessly out of date and looked rather 'home-made'. We are planning to produce a new leaflet that is well designed and that will introduce Cinenova to a wide variety people and organisations. This will save us a lot of time talking basic details to enquirers and will also be useful to send to students.

As we are plan to branch out into Europe in a big way (see below), we would like to have the leaflet translated into the major European languages: French, German, Italian and Spanish. Translations would help us get over the language barrier and to make contacts with European organisations much more easily.

# 1. INCOME GENERATING PROMOTIONAL ACTIVITIES

## TELEVISION SALES

### SITUATION

Cinenova is very concerned to have more of our films screened on TV, in this country and overseas. Increasing use of the most up-to-date video technology means that more and more short films are of broadcast quality but the shrinking independent and repertory exhibition sector means that fewer and fewer are being made available to audiences. Television presents the perfect opportunity to increase the audience for Cinenova's short films that have always been difficult to programme in the mainstream cinemas.

As well as reaching a large audience, selling to TV is one of the most lucrative outlets for independent film and video. However although television companies pay very well but it must be remembered that according to Cinenova's standard contract 75% of revenue from TV sales is returned to the filmmaker, instead of the usual 50%.

### STRATEGY

#### I. MIP TV Market

Cinenova would attend MIP TV market in April or MIP COM in October in Cannes for at least two years. Attending MIP has been very successful for LVA who now regularly sell work to European television companies. However much of LVA's work is image based experimental work so they have less of a problem with language barriers. It is possible to build up regular clients from international television, especially with such a proliferation of channels on cable and satellite.

Cinenova have consulted with LVA to learn the most advantageous ways of promotion at MIP. LVA have already expressed their interest in jointly attending MIP TV with Cinenova to promote both catalogues of work. For Cinenova to attend MIP TV with LVA would consolidate promotional initiatives within the independent grant-aided sector and would be the most economic way for the two organisations to promote their catalogues. A meeting will take place to discuss a mutual strategy and application for funding to attend the event, as well as to put together a promotional package, preview tapes and publicity material.

The best time to first attend MIP would be April 1995 to give enough time to prepare all the publicity material and arrange meetings with the buyers.

Cinenova will be able to share LVA's advantages of membership of Euroaim, the European producers Umbrella, that is part of the MEDIA programme, this would entitle us to a greatly reduced cost stand at MIP as well as access to all the services Euroaim offer. It is our intention to attend MIP TV in April 1995 with LVA, for which registration in January is required.

The London Film-Makers Co-op may also be interested in attending MIP and could do so under the same umbrella organisation as Cinenova and LVA. Approaches will be made to the Arts Council of England to see if funding is available for the visit to MIP if the LFMC is involved.

It is possible that PACT may organise a seminar on how to get the most the most out of MIP. Cinenova would attend such a seminar in order to most effectively use our time at MIP.

**Budget Proposal for LVA, Co-op and Cinenova to attend MIP TV April 95**

Year 1	Registration Fee for 2 persons to attend MIP TV April 95 1st person @ £450 2nd person @ £200 Total registration fee	£ 650
	Flights for 2 persons @ £200 /flight	£ 400
	Accommodation for 2 persons @ £250 for 5 nights	£ 500
	Design and Printing of high quality publicity material for LVA Co-op and Cinenova	£3000
Year 2	Registration Fee as above	£650
	Flights and accommodation as above	£900
	<b>TOTAL REQUIRED (for two years)</b>	<b>£6100</b>

Deadline for registration is January 95. This budget is based on attending under the EUROAIM banner which is the European Producers Umbrella, this is far cheaper as the cost of paying for our own stand would be prohibitive. This relies on the fact the LVA are already register for Euroaim which allows two people to attend. If we wanted more people to attend we would have to apply to register which may be difficult as we are not strictly speaking, producers. Cinenova would hope to raise funds to attend MIP for two years in order to develop contacts.

**Income Projection for attendance at Mip TV**

		Gross Income	Net Income after Royalties
Year 1	Cinenova sells 2 units* @ £100/ minute	£2000	£600
Year 2	Cinenova sells 4 units @ £100/ minute	£4000	£1200
Year 3	Cinenova sells 6 units @ £100/ minute	£6000	£1800
Year 4	Cinenova sells 10 units @ £100/ minute	£10000	£3000

\* 1 unit = 10 minutes

NB Income projections are based on talks with LVA who after four years since first attending MIP TV are grossing around £20000

## **II. Channel Four**

Cinenova will Approach Stuart Cosgrove at Channel Four to introduce him to our catalogue and to find out what kind of work the channel is currently interested in.

Caroline Spry will continue to programme the OUT slot for which Cinenova has a lot of appropriate material. We will meet with Caroline and present the appropriate films and videos.

Stuart Cosgrove has designated certain zones of programming with the late night slot called the Red Light Zone which will be concerned with sexuality, sexual politics, the sex industry and so on. Despite TV have just met with Stuart Cosgrove who said he is working on programmes around women working in the sex industry. This is an issue that Cinenova is planning to programme around in the ICA Broads' Perspective slot so it may be very useful to discuss our ideas with Stuart Cosgrove.

Stuart Cosgrove is interested in broadening the perspective of Channel Four and is looking for new voices and voices from outside London. Cinenova has a lot of material that may interest him.

### **Budget for C4**

Costs for this are difficult to quantify precisely, as most of the cost will be in staff time taken up by research time and meetings with the relevant contacts at Channel Four. As a result Cinenova will be asking for a part-time member of staff to cover in the office (see section 2 Implementation of Development Initiatives under personnel). The only foreseeable material costs would be as follows:

VHS tape stock for preview tapes	10 x Fuji E120 std @ £1.70	£17.00
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### **Income Projection for C4**

		Gross Income	Net Income after royalties
Year 1	sell 1.5 units at £150/ minute	£2250	£675

### **III. BBC**

Cinenova is concerned that women's filmmaking has not has its fair share of air-time. There have been series of classic avant garde film and of experimental video largely drawn from the catalogue of LFMC and LVA. Cinenova feels the time is right of a short series devoted to independent women's filmmaking and we are much encouraged by the recent series on classical music and opera composed by women.

Approaches will be made to BBC Bristol to offer a package of films along the lines of Funky Black Shorts or The Evening of Love. Judith Higginbottom has offered to be a consultant as she is knowledgeable about BBC Bristol's programming policy. We anticipate that this will be a longer term project and will take place in Year 2 of the Development period therefore the returns will not appear until Year 2.

#### **Budget for BBC**

As with Channel Four, costs are difficult to quantify and will largely consists of staff time in research and meetings. As a result Cinenova will be asking for a part-time member of staff to cover in the office (see section 2 Implementation of Development Initiatives under personnel). The material costs will be negligible.

#### **Income Projection for BBC**

		Gross Income	Net Income after royalties
Year 2	sell 3 units @ £150/minute	£4500	£1350

## REGIONAL FILM THEATRES

### SITUATION

Cinenova would like to have more films screened in the RFTs. Not only do RFT screenings reach a large and specific audience who are likely to be interested in the work but also having work shown on the RFT circuit is a mark of the quality of that work.

Cinenova has learnt a lot about regional touring packages from the limitations of the New Wave Women tour. If Cinenova is to produce a successful tour in the future various issues must be taken into account. These include pricing and running times but also the subject of the packages have appropriate. In many cases this will involve making the package more commercial and producing clear and attractive marketing material.

### STRATEGY

Consultation with the BFI Exhibition Dept and the Consortium of Media Exhibitors (COMEX) is vital to ensure that the Regional Film Theatres are happy with the package and that they are clear on how to promote the films effectively in their regions.

Having met with the BFI Head of Exhibition, Marion Doyen, Cinenova has taken note of the following points:

- Advice can always be obtained from BFI programme advisors.
- Programme advisors are happy to look at preview tapes of new work.
- Programmers are keen to have new work contextualised by placing it with older, more classic, work that the audience is likely to have heard of.
- Reliability of service and delivery must be assured.
- Prices need to be competitive in order to encourage programmers to programme less commercial work.
- Speakers could be provided to accompany programmes.
- Print condition should be advised.
- Programmers are likely to be interested in work for non-theatric screenings in conjunction with local groups.

Cinenova will continue to liaise with the programme advisors at the BFI over new work that may interest them. We will also meet with COMEX, possibly at the Cambridge Film Festival, in order to talk to individual venue programmers to introduce them to Cinenova and discuss what kind of work would be appropriate for their specific audience

Cinenova will also contact the Education Officers at the relevant venues to offer help in educational events that may be organised around the film programmes or as separate events.

### Budget for RFT's

In the first year of the Development period we would seek to meet with COMEX and liaise with the BFI programme advisors in order to place more short films into the RFTs. In year two we will concentrate on a major touring package after we have built-up contacts and consulted with programmers and advisors.

Year 1	Travel to COMEX meeting	£ 80.00
	Tape stock for Preview tapes 20 x Fuji E120 std @ £1.70	£ 34.00
<b>TOTAL</b>		<b>£114.00</b>

Year 2	Tape stock for Preview Tapes 20 x Fuji E120 std @ £1.70	£ 34.00
	Publicity and mailings for regional film tour	£1000.00
<b>TOTAL</b>		<b>£1034.00</b>

### NOTES

1. Year Three's expenditure will consist of Preview tape costs only.
2. A further regional film tour will be considered in the light of the performance of the tour in Year Two.

### Income Projection for RFT's

Year		Gross Income	Net income
1	Increased bookings of films from ave. 15 to 30	£1200.00	£420.00
2	Increased bookings to 40	£1600.00	£560.00
2	8 bookings of Regional Tour @ £60	£ 480.00	£168.00
<b>TOTAL</b>		<b>£3200.00</b>	<b>£1148.00</b>

### NOTES

1. The average cost per film is estimated to be £40.00.
2. As the RFTs are most likely to book prints 30% of the cost is paid to Glenbuck before the filmmaker's 50% is deducted.
3. The eight RFTs most likely to book a Cinenova package are: Leicester, Manchester, Hull, Bristol, Glasgow, Edinburgh, Nottingham, Cardiff. It is also likely that Cinenova will seek to introduce the package by programming it in our Broads Perspectives slot at the ICA.

### CONCLUSION

The returns for expenditure on promoting Cinenova films and packages to the RFTs is rather poor. However there are many hidden and knock-on benefits of targeting the RFTs. The most important reason for concentrating on the RFTs is that films that play in RFTs acquire a public status that cannot be achieved anywhere else. The films become much more widely known and talked about so are likely to be in demand for many years.



## REGIONAL ARTS BOARDS

### SITUATION

Cinenova has been making investigations into promoting our films and videos in the regions as a new marketing strategy. We have already visited the Exhibitors meeting of South West Arts and found the meeting was exceedingly productive. We found that regional film and video officers were frustrated by London centric media culture, in terms of its content and its location. They felt that pre-packaged films were being 'forced' on them by the BFI, ICA, and LFMC without any consultation or consideration of the specific venue's own cultural programme or audience interest.

Programmers were keen to show Cinenova's films but needed help in contextualising them for the audience. The programmers were still seeing the women's work as purely politically worthy and were showing it under obligation rather than for positive cultural reasons or because they are good, entertaining films that could please a mixed audience. The meeting was stunned and excited by the range and quality of the new work that Cinenova previewed at the occasion.

An immediate result of Cinenova's meeting in Plymouth a slot has been made available at the Bristol Black Film Festival to for us to programme new films by Black women filmmakers.

### STRATEGY

Cinenova will make contact with the Film and Video or Media Officers at all the Regional Arts Boards in order to discuss small regional tour of work specific to the area. The programme will drawn up in consultation with the venues so as to be appropriate to the regional audience. Film prints can the be crossed-over with in the region thus reducing transport costs.

It would also be possible to meet the film and video officers at JOG (the Joint Officers Group) which is convened by Chris Chandler of the BFI. Meetings are around a specific theme so Cinenova will contact Chris Chandler to find out when the next exhibition and distribution meeting will be.

It has also been decided to make up preview tapes of recent acquisitions to be lodged with the Regional Officer to be available to all film and video programmers. These will be up-dated as necessary. Preview tapes of specific films can be sent out on request and programming advice is always available. It is necessary to break with the idea that programming women's work is only a political commitment and instead enthuse programmers and audiences by the quality of the work itself.

### Budget for RAB's

Year 1	Travel to four RABs	£400.00
	Tape stock for Preview tapes 10 @ £1.70	£ 17.00
<b>TOTAL</b>		<b>£417.00</b>

Year 2	Travel to four more RABs	£400.00
	Tape stock for Preview tapes 10 @ £1.70	£ 17.00
<b>TOTAL</b>		<b>£417.00</b>

### Income Projections for RAB's

Year		Gross Income	Net Income
1	2 bookings per region visited @ £40	£ 640.00	£224.00
2	2 bookings per region visited @ £40	£ 640.00	£224.00
2	2 booking per region previously visited	£ 640.00	£224.00
<b>TOTAL</b>		<b>£1920.00</b>	<b>£672.00</b>

### NOTES

1. The number of bookings is based on the number of bookings secured as a result of the Cinenova visit to South West Arts.
2. The figures are based on film booking so 30% goes to Glenbuck before the Filmmaker's 50% is deducted.

### CONCLUSION

Despite an initial deficit it is hoped that the RABs will continue to book after Cinenova stops visiting, or that the RABs will pay for the visit as has been offered by South West Arts.

As Cinenova becomes more acquainted with the concerns of the RABs we can begin to look for and acquire work that particularly interests them.

## **FESTIVAL ATTENDANCE**

### **SITUATION**

Cinenova has always attended as many film festivals as is possible in terms of budget and time. Festivals are useful for two reasons. Firstly, as a way of acquiring the most exciting new work and secondly, to promote our catalogue to exhibitors from all over the world. We have made many crucial contacts by attending festivals and would like to increase this area of our work. We would therefore like to seek monies to attend more international festivals. Our object would be to acquire work as early in its festival career as possible in order to benefit from the subsequent bookings.

### **STRATEGY**

Cinenova is currently putting forward a package of new British work that we would like to take around the Festivals. The Pandora Network has already expressed its enthusiasm for the idea and several festivals, including Creteil, are interested in booking the work. A Cinenova representative will accompany the package and talk at the festival about the films and the activities of Cinenova. We would also try to meet with other media organisations and women's groups at the festival location and introduce them to Cinenova and the catalogue.

The Festivals that would be most advantageous to attend are:

- **Feminale, Cologne:** Europe's premier women's film festival, with market. Due to a funding crisis Feminale is taking place in September this year. Cinenova has already secured a stand at the market and a two hour preview screening slot every day of the festival.
- **Creteil, France:** Popular women's film festival with commercial leanings. Already wants a package of Cinenova's work.
- **Cannes:** World's premier film festival with extensive market.
- **Hague Worldwide:** Independent and experimental festival with distributors market and filmmakers forum.
- **Drac Magic, Barcelona:** Women's educational film festival.
- **Femme Totale, Dortmund:** Important European women's film festival.
- **San Francisco Lesbian and Gay Film Festival:** World's largest lesbian and gay film festival that premieres new lesbian work that is then picked up at European lesbian and gay festivals.

### Budget for Festival attendance

Year 1	1 person , attendance at 6 festivals average: £200 airfare, 3 nights @ £30 each	£1740.00
Year 2	as above	£1740.00
<b>TOTAL</b>		<b>£3480.00</b>

### Income Projection for festival attendance

Year		Gross Income	Net Income
1	3 festivals book package @ £100.00	£ 300.00	£ 150.00
2	6 festivals book package	£ 600.00	£ 300.00
3	8 festivals book package	£ 800.00	£ 400.00
4	10 festivals book package	£1000.00	£ 500.00
<b>TOTAL</b>		<b>£2700.00</b>	<b>£1350.00</b>

### NOTES

1. Despite an initial deficit we anticipate that the Festivals initiative will continue at least the same level so will become profitable after eight years.
2. We also anticipate many spin off bookings from exhibitors who are present at the festivals.
3. It is possible that if our festival visits are successful and popular the festivals will pay for our attendance as well as the package of work.
4. It is impossible to quantify the benefit of acquiring work at overseas festivals, before it is seen in the UK.

We have contacted Jane Giles the programmer of the new short film strand of the London Film Festival to recommend some of our new acquisitions that haven't been seen in this country before and to ask her to recommend any new work that may be appropriate to Cinenova. She will be coming in to view our new work shortly.

We will also seek to work with the new British Short Film Festival when it is re-launched by the BBC next year.

## SHOWCASE SCREENINGS

### SITUATION

It is our intention to continue the annual preview screenings of all new work. Traditionally we have done this in conjunction with the London Filmmakers Co-op and London Video Access at the Co-op cinema. We have found that the programmes were too long and that the Co-op is uncomfortable and inaccessible so we would like to make the screenings more inviting and up-market.

### STRATEGY

We would like to hire the ICA Cinema to have a prestigious showcase screening. We would invite journalists and film critics; cinema and festival programmers; lecturers and tutors as well as student union women's officers and representatives from women's groups. We would produce a specially designed leaflet to detail all the films.

We will also approach the BFI Film Society Unit with a view to showing work at their Spring Viewing Sessions at the NFT. It is important to make and maintain contact with film societies regularly as their officers change annually. Cinenova would particularly like to target student film societies who are likely to be interested in educational films and videos.

#### Budget for showcase screenings

Year 1		COST
ICA Cinema hire 4 hours		£ 512.00
Printing invitations and mailing		£ 500.00
<b>TOTAL</b>		<b>£1012.00</b>

#### NOTES

1. We have already negotiated a 20% discount on the price with the ICA.

#### Income from showcase screenings

Year		Gross Income	Net Income
1	50 bookings of 10 min unit @ £20.00	£1000.00	£500.00

#### NOTES

1. We will invite 1000, expect 150 to attend, 50 of whom will book films; of course there could be many more.
2. It is difficult to anticipate what the spin off will be from any journalistic coverage or reviews.
3. We have only budgeted for one year because this is a new venture and experience may show it is better tackled another way.

## 2. IMPLEMENTATION OF DEVELOPMENT INITIATIVES

### PERSONNEL

After a lengthy discussion with the Assessment panel Cinenova agreed that the workers are best placed to promote the company rather than an outside fund-raiser. The workers know the organisation and the films the best so can promote them in the most effective way.

If the workers are to concentrate on development initiatives which involves visits to festivals as well as promoting Cinenova's films in the regions, it is vital the cover is provided for the office. The workers are already over-stretched, working on average, according to the time-audit, 8 hours unpaid overtime a week.

Therefore a substantial part of the budget will be for a for a fixed one year part-time contract for a worker to carry out routine tasks while the workers concentrate development activities. We would suggest that based on the workers time-audit 14 hours a week are spent on processing and despatching bookings, a worker is required for two days a week. After this period we anticipate that the increased income generated during the development drive would pay for the worker's continued employment.

The idea of taking on a placement or volunteer to carry out routine tasks has been considered but it was thought unethical not to pay someone to carry out work essential to the operations of the organisation. Also Cinenova has experienced serious problems with all previous volunteers who have wasted the workers time and been extremely unreliable.

#### Cost

1 year fixed contract for admin worker 2 days/week @ £14000	£5600.00
employers contribution @ 8.2%	£ 459.20
<b>Total</b>	<b>£6059.20</b>

It is important to note that when Cinenova received the last cut in funding the workers hours had to be cut from a 32 hour week to a 28 hour week in order to balance the budget. Clearly this is not an ideal situation as in reality the work load has increase while the pay has been cut. We are seeking to redress this by putting the hours back up to a 32 hour week

#### Cost

Increase the working week from 28 to 32 hours pro-rata rate at £16000 current hourly rate 7.70 Cost for one year	£3203.20
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## TRAINING

The workers feel that in order to carry out the development work effectively and with the most efficiency they would like to attend a training course on marketing and promotion. LFVDA agreed to provide information on training courses appropriate to the work and the cost of the courses will be included in the budget proposal.

The Board has expressed a desire to be more informed of the financial procedures and situation of Cinenova. They have requested a training day on the company's finances in order to be more aware of their responsibilities as directors. Cinenova will approach Rose Albery of the East End Partnership for advice or alternatively the Business in the Arts scheme which has worked well for Cinenova in the past.

### Cost

2 days consultancy on finance training @ £100/day Total cost	£200.00
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## EQUIPMENT

Cinenova has two aged lo band U-matic decks, one working VHS deck, one faulty VHS deck and a monitor with a broken sound switch. It is vital that if more quality tape copies are to be produced for promotion and distribution that the U-matic decks are serviced and a new VHS deck purchased. The condition of the machines is very serious and must be addressed immediately.

Demand for in-house viewing is continually increasing. It is quite frankly embarrassing to use dodgy equipment in our cramped and crowded office. We need to look for a way of providing a viewing suite (for which it would be much easier to make a charge).

We intend to apply to LFVDA's capital grants scheme to renew our VHS deck and supply new heads for the U-matic decks, if required.

### Cost

	Service (plus VAT)	Service with replacement heads (plus VAT)	New deck (plus VAT)
Sony U-matic low-band player/recorder VO5800	184.00	429.00	
Sony U-matic low-band multi-standard player recorder VO5630	184.00	389.00	
Panasonic VHS multi-standard player recorder AG6200	150.00		1500.00

### 3. FUNDRAISING

To supplement the development funding Cinenova has investigated other bodies to whom funding applications can be made for specific projects. These are:

- The U.S. based Global Fund for Women who fund international initiatives for women to communicate with each other and participate fully in society. One of the Global funds core areas is women's access to media and communications technology. Their grants range from \$500 to \$10,000 and they usually fund groups outside America.
- Foundation for Sport and the Arts has given money to Cinenova already for the catalogue production and the computer system. Currently we have an application pending for print replacement and office refurbishment (both of which are sorely needed). The Foundation already has a two year backlog of applications so it is unlikely that Cinenova will be successful in applying for a grant in the near future.
- The new National Lottery. The BFI's status has now changed from an allocating body to an advisory one. Presumably they will be providing the relevant information in due course.
- European Media Schemes, for which a lot of research is required to know what is available and how to apply. Many schemes require match funding or two other European partners. This could give rise to some interesting projects but will require a lot of work. Kate will find out more about European funding during the trip to the Pandora Network conference. The EFDO scheme for European distributors will be particularly appropriate if Cinenova is to consider a feature release. However two other European partners need to be found in order to qualify for the scheme.
- London Borough of Tower Hamlets has just changed from Liberal Democrat to Labour control. Cinenova will approach the Council Arts Officer to see what changes in policy have taken place and how this might benefit Cinenova.

Cinenova has just acquired its charitable status so the Board of Management is setting up a working party to investigate new opportunities for fundraising.



## 4. FUTURE DEVELOPMENT INITIATIVES

### FEATURE RELEASES

#### SITUATION

Since its inception in 1991 Cinenova has not released a major feature film. It is our ambition to be able to do this but our current financial situation and strict royalties policy would not permit this. The royalties policy is presently under discussion by the Board of Management who seem in favour of seeking to buy films outright if the situation is appropriate. Feature releases were very successful for Cinema of Women whose increased their profile as well as made substantial returns on the release of *A Question of Silence*, *Anne Devlin* and *Leila and the Wolves*.

We don't feel confident about buying and releasing a feature film at the moment as Cinenova does not have the structures in place to deal with it. We intend to spend the Development period researching how best to go about acquiring and marketing a feature film and will report to LFVDA as appropriate at the right time.

#### STRATEGY

##### 1. Feature Film Release

Discussions will be held on the possibility of buying a film outright for a cinema release and then tour regionally before releasing on video. This would simultaneously raise Cinenova's profile and make some money.

Buying a film outright and then promoting it for profit that goes purely to Cinenova and not to the film-maker by way of royalties would constitute a change of policy for Cinenova. The policy change will need to be ratified by the Board of Management. The Board has already indicated that it would consider the matter in a positive light.

Attendance at key festivals would be vital in order to be aware of what films are available and to bid for them competitively.

However as it is a new venture for Cinenova it will need to be planned and promoted meticulously as good marketing is crucial to the success of a feature film release.

Cinenova would need to find a way of securing the money up-front to buy the film rights.

##### 2. Ulrike Ottinger

Cinenova has been offered the rights to five of Ulrike Ottinger's films by Export Film Bischoff, Munich, her sales agents (see Appendix A). These will be on 16 and 35mm, subtitled and accompanied by a photographic exhibition by Ottinger. The films are:

Madame X - An Absolute Ruler (16mm, 1997)

Ticket of No Return (35 & 16mm, 1979)

Freak Orlando (35mm, 1981)

The Image of Dorian Grey in the Yellow Press (35mm, 1984)

Joan of Arc of Mongolia (35mm, 1989)

We have been in consultation with the German Film Board who are keen to assist in promoting the films. Ottinger's work has never been in distribution in this country despite being written about in women's film histories, as feminist film practice, in terms of New German Cinema and in cult film books. We are sure that, promoted properly, they would have a great cross-over appeal. The BFI have expressed some interest in the video rights.

The UK theatrical and video rights will cost £15,000 for all the films. Obviously Cinenova is not in a position to acquire these films at the present time but we do have it in mind for the future. We will look into the possibility of a deal with two other European distributors in order to qualify for EFDO funding. We will contact Louise Casey at the Media Desk to discuss European funding.

An alternative option would be to apply to the National Lottery fund. It would be possible to argue that buying film rights is capital expenditure as one bought they continue to generate income. This would then fall within the National Lottery criteria. We will investigate the guidelines for the National Lottery when they are published.

## PUBLICATIONS

Maria Roberts of Frantic Design has put forward a proposal for a book of stills from Cinenova's library (see Appendix B). Cinenova will seek funding for the project and provide the stills. The book will be introduced by Cinenova with specially commissioned articles from writers on women's filmmaking and possibly with a celebrity preface. Maria will design and produce the book.

We intend to launch the book to coincide with the Centenary of Cinema in order to highlight the contribution that women have made to a hundred years of filmmaking. We would also target the lucrative Christmas market.

The Centenary of Cinema launch will be an ideal time to launch the book as special funding will be available for the celebrations.

**SUMMARY OF BUDGET INFORMATION AND INCOME PROJECTIONS**  
**For the first two years of the initiatives**

Strategy	Total Required (two years)	Income Projection (two years)	
		Gross Income	Net Income
<b>Mip TV</b>			
Year one	4500.00	2000.00	600.00
Year two	1550.00	4000.00	1200.00
<b>C4 and BBC (Material costs only)</b>	17.00		
Year one		2250.00	675.00
Year two		4500.00	1350.00
<b>Regional Film Theatres</b>			
Yr one	114.00	1200.00	420.00
Yr two	1034.00	2080.00	728.00
<b>Regional Arts Boards</b>			
Yr one	417.00	640.00	224.00
Yr two	417.00	1280.00	448.00
<b>Festival Attendance</b>			
Yr one	1740.00	300.00	150.00
Yr two	1740.00	600.00	300.00
<b>Showcase Screenings</b>			
Yr one	1012.00	1000.00	500.00
<b>Implementation costs</b>			
Fixed contract part-time admin asst.	6059.20		
Increase workers hours	3203.20		
Managment training	200.00		
Full Service of two u-matic decks and a new VHS deck	2468.00		
<b>TOTAL</b>	<b>24471.40</b>	<b>19850</b>	<b>6595</b>