

CINENOVA FUNDING APPLICATION 93/94; BRITISH FILM INSTITUTE.

Introduction

At times the struggles of a womens film distributor seem analogous to a fairy story where the protagonist is set a series of tasks to perform. No sooner is one difficulty overcome than a new and even more perilous obstacle looms ahead. However, in spite of a number of factors outside our control, a massive economic recession to name but one, Cinenova has not just survived but outstripped our expectations in terms of growth in profile and markets. In this application we will review the progress in various fields for 92/93 and also set out our aims and objectives for 93/94.

Firstly, however we would like to underline a number of points: some of these may seem glaringly obvious but in the light of our recent history we feel it is vital to articulate them clearly. The success of Cinenova has been largely due to self-exploitation by the workers. There is no way the organization can survive with the current skeleton level of staffing if childcare, illness, maternity leave, other commitments reduce the unpaid extra hours. In light of equal opportunities agendas we feel we must make this clear, as frankly these factors must perforce affect our recruitment decisions and place a heavy burden on the women who work here.

Another pressure this month has been the extensive preparation for this report. Other BFI funded bodies received full guidelines and application forms at least two months before the submission deadline. We were asked to provide detailed breakdowns of our activities, fully annotated budget and analysis of this years finances and 93/94 business plan with two and a half weeks notice.

There does seem to be a sense that somehow Cinenova is a funding anomaly and that we are not funded on the same basis as other comparable organizations. We believe that the success of the past year in reestablishing old contacts and opening new markets has eradicated any residual suspicion of "conscience funding" and that we should be judged on our record and potential.

Finally, we have been asked to justify womens distribution. Over the last year, there has been an upsurge in interest in gay and lesbian work to the extent that a number of specialist distribution outlets have been established. Obviously, Cinenova has benefitted from this, but we have also been able to benefit from a growing interest in the work of Trinh Minh-ha. The huge advantage we have as one of the very few specialist distributors of womens work, is that we are able to encompass such diversity in terms of style, form, content, potential audience, and are not tied to one particular area dependent on what is currently "fashionable" i.e we can respond to trends without being

dependent upon them.

We have now much clearer delineation between the two twin strands of educational hire/sales and theatric/semi-theatric exhibition and we believe this combination of diversity with clarity will enable us to fully exploit our current catalogue and successfully introduce new titles. With specialist marketing and promotion of womens film and video having been around since 1980, it's interesting to note that the marketing and promotion of gay and lesbian film and video and work by black filmmakers has adopted the same strategies. Another important development, which will be expanded upon in the business plan is the establishment of joint projects with other bodies like the LFMC and LVA so that we are collaborating and consolidating as opposed to working in isolation.

1992/93 OVERVIEW

Cinenova is a company limited by guarantee and not having a share capital. Over the past year Cinenova has been in the process of becoming a Charity Limited by Guarantee.

KEY POST HOLDERS

Liane Harris - Acquisitions/Project Development Co-ordinator
Kate Norrish - Marketing/Fundraising Co-ordinator

Both posts are full-time posts comprising 4 days a week each. Gill Henderson is currently working 2 days per week on a freelance basis with responsibility for promotion and programming.

MANAGEMENT COMMITTEE

Sara Bowman	Principal Lecturer NELP
Elaine Burrows	National Film Archive
Satwant Gill	Films Dept. British Council
Gill Henderson	Programmer/Events Co-ordinator
Hinchee Hung	Accountant/Film Producer
Julia Knight	Lecturer Luton College of HE
Anna Liebschner	Film Editor/Filmmaker
Carla Mitchell	Arts Council Film & Video Dept
Azza Rahman	Freelance producer

The Management Committee brings together women with a diverse range of experience. It has been agreed by management to increase the number of women on the committee. A skill spec has been carried out identifying legal and financial knowledge as most the most necessary areas to fill. As a result there is a drive to recruit new women to the Committee who have the relevant knowledge.

FREELANCERS

Two days a week have been left free to enable Cinenova to employ "experts" when and as necessary. The following freelancers have been employed throughout the year by Cinenova on a number of specific projects:

Beverly Zalcock - programmer for New Wave Women Tour
Julia Knight - researcher for the Educational Leaflets
Hinchee Hung - work on Cinenova accounts and budgets

Consultants:

Nasreen Memon - Consultant on press and publicity for
FLAMING EARS
Micro Systers - advice and training on computer skills
Judy Coutinho - advice on new computers/appropriate software

FINANCES/FINANCIAL SYSTEMS

In July of 1992 an application was made to the Action Resource Centre (ARC) under their secondment scheme. This involves the loan of a person free of charge from the commercial sector to a community organisation. Taking into account that Cinenova does not have a financial administrator, we applied for an accountant to examine all the financial systems from book keeping to debt collecting with the aim of clarifying and symplifying them.

As a result of the application, Jane Appleby of Ernst and Young Chartered Accountants spent four days at Cinenova. She produced a report detailing the existing systems and including recommendations to simplify and clarify them. The recommendations, put into operation in September 92, are as follows:

- * Maintaining a list of film and video bookings to cross refer with Glenbuck.
- * Prompt banking
- * Re-analysis of cash book bringing it into line with our accounting categories
- * Introduction of a debtors listing
- * Single system invoicing

In addition she also produced a manual of the systems to provide easy access to Cinenova's financial systems. As a result the 92/93 audit should be much quicker and therefore cheaper.

MARKETING STRATEGIES

During 92/93 Cinenova has clearly delineated distinct strands of the organisations - Education and Exhibition. The impact on marketing has been to ensure that all publicity materials clearly reflect these two strands.

* Education

This year a series of ten leaflets have been produced in order to target work specifically to the educational sector. As well as targeting formal education (ie HE and FE colleges), the leaflets are also being mailed to the probation services, the health sector, race relation councils etc. As this is a new marketing initiative for Cinenova the mailouts are all being carefully monitored using the new database.

As a result Cinenova will have a clear profile of our target groups and those titles which are most appropriate to those groups. This information will then be used as the basis for developing further marketing strategies in the education sector.

* Exhibition

There have been two major exhibition initiatives in 92/93. The first is the New Wave Women Tour and the second is the Broads' Perspective season at the ICA.

With both of these initiatives the aim has been to programme and package work in ways to attract new audiences to both Cinenova's work and the work of women directors generally.

Exhibition is an important aspect of Cinenova's profile raising activities, particularly with the New Wave Women tour which will be screened at venues across the UK.

* Database

In line with Cinenova's new marketing strategies a database has been set up on the computer using the Cardbox system. Custom designed to suit Cinenova's needs it already has 1000 categorised records comprising press (local, national, and international, dailies, weeklies and monthlies); education (HE, FE and adult education), Womens organisations, Cinemas, RFT's Programmers, Race Relation Councils etc. The benefits of the database include:

- * easy monitoring of large mail shots
- * clients/users receiving regular relevant information
- * targeting of mail shots
- * notifying catalogue holders of new releases

The following is a list of mailshots that have taken place so far this year:

- * Catalogue order form with Cinenova leaflet to womens organisations nationally
- * Press Information for the release of Flaming Ears to all UK press
- * Education Leaflets to Probation Services, Youth Organisations, Jewish organisations and Film Courses nationally.
- * Invitations to the premiere screening and Cinenova reception for FLAMING EARS (see theatrical release) at The Angel in Islington.

* Catalogue

As well as receiving money from the Foundation For Sport and the Arts for computer equipment Cinenova also successfully applied for a grant to meet the cost of producing a new distribution catalogue.

Cinenova has been operating with an interim catalogue that had to be put together rather hastily to be ready for the launch of the company in October 91. Although adequate the catalogue is neither eye-catching nor informative enough for new clients/audiences, and we are increasingly having to add supplements to it to cover our new acquisitions which makes it both unwieldy and costly.

The new catalogue is scheduled to be launched at a high profile event at the ICA in late February early March. Research has already begun on how best to present the work and cross reference it so that it is both informative and user friendly.

In line with Cinenova's profile the catalogue will be split into four sections reflecting the diversity of the work.

- * Section one will concentrate on films for exhibition.
- * Section two will focus on work that is targeted to education.
- * Section three will list programmes of work.
- * Section four will be an archive listing. This will be made up of older titles that while not being booked very often, nevertheless have cultural and historical importance.

In addition to listing the work we intend to commission three articles for the catalogue. One will give an overview and explore the issues surrounding feminist film distribution, the second will look at the more theatrical titles of Cinenova while the last one will look at educational work. The intention is to contextualise the work that Cinenova promotes and to offer an informative and exciting catalogue.

Cinenova will raise some further revenue through selling advertising space to other distributors, womens resource centres, bookshops and to the sell through labels.

COMPUTER

Cinenova successfully applied to the Foundation for Sport and the Arts for a grant to update the computer equipment.

At present Cinenova has a woefully outdated Apricot 1200. It is impossible to produce any publicity material of quality on this, which has resulted in us having to rely on outside designers and printers. This is not only costly but also time consuming. The software is slow and not user friendly and added to this has been the problem of only having one computer between three members of staff.

With the monies from the FFSA, Cinenova is investing in two IBM compatible Elonex Power Office PC's, a Laser Jet Printer and new software packages. We will be transferring our existing Database to Dataease, and in addition we are having a customised royalty package designed. This will enable us to monitor our bookings and print out comprehensive activity reports for our filmmakers. (At present this has to be done manually.)

TRAINING

Over the past year Cinenova has undertaken to develop the skills of both the staff and the management. The majority of the training has been in-house and has focussed on

1. Computer skills
2. Financial planning and management

This has been particularly important given Cinenova's tight budget, as the more efficient the financial management, the less time and therefore money has to be allocated to audits

In addition Cinenova staff attended a one day conference organised by the Directory of Social Change on Alternative Sources of Funding, whilst management member Azza Rahman took part in the BFI sponsored conference, The Hollywood of Europe - the state of the UK Film Industry.

With Cinenova able to allocate only limited resources to training there is an emphasis on skill sharing, in order that all staff members have a cross over of information. As a result all workers and management members report back on any training.

Cinenova is continuing to research and identify those areas in which staff skills may be improved while exploring new opportunities for training. Included amongst those identified areas for 93/94 are marketing,

fundraising/sponsorship, copywriting and finance.

DISTRIBUTION

In comparison to the previous year, Cinenova has undertaken very active promotion and marketing of its films and videos. In the 3rd and 4th quarter of this financial year, distribution will reap the benefits of the following initiatives undertaken by Cinenova in 1992:

- * various mailshots....
- * Series of educational leaflets
- * RFT tour
- * New catalogue
- * Video sell through
- * Potential TV sales
- * Cable TV
- * Launch of student educational package

These income generating activities along with an increase in company profile have helped to expand our client base in the UK and abroad.

DISTRIBUTION ACTIVITY REPORT

In the first three quarters of this financial year (92/93) Cinenova has taken 258 bookings of 113 titles, which have been despatched to 146 venues in the UK and abroad.

The most popular titles at this point in the year are as follows:

Shoot For The Contents - Trinh T. Minh-Ha
Reassemblage - Trinh T. Minh-Ha
Surname Viet Given Name Nam - Trinh T. Minh-Ha
Born In Flames - Lizzie Borden
Killing Us Softly - Cambridge Documentary Films
A Comedy In Six Unnatural Acts - Jan Oxenburg
Some Protection - Flashback TV Production
Privilege - Yvonne Rainer
The Smiling Madame Beudet - Germaine Dulac
The Maya Deren Package - Maya Deren

* The adjoining graphs provide some analysis of these figures.

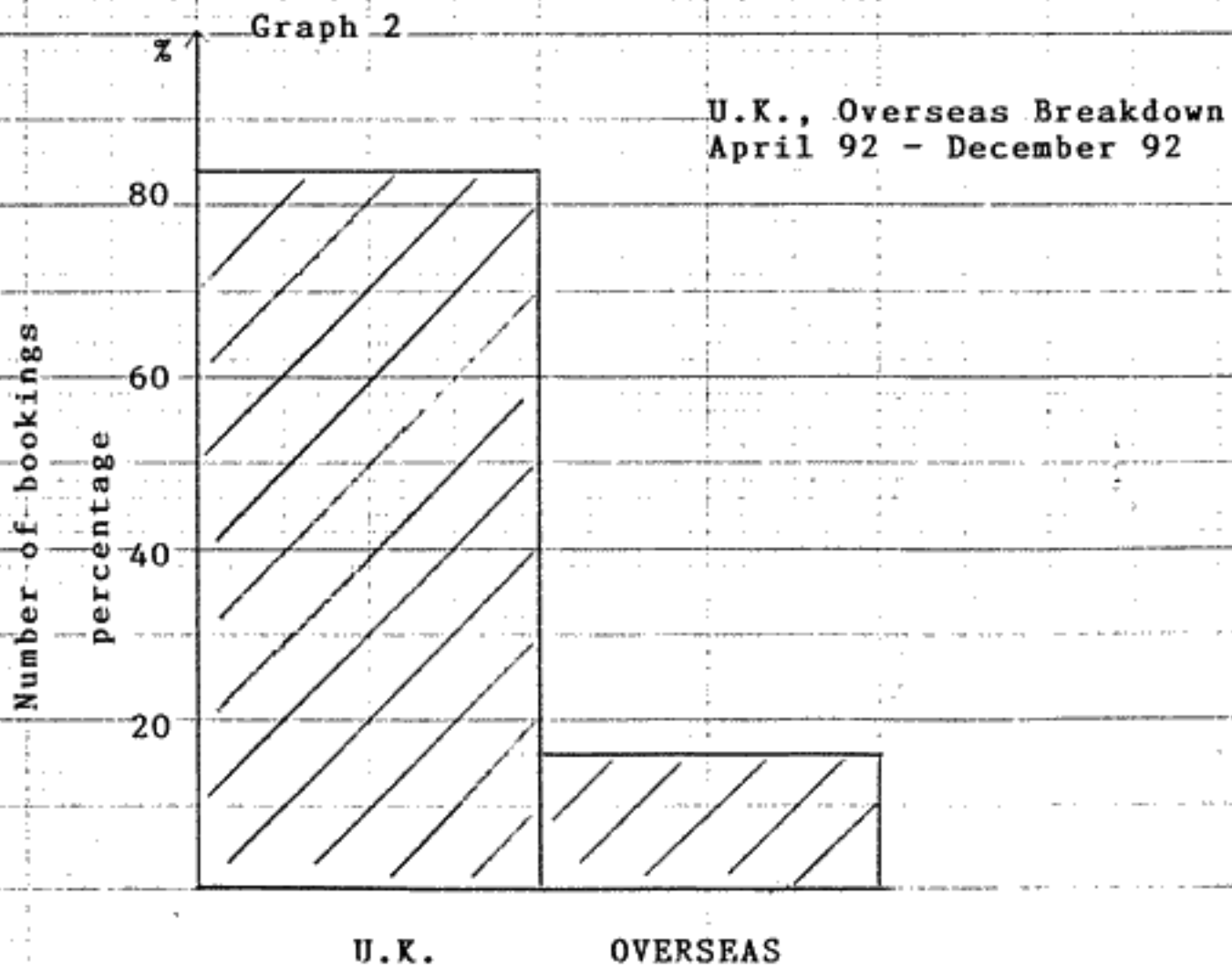
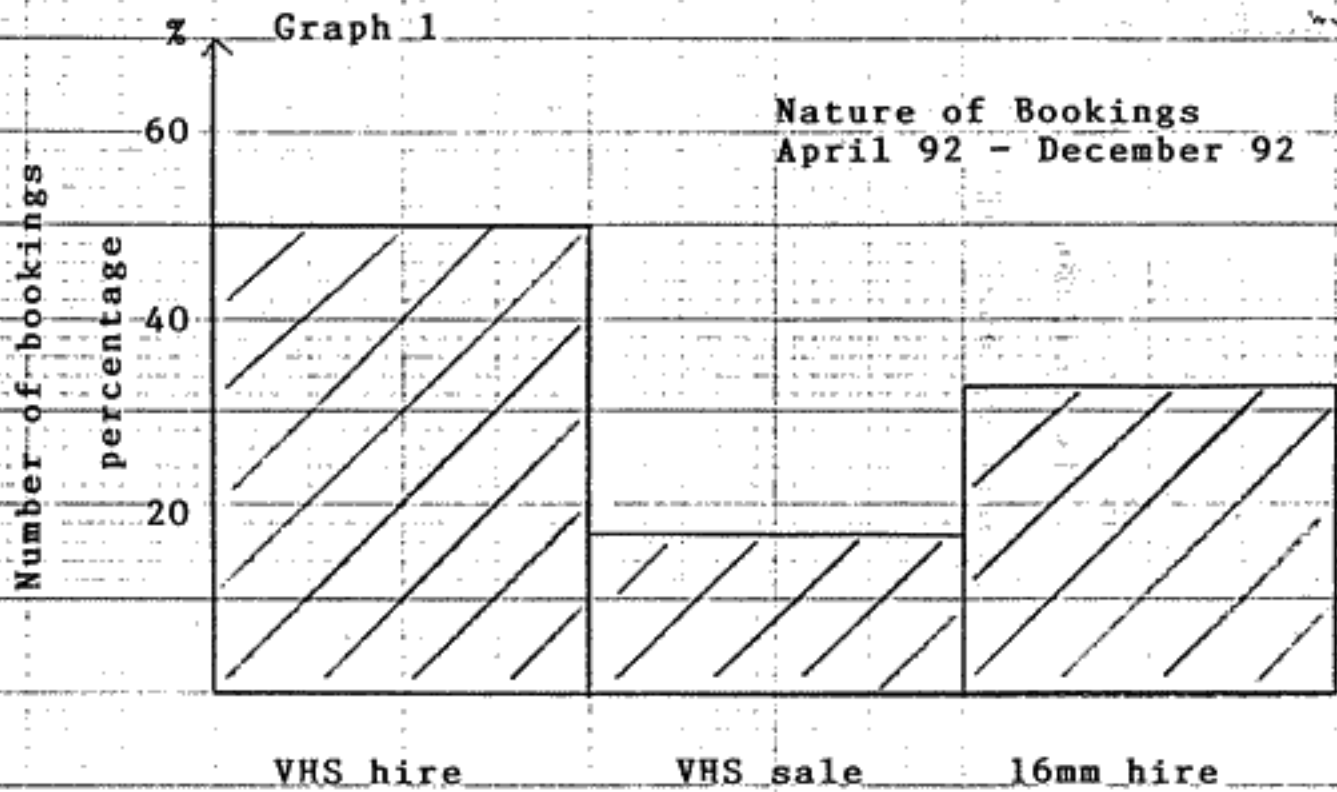
Graph 1 - Nature of Bookings

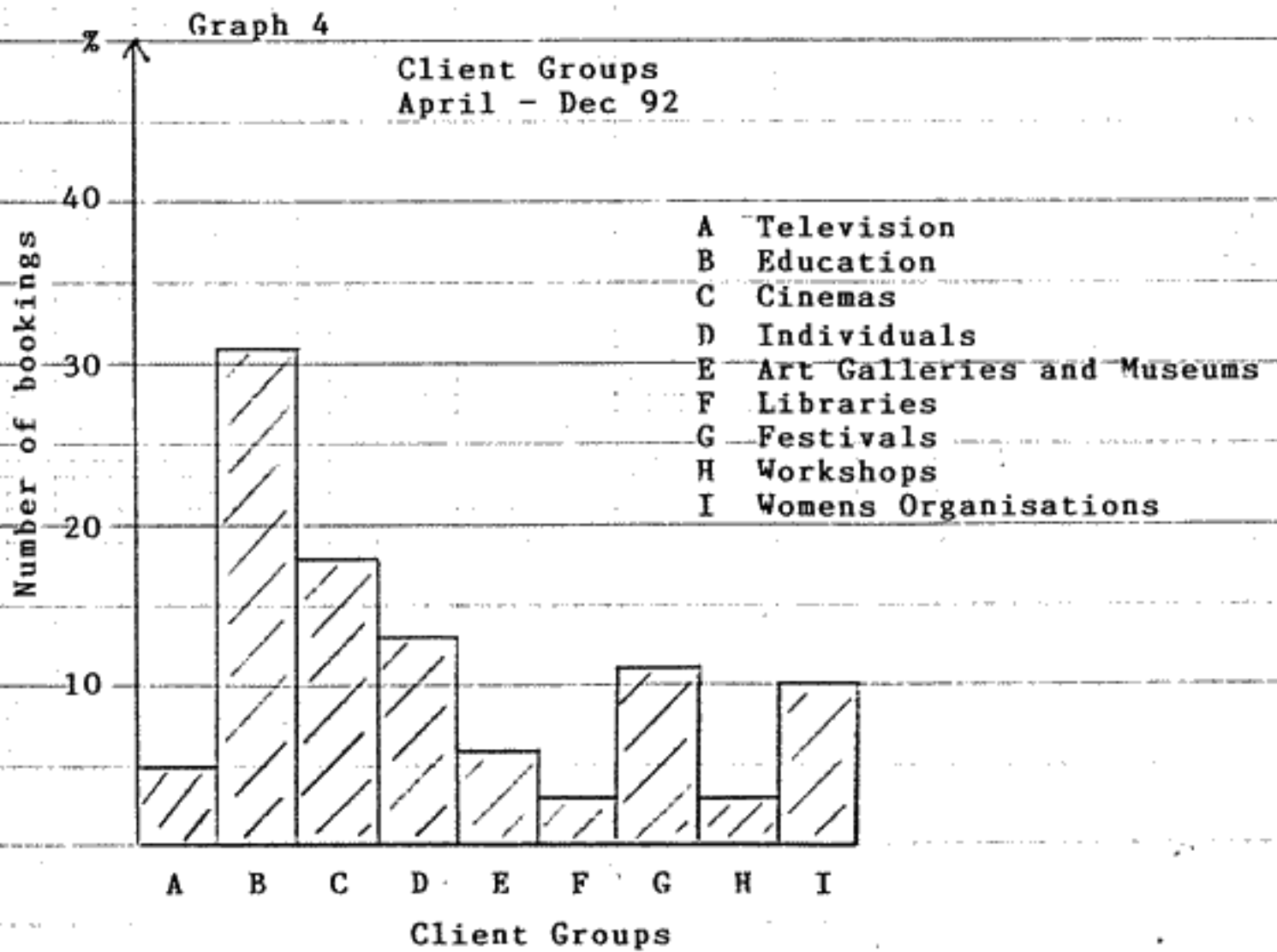
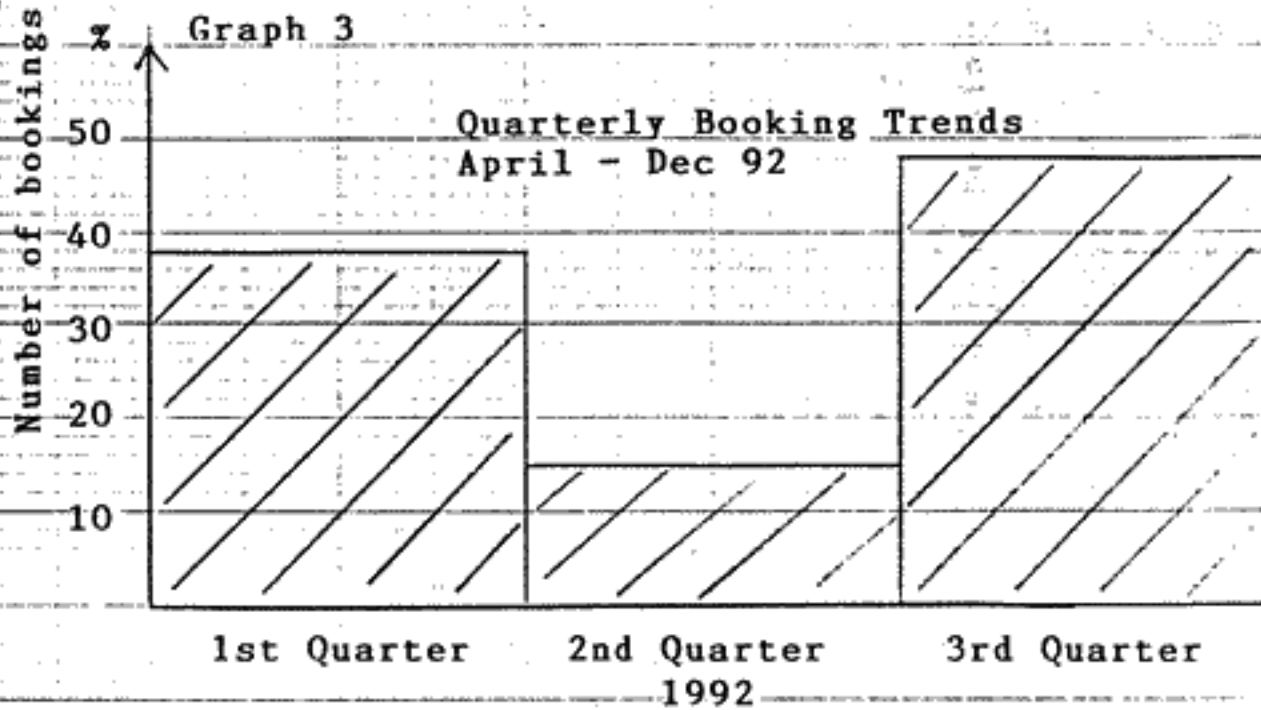
Graph 1 illustrates the types of booking available and their frequency. As the graph indicates 50% of Cinenova's hire bookings are on VHS as opposed to 33% of hires on 16mm. Given that our main market is the education sector (see graph 4) this is hardly surprising.

As Universities and Colleges have less money to allocate to resources they are forced to look for cheaper options - VHS

Cinenova Activity Report

April 92 - December 92





is cheaper to hire than 16mm. This has been addressed in our marketing strategy. For example, in the recently produced educational leaflets we have endeavoured to ensure that those titles listed are available on VHS. In addition it is important to note the number of VHS sales. Judging by recent bookings the sale of VHS titles is on the increase, with the main market being libraries. Cinenova is working on expanding this market by targeting specialist trade journals.

Graph 2 - UK, Overseas Breakdown.

Graph two shows the split between UK and overseas bookings. 84% of Cinenova's bookings are in the UK whilst the remaining 16% come from Europe and are primarily festivals. Given this statistic our intention for 1993/94 is to continue to work on consolidating our home markets, while exploring new initiatives for breaking into Europe, particularly in the field of TV (see 93/94 TV)

Graph 3 - Quarterly Booking Trends

Graph 3 indicates the trend in Cinenova's bookings over the first three quarters of the year. Whilst the first and third quarters of this year show relatively even booking trends (38% and 48% respectively) the summer quarter - July, August and September_ shows a definite down turn in bookings.

Given our main market is the education sector (see graph 4) this is hardly surprising as educational institutions close for the summer period. This therefore provides an opportunity for Cinenova to explore and develop new markets in order to boost bookings for that period. A number of opportunities are being explored for the year 93/94, including social services, the health sector and television.

Graph 4 - Client Groups

Graph four gives a percentage breakdown of our client groups for the first three quarters of this year. The education sector is clearly Cinenova's main market with 32% of the bookings. It is for this reason that this year's main marketing strategy has been directed towards that market with the launch of a series of 10 educational leaflets.

Television sales make up 5% of bookings. In terms of income generating strategy, however, TV is definitely seen as an "earner". For this reason Cinenova is intending to concentrate on expanding this market in 93/94 with very specific marketing strategies. (see 93/94 TV)

ACQUISITIONS

Cinenova has been inundated with submissions of films and videos by women filmmakers from around the world. We have successfully put into operation our objective of expanding former criteria for acquiring work, taking into consideration socio-political, cultural and artistic changes and differences in ideology and film language.

In line with the now distinct two strands of the organisation, educational and exhibition, we have been highly selective with our choices. In the past, more titles were taken into distribution than could be adequately promoted, we have therefore taken into account the following:

- * potential audience(s)
- * educational or theatrical feasibility
- * marketability of each title,
- * packaging possibilities
- * production values
- * cultural and artistic significance.

Our new acquisitions are:

CIRCUS

THE OFFICE

EXILES

A PRAYER BEFORE BIRTH

NICE GIRLS DON'T DO IT

FIRST BASE

NOW PRETEND

THE HAIRCUT

HIDDEN WORLDS

TEMPTED

FLAMING EARS

SHOOT FOR THE CONTENTS

SILENT IN THE CROWD

AZAADI

THE THIRD WOMAN

THE WAY OF THE WICKED

BATHROOM GENDER

FOREVER

DYKETACTICS

Included in our new acquisitions are films and videos from the USA, UK, Netherlands and Austria. Titles include short fiction, animation, documentary, experimental work and 2 feature length films. Some of the areas explored in this eclectic range of work are : mental illness among Caribbean immigrants in Britain (SILENT IN THE CROWD), an African American woman's deconstruction of the book 'Black Like Me' (NOW PRETEND...), a 'thriller' about an Iranian woman in an Islamic resistance group (THE THIRD WOMAN).

As a result of carefully considering all new submissions, the titles we have acquired this year are all thoroughly accounted for, receiving good exposure and reaching wide audiences. The demand for these films by women has been made evident not only by venues expressly interested in screening this work, but also by the increase in bookings from both the educational and theatrical sectors.

THEATRICAL:

Cinenova has been successful in fulfilling its objective to obtain at least one theatrical release a year. In fact, the two features we've acquired this year have both received theatrical runs.

A calculated risk was taken with the Austrian film, FLAMING EARS, a lesbian sci-fi experimental feature. With its cult status in America and Europe, Cinenova strategically marketed FLAMING EARS as an underground, experimental film not to be missed. As a result of carefully targeted publicity, the film received extensive press coverage in all the gay press, Time Out, What's On In London, The Independent, City Limits, radio coverage on GLR, The Independent Film and Video Monthly, The Business of Film and various other newspapers.

After a one off screening at Screen On The Green (see exhibitions/Events), the film was screened over 5 weeks at the Scala Cinema. An SFD and regular press screening took place along with a sneak preview and a special women's event. The film grossed over 1500.00.

With the need for such specialist marketing, Cinenova was the best equipped distributor for FLAMING EARS. Although difficult, FLAMING... is an exciting, original, imaginative and creative film by two committed women film-makers. Rooted in gay and lesbian cinema and informed by various film genres, FLAMING... exemplifies the risks and new directions being undertaken by contemporary women filmmakers. It is precisely this kind of film that needs the expertise of Cinenova to release it from its potentially marginalized position and bring it to the attention of as wide an audience as possible.

SHOOT FOR THE CONTENTS

Trinh Minh-ha's latest film SHOOT FOR THE CONTENTS (screened at the LFF last year) is a documentary that realizes on screen the shifts of interpretation in contemporary Chinese culture and politics. With this recent acquisition, Cinenova now has all of Minh-ha's films in distribution.

Minh-ha is a highly acclaimed filmmaker and academic in the USA. Her work would have remained virtually invisible in this country without the efforts of Cinenova bringing it to the public through educational channels. In November this year, Homi Bhabha interviewed Minh-ha at the ICA at which time Cinenova had a two week retrospective of her work also at the ICA, highlighting SHOOT FOR THE CONTENTS. The films were a great success, resulting in increased bookings and sales of her work. Currently, SHOOT... is with Alan Fountain at C4 who has expressed interest in a possible purchase for broadcast.

RFT TOUR

Cinenova was a successful applicant for the Arts Council Film and Video Touring fund.

A programmer has been brought in to put together two

packages which include two separate one hour programmes per package. The tour, entitled NEW WAVE WOMEN addresses issues of female identity and difference while also playing with representation and meaning. Titles are drawn primarily from Cinenova's catalogue including several new acquisitions. The packages provide distinctive examples of experimental films made by women over the last 15 years.

Targeted venues are the RFTs, galleries, museums, media study and film courses, art colleges and potentially Europe. Film-makers will attend screenings upon request and detailed programme notes will be provided for each film. Promotional and publicity material including essays and film descriptions will also be provided.

This project links in strongly with our commitment to promoting work by women of cultural and ideological difference of artistic quality to as wide an audience as possible. Audiences in many of the regions have been deprived of this seminal work and Cinenova is pushing for the packages to also be screened at smaller venues who would not normally show experimental films, particularly by women.

This project also represents a radical move in women's distribution of reclaiming and re-evaluating the vanguard work of feminist filmmaking in an era of "post-feminism".

ICA- BROAD'S PERSPECTIVE

Cinenova's bi-monthly slot at the ICA, entitled BROAD'S PERSPECTIVE, goes into full swing in February, 1993 with PASSIONATE HABITS, a two week programme about women and religion. Programmes and events following on from this up to calendar year end '93 are:

- 1) Tilda Swinton season. Opening with Cynthia Beat's THE PARTY and linking up with the opening of ORLANDO.
- 2) A tribute to German camerawoman and director, Elfi Mikesch.
- 3) An eclectic season of hi-tec/low-tec video work by women working in areas from pop-promos and television to video art and documentary.
- 4) A season of films by women looking at cultural difference/representation within the context of the supposed opening of borders in Europe. Also a programme comparing the accomplishment of Black British women filmmakers with their contemporaries in Europe and the U.S.
- 5) A 'wild' programme of films and video selected by women performance artists ranging from Kazuko Hohki (from the Frank Chickens) and Laurie Anderson. An insight into what visually stimulates and motivates these artists who work in a particularly idiosyncratic art form. To be linked up with the ICA Theatre Department.

BROAD'S PERSPECTIVE, foregrounds both the exciting films/videos being produced by women as well as the innovative work being done by women's distribution. Cinenova will be showcasing many of our new acquisitions while offering exposure to important 'older' titles which, without our efforts at creative programming and marketing, would otherwise not be seen.

The popular appeal of many of the events and the innovative way in which we intend to publicize them will draw in audiences unfamiliar with Cinenova. As the only ONGOING women's film and video event in London, Broad's Perspective is a prime opportunity for Cinenova to continue promoting a new image for women's film and video distribution.

TV/ CABLE LONDON

This year Cinenova secured a slot on Cable London's Grapevine T.V. which has been extremely successful. Over 8 titles have been shown in the monthly slot ranging from animation about women and law (BLIND JUSTICE SERIES) to a Columbian comedy about the day in the life of a housewife (AND WHAT DOES YOUR MOTHER DO?). With broadcasts in the afternoon and evenings, including Cinenova's address and telephone number, we have managed to tap into a variety of non-traditional audiences. The knock on effect has been bookings and catalogue requests from Cable London viewers as well as encouraging Carole Enahoro, Grapevine's programmer, to continue the slot throughout 1993/94.

Cinenova has submitted several films to C4 for possible TV sales (see SHOOT FOR THE CONTENTS under theatrical). Titles were requested by Caroline Spry for the lesbian and gay festival on C4 next year (see next year.....)

VIDEO SELL-THROUGH

Cinenova was approached by a video sell-through label, DANGEROUS TO KNOW to work on a compilation tape of lesbian shorts. The package, entitled LYCRA SHORTS, includes three titles from our catalogue; DOMESTIC BLISS, RESERVAAT and CAN'T YOU TAKE A JOKE. The tape also allows advertising space for Cinenova, giving our address and telephone number for further information. LYCRA SHORTS has been widely publicized in all the gay magazines and newspapers, City Limits, Time Out and various other press. The tape was released on Monday, Dec. 7th in all the Virgin maga stores around the country, Silvermoon bookshop, Gays the Word and West and Wilde in Edinburgh.

The package was launched in December in order to capitalize on the Christmas period and sales have been estimated at over 2000 units in the first year. There have already been over 100 mailorders. All costs have been covered by

DANGEROUS TO KNOW and Cinenova will be in receipt of a 1,500 advance. The advance and subsequent revenues earned on sales exceeds the estimated monies we would earn through our own individual sales on these titles.

A second release of Cinenova films on the DANGEROUS TO KNOW label is already under discussion for '93/94.

With the rise of 'QUEER CINEMA' this is an opportune moment for Cinenova to be promoting and capitalizing on our catalogue of lesbian work. 'QUEER CINEMA' has been dominated by gay men's work and ethos (this was made evident in the ICA Queer Cinema conference in Sept.) and it is part of Cinenova's raison d'etre to ensure the visibility of our own diverse range of lesbian titles.

The wide dissemination of the tape is also an effective marketing tool for Cinenova as its popular appeal will reach individuals who may not have heard of us.

- Cinenova also has a film, SOME PROTECTION, included in Connoisseur's women and animation video, WAYWARD GIRLS, WICKED WOMEN.

EDUCATION

* Leaflets:

Cinenova has produced a series of 10 educational leaflets. The leaflets thematically combine films focusing on cultural, historical, educational, and health issues. The series has been targeted at a cross section of groups and organisations, ranging from Jewish organisations and Race Relations Councils to Health/Social Services and Film/Cultural study courses. This mailshot has contributed to the expansion of our client base and the response so far has been encouraging. The 10 leaflets are as follows:

- 1) STRUGGLE FOR SURVIVAL (A diverse range of health-oriented issues)
- 2) AFRO-CARIBBEAN HISTORY AND CULTURE
- 3) CONTEMPORARY WOMEN'S CINEMA
- 4) THE LIVES AND LOVES OF LESBIANS
- 5) WOMEN WORKING IN THE ARTS
- 6) EARLY WOMEN FILM-MAKERS
- 7) WOMEN'S RESISTANCE AND STRUGGLE WORLDWIDE
- 8) WOMEN'S ROLES
- 9) JEWISH IDENTITY AND HISTORY
- 10) EXPERIMENTAL FILM-MAKERS.

The leaflets are an important resource for educationalists in a variety of fields as well as acting as a vehicle for promoting and increasing awareness of women's accomplishments in the media.

* University of East London Package:

Last year Cinenova worked on an educational package in collaboration with 5 students from the Women's Media Study course at UEL. The package, entitled CROSSING THE DIVIDE, has been financed by the government's Enterprise Development Scheme and UEL. The launch will take place at BAFTA in February '93 with over 600 invites sent to educationalists around the country. (see 1993/94 section for future development)

FESTIVALS

This year Cinenova attended FEMINALE Women's Film Festival in Cologne, The London Film Festival and The Berlin Film Festival. Although invited to other international film festivals, we were unfortunately unable to attend due to financial constraints.

At Feminale, Cinenova had a stand where we displayed catalogues and posters and a VHS monitor to show samples of our work. Contacts were made with European programmers, festival organisers, film clubs and filmmakers. Several of our films were screened at the festival and we managed to acquire some exciting new titles. Cinenova is now firmly established as a mainstay of the festival, the second largest women's film festival in Europe. Accommodation and flight costs are covered by the festival ensuring our presence.

The success of Cinenova's profile raising activities was reflected at the LFF by the number of European and American film-makers and programmers who approached us with interest in the organisation.

This financial year Cinenova will be attending the Manchester Film Forum (Innovations '93), the London Lesbian and Gay Film Festival and Video Positive. Innovations '93, with its focus on exploring the cross over between commercial and experimental work, is an ideal opportunity for Cinenova to promote women's endeavours in the media and bring to light our efforts to work in tandem with the educational and commercial sectors.....

The London Lesbian and Gay Film Festival is a prime event for Cinenova to both showcase and acquire new work. Contacts have been built up over the years and as with Feminale, we are now an active participant of the festival.

EVENTS

* THE BIG BALL: FANNY ADAMS, the anonymous women's arts organisation that uses 'guerilla' tactics to fight sexism in the British visual arts, held a big benefit ball last October at one of London's top nightclubs.

Along with the likes of Rose English and Bobby Baker, Cinenova was asked to participate in the event. A large room in the club was specifically designated for 2 hours of screening Cinenova's films. With an attendance of over 2000 people and extensive publicity and press coverage, THE BIG BALL was a high profile event for Cinenova, giving us the opportunity to reach a more 'popular/trendy' and untapped audience with our films. The political implications of the event, ie the lack of resources and attention given to women artists across the board, rests well within Cinenova's cultural remit to bring to the public, work that is so often marginalized.

* LESBIAN GAZE

In September '92, Camerwork held a photographic exhibition on lesbian representation. Cinenova and Four Corners were approached by Camerwork to collaborate on a film and photography event to compliment the exhibition.

Taking the form of a one day conference, the event, entitled LESBIAN GAZE, was held at Four Corners' cinema and began with a screening of a of Cinenova's films looking at sexuality, gender and representation. This was followed by a panel discussion linking the films and their meaning with the photographic exhibition. The day was a success with a full audience and participants were targeted from all three organisation's mailing lists.

* FROM CIRCLES TO CINENOVA

Birkbeck college has set up a course to begin January 1993 exploring the early history and development of feminist cinema from the perspective of film distribution.

The course, entitled FROM CIRCLES TO CINENOVA will look at changing rationales and strategies from the early '70s to the present time as a productive alternative to the usual text-based critical approach.

The first half will be concerned with the setting up of Circles in the late '70s, exploring its feminist impulse and looking at a range of early titles, towards an understanding of aims and activities during this period.

The second half of the course will look at the changes in both film-making and distribution strategies which characterize the eighties to the present.

* FLAMING: QUEER FILM AND VIDEO FESTIVAL

On the weekend of Oct. 3rd and 4th '92, Islington Council and City Limits sponsored a Queer film and video festival at Screen on the Green. The highlight of the weekend was Cinenova's FLAMING EARS (see Theatrical). The Cinema was sold out for the premiere.

Cinenova received sponsorship from Islington Council to put on a reception at The Angel Cafe for FLAMING EARS as part of the festival activities. Over 3000 leaflets and 600 invites were mailed out and delivered to individuals, press and 25 venues around London.

The diversity of the audience and the huge turnout for the reception is indicative of the phenomenal interest in Queer cinema over the past year. It is important to note the significant contribution Cinenova has made to this upsurge in gay work with respect to Lesbian cinema.

* VIDEO IN DEVELOPMENT

In the Autumn of '92 Cinenova was invited to attend this one day event at the University of Reading's department of Agricultural Extension and Rural Development.

A number of issues were covered including:

- * appropriate training
- * access and control
- * resourcing and sustainability
- * distribution and documentation

The discussion on distribution centred around ways in which those seeking to use AV materials in their teaching can find out what is available, and more importantly how relevant those materials will be. This in turn raised the issues of the need for distributors to provide some preview service and supplementary written information to compliment the video/film. In the past Cinenova (Circles) has provided these kind of materials (see black Women and Invisibility Package). Clearly this is an important issue in terms of allowing a wider audience access to the work, and is something that needs to be researched further in terms of Cinenova's marketing strategies for 93/94.

As a result of the day the group has agreed to meet again on the 30th Jan 1993, and from this a full two day conference at King Alfreds College in Winchester will follow in May 1993.

There are clear benefits for Cinenova to continue its involvement in this group, not least being the contacts made with those in Further and Higher Education expressly interested in using AV materials. In addition there are opportunities to make international contacts useful for both acquisitions and distribution.

1993/94 OBJECTIVES

Cinenova has successfully reached its 92/93 aims and objectives. Our profile is high, self-generated income has increased along with an expanding client base.

Our commitment to initiating projects, events and creative marketing strategies in order to promote our diverse catalogue of films and videos has contributed to the achievement of reaching our main cultural objective; to get this work by women seen by a wide audience.

In 93/94 we will develop medium and long term projects and embark on new initiatives. As an ongoing concern, we will continue to access new and established audiences and increase our turnover through well publicized events, tours, and intensive marketing.

Given the state of Britains economic and political climate, where the marginalization of minority groups is on the rise, Cinenova's role as a distributor and promoter of women's films is of vital importance. In 93/94 we will continue to build upon this years' successes, making women's film and video indispensable with educationalists, programmers, exhibitors and other client groups. We will offer new opportunities to both filmmakers and audiences alike.

PERSONNEL

We intend to keep the same arrangement for 93/94 i.e. two workers on four days a week with provision in the budget of two days per week to pay freelance programmers, designers etc. This gives us very little leeway, and a workers longterm illness or maternity leave would cause huge financial problems.

Financial restrictions also rule out a lot of very valuable training courses especially in the areas of marketing and fundraising. We intend to speak to relevant departments in the BFI and Arts Council about the possibility of subsidised training opportunities.

Where possible we will also be having as much inhouse training as is viable. The benefit of this being that we can ensure that the training is of direct relevance to Cinenova's operations.

PLACEMENTS

Cinenova is exploring various kinds of secondment and placement options to try to expand staffing without increasing the wage bill. Among the options being explored are:

* De Montfort University (formerly Leicester Poly). The University runs a BA Arts Administration course which includes placement schemes for students. - Two weeks for second years and six weeks for third years.

* Citycare - A Government training scheme for graduates interested in arts administration. The placement lasts for three months at four days a week.

Clearly for a placement to be of value to both the organisation and the trainee, a lot of work must be done in the initial stages to clarify the aims and objectives of both parties. Cinenova has begun to identify specific projects that a placement could be given responsibility for (with guidance) and we are very keen to pursue this option.

MARKETING STRATEGY

Our main marketing tool in 93/94 will be the catalogue which we hope to have ready by March 93. This will inevitably increase the demand for hires and sales and will be a revenue earner in its own right.

We will also be continuing our expansion of the mailing lists now that we have an operational data base, by linking in with other organisations' lists i.e. Arts Council has a European film and video list. We will continue the work begun in targeting specific work to specific user groups.

In addition Cinenova is intending to improve on the services it offers to both its filmmakers and client/user groups. The new computer software will enable us to present filmmakers with comprehensive activity reports, detailing the venue and type of booking. In January 93 we will be meeting with our despatch agents Glenbuck to look at ways of making the service more efficient.

EDUCATION

* LEAFLETS:

The introduction of the educational leaflets compiled by Julia Knight will be followed up through monitoring the responses and bookings/sales orders we receive. This information will be used to help us target new acquisitions and existing titles to those appropriate areas within the education sector. This will also enable us to expand our Education mailing lists.

* PACKAGES

Following the success of the 'pilot' project with the University of East London, where Cinenova collaborated with

students on the educational package, CROSSING THE DIVIDE, additional collaborations will continue to take place. The packages will be produced with financial assistance from the Government's Enterprise Development Scheme.

The senior lecturer at UEL who we have been liaising with, and Cinenova feel these projects to be of immense educational value to the students. With this years' experience behind us, 93/94's project will be more highly structured, ensuring quicker results and greater responsibility from the students. Our committment to the scheme also ensures that Cinenova produces at least one educational package per year.

* ADDITIONAL EDUCATIONAL PROJECTS

Cinenova has arranged a preliminary meeting with MOMI to discuss potential collaboration with the educational work they do with schools, colleges and adult education groups.

Further discussions will also take place with Will Bell, Film Education Officer at the Arts Council to look at the developments of NVQ's and the possiblility of Cinenova linking up with future Arts Council projects.

ACQUISITIONS/DISTRIBUTION

Meetings will be held at the beginning of 93 to discuss the possibility of co-distribution with Contemporary Films and Electric Films. Liz Wrenn, MD of Electric, is interested in aiding Cinenova to acquire work by women filmmakers that she herself is now unable to take on because of her own higher overheads but which she feels deserves to be seen in Britain. We are also negotiating with BFI Production over possible limited distribution of New Directors titles, and with the Royal College of Art who have an interesting back catalogue of work by women filmmakers (Anna Campion, Martine Thoquenne, Sophie Muller).

A theatrical release for a small distributor is always a risk but we have reintroduced theatric screenings : the first time a womens distributor has done this in five years. Our intention for 93/94 is to aim for one theatrical release with strong niche marketing potential. The experience of OUT ON A LIMB with MY FATHER IS COMING illustrates the hazards even for a distributor who believes they know their market. We expect to pick up at least the same amount of titles in 93/94 as a lot of interesting new work should be completed over the next few months, and with the success of FLAMING EARS we would expect a good response from filmmakers with work in the Lesbian and Gay Film Festival.

DANGEROUS TO KNOW have approached us with the offer of another compilation of our titles to go out on video sell through. Given the likely success of the first tape LYCRA SHORTS, this will be an excellent opportunity to widen

our audiences and provide healthy royalties for filmmakers. We have also been asked to provide work by two African American filmmakers for the BFI's Black by Popular Demand series of videos. There are also a couple of our films which we feel would go down very well on the Connoisseur label and we will be suggesting these titles to the company.

We are still trying to clear up the CoW distribution rights, there are a number of titles languishing in Glenbuck which could have a useful life if they were marketed (BORN IN FLAMES has had a resurgence since we took it on) but without the filmmakers' consent we cannot touch the material. We will continue to work on this.

Aside from the ICA slot, we have been expanding our exhibitions slots and will continue to screen work at London venues ranging from the Scala to the NFT to the Biograph in Pimlico. A priority for 93/94 is to develop a relationship with the Regional programme advisers at the BFI by ensuring that they have full publicity on our titles and are invited to preview screenings. We are hoping to make use of the facilities at Stephen Street to set up previews there in the same way the Coop has.

TELEVISION

In 93/94 one of our main aims is to increase TV sales both here and abroad. Strategies include sending showreels to relevant departments and arranging special screenings of new acquisitions, possibly in conjunction with the BFI. We are awaiting Channel Four's decision on SHOOT FOR THE CONTENTS, and Caroline Spry is looking at a number of our titles for a Festival of Gay and Lesbian work she is preparing for transmission in 1993. We have also been approached for a large amount of material for programme research at Century TV.

Talks are currently underway to form an umbrella organisation to represent the following distributors at the MIPTV fair in Cannes in April 93:

- * London Video Access
- * Cinenova
- * London Film-makers Co-op
- * The Film and Video Umbrella

The intention is that two representatives from these organisations will attend MIPTV in order to sell packages of work from London's independent distributors to European Television. The first stage in this initiative is to raise funding to produce cohesive and comprehensive publicity material representing all distributors that will attract the TV buyers.

This is a very exciting prospect as the European TV market is large and relatively untapped, LVA has attended the market and it is clear that there is considerable interest

in the work coming out of the UK.

FUNDING

We will be making the following sponsorship and funding applications:

- * Foundation for Sport and the Arts: 12,000.00
9000 print renewal
3000 office refurbishment

Raising money for print renewal is becoming increasingly important as more of our films are becoming unusable. It does nothing for Cinenova's reputation and profile if we are unable to despatch prints in good condition, or indeed if we have to withdraw prints from distribution due to their poor condition.

- * British Council: Women Make Movies Event

Cinenova will be applying to the British Council to find the cost of flying Deborah Zimmerman (head of WMM) and a filmmaker (yet to be decided on) from the States. In addition we will also be asking them to cover the freight costs for prints. One of the main thrusts of the WMM event will be the opportunity to screen films that have never or only very rarely been seen in the UK.

- * Arts Council: Touring Package.

Following this years' successful application to the Arts Council, Cinenova will be putting forward a proposal for another touring package of work by women. One possibility will be a tour of highlights from one of Europe's women's film festivals.

- * Commercial Sponsorship

Our intention is to apply to the Action Resource Centre in Tower Hamlets for a secondee from the business sector. Their brief will be to advise and work alongside Cinenova in approaching a potential sponsor to cover the costs of producing a Cinenova video sleeve and leader. We are confident of success given our profile raising activities and exhibition events during 92/93.

- * Educational Trusts:

During 92/93 a sub-committee was set up to research the nature of grant donations from Educational Trusts. It was clear that even though Cinenova is a non-profit company, without Charitable status raising money from these trusts is extremely difficult. That being said once we have achieved Charitable status we will apply to bodies like the Cadbury Trust for money to design and produce study notes to compliment educational video packages.

PROFILE/EVENTS

* ICA - BROAD'S PERSPECTIVE

The ICA slot, BROAD'S PERSPECTIVE, has enabled us to move outside the perception of the company as merely a distributor of worthy but boring material, so we are now viewed as a promoter of womens work in all manifestations. In October 93 we intend to mount a series of events and screenings at the ICA highlighting Women Make Movies, the New York based feminist distributors. We will be applying to the British Council and the Arts Council for financial support for a fortnight of screenings of a Women Make Movies programme at the ICA cinematheque, plus a conference on specialist distribution with a keynote address by Debra Zimmerman from Women Make Movies.

The idea is to attract everyone with an interest or involvement in not just women's, but any kind of specialised distribution practice to give some kind of voice to what is generally the unspoken area of film. The conference will examine:

- * The need for specialism in distribution
- * Ask questions about the advantages and disadvantages for filmmakers
- * Compare and contrast the position here, in the States and in Europe
- * Consider the effect of sell through video on distribution practice
- * Examine ways in which access to exhibition can be widened.

* OTHER EVENTS

Following the successful collaboration with the Scala on FLAMING EARS, discussions are underway about a Cinenova programming slot and future special events at the Scala. Other plans include ongoing events with Camerawork and Four Corners and a possible fundraising benefit with Women In Film.

POINTS TO NOTE ON BUDGETS AND CASHFLOWS

Income and Expenditure 93/94 Budget Comparatives

The 35000 revenue funding being requested from the BFI in 93/94 is the level that is needed to sustain our cash flow commitment for 93/94 activities. Cinenova's intention is to be funded as an on going concern with a life beyond the 31st March 1994, hence our surplus figure for 93/94 being forecast as 2134. This is in part due to our post march creditors, for example royalty payments.

In terms of Cinenova's turnover the 35000 we are asking for for 93/94 represents 45% of our total income as opposed to 92/93's level of 52%.

Having established a successful record in sponsorship we are equally optimistic for 93/94.

A budget working paper for income projection (page2b) has been included to provide support for the 93/94 projections.

93/94 Cashflow Forecast

The salary figures for 93/94 are based on the existing level of 10 working days per week. The figures include a pay rise of 3%. This is the first pay rise for Cinenova in two years.

Project Sponsorship breakdown:

Arts Council Touring Package	5000
1st tranche July-Sept	2000
2nd tranche Jan-Mar	3000
Foundation for Sport and the Arts	12000
Replacement Prints	9000
Office Refurbishment	3000
Private Sponsorship for leader	
July - Sept	2000

The figure budgeted for 93/94 self generated income is at the same level as we forecast one year ago.

92/93 Cashflow Forecast

The Glenbuck Royalties figure is now forecast at less than the revised budget figure. This is due to the Arts Council tour starting later in 92/93 than forecast. As a result some of the revenues will not come in until the start of financial year 93/94.

CineNova INCOME + EXPENDITURE 1993/94 Budget Comparatives

Draft 1 12-12-92

file SUM9394

	1993/94 BUDGET	%	1992/93 FORECAST	%	1992/93 REVISED BUDGET	%
INCOME						
BFI	35000	45.3	35035	52.4	35035	
Project sponsorship	19000		17954		10566	
* Grant Income *	54000	69.9	52989	79.3	45601	72.9
Glenbuck income	18011		11106		13964	
Direct invoicing	5239		2552		2856	
Bank interest	0		164		164	
* Self-generated Income *	23250	30.1	13822	20.7	16984	27.1
** TOTAL INCOME **	77250	100	66811	100	62585	100
EXPENDITURE						
Glenbuck expenses	800		1379		300	
Marketing	1900		1836		2631	
Festivals	700		31		0	
Catalogue	2000		6400		7700	
Royalties	12260		6321		10140	
* Direct costs *	17660	22.9	15967	23.9	20771	33.2
Salaries	34628		30366		33342	
Staff recruitment/trainin	440		345		345	
Phone/postage	2400		2034		1519	
Office supplies	600		787		652	
Audit/legal fees	1132		2132		2131	
Bank charges	360		393		340	
Rent/building	2276		2142		1740	
Insurance	500		403		500	
Travel/child care/sundry	120		69		140	
* Overheads *	42456	55.0	38671	57.9	40709	65.0
Projects	15000	19.4	3800	5.69	0	0
** TOTAL EXPENDITURE **	75116	97.2	58438	87.5	61480	98.2
Surplus/(Deficit) for year	2134		8373		1105	

CineNova 1993/94 INCOME + EXPENDITURE BUDGET
 draft1 12-12-92
 file BGT9394

	Apr-Jun	Jul-Sep	Oct-Dec	Jan-Mar	Post Mar	1993/94 Budget
** INCOME **						
Glenbuck	0	7000	2500	4500	4011	18011
Direct invoicing	225	395	2225	2395	0	5239
Sponsorship/Bank interest	0	4000	12000	3000	0	19000
BFI Grant	8750	8750	8750	8750	0	35000
Total income	8975	20145	25475	18645	4011	77250
EXPENDITURE						
Direct costs	1000	1400	2200	800	12260	17660
Project costs	0	3300	4500	7200	0	15000
Overheads	9993	10301	10201	10111	1850	42456
Office equipment						0
Total expenditure	10993	15001	16901	18111	14110	75116
(Deficit)/Surplus	-2018	3126	11699	12233	2134	2134

CineNova Budget 93/94 Income Projection

draft1 12-12-92	Available Titles	Average price	Active titles	Frequency per year	Expected income	Expected Royalties
VHS hire	270	15	80	7	8400	
		20	20	3	1200	
VHS new titles	30	15	30	7	3150	
					0	
16mm hire	157	25	40	6	6000	
					0	
16mm new titles	20	25	20	5	2500	
16mm features	8	50	8	3	1200	9005.5
preview hire	300	7	40	1	280	
VHS packages sale	300	60	50	1	3000	
TV clip sale	300	170	2	1	340	
TV sale		2000	2	1	4000	3255
Catalogue individuals		3.40	144	1	490	
Catalogue institutions		8.51	48	1	409	
					30969	12260.5
CineNova income after Glenbuck comm			18011	5239	23250	

CineNova 1993/94 Cashflow Forecast
 draft1 12-12-92
 file BGT9394

	Apr-Jun	Jul-Sep	Oct-Dec	Jan-Mar	Post Mar	1993/94 Budget	1992/93 Forecast
** RECEIPTS **							
Glenbuck royalties		8225	2938	5288	4713	21163	13050
Catalogues/other	264	464	2614	2814		6156	2999
Debtors 1992/93	6110					6110	1993
Project sponsorship		4000	12000	3000		19000	18117
BFI grant	8750	8750	8750	8750		35000	35035
TOTAL RECEIPTS	15124	21439	26302	19852	4713	87429	71194
** PAYMENTS **							
Glenbuck exp/carriage	200	200	200	200		800	1379
Marketing	300	700	500	400		1900	1836
Festivals/Catalogue	500	500	1500	200		2700	6431
Royalties					12260	12260	6321
Total direct costs	1000	1400	2200	800	12260	17660	15967
Salaries	7922	8652	8652	8652	750	34628	30366
Staff recruitment/trainin	110	220	110			440	345
Phone/postage	600	600	600	600		2400	2034
Office supplies	140	140	150	170		600	787
Audit/legal fees	32				1100	1132	2132
Bank charges	90	90	90	90		360	393
Rent/building	569	569	569	569		2276	2142
Insurance	500					500	403
Travel/child care	30	30	30	30		120	70
Net VAT	160	53	1277	811	1067	3367	2669
Total overheads	10153	10354	11478	10922	2917	45823	41341
Projects		3300	4500	7200		15000	3800
Creditors 92/93	6645	1240	240	240		8365	9336
Office equipment			3000			3000	4500
Total extra ordinary co	6645	4540	7740	7440	0	26365	17636
TOTAL PAYMENTS	17798	16294	21418	19162	15177	89848	74944
Bal c/f	310	5455	10339	11029	565	565	1448

CineNova 1992/93 Cashflow Forecast
 ACT9293
 draft6 12-12-92

	April Actual	May Actual	June Actual	July Actual	Aug Actual	Sep Actual	Oct Actual	Nov Actual
** RECEIPTS **								
Glenbuck royalties					0			0
Direct invoicing	24	0	204	75	23	555	41	28
Debtors 1991/92		1963	30					
Sponsorship/bank interest			12		2000	11	12310	0
BFI grant		4535	8000	7500			7500	
TOTAL RECEIPTS	24	6498	8246	7575	2023	566	19851	28
** PAYMENTS **								
Glenbuck exp/carriage	25		131		313			
Marketing	4		126		26	82	403	194
Festivals/Catalogue								31
Royalties		18						
Total direct costs	29	18	257		339	82	403	225
Salaries	1509	754	3179	2277	1927	3095	3821	1873
Staff recruitment/trainin	45			0	0			0
Phone/postage	78	98	297	74	87	381	58	262
Office supplies	63	1	292	5	3	39	56	167
Audit/legal fees					32			
Bank charges			96			127		
Rent/building	8		427	0				
Insurance			403					
Travel/child care	14	2		10	0	4	0	0
Net VAT	5	14	104	3	-31	222	96	241
Total overheads	1722	868	4798	2370	2018	3867	4032	2543
Projects					200			
Creditors 91/92	2725	960	1313	152	80	2638	9	1141
Office equipment								
Total extra ordinary co	2725	960	1313	152	280	2638	9	1141
TOTAL PAYMENTS	4476	1846	6367	2521	2637	6587	4443	3909
Bal b/f	5198							
Bal c/f	746	5397	7276	12330	11716	5695	21102	17221

Oct Actual	Nov Actual	Dec	Jan 93	Feb 93	Mar93	Post Mar	1992/93 forecast	1992/93 isedRev Budget	better/ (worse)
41	0 28	2940 775	775	4000 200	300	6110	13050 2999 1993	16408 3356 0	-3358 -357 1993
12310 7500	0	130	7500	3644	10		18117 35035	10730 35035	7387 0
19851	28	3845	8275	7844	310	6110	71194	65529	5665
403	194 31	710	400 1300	400 2500 750	200 200 2600	5553	1379 1836 6431 6321	300 2631 7700 10140	-1079 796 1269 3819
403	225	710	1700	3650	3000	5553	15967	20771	4804
3821	1873 0	2800	2800 300	2800	2800	730	30366 345	33342 345	2976 0
58	262	325	25	25	325		2034	1519	-515
56	167	40	40	40	40		787	652	-135
					1000	1100	2132	2131	-1
		85			85		393	340	-53
		569	569		569		2142	1740	-402
0	0	10	10	10	10		403	500	97
96	241	180	823	700	51	262	70 2669	140 1986	70 -683
4032	2543	4009	4567	3575	4880	2092	41340	41167	-173
			2000	1600			3800	0	-3800
9	1141	80	80 4500	80	80		9336 4500	8825 3000	-511 -1500
9	1141	80	6580	1680	80		17636	11825	-5811
4443	3909	4799	12847	8905	7960	7645	74943 5198	73763 5198	-1180
21102	17221	16267	11695	10634	2984	1449	1449	-3036	4485

CineNova 1992/93 INCOME + EXPENDITURE FORECAST

draft4 12-12-92

file ACT9293

	April	May	June	July	Aug	Sep	Oct	Nov
** INCOME **								
Glenbuck	0	0	0	0	0	0	0	0
Direct invoicing	20	0	173	64	20	472	34	24
Bank interest/other	0	0	12	0	2000	11	12310	0
BFI Grant	0	4535	8000	8500	0	0	8500	0
Total income	20	4535	8185	8564	2020	483	20844	24
EXPENDITURE								
Direct costs	29	18	257	0	339	82	403	225
Launch/legal costs	0	0	0	0	200	0	0	0
Overheads	1718	855	4694	2366	2049	3646	3935	2302
Office equipment						0		
Total expenditure	1747	873	4951	2366	2588	3728	4339	2527
(Deficit)/Surplus	-1726	1936	5170	11368	10800	7555	24061	21558

Aug	Sep	Oct	Nov	Dec	Jan 93	Feb 93	Mar 93	Post Mar	1992/93 forecast
0	0	0	0	2502	0	3404	0	5200	11106
20	472	34	24	660	660	170	255	0	2552
2000	11	12310	0	130	0	3644	10	0	18117
0	0	8500	0	0	5500	0	0	0	35035
2020	483	20844	24	3292	6160	7218	265	5200	66811
339	82	403	225	710	1700	3650	3000	5553	15967
200	0	0	0	0	2000	1600	0	0	3800
2049	3646	3935	2302	3829	3744	2875	4829	1830	38671
	0								0
2588	3728	4339	2527	4539	7444	8125	7829	7383	58438
10800	7555	24061	21558	20311	19027	18120	10556	8373	8373