

OVERVIEW

The past year has been a very difficult one for many reasons. Although cinema attendances are generally up, the independent sector has been declining. Four repertory cinemas in London have either closed down or turned to first-run exhibition. The result is a decrease in theatrical exhibition spaces for all non-mainstream work like Cinenova's; and also, which may be more worrying, a falling awareness of and interest in such work. The education sector has faced continuing cuts but our activities have secured for us many regular and committed users of our work in universities and colleges. Local authority funded women's organisations have been harshly cut and we sadly have to admit to declining bookings from those that still exist. The Recession is far from over, cultural conservatism and philistinism are increasing and a radical political agenda is no longer a priority. All this means that Cinenova has an up-hill struggle in promoting vital and challenging work by women film and video makers.

Last year Cinenova received a 33% cut in revenue funding which meant that the hours and pay for the workers had to be cut. Consequently our activities could not increase at the rate we desired and some activities had to be cut. We did not have the staff or resources to organise a new regional touring package or release a first-run feature film which we would like to be able to do every year.

Staff moral took a terrible blow last year when we learnt of the cut, especially after all the hard and difficult work that was involved in getting Cinenova off the ground in the previous year. It must be recognised that Cinenova can only operate at its present level through continuing self-exploitation of the workers. The current take home pay for the workers is £160.00 and there is no provision for childcare, maternity leave or sickness pay. In addition the workers put in many unpaid hours and attend functions and relevant events in their own time. Workers have contributed their own money to expenses incurred in travel and festival attendances.

Despite all the disadvantages we face Cinenova has managed to increase all film and video bookings. A particular rise in 16mm bookings is mainly due to increased festival screenings, whilst this is very positive for our finances, we fear it points to an increasing marginalisation of women's work out of the mainstream into specific spaces.

It is crucial that Cinenova continues to promote women's film and video production in times that see not only a backlash against feminism but also cuts in many women's organisations and educational courses. To do this effectively Cinenova must be adequately funded and resourced.

93/94 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. On September 8th 1993 Cinenova held a general meeting in order to pass newly amended articles of association which were in relation to Cinenova becoming a charity. According to our solicitors we should receive our charity number within the next six months.

Cinenova is also in the process of de-registering for VAT.

KEY POST HOLDERS

Kate Norrish	Marketing/Fund-raising Co-ordinator
Helen de Witt	Acquisition/Project Development Co-ordinator

Helen de Witt was appointed in June following Liane Harris's decision to leave to pursue her own projects after four years at Circles/Cinenova. Helen de Witt began working on August 2nd.

Due to the large cut in revenue funding from the BFI last year both posts have been cut to 28 hours/week for each post. However, despite this the hours have been arranged so that the office is still open 10-6 Monday to Friday.

MANAGEMENT COMMITTEE

Elaine Burrows	National Film Archive
Satwant Gill	Films Dept - British Council
Julia Knight	Lecturer - Luton College of HE
Anna Liebschner	Film editor/maker
Carla Mitchell	Arts Council Film and Video Dept
Azza Rahman	Freelance producer
Margaret Trotter	Accountant
Harriet Willis	Film Company PR

Following last years skill spec. two new women have joined Cinenova's management committee, Margaret Trotter who brings much needed financial knowledge and Harriet Willis who works in PR. Sadly however, we have lost three members and there is still a need to recruit more women. Once again this will be done by first identifying the skills most needed on the board and then approaching the appropriate women. As ever there is always a problem in recruiting new committee members to boards that are essentially voluntary but often time consuming, it is therefore a perennial problem, but one that we do feel needs to be addressed as we would ideally like to have 10 board members in total.

STAFF TRAINING

Cinenova staff have attended three arts management training courses this year all related to finances. The courses are run by ARC the Tower Hamlets Action Resource Centre and a very subsidised rate the following courses were attended by the following staff.

Budgeting and Financial Control	Kate Norrish and Helen de Witt
Basic Bookkeeping	Helen de Witt
Preparing your Accounts for Audit	Kate Norrish
Making the most of your Annual Report	Kate Norrish and Helen de Witt

In addition the staff received in-house training on the new computer software particularly the new finance spreadsheet package EXCEL.

THE OFFICE

Office refurbishment

Following our successful application to the Foundation for Sport and the Arts last year a further application was made this year for £18,012.75 , £4000 of which was for much needed office refurbishment to enable us to meet the new EEC regulations for VDU users. Unfortunately because the foundation has over committed its budget for this year we have been informed that our application has had to be excluded from further consideration in the current financial year.

Nevertheless because the situation is so dire we have had to go ahead with some refurbishment plans on our existing budget. We have had proper shelve build in the office in order to be able to properly and safely house all of our videos, and we have bought a new desk and chair to increase the work stations in the office when we have freelancers. We were able to do this relatively cheaply as the dismantling of Tower Hamlets Council Offices there was a big office equipment sale. The situation in the office is still not satisfactory as workers are forced to sit at an angle to their VDU's because the existing desks are not deep enough.

Computer systems

A new database package has been purchased which will allow us to move all our bookings, invoices, and royalties on to computer. The benefits of this being that Cinenova film makers will now receive a full report on where their films have been seen over the course of the year. It will also bring an end to the laborious process of calculating the royalty payments manually, a very time consuming and unsatisfactory process. In addition this new computer package will include a new database of hirers and filmmakers. The database has been designed and programmed by Judy Coutinho and is currently nearing completion.

DISTRIBUTION

The biggest change which took place at the start of the financial year was the decision to return video distribution to the Bethnal Green office. Prior to this all the videos had been handled by Glenbuck Films along with all of Cinenova's 16mm prints. This decision came about for a number of reasons the main ones being:

- Glenbuck's move to the BFI meant that all their films and videos were to be rehoused at the National Film Archive in Berkhamstead. Cinenova often receives video bookings at very short notice and it was felt that it would be difficult to accommodate these once the move had taken place.
- Over the course of 92/93 there had been a number of problems with Glenbuck's handling of video bookings, for example on occasions the hirer was sent the right box with the wrong video inside, and videos were often copied on to old VHS cassettes, which we found unacceptable particularly when clients had paid £150 for a purchase.

Cinenova called for a meeting with Glenbuck soon after their re-location at the BFI, to discuss these problems and it was agreed that it would be better for us to take back the despatch of video. This allows us more quality control, for example we always use new videos and we always check copies before they go out, as a result there have been markedly less complaints regarding VHS hire. And although we prefer two weeks notice for bookings we are able to respond to urgent bookings with out any problem.

In addition the result of having all the videos in the office has meant that we have been able to offer a comprehensive free viewing service to programmers and students, this has proved to be very successful and over the summer, usually a quiet time for Cinenova, we had at least two people a week using our facilities.

It is important to note that we are working out of one small office and our walls are now lined with videos which does not give us much room for expansion or new acquisitions!

It must be noted that given the cut of £10000 that Cinenova received last year from the BFI the marketing initiatives of the company have had to be rethought to take into account the lack of money. The strategy has been to use as many existing and free outlets to advertise work and raise the profile of Cinenova, while targeting any money extremely carefully. For example a useful free advertising tool is the bulletin section that appears in the Guardian Women's Page on a Monday in which we advertise screenings.

NOTABLE FESTIVALS/EXHIBITIONS TO SCREEN CINENOVA TITLES

Bad Girls - ICA, Foyle Film Festival, Peopling London Exhibition - Museum of London, Birmingham Film and Television Festival, Feminale Germany, Montreal Lesbian and Gay Film Festival, San Fransisco Lesbian and Gay Film Festival, London Film Festival, The Short Film Festival - Barbican, Sydney Lesbian and Gay Film Festival, Copenhagen Lesbian and Gay Film Festival, Eldorado - Belgium, 1st Budapest Lesbian and Gay Film Festival.

THE CATALOGUE

In 92/93 Cinenova successfully applied for a grant from the Foundation for Sport and the Arts to produce a much needed new distribution catalogue. In addition a further £1000 pounds was raised through selling advertising space to organisations such as Channel Four and the National Short Course Training Programme at The National Film and Television School in Beconsfield (See attached report *Synopsis of Phone Canvassing*). It was expected to be launched in February 93, however it was discovered that the original text was on an apricot computer that was totally incompatible with the new office PCs and although a hacker was brought in to try to transfer the text it proved to be impossible. As a result all of the text had to be retyped in, which put the deadline back to May, by which time it was agreed by the workers and the Management Committee that it would be better to launch it in late 93 in order to be able to include new graduate works and new titles from the Lesbian and Gay Film Festival.

The catalogue is currently at our designers Frantic Design, and will be launched at a special event. It will be approximately eighty pages, black and white with a three colour cover and as well as including information and stills on all our films the catalogue also includes a package section and three essays which contextualise the work. The first essay, A MINUTE TOO LONG is from Trinh T Minh-ha, one of our most popular filmmakers, and is has been reproduced, with permission, from her book *WHEN THE MOON WAXES* (Routledge New York 1991), the other two have been specially commissioned for the catalogue. CINENOVA, BERGMAN AND VIDEOTAPE by Julia Knight explores the implications of video sell-through on an organisation like Cinenova, while Bev Zalcock's DARING DIRECTIONS charts a new shift in women's film making in the 90's.

The package section includes some tried and tested favourites such as BLACK WOMEN AND INVISIBILITY , BLIND JUSTICE and ALL WORK AND NO PAY and two new programmes which bring together new and old work. DOCUMENTARIES WITH A DIFFERENCE illustrates the many and varied approaches to documentary film making that doesn't use the authoritative voice, and EMOTIONAL JOURNEYS draws together some beautiful films looking at self-image.

The catalogue will be advertised in the Women's Art Magazine (January Edition) and the Mental Health Media Council's newsletter. We are also currently negotiating with The Little Picture Show (Diverse Productions) who are interested in doing a feature on our activities to coincide with the launch of the catalogue. We will be doing a number of mail shots to further and higher education colleges as well as municipal libraries, women's organisations and other relevant target groups.

THE NEWSLETTER

In various discussions between Cinenova and our filmmakers both here and overseas it has become clear that they do not feel that they have enough contact with the organisation. As a result it has been agreed that it would be a good idea to produce a quarterly newsletter. The first one will be produced in January and will provide a summary of the main exhibition events of the past year. If it proves to be successful it is likely to be expanded, and could become a means of discussing policy issues and extending the cultural debate around women's film making.

DISTRIBUTION ACTIVITY REVIEW

Cinenova's distribution activities can roughly be divided into two main areas:

- Education which includes the social services, race relation councils, women's groups as well as more formal educational establishments such as schools and colleges
- Exhibition which includes regional film tour and regular screenings at venues such as the ICA, and bookings from repertory cinemas and RFTs.

DISTRIBUTION AND EDUCATION

Mental Health Media Council

This year links with the Mental Health Media Council were strengthened with a large number of Cinenova's films and videos being listed in their new catalogue *Women and Well Being*. In addition Cinenova provided all the stills for the catalogue which helped raise the profile of our films. This is a very useful and cheap method of marketing our films and videos and we continually work at getting our films and videos listed in other catalogues. Other examples of this include listings in the *Black Film Bulletin* and *The Short Film Index*.

Educational Leaflets

Last financial year Cinenova produced a series of 10 themed leaflets to target to specific groups such as the race relation councils, films schools etc. The leaflets have proved very successful and were continued to be used this year although in a different context. The leaflets have been mailed out to all the student union women's officers to give let them know we exist and to give them a good idea of the range of work that we distribute. The leaflets are eye catching and relatively cheap to mail out compared to the cost of a catalogue and have generated bookings.

Crossing The Divide

Last year Cinenova worked on an educational package in collaboration with five students from the Women's Media Studies course and the University of East London (UEL). The scheme was funded by the governments Enterprise Development Scheme and UEL, and this year the following article was written as an assessment of the scheme and its implications. Unfortunately the scheme did not operate this year and this was partly due to the funding cut. Schemes like this are not only important in

relation to education but also have far reaching ramifications for Cinenova's profile and reputation. However, for the project to really be successful to the students involved a great deal of time has to be put aside by one of the Cinenova workers to facilitate it. Unfortunately the cut to our revenue funding last year led to a cut in working hours and thus it was not possible to be able to devote the amount of time necessary. Nevertheless the package produced last year will be incorporated into the new catalogue. And the following article was written by Sara Bowman to assess the impact of the project on all involved.

INTERNATIONAL WOMEN'S DAY

Always an extremely busy time for Cinenova we will be doing a large mail-out to student unions, regional film theatres and women's groups amongst others suggesting that Cinenova could provide programming advice and films and videos for special events for that day. This will happen in January and we have already begun talks with the Waterman's Arts Centre in Brentford for a Cinenova film event to compliment their other activities.

In addition this year following a small scale mailout to local schools Cinenova has been exploring the relevance of our collection of films and videos to the national curriculum. Although the mail out did result in some bookings it would appear after talks with the teachers concerned that it would be a difficult market to break into. One of the main problems that came up again and again in discussions with the teachers was their reluctance to hire any thing that was not bang up to date. For although they were interested in a number of our videos that could be relevant to a younger audience the fashions in clothes, hairstyles and even music had changed so much even in the last couple of years that they were concerned that the videos would become something to laugh at as opposed something to watch and engage in. Nevertheless the meetings were useful and have made us more aware of the kind of work that we need to take on should we decide to pursue this further. In addition we have decided to pursue the possibility of targeting the 'A' level media studies and BTec courses (see 94/95).

EXHIBITION

Broads Perspectives

This is a regular slot for Cinenova at the ICA cinematheque which provides the opportunity for Cinenova to promote films and videos directed by women from other distributors and catalogues and thus raise the profile of women filmmakers generally. The programmes cover the broadest range of thematic and formal concerns and are programmed by guest curators.

This successful series of regular screenings at the ICA has continued to flourish this year with a number of varied programmes as follows:

- May - ELFI MIKESCH tribute
- August - BROADS MAKE VIDEO, exploring the links between experimental video and pop promos. This two week programme of four packages of work included the well known work of Sophie Muller (Shakespeare's Sister and Annie Lennox) and other noted artists such as Pratibha Parmar, Tina Keane and Joan Jonas.
- December - GUERRILLAS IN OUR MIDST focused around Cinenova's newly acquired documentary by Amy Harrison of the New York based Guerrilla Girls. Cinenova invited the UK equivalent Fanny Adams to programme a week of screenings on women and art activism.

There will be at least one other Broads Perspective screening before the end of the financial year 93/94. Three ideas currently under discussion with the ICA include:

- linking up with the live arts department to make contact with performance artists such as Annie Griffin, Rose English and Bobby Baker and inviting them to programme an evening of film and video work around a theme that links with their own work
- bringing over a package of safe sex films and videos for women from the USA, (contact has already been made with the relevant organisations).
- independent work made by women from West Belfast, this came up as it was suggested to us that there was in fact a wealth of excellent work that was not being seen outside of Northern Ireland.

New Wave Women

Following a successful application to the Arts Council touring fund in 92/93 Cinenova organised a regional film tour of a retrospective package celebrating twenty years of women's experimental film making. This came to an end this year with the final balance sheet being sent to the Arts Council in October and bookings this financial year at The Electric Cinema, The Watershed Media Centre and The Waterman's Arts Centre.

Ulrike Ottinger

In keeping with our policy of one semi-theatrical release a year Cinenova has been having discussions with Dina Lom of the German Film Board with regards to acquiring and organising a tour of Ulrike Ottinger's work. The situation as it stands is that a German film distributor Export Bischoff & Co. GMBH act as her agents and are only prepared to sell us the rights and prints, the cost of which would be around £15000. Clearly Cinenova is not in a position to put up this kind of money however we do feel that there is an audience for her films in this country. Thus the discussions with the Dina Lom, who has been acting as go between, have centred around means of raising moneys to buy the prints. It has been agreed that Cinenova should canvas the notion of a film tour accompanied by Ottinger's photography work with the RFTs and relevant galleries while Dina Lom explores the possibility of raising enough

sponsorship to buy the prints using her contacts through the German Film Board. Both Cinenova and Dina Lom are keen for this project to succeed, however given the current economic climate the fund-raising is quite a slow process and is unlikely to conclude before the end of this financial year. Part of the package put together by Cinenova to be sent to the various RFTs is included with this report.

Despite TV Screenings

Despite TV is an independent co-operatively run video production company based in the same building as Cinenova in Bethnal Green. They hold regular screenings in the Four Corners Cinema (same building) and recent discussions between the two groups has led to Cinenova being invited to regularly guest programme these screenings with work from our catalogue. The first slot is at the end of January and explores the innovative and witty ways women are using video technology to challenge traditional ways of making and consuming images. This kind of smaller local screening is an invaluable way of reaching audiences that might not attend venues such as the ICA and the NFT and also succeeds in raising our profile in this part of East London. It is a valuable way of letting other prospective women film makers know that there are a good deal of other women film-makers. It is often the case with open screenings of this kind (DTV, Four Corners, Exploding Cinema,) that very little work by women is shown, not because they aren't making work but more often because the organisers of the screenings are not advertising for work in the right areas. This is something we are trying to address through these DTV screenings and also by forging links with organisations like Exploding Cinema.

Other Marketing Initiatives

Show Reels

This year Cinenova began to make up show reels (on VHS) of newly acquired or little seen work to be targeted to specific festivals. These included New Lesbian Titles, Experimental Video, Experimental Film and New Documentaries. These were then sent to relevant festivals for example all the gay and lesbian festivals the London Film Festival, World Wide video festival in the Hague. Although quite a costly and time consuming exercise it is a useful way of letting festival organisers know what is available and it does have a knock on effect, particularly in Europe as many programmers visit festivals to pick up new titles.

Distribution Showcase Screening

Between 17-20 June Cinenova along with the London Filmmaker's Co-op and London Video Access held a showcase screening event to promote the three organisations new acquisitions. The screenings were held at the London Film Makers Co-op Cinema and a number of programmers, curators and festival directors from both the UK and Europe were invited to attend. The screenings were also advertised in all the listings magazines and were open to the general public. Although a number of programmers did come to the screenings, the event it was not as well attended as hoped and the three organisations involved met to review the event. It was agreed that should a similar event happen in the following year it would be better to target it specifically to programmers and other prospective hirers than try to make it appeal to a broader audience.

NUBIAN TALES

Talks have been held with Nubian Tales with a view to organising a film event at a venue such as the Prince Charles Cinema targeted at and raising the profile of Black women. In addition we constantly keep them up to date with newly acquired and relevant titles.

VIDEO SELL-THROUGH

Following the success of last year's LESBIAN LYCRA SHORTS a sell through compilation that included three Cinenova titles put together by Dangerous to Know, more of our titles are to appear on two new compilations. LEATHER SHORTS will include SEX, LIES, RELIGION (Annette Kennerly UK 93) and THE MATCH THAT STARTED MY FIRE (Cathy Cook USA 91), while LACE SHORTS will include GOBLIN MARKET (Jo Smith UK 93) and A GOAT NAMED TENSION (Kate Goodnight USA 92).

The benefits to Cinenova are many:

- the cassettes prominently feature Cinenova's name and address
- the compilations are widely advertised in all the gay magazines and newspapers, Time Out and various other press, as well as being sold in all the Virgin Mega Stores
- Cinenova receives an advance on royalties for titles included in the compilations which is passed on to film makers. This gives the film makers confidence and an immediate return on a new title. It is a very useful tool to attract new filmmakers to Cinenova.
- raises the profile of our Lesbian Film makers, which given all the talk about 'Queer Cinema' which more often than not focuses on gay male film makers is very important.

TELEVISION SALES

This is a market that Cinenova is continually trying to break into with varied success. Earlier in the summer THE HAIRCUT was sold to SBS TV in Australia with relatively little effort, while all the attempts to get C4's independent film department to even view our work was extremely difficult and less fruitful. Undoubtedly the overseas market is much more open to engaging with and buying experimental and independent work (La Sept and Canal Plus to name but two) however, because much of the work in Cinenova's catalogue are short films with dialogue as opposed to non-narrative work there is a language barrier which makes selling the work more difficult. Nevertheless over the last year Cinenova has been compiling a list of European Television Channels to approach with compilations of new work. This marketing drive will go into full swing towards the spring of 94 when distribution is quieter and more time can be dedicated to it.

In addition we do still continue to send preview tapes to Channel Four and they are currently viewing two new documentaries.

OTHER NOTABLE ACTIVITIES

Alongside its distribution activities Cinenova is also involved in a number of other activities related to film and video education. Although not necessarily money making this aspect of Cinenova's activities is very important as it helps raise the profile of women film makers, and the issues of control and access which is very important to any specialist film distributor. Included among these activities are:

Lectures and Talks - Members of Staff at Cinenova regularly give talks on distribution and women's film making on the Four Corners production course. We have also been invited to talk to undergraduate students at the University of East London and postgraduate students at the London College of Printing and Distributive Trade. We have also been approached to speak at a session of the London film club Peeping Tom's, specifically to raise awareness about women's film making. On a less formal basis we continually offer advice and information over the phone often to people who have had no luck with bigger organisations such as the BFI and The Arts Council.

College Placements - this year Cinenova has successfully accommodated three student placements. Student placements are often a difficult particularly for an organisation as small as Cinenova where the staff are under constant pressure to answer calls and deal with day to day enquiries and do not have a great deal of time to give. Nevertheless it was felt that Cinenova should encourage students who were interested. As a result three women have spent time at Cinenova:

Suze Bohse - Central St Martins College Of Art - Suze spent time in the summer logging all of Cinenova's videos (U-matic and VHS), checking their quality and the number of copies etc and re-organising the film makers files and stills. This was extremely useful for Cinenova but also benefited Suze as it provided her with the opportunity to view a great deal of film and video work and to read up about various filmmakers.

Bianca Schwarz - London College Of Printing and Distributive Trades (LCP) - After much discussion with Bianca, who was enrolled on the part time MA in Film and Video at LCP it was agreed that she would compile two new packages for the forthcoming Cinenova catalogue. In addition to viewing all our new work she had to select themes and then research and write text for the packages. Again this was of benefit to both Cinenova and Bianca. It also meant that she could work both at home as well as in the office, which given the lack of space at Cinenova, was very useful

Carol Woods - Thames Valley University - Carol's placement was short term and had to take into account her child care problems. As a result a project was organised where by she only needed to come into the office once a week to pick up videos and to talk through her work. She was given the task of writing a press release for the new Cinenova title GUERRILLAS IN OUR MIDST to be screened at the ICA in December, as well as organising the printing and the mail-out.

At the start of all three placements Cinenova had long meetings with the students to ascertain their goals and areas of interest in order to be able to tailor a project to suit their needs. Following the placements all three students have remained in contact with

Cinenova and have all expressed an interest in any future volunteer work. Following the success of these placements Cinenova is exploring future possibilities (see 94/95).

Assisting Student under-graduate and post-graduate theses

Over this last year Cinenova has been working closely offering advice and resources to a number of students both in the UK and overseas in the writing of their final dissertations. Cinenova clearly provides an invaluable archive and resource for those researching the history and trends in women's film making. As a response to all the students we have been assisting Cinenova has decided to begin to collect and house student's postgraduate and undergraduate dissertations. This will give future students access to a wealth of material on all aspects of women's film making.

Birkbeck Course - Experimental Women

Once again this course has been successfully running since September and will continue until March 94.

Following a similar format to last year the course looks at how women have used experimental film techniques in a way that is distinct from the avant garde canon that comprises mainly male filmmakers.

Filmmakers looked at on the course include:

Tina Keane

Tracey Moffat

Jayne Parker

Jacqui Duckworth

Abigail Child

Sandra Lahire

Leah Gilliam

FESTIVALS AND CONFERENCES

Despite last years budget cut Cinenova has continued to make its presence felt at various conferences and festivals around the country. It is vital for Cinenova's profile that we continue to attend festivals both here and in Europe. Festivals provide an excellent opportunity for networking and are one of the few opportunities to actually meet people who would otherwise remain just a voice on the other end of the phone. The festivals attended by Cinenova staff in 92/93 include:

The Birmingham Film Festival - invited to appear on a panel on short films

The Raindance Festival - as a delegate

The London Film Festival - as an industry delegate

The Jewish Film Festival

The Short Film Festival

London Lesbian and Gay Film Festival

Super 8 is Dead - judging panel

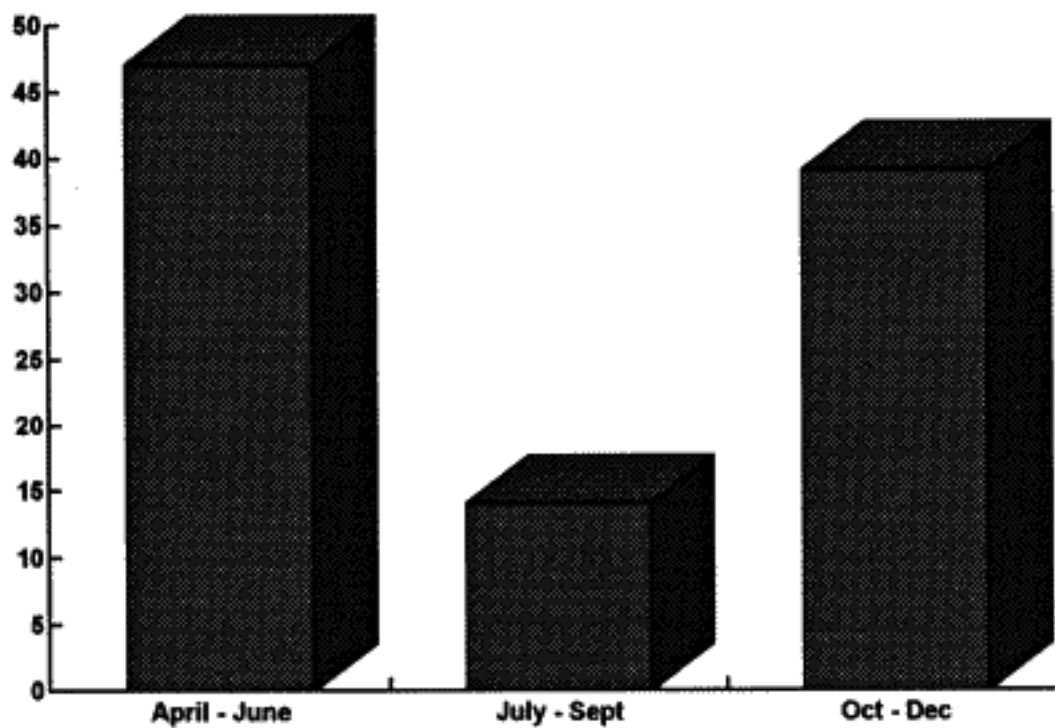
The East End Festival - judging panel for the film section

In addition Cinenova attended two women's networking events the first being the Pandora Networking Conference held in Brussels which brought together women's film and video organisations from across Europe. The network is an on going concern which Cinenova is involved in. The second was the Birmingham *Notions of E=Quality* conference on Women in the Arts organised by the Arts Council. This was a weekend event attended by an international cast of women's organisations, and was particularly useful because it ended with art form plenaries which allowed us to make contact with other women's film and video organisations around the country

GRAPH 1

***QUARTERLY BOOKING TRENDS
ON ALL HIRES AND SALES***

Percentage Breakdown

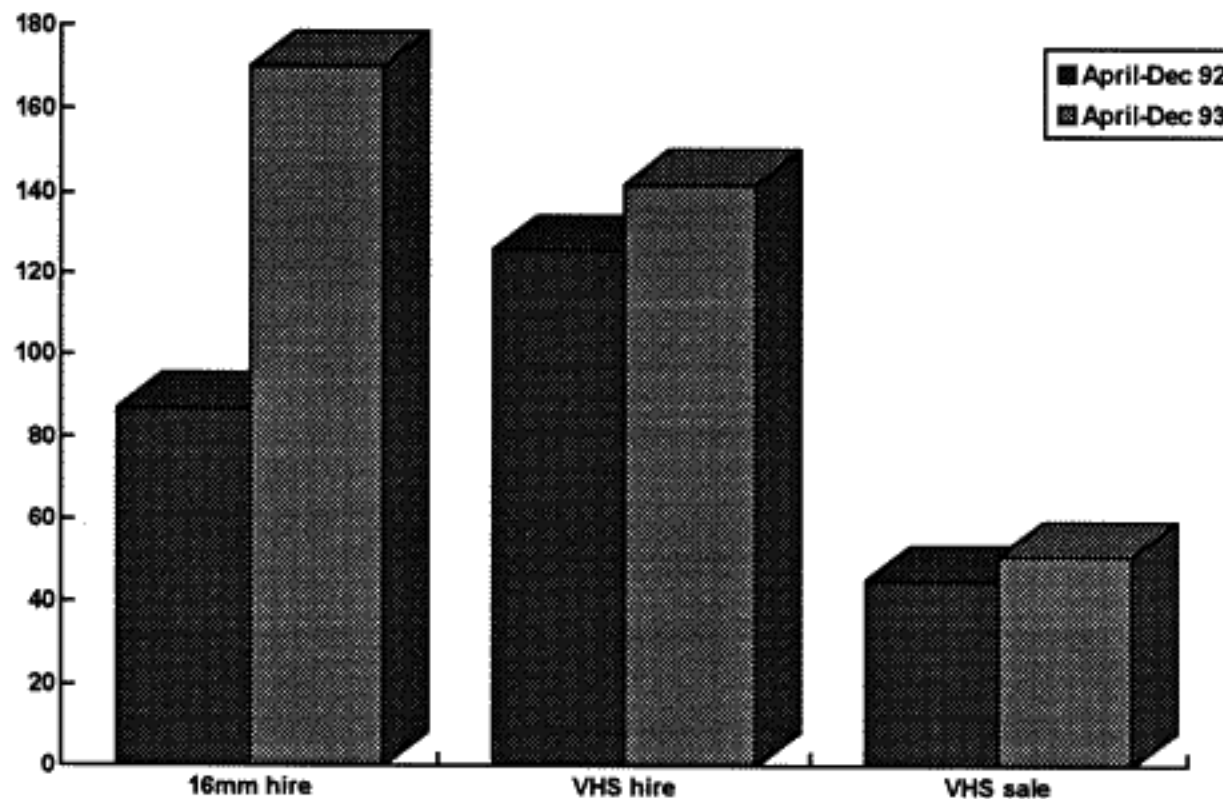


NOTES

The quarterly booking trends to a large extent reflect the fact that most of our bookings come from the education sector and most colleges and universities are closed during the summer months. This provides useful breathing space for Cinenova to assess its marketing strategies and concentrate on other activities such as office refurbishment. This year the summer months were used to reorganise the office in the light of the 1000 or so videos that came in from Glenbuck. However, with new marketing initiatives this trend could alter next year.

GRAPH 2

***SPREAD OF BOOKINGS
COMPARISON WITH 92***

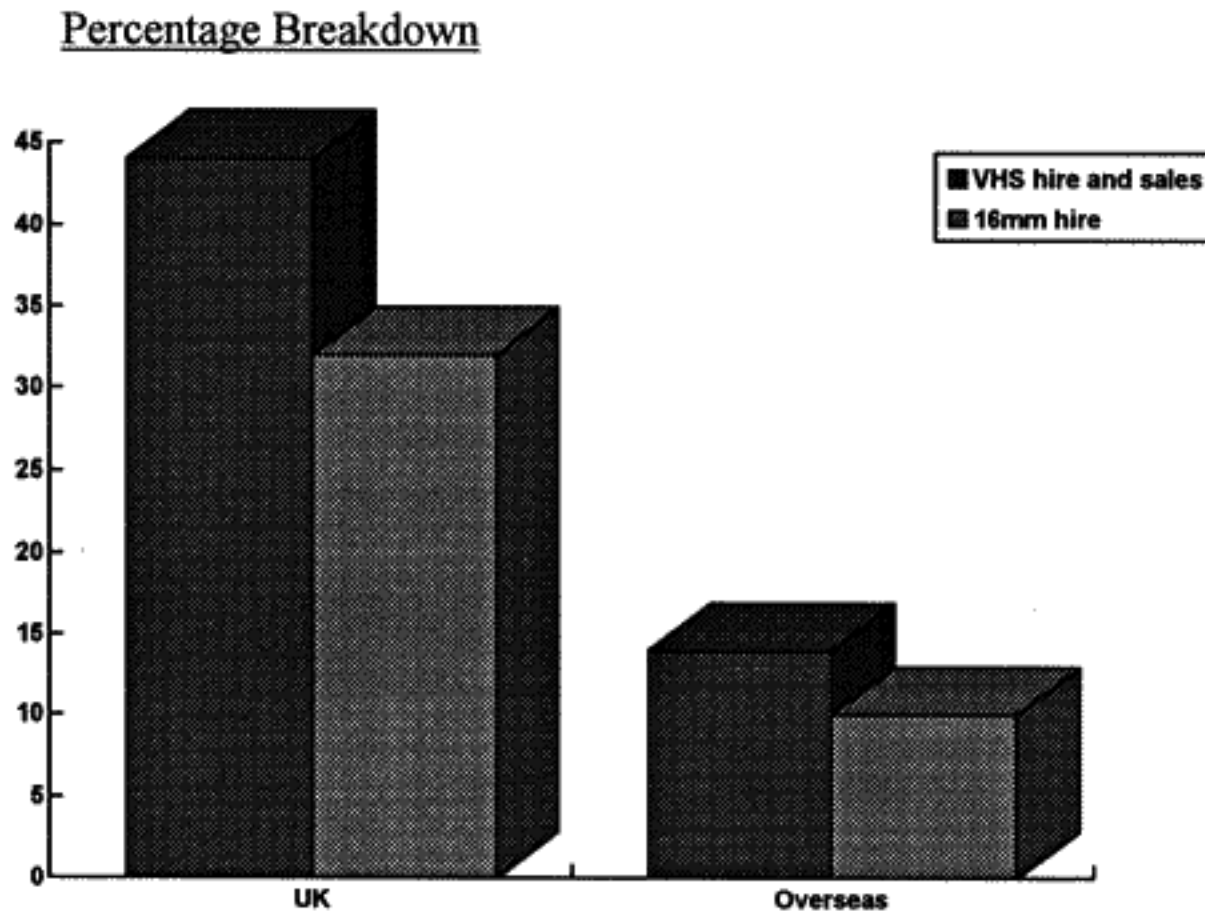


NOTES

In showing the comparison between this year and last year it can be seen that as a whole bookings have increased. Given that Cinenova's revenue grant was cut by a third last year with the result that marketing initiatives had to be curtailed this is no mean feat. Most interesting to note is the dramatic increase in 16mm hire which is also reflected in a shift in the market share with rises in Cinema and Festival bookings (see graph 4). One explanation for this might be that the publicity that was sent to Regional Film Theatres about the New Wave Women tour helped raise our profile to the extent that it encouraged programmers to consider Cinenova titles when making bookings.

GRAPH 3

***UK AND OVERSEAS
MARKET DISTRIBUTION***

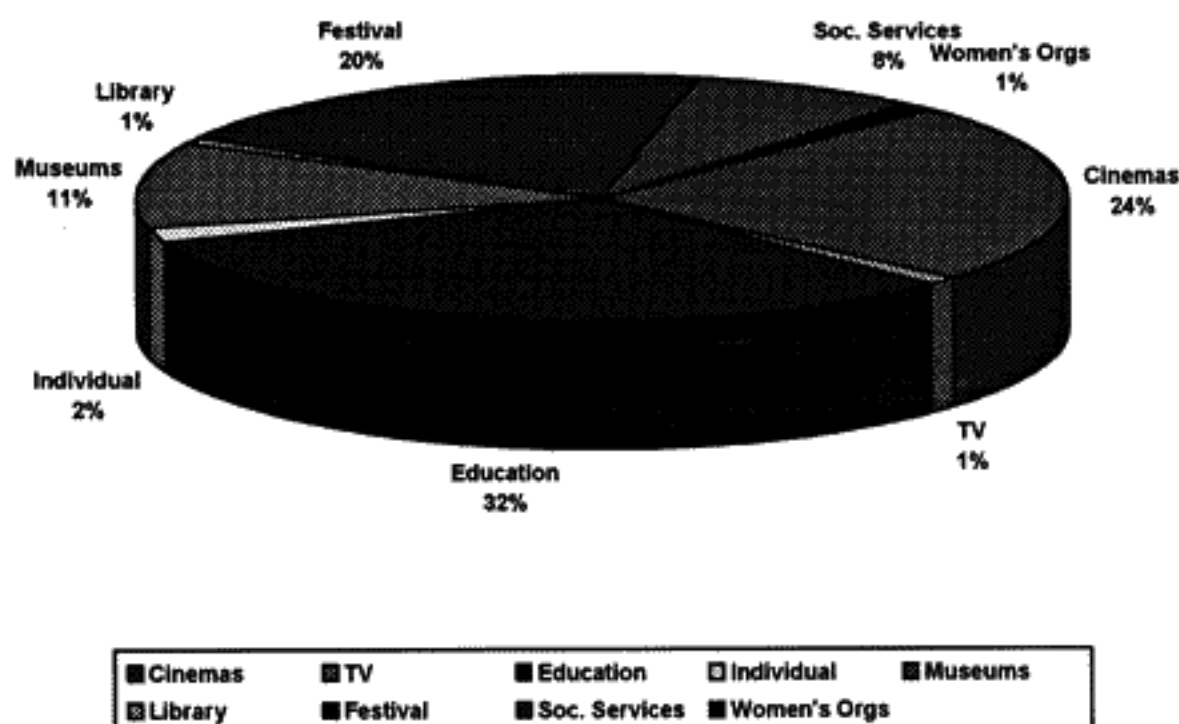


NOTES

There has been a slight increase in overseas booking in comparison to last year but given that Cinenova's marketing initiatives have largely focused on the UK this is not significant. However, given that Cinenova has made many new contacts in Europe the Pandora Network being one, we would be hope to increase hires to Europe. However, the language problem must not be discounted as an obstacle to this as many of our films are English speaking and subtitling is costly.

GRAPH 4

MARKET SHARE 93/94



NOTES

In comparison to last year there has been a perceptible shift in market share with an increase in festival and cinema bookings. This must in part account for the dramatic rise in 16mm bookings (see graph 2), as these venues are more likely to screen 16mm as opposed to video. Education is still our largest market while TV is one of our smallest. Given that TV is one of the more lucrative markets this is clearly an area that we need to target. The share of women's organisations have decreased, but this is hardly surprising as there have been severe cuts to women's organisations across the country.

OBJECTIVES AND PLANS FOR 1994/5

Cinenova has successfully achieved its aims and objectives for 1993/94. Our profile has increased along with an increase in our self-generated income and an expanding number and range of our clients and activities.

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 our main objective: to increase the audience for Cinenova's unique range of work by women filmmakers.

It is our intention to build on our firm base in various markets during the course of 1994/5 and to develop medium and long term projects to increase the visibility of Cinenova and our product. We will continue to access new and established audiences and increase our turnover through well-publicised events and activities plus intensive marketing of our catalogue to cinema programmers, festivals and educational establishments. We intend to apply for grants from The British Council, The Arts Council, Bethnal Green City Challenge and The Global Fund for Women in order to fund our special projects that cannot be covered by our revenue funding.

We still face the difficulties of the stagnant economic climate and the increasing conservatism and commercialism of cinema programming policies as well as cut-backs in the education and social services sector. All this means that groups representing minority interests continue to struggle against the odds to raise the profile of their work. Cinenova has achieved remarkable success in 1993/4 and we are optimistic that our new and continuing initiatives will yield yet more in the coming year.

PERSONNEL

STAFFING

We intend to keep the same staffing arrangements for 1994/5, i.e. two workers on 28 hours per week with provision in the budget of 14 hours per month to employ freelance experts, curators, programmers, designers, computer programmers, accountants, fund-raisers, advertising sales, etc. This policy has undoubtedly provided us with many of the benefits of professional services but leaves very little leeway and a worker's long term illness or maternity leave would cause us serious financial problems.

TRAINING

Sadly our minimum staffing level means that we can attend very few appropriate training courses. However, we will continue to take advantage of in-house training programmes from Bethnal Green's Action Resource Centre that ensures that the training is directly relevant to our operations.

PLACEMENTS

STUDENT PLACEMENTS

Cinenova is continuing to accept student placements that were very successful for us and for the students involved in 1993/4. It is always productive to have an influx of fresh ideas from the colleges. We work alongside the student to tailor the placement to meet the needs of Cinenova and fulfil the interests of the student.

ARTS COUNCIL TRAINEE BURSARY SCHEME

We are also putting together a proposal with Four Corners Film Workshop for an Arts Council Bursary Holder to work jointly with Four Corners and Cinenova. The advantages to the Bursary Holder would be that they would learn about both film production and distribution while we receive much-needed support in the development of our respective work.

MARKETING STRATEGY

BUDGET PROVISION FOR MARKETING

Marketing and publicity is crucial to a small, non-commercial organisation like Cinenova who represent a minority interest in the independent media sector. In addition, despite a great deal of success in raising our profile, people are still confused about the situation of Cinenova replacing Circles and Cinema of Women. Sadly it is not possible on standstill funding to make provision for increased marketing so we intend to take maximum advantage of our existing resources at minimum cost.

MAIL-OUTS

We have included in our 1994/5 Budget provision for ten mail-outs to be spread evenly over the year. These mail-outs will be highly targeted using mailing lists specifically composed from Cinenova's specialist contact lists. We intend our mail-outs to include catalogue information and order forms; Broads' Perspectives press releases; educational leaflets, Filmmakers' Newsletter, special events publicity and the International Women's Day information and booking forms. Often different mailings can be combined for increased efficiency.

THE NEW CATALOGUE

Our main marketing tool for 1994/5 will continue to be our catalogue that will be launched in January 1994. We already have an extensive list of orders for the new catalogue and the promotional mailshot will inevitably increase interest. Sales of the catalogue itself will generate substantial income along with the increased hirings and sales of 16mm and VHS that it will create.

CATALOGUE SUPPLEMENT

The nature of our business is such that as soon as a catalogue is produced it is immediately out of date. Consequently, towards the end of 1994 will be producing our first supplement to the catalogue. We have already acquired new films by some of our most popular filmmakers, like Cathy Cook (THE MATCH THAT STARTED MY FIRE) to headline the supplement which will be eagerly awaited by our clients.

MARKETING PLACEMENT

Publicity and marketing is crucial in these times of multi-media communication and sound bite culture. We intend to secure a Marketing Placement form Tower Hamlets Action Resource Centre who provide professional consultantcies free of charge to voluntary organisations. The object of the placement would be to analyse our current client base and assess the service they receive and how it can be improved and for the workers to learn how to effectively promote Cinenova in all areas of the moving-image market.

FILMMAKERS NEWSLETTER

After an assessment of the success of our Filmmakers Newsletter we will consider increasing its circulation to all organisations who may be interested in our work, including Women's Groups and colleges. The newsletter will serve to publicise our up and coming events and detail our recent acquisitions. It will also serve as a means for all interested in women's film and video production and distribution to contact one another and exchange information.

PREVIEW SCREENINGS

During the course of the last year our humble viewing facilities (one monitor with headphones in our office) became extremely over-used, preventing us from making new dubs when necessary for sale or hire. To combat this problem we intend to use the Four Corners cinema space for regular preview screenings of our new acquisitions for programmers and teachers.

We will continue with our joint showcase screenings with the London Filmmakers Co-op and London Video Access in June of 1994 that has always attracted a lot of publicity and interest. Additionally we will continue our successful practice of sending showreels of relevant work to festivals around the world.

EDUCATION

LEAFLETS

Our subject specific leaflets will continue to go out to schools, universities and colleges. They have proved a great success with the education sector as tutors have very little time to research their own audio-visual material.

' A ' LEVEL MEDIA STUDIES

With the importance and popularity of 'A'Level Media Studies still on the increase, we intend to target schools and colleges who teach the subject with information on Cinenova's unique range of work that documents the history of the representation of women within moving image culture. Our plans involve producing a pack that would contain information on all our relevant titles, along with introductions and discussion questions. Cary Bazelgette of the BFI's Education Unit has been approached for advice on the syllabus and has been invited to programme a package of work especially for schools. Preview tapes of all our films will be available to all educational establishments on request.

BIRKBECK COLLEGE EXTRA -MURAL STUDIES DEPT

Bev Zalcock's popular Birkbeck College Extra-Mural Studies Dept Media Studies course on experimental women filmmakers is continuing into 1994. The films screened on this course have been chosen almost exclusively from the Cinenova catalogue. Bev intends to continue her collaboration with Cinenova in the academic year 1994/5 with another course on independent women film and video makers.

FOUR CORNERS FILM WORKSHOP

Lectures and seminars on specialist distribution remain a core element of Four Corners film production courses. Cinenova regularly leads sessions dealing with this area for Four Corners. Cinenova is committed to providing vital information on distribution for all budding filmmakers.

ACQUISITION AND DISTRIBUTION

In 1994/5 Cinenova intends to capitalise on the success of 1993/4 continuing to acquire the best of new films and videos by women. We acquire films from festivals, direct submission and by seeking submissions from colleges. We also research catalogues from festivals we cannot attend in this country and abroad in order to discover titles that may be appropriate for Cinenova to distribute.

NEW LESBIAN TITLES

During the course of 1993 Cinenova successfully acquired the creme of the lesbian films from the Lesbian and Gay Film Festival. These titles have played at festivals all over the world and excessive demand for prints has meant that on many occasions we have only been able to supply on video. We intend to pursue the same acquisition policy for the 1994 festival as the profile of our lesbian titles is on the rise. Interest has been expressed by Robin Baker of the BFI Exhibition Dept in playing many of our lesbian titles in regional film theatres and a fully fledged tour may emerge from this.

ICA LAUNCHES

It is part of a new initiative to launch our major acquisitions in Cinenova's bi-monthly Broads' Perspective slot at the ICA as we did in 1993 with GUERRILLAS IN OUR MIDST. Opening a film at the ICA is a valuable publicity strategy as the ICA's programme brochure has a wide distribution and is of great interest to cinema programmers and educationalists. Our filmmakers are delighted to have their films play at the ICA as it is a mark of proven quality for their work.

SELL-THROUGH VIDEO

We are continuing our collaboration with the Lesbian and Gay sell-through video label Dangerous To Know with two of our new titles SEX, LIES, RELIGION and THE MATCH THAT STARTED MY FIRE appearing on a new compilation called Lesbian

Leather Shorts. Plans are also afoot for collections entitled Lesbian Lace Shorts, to include GOBLIN MARKET and A GOAT NAMED TENSION and Lesbian LRAM Shots that will also include Cinenova titles. Sell-through presents us with a great opportunity to widen our audience as well as providing healthy royalties for the filmmakers.

FORMER CINEMA OF WOMEN TITLES

Efforts are continuing to acquire the distribution rights for titles that were formally with Cinema of Women. This is a slow process, often relying on word-of-mouth to find contacts for filmmakers. We have recently had success with Mari Peacock and we are now able to distribute her films TAUGHT TO BE GIRLS and ARRIVALS.

SAFE SEX FILMS FOR WOMEN

Despite a diligent search we have only be able to acquire one British film that is concerned with AIDS and HIV (MOUTHING OFF: WOMEN SPEAK OUT ABOUT SAFER SEX). There is obviously a dearth of films providing safe sex information for women. Because this is such an important subject Cinenova has decided to look to the States to find more. We have been in contact with Catherine Saalfield (whose I'M YOU, YOU'RE ME: WOMEN SURVIVING PRISON SURVIVING AIDS is currently the only other film about AIDS in the Cinenova catalogue) about appropriate titles and contacts. We will also be writing to Frameline in San Francisco for their advice. We will be programming a Broads' Perspective slot at the ICA around the subject of safer sex for women and looking into the possibility of a regional tour. The Terence Higgins Trust has already expressed their support for the project and will be willing to provide back-up literature.

WOMEN ARTISTS VIDEO ARCHIVE

Many women artists are now working in performance and instillation work that is site specific and therefore not permanent. Cinenova is concerned that no record of this work will remain when the work itself is finished. Consequently we are in discussion with the artists Rose Finn Kelsey, Susan Collins and Turner Prize winner Rachel Whiteread. A 16mm film of Finn Kelsey's instillation BUREAU DE CHANGE at Matt's Gallery is likely to be acquired in the near future. Whiteread's HOUSE is a temporary site specific public sculpture at the corner of Roman Road and Globe Road, about two hundred yards from the Cinenova office. It has given rise to much debate locally and nationally but is to be demolished in the near future. Cinenova is making moves to acquire a video record of the work. Video instillation artist Susan Collins has already submitted tapes of her previous work for consideration.

We also intend to establish a database of women who are available to document other women's work. Many artists have expressed an interest in this service as they feel to close to their own work to be able to produce an independent record of it.

TELEVISION

It is becoming harder and harder to get non-commissioned work onto British television. We have not given up sending our films to Channel Four who are currently considering **GAY YOUTH**, **ADVENTURES IN THE GENDER TRADE** and **FRAMING LESBIAN FASHION**. We are seeking to consolidate our relationship with the Australian television channel SBS who have bought **THE HAIRCUT** and investigate other antipodean outlets. It is desirable to sell work to Europe but obviously language barriers are a problem for most films. We will be looking into the possibility European funding for subtitling or dubbing for continental television.

SPECIAL EVENTS

WOMEN MAKE MOVIES VISIT

May 1994 sees the long-awaited visit of New York's Women Make Movies, the US womens' film and video distribution company. Debra Zimmerman, the Executive Director will be coming to London to present a two week season of films as part of Cinenova's Broads' Perspective programming slot at the ICA. The films will be chosen from the Women Make Movies catalogue and will be films that have not been seen in this country before.

Debra will also give the keynote address a one-day conference at the ICA on the subject of women only organisations and whether they are still necessary. The event will not only concern film distribution but also book and magazine publishers and the womens' pages from national newspapers.

Issues under discussion will include:

- The continuing need for women only organisation in changing political and cultural climates.
- Policy changes that have been made since the inauguration of most women's organisation in the 70s.
- A comparison of the situation in the UK, Europe and the States with regard to access to markets and marketing strategy.
- An examination of how organisations can become more relevant and increase their productivity in the 90s.

We will be applying to the British Council for funding to fly Debra Zimmerman in from New York and to assist in the cost of film freight. An application will also be made to the Arts Council to help with the costs of running the conference. The ICA will be collaborating with Cinenova in raising the money for the Women Make Movies event and they will be exploring the possibilities of commercial sponsorship.

BROADS' PERSPECTIVES

Meetings are taking place to plan the programmes for the ICA Broads' Perspective slots. Programme ideas thus far include:

- A programme of works made by or about women performance artists. The event will be organised in collaboration in ICA Live Arts with performances in the ICA theatre by the artists involved in the film programme. Artists who are interested thus far are: Annie Griffin; Bobby Baker and Rose English
- With the Irish problem increasingly in the news, we are planning a programme of films from the independent and workshop section of West Belfast. There are many small local film festivals and screenings in the area and the work has been critically very well received. The theme of the programme will be the experience of Catholic women through the troubles, as wives, mothers and sisters of men who have been imprisoned, killed or involved in others ways. The films look at how women have involved themselves in the plight of their community and how it has effected them. The event will be guest programmed by Aine O'Halloran, formally of the British Film Institute.
- A programme of safer sex films for women, see above.
- A season that looks at the position of women in the sex industry, in front and behind the camera, and, of course, in front of the screen.
- Womens' new video art that incorporated new technology and destroys the myth about women and science. Susan Collins may be available to programme this event.
- A programme that looks at how lesbians have used film to create images of themselves and document their experiences and desires.
- With the influence of theoretical French feminism still increasing and effecting the place of the feminist thought from the U.S. We would like to research and programme a short season of films that look at the so-called New French Feminism and the ways in which the work of Kristeva, Irigary, Cixious and others have effected womens' film production in this country. Sarah Pucill has been approached to programme this season.

DESPITE TV / CINENOVA SCREENINGS

We anticipate the success of our joint screenings with Despite TV for the reasons outlined above. The popularity of these events will guarantee their continuation. We intend to increase our publicity for the screenings and particularly target the local area which lacks any other venue for cinema exhibition.

THE WOMENS' FILM CLUB

A committee has been set up to look into the feasibility of starting a film club particularly for women in the Four Corners cinema. The committee consists of the two Cinenova workers, film studies tutor Bev Zalcock, Four Corners development worker Julie Press and film student Suze Bohse. The aim of the club would be to provide a space for women to look at film and discuss it in a friendly social atmosphere. We are concerned that there is nowhere outside of the classroom that women can come together to discuss moving image culture. Film studies courses are very expensive and exclude people, often women, on low incomes consequently we will be keeping the price of admission as low as possible.

Cinenova and Four Corners are both concerned that we do not exploit our joint resources sufficiently. Combining programmes of film and video from the Cinenova catalogue and using the Four Corners cinema space will create a unique environment for women both from the local area and the whole of London to come together to learn and share their experiences of film and video as makers and viewers.

To help fund the project we intend to apply for Bethnal Green City Challenge Community Chest funding which is available for schemes that contribute to the cultural development of the Bethnal Green area and that benefit the local community.

INTERNATIONAL INITIATIVES

INTERNATIONAL ACTIVITIES 1994/5

Cinenova has been increasing its international profile during 1993/4 by attending festivals and meeting delegates and representatives from overseas festivals, cinemas and women's organisations when they are in London.

In 1993/4 our films were seen from Hong Kong to Los Angeles via Romania and the Occupied Territories. We intend to keep up and extend our sphere of distribution so that the best film and video work by women can be seen as far afield as possible.

FEMINALE

Cinenova has always taken part in Europe's foremost women's film festival that takes place in Cologne every two years. We have already met with Marion Kranen from Feminale to discuss the details of Cinenova's presence at the 1994 Festival. Cinenova will send two delegates and will operate a stand to promote our films to delegates who will be attending from Europe and the rest of the world.

Feminale always attracts programmers from festivals and cinemas as well as educationalists and representatives from womens' organisations. It is an ideal event for us to reach all the different strands of our market.

THE PANDORA NETWORK

The Pandora Network has proved a valuable means to meet and discuss issues concerning womens' film distribution with others involved in the sector within Europe. Cinenova is committed to increasing contacts within Europe to facilitate the flow of ideas and initiatives across national boundaries.

FUNDING FROM EUROPE

Talks have taken place within the Pandora Network about European funding for womens' film and video distribution and exhibition. Many organisations find the levels of bureaucracy in Brussels completely impenetrable whereas others have experienced success by approaches made in other ways. It has been suggested that a symposium is set up for all interested organisations to contribute their experience of European funding and to be addressed by representatives from the funding organisations themselves. Cinenova would be keen to take part in such an event as we feel it is important to take advantage of all possible funding in order to expand and develop our operations and increase our international contacts.

ADDITIONAL FUNDING APPLICATIONS

FOUNDATION FOR SPORT AND THE ARTS

The Foundation for Sport and the Arts are currently not considering any applications. However our application for £14000 for print renewal and £4000 for office refurbishment will remain on hold until the next round of assessments. As soon as we hear the result of our application we will be considering other ways the Foundation may be able to help us.

THE GLOBAL FUND FOR WOMEN

The Global Fund for Women was established six years ago to ensure that the diverse voices of women will be heard and that their choices will be respected. The Global Fund has a specific scheme to aid "women's access to communications, media and communications technology". We will be making an application to them for £10000 to help with the costs of the Women Make Movies visit as well as to set up and produce the Filmmakers' Newsletter that will facilitate the distribution and exchange of information about women's filmmaking across the globe.