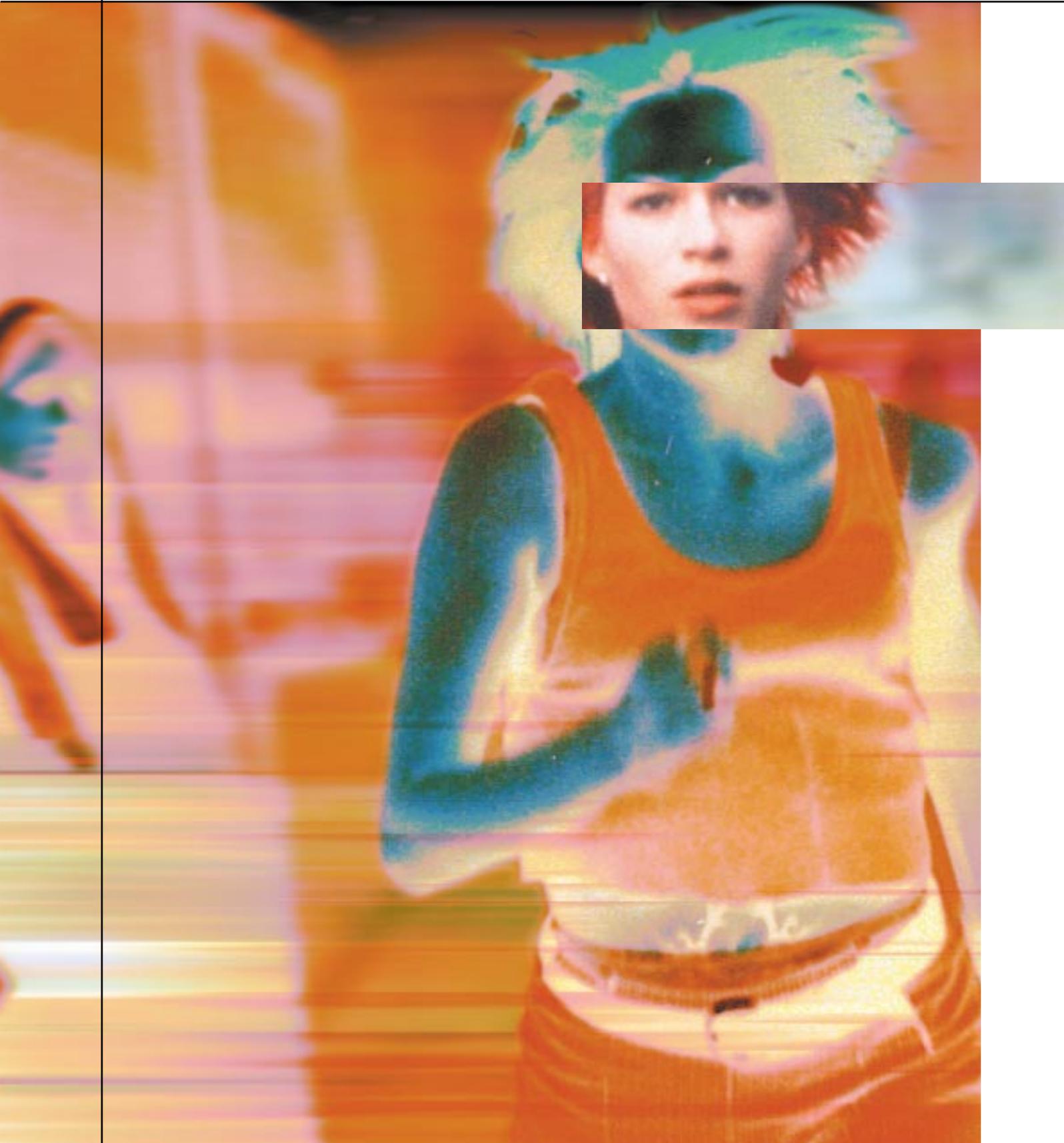


# How to set up a **Film Festival**



# How to set up a Film Festival

Edited by Pippa Eldridge and Julia Voss

*How to Set Up a Film Festival* has been written in response to the increasing number of film festivals being set up in the UK. It is not exhaustive but is intended to provide a broad framework for planning and to guide you through some of the questions you need to consider when starting out.

Many people contributed in different ways to *How to Set up a Film Festival* and the editors are extremely grateful to them all. In particular we would like to mention the following:

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The editors have made every effort to ensure that information in this guide is accurate and up to date. If there are any schemes, projects or omissions which you wish to be considered for inclusion in the next edition, please contact the Exhibition Development Unit on 020 7815 1419.

Copies of the *bfi's How to Set up a Film Festival* are available on the *bfi's* website and from the *bfi* Exhibition Development Unit, Regional Arts Boards, Media Development Agencies and national film bodies.

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Cover photo:  
**Run Lola Run** Leeds International Film Festival

# Getting Started

The UK is overflowing with film festivals! Whereas a decade ago there was a strictly limited number of long-established events marking the seasons of each year, it now seems that every week a new film festival springs up somewhere in Britain. In an overcrowded marketplace you need to ask yourself three basic questions:

## 1. Why a film festival? Would a film season or film society be more appropriate?

If you are starting from scratch you may well want to test the water with a season of films to assess the audience potential rather than going for a full scale festival event at the outset. If you want to give people in your area access to a broad range of films on a more regular basis, you may wish to investigate the possibility of establishing a film society. In this case, you should contact the British Federation of Film Societies (BFFS) for help and advice. (see useful contacts)

## 2. What kind of festival might be appropriate and who is it for?

Does your area need a specialist festival to broaden the range of films for certain key audience groups for example, Asian audiences? Or does your area simply not have access to any kind of film provision so that your audience would be happy to go and see films covering a wide range of film genres?

## 3. Is my festival original?

Originality is sometimes a difficult quality to define but fundamentally, you do not want to do something that someone else is doing in your area or has done in the recent past. The useful contacts and further information section should help with getting a broader picture of what is on offer. Festival listings are published by Screen International and the British Council.

Duplication is likely to damage your ability to run a successful festival for the following reasons:

- Limited amount of both private and public funding

In a climate of so many competing festivals funders are unlikely to back a festival if they perceive it to be similar to another event. This is mainly due to limited resources and a need to balance provision.

- Competition for audiences from other established festivals

Most people will not travel long distances to go to see films except in the case of the very large or specialist film festivals, so the issue of competition for audiences may be less critical than competition for film prints from distributors.

- Film distribution difficulties
- Well established festivals always get first choice on titles as distributors or sales agents will be confident that the film is going to be seen by a large number of people.

If, having thought about the above issues you are still determined to proceed, matters such as deciding a date for your festival and funding are covered further on in this guide.



# Organisation and Constitution

## Do you need a formal structure?

Many film festivals operate as unincorporated associations i.e. an informal group of people who come together to set up and run a festival. They undertake all activities as private individuals, applying for grants and entering into contracts in their own names. For most purposes, particularly for a new festival this is probably a satisfactory way forward and you may not need to consider incorporation as a company until such time as the festival is properly established. Informal associations can still benefit from the drawing up of a constitution that outlines their main objectives and the way in which business will be conducted. When selecting people to be on your steering group, board of directors or trustees, make sure you get a good mix of specialist skills. Marketing and finance are the two areas where it is sometimes difficult to find people and these areas are critical to the success of your festival.

It may also be worth thinking about registering as a charity at some point. Charitable registration is open to both constituted companies (limited by guarantee, see below) and unconstituted organisations. Both charity and company registration can be expensive and time consuming and it can be problematic if you wish to dissolve your organisation in the future, so careful consideration should be given to the need to register.

Psycho Leeds International Film Festival

## Setting up a Limited Company

Registering as a company can offer advantages although this has to be balanced against some of the costs. To do so creates a legal separation between personal and business finances, limits liability in the case of financial (and other) disasters, can give credibility to ones activities and can be used to regulate relations within partnerships in a corporate rather than personal capacity. In general, the larger the project you intend to embark upon, the larger the amounts of money you will need to complete it, the more useful it becomes to operate as a limited company. If you are entering into contracts or agreements with organisations such as public sector funders, distributors, banks and so on, being a registered company can give you not only credibility but also some additional protection against error or sharp practice. Most particularly, it is the company, not you personally, which must fulfil contracts or meet liabilities: as long as company directors have acted properly and responsibly, your liability for financial and other penalties can be limited. It is also worth noting that most National Lottery distributors and some other funders do not make grants to individuals.

The Companies Act 1985 lays down strict regulations governing what companies may and may not do. The Act is enforced and monitored by Companies House. It imposes reporting and operating restrictions which some individuals or groups may regard as onerous. Much of this is to do with the frequency and administration of company meetings, the filing of annual results and auditing of accounts. Failure to file the appropriate returns and accounts on the due dates can lead to quite substantial fines.



CONSTITUTION/RULES  
STRUCTURE  
SKILLS

If you think a limited company structure might be an advantage, the first thing to do is contact Companies House for its guidance notes on incorporation and registration and read them thoroughly. These are invaluable: without them you will invariably get something wrong. Only form a company if you are certain that it is the best option for you and you are confident in the people you wish to work with. A company must have at least two directors - you cannot form one as an individual. If in doubt, seek advice from a solicitor, company formation agent or similar professional.

As to the actual process of creating a company, there is a standard registration fee (currently £20). However, you may also need professional help to draw up your Memorandum and Articles of Association which give details of the company, its activities and how it will operate as a legal entity. Companies House takes all of this very seriously, even to the extent of restricting the use of certain words in company names. To all intents and purposes there are two options for the sort of company you might form: limited by guarantee or limited by shares. To simplify greatly, a company limited by shares would have the objective of trading in order to make profits to distribute to its shareholders. A company limited by guarantee is the format available to charities and other groups which do not seek to distribute any profits to company members.

## Forming a Charity

Operating as a charity can bring benefits to an organisation and may assist with fundraising. Charities enjoy corporation tax and council tax benefits and charitable status can bring credibility in the eyes of funders, other organisations and the general public. It can also be easier to raise funds from certain sources including grant-making trusts and local government. While the Charities Act 1992 restricts the freedom which charities have to trade beyond the strict remit of their charitable objectives, lost flexibility can be restored by the creation of a trading company operating outside the scope of charity law but covenanting profits back to the charity. The legislation governing the establishment and activities of charities is, however, as stringent as that governing limited companies. The Charity Commissioners maintain a register, investigate misconduct and abuse, and otherwise administer the charities sector in England and Wales. The law is different in Scotland. There are separate rules governing the published annual accounts produced by charities known as SORP (Statement of Recommended Practice) and it can be costly to employ a specialist accountant to draw these up.

Under law, charities exist to fulfil a specified purpose and are, by definition, voluntary organisations: that is, the board of management must not be remunerated (although staff can be paid). The definition of charitable purpose breaks down into six heads of charity: the relief of the elderly, vulnerable or hardship; the advancement of education; the advancement of religion; the promotion of urban or rural

regeneration; the relief of unemployment; other charitable purposes for the benefit of the community. Most charities active in the arts or media operate under the educational head.



It is also illegal for the trustees of a charity to benefit from it financially - for example, a trustee cannot also be an employee of the charity. It is possible to be prosecuted for running a charity improperly.

The Charity Commissioners publish a booklet, *So You Want to Start a Charity?*, which gives advice and explains the law. There are more than 150,000 registered charities already operating and it may be possible - or even desirable - to join forces with an existing organisation. The Central Register of Charities (which can be consulted at Charity Commission offices) or Charities Digest both give information on existing charities.



American Movie Sheffield International Documentary Film Festival

# Partnerships

PICK YOUR PARTNERS WITH  
CARE AND IMAGINATION  
IDENTIFY MUTUAL BENEFITS  
1 + 1 + 1 + 1 = 10!

Partnership has become something of a buzz word in recent years. In theory, developing partnerships should lead to synergies i.e. the whole is greater than the sum of its parts. Most successful film festivals are a complex network of collaborations and contributions but these require careful management if they are to be sustained over time and yield benefits to both parties. The potential benefits of partnerships are that they :

- add credibility to your festival
- provide information and advice or skills absent from your management team
- inform your programming and marketing activity
- can provide in kind support (speakers or workshop leaders for example)

- can help you access particular niche audiences
- occasionally lead to sponsorship

There are many types of partners that may be relevant to your festival. The following list is not comprehensive but should give you some ideas:

Cultural Institutes (especially if you are programming foreign language films) e.g. Instituto Cervantes, Goethe Institute or Institute Français; venues; educational bodies/establishments; community and voluntary sector organisations (especially special and minority interest groups); campaigning groups; charities; film societies; local authorities; health authorities; local businesses; international businesses; arts

development agencies; media development agencies; other arts organisations (for potential cross-artform collaborations in particular new media and music); arts marketing agencies; film archives; film and video production agencies/workshops; training agencies; screen commissions; funding bodies; press (national/local); broadcasters; webcasters; narrowcasters; retailers (books, films, restaurants).

Partnership is a two way process and you will need to establish what the potential benefits to both parties are before you make contact. The important thing is to be imaginative with who you approach as this can often yield unexpected results.



Dancer in the Dark Edinburgh International Film Festival



# Programme

Whatever the motivation for your festival, the single most important element of the marketing mix is the programme itself. You may need to bring in expert help for the programme if you are not a specialist yourself. This distinction between new or specialist product will have a major effect on the potential audience for your event and will impact on every aspect of the planning process from marketing to the likely longevity of the festival.

You or your programmer should expect to go to (or at least monitor) other film festivals in order to find films to screen at your own. Trade magazines like *Screen International* or *Variety* not only produce handy annual guides to the world's festivals, but also review festival screenings comprehensively. The internet is now also a significant resource for research on film titles. Many festival screenings are negotiated through contacts with distributors which are established over time. This is one of the many reasons it may be useful to employ a specialist festival programmer who can form these relationships on your behalf.

It is also important to be realistic at the outset about the films you may be able to include in your festival. Remember that you will not be able to obtain all the films you would like, either because of print availability or due to the amount of competition between festivals for particular films. There is inevitably a ranking of festivals both nationally and internationally, with filmmakers and distributors choosing to send their films to well known festivals where they think they will get the most exposure. The most important thing is that you are able to give a realistic projection of the range, depth and profile of the programme you will be

able to secure, in order to avoid setting up false expectations with your sponsors, funders, supporters and audience. Until you have established a reputation, you may find that you are overlooked for previews or films with a buzz.

## Open submissions

When programming your festival, in order to ensure you can access a very broad range of films to choose from you may want to invite submissions. This needs to happen well in advance of the festival and involves placing an advertisement in the relevant media. In the first instance you will ask for a video viewing copy on VHS before you decide to use the film in the festival. See the checklist below on what information you will need from submitting filmmakers, agents or distributors:

- Name and address of director and producer
- Name and address of production company (if applicable)
- Name and address of print source if not from above
- Title of film
- Title of film in original language if foreign
- Country of origin
- Date made
- Brief synopsis
- Film print gauge
- Aspect ratio
- Sound
- Publicity stills

Below is a rough guide to some of the more popular categories of film festivals.

## Markets

The biggest distinction between major international film festivals such as Cannes,

Venice, or Berlin, and the kind of festival you might be planning, is that these major events are focused on the film industry. They have markets attached where films are bought and sold for theatrical and



Wonderland Leeds International Film Festival

other forms of exhibition and distribution. This is in contrast to audience-focused festivals which seek to present a broad range of films to an audience which might not otherwise have access to such material. Distributors will attend market festivals to buy product for release internationally in the coming year. Some festivals (for example the Sheffield International Documentary Film Festival) seek to cover both angles, attracting specialist buyers and sellers but also appealing to a large general audience with a particular interest in the documentary genre. It is unrealistic to expect to attract buyers and sellers to a new or recently established festival as it takes years to establish the credibility and reputation of a film festival.



GENRE  
WORLD CI  
CIVIC EU  
MINORITY



## Festivals based on a specific genre of films

Think very carefully before choosing to go down this road! Most festivals are planned as annual/bi-annual events whose longevity is based on the principal of audience development. With a genre festival you would expect to be able to programme a number of older/archive/international titles on a particular theme but you will also need relevant previews of new releases to generate press and audience attention. The major downside of genre festivals is that they can run out of product in the short to medium term. Ask yourself if there is really enough rich material on your chosen theme to sustain a festival over a period of years? Will it need new highlights or previews to entice an audience and is this type of film still regularly produced? e.g. if your festival is based around Westerns, will you be able to find a regular supply of new Westerns in order to enhance your programme? Even the most high profile, seemingly bottomless, genre festival can suffer from a lack of product. The London-based Fantasm festival (horror, sci-fi and fantasy) petered out in the late 1990s having reached the end of the road with exploration of its particular genres. It is of course possible to identify a genre or niche which has endless life. Bristol's hugely popular Brief Encounters Film Festival celebrates short films, while Sheffield's International Documentary Festival has raised beyond expectation the potential for theatrical exhibition of documentaries.

## Festivals based on films from a particular country or area of the world

Festivals of national cinema are popular and have the potential to build audiences very successfully for little-seen work. A number of national festivals have expanded so much that they now tour to other towns and cities across the UK including The Latin American Film Festival, and the iViva! Spanish Film Festival. These festivals have the advantage of being able to access a much broader range of material than that associated with a genre with the only unifying theme being that of language. Again, it is critical to be able to identify exactly what you are trying to achieve with the festival before you make a selection, because when faced with the contemporary and archive material available from an entire country, it is easy to end up with an unfocussed programme. It might be prudent to identify sections of interest (e.g. five new directors; the output of a specific studio; the work of women writers or a particular star) to give some focus to the programme.

Be careful if you are thinking of establishing a festival of films from under-represented countries: there may be a reason for their scarcity perhaps related to the lack of quality product, the costs related to importing prints, or the cultural make-up of a particular country, which may make programming problematic. If you are setting up a foreign language festival you will find it invaluable to have someone on your staff who speaks the language in order to help with contacting filmmakers and sales agents as well as giving better insight into the programme. A useful way to begin researching this kind of festival might be to find out whether your town is twinned with a town in another country and make use of this partnership.



East is East Leeds International Film Festival

## Festivals catering to a specific cultural or minority audience

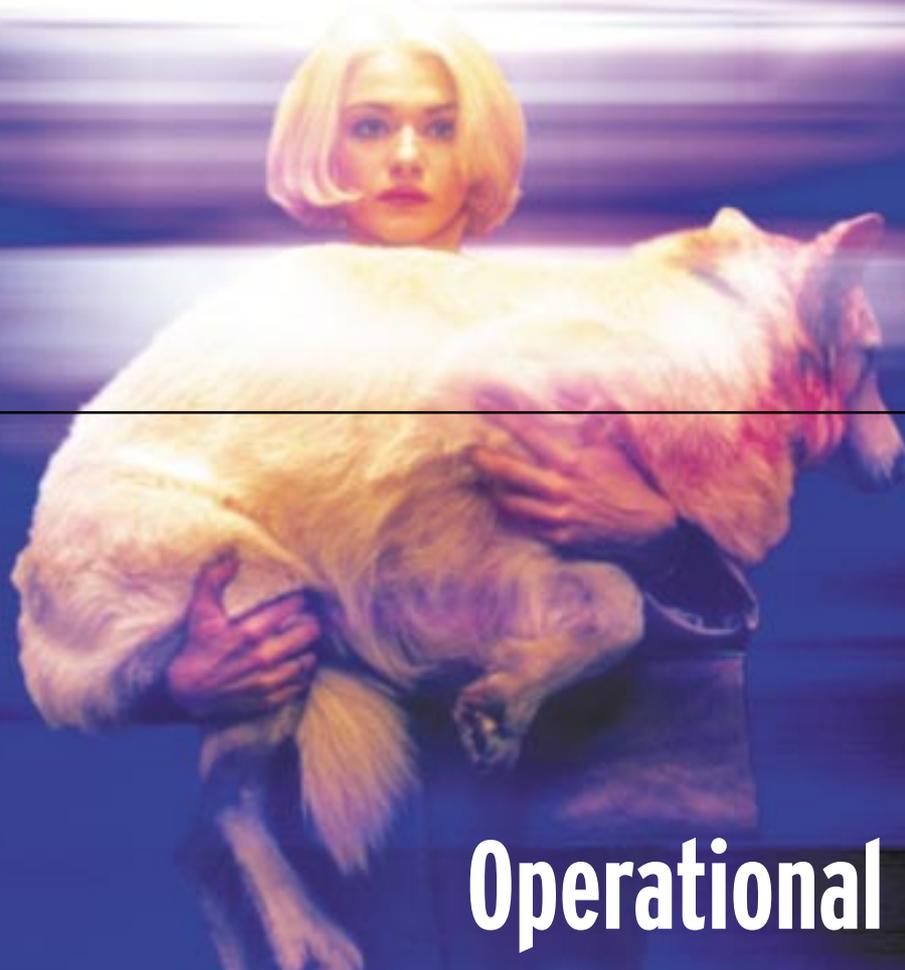
There has been a considerable increase in festivals focusing on race, gender, sexuality and disability in recent years. However, they are not without their problems! It is vital to think about how the cultural or artistic aspect of the festival sits alongside the social aspect to make sure that the finished product satisfies sponsors, funders and audiences. Targeted minority festivals often find relationships with distributors tricky: a programmer and a distributor or sales agent might have different ideas about the audience for a particular film. The distributor might not choose to be associated with the programmer's target audience for fear of negative impact on the market for the film. Lesbian and gay film festivals for example, are ever-expanding with over 100 such festivals now regularly staged across the world. However, lesbian and gay festival programmers all too frequently have their requests for films met with a firm 'no - we don't want it to be seen as a gay film' response. It goes without saying that minority festivals need planning in close consultation with members of the specific community you are hoping to explore. Finally, beware of making assumptions about your potential audience. You don't have to be Jewish to appreciate the films in a Jewish festival and the fact that you are a disabled person does not necessarily mean you will be interested in a disability-focused event.

## Festivals which take place with the location/city as a focal point which screen a variety of new releases as previews

This is the most common type of festival, usually staged as a civic event (e.g. the Leeds International Film Festival, the Birmingham International Film & TV Festival, Chichester Film Festival). Most festivals which are based around this idea take a broad theme, the best of new contemporary international cinema or similar, and within this, programme a range of predominantly new films. The festival will normally divide between previews of forthcoming new films, and new work which has been championed by the festival but is unlikely to secure a subsequent release in the UK. It is essential to balance the programme. You might need previews to grab your press and audience attention, but more challenging work will gain you critical reputation and assert your difference from alternative festivals.



The Hurricane Positive Negatives Film Festival



# Operational Issues

## The Planning cycle

The old adage fail to plan, plan to fail applies particularly to film festivals. Your aim is to produce the best programme of films and attract as many people as possible to see them. Both these aims are compromised without a sufficiently long lead-in time which will allow you to procure the films you want and generate enough press and audience interest.

All of the larger festivals have a year round staffing operation and once their festival is over, begin work immediately on the following year's event. If you can, allow at least 12 months for planning, fundraising, finding prints and sorting out the operational details of the event. A key issue here is organisational capacity. If you are planning a festival as part of the overall programme of work of an organisation which does other things, it is important not to underestimate the amount of time the planning process can take. While it is an advantage to operate from within an organisation which already has an administrative set-up, you may find it takes much longer to plan unless you recruit dedicated project staff.

There are two practical tools you can use when planning your festival: the cash flow forecast (covered further on in the budgeting section) and the gantt chart, an example of which is shown in Appendix 4. This lists all the key tasks which go to make up your plan and schedules them over a 52 week period in the order and at the earliest time they should happen. The example is not definitive but should give you a fair idea of the main processes involved in planning a film festival and can be adapted to suit your individual circumstances.

## Timing

Choosing a time of year for your festival is very important. In order to avoid competition for titles and audiences it will pay to conduct research at a very early stage and find out which festivals run when both nationally and internationally.

Consider your audience and if for example you are trying to appeal to young people by offering school screenings, you might schedule within term time. If, on the other hand, you wish to pitch the festival as a family event school holidays would be preferable. You may want to tie the festival

in with an annual event such as the Manchester Mardi Gras festival; or keep it separate if you think you cannot compete for an audience which will be faced with lots of other fun things to do at this time.

If you are planning a specialist genre festival your audience may be prepared to travel long distances in order to attend, in which case it may be worth staging it over a weekend. Be sure to check holidays. Would it help or hinder your event to have a bank holiday in the middle? How long should your festival last? Do you have enough material and cash to sustain two days and if so is this enough time to be sure you can make an impact; conversely will your audience lose interest if you keep going for two weeks?

What are your optimum screening times? Are you catering for an after-work or a daytime audience? What is local transport like? Will your audience be able to get home when your screenings end? Will the standard schedule of two evening screenings per night during the week and all day screenings during weekends suit your audience?

## WHEN?

## WHERE?

## HOW?

### Scheduling/Booking

Film/video makers and distributors need to be contacted at least 2-4 months prior to your marketing deadlines to confirm a play date. You will need to follow up the initial booking to ensure that distributors remember their promise and send the film to arrive in good time. You will need to be clear about the distinction between sales and marketing departments within larger distribution companies when you originally secure an agreement to screen a film i.e. you need to ensure that the booking you made with the marketing department has been conveyed to the sales or booking department so that someone actually gives your print to the courier. Before booking any films it is a good idea to map out a provisional schedule with a few date options in case you cannot get the film on the day that you want it.

### Print Research

If you are considering anything other than new releases, you need to think about how you will approach the thorny problem of print research. There is no single place in the UK which collates information about rights holders and prints for every film ever released in the UK and if you are considering screening archive films you will need to do some detective work.

The *bfi* Collections Department includes the cataloguing section for the National Film and Television Archive (NFTVA) which should be your first port of call for help with research on specific filmmakers and titles. Non commercial users may be able to view titles from the NFTVA which are not generally available on video or any other format. However, this normally requires two to three weeks notice and there is a charge.

The Programme Unit at the *bfi* has a database and card index of print sources

and rights holders dating back to the 1950s. The distribution company Hollywood Classics own the rights to many classic titles and can usually offer advice on finding further information on those titles which they do not distribute. The Programme Unit can undertake print research on your behalf but a charge is made for this service.

You need not confine your search to the *bfi*'s databases or to the UK. Other potential sources of information are:

- Distributors (some act as agents for archive collections)
- The internet
- Overseas distributors
- Other festivals around the world

As with most aspects of programming, it is important to build relationships with people. The international film festival community is generally very friendly and helpful and smaller, niche festivals are usually very keen to offer advice and support and can help you find prints. This is especially useful if you are focusing on a different national cinema each year.

### Relationships with Distributors

If you are intending to show new feature releases relationships with distributors are absolutely crucial to the success of your festival. It is very important to understand the distributor's priorities for any particular title and consider how your festival could help deliver a good outcome for them. Distributors are often wary of giving a new release too much exposure outside key festivals such as London and Edinburgh so you have to be persuasive about the advantages that a screening in your festival would bring. This might

include valuable national and regional publicity; an opportunity for the distributor to test the film with an audience or a chance to increase the profile of the film.



Life is Beautiful Cinemagic Film Festival

A good strategy is to visit all the major and independent distributors and introduce yourself in person to the sales person for your area. For a distributor, regional film festivals are often interchangeable and procuring a key title for your festival may well depend on your personal relationship with particular individuals.

If you are starting a new film festival you may need to demonstrate that you have done solid research into potential audiences and provide a sound marketing and press plan for the festival. Be aware that many distributors will charge you to show preview titles particularly if the festival is not an established event, and this is sometimes as high as 50% of box office income.

### Staffing

The principal role that you will need to consider is a manager/director who has an overview of the whole festival and will lead the process. This person should also be responsible for ensuring that the festival



financing is in place; it is useful to have consistency of contact with your funders, sponsors and filmmakers as it helps build relationships and establish a profile.

The other key areas you need to consider are the programme, press and marketing and administration. Smaller festivals which are run on a shoestring budget will not be able to employ many members of staff and may have to rely on volunteers, which will not normally be hard to find as people are often keen to gain experience working on this kind of project. However, it is very important that the people you have working on the festival, whether paid or voluntary, are clear about their role and are properly guided and supervised.

Film Festivals involve a lot of administrative work at every stage, from filling out funding applications to sending out contracts to film distributors. If your festival is open access (i.e. it tries to attract films directly through public advertisement) you will need to have someone to administer the submission process from placing the advertisement inviting submissions to the sending material for the programmer to view and dealing with rejection or acceptance correspondence.

You may consider the possibility of recruiting a dedicated festival programmer, particularly if your festival caters to a specialist audience.

## Venue(s)

Venues are a crucial element in making your festival a success and you will need to consider whether to use one or more. Large festivals use several venues, but unless your festival is of significant size you may find that it loses its identity and can become too complicated and confusing if you use more than one. A good rule of thumb is to start small and if after a successful first year, you feel you need to expand to more venues, you can do so having already tested the water.

The location and existing audience profile of the venue are also important and you will need somewhere that is in easy reach of your main target audience. A 30 minute drive time is a good guide, but big cities have other issues such as public transport or parking. It is also worth considering other local amenities. If the audience is likely to stay for more than one performance in succession, good food and drink facilities are vital, either in the venue (which will add to the atmosphere of the festival) or nearby.

Another consideration is whether the venue has a reputation for a particular kind of programming. If its programme profile is similar to that of your festival then you will find that the venue will be a great help in bringing in the audiences for your festival. If, on the other hand, you choose a cinema that only plays first-run movies, then you cannot necessarily rely on their audience coming to your festival.

Be aware that most cinemas programme a long time in advance and ideally you should start to talk to your chosen venue at least 6 to 8 months, or maybe even a year, before the event actually takes place. You will need to confirm dates and terms with the cinema. The usual terms are

either an outright hire for the period of the festival, or a percentage which can be between 25 to 50% of the box office. From your point of view, a percentage would be a better deal as there is less financial risk to you and you will not have to pay any money up front. You need to negotiate whether the venue will include your festival in any of its own publicity; they may charge for this, or they may see it as an in kind contribution to your festival if it fits in with their cultural remit.

Before the festival starts you will need to work out a way of communicating with the cinema manager and the projectionist exactly what is to happen on every single day. In order for the screenings to take place smoothly, you must ensure that the projectionist and front of house manager are fully briefed as to what is going to happen and when. The best way to do this is to have two separate logs: one for the projectionist (see print transportation below) and one for the front of house staff. Both logs should include the titles of all the films, their running order, their running length, their format or gauge, their aspect ratio, whether sound or silent, and any other technical information you have. You will also need to include whether you have guest speakers, how many, whether they will be introduced and whether there will be a discussion or a question and answer session afterwards. Will you need chairs and microphones afterwards for a discussion? Don't forget that your speakers may like a glass of water! Remember that events, especially when guests are involved can be very tense so communicate all the information to the cinema staff well in advance. In this way lots of problems on the night can be anticipated and avoided.



WHEN?

WHERE?

HOW?

Show Me Love Showcomotion

## Licences

If you are planning to hold your festival anywhere but an existing cinema you will need to apply for a Cinema Licence from the Licensing Service of your Local Authority. Costs, regulations and the amount of notice you need to give are likely to vary between one local authority and another. There will be several checks the building will need to go through before the licence is granted, involving fire safety and noise levels. If you are holding your festival in an unusual venue such as a cathedral or a park you can apply for a one off Occasional Licence and if you want to have bar facilities you will have to apply for an Alcohol Licence. The hours you will be allowed to open will be dictated by the original planning permission granted to the building. If you wish to change the hours you will need to apply to the Development Control Service of your Local Authority.

## Certification

Regardless of the nature of your festival programme, it is likely you will need to consider issues of certification at some point in the planning. Archive material may no longer have a relevant legal classification; preview material may not yet have secured a certificate; imported foreign material will not have been submitted to the classification board. Either way, you are likely to want to screen material that does not have a certificate and this may cause problems for your chosen venue.

Most cinemas in the UK have a clause in their exhibitors licence preventing the screening of material that does not have a certificate issued by the British Board of Film Classification. However, it is possible to circumvent this either by creating a club or by securing a temporary local certificate.

Talk to your venue about the terms of their licence (these vary from area to area) and be prepared to go to your Local Authority licensing committee to secure a temporary licence or exemption certificate. You or the cinema operator may be required to provide a letter/disclaimer that the films being screened do not breach cinema licensing acts. This is not as daunting as it sounds but it does require forward planning. Most Local Authorities need at least two months to meet and clear a certification application and may, in very extreme circumstances, require you to organise a private screening for their committee in order to ascertain whether the material you want to show is suitable. If the Council is unable to view a copy of the film beforehand then be prepared to advertise all screenings for over 16s only.

## Insurance

You may be required to buy insurance under certain circumstances, for example you may need to insure prints against loss or damage, or you may require public liability insurance if you are screening in a space which is not covered by existing policies.

## Touring

Some festivals tour a sample of their programme to other cinemas in the UK enabling local audiences to access films that they might never get a chance to see otherwise. Touring is sometimes offered by the larger film festivals with larger budgets. Offering a tour may be a good means of securing sponsorship but should not be seen as a way of increasing festival revenue as transporting films is very expensive and the organisation of a tour needs dedicated staffing.

It is also much harder to secure films from distributors for a tour. You will need to allow time for other venues to add information on the tour films into their brochures. Planning where the tour will go and how the films will get there is crucial as poor organisation can result in films being lost in transit and arriving late which damages your festival profile. The *b77s* Programme Unit have experience in this area and it is worth contacting them to gauge the feasibility of touring any of the films from your festival. Touring will become much easier when digital distribution and projection technologies become more widespread.

Kadosh Birmingham International Film and TV Festival



# Technical Considerations

## Projection facilities and Formats

Moving images come on a variety of formats including digital, video and film. The most common film gauges are 8mm, 16mm, Super 16mm and 35 mm. For most purposes, 35mm film projection facilities will suffice. However, you need to start asking about formats when programming:

- archive prints
- short films
- low budget films

## Aspect ratios

Most projectors used in commercial cinemas are only able to screen Widescreen and Cinemascope. To screen other ratios you would need new aperture plates and new lenses which would need to be tailored to the auditorium's specification (throw, screen size etc.).

Film ratios are a minefield because there are no hard and fast rules. The following only skims the surface of this area but does highlight some of the pitfalls and issues that need to be considered.

Prior to 1953, the most widely used ratio was Academy (1.33:1). The most common ratios in use today are Widescreen 1.85:1 and Cinemascope 2.35:1. However, there are exceptions such as the Dogme films and some independent American films which will have been shot in Academy and some European work which will have been shot on 1.66:1. Many European subtitled films will be 1.66:1 which may need different lenses and new aperture plates cut.

Silent films will either be full frame (i.e. no soundtrack on the print, only image) with a

ratio of 1.38:1 or Academy (where a soundtrack has been added to the print) with a ratio of 1.33:1.

To achieve true ratios the screen will need variable side and top masking. This can be expensive if it is not already in situ.

## Archive prints

You should discuss with the supplying archive what their presentation requirements are, for example, do they allow the splicing of prints or the creation of cue dots?

When screening archive prints exhibitors must be confident that the projectionists are experienced and competent at handling these prints. Replacing reels can cost £300 or more and some prints are irreplaceable.

You will need to use single 2000ft spools for screening archive prints as reels of film cannot be joined together. This means you will need two projectors. Archive prints may be on gauges other than 35mm.

Procedures must be set up to ensure that all archive prints are handled with the best possible care. The most important rules are:

- Print condition reports must be written on make-up of the film and after the film is screened
- Prints must not be put on the floor or any other dusty/dirty areas - racks must be put up if they are not already in situ
- Prints must be marked up with chinagraph pencils - this must be rubbed off once the film has been shown

## Silent Films

Silent films were originally made with no soundtrack which means the entire frame was taken up with the image. Some have had soundtracks added at a later stage but if the film has no soundtrack a musical accompaniment of some sort, usually a piano, will be needed.

To screen silent films you will need variable speed control on your projectors and the cinema's installation engineer or projectionist should be able to advise as to whether this can be done.

## Video

It is likely that at least some of your material for presentation will be on video tape. This is particularly likely to be the case if you are dealing with low budget filmmakers, running competitions or acquiring obscure material.

Video comes in a variety of formats the most common of which in the UK is VHS. Other common contemporary formats include SVHS, Betacam, Digibeta and DVD (digital video discs). The quality of a video projection will depend entirely on the quality of the production format and duplication. No matter how good your projection facilities are they cannot make poor material look good. It is quite possible to get good results from a VHS tape if the material was originated on film, digital or Betacam SP. DVD produces very good quality results and the equipment is good value for money.

## Video projectors

There is a vast range in the quality of video projectors and the hire rates can vary from £300 to £2000 per day. If your chosen venue does not have a video

**The key message is to plan the technical side of the festival at the earliest opportunity and discuss your plans with the technical staff at the venue(s) to make sure they can provide what you need.**



*Night of the Hunter* Purbeck Film Festival/Kobal

projector, purchase could be considered and good quality, small projectors are increasingly available at reasonable prices of around £3,500.

## Video players

You will need to ensure either that the video players in the projection box can play the relevant formats or that films arrive in a format you can project. If the festival is showing films from around the world it is especially important to indicate that films must comply with local standards. This will avoid the need to hire/buy in several different machines or copying across from NTSC (the American system) or SECAM (the French system) to PAL (the European system).

If you do need to copy onto VHS or some other format, reputable facilities houses for duplication can be found in the *bfi Film and Television Handbook*.

If using video, you will need to ensure the venue's sound processor is able to accommodate it.

## Auditorium facilities

Apart from the obvious comfort and size considerations it is imperative that the auditoria in which the films will be shown have been chosen with the acoustics and sound system in mind, especially if you are having discussion panels or speakers.

To use microphones, you will need a mixing desk and an amplifier. These can be hired and vary from basic models for just two mics to more sophisticated versions. Given the relative costs involved, it is worth noting that speakers rarely need a dedicated microphone and if you have a panel discussion speakers can easily share one between two or three of them. The

sound processor for the main auditorium sound system is located in the projection box and the mixing desk will need to be connected to this.

If you are having live debate and discussion avoid radio microphones if possible - they are difficult to get right and can produce embarrassing results when they go wrong. They are only necessary if you will be having speakers who need to move around whilst talking although they are useful if question and answer sessions with the audience are involved.

## Storage of films

Depending on how many films you are showing you will need a space to store all of them safely and a space where they can be sorted and packed before screening. Many projection boxes are very small and independent cinemas tend to be fairly cramped on the whole.

When films arrive at the chosen venue procedures must be put in place to check the films in. Often there are several different prints of the same film (for example a subtitled version), and the correct one must be identified as soon as possible.

Films should be stored vertically and you will need lots of room. The environment that film is stored and used in must be clean and free from any dust particles. Editing gloves are often used when handling prints.

## Print Transportation

If you are going to be showing films from other countries it makes sense to register with a courier company. This way you can provide your account details to filmmakers so they can send the films and it will save

them having to invoice you for charges. You also need to provide a set of instructions on how to pack and mark the films so that you are not charged any customs duty on them and to make the job of tracking down missing prints easier. For overseas shipping you need to take into account the time scale for delivery which can take up to two weeks.

You will find it helpful to make up a despatch log which should detail the title of the film or video, where it is coming from, on what date and at what time, when it will be collected and where it needs to go to. You should include full details of the sending and receiving location and a contact person in case the projectionist needs to chase the print if it has not arrived in time. You should also include a place for signing the log when the print arrives and is collected. By doing this you will then know who last saw the print in case it goes missing along the way. Finally, always make sure that the films are insured.

## Outdoor screenings

While film screenings away from the conventional venue setting sometimes seems like a good idea (for example outside on the wall of a building or drive-in movies in car parks) the technical demands of such an enterprise need careful consideration. You will need to hire special equipment and this can be incredibly expensive. Outdoor screenings can cost up to £20,000 per day and the decision to put these on should be purely budget based. If you calculate the cost per seat, you will probably find it is not worth doing except for a very large scale event.



All About My Mother Viva! Spanish Film Festival

# Education and Special Events

Staging a film festival provides an opportunity to offer something much more exciting than just a programme of films. A special events and education programme can add value, broaden the appeal of a type of cinema and can create a more cineliterate audience who will come back for more.

Depending on the theme of your festival there are many activities which can offer routes to a more in-depth understanding of the films. It is important to look beyond traditional, formal education processes. Informal education activity can be approached in a number of ways, for example:

- Introductions to screenings and programme notes
- Debates by filmmakers and academics
- Master classes in film making skills such as script writing, production or costume design

When you are planning your education programme the crucial factor is your target audience for these events. Your learning objectives for each activity should tie in with the ethos of the festival. There should be a good reason for wanting to work with primary school groups if you are running a horror festival for example!

Objectives must also be based on a clear idea of the age and needs of the participants. The way you choose your

speakers will also be informed by these needs. You may have managed to secure a well known director to present an event but will they be able to communicate well with an audience of seven to eight year olds? *bfi* Education are able to supply information on approved tutors and their Associate Tutor Scheme gives valuable information on how to select appropriate people to run education events. Always meet speakers in advance to discuss the event and give them clear objectives. Speaker costs vary depending on who the person is but you should expect to pay at least £50 for a half day event, plus expenses.

If you wish to offer formal education events, good relationships with teachers and maintaining an up-to-date knowledge of the curriculum and syllabus is fundamental. For advice on making contacts with relevant teachers and departments in schools contact Film Education (the organisation which runs National Schools Film Week) or *bfi* Education in the first instance. Formal education events need much more detailed planning and longer lead in times so close communication with the festival programmer is vital.

As the programme often tends to be finalised at the eleventh hour some festivals choose to use films screened at the previous years festival or use a film which may not be in the programme but is in the spirit of the festival. This allows teachers to plan ahead (allowing time out of school is often an

issue) and gives them a chance to see the material. Never show a film as part of an education event that you have not seen yourself.

In the case of formal provision, teaching packs can be used during the event and then taken away by teachers for use in the classroom. It is not generally cost effective for smaller organisations to produce teaching packs. There may already be a pack in existence for the film you want to use so it is worth ringing other festivals to find out or contacting Film Education or *bfi* Education. Having videos of films used in the events is invaluable for teachers. Local filmmakers are normally happy to provide these if requested, for a small charge but for larger films you will need to contact distribution companies.

If you are running education events for the first time or there is a low level of interest you may well consider offering them free of charge. In most other cases where you are offering workshops and other activities people should expect to pay a small amount. Your keenest market in terms of activity will be student groups on exam courses from GCSE upwards. In this case you could charge from £3 to £5 per head for a half day session.

Do not forget to include education in your evaluation processes. *Partnerships for Learning* published by the Arts Council of England is a useful guide to evaluating arts education projects.

# Press and Marketing

You should plan your press and marketing activity in some detail well in advance based on an assessment of what is required to really make the event a success. You will then feed this into fundraising targets. This is an area people tend to cut when budgets come under pressure, but this is usually a false economy. Remember that no matter how good your programme, without audiences your festival cannot thrive. A useful rule of thumb is that you should expect to allow 10 to 20 % of your total festival budget for marketing activity. Marketing informs your festival from its inception and does not stop until you have evaluated the event.

## Marketing objectives

It is essential to set clear marketing objectives for your festival and make sure they are agreed by and communicated to colleagues. These might be quantitative or qualitative, for example:

- To achieve 50% capacity over all screenings
- To achieve x number of attendances
- To achieve x column cm of press coverage: 50% local, 25% national, 25% specialist film
- To provide a better understanding of Spanish cinema and its history through bilingual production of all publicity material
- To attract 500 first time attenders to the festival

## Market research

Market Research is a useful tool to establish that there is a need for your festival and identify who you want to target. You need to gather as much information as possible about your target audiences, and find out

how to reach them with your marketing campaigns. Research should also be used to monitor and evaluate the festival (see later section). Methods of research include questionnaires, focus groups, one to one interviews and observation. The *bff's* Exhibition Press and Marketing Department should be able to give guidance on how to research your market. Be careful about your ambitions for the first festival, especially if it caters to a specialist audience.

## Branding

The festival 'brand' should reflect the nature and ethos of the event. The brand is conveyed primarily through the logo and publicity material. Allow plenty of thinking time with designers to come up with a concept that suits the festival - it is often a very time consuming process.

Ensure every element of your marketing campaign (and educational/programme materials, staff T-shirts or badges etc.) reflects the brand as this reinforces awareness and allows easier recognition.

If your logo is full colour make sure it can also be reproduced in black and white. Make sure any text can be read even if the logo is reproduced at a small size.. Think long term - will your logo and brand develop over future years (will the logo look dated in two years?) or will you make provision for a new look each year, in which case will there be any elements which continue to allow easier recognition?

## Ticket pricing

A number of factors will affect pricing policies including costs (it is important to establish your breakeven point), local cinemas' pricing (so you can match or undercut local competition) and the nature of the festival e.g. is it a student/



Blithe Spirit Out of Sight

community-based festival and how much can your audience afford? It is worth selling a pass for multiple screenings at a reduced rate and offering concessions to groups, students, OAPs, the unemployed and students. If you are offering sign interpreted or audio described screenings it is customary to offer a discount on the disabled persons ticket plus one if their companion is not a friend but a personal assistant whom the disabled person is paying for. Ticket pricing is also a consideration in terms of access as you may wish to target particular audience groups who are much more price sensitive than other groups.

You may want to do a price or other promotion on tickets to target a certain specialist group. This could be supported by your sponsors if they have the same target audience as you. It may be a means for you to encourage a particular audience group that is not familiar with your venue.

If you want to offer a pre-booking service it is advisable to do this with credit cards. Reserving tickets with names over the phone is risky as many people do not show up to collect their tickets unless they have paid. It is usual to put aside a small number of complimentary tickets for press, speakers, sponsors and staff.

## AUDIENCE

## AUDIENCE

### Campaign Management

Plan your marketing campaign in an integrated way. A simple campaign outline is illustrated below.

- Set objectives
- Identify market segments/target audiences
- Work out lead times and deadlines - discuss and communicate these to all parties involved, including colleagues, designers, printers, advertisers, sponsors
- Work out budget for campaign
- Select methods of promotion
  - Printed material
  - Website
  - Advertising
  - Direct mail/direct marketing
  - Press and media plan
- Organise distribution of printed materials
- Monitor success of campaign

### Publicity Materials

Producing a brochure tends to be the most common means of promoting a film festival. The biggest problem with festival brochures is that they often have inadequate space and inadequate reviews. It is very hard to persuade an audience to come to a film they have never heard of with a cast of unknowns if you only attempt to describe it in 50 or so words. Also beware of vanity publishing. A number of film festivals seem intent on producing glossy, bound booklets which they sell for large sums and have numerous copies remaining at the end of the festival. It can be much more cost effective to produce a cheap, photocopied programme and make programme notes available at each screening.

For your brochure and leaflets you need to allow time for distribution well in advance of the festival. Before this can happen you need to:

- Confirm your film bookings
- Access still images of the films
- If necessary clear rights for the use of still images
- Write copy
- Design and proof
- Print

Design issues you may want to consider are:

- Are your leaflets/brochures 'user friendly' (for example do they meet guidelines on print size for visually impaired people?)
- Do they fit easily in leaflet racks?
- Do they fit in standard envelopes?
- Are they easy for customers to fit in their pocket?
- Can people find their way around the brochure?

Apart from a generic brochure you may want to produce specific targeted flyers for particular sections of the festival. For example the 1999 iViva! Spanish Film Festival had a generic brochure but also undertook a campaign for a Spanish horror film with separate flyers, press and web activities.

It is often worth checking with your target market what they think of the design and you should try to build in time to test this. It may involve organising a focus group or simply passing it by friends you think are of the suitable age, background or special interest.

Make sure the publicity meets the needs of

your target market. For example, should it be bilingual? iViva! produces an English/Spanish bilingual brochure. Translation should be handled carefully and by more than one party.

If the festival involves previews or very new releases it may be difficult to get hold of good images and press packs. Patience and tenacity are needed to source materials and it may require finding some graphic solutions.

Always include a disclaimer that the programme may be subject to change. Problems often arise with guests who cannot make it or film prints not turning up. Whenever possible direct your audience to your website which is a more up-to-date and immediate medium.

You will have to consider acknowledgements and credits from contributors, sponsors and funders - whether to have a long list involving all contributors or a broad thank you. Make sure this is checked by all staff and organisations involved - it is easy to offend by omitting people. Public sector funders normally produce guidelines on how and where their contribution should be acknowledged so make sure you get a copy of these before you start designing print.

Do not be tempted to cut corners with the design. If you do use suppliers such as printers or designers for in kind sponsorship, it is important that they see the job as high priority and if you are dissatisfied in any way it may be difficult to express this if the work was for free. Likewise student designers may have other priorities and feel less accountable. If you do go down this route make it clear you have the same expectations as a paying client and outline the benefits they have in return.

# AUDIENCE



## Publicity distribution

Have a plan of what goes where and in what quantities in advance of delivery, prioritising the most suitable targeted outlets. It may be difficult to anticipate the rate at which flyers are picked up at festival venues so ensure you have enough to get through the whole festival as it is easier to gain repeat visits from existing customers.

## Press

It is imperative to have good materials for the press. Still images are necessary. If you have problems getting hold of a range of images, get a couple duplicated so that they can be sent to journalists as soon as they ask for them. Obviously if you can store and send them digitally this is more cost effective.

## Deadlines

If you aim to get national press coverage allow at least four months for monthly magazines. The areas most likely to attract interest from journalists are previews and premieres and special guests - directors, actors etc.

## Press Launch

You may want to think about a press launch. This would need to take place at least a month in advance of the festival. These can be very useful in order to have dialogue with journalists to answer questions directly and are often popular with sponsors. The festival programmer should attend the press launch. It is also important to invite patrons, funders and sponsors. You may want to use the launch to tie in with delivery of the festival brochure. With so many demands on people's time you will need a suitable

'hook' to persuade people along - and a suitable level of hospitality. A preview screening of a festival film is often incorporated into the launch. Make sure you have materials to hand out including pre-prepared press packs with plenty of images. A photo call is always a good idea especially for local press.

## WWW

It is increasingly important to have a website. There are many 'off the shelf' packages such as *Dreamweaver* which enable a DIY approach to web design. This may also be an area where a willing 'techno wizard' may do voluntary work just to be involved in an exciting project.

Think carefully about the purpose of the site and discuss it with colleagues. Is it purely a replication of the brochure for promotional purposes or would you like to actually showcase clips from the work involved or use it as an educational resource? Could it be used to set up a bulletin board or 'chat room' to discuss content of the festival or issues around it ?

Once you have a site, establish as many links as possible with other relevant sites. This is one of the most effective ways of promoting your site. Make sure you register with as many search engines as possible. It takes time for the registration to go through so allow as much time as you can. If you cannot find the resources to create a web site it may be worth sending information on your festival to relevant sites such as [filmfestivals.com](http://filmfestivals.com), [artslines.co.uk](http://artslines.co.uk) and [6degrees.co.uk](http://6degrees.co.uk) (see useful contacts).

Emailing lists are also used increasingly. Software can be downloaded from the internet (*Listbot* is a useful package) and up-to-the-minute information can be sent

to emailing lists. Again this may depend on the nature of the festival, but for instance if your market includes a high percentage of students this is a really useful mechanism for reaching them.

## Direct mail

Targeted and well managed direct mail can be very effective, but be aware of data protection rules. It is now not acceptable to send information which is unsolicited, so subscribers must have given their consent to receiving information. Make sure you add this year's attendees on to a mailing list (postal or electronic) for next year!

## Advertising

Budgets may be restricted for this area so be creative and do not be afraid to bargain. Media sponsorship is often relatively easy to obtain and could include a mail out to their subscribers. Ad swaps or heavily discounted space in magazines are often easy to negotiate. Many publications have some space left getting close to deadline and will sell it off really cheaply. You may be able to identify a complementary arts organisation in your area such as a theatre with a season brochure who will agree to an ad swap.

DISABILITY DISCRIMINATION ACT  
PHYSICAL ACCESS  
SENSORY ACCESS  
PSYCHOLOGICAL ACCESS

# Access

Increasingly nowadays arts activity is being opened up to disabled people. This section covers a few basics but for a comprehensive booklet on how to offer the best access to disabled people contact the Arts Council of England (ACE) for a copy of *Guidelines for Marketing to Disabled Audiences*, which contains some useful checklists.

Many venues are equipped with the barest minimum of facilities which include: disabled parking, an adapted toilet, a lift, a hearing induction loop fitted in the auditorium and a minicom in the box office.

The Disability Discrimination Act 1995 established firm guidelines for organisations to comply with and a target implementation date of 2004. Many new venues are already properly equipped to provide suitable access. You may have more difficulty with older, converted buildings but there are organisations where you can apply for funding to provide better facilities (see the useful contacts section for information). However, there are other things you can do at little or no cost, for example you could provide water for guide dogs and consider contracting personal assistants to help blind and visually impaired people navigate from vehicles to venue.

Access should also be considered in terms of psychological access i.e. is your venue a friendly, welcoming place where the audiences you are trying to attract feel comfortable?

## Sign Interpreted Screenings

Whereas an induction loop or subtitling will offer hard of hearing audiences access to a film, a sign interpreted screening will be available to Deaf people. British Sign Language is a language in its own right and many Deaf people use it as a first language and English as a second language. Deaf people are often willing to travel further than most if this facility is on offer. Remember to give the name of the interpreter in your publicity as Deaf people have different preferences in interpreter's style. Also, try to reserve the seats which have the best view of the interpreter for your deaf customers. Contact the Royal National Institute for the Deaf (RNID) for further guidelines.

## Audio Described Screenings

Audio description works by providing a commentary on the action in between the dialogue of a film. Blind and visually impaired people are given a headset at the start of the screening and the information is relayed live by an audio describer. The description is impartial and highlights aspects such as the colour of peoples clothes as many people with a visual impairment can still see colours and shapes and some

people who have become totally blind have visual memory. Contact the Royal National Institute for the Blind (RNIB) for further details.

If you wish to offer this kind of provision the most important thing at the outset is consultation and you should contact your local disability arts group and get information on their needs: this will help prevent you making assumptions and embarrassing mistakes. Disability arts groups can offer disability awareness training for your staff. You may want to set up a disability advisory group as part of the evaluation of your festival.

To market your festival to specific groups you will need to find out which publications and other media they have access to as there are many specialist ones available. You need to allow plenty of time for this as many magazines have a bi-monthly or quarterly circulation. Your festival brochure should be available on a wide range of formats such as braille, tape and large print. Outreach work and direct contact are often the most powerful publicity tools. The brochure should also carry detailed information about access. A checklist for this is contained in the ACE publication mentioned above. Always make sure your staff, particularly your box office and bar staff are properly briefed so they are confident in providing assistance to disabled customers.

# Budgeting and Cash flow

(see Appendices 1, 2, 4 and 5)

Having worked up a reasonable business plan covering the programming and marketing aspects, you will need to work out how much money you need to make it happen. Firstly you need to establish how much your festival will cost in an ideal world. You can then start looking at the revenue side of the equation.

## Revenues

Sources of revenue fall into three main categories: box office, public sector income and private income. Once you have set your ticket price and calculated how much revenue you will earn from sales there will inevitably be a funding gap which you can close by raising funds from these different sources. If you look at the budget of any successful film festival you will find it is made up of a large number of different sponsors and supporters and managing these relationships and sometimes competing interests can be time consuming and expensive. Having worked out what the funding gap is, you may decide to scale down your festival to set more realistic targets. While you may be able to balance your budget actually managing the financing of the operation can still prove to be problematic. A cash flow forecast is therefore a key next step after the budgeting exercise, especially if your organisation does not have access to funds to bank roll festival activity.

## Demand forecasting

In the case of a new festival, it will be difficult to gauge how many people are going to turn up. On the one hand you want to set your sights high and on the other you cannot afford to be overly optimistic. The following factors will all have a bearing:

- The extent of your marketing effort and size of your budget

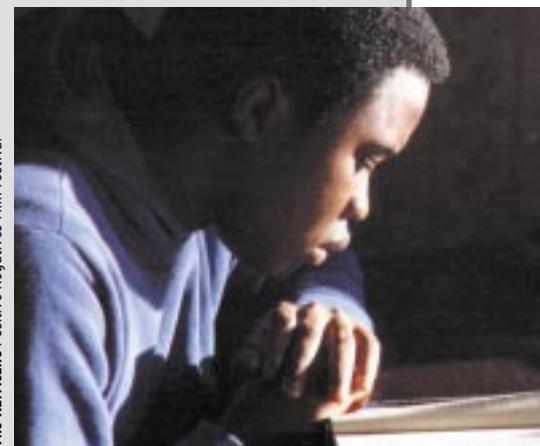
- The visibility of the venue i.e. its ability to attract passing trade or crossover audiences
- The appeal of your programme locally, regionally and nationally and competition from other leisure alternatives
- Press coverage
- The size of your venue(s)
- Your ability to attract a star (i.e. someone of high profile who will attract people to your event who would not otherwise come)
- Weather
- Ticket price and availability of special offers

Your market research will have indicated how big the market is and it may be worth talking to organisers of other similar festivals, particularly if they have operated from the same venue. Assuming that your chosen venue(s) has staged film festivals in the past, it may be possible to get some idea of attendance levels for other similar events. You might also use the occupancy rate (calculated as the number of seats sold as a percentage of the seats available). Clearly this is going to be different for each film or event, depending on its popularity, day of the week and time of screening. For many cinemas, average occupancy rates are as low as 15 or 20% which gives you some indication of the effort you need to invest in marketing. Box office income is then calculated as the number of tickets sold multiplied by the average ticket price.

## Other sales revenues

There may be opportunities to generate additional trading revenues, for example from bar/catering facilities, souvenir programmes, merchandising (videos,

T-shirts etc.). However, it would be unwise to invest too much into this area for a new festival as you may end up with unsold stock.



The Hurricane Positive Negatives Film Festival

## Costs/Expenditure

Costs will vary wildly between festivals and depend on the length and ambition of the project.

Below is a check list of possible costs and these have been classified into programme/education/marketing/administration and other costs. You will find many funders require this kind of presentation. It is impossible to provide a definitive financial model for a festival as each one is so different. Instead, we have included sample budgets in the appendices from three different festivals (a larger festival, a medium one and a very small one). These will give you some idea of the kind of items you need to include and what information you need to find out e.g. what a specialist programmer would charge or film rental fees.

CALCULATE ALL YOUR COSTS (Y)  
WORK OUT YOUR BOX OFFICE INCOME POTENTIAL (X)  
BRIDGE THE GAP WITH FUNDRAISING (Z)

### Core costs vs project costs

If a festival is attached to an organisation which does other things, inevitably the time of other staff and central resources will be consumed (for example the Festival Co-ordinator will occupy a desk and use the telephone for a period of time). It is certainly worth trying to apportion some of these costs to the festival budget. Most arts organisations now try to recover some contribution to their overhead costs from project work. You should work out what these costs are even if you are not successful in raising funds to cover them. Again, these can be included as in kind support from the sponsoring organisation.

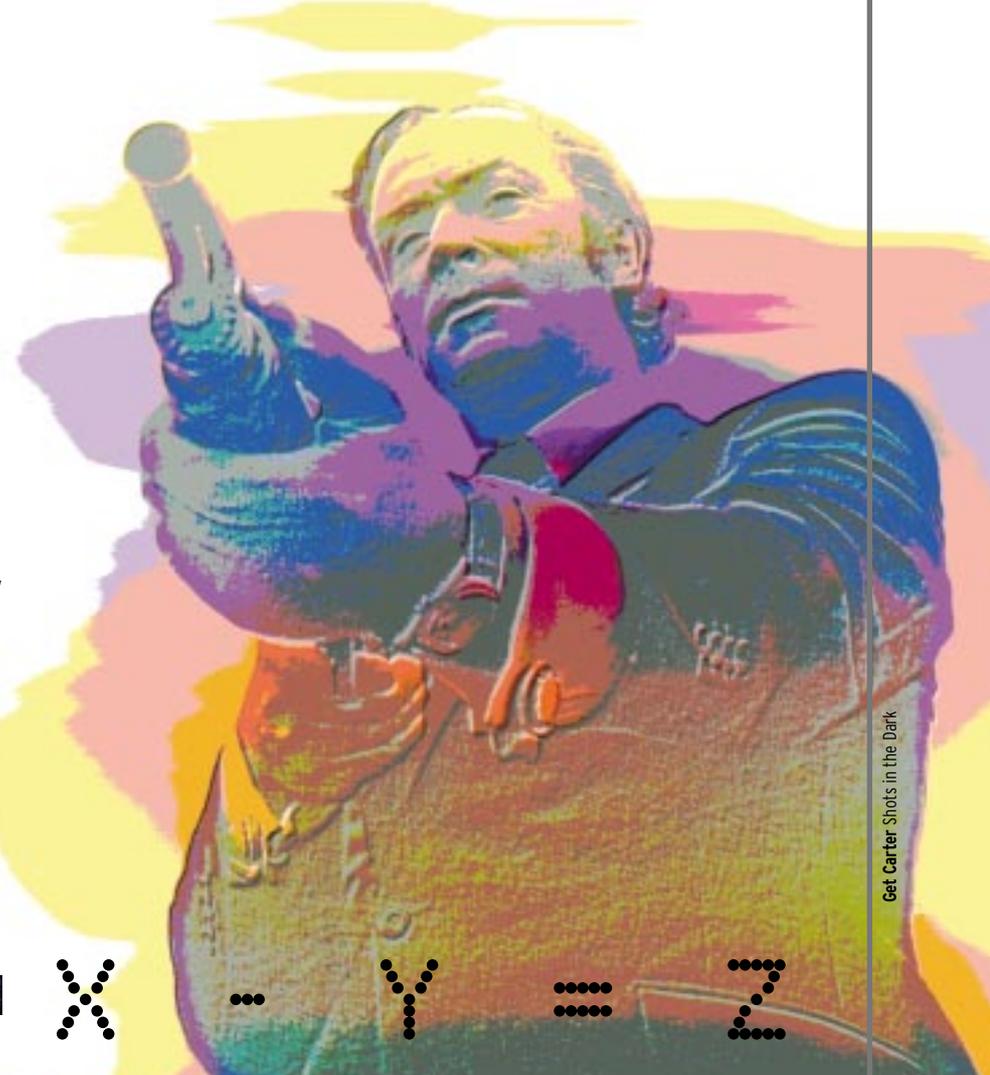
In practice, most smaller festivals manage their cash flow by deferring payments to staff and others working on the festival, extending credit terms to the maximum and requesting early draw down of any funds raised from external sources. Inevitably this highly unsatisfactory compromise which relies heavily on the goodwill and enthusiasm of staff and volunteers, cannot be maintained in the longer term. However, it is often a choice between doing this or not having a festival at all. There is also an element of risk, in that box office targets may not be met and funders may take some considerable time to pay over funds or may not pay over the full amount if audience targets have not been met. Where income targets cannot be met, the tendency is often to cut

the advertising and promotion budget. This may have the knock on effect of reducing audiences which in turn will reduce your box office revenues.

A cash flow statement looks at when funds will be received and when expenditure occurs for your project in order to identify any potential cash shortages and develop strategies for dealing with this. A cash flow forecast is different from an income and expenditure budget because it takes into account these timing differences and deals with actual flows of cash and not just costs and revenues, so it should include things like VAT.

### Cash flow (see Appendix 4 for example)

As with any business, budgeting is a critical element of the planning process and will serve to highlight some of the operational constraints facing your organisation. One of the key considerations here is cash flow. The two potential sources of revenue (ticket sales and funds raised through sponsorship) flow into the organisation either at the point of sale or retrospectively i.e. during or after the festival. Most of the costs associated with running a festival are incurred in the months running up to the festival, costs such as programme printing, advertising, research, development and running a festival office. If the festival is being run by a larger organisation, it may be possible to bank roll the event through the organisation's main finances. For a small organisation set up solely for the purposes of running a film festival the cash position is much more difficult to manage, particularly if the festival is new and has no track record.



Get Carter Shots in the Dark





# Raising Finance

## Private Sources

### Sponsorship

Commercial sponsorship offers the potential to attract some significant financial and in kind support but do not underestimate the amount of time you will need to spend organising sponsorship deals. Sponsorship is normally part of the general promotional expenditure of a business and although that can encompass a sense of corporate or social responsibility, it is not philanthropy or a gift. Some companies do make philanthropic donations but sums tend to be small and often access is restricted to community groups.

It is important to think carefully about what you may have to offer each company you approach. Local companies might be prepared to put modest sums into festivals in return for comparatively minor promotional credit in the local area. More often, companies are likely to be attracted by an on-screen credit. Companies will be most interested in supporting projects which are aimed at an audience section to which they are trying to market their products. They might, for example, be interested in the student market as this is a more difficult market for them to reach. Companies should usually be approached via public relations or marketing departments, although it is always worth playing on any direct contact with the management you might be able to establish. Don't expect to receive a rapid response or necessarily any response at all. It is good practice to follow up an initial letter with a telephone call. Be aware that sponsorship is a game of delicate negotiation and not something that will happen overnight.

As with any type of fundraising it is vital to do your research: nobody is going to take you seriously if you haven't bothered to

find out the name of the person you are writing to, or which products the company sells. The more you know about an organisation, the better the position you will be in to offer them an appealing package. Remember that company sponsorship is a payment for the promotion of goods and services. At all costs avoid offering a sponsor something you are unable to deliver. Equally, don't allow sponsors to feel that they can influence the creative integrity of your festival project; if you feel uncomfortable with the extent of involvement sought by a sponsor, it might be better to look elsewhere for support.

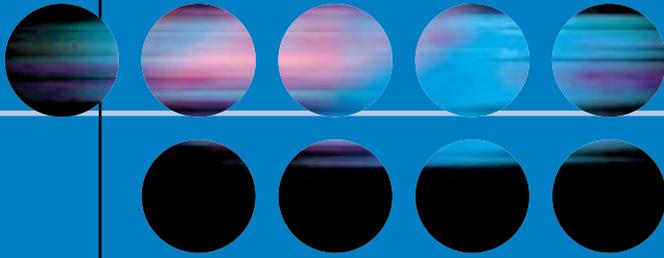
It is also worth investigating the organisation Arts and Business (formerly ABSA). Although not a funder in the first instance, it does operate New Partners, a new programme to help maximise business support. New partners is an investment programme designed to promote the development of new, sustainable and mutually beneficial partnerships between business and the arts. You need to contact your regional Arts and Business Manager and information is available on their website: [www.AandB.org.uk](http://www.AandB.org.uk)

Often companies may be more willing to provide support in kind by providing goods and services. For example, you may be able to find a brewery who will provide beer for your opening night launch party or an airline who will fly your speakers for free. Clearly, you cannot enter the in kind support into your accounts. However, it is worth totting up the value of in kind support as this can sometimes be used as partnership funding and it is always useful to know the real costs of running the festival for future reference.

If you wish to pursue this source of funding, a particularly useful publication is the *Guide to UK Company Giving* published by the Directory of Social Change. This



Mr Death: The Rise and Fall of Fred A. Leuchter, Jr Sheffield International Documentary Festival



should be available in most public libraries as it is expensive to purchase.

### Raising Money from Charitable Trusts

Money from charitable trusts is often available, particularly for voluntary groups and organisations wishing to work on community projects. Many large companies create trusts which are often most active in the region in which their head office or manufacturing base is located.

Different trusts have varying and often very precise rules of eligibility: many will not consider your application unless you are yourself a registered charity and an even greater number won't make grants to individuals. As with sponsorship you cannot necessarily expect a quick turnaround on your application - some trusts may hold their meetings as infrequently as once or twice a year.

If you are interested in this source of funding, a number of useful publications exists, in particular the *Directory of Grant-Making Trusts* and *Funding Digest*, a monthly publication aimed primarily at voluntary organisations. Both are often available in public libraries.

## Public Sector Sources

When you are approaching any publicly funded body for support it is worth remembering that you will need to prepare your case for funding in as much, if not more, detail as you would for a private sponsor. Sometimes there is an assumed leniency by organisations that apply for public funding. If anything, these bodies are more stringent in their monitoring as they have to be publicly accountable for any monies spent and often have to produce performance analyses of their funded clients.

## A brief overview of the UK arts and film funding system

The Arts Council of England (ACE) was restructured in 1998 and much of its funding has been delegated to the ten English Regional Arts Boards (RABs), while most funds for film have been transferred to the national body for film - the Film Council. At the time of going to press further structural changes are under way which aim to merge ACE with the RABs.

The Scottish Arts Council, Arts Council of Wales and Arts Council of Northern Ireland have some schemes for which film festivals would be eligible. You should contact each organisation directly if you are based outside England and they will be able to give details of the relevant funding programmes.

The four nations (of the United Kingdom) have funded agencies dedicated to supporting industrial and cultural film production and exhibition: the Film Council, Scottish Screen, Sgrîn (in Wales) and the Northern Ireland Film Commission. At the time of writing the regional arrangements for film in England are in the process of being developed. It is anticipated that there will be an integrated screen agency in each of the Government Office regions, funded directly by the Film Council. These will assume a similar remit to the two existing regional agencies in London and the South West - the London Film and Video Development Agency and the South West Media Development Agency. Both these organisations offer various exhibition based schemes and you should contact them directly for up to date information. To find out about progress on the other regional screen agencies you should contact the Film Council.

## Regional Arts Boards

### Regional Arts Lottery Programme (RALP)

Support is available for arts projects, small scale capital and organisational development. Grants can range from £2,000 to £100,000, or perhaps higher for projects involving all three elements. The programme aims to support five areas of work: access, education, production and distribution, investment in artists, and the development to help build sustainability of arts organisations.

Applications will be assessed according to five criteria: quality of artistic and educational activity; public benefit; ability to manage the project; contribution to regional and national priorities; and financial viability. Each RAB has set its own priorities for the scheme and you should contact your local Board to find out what these are. Applicants must be formally constituted as an organisation with a bank account.

There are no deadlines for applications and decisions will be taken within four months.

### New Audience Programme

£4 million has been made available to the RABs to work with partner organisations who target communities with fewer opportunities to access the arts than most. Detailed guidelines on this scheme are available from the RABs.

### Other schemes

The English RABs may have other funding schemes available for which film festivals would be eligible. Contact your local Board for details.

## Awards for All

Awards for All is a scheme jointly run by the Heritage Lottery Fund, ACE, Sport England and the National Lottery Charities Board. The scheme offers a one-stop-shop service, distributing grants of between £500 and £5,000 to community and voluntary groups for arts, charities, sports or heritage activities. Priority will be given to organisations with a turnover of less than £15,000 per annum. There are no deadlines for the scheme and it aims to reach decisions within 3 months of submission of an application.

Awards for All is a national programme but operates through nine regional offices in England. Each region has some areas of special interest it wishes to focus on. Details are provided in the application pack.

Further information is available on 0845 600 2040, or from the website [www.awardsforall.org.uk](http://www.awardsforall.org.uk)

## New Opportunities Fund (NOF)

The New Opportunities Fund was established to enable Lottery funds to be spent in the areas of health and education. Any projects funded from Lottery funds must be additional to existing statutory provision. Under existing schemes and priorities, there is only one fund which may have some application to film festivals as follows and this is time limited so you will need to contact NOF for up to date information.

### Out Of School Hours Learning

£205 million is available in total: £180 million across the UK for out of school hours learning activities and £25 million for summer school activities. NOF will fund any kind of activity which enhances and complements the school curriculum, whether arts, sports, maths, or a standard homework club. The education programme of a film festival qualifies as this kind of activity. Activities do not have to be narrowly curriculum based. They must, in the broadest sense, enhance motivation, self esteem and improve pupil performance.

The two main routes of application are:

- Individual bids coming from either a cinema or a school.
- Education Authority co-ordinated bids for work taking place in a number of schools.

Applicants should ensure that they speak to their Study Support Officer at their Local Education Authority before applying for funding directly.

## Local Authority Funding

Local authorities in the UK contribute substantially more funding for the arts than any other agency. The funding sources and budgets vary significantly from one council to the next and in some authorities arts budgets have been cut significantly where they are not regarded as a priority. The names of departments you will need to contact also vary but festival funding is often accessed via arts, tourism and leisure departments or economic development. Support can either be available in the form of grants or in kind, such as access to free training or use of council facilities.



Le Dernier Rêve (The Last Dream)  
Brief Encounters Film Festival

SPONSORS ARE NOT JUST  
PHILANTHROPISTS

CONTACT YOUR LOCAL AUTHORITY

CONTACT YOUR NATIONAL ARTS  
COUNCIL IN SCOTLAND, WALES OR  
NORTHERN IRELAND

CONTACT YOUR REGIONAL ARTS  
BOARD OR MEDIA DEVELOPMENT  
AGENCY IN ENGLAND

## European Funding and support

### MEDIA PLUS

MEDIA PLUS follows on from MEDIA I and MEDIA II. It is a European Union funding programme managed by the European Commission in Brussels. MEDIA PLUS runs from January 2000 until December 2005. MEDIA PLUS will include funding provision for film festivals but the kind of support and budgets had not been finalised at the time of writing. To subscribe online for more information contact the web-site [www.mediadesk.co.uk](http://www.mediadesk.co.uk).

### European Co-ordination of Film Festivals

The European Co-ordination of Film Festivals is a membership organisation which aims to develop and strengthen the sector through promotion and collaboration. It is not a funding body but it provides support for members through ECFF programming projects, conferences and staff training.

There are certain conditions attached to membership of the Co-ordination and only the larger UK film festivals tend to qualify. However, a new corporate membership scheme has been developed to enable Media Development Agencies to access information about key issues regarding film festivals in Europe on behalf of smaller film festivals in their regions.

Contact [www.eurofilmfest.org](http://www.eurofilmfest.org) for up to date information about its activities and projects.

### European Regional Development Fund (ERDF) and INTERREG

These are both structural funds which work towards the goal of achieving economic and social cohesion in the European Union. ERDF money is allocated over Objective 1 and 2 areas in the UK. INTERREG money is used for border areas in the UK. European funding is a very complex area and although there are precedents for funding film festivals from this source, these have tended to be the larger, established festivals which have

secured quite significant sums. For the smaller organisation, it is probably advisable to contact your Regional Arts Board or screen agency in the first instance. In many areas, local authorities and other organisations have worked in partnership to secure funds for media or cultural industries development. To find out more about European funding contact your local Government Office. It should be noted that European structural funds are likely to dry up in the UK as membership of the EC is expanded to include the countries of Eastern Europe.



# Evaluation

You should start planning the evaluation process at the outset so that it becomes an integral part of the planning cycle which involves all members of the team. Begin by identifying your objectives and expectations for the festival - both your own and those of other stake-holders. Your sponsors and funders will probably have specific expectations. With your sponsors it is imperative to have a written record of the relationship and expectations of both parties. Your audience, your partners, your sponsors and your staff should all participate in the evaluation.

Allow adequate planning time, staffing and financial resources for this process. It is easy amidst the pressure of a festival for evaluation processes to be neglected. If undertaking audience research it may be an idea to use a specialist to design questionnaires and conduct their analysis.

You need to consider two types of evaluation:

- Qualitative evaluation assesses quality of experience for example, what did participants gain?

- Quantitative evaluation assesses numerical outputs such as numbers of attendances

Some examples of the evaluation methods you could use are:

- Research (Including questionnaires, feedback groups and one to one interviews)
- Documentation - this could include photographs of guest speakers, events or video recordings of education work, press cuttings and finished work for example if the festival has award winners
- Comments boxes
- Meetings with stakeholders and partners
- Observation - listen to the observations and opinions of front of house staff - they can provide customer feedback on how easy it was to find the venue, what they thought of the facilities and the films etc.



Saltwater Foyle Film Festival

## Presentation of results

The evaluation format may be dictated to you by your funders or supporters and they may provide a form to fill in. Other possible formats include report, video and CD Rom. You will need to think about who the feedback will go to and whether there are any specific requirements e.g. should it be large print or bilingual?

For more information on evaluation processes we would recommend *Guide to Evaluation* published by the Arts Council of England designed to support their Artists in Sites for Learning Scheme, by Peter Mosley.

PLAN EVALUATION AT THE OUTSET  
INCLUDE QUALITATIVE AS WELL AS  
QUANTITATIVE MEASURES

INVOLVE STAKEHOLDERS AND STAFF  
PUBLISH THE RESULTS

# Useful Contacts

## NATIONAL BODIES

### Arts Business

31 St. Martins Lane  
London WC2N 4ER  
Tel: 020 7420 9700  
Website: [www.ablconsulting.com](http://www.ablconsulting.com)

### Arts Council of England

14 Great Peter Street  
London SW1P 3NQ  
Tel: 020 7333 0100  
Website: [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### Arts Council of Northern Ireland

MacNeice House  
77 Malone Road  
Belfast BT9 6AQ  
Tel: 02890 385 200  
Website: [www.artscouncil-ni.org](http://www.artscouncil-ni.org)

### Arts Council of Scotland

12 Manor Place  
Edinburgh EH3 7DD  
Tel: 0131 226 6051  
Website: [www.sac.org.uk](http://www.sac.org.uk)

### Arts Council of Wales

Holst House  
9 Museum Place  
Cardiff CF10 3NX  
Tel: 02920 376 500  
Website: [www.ccc-acw.org.uk](http://www.ccc-acw.org.uk)

### Artsline

8 St Clements Street  
Winchester SO23 9DR  
Tel: 01962 864 411  
Website: [www.artsline.co.uk](http://www.artsline.co.uk)

### British Board of Film Classification

3 Soho Square  
London W1D 3HD  
Tel: 020 7440 1570  
Website: [www.bbfc.co.uk](http://www.bbfc.co.uk)

### British Council

Films & Television Department  
11 Portland Place  
London W1B 1EJ  
Tel: 020 7389 3065  
Website: [www.britfilms.com](http://www.britfilms.com)

### British Federation of Film Societies (BFFS)

The Ritz Building  
Mount Pleasant Campus  
Swansea SA1 6ED  
Tel: 01792 481170  
Fax: 01792 462219

### BFFS Eastern Group

Kennel Cottage  
Burton  
Nr Lincoln LN1 2RD

### BFFS Midland Group

The Villas  
86 School Lane  
Cookshill  
Caverswall ST11 9EN

### BFFS North West Group

14 Croft Gate  
Preston PR2 806

### BFFS Scottish Group

Tweedle Court  
14 High Street  
Edinburgh EH1 1TE

### BFFS South West Group

6 Devonshire Road  
Westbury Park  
Bristol B56 7NJ

### BFFS Student Group

133/6 Dalkeith Road  
Edinburgh EH16 5AH  
Tel: 0131 667 4181  
Website: [www.bffs.org/uk/student/](http://www.bffs.org/uk/student/)

### British Film Commission

10, Little Portland Street  
London W1N 7JG  
Tel: 020 7224 5000  
Website: [www.filmcouncil.org.uk](http://www.filmcouncil.org.uk)

### British Film Institute

21 Stephen Street  
London W1P 2LN  
Tel: 020 255 1444  
Website: [www.bfi.org.uk](http://www.bfi.org.uk)

### bfi Collections

Cataloguing (NFTVA)  
Tel: 020 7957 8971  
Email: [olwen.terris@bfi.org.uk](mailto:olwen.terris@bfi.org.uk)

Archive bookings (NFTVA)

Tel: 020 7255 1444  
Email: [bookings@bfi.org.uk](mailto:bookings@bfi.org.uk)

### bfi Education Department

Alpa Patel/Kate Fielder  
Tel: 020 7957 4787

### bfi Exhibition Department

Pippa Eldridge  
Tel: 020 7815 1419

### bfi Exhibition Press & Marketing Department

Charlotte Allibone  
Tel: 020 7815 1306

### Charities Commission (England & Wales)

Harmsworth House  
13-15 Bouverie Street  
London EC4Y 8DP  
Tel: 08703330123  
Website: [www.charity-commission.gov.uk](http://www.charity-commission.gov.uk)

### Cinema Exhibitors Association

22 Golden Square  
London W1R 3PA  
Tel: 020 7734 9551

### Companies House

Crown Way  
Cardiff CF14 3UZ  
Tel: 02920 380 801  
Website: [companieshouse.gov.uk](http://companieshouse.gov.uk)

### Directory of Social Change

24 Stephenson Way  
London NW1 2PD  
Tel: 020 7209 4949  
Website: [www.dsc.org](http://www.dsc.org)

### English Regional Arts Boards

5 City Road  
Winchester  
Hampshire SO23 8SD  
Tel: 01962 851 063  
Website: [www.arts.org.uk](http://www.arts.org.uk)

### European Co-ordination of Film Festivals

64 rue Phillipe le Bon  
B-1000 Bruxelles  
Tel: +32 2 280 13 76

### Film Council

10 Little Portland Street  
London W1W 7JG  
Tel: 020 7861 7861  
Website: [www.filmcouncil.org.uk](http://www.filmcouncil.org.uk)

### Film Education

Alhambra House  
27-31 Charing Cross Road  
London WC2H 0AH  
Tel: 020 7976 2291  
Website: [www.filmeducation.org.uk](http://www.filmeducation.org.uk)

### Media Desk England

(Interim contact details)  
249 West George Street  
Glasgow G2 4QE  
Tel: 0870 0100 791  
Website: [www.mediadesk.co.uk](http://www.mediadesk.co.uk)

### Media Antenna Scotland

249 West George Street  
Glasgow G2 4QE  
Tel: 0870 0100 791  
Website: [www.mediadesk.co.uk](http://www.mediadesk.co.uk)

### Media Antenna Wales

c/o Sgrin  
The Bank  
10 Mount Stuart Square  
Cardiff Bay  
Cardiff  
Wales CF10 5EE  
Tel: 029 2033 3304  
Website: [www.sgrin.co.uk](http://www.sgrin.co.uk)

### New Opportunites Fund

Dacre House  
19 Dacre Street  
London SW1H 0DH  
Tel: 0845 000 0121

### Society of Film Distributors

22 Golden Square  
London W1R 3PA  
Tel: 020 7437 4384

## REGIONAL ARTS BOARDS, MEDIA DEVELOPMENT AGENCIES, NATIONAL SCREEN AGENCIES

### Eastern Arts Board

Cherry Hinton Hall  
Cherry Hinton Road  
Cambridge CB1 8DW  
Tel: 01223 215 355  
Website: [www.eab.org.uk](http://www.eab.org.uk)

### East Midlands Arts Board

Mountfields House  
Epinal Way  
Loughborough  
Leicestershire E11 0QE  
Tel: 01509 218 292  
Website: [www.arts.org.uk](http://www.arts.org.uk)

### London Arts Board

Elme House  
133 Long Acre  
London WC2E 9AF  
Tel: 020 7240 1313  
Website: [www.arts.org.uk/lab](http://www.arts.org.uk/lab)

### London Film & Video Development Agency

114 Whitfield Street  
London W1T 5EF  
Tel: 020 7383 7755  
Website: [www.lfvda.demon.co.uk](http://www.lfvda.demon.co.uk)

### Northern Arts Board

Central Square  
Forth Street  
Newcastle Upon Tyne  
NE2 1NZ  
Tel: 0191 255 8500  
Website: [www.arts.org.uk/nab](http://www.arts.org.uk/nab)

**Northern Ireland Film Commission**

21 Ormeau Avenue  
Belfast BT2 8HD  
Tel: 02890 232 444  
Website: www.nifc.co.uk

**North West Arts Board**

Manchester House  
22 Bridge Street  
Manchester M3 3AB  
Tel: 0161 834 6644  
Website: www.arts.org.uk/nwab

**Scottish Screen**

249 West George Street  
Glasgow G2 4QE  
Tel: 0141 302 1700  
Website: www.scottishscreen.com

**Sgrín**

The Bank  
10 Mount Stuart Square  
Cardiff CF10 5EE  
Tel: 02920 333 200  
Website: www.sgrin.co.uk

**South East Arts Board**

3rd Floor  
Union House  
Tunbridge Wells  
Kent TN4 8HF  
Tel: 01892 507 200  
Website: www.arts.org.uk/seab

**Southern Arts Board**

13 St Clement Street  
Winchester  
Hants SO23 9DQ  
Tel: 01962 855 099  
Website: www.arts.org.uk/sab

**South West Arts Board**

Bradninch Place  
Gandy Street  
Exeter EX4 3LS  
Tel: 01392 218 188  
Website: www.swa.co.uk

**South West Media Development Agency**

59 Prince Street  
Bristol BS1 4QH  
Tel: 0117 927 3226  
Website:  
www.swmediadevagency.co.uk

**West Midlands Arts Board**

82 Granville Street  
Birmingham B1 2LH  
Tel: 0121 631 3121  
Website: www.arts.org.uk/wmab

**Yorkshire Arts Board**

21 Bond Street  
Dewsbury WF13 1AX  
Tel: 01924 455 555  
Website: www.arts.org.uk

**DISTRIBUTORS****Alliance Atlantis & Momentum Pictures**

2nd Floor  
184-192 Drummond Street  
London NW1 3HP  
Tel: 020 7391 6900

**Artificial Eye**

14 King Street  
London WC2E 8HN  
Tel: 020 7240 5353  
Website: artificial-eye.com

**Buena Vista International (UK)**

Beaumont House  
Kensington Village  
Avonmore Road  
London W14 8TS  
Tel: 020 7605 2890  
Fax: 020 7605 2827

**Cinova**

113 Roman Road  
London E2 0QN  
Tel: 020 8981 6828  
Website: www.cinova.org

**Columbia Tristar Films (UK)**

Europe House  
25 Golden Square  
London W1R 6LU  
Tel: 020 7533 1111  
Fax: 020 7533 1105

**Downtown Pictures**

St. Georges House  
4th Floor  
14-17 Wells Street  
London W1P 3FP  
Tel: 020 7323 6604

**Entertainment**

27 Soho Square  
London W1V 6HU  
Tel: 020 7439 1606

**Feature Film Company**

68-70 Wardour Street  
London W1V 3HP  
Tel: 020 7734 2266  
www.featurefilm.co.uk

**Film & Video Umbrella**

2 Rugby Street  
London WC1N 3QZ  
Tel: 020 7831 7753  
Website: www.fvumbrella.com

**Film Four**

76-78 Charlotte Street  
London W1P 1LX  
Tel: 020 7868 7700  
Website: www.filmfour.com

**Hollywood Classics**

8 Cleveland Gardens  
London W2 6HA  
Tel: 020 762 4646

**ICA Projects**

12 Carlton House Terrace  
London SW1Y 5AH  
Tel: 020 7930 0493  
Website: www.ica.org.uk

**Icon Film Distribution**

The Quadrangle  
4th Floor  
180 Wardour Street  
London W1V 3AA  
Tel: 020 7494 8100  
Website: www.icon-online.com

**Lux**

2-4 Hoxton Square  
London N1 6NU  
Tel: 020 7684 2782  
Website: www.lux.org.uk

**Metro Tartan**

Atlantic House  
5 Wardour Street  
London W1D 6PD  
Tel: 020 7494 14000

**Metrodome**

110 Park Street  
London W1K 6NX  
Tel: 020 7408 2121  
Website: www.metrodomegroup.com

**Optimum Releasing**

1st Floor  
143 Charing Cross Road  
London WC2M 0EE  
Tel: 020 7478 4466  
Website: www.optimum.com

**Pathé**

Kent House  
14-17 Market Place  
London W1N 8AR  
Tel: 020 7323 5151  
Website: www.pathe.co.uk

**Redbus Film Group**

17-18 Henrietta Street  
London WC2 E8QH  
Tel: 020 7836 2030  
Website: www.films.redbus.co.uk

**Twentieth Century Fox Film Co**

20th Century House  
31-32 Soho Square  
London W1V 6AP  
Tel: 020 7437 7766  
Fax: 020 7734 3187

**UIP (United International Pictures(UK))**

12, Golden Square  
London W1A2JL  
Tel: 020 7734 8400  
Fax: 020 7636 4118

**Warner Bros Distributors**

153 Wardour Street  
London W1V 4AP  
Tel: 020 7734 8400  
Fax: 020 7437 2950

**Winstone Films**

18 Craignish Avenue  
Norbury  
London SW16 4RW  
Tel: 020 8765 0240  
winstoneFilmDist@aol.com

**ACCESS****Adapt Fund**

Cameron House  
Abbey Park Place  
Dunfermline  
Fife KY12 7PZ  
Tel: 01383 623 166

**National Disability Arts Forum**

All Saints Church  
Akenside Hill  
Newcastle NE1 2EW  
Tel/minicom: 0191 261 1628

**RNIB (Royal National Institute for the Blind)**

224 Great Portland Street  
London W1N 6AA  
Tel: 020 7388 1266

**RNID (Royal National Institute for Deaf People)**

19-23 Featherstone Street  
London EC1Y 8SL  
Tel: 020 8808 0123  
minicom: 080 8808 9000

**British Deaf Association**

1-3 Worship Street  
London EC2A 2AB  
Tel: 020 7588 3520  
Website: www.bda.org.uk

## FILM ARCHIVES

### NATIONAL FILM ARCHIVES:

**National Film & Television Archive**  
21 Stephen Street  
London W1P 1LN  
Tel: 020 7255 1444  
Website: [www.bfi.org.uk](http://www.bfi.org.uk)

**Scottish Film & Television Archive**  
1 Bowmont Gardens  
Glasgow G2 9LR  
Tel: 0141 337 7400  
Website: [www.scottishscreen.com](http://www.scottishscreen.com)

**Wales Film & Television Archive**  
Unit 1, Aberystwyth Science Park  
Cefn Llan  
Aberystwyth  
Dyfed SY23 3AH  
Tel: 01970 626007

**Imperial War Museum Film and Video Archive**  
Lambeth Road  
London SE1 6HZ  
Tel: 020 7416 5000  
Website: [www.iwm.org.uk](http://www.iwm.org.uk)

### ENGLISH REGIONAL FILM ARCHIVES

**East Anglian Film Archive**  
University of East Anglia  
Norwich NR4 7TJ  
Tel: 01603 592 664  
Website: [www.uea.ac.uk/eafa/](http://www.uea.ac.uk/eafa/)

**Media Archive of Central England**  
The Institute of Film Studies  
School of American and Canadian Studies  
University of Nottingham  
University Park  
Nottingham NG7 2RD  
Tel: 0115 846 6448  
Fax 0115 951 4270  
e-mail:  
[james.patterson@nottingham.ac.uk](mailto:james.patterson@nottingham.ac.uk)

**North West Film Archive**  
Manchester Metropolitan University  
Minshull House  
47-49 Chorlton Street  
Manchester M1 3EU  
Tel: 0161 247 3097  
Website: [www.nwfa.mmu.ac.uk](http://www.nwfa.mmu.ac.uk)

**Northern Region Film & Television Archive**  
Blanford House  
Blanford Square  
Newcastle upon Tyne NE1 4JA  
Tel: 0191 232 6789

**South East Film & Video Archive**  
University of Brighton  
Grand Parade  
Brighton BN2 2JY  
Tel: 01273 643 213

**The South West England Film & Television Archive**  
New Cooperage  
Royal William Yard  
Stonehouse  
Plymouth  
Devon PL1 3RP  
Tel: 01752 202 650  
Website: [www.geocities.com/athens/atlantia/1802/fta.htm](http://www.geocities.com/athens/atlantia/1802/fta.htm)

**Wessex Film & Sound Archive**  
Hampshire Record Office  
Sussex Street  
Winchester SO23 8TH  
Tel: 01962 847 742

**Yorkshire Film Archive**  
College of Ripon & York  
St. John College Road  
Ripon HG4 2QX  
Tel: 01765 602 691

### REGIONAL GOVERNMENT OFFICES

**Government office for the East of England**  
Building A, West Brook Centre  
Milton Road  
Cambridge CB4 1YG  
Tel: 01223 346 748

**Government Office for the East Midlands**  
Belgrave Centre  
Stanley Place  
Talbot Street  
Nottingham NG1 5GG  
Tel: 0115 971 2766

**Government Office for London**  
Riverwalk House  
157-166 Millbank  
London SW1P 4RR  
Tel: 020 7217 3514

**Government Office for the North East**  
Wellbar House  
Gallowgate  
Newcastle Upon Tyne NE1 4TD  
Tel: 0191 202 3878

**Government Office for the North West**  
Sunley Tower  
Piccadilly Plaza  
Manchester M1 4BE  
Tel: 0161 952 4341

**Government Office for the South East**  
Bridge House  
1 Walnut Tree Close  
Guilford GU1 4GA  
Tel: 01483 882 281

**Government Office for the South West**  
4th floor  
The Pithay  
Bristol BS1 2PB  
Tel: 0117 900 1839

**Government Office for the West Midlands**  
77 Paradise Circus  
Queensway  
Birmingham B1 2DT  
Tel: 0121 212 5343

**Government Office for Yorkshire and Humberside**  
City House  
PO Box 213  
New Station Street  
Leeds LS1 4US  
Tel: 0113 283 5452

**TECHNICAL Cinema Services Ltd**  
(Specialists in screens, curtains and wall drapes)  
Unit 32  
College Street  
Kempston  
Bedford MK42 8UL  
Tel: 01234 326 574

**Frank Powell & C**  
(screens and masking)  
9 Heather Close  
St Leonards  
Ringwood  
Hampshire BH24 2QJ  
Tel: 01202 872 543

**Projection Display Services**  
(outdoor projection)  
Stanlake Mews  
Shepherds Bush W12 7HS  
Tel: 020 8749 2201  
Website:  
[www.projectdisplay.demon.co.uk](http://www.projectdisplay.demon.co.uk)

**USEFUL PUBLICATIONS Arts Business**  
PO BOX 957  
Cottenham  
Cambridge CB4 8AB  
Tel: 01954 250 600

**Arts Research**  
52 Norland Square  
London W11 4PZ  
Tel: 020 7229 2710

**bfi Film and Television Handbook**  
Price: £20.00  
(please contact *bfi* for further details)

**bfi Associate Tutor Scheme**  
(please contact Nicky North/Kate Fielder at the *bfi* for further info)

**Film Festivals and the Provision of Informal Education Opportunities**  
(please contact Alpa Patel/Kate Fielder at the *bfi* for further info)

**Directory of Grant Making Trusts 1999/2000**  
Price: £89.95  
(Contact the Directory of Social Change for further info:  
[www.dsc.org.uk](http://www.dsc.org.uk))

**A Guide to UK Company Giving**  
Price: £25.00  
(Contact the Directory of Social Change for further info:  
[www.dsc.org.uk](http://www.dsc.org.uk))

**Guide to Evaluation**  
by Pete Mosley  
(Please contact Arts Council of England for further details:  
[www.artscouncil.org.uk](http://www.artscouncil.org.uk))

**Guidelines for Marketing to Disabled Audiences**  
(Please contact Arts Council of England for Further Details)

**Funding Digest**  
RTI Publications  
Suite 1.02 St Marys Centre  
Oystershell Lane  
Newcastle NE4 5QS  
Tel: 0191 232 6942

**Partnerships for Learning**  
by Felicity Woolf  
(Please contact Arts Council of England for Further Details)

**Screen Finance**  
Customer Services  
Informa Media Group  
20 Berners Street  
London W1T 3NA  
Tel: 020 7453 2331

**Screen International**  
EMAP  
Audit House  
260 Field End Road  
Ruslip  
Middlesex HA4 9LT  
Tel: 020 8956 3015

**Variety**  
6 Bell Yard  
London WC2A 2JR  
Tel: 020 7520 5222  
Website: [www.variety.com](http://www.variety.com)

**USEFUL WEBSITES**  
<http://www.artsline.co.uk>  
<http://www.bfi.org.uk>  
<http://www.filmcouncil.org.uk>  
<http://www.filmfestivals.com>  
<http://www.filmfestivalspro.com>  
<http://www.6degrees.co.uk>  
<http://www.reelscreen.com>  
<http://www.variety.com>  
<http://www.netribution.co.uk>

## Appendix 1

### Small Film Festival 2000 - Detailed Budget

	Budget	Actual
<b>Income</b>		
Box Office	1,000	1655.70
Grants/Sponsorship	3,000	2067.53
<b>Total</b>	<b>4,000</b>	<b>3723.23</b>
<b>Expenditure</b>		
Venue Hire	800	329
Film Prints/transport	600	543.78
Equipment	700	1131.78
Speaker costs	600	450
Educational Materials	200	
Marketing/pub	600	367.53
Ticket printing	100	
Postage	200	
Contingency	200	118.39
Catering	0	557.50
Admin/Staff	0	200
<b>Total</b>	<b>4,000</b>	<b>3697.68</b>
<b>Surplus/(Deficit)</b>	<b>0</b>	<b>25.55</b>

## Appendix 2

### Medium Film Festival Budget 2000

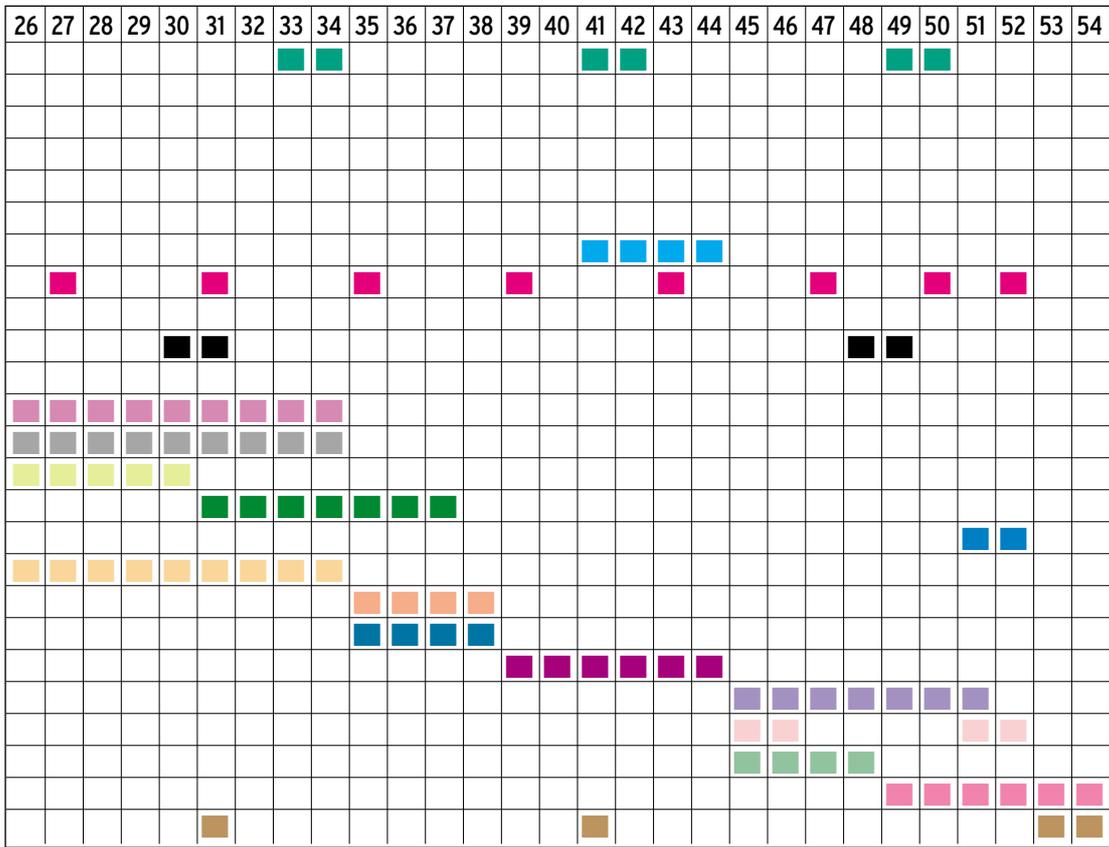
	2000 Revised	2000 Original	1999 Actual
<b>Expenditure</b>			
Premises costs	8,000	8,000	3,600
Wages	4,200	4,200	3,800
Publicity	6,750	6,750	5,127
Guest accomodation	1,200	1,200	684
Guest Travel	2,700	2,700	1,260
Guest transport	500	500	402
Hospitality	800	800	375
Opening reception	500	500	0
Film Hire	6,660	9,460	1,372
Film transport	2,400	2,400	1,461
Carriage (other venues)	300	300	0
Postage	300	300	278
Phone/fax	600	600	500
Equipment Hire	0	0	50
Travel	50	50	0
Istanbul Film Festival attendance	400	400	251
Discussion animateurs/interpreters	500	500	115
Children's play (476 plays)	0	0	157
Short film programme coordinator fee	640	840	200
<b>Total Expenditure</b>	<b>36,500</b>	<b>39,500</b>	<b>19,632</b>
<b>Income</b>			
Box office net	27,000	27,000	16,180
Grants:			
bfi	3,000	6,000	2,000
LFVDA	3,000	3,000	2,000
LBH	0	0	0
LBGC	0	0	0
Sponsorship	3,500	3,500	2,960
<b>Total Income</b>	<b>36,500</b>	<b>39,500</b>	<b>23,140</b>
<b>Surplus/Deficit</b>	<b>0</b>	<b>0</b>	<b>3,508</b>

## Appendix 3 THE SIMPLE INTERNATIONAL FILM FESTIVAL

TASK	Week no	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Board planning meeting		■				■				■								■								■
Setting Festival Objectives		■																								
Produce budget		■	■																							
Produce cash flow				■	■																					
Looking for partners			■	■	■	■	■	■	■	■	■	■	■	■	■											
Negotiating a venue			■	■	■	■	■	■	■	■	■	■	■	■	■											
Recruit staff			■	■	■	■																				
Operations Meeting																■				■				■		
Print research							■	■	■	■	■	■	■	■	■	■	■	■	■	■						
Contact Distributors							■	■	■	■	■	■	■	■	■	■	■	■	■	■						
Call for submissions							■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
Raising Sponsorship							■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
Approaching Sponsors							■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
Scheduling/Booking																										
Licensing and Certification																										
Contacting teachers							■	■																■	■	
Contacting speakers							■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
Writing brochure copy																										
Accessing stills																										
Send brochure to designer																										
Circulate brochure/flyers																										
Contact press																										
Advertising																										
Arranging print transportation																										
Monitoring and Evaluation			■	■											■								■			

## Appendix 4

Cash Flow Forecast	The Simple International Film Festival									Festival	
	1	2	3	4	5	6	7	8	9	10	11
Income											
Box Office Receipts										35000	
bfi Grant											10000
RAB Grant									22000		
Sponsorship 1									1200		
Sponsorship 2									200		
Sponsorship 3										500	
Sponsorship 4											2300
Total Income	0	0	0	0	0	0	0	0	23400	35500	12300
Expenditure											
Staff	1620	1620	1620	1620	1620	1620	1620	3900	4700	4700	1620
Film rental										6000	6000
Travel & Subsistence	85										
Guests									1500	2500	
Design & Print				15000							
Advertising								750	750		
Web Development								600			
Office rent	200	200	200	200	200	200	200	200	200	200	200
Utilities		56						56			
Phone	250			250			250			250	
Stationery	15	15	15	15	15	15	15	15	15	15	15
Photocopying	25	25	25	25	25	25	25	25	25	25	25
Recruitment	270					270					
Legal									700		
Insurance							500				
Bank Interest	25	45	65	85	250	270	310	370	220	40	0
Audit											
Postage	20	20	20	20	20	20	150	150	20	20	20
Total Expenditure	2510	1981	1945	2215	17186	2420	3070	6066	8130	13750	7936
Cash Flow	-2510	-1981	-1945	-2215	-17186	-2420	-3070	-6066	15270	21750	4364
Opening balance	0	-2510	-4491	-6436	-8651	-25837	-28257	-31327	-37393	-22123	-373
Closing balance	-2510	-4491	-6436	-8651	-25837	-28257	-31327	-37393	-22123	-373	3991



12 Totals

35000

10000

22000

1200

200

500

2300

0 71200

1620 27880

12000

85

4000

15000

1500

600

200 2400

224

1000

15 180

25 300

540

700

500

0 1680

600 600

20 500

2480 69689

-2480 1511

3991

1511

## Appendix 5

### Large Film Festival Budget 2000/2001

Expected Income 2000/01	Qty	Unit	Cost	Notes
<b>Core Activity</b>				
Box Office			8,978	19 screenings, 62% occupancy, £3.75 av. price
Conference/Seminar fees				no charge for roundtable seminar
<b>sub total</b>			<u>8,978</u>	
<b>Supplementary activity</b>				
Interest			500	
Other Sales (delegates)	40	10	400	
<b>sub total</b>			<u>900</u>	
<b>Educational activity</b>				
Briefing Series fees			900	6 events, 30/event £5.00 av. price
Formal education fees			0	no charge for Ed-events
Other education fees				
<b>sub total</b>			<u>900</u>	
<b>Sponsorship</b>				
<b>Major sponsorship</b>				
Aardman Animation			15,000	try Sony, Pathé, Stella Artois...
Atom Films			3,500	Confirmed
Bank of Wales			2,000	tbc - Audience Award
BBC			750	tbc - Friend
BCC			6,000	tbc
BFV			12,500	Confirmed
Bristol & West			850	tbc - Friend
Channel 4			2,000	tbc
Orange			4,500	tbc - Launch
Economic Development			1,000	tbc - Briefing Series
HTV			10,000	tbc
Kodak			1,500	tbc - plus printing, Regional receiptim, bags
NatWest Life			2,700	tbc - Educational Programme
Panasonic Broadcast				tbc - DepicT! prize
Rushes			3,000	Confirmed - DepicT!
Soho 601			3,000	tbc - Best of British
WESTEC			2,000	tbc - Briefing Series
<b>sub-total</b>			<u>70,300</u>	
<b>Trusts/Donations</b>				
bfi Film Festival Fund			8,000	tbc - DepicT! on line project
ECFF Roundtable Funding			6,927	50% costs + 4,000 euros (1.6 euros: £1)
SWA			1,000	tbc
SWEB			500	tbc
SWMDA			4,000	Confirmed
<b>sub-total</b>			<u>20,427</u>	
<b>Total Expected Income</b>			<b>101,505</b>	

**Expected Expenditure 2000/01****Artistic Programme**

	Oty	Cost	£
Programme consulting/fees			6,500
Film carriage & duties			3,000
Film rental costs			400
Equipment hire: Video projectors	2	700	1,400
16mm projector for Imax	2	100	200
Awards/prizes			2,000
Facilities hire: W C1 screenings	11	200	22,000
A C1 screenings	7	200	1,400
Imax screenings	2	200	400
Roundtable seminar room hire			700
W G2 hire	4.5	650	2,925
W'screen reception room hire	1	400	400
Late licence applications	1	50	50
Projection costs			350
Attendance fees/expenses			1,000
Roundtable fees/expenses			3,650
Refreshments at events:			
Drinks receptions	1	250	250
Closing night reception	1	400	400
Regional reception	1	995	995
Roundtable refreshments			2,480
Festival trailer			50
Depict!			7,653
<b>sub-total</b>			<b>38,403</b>

**Marketing**

Design, artwork & printing			11,000
PR	35	200	7,000
Research & Development			1,000
Entertaining			250
Guests: hotel nights	30	40	1,200
Photography & video	5	40	200
Distribution costs			600
Website			1,500
<b>Sub-total</b>			<b>22,750</b>

**Education**

Speakers/trainers fees/expenses			1,000
Facilities hire: W'shops			1,000
Script Factory fee			1,750
Refreshments at events:			500
Education pack:			
Design & Print			1,500
Video production	250	1.20	300
Use of video			500
Folder			1,500
Writer/researcher fee			1,000
Interview fees	5	15	75
Depict On Line Project			8,000
Publicity (Briefing Series Leaflet)			1,000
<b>Sub-total</b>			<b>18,125</b>

**Total carried forward****79,278****Total brought forward****79,278****Staff**

Salaries (inc. NI etc.)			17,176
Expenses			1,200
Training			500
<b>Sub-total</b>			<b>18,876</b>

**Administration**

Postage, telephone etc			3,600
Audit/accountancy fees			300
Stationary	12	150	1,080
Bank charges			120
Sundry			180
<b>Sub total</b>			<b>5,280</b>

**Fundraising**

Entertaining			250
Events:			
Launch room hire	1	400	400
Launch refreshments	180	8	1,440
<b>Sub-total</b>			<b>2,090</b>

**Total Expected Expenditure****103,434**

Contingency of 5%

5,172

**Surplus/deficit****7,101****Notes**

6,000 CDF, £500 other programmers

1 x £1,000 (audience) 2 x £500 (jury)  
based on 1999

based on Watershed

Estimated cost

Estimated cost

based on 1999 w/e rate

Estimated cost

Estimated cost

see separate budget - sheet 3

see separate budget - sheet 3

see separate budget

see separate budget

£200/day inc. expenses

5 hours at £30/hr plus films etc.

6 x Briefings + 1 x Script Factory

based on 250 produced

fee to film makers  
based on 500 produced  
expenses included in feesee separate budget  
poss. to get paid for by Kodak60% Festival Manager x 12 months,  
Assistant x 9 months  
60% of overall costs

60% of overall costs

60% of overall costs

60% of 150/month (inc. letterhead, envelopes etc)

60% of overall costs

60% of overall costs

Estimated cost

2 glasses sparkling wine &amp; canapes