



A Unique New Feature Film

The
Albanian
Librarian

Business Plan for interested investors

[Film Nouveau](#)

Film Nouveau acknowledges the assistance provided by Saffery & NLP



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Mission Statement

Researched, written and developed over several years, all creative elements and independent/external commercial evaluations of 'The Albanian Librarian' now point to a unique new British feature film that will appeal to audiences looking for a contemporary, intelligent, entertaining film with a universal message that will linger.

The film follows an ordinary man caught up in extraordinary events in a story that combines history, comedy, politics and romance. The script is receiving stellar reactions; the performance indicators are strong; the cast is lined up and we're gearing up for production this year.

In its essence, it's a story about the lengths two incongruous characters... one Albanian, the other, British... will go to if sufficiently desperate and driven; but there are a number of elements that distinguish this film from the mere will-they-won't-they. It's a film about collisions and contradictions. Ailsa & Artur come from worlds apart, yet her immigration paralegal and his troubled tourist couldn't be a more seamless fit. The undercurrents of shared goals and obstacles are obvious - Ailsa's biological imperative will echo with many women, while Artur's story taps into one of the most emotive and controversial societal issues of our day. This contemporary backdrop provides a canvas against which the consequent high-stakes drama is played out.

Our remit has been to produce a compelling, entertaining, great looking film at a budget that minimises risk whilst allowing for the highest possible returns.

The Story

Log-Line:

An earnest paralegal and an endangered tourist team up as an unlikely couple in a daring test of the law that will either transform their lives or get them respectively disbarred and deported.

Synopsis:

19th September 1979 - a bar in Tirana, Albania - fans are watching a live TV broadcast - Partizani Tirana are playing Glasgow Celtic. The match became famous not for the football, but for the off-field ramifications of the Celtic captain's beard!

Albania was a pariah state - the repressive communist regime subjugated the population - dissenters feared jail, the labour camp, or worse. Paranoid over the influence of 'western decadence', the dictator had banned everything from rock music to chewing gum to flared trousers to rock music... and beards! For the Albanian footballers, spectators, those fans watching on the TV and many in the country, Danny McGrain's beard would become a defiant gesture, and he himself became an instant hero.

[This opening segment is factual and well documented - see this [Guardian piece](#)]

47 years later in present-day Glasgow and the events of that dramatic night will make for a remarkable twist in the lives of Artur Koçi and Ailsa Salcoats.



Danny McGrain's teammates nervously worry if their captain is about to be detained by the authorities.

Synopsis (cont'd)

Present-day Glasgow - **Artur Koçi**, a librarian from Schöder, has travelled to Scotland to honour his recently-deceased father, a Partizani footballer who played in that infamous 1979 match, and right a wrong 47 years in the making. But during his sojourn, fate has dealt Artur a dangerous hand - he learns that he's a target in a *Kanun*, one of the blood feuds that blights the country to this day. He cannot return safely, and he can't claim asylum. He's now a man 'trapped' in Glasgow, with no status. Effectively, he doesn't exist!

Ailsa Salcoats, an earnest, efficient paralegal in her Glasgow law firm's immigration department, is presently dealing with a domestic life in tatters since her boyfriend left following a miscarriage. Artur presently finds himself as a night-time cleaner in Ailsa's office block.

When Ailsa & Artur's lives collide, an unlikely friendship is forged. Moved by his predicament as a jeopardy-ridden tourist who cannot return home, and motivated by her own biological imperative, Ailsa hatches an ingenious but wrong-side-of-legal plan to help Artur stay in the country and get his indefinite residency. Artur's role in this quid-pro-quo is simple... he merely has to get Ailsa pregnant!

The illicit collaborators become embroiled in the process of artificial conception - Artur is stocked up with syringes and sterile cups, while Ailsa is up to her elbows in ovulation and pregnancy testing kits. Emotions see-saw as Ailsa juggles domestic expediency with professional ethics; while Artur struggles to evade detection as an illegal worker. Despite the cultural divide, the mismatched pair begin to sense there may be more to their alliance than mere procreation... but their budding romance is just one positive pregnancy test away from being over.

[See Full 5-page Synopsis](#)

[Request Screenplay](#)

How is the Script being received?

'The Albanian Librarian' is a highly original black comedy with a social conscience and a huge heart' - Industrial Scripts

'The script has truly enthralling character arcs and backstories and would make a fascinating indie drama if given the chance to shine' - The Black List

'A storyline that's both familiar and fresh! This new take on the green card/immigration rom-com has a lot going for it' - FilmScribe

'Ailsa & Artur are fantastic foils for each other... such a strong premise for a comedic romance... brings a fresh, modern take on pregnancy, immigration and the realities of parenting' - Screen Scotland

'The Albanian Librarian' is a compelling hybrid of urban drama and comedy with strong characters and contemporary relevance - The White List

'The Albanian Librarian' is positioned to be a hilarious, thoughtful, and heartwarming addition to the romantic comedy and dramedy genres' - Slated

[See Full Coverage Summary](#)

Officially Attached Cast



'Ailsa' (Female Lead)

[SOPHIE KENNEDY CLARK](#)

'Sorority', 'The Danish Girl',
'Philomena', 'The Cry'

Unrestricted View Film Festival:
Winner, Best Actress, 2021

*BAFTA Scotland Winner: Best
Actress, 2014*



'Artur' (Male Lead)

[NIK XHELILAJ](#)

'The Albanian', 'Seven
Lucky Gods', 'Direnis
Karatay'

*PriFest: Winner: Best
Actor, 2021*



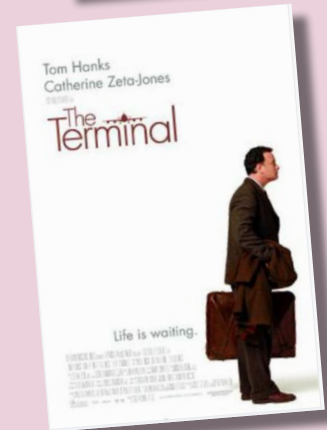
'McTear' (support)

[JOHN HANNAH](#)

'Glenrothan', *Four
Weddings and a Funeral*,
'The Mummy'

These attachments are officially confirmed, and are subject to final terms and contract

Comparables



Proof-of-Concept

We have produced this freshly-filmed 8-minute proof-of-concept with the actors *Doga Celik* standing in for Nik Xhelilaj as 'Artur', and *Helen Laurens* standing in for Sophie Kennedy Clark as 'Ailsa'.



A brief interview with Sophie Kennedy Clark



A brief interview with Nik Xhelilaj



The Team

Writer/Director - Michael Normand



[Michael](#) is a screenwriter, director, and founder of Film Nouveau. He was born in Falkirk, Scotland, his grandfather having settled there from Poland. Michael studied business & economics at Glasgow Caledonian University before moving to London in the mid-1980s to pursue a career in publishing. By the late 1980s he was also on the London stand up circuit (under the name Finlay Michaels), and was writing comedy for TV and radio.

In the mid-90s he co-wrote (with Gary Sinyor) the lauded award-winning landmark British comedy 'Leon the Pig Farmer'. He then wrote and co-directed (with Rob Sherwin) the American comedy 'Dirty Laundry', making him one of the first British filmmakers to helm an independent feature in the U.S. After a longer-than-planned bout of script-doctoring, Michael wrote co-produced and directed 'Joe Smeal's Wheels', a docu-drama shot on the streets of Glasgow. He has most recently written, produced and directed the Olympics-inspired mockumentary 'Blisters for Blighty'. With a reputation as a unique and original story-teller, 'The Albanian Librarian' will be Michael's 5th film.

Producer (UK) - Olwyn Silvester



[Olwyn](#) is the MD of Bedlam Productions, the company behind a string of hit features such as 'Zaytoun', 'The Salamander' and the Oscar and multi-award-winning 'The King's Speech'.

Producer (Albania) - Dritan Huqi



[Driton](#) founded OnFilm in Albania in 2008 and since then has been at the forefront of Balkan film production with such films as 'The Albanian', 'The Lake' and 'Luna Park'.

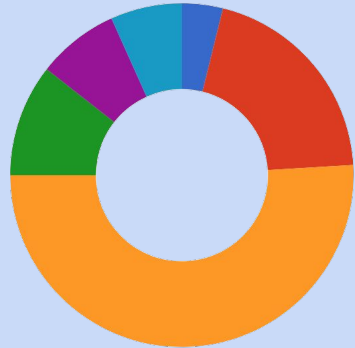
Production Schedule

'The Albanian Librarian' - Production Timetable					
	2026	2027	2028	2029	2030
Financing	to July				
PRODUCTION:					
Pre-Production	July & August				
Principal Photography	September				
Post-Production	October & November				
MARKETING:					
Digital Campaign, Industry Screenings, Film Festivals & Markets, Delivery to Sales Agency, Premieres on Streamers, Cinema Premieres	December onwards				
Incoming Revenues		from January onwards			

Budget

The cost of production for 'The Albanian Librarian' will be £520,000.

This budget will ensure that the film proceeds from pre-production through to principal photography through post-production and marketing, for acquisition by sales agents / distributors.



Development	3.85%	20000
Budget above the line	20.19%	105000
Production	50.96%	265000
Post-production	10.58%	55000
Others	7.69%	40000
Contingency	6.73%	35000

Total budget £520,000

[See Full Budget](#)

Budget Top-Sheet

Account	Description	Total
10-00	STORY AND RIGHTS	£0
11-00	PRODUCERS	£0
12-00	DIRECTOR	£0
13-00	PRINCIPAL CAST	£60,000
14-00	SUPPORTING CAST	£23,805
15-00	CASTING & BACKGROUND	£6,375
16-00	STUNTS	£0
17-00	ATL TRAVEL & LIVING	£14,820
	Total Above-The-Line	£105,000
18-00	PRODUCTION STAFF	£49,750
19-00	ART DEPARTMENT	£13,250
20-00	SET DECORATION	£11,260
21-00	PROPS & VEHICLES	£10,351
22-00	CAMERA	£29,420
23-00	ELECTRICAL	£11,600
24-00	GRIP	£0
25-00	PRODUCTION SOUND	£11,932
26-00	SPECIAL EFFECTS	£0
28-00	COSTUME	£17,820
29-00	MAKEUP & HAIR	£13,350
30-00	LOCATIONS	£41,991
31-00	TRAVEL & TRANSPORT	£31,860
32-00	CATERING & CREW ACCOMMODATION	£18,160
33-00	CAMERA OVERTIME	£4,256
	Total Production	£265,000
34-00	POST SUPERVISOR	£5,000
35-00	EDITOR	£15,000
36-00	ARCHIVE	£500
37-00	POST SOUND	£14,500
38-00	MUSIC	£10,000
39-00	VFX	£0
40-00	COLOR	£5,000
41-00	DELIVERABLES	£5,000
	Total Post	£55,000
42-00	INSURANCE	£19,000
43-00	LEGAL	£15,000
44-00	PUBLICITY	£13,000
45-00	ACCOUNTANCY	£10,000
46-00	FINANCE FEES	£5,500
47-00	DEVELOPMENT	£0
50-00	CONTINGENCY	£32,500
	Total Other Costs	£95,000
	Grand Total	£520,000

THE ALBANIAN LIBRARIAN
 Budget v2 22.01.26 London + Glasgow
 Based upon Shooting Schedule v2 24.12.25 by David Freedman
 Based upon Nov '25 Screenplay by Michael Normand
 Prep: 4 Weeks (19 days) / Shoot: 2 Weeks (10 days) - London
 Then Shoot: 2 Weeks (10 days) - Glasgow (Total 4 Weeks / 20 days)
 Post: 6 weeks to picture lock +4 weeks to delivery (10 weeks) - UK
 Director / Producer: Michael Normand
 Production Company: Film Nouveau Ltd
 Budget prepared by: David Freedman
 Format: Digital / Run time: 95 mins

Sales Estimates (Industry Standard Estimates)

Film Nouveau has sourced projections from analysts
Smash Media.



Feature film Sales Estimates are monetary values for
commercial exploitation rights, by territory - paid by
distributors - received by Sales Agent.

Smash has provided Sales Estimates broken down by
world-wide territory.

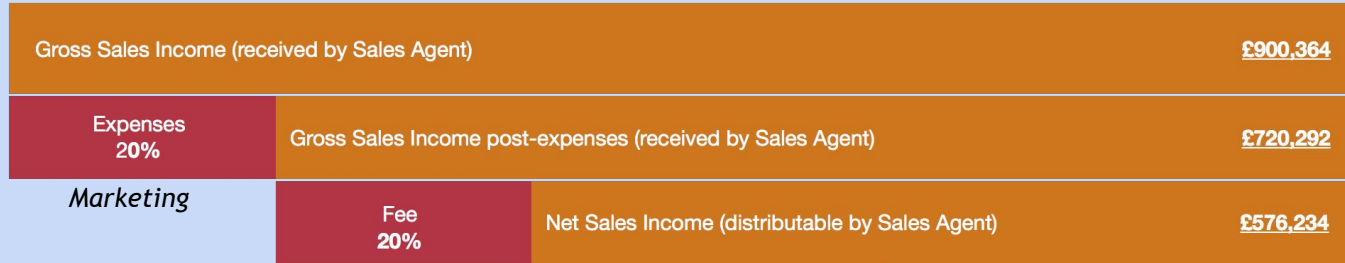
Smash has **predicted** Total World-Wide Sales of **£900,364***

* Sales estimates are traditionally quoted in U.S. dollars, using
'Asking Prices'. We have converted to pounds Sterling.

SALES ESTIMATES			
Feb-26			budget: US\$1m
			director: Michael Normand
THE ALBANIAN LIBRARIAN			
		DEAL AGREED	ASKING US\$
		TAKE US\$	
NORTH AMERICA			
USA		300,000	100,000
Canada		35,000	20,000
Total		335,000	120,000
EUROPE			
Benelux		30,000	15,000
France		50,000	25,000
Germany/Austria		60,000	30,000
Greece		10,000	6,000
Italy		30,000	17,500
Portugal		10,000	5,000
Scandinavia (incl Iceland)		25,000	15,000
Spain		30,000	17,500
Switzerland		15,000	10,000
United Kingdom		75,000	40,000
Total		335,000	181,000
ASIA			
China		40,000	15,000
Hong Kong		15,000	7,000
India		12,500	4,000
Indonesia		12,500	4,000
Japan		50,000	15,000
Malaysia		12,500	4,000
Philippines		12,500	4,000
S.E. Asia Pay Television		50,000	15,000
Singapore		10,000	3,000
South Korea		30,000	10,000
Taiwan		15,000	7,500
Thailand		10,000	3,000
Vietnam		7,500	1,500
Total		277,500	93,000
LATIN AMERICA			
Argentina/Paraguay/Uruguay		0	0
Bolivia/Ecuador/Peru		0	0
Brazil		0	0
Central America		0	0
Chile		0	0
Colombia		0	0
Mexico		0	0
Pan Latin America Pay TV		125,000	50,000
Venezuela		0	0
Total		125,000	50,000
EASTERN EUROPE			
Baltic States		3,000	2,000
Bulgaria		3,000	2,000
Czech Republic/Slovakia		5,000	3,000
Former Yugoslavia		5,000	3,000
Hungary		5,000	3,000
Poland		15,000	10,000
Romania		5,000	3,000
Russia/Former U.S.S.R.		20,000	0
Total		61,000	26,000
OTHER			
Airlines		10,000	0
Australia/New Zealand		30,000	15,000
Israel		10,000	0
Middle East		20,000	7,500
South Africa		15,000	7,500
Turkey		15,000	7,500
Total		106,000	37,500
GRAND TOTAL		1,233,500	507,500
Notes:			
These sales projections are best estimates subject to market, talent and production risks.			
All prices are minimum guarantees for all rights deals.			

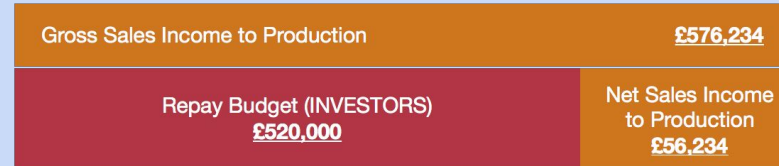
[See enlarged view](#)

Recoupment Waterfall (Industry Standard Formula)



As per Sales Estimates

Commission



As per Investors' FIRST POSITION



Post-Recoupment Investors' Return-on-Investment / ROI

[Industry Standard Formula, assuming Predicted Sales]

Distributable Sales Revenue to Production: *1	£56,234
add AVEC: *2	£144,626
Total Distributable Revenue:	£200,860
Investors' FIRST POSITION 20% kicker: *3	<u>£104,000</u>
Remaining Revenue for Dispersal:	£96,860
To Investors via 50/50 split: *4	<u>£48,430</u>
Total to Investors: *5	<u>£152,430</u>
Investors' ROI: *6	<u>29.31%</u>

ROI cont'd

*1 As per the Recoupment Waterfall, this represents the sales revenue available for dispersion to the production and the investors after budget recoupment, ie: after the production budget cost has been has been paid back to investors.

*2 [AVEC](#) (Audio Visual Expenditure Credit), introduced in 2024, is a BFI (British Film Institute) incentive available to qualifying productions. 'The Albanian Librarian' is eligible for this incentive, which is a rebate back to the production, and a tranche of inward revenue. The calculation of the rebate is based on a percentage of what is termed 'core expenditure' - our rebate equates to **£144,626**.



*3 Investors are placed in **FIRST POSITION** to recoup their investment **PLUS** earn an additional 20% 'kicker', prior to participating in remaining revenue dispersal.

*4 Following Investors' recoupment + 20%, remaining dispersible revenue will be split 50% to Investors and 50% to the production.

*5 This represents the 20% kicker + the 50% share of remaining dispersible revenue - the Investors having recouped their initial investment.

*6 This represents the percentage return on total investment.

ROI Scenarios

Low-End *a

World-wide Sales of **£650,000** will
deliver a ROI of **7.8%**
[eg: a £20k investment will yield £1,560]

Predicted *b

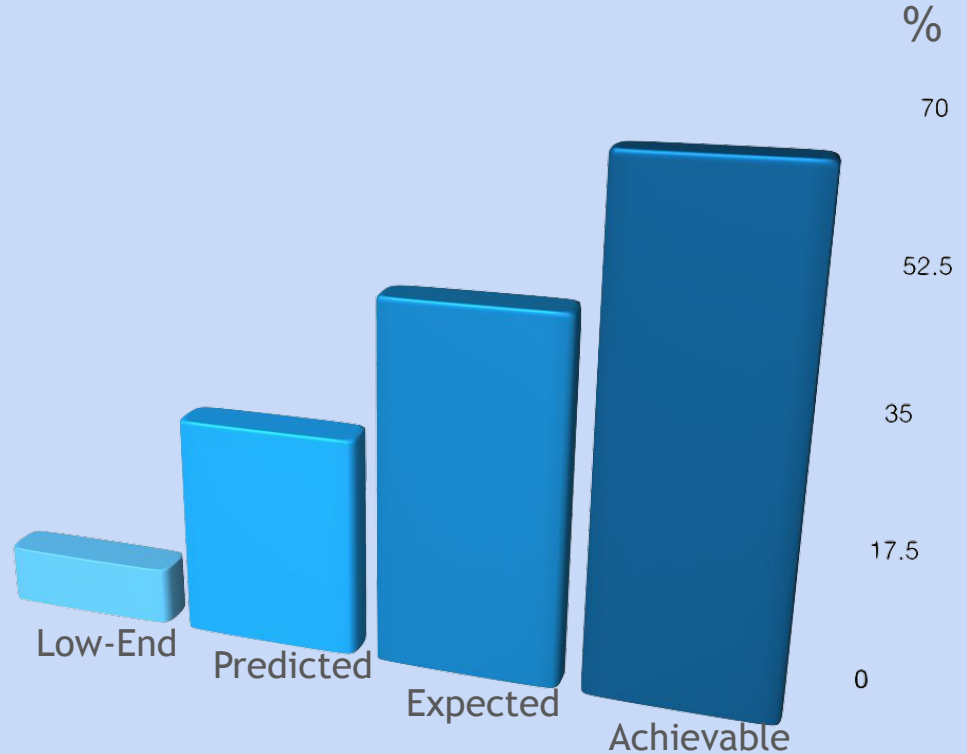
World-wide Sales of **£0.9m**, will
deliver a ROI of **29.3%**
[eg: a £20k investment will yield £5,860]

Expected *c

World-wide Sales of **£1.2m**, will
deliver a ROI of **47.75%**
[eg: a £20k investment will yield £9,950]

Achievable *d

World-wide Sales of **£1.5m** will
deliver a ROI of **66.2%**
[eg: a £20k investment will yield £13,240]



ROI Scenarios cont'd

*a World-wide Sales of £650,000 would represent the minimum acceptable performance figure, covering, as is does, the cost of making the film. It is our hope that this scenario is for illustrative purposes only, and does not represent the potential for this film's commercial success.

*b World-wide Sales of £0.9m would represent Smash Media's **predicted** sales. Their prediction is based predominantly on the film's Script, Cast and Director.

*c World-wide Sales of £1.2m would represent, we hope, a more realistic **expected** prediction of the potential for this film's commercial and creative success. This level of performance allows for the recognition of the film as such festivals as Toronto, Venice, Cannes, London, Tribeca & Edinburgh. Other factors helping to achieve this level of sales include press & reviews, cast TV interviews and social media campaigns.

*d World-wide Sales of £1.5m (and upwards) will be **achievable** if the film becomes a 'festival darling' or 'breakout hit' or wins an award at a recognised festival or garners great word-of-mouth.

Q & A

Q: There are no guarantees that 'The Albanian Librarian' will perform well, do good business and provide me with a return on investment, are there?

A: No. How well a film does at the box-office plus sales to TV broadcasters, streamers (Netflix, Amazon Prime, Apple TV, Sky+, Disney+, Hulu, Mubi, Tubi, etc etc), and physical DVD & BluRay is dependent on a number of variables... script, cast, director, production team, production values, festival awards, reviews, word-of-mouth, release timing, etc. If the filmmakers can mitigate against these what-ifs by... budgeting sensibly, getting the best cast they can, assembling a great team behind the camera and most importantly, ensuring that the script has been thoroughly evaluated and scored... then it can be said that the film has, at least, a good chance of making money.

Q: Why should I invest in a feature film when I've heard that this can be very risky?

A: It's true - there are safer investments than putting your money into a film - if the film doesn't sell well, you could lose a chunk of your investment - but if it does do well, you could be handsomely rewarded. Investors in film often feel the brunt if the budget is too high, giving it an unrealistic chance of even making its money back. We have managed to budget 'The Albanian Librarian' at just over £0.5m, putting 'all the money on the screen'! Our remit has been to produce a compelling, entertaining, great looking film at a budget that minimises risk whilst allowing for the highest possible returns.

Q: How realistic are your revenue and sales projections?

A: Providers of sales estimates are rightly cautious when it comes to projections. In our case, Smash has been similarly cautious - the 'comfort zone' is that estimates are coming in at more-than the budget, which is rightly seen as a must.

Q & A cont'd

Q: *Does anyone see revenue returns before I, as a backer do?*

A: No. You, as a backer, are in first position to recoup your investment-plus-20%, before participating in further future returns .

Q: *Will I always own a percentage of the film?*

A: Yes. You will always own your pro-rata percentage of the film in perpetuity.

Q: *Will there be any opportunities for family members or people I know to be involved in the film?*

A: Yes. We will always be amenable to provide working opportunities for people in front of and behind the camera.

Q: *Other than the prospective profits, why else should I consider investing in 'The Albanian Librarian'?*

A: Because in 'The Albanian Librarian' there is a unique story to be told, and you'd like to see told, and because you trust the filmmakers to produce and deliver a film we can all be proud to be part of, and you as a backer can be particularly proud because you helped make it happen.

Target Audiences

- Urban Adults 25-60
 - Particularly urban (& rural) women
- a good chunk of the Richard Curtis fan-base who are looking for a Curtisesque film with some social realism & contemporary edge
 - Fans of mainstream with arthouse sensibilities
 - A lot of Albanians in... UK, Europe, US, The Balkans
 - Rom-com fans
 - Fans of Sophie Kennedy Clark
 - Fans of Nik Xhelilaj



Film Nouveau - Company Background

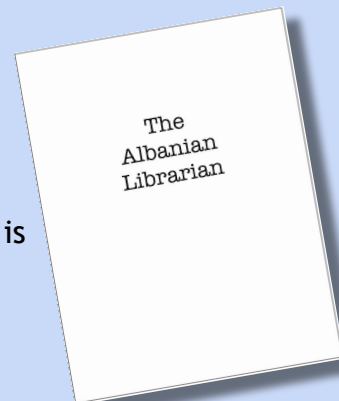
Film Nouveau was founded (by [Michael Normand](#)) as a film development and production company. As a freelance filmmaker, Michael had previously co-written the landmark multi-award-winning comedy '[Leon the Pig Farmer](#)', and written & directed the American comedy '[Dirty Laundry](#)'.



Since our founding in 2012, we have been developing five film projects. By way of showcasing ourselves, the first two, a short, '[Joe Smeal's Wheels](#)', and a feature documentary '[The Curious World of Race Walking](#)', have been developed, produced and financed in-house - these have gone on to show at festivals, and have won awards as a result.

Going Forward

Of our three current [development slate](#) feature-length film projects, '[The Albanian Librarian](#)' is now fully developed and ready for financing and production.



Our ethos is to focus on quality and commercialism as we strive to make important, intelligent, contemporary, entertaining films that will get noticed, do well and make money for our backers.

Statutory Declaration

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Contact

- For the production of ‘The Albanian Librarian’, Film Nouveau has formed an SPV (Special Purpose Vehicle) named The Visa Film, Ltd (Registered in England & Wales, Company Number 15480296).
 - The account is held at Barclays Bank.
 - Film Nouveau will retain full ownership and control of the SPV.
- For security & safety, Investments will be lodged in Escrow with [Centtrip](#) until our budget target has been reached.

Interested backers are welcome to get in touch with us at the below with any questions and/or for any clarification of anything contained in this business plan, and/or to arrange a meeting with us, and/or to be an investor in this film.

[Get in Touch](#)

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