

CINEMA FOR ALL
British Federation of Film Societies:
2009/10 Annual Survey

November 2010

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Key points

Community cinema is thriving...

- We estimate that film societies recorded around 375,000 admissions in 2009/10. Theatrical ticket sales on this scale would have generated box office revenues of £2.0 million.
- Total annual membership of like-for-like organisations grew by 4%.

Community cinema represents remarkably good value, especially to those on low or fixed income...

- The average full annual membership fee was £25, and 41% of film society respondents also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- One third of organisations that operated a membership system charged an additional admission fee. The average entry fee was £3.43, which is lower than the average commercial cinema admission charge of £5.44 in 2009.

Community cinema promotes unparalleled access to specialised film on the big screen...

- Responding organisations screened 739 different titles (up from 682 in 2008/09), compared with 503 released in cinemas in the UK and Republic of Ireland in 2009. 62% of these titles were screened by only one film society or community cinema, indicating the diversity of programming choices made by the sector as a whole.
- One quarter (25%) of the films screened by film societies and community cinemas were British, and 49% were in a foreign language. By comparison, 21% of films released in commercial cinemas in 2008 were British and 36% were in a foreign language.
- The three most programmed films were *I've Loved You So Long* (2008), *Slumdog Millionaire* (2008) and *Looking for Eric* (2009).

Community cinema brings film to all parts of the country...

- Film societies and community cinemas enhance film provision in areas otherwise neglected by commercial cinemas:
 - 43% operated in rural areas (compared with 3% of commercial screens), and 48% of all admissions were generated in the South West and South East regions (which accounted for 12% of UK commercial cinema admissions in 2009).
 - On average, film societies were located around 9 miles away from the nearest commercial cinema.

Community cinema enhances the big screen experience with social and educational activities...

- Around half (52%) of all responding societies held special events in addition to screenings. These included guest appearances by filmmakers to introduce films, quiz nights, film themed social events, special programmes to coincide with other organised events, talks, education events etc.
- Two thirds of responding organisations (65%) provided programming notes to accompany screenings.

Community cinema is run by the community, for the community...

- 93% have a committee of volunteers;
- 98% are run as not-for-profit;
- 82% hold an AGM;
- 33% 'usually' decide what films to programme on the basis of member requests, and the remainder do so 'sometimes'.
- 61% formally measure audience reactions to films in order to inform future programming decisions.

Executive summary

Survey

- The questionnaire was sent out to all full, associate and affiliate BFFS members and other community cinema organisations on the BFFS mailing list (488 in total). 175 organisations responded to the survey, a response rate of 36%.
- The pattern of survey responses across the UK mirrored that of the survey population as a whole.

Year of establishment

- Over half (59%) of the responding organisations were established in 2000 or later, while a significant proportion (15%) were established in the 1960s or earlier.

Websites and email

- Most respondents have an online presence: 81% gave a website address, while a larger proportion (96%) supplied an email address.

Membership

- Three quarters of the film societies that responded (76%) operated a membership system in 2009/10 and the average membership size was 159.
- The membership of responding societies stood at 16,358. If extrapolated to all BFFS members this would yield a sum total membership of over 45,802. Overall, membership numbers grew by 4% in 2009/10.
- The average full annual membership fee was £25.19.
- 28% of the responding societies also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- Less than half of societies that operated a membership system charged an additional admission fee (46%), which averaged £3.53 in 2009/10. This compares with an average cinema admission charge of £5.44 in 2009 (UK Film Council Statistical Yearbook 2010).
- 83% of societies that responded allowed guests to accompany members on payment of a guest entry fee.
- A minority of respondents offered season tickets (23%). Season ticket charges ranged from £4.00 to £56.00, and the average number of season ticket holders stood at 123 in 2009/10.

Admissions and key demographics

- 83% of respondents record the number of admissions to their screenings, and of these the majority keep either paper-based records (40%) or a computer spreadsheet (39%).
- The average audience size in 2009/10 was 63, lower than the previous year (76).
- Over half (58%) of the responding organisations had an average of 60 or fewer audience members per screening. 9% had over 121 audience members on average.
- The smallest audience recorded was just 1 admission and the largest stood at 394.
- The sum total of all admissions from responding organisations was 217,481 for 2009/10. Of this total, film societies accounted for 105,551 admissions. If the film societies total is extrapolated to all film societies known to the BFFS, the total number of admissions would have been around 375,000. Putting this in perspective, theatrical ticket sales on this scale would have generated gross box office receipts of around £2.0 million pounds (375,000 multiplied by £5.44 [the average ticket price

in 2009] = £2,040,000).

- The South West and East of England regions accounted for two fifths (42%) of all film society admissions in 2009/10.

Provision

- The most commonly used format was DVD (used 'usually' or 'sometimes' by 95% of responding organisations). 38% of respondents used Blu-ray for screening purposes.
- Just over one quarter (27%) still used VHS.
- Just under half (49%) project using 35mm (39% usually), and 12% usually or sometimes use 16mm.
- 59% of respondents owned their projection equipment, and 57% owned their audio kit. In around one third of cases, respondents used equipment owned by the venue they frequent, and the remainder either hired or borrowed it.
- One in three community cinemas (30%) have upgraded, or are you planning to upgrade, their screening equipment to a 'High Definition' (HD) format, and 62% said they would consider downloading licensed films to screen, as an alternative to DVD.
- The majority use only one venue for screenings (79%).
- Public buildings (civic centres, village or town halls etc.) were the most common type of venue used by respondents (49% used them), followed by school halls or college/university lecture theatres (20%), mixed arts centres (18%), commercial cinemas (16%) and theatres (14%).
- On average, respondents were located 8.8 miles from their nearest commercial cinema, in a range running from less than a mile to 90 miles.
- 57% operated in urban locations with 43% in rural areas (17% in remote rural locations more than 10 miles from a large settlement). In contrast only 3% of commercial cinema screens are located in rural areas according to the UK Film Council.
- 74% screen films at least once a month or more.

Programming

- The responding organisations programmed a total of 739 different titles during the 2009/10 season (compared with 503 films released theatrically in the UK during 2009).
- 12% of films screened were British in 2009/10, while one fifth (20%) were films in a foreign language (down from 49% in the previous year).
- 3% of screenings featured titles sourced via the BFFS DVD Booking scheme.
- 62% of titles were screened by only one film society, indicating the diversity of programming choices made by individual societies.
- 11 of the 26 films programmed by ten or more respondents in 2009/10 were British and 11 were in a foreign language.
- The three most programmed films were *I've Loved You So Long* (2008), *Slumdog Millionaire* (2008) and *Looking for Eric* (2009).
- Newspaper and magazine reviews were most commonly consulted on a regular basis when making programming decisions (52%), followed by online reviews (39%) and member requests (33%). In contrast, two fifths (43%) of respondents never rely on television reviews for their programming information.
- The majority (65%) provided programming notes to accompany screenings, and 61% measured audience reaction to films.
- Just over half (52%) of all responding film societies held special events in addition to screenings in 2009/10, the same proportion as in the previous three years.

Administration

- Nearly all respondents had a committee (93%) and held an AGM (82%). The majority also had a written constitution (89%) and were run as not-for-profit enterprises (98%).
- 27% of responding societies had charitable status in 2009/10.
- One quarter (25%) of societies applied for funding in 2009/10. Of those that did, 80% had at least one successful application (a higher success rate than that of the previous year: 77%).

Type of film society

- The majority (91%) of responding societies described themselves as 'community film societies or cinemas'.

Issues affecting film societies

- As was the case last year, the most common challenges facing community cinema providers are linked to the need to attract members, volunteers and audiences.

Customer satisfaction

- The BFFS web site and the e-Newsletter were the most frequently used of the services and resources offered by the BFFS. 92% of respondents had used the BFFS web site at some time, and 21% used it once a month or more. 79% had used the e-Newsletter (30% once a month or more).
- The BFFS Community Cinema Sourcebook has become a valued guide to one in twenty community cinemas, who consult it once a month or more.
- There was a high level of satisfaction with the majority of BFFS services and resources. Every service or resource was rated as good or very good by 70% or more of the respondents.
- The National Conference (75% very good), regional viewing services (58% very good, 36% good) and the Community Cinema Sourcebook (48% very good, 35% good) achieved the most positive ratings.

1 Introduction

1.1 Background

The British Federation of Film Societies (BFFS) is the national organisation for the development, support and representation of film societies and community cinemas throughout the UK. The BFFS receives funding from the UK Film Council to undertake activities consistent with the UK Film Council's objective of ensuring audiences throughout the UK have access to the full range of British and international cinema.

This fifth annual survey describes in detail the nature of community cinema activity for the benefit of the BFFS, its members (and other users of its services) and supporters. For the first time ever we hosted the questionnaire online, using the SurveyMonkey platform, in the hope of encouraging more people to take part. A link to the survey was sent to all full members, associate and affiliate members and a number of film societies we know to exist but who are not registered with us (see section 2.1 for details). This is part of our ongoing commitment to represent the interests of all community cinema providers.

Throughout the report comparisons have been made with the results of the last annual survey, published in September 2009 (and available on the BFFS web site). These must be treated with a degree of caution where real numbers are compared (as opposed to percentages) because different respondents participated in each survey. A total of 43 societies completed both surveys, and they have been used to make like-for-like comparisons, as detailed in the relevant sections of the report.

1.2 Aims

The survey aims to provide the BFFS, its membership, the wider sector, the UK Film Council and other stakeholders with detailed information about the current make up and operation of film societies and community cinemas.

As in previous years the survey includes questions about how groups are organised and what services they offer. We also repeated previous years' questions about organisations' satisfaction with BFFS services, to keep in step with what's needed on the ground.

1.3 Timescale

The questionnaire was designed and administered in June and July 2010, and analysis and reporting took place in August and September 2010.

2 Methods

2.1 Introduction

The survey was hosted on the SurveyMonkey platform (<http://www.surveymonkey.com>) and a link to it was sent to all full, associate and affiliate members, plus other relevant organisations known to the BFFS, in June 2010 (a total of 488 organisations). The survey was also flagged up in the BFFS newsletter *NewsReel*. Respondents were asked to complete the questionnaire by the middle of July, and a reminder email was sent a week before the original deadline to encourage a wide response.

2.2 Responses

In total, 175 people responded to the survey out of 488 that were contacted, a response rate of 36%, which is higher than is common for questionnaire surveys of this type. By way of comparison, last year's survey (which was supplied in hard copy and as a web download) solicited 100 responses, and a lower response rate of 30%.

Table 2.1 gives the number of survey responses from each nation and region:

Table 2.1: Survey responses by nation and region

Nation/region	Number of responses	%	Region share of BFFS membership
South West	27	26%	25%
South East	21	20%	17%
Scotland	15	14%	12%
North West	9	9%	9%
Yorkshire	8	8%	9%
East of England	6	6%	5%
London	5	5%	5%
Wales	4	4%	6%
East Midlands	4	4%	3%
West Midlands	3	3%	3%
North East	3	3%	2%
Northern Ireland	0	0%	2%
Total	105	100%*	100%

* does not sum 100% due to rounding

Not every respondent gave their nation/region or an address

The final column gives the proportion of all BFFS members (including affiliates and associates) in each nation/region, and this demonstrates that the pattern of survey responses across the UK mirrored that of the membership as a whole.

3 Results

3.1 Year of establishment

Over half (59%) of the respondents were established in 2000 or later while a significant proportion (15%) were established in the 1960s or earlier (Table 3.1):

Table 3.1: Year of establishment

Decade	N	%
1920s	2	2%
1930s	1	1%
1940s	4	4%
1950s	3	3%
1960s	5	5%
1970s	10	9%
1980s	9	8%
1990s	10	9%
2000 to 2004	21	19%
Since 2005	43	40%
Total	108	100%

N= number of respondents

3.2 Websites and email

As was the case in previous surveys, the majority of respondents have an online presence: 81% of respondents gave a website address (up from 54% in 2007, 61% in 2008 and 76% in 2009), while nearly all (96%) gave an email address.

3.3 Membership

Section one of the questionnaire asked respondents whether they operate a membership system, charge for admissions, and/or offer season tickets. It also asked societies to supply the number of members or season ticket holders they had as of December 2009, alongside details of their fees.

3.3.1 Membership

Three quarters of film societies that responded (76%) operated a membership system of some description in 2009/10, a lower proportion than in 2008/09 (87%).

The average (mean) membership size was 159 (median = 95), up from 138 in 2008/09. The smallest membership was 5 and the largest was 1,760.

The total membership of all respondents stood at 16,358. If extrapolated to all societies known to the BFFS this would yield a sum total membership of 45,802 (assuming the membership of respondents is representative of that found across all societies).

We are able to gauge the rate of membership growth since the last survey by comparing the membership sizes of those organisations that completed the questionnaire in 2008/09 and 2009/10. We have returns for both surveys from 43 respondents, and their combined membership stood at 6,460 in 2008/09 and 6,730 in 2009/10, an increase of 4%.

3.3.2 Membership fees

The average full annual membership fee was £25.19, a slight decrease from 2008/09 (when it stood at £26.30). The smallest fee was just £2.50 while the largest was £55.00. As shown in Table 3.2, one in five (42%) responding societies had a membership fee of £20.00 or less, and a similar proportion (43%) fell in the £21 to £40 range.

Table 3.2: Full membership fees

Full membership fee	N	%
£10 or less	17	17%
£11 to £20	25	25%
£21 to £30	36	36%
£31 to £40	7	7%
£41 to £50	10	10%
£51+	4	4%
Total	99	100%

28% of respondents also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).

Less than half (46%) of organisations that operated a membership system charged an additional admission fee on the door for members. The mean entry fee for members was £3.53 (median = £3.00). The lowest additional entry fee charged by respondents was £1.00 and the highest was £7.00.

3.3.3 Season tickets

One quarter of respondents offered season tickets (23%), up from 15% in 2008/09. The mean cost of a season ticket was around £30, and charges ranged from £4 to £56. The average (mean) number of season ticket holders stood at 123 in 2009/10 (up from 118 in 2008/09; the median number was 72).

3.3.4 Entry prices

Three quarters (77%) of respondents allow members of the public (i.e. non-members) to attend any of their screenings (for a charge on the door), and a further 10% allow the public to attend only some screenings.

In total, 83% of responding societies make a charge at the door for entry to performances (for members or non-members), and the average admission fee was £4.74 (median = £5.00), which is lower than the average cinema admission charge of £5.44 in 2009 (UK Film Council Statistical Yearbook 2010). The lowest charge on the door was £1.50 and the highest was £9.00.

3.4 Admissions

This section looks at the size of audiences at screenings and total admissions.

3.4.1 Recording admissions

This year, for the first time, we asked respondents to indicate whether they routinely gather admissions data, and if so in what format the numbers are recorded.

83% of respondents do record the number of admissions to screenings, and of these the majority keep either paper-based records (40%) or a computer spreadsheet (39%). The remainder record their admissions in a Word (or equivalent) document or on a web site.

3.4.2 Audience sizes in 2009/10

Respondents were asked to provide an average number of admissions per screening during the 2009/10 season. The mean audience size was 63 (median size = 55), slightly lower than in the previous year.

Table 3.3 shows that over half (58%) of respondents had an average of 60 or fewer audience members per screening (up from 50% in 2008/09) while 9% drew average audiences of 121+.

Table 3.3: Average audience sizes

Average audience size	N	%
30 or fewer	29	22%
31 to 60	47	36%
61 to 90	28	22%
91 to 120	13	10%
121+	12	9%
Total	129	100%

The smallest audience achieved by a respondent was just a single admission, and the largest stood at 394.

3.4.3 Total admissions in 2009/10

In 2009/10 the smallest recorded annual admissions stood at 14 while the largest figure was 31,134. The mean total annual admissions stood at 2,219 (median = 983), up from 1,318 the previous year.

The sum total of all admissions from responding societies and community cinemas was 217,481 for 2009/10 (community film societies accounted for 105,551 admissions). A like-for-like comparison of admissions recorded by respondents in 2008/09 and 2009/10 shows that the total fell by 5% (from 47,057 in 2008/09 to 44,629 in 2009/10).

If the total admissions figure of responding film societies was extrapolated to all film societies known to the BFFS (not including other types of community cinema, such as independent cinemas and mixed use venues), it would have stood at around 375,000. Theatrical ticket sales on this scale would have generated gross box office receipts of around £2.0 million (375,000 multiplied by £5.44 [the average ticket price in 2009] =

£2,040,000).

Table 3.4 gives the pattern of total admissions by nation and region. It shows that the South West and the East of England regions accounted for over two fifths (42%) of the total annual film society and community cinema admissions. In comparison, these regions accounted for only 9% of total cinema admissions in 2009 (source: UK Film Council Statistical Yearbook 2010).

In contrast, London, the North West and the Midlands generated 27% of community cinema admissions but accounted for 50% of total cinema ticket sales. As was the case in previous years, this provides evidence that in many parts of the country film societies enhance the provision of film in communities that are under served by commercial cinema.

Table 3.4: Total annual admissions by nation and region

Nation/region	Admissions	%
South West	46,331	23%
East of England	37,656	19%
South East	27,542	14%
East Midlands	27,493	14%
Scotland	25,127	13%
West Midlands	15,304	8%
North West	8,443	4%
Yorkshire	5,170	3%
Wales	2,520	1%
London	1,891	1%
North East	949	<1%
Northern Ireland	No response	No response
Total	198,426	100%

3.5 Provision

This section looks at the way film societies and community cinemas deliver screenings: the format(s) they project/screen, the venues used, their location and how often they screen films.

3.5.1 Screening format and equipment

Organisations were asked to indicate which formats they use to screen films.

The most commonly used format was DVD (used 'usually' or 'sometimes' by 95% of responding organisations; see Table 3.5), while 38% 'usually' or 'sometimes' screen using Blu-ray (up from 5% last year).

Just over one quarter of respondents (27%) still used VHS, and nearly one in five (39%) usually project in 35mm. 16mm projection was employed by 12% of respondents.

Table 3.5: Projection format

Format	Usually %	Sometimes %	Never %	Total %
Blu-ray	5%	33%	61%	100%
DVD	75%	20%	6%	100%
VHS	1%	26%	73%	100%
35mm	39%	10%	52%	100%
16mm	1%	11%	89%	100%

Figures may sum more than 100% due to rounding.

For the first time ever we asked respondents about ownership of their principal screening equipment.

59% of respondents owned their projection equipment (e.g. projector, DVD player, screen) and 57% owned their audio kit (e.g. amplifier, speakers) (Table 3.6).

In around one third of cases, respondents used equipment owned by the venue they frequent, and the remainder either hired or borrowed it.

Table 3.6: Equipment ownership

Who owns the majority of your screening equipment?	We do %	The venue %	We hire it %	We borrow it %
Projection equipment	59%	33%	4%	5%
Sound equipment	57%	35%	4%	4%

Figures may sum more than 100% due to rounding.

In addition, we asked respondents about their plans to upgrade equipment to a 'High Definition' (HD) format (e.g. Blu Ray, D-Cinema projection, DCI-compliant digital). One in three community cinemas (30%) have upgraded, or plan to upgrade, their screening equipment in this manner.

Meanwhile, 62% said they would consider downloading licensed films to screen, as an alternative to DVD.

3.5.2 Venues

It remains the case that the majority of organisations use only one venue for screenings (79%). A further 18% regularly use two venues, and the remainder used between three and eight sites.

Public buildings (civic centres, village or town halls etc.) were the most common type of venue used by respondents (49% used them), followed by school halls or college/university lecture theatres (20%), mixed arts centres (18%), commercial cinemas (16%) and theatres (14%). Other venues included cafes, pubs, church halls, social clubs, leisure centres and museums.

The average (mean) seating capacity for venues was 180 (median = 140). Table 3.7 gives details of the pattern of seating capacity, and shows that half of sites had seating for up to 100 people (50%):

Table 3.7: Seating capacity

Maximum seating	N	%
Fewer than 100	99	50%
101 to 200	56	28%
201 to 300	29	15%
301 to 400	8	4%
401 to 500	3	2%
500+	3	2%
Total	198	100%

3.5.3 Location

The average distance between an organisation's primary venue and the nearest commercial cinema was 8.8 miles (median = 6.5 miles), within a range running from less than a mile to 90 miles. Nearly one in three (28%) were over ten miles away from the nearest commercial cinema while one quarter (26%) were within a mile or less of the nearest.

As in previous years, respondents were asked to classify the area they operate in as urban (town or city), rural or remote rural. Table 3.8 reveals that 57% of societies operated in urban locations (mainly towns) with 43% in rural areas (17% in remote rural locations more than 10 miles from a large settlement). Film societies and community cinemas play a vital role in bringing film to rural and remote communities, as only 3% of commercial cinema screens are found in rural areas (UK Film Council Statistical Yearbook 2010).

Table 3.8: Urban/rural location

Location type	N	%
Urban - town	58	44%
Rural	35	26%
Rural remote	23	17%
Urban - city	18	13%
Total	134	100%

3.5.4 Screening frequency

Respondents were asked how frequently they screen films. Two fifths (40%) of respondents screened films 2-3 times a month, and one third (34%) did so once a month (Table 3.9).

Table 3.9: How often do you screen films?

	N	%
Once a week or more	26	20%
2-3 times a month	52	40%
Once a month	44	34%
Less than once a month	8	6%
Total	130	100%

3.6 Programming

Respondents programmed a total of 739 different titles across 1,706 screenings during the 2009/10 season, up from 682 in 2008/09 (the full list of titles is given in Appendix 1).

The range of titles offered exceeded that available in commercial cinemas over the same period: according to the UK Film Council, a total of 503 films were released in the UK and Republic of Ireland in 2009.

This section looks at what types of films were screened, the most frequently programmed titles and at other types of events hosted by societies.

3.6.1 Types of film

The survey asked respondents to indicate how many films of a particular type were screened during their 2009/10 season, and the results appear in Table 3.10.

Table 3.10: Programming, 2008/09 and 2009/10

Type of film	Number of screenings 2008/09	% of all screenings 2008/09	Number of screenings 2009/10	% of all screenings 2009/10
British	388	25%	509	12%
Foreign Language	779	49%	824	20%
Documentary	93	6%	126	3%
Shorts	147	9%	161	4%
Archive films	20	1%	81	2%
Films made before 2000	282	18%	387	9%
BFFS DVD Booking title	84	5%	143	3%

Note: Percentages do not sum to 100% because films can appear in more than one category (e.g. films made before 2000 and foreign language)

One fifth (20%) of films screened in 2009/10 by film societies and community cinemas were in a foreign language (down from 49% in 2008/09), and just over one in ten were British (12%). This may reflect the greater incidence of mainstream programming by community cinemas that operate along more commercial lines.

The proportion of short films screened fell to 4% (from 9% last year), and there was a decrease in the number of films made before 2000 (9%). Fewer than one in twenty screenings featured titles sourced via the BFFS DVD Booking scheme (3%).

3.6.2 Most frequently programmed films

Six out of ten (62%) titles were screened by only one film society or community cinema (down from 70% the year before), indicating the diversity of programming choices made by individual societies. However, a number of titles proved popular choices across film societies: 26 films were programmed by ten or more societies (listed in Table 3.11).

As expected, films released within the last two years dominate this list. 11 of the 26 films programmed by ten or more societies were British (using the UK Film Council's country of origin definition), and 11 were in a foreign language. The three most programmed films were *I've Loved You So Long* (2008), *Slumdog Millionaire* (2008) and *Looking for*

Eric (2009).

Table 3.11: Films programmed by ten or more organisations in 2009/10

Rank	Title	Country	Year	Programmings
1	I've Loved You So Long	Fra/Ger	2008	29
2	Slumdog Millionaire	UK	2008	28
3	Looking for Eric	UK/Fra/Ita/Bel/Spa	2009	20
4=	An Education	UK	2009	19
4=	The Class	Fra	2008	19
5	Man on Wire	UK/USA	2008	18
6=	Lemon Tree	Israel/Ger/Fra	2009	16
6=	The Pope's Toilet	Uruguay/Bra/Fra	2007	16
6=	The Reader	USA/Ger	2008	16
7	Vicky Cristina Barcelona	Spa/USA	2008	15
8=	Broken Embraces	Spa	2009	14
8=	Frost/Nixon	USA/UK/Fra	2008	14
8=	In the Loop	UK	2009	14
8=	Waltz with Bashir	Israel/Fra/Ger/USA/Fin/Swi/Bel/Aus	2008	14
9=	Cous Cous	Fra	2007	13
9=	The Boy in the Striped Pyjamas	UK/USA	2008	13
10=	Bright Star	UK/Aus/Fra	2009	12
10=	Gran Torino	USA/Ger	2008	12
10=	The Young Victoria	UK/USA	2009	12
11=	Conversations with my Gardener	Fra	2007	11
11=	Katyn	Poland	2007	11
12=	Encounters at the End of the World	USA	2007	10
12=	Il Divo	Ita/Fra	2008	10
12=	Is Anybody There?	UK	2009	10
12=	Moon	UK	2009	10
12=	Tokyo Sonata	Jap/Neth/Hong Kong	2008	10

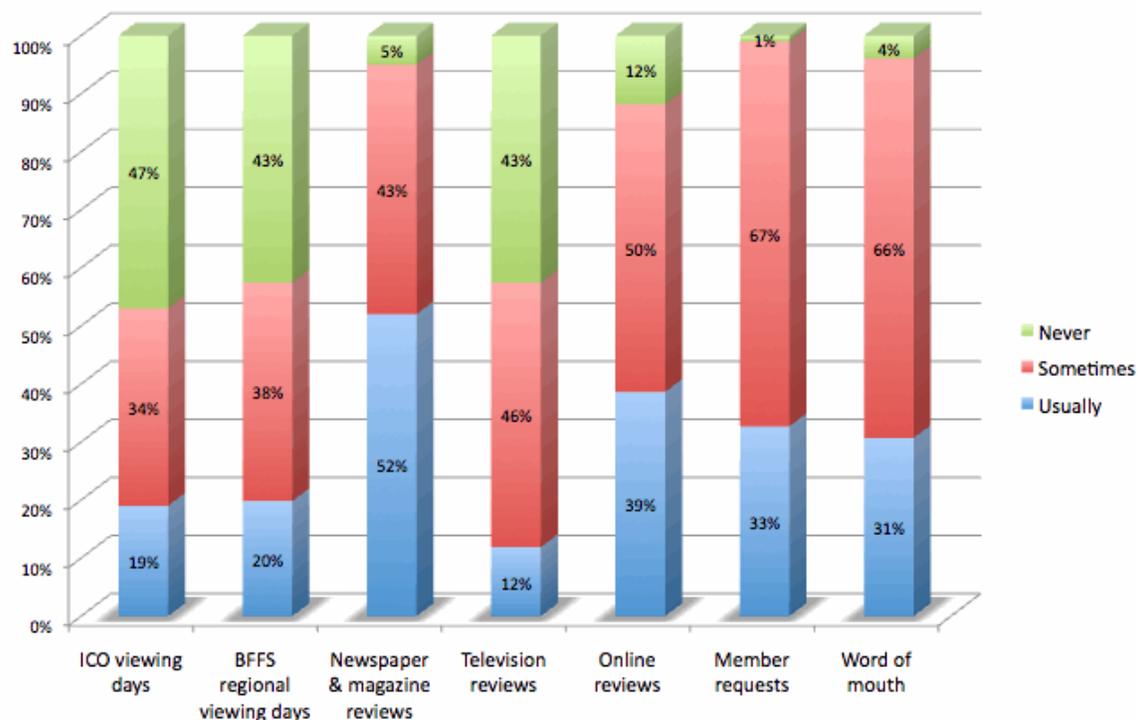
3.6.3 Sources of programming information

In a new section of the survey, we asked respondents to indicate which sources of information they consult when making programming decisions. Newspaper and magazine reviews were most commonly consulted on a regular basis (52%), followed by online reviews (39%) and member requests (33%). In contrast, two fifths (43%) of respondents never rely on television reviews for their programming information (Table 3.12 and Figure 3.1)

Table 3.12: Sources of programming information

Source	Usually	Sometimes	Never	Total
ICO viewing days	19%	34%	47%	100%
BFFS regional viewing days	20%	38%	43%	100%
Newspaper & magazine reviews	52%	43%	5%	100%
Television reviews	12%	46%	43%	100%
Online reviews	39%	50%	12%	100%
Member requests	33%	67%	<1%	100%
Word of mouth	31%	66%	4%	100%

Figure 3.1: Programming sources



Source: BFFS

3.6.4 Number of screenings in 2009/10

The average number of screenings held in 2009/10 was 34 (median = 16), although there was some variety: one community cinema provider held only 1 screening during the period, and another hosted 463. Over two thirds (69%) of all responding organisations held 20 or fewer screenings in 2009/10, while 10% held 51 or more (Table 3.13).

Table 3.13: Number of screenings

Number of screenings	N	%
10 or fewer	26	21%
11 to 20	58	48%
21 to 30	19	16%
31 to 40	5	4%
41 to 50	1	<1%
51+	12	10%
TOTAL	121	100%

3.6.5 Special events

Just over half (52%) of all responding film societies held special events in addition to screenings in 2009/10, the same proportion as in the previous three years. These included guest appearances by filmmakers to introduce films, musical events, quiz nights, film themed social events, special programmes to coincide with other organised

events like literary festivals, talks, education events and so on.

3.6.6 Screening notes

Two thirds of respondents (65%) provided programming notes to accompany screenings, down from 69% in 2008/09.

3.6.7 Audience reaction

Respondents were also asked whether they measure audience reaction to the films screened, and 61% did so (the same as last year). By finding out what audiences enjoy, such information is particularly helpful for informing future programming decisions.

3.7 Administration

Film societies and community cinemas were asked whether they had a written constitution, an organising committee, if they held AGMs, whether they had charitable status and if they were run as a not-for-profit enterprise. The responses are given in Table 3.14, and they differ little from those reported in the previous survey:

Table 3.14: Administration

Do you...	Yes %	Base
Have a committee?	93%	120
Run as a not-for-profit enterprise?	98%	121
Hold an AGM?	82%	120
Have a written constitution?	89%	118
Have charitable status?	27%	116

3.7.1 Funding applications

One quarter (25%) of respondents applied for funding in 2009/10, down from 35% in 2008/09. Of those that did, the majority (80%) had at least one successful application, a slightly higher success rate than in the previous year when 77% of applications were successful.

3.7.2 Type of organisation

The majority (91%) of respondents described themselves as a community film society or cinema.

Table 3.15: Type of organisation

Type	N	%
Community film society/cinema	108	91%
University or college film society	4	3%
Arts Centre	5	4%
Other	2	2%
Total	119	100%

3.7.3 Issues affecting film societies and community cinemas

For the second year running we asked respondents to describe the most important issues currently affecting their organisation and its successful operation and development. 106 respondents replied to the question, and a summary of responses is given in Table 3.16.

As with last year, the most common challenges facing community cinema providers were linked to the need to attract members, volunteers and audiences. Without healthy and sustained levels of participation such community groups risk financial problems that can lead to a downward spiral as membership and audiences dwindle further.

Respondents cited high venue and film hire costs and the wider economic downturn as contributory factors to their present problems.

Table 3.16: Most pressing issues affecting film societies

Category	Specific issue
Membership and audiences	<ul style="list-style-type: none"> • Maintaining and growing membership. • Small potential audiences in rural areas. • Competition with other local exhibitors. • Lack of local expertise in marketing and promotion. • Maintaining web site.
Committee and volunteers	<ul style="list-style-type: none"> • Recruiting volunteers and committee members. • Lack of committee succession planning.
Film booking and programming	<ul style="list-style-type: none"> • Hire costs of films. • Distributors failing to send films on time. • Being able to source films on DVD in a timely and efficient manner. • Complexity of film rights and booking. • Sourcing DVDs in early release window.
Venue and equipment	<ul style="list-style-type: none"> • Growth limited by size of venue. • Existing venue is being refurbished or is otherwise unavailable. • Sound equipment needs replacing. • Cut in revenue funding for arts centre venue. • Technical limitations at venue • Lack of alternative venue for special events. • Changeover to digital projection is affecting availability of 35mm prints (especially rereleases and new British films)
Finances	<ul style="list-style-type: none"> • Economic downturn is affecting people's spending. • Lack of money due to dwindling membership. • Cuts in local authority funding.

3.8 Using BFFS services and resources

Since 2007/08, the survey has included a selection of ‘customer satisfaction’ questions to gauge how often film societies and community cinemas use BFFS services and how satisfied they are with them.

To begin with, respondents were asked how frequently (if at all) they use particular services and resources. Table 3.17 shows that the BFFS web site and the e-Newsletter were the most frequently used of the services and resources listed. 92% of respondents had used the BFFS web site at some time (up from 78% in 2008/09), and 21% used it once a month or more. 79% had used the e-Newsletter, and one in three (30%) used it once a month or more.

The BFFS Community Cinema Sourcebook has become a valued guide to one in twenty community cinemas, who consult it once a month or more.

Table 3.17: How frequently do you make use of the following BFFS resources and services?

Services/resources	Once a month or more	Once every 2 to 3 months	Once every 6 months	Once a year or less	Never
e-Newsletter (base=111)	30%	32%	7%	11%	21%
BFFS website (base=117)	21%	42%	20%	10%	8%
Community Cinema Sourcebook (base=108)	6%	12%	16%	11%	56%
Regional group services (base=107)	4%	4%	22%	16%	55%
Advice leaflets & briefing notes (base=107)	2%	17%	9%	26%	46%

Base= the number of respondents answering the question.
 Figures may not sum 100% due to rounding.

3.9 Rating BFFS services and resources

Respondents were also asked to rate on a 5-point scale the BFFS services and resources they had used in the last year. As in 2008/09, Table 3.18 reveals a high level of satisfaction with the majority of BFFS services and resources, a point further illustrated by the comments from respondents provided in Appendix 2.

Every service or resource was rated as good or very good by 70% or more of the respondents (see Figure 3.2). However, some of these findings should be treated with caution due to a low response rate (for example, the National Conference ratings were based on feedback from only 12 respondents). The mean rating value gives an indication of the overall ranking of services and resources based on their scores: the

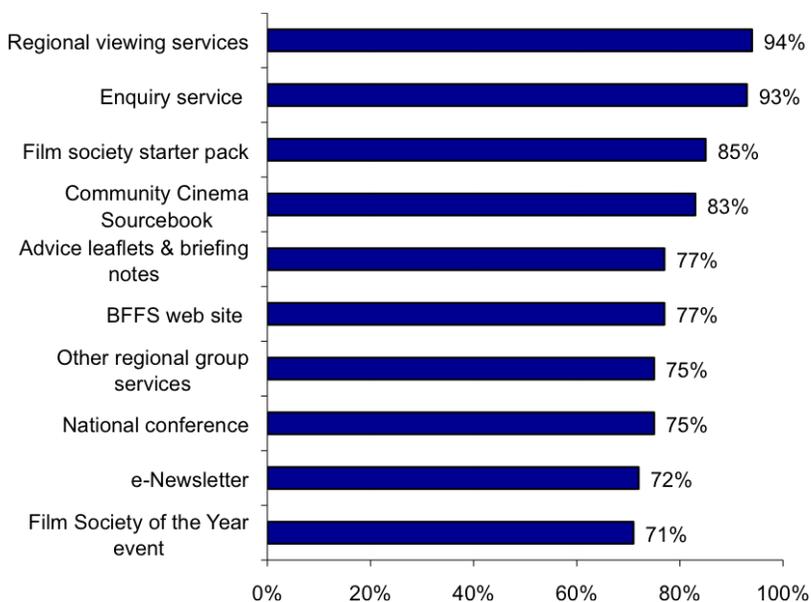
lower the value the more positive the rating. Significantly, even the lowest ranked services and resources scored under 3, which means on average they are positively valued.

Table 3.18: How do you rate the following BFFS resources and services?

	Mean rating	1 V good	2 Good	3 Okay	4 Poor	5 V poor
National conference (base=12)	1.5	75%	-	25%	-	-
Regional viewing services (base=50)	1.5	58%	36%	4%	2%	-
Community Cinema Sourcebook (base=27)	1.7	48%	35%	15%	2%	-
Starter pack (base=27)	1.7	44%	41%	15%	-	-
Enquiry service (base=44)	1.7	41%	52%	7%	-	-
Advice leaflets & briefing notes (base=39)	1.9	28%	49%	23%	-	-
BFFS website (base=92)	2.0	25%	52%	21%	2%	-
Film Society of the Year event (base=40)	2.1	33%	38%	25%	3%	3%
e-Newsletter (base=83)	2.1	23%	49%	27%	1%	-

Base= the number of respondents answering the question.

Figure 3.2: Percentage rating each service and resource 'Very good' or 'Good'



As shown in Figure 3.2, the National Conference (75% very good), regional viewing services (58% very good, 36% good), and the Community Cinema Sourcebook (48% very good, 35% good) achieved the most positive ratings.

Appendix 1: 2009/10 film list

2012	Avatar	The Bridges of Madison County
(500) Days of Summer	Away From Her	Brief Encounter
12:08 East of Bucharest	Away We Go	Bright Star
13 Curses	Baader Meinhof Complex	Brighton Rock
13 Tzameti	Babette's Feast	Britain At Bay: Peace and War
17 Again	Bad Education	Brokeback Mountain
35 Shots of Rum	Ballet Shoes	Broken Embraces
400 Blows	Balsac and the Little Chinese	Bronson
42nd Street	Seamstress	Brothers of the Head
44 Inch Chest	The Band's Visit	Bruno
The Addams Family	Bandslam	The Bucket List
Adventureland	The Banishment	Buddha Collapses out of Shame
The Adventures of Prince Achmed	The Banker	Buena Vista Social Club
Africa Trek	Barry Lyndon	Bunch of Amateurs
After Midnight	The Beaches of Agnes	Burma VJ
After the Fox	Bedtime Stories	Burn After Reading
After the Wedding	Before Midnight	Bustin' Down the Door
Afternoon Lunch?	Before Night Falls	Cabaret
The Age of Stupid	Before the Devil Knows You're Dead	The Cactus of Knowledge
Ahlaam	Belle Toujours	Calamity Jane
Alice in the Cities	Belleville Rendezvous	The Calling
Alice in Wonderland	Beneath Everest: Nepal Reborn	Capote
Aliens	Better Things	Caramel
Aliens in the Attic	Beverly Hills Chihuahua	Carmen
All About Lilly Chou Chou	Beyond the Pole	Carousel
All About My Mother	Bicycle Thieves	Casablanca
All Quiet On The Western Front	Bienvenue Chez les Ch'tis (Welcome to the Sticks)	Casino Royale (2006)
Alvin and the Chipmunks 2: The Squeakquel	Big Night	Central Station
Amal	The Big Smoke: Films from a Lost London	Changeling
Amazing Grace	Birdwatchers	Che Part 1
Amelia	Black Book	Che Part 2
Amelie	Black Cat, White Cat	Cheri
An Angel At My Table	Black Narcissus	Cherry Blossoms
Angels and Demons	The Blacksmith	Chicago
Anna Karenina	Blue Eyelids	Children of Men
Anne Frank the Whole Story	The Boat That Rocked	Chinatown
Anonyma	Body of Lies	The Chorus
Another Time, Another Place	Bolt	A Christmas Carol 3D
Antichrist	The Book of Eli	A Christmas Tale
Anvil! The Story of Anvil	Born in Brothels	Cinema Paradiso
Anything For Her	Bottle Shock	Citizen Kane
The Apartment	The Box	City of Ember
The Aristocats	The Boy in the Striped Pyjamas	City of God
The Assassination of Jesse James by the Coward Robert Ford	Boyclops	City of Men
At Five In The Afternoon	Bread and Tulips	The Class
Atash	Breakfast at Tiffany's	Cloudy with a Chance of Meatballs 3D
Atonement	Brick Lane	Coco Avant Chanel
Australia	A Bridge too Far	Comfort and Joy
		Comme Ton Pare
		Confessions of a Shopaholic

The Consequences of Love	East of Eden	Frozen River
The Constant Gardener	Easy Virtue	Fugitive Pieces
Contact	The Eclipse	Funny People
Conversations with my Gardener	The Edge of Darkness	G.I.: The Rise of the Cobra
The Cook, The Thief, His Wife and Her Lover	Edge of Heaven	Gadjo Dilo
Coraline	The Edge of Love	The General
Cornwall: Wild Peninsula	An Education	Genova
The Counterfeiters	Eight Men Out	Gentlemen Prefer Blondes
Couple's Retreat	El Bola	G-Force
Cous Cous	Elegy	Ghost Town
The Cove	Emma's Bliss	Ghosts of Girlfriends Past
Crank: High Voltage	Empties	The Girl Cut in Two
Crazy Heart	Encounters at the End of the World	Glorious 39
Creation	The End of the Line	The Go-Between
Crimson Gold	The Entertainer	The Godfather Part 1
Cubs	Erasing David	Gold Rush
The Curious Case of Benjamin Button	Everlasting Moments	The Golem
The Damned United	Exam	Gomorrah
The Dark Knight	The Exorcist	The Good German
A Day at the Races Sunday	The Fall	The Good, the Bad and the Ugly
Daybreakers	Fame	The Good, the Bad, the Weird
Days of Glory	Fantasia	Goodbye Bafana
Dean Spanley	Fantastic Mr. Fox	Goodbye Lenin
The Decameron	Far From the Madding Crowd	Goodbye Solo
Defiance	Far North	Goodnight and Good Luck
Definitely, Maybe	Farm for the Future	GPO Shorts
Delius: Song of Summer	Fast and Furious	Gran Torino
Departures	Fear and Trembling	Great Expectations
Desert Hearts	Fermat's Room	Greenfingers
The Devils	Fierce Light	The Grocer's Son
A Diary for Timothy	Finding Nemo	Groundhog Day
Diary of a Bad Lad	Finn's Girl	Grow Your Own
Did you Hear about the Morgan's?	The Firm	Gun Crazy
Die Hard	First Day of the Rest of Your Life	Guys and Dolls
Dirty Dancing	Fish Tank	Gypo
Disgrace	Flame and Citron	Half Moon
District 9	Flatland	Hamlet
The Diving Bell and the Butterfly	The Flying Scotsman	The Hangover
Doctor Zhivago	The Fog of War	Hannah and her Sisters
Dog Day Afternoon	Food. Inc	Hannah Montana
Don Quixote	Forest Gump	Happy Go Lucky
Donnie Darko	Fortune Cookie	A Hard Day's Night
Door out of the Dark	Four Christmasses	Harry Brown
Dorian Gray	The Four Feathers	Harry Potter and the Half Blood Prince
Doubt	Four Monkeys	The Haunting in Connecticut
Drag Me to Hell	The Fourth Man	The Headless Woman
Dragonball Evolution	The Fox and the Child	The Heartbeat Detector
The Duchess	Freebird	Helen
Duplicity	Frequently Asked Questions about Time Travel	Here Come the Girls
East Neuk of Fife Steam Railway	Fried Green Tomatoes	The Hide
	From Dusk Till Dawn	High Fidelity
	From Here to Eternity	High School Musical 3
	Frost/Nixon	High Society
		Hobson's Choice

The Holiday
Home
Home (Documentary)
Honeydripper
The Horde
Hot Fuzz
Hotel for Dogs
Housewives' Choice
Howl's Moving Castle
Hud
Hunger
The Hurt Locker
The Hustler
I Love You Man
I Served the King of England
Ice Age 3
Il Divo
Il Postino
The Illusionist
The Imaginarium of Dr.
Parnassus
Import / Export
In Bruges
In Memoria di me
In Search of a Midnight Kiss
In Search of Beethoven
In the City of Sylvia
In the Hands of God
In the Loop
In Transition
The Informant
Inglourious Basterds
Inkheart
Insomnia
The International
Into the Wild
The Invention of Lying
Invictus
Involuntary
Is Anybody There?
Isadora
The Italian Job (1969)
It's a Wonderful Life
It's All Over the Town
It's Complicated
It's Winter
I've Loved You So Long
Jailhouse Rock
Jar City
Jean De Florette
Jennifer's Body
Jesus of Montreal
Joe Strummer: The Future is
Unwritten
Jour de Fete
Joyeux Noel

Jules et Jim
Julie and Julia
The Jungle Book
Juno
Katalin Varga
Katyn
Kes
Kikujiro
King
King Coal
King of the Hill
King's Game
Kirikou And The Sorceress
Kirk
The Kite Runner
Knowing
Kolya
Kung Fu Panda
La Boheme
La Cage aux Folles
La Vie en Rose
La Zona
Lagaan: once Upon a Time in
India
Lars and the Real Girl
Last Chance Harvey
The Last King of Scotland
The Last of the Mohicans
The Last Station
The Last Waltz
Laurel & Hardy Short
The Lavender Hill Mob
Law Abiding Citizen
Le Couperet
Legends of the Fall
Lemon Tree
The Leopard
Les Demoiselles de Rochefort
Lesbian Vampire Killers
Let the Right One In
Let's Talk About the Rain
Letter from an Unknown
Woman
The Life Aquatic with Steve
Zissou
Life is Beautiful
Life is Sweet
Linha de Passe
Little Box of Sweets
Little Miss Sunshine
Little Terrorist
Little Voice
The Lives of Others
Local Hero
Local Short Film Selection
Logorama

London River
London to Brighton
A Long Day Closes
Looking for Eric
Love Letters and Live Wires
The Lovely Bones
Madagascar 2
Madame Butterfly
Maedchen in Uniform
Mahler
Mamma Mia!
A Man Escaped
A Man for all Seasons
The Man From London
Man on Wire
Man Push Cart
The Man who Sued God
Manon Des Sources
The Mark of an Angel
Marley and Me
Married Life
The Matrix
A Matter of Life and Death
Me and Orson Welles
Meet Me in St. Louis
The Men Who Stare at Goats
Men With Guns
Mesrine: Killer Instinct
Mesrine: Public Enemy
Number 1
Metropolis
Metroporisu
Michael Clayton
Micmacs
Mid-August Lunch
Milk
Millions
Miss Pettigrew Lives for a Day
Modern Life
Modernity
Mongol
Monsters Vs Aliens
Monsters, Inc.
Moon
Morris: A Life with Bells On
Morvern Callar
Mostly Martha
Moulin Rouge
Mountain Patrol
The Moving Picture Show
Much Ado About Nothing
Mugabe and the White African
The Muppet's Christmas Carol
Murder on the Orient Express
Murderball
The Music Box

My Beautiful Laundrette	Peter and the Wolf	Celadon
My Best Girl	Peter Pan	Rome, Open City
My Brother is an Only Child	Phenonemon	Romeo and Juliet
My DDR T-Shirt	Philadelphia Story	Ruby Blue
My Life as a Dog	The Pianist	Rudo Y Cursi
My Neighbour Totoro	Piccadilly	Rumba
My Sister's Keeper	The Pilgrimage of Ti-Jean	Run Lola Run
My Winnipeg	Pink Panther 2	Safety Last
Narciso	Pink Panther: A Shot in the	Samson & Delilah
New Town Original	Dark	Saw VI
Nice Cave: Do You Love Me	Planet 51	School of Life
Like I Love You?	Pleasantville	Scottish Archive
Night at the Museum: Battle	Ponyo	The Sea Wall
at the Smithsonian	The Pope's Toilet (El Bano	Seabiscuit
Night Mail	Del Papa)	The Searchers
Nim's Island	Pot Luck	The Secret Life of Bees
Nine	A Prairie Home Companion	The Secret of Kells
Nine Queens	Precious	The Secret of Moonacre
No Country For Old Men	Pretty Woman	The September Issue
No Greater Love	The Prince and the Showgirl	Seraphine
North By Northwest	The Princess and the Frog	A Serious Man
North Face	Priscilla, Queen of the Desert	Sex and Drugs and Rock and
Notes on a Scandal	Private Fears, Public Places	Roll
Notorious	Private Lives of Pippa Lee	Sex and the City
Nowhere Boy	A Prophet	Shaun of the Dead
Nuns on the Run	The Proposal	She, A Chinese
O Brother Where Art Thou	Public Enemies	Sherlock Holmes
Observe and Report	Pulp Fiction	Sherlock Junior
Ocean's Eleven	Quadrophenia	Shifty
Of Time and the City	Quai Des Brumes	Shower
Oh! What a Lovely War	Quantum of Solace	Shrek
O'Horten	Quiet Chaos	Shrek the Third
Omkara	The Race to Witch Mountain	Shut Up (Tais Tois)
On Her Majesty's Secret	Rachel Getting Married	Shutter Island
Service	Raising Arizona	The Silence of Lorna
On the Black Hill	Random Harvest	Silent Movies: 2 films with
On the Waterfront	Ratatouille	piano accompaniment
Once	Ratcatcher	Silent Night
The Orphanage	The Reader	Sin Nombre
The Other Boleyn Girl	Rebecca	Singin' in the Rain
Otto Mezzo (8 1/2)	The Red Balloon	A Single Man
The Page Turner	Red Cliff	Skin
The Painted Veil	Red Dust	Sky Crawlers
Pajama Game	Red Road	Sleep Furiously
Pandorum	The Red Shoes	Sliding Doors
Paranormal Activity	Redacted	Slumdog Millionaire
Paris	Religulous	Small Engine Repair
Paris 36	Reprise	The Soloist
Paris, Texas	Return to Goree	Some Like It Hot
Partition	Revolutionary Road	Somers Town
Passport to Pimlico	Richard III	Son of Rambow
Patti Smith, Dream of Life	Rififi	Soul Power
Percy Jackson & the	The Road Home	The Sound of Music
Olympians: The Lightening	The Rocky Horror Picture	Spider
Thief	Show	Spirited Away
Persepolis	The Romance of Astrea and	St. Trinians 2

Standard Operating Procedure
Star Trek (2009)
Star Trek: Wrath of Khan
Stardust
State of Play
The Station Agent
Steamboat Bill Jr.
Still Life
Still Walking
The Sting
The Story of Lover's Rock
The Story of the Weeping Camel
Stranger than Fiction
Strictly Ballroom
Summer
Summer Hours
Summer in Berlin
Summer Scars
Summer Storm
Summertime
Sunday Bloody Sunday
Sunshine Cleaning
Sunshine State
Surrogates
Sussex Archive
The Sweet Hereafter
Swingtime
Syndromes and a Century
Synecdoche, New York
Taking Liberties
Taking Woodstock
Tale of Despereaux
Tales From the Golden Age
Telstar
Terminator 2: Judgement Day
Terminator Salvation
Terror's Advocate
Thank You For Smoking
The Thing
The Third Man
Thirst
Three Monkeys
Tideland
Time Crimes
The Time Traveller's Wife
Times and Winds
To Be and to Have (Etre et Avoir)
To Catch A Thief
To Kill a Mocking Bird
Tokyo Sonata
Tom Jones
Tony Manero

Tosca (Opera)
A Touch of Class
Touch of Evil
Touching the Void
Transformers: Revenge of the Fallen
Transport Shorts
Transsiberian
Treeless Mountain
True North
Tulpan
Twilight
Twilight Saga: New Moon
U-Carmen e-Khayelitsha
Ugetsu Monogatari
The Ugly Truth
Under Fire
The Unloved
Unrelated
UP
Up in the Air
Valentine's Day
Vertigo
A Very Long Engagement
Vicky Cristina Barcelona
The Visitor
Volver
W.
Wages of Fear
Wait until Dark
The Walker
Wall E
Waltz with Bashir
Watchmen
The Wave
Way Out West
Welcome
Wendy and Lucy
Went the Day Well?
West Beyrouth
What's Eating Gilbert Grape
When Harry met Sally
Where Eagles Dare
Where the Wild Things Are
Whiskey
White Mane
The White Ribbon
Who Killed Brown Owl
Wings of Desire
Withnail and I
Witness
Wizard of Oz
The Wolfman
Wonderful Town
Woodstock
The World is Big

The World of Apu
The World Unseen
The World's Fastest Indian
The Wrestler
X-Men Origins: Wolverine
Yes Man
The Yes Men Fix the World
You, The Living
The Young Victoria
Zak and Miri Make a Porno
Zombieland

Appendix 2: Comments on BFFS services and resources

All comments are verbatim:

Positive comments

“The BFFS Development and Office staff were brilliant when we were starting up by supplying support, advice, training and without them we might have blundered.”

“Useful in pointing you in the right direction when finding things difficult.”

“Very good considering the budgetary constraints under which it operates.”

“Have always found these resources easy to use.”

“We are a young society, but on limited acquaintance with the resources and services we have been impressed. The Community Cinema Sourcebook is very useful, though rather 'wordy'. The BFFS constitution template was extremely helpful, but on reflection requires revision.”

“Good to know its there for easy contact and advice. Helpful and friendly.”

“Community Cinema Sourcebook is excellent a real life-line.”

“Generally very willing and helpful both on the phone and electronically.”

“Website: excellent content, easy to navigate. This and the e-newsletter keep us linked in to what other similar, and dissimilar, film societies are up to, and also what may effect our organisation. The booking scheme has widened the choice of films and made them easier- and cheaper- to hire on DVD. It's a great resource and is worth our membership alone. A very reliable service and easy-to- access selection of unusual titles.”

“BFFS provides an extraordinarily wide range of services for such a small organisation.”

“Regional viewing sessions are excellent (we sneak into the SW group's). As well as an amazing selection of eminently suitable titles for film societies, it's always so useful to talk to other film soc folk. It would be great to have them in the South/South East area.”

“We use BFFS as our primary source of information and advice for any issues or questions arising in our film society.”

“The National Conference has now become established as a must-attend event; as least one of our members attends each year. BFFS staff are always helpful, knowledgeable and the service provided is excellent, personal and reliable. You understand how we operate and what we need! Thank you!”

“Very helpful with advice on booking films”

"Invaluable to the continuous success of community cinema, providing a top rate service with courtesy and a smile. Thank you."

"BFFS has been very useful and supportive. The service has saved me what might have been much fruitless searching."

"OK, but viewing sessions & information on other societies, especially programme, most useful."

"I have always found my enquiries responded to very quickly, overall a very good service."

"The BFFS is there as a support organisation and when called upon had always been fit for purpose. It is also the cement that binds the community of community cinemas and film societies and although not urgent and dynamic on a month by month basis its role is vital."

"As an agent to promote the setting up of societies it is essential."

"On occasions that I have used the service I have found it to be of good quality and very helpful."

"We have been very pleased with the service that BFFS provides when we have had the need to call on it. Long may it prosper!"

"Your 'starting a film society' booklet was very useful."

"Don't use them as much as we should probably, but my impressions are very positive indeed. I had an obscure request about someone to sort out a 16mm problem and you were very helpful. And charming."

"We are very glad that the BFFS is there for support and advice when needed. It would be very difficult for us to run a viable film society without things like the viewing sessions and the booking scheme."

"An excellent resource and easy to access, friendly, understanding."

"Of some use. Major financial benefit is cheaper public liability insurance - the real reason we joined!"

"Great help when we first started in Jan 2009. Learned lots from attending national conference"

"Good."

"Very Good."

"Always very helpful when I need them."

"Quite useful as a last resort."

"Block booking scheme is very good and we hope you will continue to expand the selection of films. We haven't really used the other services much over past 12 months."

"Fine - keep up the good work."

"Not used a lot but found them very useful when needed."

"Very useful when I asked. I borrowed some short films to view. The South West region has especially helped us a lot."

"Excellent, especially National Conference, Film Society of the Year Awards, exhibitor profiles, Community Cinema Sourcebook Forum would be good if better used."

"It is great to be part of the BFFS and to be able to call on help when required. The general information on films and bookings is very useful."

"We don't use them often but when we do they are really useful. Jaq Chell gave me fabulous support and reassurance in a recent phone call and the advice and comments she gave me have been well received by our committee."

"Very useful for getting started as a film soc and for ongoing advice about equipment etc"

"Excellent. In setting up a performing arts centre from scratch, BFFS (specifically Yorkshire Block Booking Scheme) has been a godsend in putting together a much appreciated film programme."

"I have put "good" to the awards scheme, the booking scheme and the viewing sessions even though we are unlikely to ever use those facilities. We do, however, recognise their worth for other film societies."

"It is too early in our existence to make a measured judgement... but individuals in the Scottish group were extremely helpful and supportive."

"We have made little use of BFFS services in recent years. We are an old established society with an experienced committee and can get along without any outside help. However, it is useful to know that there is an organisation that we can turn to if we need help or advice and that can act or negotiate on behalf of film societies generally if the need arises."

"Fine for our simple needs."

"Very happy with the service we get from you, but it's a shame you no longer run the national viewing sessions."

"We appreciate the help BFFS gives overall to clubs."

"Very useful - we admit to not having made full use of it but the fact that it does exist and we know they are a body working for community cinemas like ours is essential."

"Excellent to have the support when required. Although we did not need to use your help much in this last year, you were invaluable in the previous year - our first!"

"Rarely have direct contact, but receive helpful responses to enquiries."

“BFFS is invaluable to societies for the contacts between groups, advice and the regional viewing days in particular.”

“We find BFFS very useful in terms of networking with other similar organisations. We use other services to a lesser extent, as we are entirely run by student volunteers, so have little free time during term to explore these resources and services.”

“We do not use BFFS as much as we perhaps should and this may change as we are adopting a new Society manager shortly. However, we do appreciate all the work BFFS do to promote the access to films to smaller communities and enthusiasts.”

“BFFS is a good back up when advice is needed.”

Constructive criticism

“Still does not play a big part in our society. Newer committee members don't seem to know about it.”

“Seems a bit dry, few options to comment.”

“I could probably use you more, but as an associate member I'm unclear what we're entitled to. Also, as an established film programmer I am perhaps more confident than some emerging societies re. selecting and booking films.”

“We would love to join the BFFS to support it and benefit from its services, but the membership fee is just too high for us!”

“We would be interested in attending a nearby regional viewing session but last year there seemed to be no notification of a forthcoming one- only a report after it had happened! We used to attend viewing sessions in London at the National Film Theatre in the 1980s and found them invaluable- but by the mid 1990s the organisation of them had become chaotic-overlapping film times, films already on general release and mix ups with accommodation- so we gave up!”

“I think you should publish a strong list of recommendations similar to the list from the south west group - why not make it your list! The website design is a bit non-standard. Why do I have to pay for the community cinema sourcebook? Isn't that what we BFFS is about? I preferred the newsletter as a pdf, which I find odd as I am very digital!”

“Stopped going to the awards when they were in Sheffield, glad to see they return to London this year.”

“We feel BFFS doesn't really cater for our type of film society which is predominantly commercial. Our community is small and quite conservative. The films that are most popular are the ones that have been in the news - baftas - oscars or have been popular in mainstream cinemas. (Mainstream cinema is 45 minutes away) We try to push the boundaries by having about one in three crossover films in order to promote cultural diversity and fulfil our educational role. Foreign films are often unpopular. We feel we have now evolved a path, which works for us. We (committee of 2) are so short of time due to other community commitments that conferences, awards and viewing days are just too difficult to fit in.”

"We do not use BFFS services since the film titles on offer do not suit our audience (elderly rural village and farming community)."

"e-NewsReel is user unfriendly, let's have the printed version back. I get bombarded with electronic communication all the time so just cannot face another. I bin the e-mails as they arrive."

"We have only recently obtained the sourcebook and hope it will prove very useful. We have found the BFFS website very useful and its staff very friendly and informative (esp Jac). We are new to the Block Booking Scheme and very much looking forward to using it. However, we have two requests: 1- that the cost (£80?) be lower; 2 - the option of an online booking process, if possible."

"Found advice about sourcing equipment for a new film society was slow in coming and in the end not very helpful."

"We are a long way from the places where BFFS screenings, etc usually take place - although we did once host one ourselves. Generally we cannot afford to subsidise someone to attend screenings. When we have, we have not found it a very cost effective and reliable way of selecting our films. We find it simpler to deal with our agent, who books films for us rather than go through the BFFS. We tend to show films as soon as we possibly can after their release date. This means we must rely a great deal on media reviews."

"We have not used BFFS resources for some time - not because of any failure on your part! Viewing sessions have become rather expensive."

"I still don't understand how to use the booking scheme. Can we just book one or two films?"

[end]