

CINEMA FOR ALL

**BRITISH FEDERATION OF FILM SOCIETIES
COMMUNITY EXHIBITOR SURVEY 2012/2013**



NOVEMBER 2013

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KEY POINTS

Community exhibition is more dynamic than ever, with greater opportunities for audiences to experience films on the big screen through community cinema events, film society activity and innovative pop-up screenings in non-traditional venues:

- Responding community exhibitors recorded around 213,000 admissions in 2012/13. Theatrical ticket sales on this scale would have generated box office revenues of £1.4 million.
- Nearly half of responding community exhibitors saw an increase in their annual admissions (46%), and 40% recorded roughly the same number as in the previous year.
- Three quarters (76%) of membership organisations saw their membership stay the same or increase over the last year, and average membership stood at 154.
- Responding community exhibitors hosted 4,175 screenings in 2012/13.

Community exhibition is run for the benefit of communities, enhancing the quality of life locally, encouraging participation in cultural and communal activities and providing volunteering opportunities:

- The majority of responding organisations (89%) are run as not-for-profit, and 20% have charitable status.
- 58% formally measure audience reactions to films in order to inform future programming decisions.
- Almost all respondents (99%) cited broadening the range of films available locally as a principal benefit of their venture.
- Other recognised benefits include making films more accessible on the big screen (93%), making use of local facilities (86%), bringing together different sections of the community (80%), promoting informal education about film (79%) and providing volunteering opportunities (75%).

Community exhibition continues to represent excellent value for money at a time when the cost of living is rising, especially to those on low or fixed incomes:

- The average full annual membership fee was £23.59, and 33% of respondents also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- 46% of organisations that operated a membership system charged an additional admission fee. The average entry fee for members was £4.15 (£4.96 for non-members), compared with the average commercial cinema admission charge of £6.37 in 2012 (*BFI Statistical Yearbook 2013*).
- Nearly all respondents (94%) identified value for money as one of the key benefits they bring to local audiences.

Community exhibitors bring film, in all its rich diversity, to every part of the country:

- Respondents programmed over 700 titles in 2012/13, mainly British, foreign language and independent films.
 - 18 titles were programmed by 10 or more community exhibitors during the year, and over half of these were either British in origin or foreign language titles.

- The top three most programmed titles were *The Artist* (dir: Michel Hazanavicius, 2011), *A Separation* (dir: Asghar Farhadi, 2011) and *The Best Exotic Marigold Hotel* (Dir: John Madden, 2011).

Community exhibitors enhance film provision in areas neglected by commercial circuits:

- 38% of respondents operated in rural areas (compared with 3% of commercial screens).
- On average, film societies and community cinemas were located around 7.2 miles away from the nearest commercial cinema.
- Over four fifths (86%) of community exhibitors allow the public to attend their screenings, bringing the best of world cinema to a wider audience.

Film viewing is only part of the experience: community exhibitors enhance their offer with social and educational activities:

- Over half (57%) of all responding organisations 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, outreach events (e.g. in care homes) etc.
- 58% of responding organisations provided programming notes to accompany screenings.

BFFS remains highly valued by members and users of its resources and services:

- Every BFFS service or resource was rated as 'good' or 'very good' by four fifths or more of the survey respondents.
- All services scored at least 2.0 out of 5.0 (1= very good, 5= very poor), which means on average all BFFS services are positively valued.
- The most highly rated services were the BFFS National Conference (1.6), BFFS Booking Scheme (1.6), Film Society of the Year Awards (1.7) and the BFFS Starter Pack (1.7).

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 (638 in total). 108 organisations responded to the survey, a response rate of 17%.
- The pattern of survey responses across the UK broadly mirrored that of the survey population as a whole.

Year of establishment

- Six out of ten (61%) responding organisations were established in 2000 or later, while a significant proportion (12%) were established in the 1960s or earlier.

Membership

- Three quarters of the community exhibitors that responded (76%) operated a membership system in 2012/13 and the average membership size was 154.
- The membership of responding exhibitors stood at 12,452.
- 76% of respondents saw their membership rise or stay the same in 2012/13 and 24% saw a decline in numbers.
- The average full annual membership fee was £23.59.
- 33% of the responding exhibitors also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- 46% of respondents that operated a membership system charged an additional admission fee, which averaged £4.15 in 2012/13.
- Respondents most commonly collected gender information from members (27% answered yes), followed by age or age range (18%) and disability (10%). Only 2% of respondents had ever collected details about members' ethnic background.
- Around half (49%) store these details electronically (in a computer spreadsheet, for example), 9% keep records in hard copy only and 42% use both methods.
- A sizeable minority of respondents offered season tickets (22%). Season ticket charges ranged from £10 to £55, and the average number of season ticket holders stood at 81 in 2012/13.

Admissions and key demographics

- The average admission fee on the door was £5.09 for non-members (median = £5.00), which is lower than the average cinema admission charge of £6.37 in 2012 (BFI Statistical Yearbook 2013).
- The average audience size in 2012/13 was 67.
- Over half (56%) of the responding organisations had an average of 60 or fewer audience members per screening. 11% had over 121 audience members on average.
- The largest audience recorded stood at 370.
- The sum total of all admissions from responding organisations was 212,796 for 2012/13. Putting this in perspective, theatrical ticket sales on this scale would have generated gross box office receipts of around £1.4 million pounds (213,000 multiplied by £6.37 [the average ticket price in 2012] = £1,356,810).
- 86% of respondents recorded a rise in annual admissions in 2012/13 or saw them remain at the same level.
- Only 13% of respondents had ever gathered gender information about their audiences, and 11% had collected audience ages. Once again, information about a person's ethnic background was least likely to have been collected by respondents.

- Over half of respondents (56%) stored the information electronically, while 7% kept hard copy records and 37% used both methods.

Provision

- The most commonly used format was DVD (used 'usually' or 'sometimes' by 92% of responding organisations).
- Around half (49%) of respondents never used Blu-ray in 2010/11, falling to 29% in 2011/12 and 26% in 2012/13. Blu-ray was 'usually' screened by 30% of respondents, up from 26% in the previous year, while 44% 'sometimes' screened using Blu-ray.
- New digital screening formats are becoming increasingly accessible to community cinema providers, and evidence indicates their use continues to grow. 24% screened via digital cinema 'usually' or 'sometimes' in 2012/13 (up from 16% in 2011/12), and 8% 'usually' or 'sometimes' used online downloads/streaming.
- On average, respondents were located 7.2 miles from their nearest commercial cinema, in a range running from less than a mile to 45 miles.
- 61% operated in urban locations with 38% in rural areas (10% 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 BFI¹.
- 96% screen films at least once a month or more.

Programming

- The responding organisations programmed a total of 704 different titles during the 2012/13 season.
- 10% of films screened were British, while 15% were films in a foreign language.
- 73% of titles were screened by only one community exhibitor, indicating the diversity of programming choices made by individual societies.
- Five of the 18 films programmed by ten or more exhibitors were British (using the BFI's country of origin definition), and six were in a foreign language.
- The three most programmed films were *The Artist* (dir: Michel Hazanavicius, 2011), *A Separation* (dir: Asghar Farhadi, 2011) and *The Best Exotic Marigold Hotel* (Dir: John Madden, 2011).
- The majority of respondents (58%) provided programming notes to accompany screenings, and 58% measured audience reaction to films.
- Over half (57%) of all responding exhibitors held special events in addition to screenings in 2012/13.

Administration

- Nearly all respondents were run as not-for-profit enterprises (89%) and 20% also had charitable status in 2012/13.
- 2% were set up as co-operatives.

Type of exhibitor

- The majority (84%) of responding exhibitors described themselves as 'community film societies or cinemas'.

Training

- Almost one fifth (17%) of respondents provided training and development opportunities for volunteers or staff, in areas such as health & safety (including first aid), box office systems, attendance at BFFS and ICO events and workshops, fund raising, and projection.

¹ BFI Statistical Yearbook 2013

Biggest challenges

- The most common challenges facing community cinema providers were linked to the need to attract and retain volunteers and committee members, and bring in new audiences and members.
- Community exhibitors, especially those who screen on 35mm, are experiencing some of the challenges posed by the transition to digital projection (including the dwindling number of 35mm prints in circulation). One way to meet the challenge is to upgrade to fully digital equipment, but many respondents affected said they do not have the funding to pursue this option.

The benefits of community exhibition

- There was almost universal agreement that broadening the range of films available locally was a key benefit of community exhibition. Offering value for money and making it easier to see films on the big screen were also identified as important benefits by the vast majority of respondents.

Customer satisfaction

- The BFFS website and the e-Newsletter were the most frequently used of BFFS services and resources. 88% of respondents had used the BFFS website at some time, and 23% used it once a month or more. 79% had used the e-Newsletter (37% once a month or more).
- There was a high level of satisfaction with BFFS services and resources. Every service or resource was rated as good or very good by 80% or more of the respondents, with the Booking Scheme and National Conference and scoring the highest satisfaction 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. BFFS receives funding from the BFI, the Esmee Fairbairn Foundation as well as its membership to ensure audiences throughout the UK continue to have access to the full range of British and international cinema.

This eighth annual survey describes in detail the nature of community cinema activity for the benefit of BFFS, its members (and other users of its services) and supporters.

Throughout the report comparisons have been made with the results of the last annual survey, published in October 2012 (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.

1.2 Aims

The survey aims to provide BFFS, its membership, the wider sector, the British Film Institute 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 included 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 is needed on the ground.

1.3 Timescale

The questionnaire was designed and administered in April and May 2013, and analysis and reporting took place between August and October 2013.

1.4 Sector

The term 'community exhibitors' is used to describe the full range of organisations served by BFFS, which may be volunteer-run or staffed, not-for-profit or commercial enterprises. It includes community cinemas and film societies, student film clubs, mobile screening networks, pop-up screenings, independent cinemas with a community remit, arts centres/ theatres operating part-time screens and local film festivals. Findings reported here relate to all community exhibitor respondents unless stated otherwise.

2 METHODS

2.1 Introduction

The survey was hosted on the SurveyMonkey platform (www.surveymonkey.com) and a link to it was sent to all full, associate and affiliate members, plus other relevant organisations known to BFFS, in May 2013 (a total of 638 organisations). The survey was also flagged up in the BFFS newsletter. Respondents were asked to complete the questionnaire by the middle of July, and reminders were sent to encourage a good response.

2.2 Responses

In total, 108 organisations responded to the survey, a response rate of 17%. 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	17	20	25
South East	19	23	17
Scotland	7	8	12
North West	8	10	9
Yorkshire	12	14	9
East of England	8	10	5
London	2	2	5
Wales	4	5	6
East Midlands	4	5	3
West Midlands	-	-	3
North East	1	1	2
Northern Ireland	-	-	2
Channel Islands	1	1	-
Total	83	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, as in previous years, the pattern of survey responses across the UK broadly mirrored that of the membership as a whole (albeit respondents from the South East, Yorkshire and the East of England were over-represented, while there were fewer respondents from the South West and Scotland than expected).

3 RESULTS

3.1 Year of establishment

Six out of ten (61%) respondents were established in 2000 or later (45% since 2005) while just over one in ten (12%) were established in the 1960s or earlier (Table 3.1):

Table 3.1: Year of establishment

Decade	#	%
1920s and earlier	2	2
1930s	1	1
1940s	5	6
1950s	2	2
1960s	1	1
1970s	4	5
1980s	9	11
1990s	8	10
2000 to 2004	13	16
Since 2005	37	45
Total	82	100

= number of respondents

3.2 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 organisations to supply the number of members or season ticket holders they had as of December 2012, alongside details of their fees.

3.2.1 Membership

Three quarters of community exhibitors that responded (76%) operated a membership system of some description in 2012/13.

The average (mean) membership size was 154 (median = 97), up from 152 in 2011/12. The smallest membership was five and the largest was 1,550. The total membership of all respondents stood at 12,452.

One quarter of respondents saw their membership fall over the course of the year (24%), while 76% had the same number of members or more in 2012/13 than the previous year.

3.2.2 Membership fees

The average full annual membership fee was £23.59, a decrease from 2011/12 (when it stood at £25.91). The smallest fee was just £2.00 while the largest was £65.00. As shown in Table 3.2, around half of responding societies (52%) had a membership fee of £20.00 or less, and 36% fell in the £21 to £40 range.

Table 3.2: Full membership fees

Full membership fee	#	%
£10 or less	20	25
£11 to £20	21	27
£21 to £30	20	25
£31 to £40	9	11
£41 to £50	5	6
£51+	4	5
Total	79	100

Total does not sum 100% due to rounding

One third (33%) of respondents who operated a membership scheme also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).

Just under 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 £4.15 (median = £4.00). The lowest additional entry fee charged by respondents was £2.00 and the highest was £7.00.

3.2.3 Membership information

This year we asked respondents about the types of information they have ever collected from members, in an effort to understand what sources might be available in future to build a more detailed picture of the composition of community exhibition membership.

Respondents most commonly collected gender details (27% answered yes), followed by age or age range (18%) and disability (10%). Only 2% of respondents had ever collected details about members' ethnic background.

We also asked how membership organisations store these personal details. Around half (49%) store them electronically (in a computer spreadsheet, for example), 9% keep records in hard copy only and 42% use both methods.

3.2.4 Season tickets

Under a quarter of respondents offered season tickets (22%), down from 27% in 2011/12. The mean cost of a season ticket was £30, and charges ranged from £10 to £55. The average (mean) number of season ticket holders stood at 81 in 2012/13 (up from 75 in 2011/12; the median number was 60).

3.2.5 Entry prices

The majority (86%) of respondents allow members of the public (i.e. non-members) to attend any of their screenings (for a charge on the door).

The average admission fee on the door was £5.09 for non-members (median = £5.00), which is lower than the average cinema admission charge of £6.37 in 2012 (*BFI Statistical Yearbook 2013*). The lowest charge on the door was £2.50 and the highest was £9.00.

3.3 Admissions

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

3.3.1 Audience sizes in 2012/13

Respondents were asked to provide an average number of admissions per screening during the 2012/13 season. The mean audience size was 67 (median size = 58), slightly higher than in the previous year.

Table 3.3 shows that over half (56%) of respondents had an average of 60 or fewer audience members per screening (down from 59% in 2011/12) while 11% drew average audiences of 121+.

Table 3.3: Average audience sizes

Average audience size	#	%
30 or fewer	15	15
31 to 60	40	41
61 to 90	26	27
91 to 120	6	6
121+	11	11
Total	98	100

The largest audience achieved by a respondent stood at 370.

3.3.2 Total admissions in 2012/13

In 2012/13 the smallest recorded annual admissions total stood at 150 while the largest figure was 23,063. The mean total annual admissions stood at 2,474 (median = 1,021), up from 1,946 the previous year. Just under half (46%) of community cinemas saw an increase in their annual admissions, and 40% recorded roughly the same number.

The sum total of all admissions from responding societies and community cinemas was 212,796 for 2012/13.

Theatrical ticket sales on this scale would have generated gross box office receipts of around £1.4 million (213,000 multiplied by £6.37 [the average ticket price in 2012] = £1,356,810).

Table 3.4 gives the pattern of total admissions by nation and region. It shows that the South East region accounted for half (50%) of the total annual admissions (this region accounted for 9% of total commercial cinema admissions in 2012 (source: *BFI Statistical Yearbook 2013*)).

In the case of the South West, which has a strong community cinema sector, the region accounted for 21% of total admissions, while it achieved only 3% of commercial cinema admissions in 2012 (source: *BFI Statistical Yearbook 2013*). This provides evidence that in many parts of the country community exhibitors enhance the provision of film in communities that are under served by commercial operators.

Table 3.4: Total annual admissions by nation and region

Nation/region	Admissions	%
South East	91,281	50
South West	39,023	21
East of England	10,481	6
North West	8,016	4
East Midlands	7,816	4
Scotland	7,771	4
Yorkshire	6,667	4
London	4,800	3
Wales	3,730	2
North East	2,400	1
Channel Islands	2,246	1
Northern Ireland	No responses	No responses
West Midlands	No responses	No responses
Total		100

3.3.3 Audience information

Just as we asked respondents about the types of information they gather about members, we also wished to know what, if any, data they have ever collected on audiences. The results are shown in Table 3.5, and show that while the majority had collected reactions scores to films, only 13% had ever gathered gender details, and 11% collected audience ages. Once again, information about a person's ethnic background was least likely to have been collected by respondents.

One third of respondents had ever collected ticket holders' home addresses.

Table 3.5: Audience information

	Yes	No
Reaction scores to films	58%	42%
Age or age range	11%	89%
Gender	13%	87%
Disability	7%	93%
Ethnicity	4%	96%
Home address	33%	67%

Over half of respondents (56%) stored the information electronically, while 7% kept hard copy records and 37% used both methods.

3.4 Provision

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

3.4.1 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 92% of responding organisations; see Table 3.6).

As reported last year, 2011/12 saw a shift towards the use of Blu-ray and that trend continued in 2012/13, albeit at a slower rate. Around half (49%) of respondents never used Blu-ray in 2010/11, falling to 29% in 2011/12 and 26% in 2012/13. Blu-ray was 'usually' screened by 30% of respondents, up from 26% in the previous year, while 44% 'sometimes' screened using Blu-ray.

New digital screening formats are becoming increasingly accessible to community cinema providers, and evidence indicates their use continues to grow. 24% screened via digital cinema 'usually' or 'sometimes' in 2012/13 (up from 16% in 2011/12), and 8% 'usually' or 'sometimes' used online downloads/streaming.

6% 'sometimes' used VHS, and 12% 'usually' project in 35mm. 16mm projection was 'sometimes' employed by just 2% of respondents.

Table 3.6: Projection format

Format	Usually %	Sometimes %	Never %	Total %
Blu-ray	30	44	26	100
DVD	53	39	8	100
VHS	-	6	94	100
Digital cinema	14	10	76	100
Online download/streaming	1	7	92	100
35mm	12	13	74	100
16mm	-	2	98	100

Figures may sum more than 100% due to rounding.

3.4.2 Location

The average distance between an organisation's primary venue and the nearest commercial cinema was 7.2 miles (median = 8 miles), within a range running from less than a mile to 45 miles. Over one quarter (28%) were ten or more miles away from the nearest commercial cinema while 20% 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 3.7 reveals that 61% of community cinema providers operated in urban locations (mainly towns) with 38% in rural areas (10% 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 (*BFI Statistical Yearbook 2013*).

Table 3.7: Urban/rural location, all respondents

Location type	#	%
Urban - town	53	50
Rural	29	28
Urban - city	12	11
Rural remote	11	10
Total	121	100

3.4.3 Screening frequency

Respondents were asked how frequently they screen films. Two fifths (42%) of respondents screened films 2-3 times a month and 29% did so once a month (Table 3.8).

Table 3.8: How often do you screen films?

Frequency	#	%
Once a week or more	26	25
2-3 times a month	44	42
Once a month	30	29
Less than once a month	4	4
Total	104	100

3.5 Programming

Respondents programmed a total of 704 different titles across 4,175 screenings during the 2012/13 season, up from 600 in 2011/12 (the full list of titles is given in Appendix 1).

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

3.5.1 Types of film

The survey asked respondents to indicate how many films of a particular type were screened during their 2012/13 season, and the results appear in Table 3.9:

Table 3.9: Programming, 2011/12 and 2012/13

Type of film	Number of screenings 2011/12	% of all screenings 2011/12	Number of screenings 2012/13	% of all screenings 2012/13
British	845	23	428	10
Foreign Language	1,022	28	626	15
Documentary	191	5	107	3
Shorts	180	5	298	7
Archive films	65	2	50	1
Films made before 2000	328	9	346	8

BFFS Booking Scheme	137	4	158	4
Alternative content (e.g. theatre, concerts)	16	<1	32	<1

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 in ten films screened in 2012/13 by community exhibitors were British, and 15% were in a foreign language.

Alternative content (which includes live events like stage productions, opera and major sports events delivered via satellite, as well as pre-recorded theatre and music concerts delivered on Blu-ray) is increasingly available to community cinemas. In the last year respondents hosted 32 alternative content screenings, and this is expected to increase over time as exhibitors diversify their programme to satisfy demand for non-film, big screen experiences.

3.5.2 Most frequently programmed films

Seven out of ten (73%) titles were screened by only one respondent, indicating the diversity of programming choices made by individual exhibitors. However, a number of titles proved popular choices: 18 films were programmed by ten or more respondents (listed in Table 3.10).

As expected, films released within the last two years dominate this list. Five of the 18 films programmed by ten or more exhibitors were British (using the BFI's country of origin definition), and six were in a foreign language. The three most programmed films were *The Artist* (dir: Michel Hazanavicius, 2011), *A Separation* (dir: Asghar Farhadi, 2011) and *The Best Exotic Marigold Hotel* (Dir: John Madden, 2011).

Table 3.10: Films programmed by ten or more organisations in 2012/13

Rank	Title	Country	Year	Programmings
1	<i>The Artist</i>	Fra/Bel/USA	2011	22
2	<i>A Separation</i>	Iran	2011	21
3	<i>The Best Exotic Marigold Hotel</i>	UK/USA	2011	20
4=	<i>Midnight In Paris</i>	Spain/USA	2011	16
4=	<i>Salmon Fishing in the Yemen</i>	UK	2011	16
5=	<i>Skyfall</i>	UK/USA	2012	15
5=	<i>Untouchable</i>	France	2011	15
6=	<i>The Kid With A Bike</i>	Bel/Fra/Ita	2011	14
6=	<i>Monsieur Lazhar</i>	Canada	2011	14
7=	<i>The Angels' Share</i>	UK/Fra/Bel/Ita	2012	13
7=	<i>A Royal Affair</i>	Den/Swe/Czech	2012	13
8	<i>Moonrise Kingdom</i>	USA	2012	12
9=	<i>Headhunters</i>	Nor/Ger	2011	11
9=	<i>The Help</i>	USA/Ind/UAE	2011	11
9=	<i>Le Havre</i>	Fin/Fra/Ger	2011	11
10=	<i>Argo</i>	USA	2012	10
10=	<i>Beasts of the Southern Wild</i>	USA	2012	10
10=	<i>Life of Pi</i>	USA/Tai/UK	2012	10

3.5.3 Special events

Over half (57%) of all responding community exhibitors held special events in addition to screenings in 2012/13, much the same proportion as in previous years. These included guest appearances by filmmakers to introduce films, musical events, screenings accompanied by a meal, quiz nights, film themed social events, special programmes to coincide with other organised events such as literary festivals, talks, education events, outreach events (e.g. in care homes) and such like.

3.5.4 Programming notes

The majority of respondents (58%) provided programming notes to accompany screenings, down from 62% in 2011/12.

3.6 Administration

Film societies and community cinemas were asked whether they had charitable status and if they were run as a not-for-profit enterprise. Nearly all respondents are run as not-for-profit (89%) and 20% also have charitable status (these results differ little from those reported in previous surveys). A very small proportion of respondents, 2%, are set up as co-operatives.

3.6.1 Type of organisation

The majority (84%) of respondents described themselves as a community film society or cinema.

Table 3.11: Type of organisation

Type	#	%
Community film society/cinema	81	84
University or college film society	4	4
Arts Centre	4	4
Pop up screening	-	-
Other (independent cinema, mobile cinema, festival)	8	8
Total	97	100

3.6.2 Training

As last year, we asked community cinema providers whether their volunteers or staff undertook any training or professional development. . Almost one fifth (17%) of respondents provided training and development opportunities, in areas such as health & safety (including first aid), box office systems, attendance at BFFS and ICO events and workshops, fund raising, and projection.

3.6.3 Biggest challenges

Once again we asked respondents to describe the biggest challenges currently affecting their organisation. 93 respondents replied to the question, and a summary of responses is given in Table 3.12.

As in previous years, the most common challenges facing community cinema providers were linked to the need to attract and retain volunteers and committee members, and bring in new audiences and members. 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.

In addition, community exhibitors, especially those who screen on 35mm, are experiencing some of the challenges posed by the transition to digital projection (including the decreasing number of 35mm prints in circulation). One way to meet the challenge is to upgrade to fully digital equipment, but many respondents affected said they do not have the funding to pursue this option.

As was the case last year, respondents cited high venue and film hire costs, and continuing effects of the economic downturn, as contributory factors to their present problems.

Table 3.12: Most pressing issues affecting respondents

Category	Specific issue
Membership and audiences	<ul style="list-style-type: none"> • Maintaining and growing membership. • Competition with other local exhibitors. • Ageing audience and membership; attracting younger members/ audiences.
Committee and volunteers	<ul style="list-style-type: none"> • Attracting volunteers and committee members. • Succession planning among committee members.
Film booking and programming	<ul style="list-style-type: none"> • Lack of available 35mm prints. • Hire costs of films on 35mm and DVD/ Blu-ray. • Identifying rights holders. • Sourcing DVDs in early release window.
Venue and equipment	<ul style="list-style-type: none"> • Cost of existing venue hire. • Sound equipment needs replacing/ upgrading. • Projection equipment needs updating. • Switching to digital projection. • Securing funds to purchase own equipment. • Public sector cuts affecting venue. • Sharing venue with other users.
Finances	<ul style="list-style-type: none"> • Staying afloat financially. • Securing funding from film and arts bodies and local authorities affected by cuts. • Attracting sponsorship.

3.7 The benefits of community exhibition

This year we introduced two new questions to find out what community exhibitors consider to be the main benefits of their screening activity.

Respondents were presented with a list of possible benefits and asked to say whether they were applicable. As Table 3.13 shows, there was almost universal agreement that broadening the range of films available locally was a key benefit of community exhibition. Offering value for money and making it easier to see films on the big screen were also identified as important benefits by the vast majority of respondents:

Table 3.13: Community Exhibition benefits

	Yes	No	Don't know
Broadening the range of films available locally	99%	1%	-
Offering value for money	94%	2%	4%
Making it easier to see films on the big screen	93%	4%	3%
Making use of local facilities (e.g. village halls)	86%	14%	-
Generating income for your venue	83%	17%	-
Bringing together different sections of the community	80%	9%	11%
Promoting informal education about film	79%	12%	10%
Providing volunteering opportunities	75%	20%	4%
Increasing civic pride in the local area	62%	22%	16%
Encouraging more people to come into the area & use local shops & businesses	35%	43%	22%
Engaging under 19s in community activities	32%	60%	8%

May not sum 100% due to rounding

The survey also asked respondents to rank benefits on a scale of importance, and the results are presented in Table 3.14. Broadening the range of films available, making it easier to see films on the big screen and offering value for money were the three best ranked benefits.

Table 3.14: Community Exhibition benefits, ranked in order of importance (1= most important, 11= least important)

	Average ranking
Broadening the range of films available locally	2.0
Making it easier to see films on the big screen	2.8
Offering value for money	3.8
Making use of local facilities (e.g. village halls)	5.3
Bringing together different sections of the community	5.7
Promoting informal education about film	6.7
Generating income for your venue	7.0
Providing volunteering opportunities	7.1
Increasing civic pride in the local area	7.9
Encouraging more people to come into the area & use local shops & businesses	8.8
Engaging under 19s in community activities	8.8

Additional benefits spontaneously identified by respondents included charity fund raising, providing opportunities for socialising, building partnerships in local areas, cutting down on the use of cars for cinema trips, supporting new and existing local film clubs, providing screening opportunities for locally made films, and funding restoration work at historic venues.

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 3.15 shows that the BFFS web site and the e-Newsletter were the most frequently used of the services and resources listed. 88% of respondents had used the BFFS web site at some time, and 23% used it once a month or more. 79% had used the e-Newsletter, and 37% used it once a month or more.

Table 3.15: 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
BFFS website (base=91)	23	49	11	4	12
e-Newsletter (base=87)	37	29	8	5	21
Advice leaflets & briefing notes (base=87)	2	11	23	22	41
Enquiry service (base=89)	1	10	13	34	42
BFFS Booking Scheme (base=87)	5	18	14	18	45
Regional group services (base=89)	1	6	20	19	54
Member/Associate discounts (base=88)	1	5	8	23	64
BFFS Programming notes (base=87)	2	6	8	17	67

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 2011/12, Table 3.16 and Figure 3.1 reveal 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 80% or more of the respondents with the Booking Scheme and National Conference and scoring the highest satisfaction ratings (see Figure 3.1).

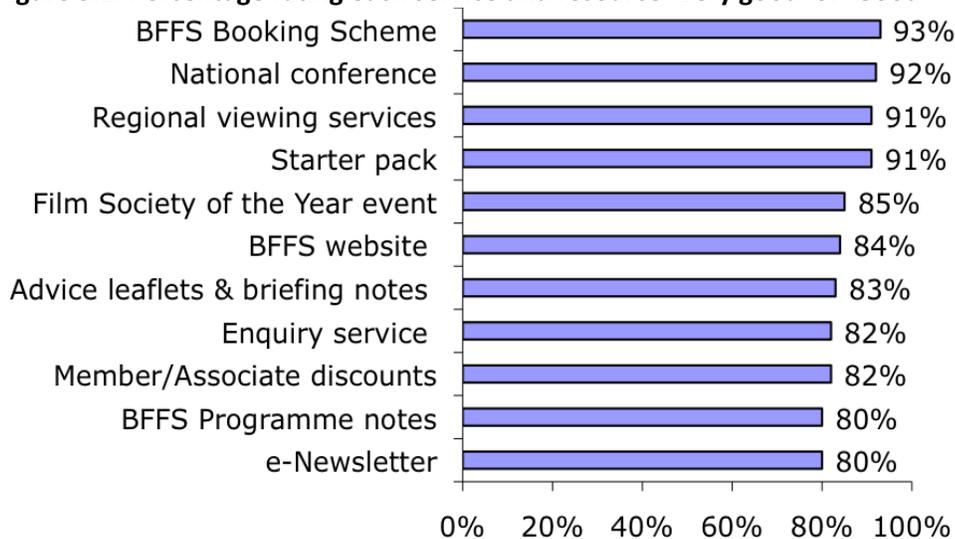
The mean rating value gives an indication of the overall ranking of services and resources based on their scores: the lower the value the more positive the rating. Significantly, even the lowest ranked services and resources scored 2.0, which means on average they were positively valued.

Table 3.16: How do you rate the following BFFS resources and services?

	Mean rating	% V Good 1	% Good 2	% Okay 3	% Poor 4	% V Poor 5
BFFS Booking Scheme (base=41)	1.6	51	42	7	-	-
National Conference (base=26)	1.6	46	46	8	-	-
Film Society of the Year Awards (base=34)	1.7	47	38	15	-	-
Starter pack (base=23)	1.7	39	52	9	-	-
e-Newsletter (base=66)	1.8	36	44	20	-	-
Regional viewing services (base=33)	1.8	33	58	9	-	-
Member/Associate discounts (base=28)	1.9	36	46	14	1	-
BFFS website (base=79)	1.9	31	53	16	-	-
Enquiry service (base=45)	1.9	29	53	18	-	-
Advice leaflets & briefing notes (base=35)	1.9	26	57	17	-	-
BFFS Programme notes (base=20)	2.0	35	45	45	-	5

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

Figure 3.1: Percentage rating each service and resource 'Very good' or 'Good'



A list of verbatim comments about what respondents value most and what improvements they'd like to see is given in Appendix 2.

APPENDIX 1: 2012/13 FILM LIST

10 Things I Hate About You
12 Angry Men
2 Days in New York
2 Days in Paris
21 Jump Street
39 Steps, The
5 Year Engagement
Abe Lincoln in Illinois
About Elly
About Schmidt
Abraham Lincoln: Vampire Hunter
Ae Fond Kiss
African Queen, The
Afterlife
Age of the Medici, The
Albert Nobbs
Alien
All in Good Time
Amazing Spider Man, The
Amelie
American Beauty
American Reunion
Amour
An American in Paris
An American Werewolf in London
An Education
An Italian Straw Hat
Anatomy of a Murder
Angels' Share, The
Animal Crackers
Anna Karenina
Annie Hall
Apollo 13
Archipelago
Argo
Arrietty
Arthur Christmas
Artist, The
Ashes
Assassination of Jesse James, The
At The Height of Summer
Avengers Assemble
Badlands
Balzac and the Little Chinese Seamstress
Band's Visit, The
Batman Begins
Battle of Algiers, The
Battle of the Queens
Battleship
Beasts of the Southern Wild
Beautiful Creatures
Beautiful Lies
Beauty and the Beast
Bedknobs and Broomsticks
Before Night Falls
Beginners
Bel Ami
Belleville Rendez-Vous
Benjamin Britten - Peace and Conflict
Berberian Sound Studio
Best Exotic Marigold Hotel, The
Beyond Silence
Big Fish
Big Lebowski, The
Big Miracle
Big Picture, The
Billy Elliot
Billy the Kid
Birds, The
Biutiful
Bizarre
Black Gold
Black Panther, The
Black Pond
Black Swan
Blaise Pascal
Blithe Spirit
Blond in Love, A
Blue Black Permanent
Blue Velvet
Blues Brothers, The
Boat That Rocked, The
Bourne Legacy, The
Boy Mir, The
Brassed Off
Brave
Brazil
Breakfast at Tiffany's
Breathing
Brides of Dracula, The
Brighton Rock
Bringing Up Baby
Broken City
Brute, The
Buchanan Rides Alone
Buena Vista Social Club
Bullet Boy
Bullhead
Butch Cassidy & The Sundance Kid
By the Law
Cabin in the Woods, The
Café de Flore
Cairo Station
Campaign, The
Canterville Ghost, The
Capricious Summer
Captain Clegg
Carancho
Carnage
Cartesius
Casablanca
Case de mi Padre
Cash on Demand
Chariots of Fire
Chasing Ice
Chernobyl Diaries
Chico and Rita
Choice Point
Cinema Paradiso
Clerks
Cloud Atlas
Cloudy With a Chance of Meatballs
Cold Prey
Colour of the Ocean
Colour Purple, The
Comanche Station
Compulsion
Concert, The
Coriolanus
Corked
Corpo Celeste
Cosmopolis
Cranes are Flying, The
Crazy
Crisis of Civilisation
Crouching Tiger, Hidden Dragon
Cultures of Resistance
Daisies
Dangerous Method, A
Dark Knight Rises, The
Dark Knight, The
Dark Shadows
Daughters of Darkness
David Copperfield
Day in the Life, A
Day of Wrath
Daybreak
Days of '36
Days of Heaven
Days of Wrath
Death in Venice
Debt, The
Decision at Sundown
Deep Blue Sea, The

Departed, The	Five-Year Engagement, The	Hitchcock
Departures	Flesh and the Fiends, The	Hitchin on Film - Probus
Descendants, The	Flight	Hobbit, The
Devil and the Flesh, The	Flowers of War, The	Hohokam
Devil Doll, The	Forgotten Space, The	Holy Motors
Devil's Island	Four Feathers, The	Hope Springs
Devil's Nightmare, The	Four Weddings and a Funeral	Horror Express
Diary of a Wimpy Kid: Dog Days	Frankenstein Created Women	Host, The
Dictator, The	Frankenweenie	House on Trubnaya, The
Dimensions: A line, A Loop, A Tangle of Threads	Free Men	How I Ended This Summer
Diner de Cons	French Cancan	How I Spent My Summer Vacation
Discreet Charm of the Bourgeoisie, The	Friends with Kids	Howl's Moving Castle
Distant Voices, Still Lives	Frightmare	Hugo
Diva	Full Monty, The	Hunger
Django Unchained	Future of Hope	Hunger Games, The
Don't Deliver Us From Evil	Future Shorts	Hunky Dory
Downfall	G.I. Joe: Retaliation	Hunt, The
Dr No	Galaxy Quest	Hunter, The
Dracula's Daughter	Gambit	I Am Love
Dreams of a Life	Gangster Squad	I Give It a Year
Dredd	Gentlemen Prefer Blondes	I Wish
Drive	Ghost Goes West, The	I've Loved You So Long
Duck Soup	Ghostbusters	Ice Age: Continental Drift
El	Girl With The Dragon Tattoo, The	Ides of March
El Violin	Gladiator	Idiot, The
Elling	God Bless America	If...
End of Watch	Godfather Part II, The	Illusionist, The
Escape, The	Godfather, The	Impossible, The
Eternal Sunshine of the Spotless Mind	Good Day to Die Hard, A	Imposter, The
Etre et Avoir	Good the Bad and the Ugly, The	In A Better World
Even the Rain	Graduate, The	In Cold Blood
Everything is Illuminated	Grand Casino	In Darkness
Evil Dead II	Grapes of Wrath	In Love With Alma Cogan
Expendables 2, The	Grapes of Wrath, The	In the Heat of the Night
Experiment, The	Great Expectations	Incendies
Exterminating Angel, The	Great Expectations (1946)	Inglorious Basterds
Extraordinary Adventures Adele Blanc Sec, The	Great Madcap, The	Inherit the Wild
Extraordinary Adventures of Mr West in the Land of the Bolsheviks, The	Great White Silence, The	Innocent Sorcerers
Fairy, The	Greyfriars Bobby	Inside Job
Fall of the Romanov Dynasty, The	Grudge, The	Into Eternity
Fargo	Guard, The	Into The Wild
Fascination	Guys & Dolls	Invisible Man, The
Fast Girls	Halfway House, The	Iron Lady, The
Fateless	Harmony	Island of Lost Souls
Fear Me Not	Headhunters	It's a Wonderful Life
Fiend, The	Heartburn	Italian Job, The
Firemen's Ball, The	Heaven	J Edgar
Fires over England	Hedgehog, The	J'au Tue Ma Mere
First Day of the Rest of Your Life, The	Heidi	Jack Reacher
First Grader, The	Help, The	Jack the Giant Slayer
Fish Story	Hero	Jackie Brown
Five Children and It	High Wind in Jamaica, A	Janapar
	Hijacking, A	Jane Eyre
	Hindle Wakes	Jaws
		Jeff, Who Lives at Home

Jimi Hendrix
John Carter
Joint Security Area
Joke, The
Jour de Fete
Joyeux Noel
Joyful Noise
Judo Story
Judo Story 2
Jules et Jim
Kauwboy
Kenny
Kes
Kid with a Bike, The
Kill List
Killer Joe
Killing Them Softly
Kind Hearts & Coronets
King's Speech, The
Kiro Dreams of Sushi
Kung Fu Hustle
Kung Fu Panda
L.A. Confidential
L'atalante
La Boheme
Lacombe Lucien
Ladies in Lavender
Las Acacias
Last Picture Show, The
Last Projectionist, The
Last Stand , The
Last Will and Testament of Rosalind Leigh,
The
Lavender Hill Mob, The
Lawless
Lay Down Tracks
Lay the Favourite
Le Dernier Tourne
Le Grande Illusion
Le Grande Voyage
Le Havre
Le Quattro Volte
Leaving
Leon: The Professional
Les Choristes
Les Miserables
Les Demoiselles de Rochefort
Let the Right One In
Let's Get Lost
Life Cycles
Life if Beautiful
Life of Pi
Life, Above All
Light Thief, The
Like Water For Chocolate

Lincoln
Little Fish
Little Shop of Horrors
Live-in Maid
Lives of Others, The
London: The Modern Babylon
Long Day Closes, The
Long Night, The
Long Weekend
Looper
Loose Cannons
Lorax, The
Lost World of Tibet, The
Love
Lured
Mad Love AKA The Hands of
Orlac
Madagascar 3: Europe's Most
Wanted
Mademoiselle Chambon
Madness of King George, The
Magic Mike
Magnolia
Mahabharata, The
Mama
Mammuth
Man Without A Past, The
Mao's Last Dancer
Margin Call
Marley
Martha Marcy May Marlene
Mary and Max
Mary of Scotland
Mask of Fu Manchu, The
Master, The
Matrix, The
Matter of Life and Death, A
McCullin
Mean Streets
Meek's Cutoff
Meet me in St Louis
Memento
Men in Black 3
Men Who Tread on the Tiger's
Tail, The
Men with Brooms
Metropolis
Mid August Lunch
Midnight In Paris
Mirror
Mirror Mirror
Miss Potter
Mission to Lars
Mitsuko Delivers
Moneyball

Monk, The
Monsieur Lazhar
Monsoon Wedding
Moolade
Moonrise Kingdom
Morris - A Life With Bells On
Most Beautiful, The
Moulin Rouge!
Mud
Muppets, The
Murder on a Sunday Morning
My Afternoons with Marguerite
My Beautiful Laundrette
My Dog Tulip
My Week with Marilyn
Mysteries of Lisbon, The
National Velvet
Naughty Room, The
Night of the Hunter, The
Night Train
No
No Man's Land
No One Knows About Persian Cats
No Regrets for Our Youth
North by Northwest
Nostalgia for the Light
Now is Good
Nowhere Boy
Oblivion
Of Gods and Men
Oh Brother, Where Art Thou?
Oil City Confidential
Oklahoma!
Okuribito
Old and New
Old Hitchin in Film - Historical Society
On the Road
Once Upon a Time In Anatolia
One Wonderful Sunday
Open Road, The
Oranges and Sunshine
Out of Africa
Out of the Ashes
Outside Bet
Oz the Great and Powerful
Paint Your Wagon
Pan's Labyrinth
Pandora's Box
Paper Moon, The
Paranormal Activity 4
ParaNorman
Paris, Texas
Parker
Passport to Pimlico
Patagonia

Patience	Rio	Skin I Live In, The
Pearls of the Deep	Rise of Catherine the Great, The	Skyfall
Perfect Sense	Rock of Ages	Slumdog Millionaire
Perks of Being a Wallflower, The	Rocky	Snow Cavemen, The
Permissive	Rocky Horror Picture Show, The	Snow White and the Huntsman
Persepolis	Romantics Anonymous	Soloist, The
Petit Nicolas	Roof Tops, Chimney Pots and Seagulls	Some Like it Hot
Pieges	Round Up, The	Song for Marion
Pina	Royal Affair, A	Sophie Scholl: The Final Days
Ping Pong	Ruby Sparks	Sound it Out
Pirates!, The	Rust & Bone	Source, The
Platoon	Sadist Has Red Teeth, The	Sourlands
Poetry	Safe	Spanish Apartment, The
Point Blank	Safety Not Guaranteed	Sparrow
Pomegranates and Myrrh	Salmon Fishing in the Yemen	Spirit of '45, The
Ponyo	Salt for Svanetia	Spirited Away
Portuguese Nun, The	Salt of Life, The	Spring, Summer, autumn, Winter...and Spring
Post Mortem	Salute	Star Trek II: The Wrath of Khan
Postman Always Rings Twice, The	Samsara	Stoker
Potiche	Sapphires, The	Strictly Ballroom
Premium Rush	Saragossa Manuscript, The	Stride Soviet!
Prestige, The	Sarah's Key	Submarine
Prey	Savages	Submarino
Princess of Montpensier, The	Scandal	Sunday in Hell, A
Private Life of Henry VIII, The	Screaming Man, A	Sunrise at Campobello
Private Lives of Pippa Lee, The	Sea and the Land Beyond, The	Superman
Project Nim	Searching for Sugar Man	Sweeney, The
Prometheus	Secret Honour	Sweet Smell of Success
Psycho	Secret in Their Eyes, The	Symphony of the Soil
Pulp Fiction	Seeking a Friend for the End of the World	Take This Waltz
Quartet	Senna	Taken 2
Queen Christina	Separation, A	Taking of Power by Louis XIV, The
Queen of Versailles	Serious Man, A	Tales of the Night
Quiet Man, The	Servant, The	Talk to Her
Raid, The	Sessions, The	Tall T, The
Railway Children	Seven Men from Now	Taxi Driver
Rain Man	Seven Psychopaths	Ted
Rare Exports	Seven Women for Satan	Terminator 2
Rasputin the Mad Monk	Shadow Dancer	Terribly Happy
Raven, The	Shallow Grave	They Might Be Giants
Rear Window	Shame	Thing, The
Rebecca	Shining, The	This is 40
Red	Shock Waves	This Working Life: Steel
Red Dog	Shut Up and Play the Hits	Those Magnificent Men in Their Flying Machines
Red Lights	Side Effects	Thunder Rock
Red Machine, The	Sightseers	Tinker Tailor Soldier Spy
Red Shoes	Silent House	To Kill a Mockingbird
Red Tails	Silver Linings Playbook	To Rome with Love
Report on the Party and Guests, A	Simple Life, A	Together with You
Reservoir Dogs	Sing Your Song	Tomboy
Resistance	Singing Revolution, The	Top Cat
Return of the Prodigal Son	Singing Ringing Tree, The	Tortoise in Love
Ride Lonesome	Sinister	Total Recall
Rififi		
Right Stuff, The		

Touch
Touch of Evil
Trainspotting
Trance
Tree of Life, The
Trishna
Troll Hunter
True Grit
Truman
Turin Horse, The
Turksib
Twilight Saga: Breaking Dawn 2, The
Two Years At Sea
Tyrannosaur
Uncle Boonmee Who Can Recall His Past
Lives
Unholy 3, The
Uninvited, The
Uno
Untouchable
Up
Up Yours Your Majesty
Vera Drake
Vertigo
Victor/Victoria
Vincent Wants to Sea
Vincere
Viridiana
Virtual JFK: Vietnam if Kennedy had Lived
W. E.
Waltzing Regitze
War Horse
Warm Bodies
Waste Land
Watch, The
Wave, The
Way of the Morris
Way, The
We Bought a Zoo
We Have a Pope
We Need to Talk About Kevin
Wedding Video, The
Weekend
Well Digger's Daughter, The
West Side Story
What to Expect When You're Expecting
When Pigs Have Wings
Where Do We Go Now?
White Christmas
Wild Bill
Win Win
Winter's Bone
Withnail & I
Witness for the Prosecution
Woman in Black, The

Women on the 6th Floor, The
Women on the Verge of a
Nervous Breakdown
World's Greatest Dad
Wreck-it Ralph
Wrestler, The
Wuthering Heights
You Will Meet a Tall Dark
Stranger
Young Adult
Young My Lincoln
Your Sister's Sister
Zero Dark Thirty
Zorba the Greek

APPENDIX 2: FEEDBACK ON BFFS

All comments reproduced here are verbatim, in response to the question: 'What do you value most about BFFS and how can we make our service better?'

Value most

The fact that you exist and represent us at national level. An online booking service like Filmbank would be a great asset and one which we would use.

Chance to network with other community cinema groups

Someone to contact with a query or problem. Booking scheme should create some themed packages of 3-4 films on a theme with notes. This would aid setting up discussions and help programming.

Advice, and we do wish to support you.

The BFFS Yorkshire Regional block booking system is absolutely brilliant and is a godsend for a hard-pressed programmer in small arts centre, like me.

Booking service: easier film finding

The excellent service received from the dedicated staff

Regional Viewing Sessions - would really like to go back to BFFS National Viewing Sessions instead of ICO ones

Knowing that information or advice is readily available.

THE ADVICE SERVICE ON FILM SOURCING AND THE B.B. SCHEME.

Paul Schilling! and other advisors, Clone him.

Insurance scheme, your expertise and advice.

Information re. film availability, viewing sessions, insurance discount

Booking scheme. Great that you have roped in more distributors, and made films such as NO avail so early. Please persuade Soda to let you handle their bookings. website also brilliant. was a great help to us when we were starting out 4 years ago.

Would not like to see it go - very helpful to new film societies in the early days - our society is well established now (over 10 years old) so we are independent in most of what we do - including searching and licencing films for screening

We have found the support BFFS gives to clubs very good indeed. We enjoyed the events we attended and could not have got to where we are without that help.

Although we have not used the Booking Scheme a great deal it has been particularly good.

It is good to have it there - almost as an insurance policy. We will continue to be members as we feel it is an organization worth supporting.

Bringing together those involved in film societies across the UK.

Central point of contact + help in tracing 'obscure' film distributors.

It would be hard to make it better - friendly dedicated service, help and advice!
Being connected to a national body of film societies committed to film education, accessibility and the promotion of independent product.

The feeling that there is somewhere to go for help as and when we need it.

We have only just joined and need to investigate the services provided by you and would welcome some guidance on how to maximise the benefit of our membership.

Coordination, lobbying and booking service.

Commercial quad posters are a great asset.

Making sure that the Film Society voice is heard at national level, especially with the BFI & Government, now that financial support for the arts and for film especially is so restricted.

One stop shop for advice and support.

I cannot comment as this is our first season. Generally helpful in giving me advice starting up but to be frank I received more information talking to other film clubs.

Value most: National Conference and FSoY, friendly and helpful staff

I think the slogan 'Cinema for All' says it all. It's great to be part of an umbrella organisation that we actually feel part of, that is driven by a love for film, and that promotes independent cinema on an accessible level. Licence issues can be a minefield so all the support BFFS offers with licensing is invaluable. The member discounts make a huge difference to our programming as we can legally show good films without so much financial risk. The only thing that could improve the service would be to be more visible within the regional independent cinema networks, and to have more industry acknowledgement as an organisation that represents a sizeable section of the film-going population.

Providing information about film societies and the booking scheme.

Booking scheme and regional viewing sessions

The feeling that we're not facing the challenges we face for the first time, a sense of feeling part of a wider movement. If we had more time - running our venue takes so much time - we'd be able to explore BFFS services much more consistently and better.

it is our lead association and as a member we get cheaper Insurance

Film rental is cheaper then if we booked ourselves, although we do not take all our films through the booking scheme.

Efficient and friendly staff

You've helped us a lot in our start-up year. Thank you very much! Jaq has assisted us in lots of ways in telephone conversations too.

Information provided and the booking scheme

Information from a national point of view

The booking system

Insurance facility Lobbying for support We have not made much use of BFFS services because of the way we operate - more a Community Cinema than traditional member focussed film society.

Representation for film clubs and viewing sessions.

Consistent communication and area contact. Reduce the film booking fees
It's good back up. You do a good job!

The representation. The advice BFFS provided our society when turning digital was invaluable.

Invaluable information for start-up and ongoing support. Conference very useful for topping up interest and sharing ideas and film ideas.

Start up advice pack and newsletter.

Maintaining links to fellow film societies across the region. Attending regional viewing sessions and sharing news and information.

Areas for improvement and further development

Regional viewing sessions are great but from Cornwall it's too far for us to travel to most of the sessions - and we're not even in the far west! I have been trying to contact someone for some time at the info@ email address about the quad poster loan scheme. Bryony used to run this but I've not been able to use it since she left.

So far, we're relying heavily on our excellent projectionist, Chris Baker, for advice and assistance. He organises the booking of films etc for us. In the future, the aim is for us to become more autonomous, so any cinematic help would be valued.

We tend to use a wide range of licence suppliers rather than restricting to BFFS titles. I am sure that everyone mentions it but our biggest challenge is often finding the licence source for some of the films we want to show. A single source is probably impossible but what could be amazing is a portal for most titles! Knowing where licenses are available would cut down on some of the graft of research.

We found the information on how to start a Community Cinema very useful. I might use the film booking scheme if it was fully online with a comprehensive library of modern films. Currently I use Filmbank as their online booking system is very good. I would like to see more and better information about equipment and helping to resolve technical film screening issues.

Have been unable to find Programming Notes on web site

A D-Cinema solution which is affordable for groups such as ours seems to be like proverbial the elephant in room!

The network, expertise and booking scheme Maybe add some items about specific briefing notes etc into NewsReel to remind us to read them

Make more programme notes available and arrange for them to be easier to access on your website than at present.

Block booking service - would like a wider choice of films available. This need not be DVD supply just negotiation of cheaper copyright payment for own DVDs.

I don't really use it. The most helpful thing would be an up to date online database of distributor contacts.

Booking Service is great. Could make it easier to type in the name of a film. Also useful at searching for films we can't find. Always happy to help and very friendly.

Seeking out and promoting the work of different societies

To make service better: offer Blu-ray booking service; encourage more cinema (including multiplex) based film societies

Negotiate lower rates for small audience screenings using own DVD - otherwise screenings will move to private houses and no fee will be paid.

Voice of film societies but you need to get out to the different areas more.

Why are your annual conferences always held in London? The only one I have attended was at the Watershed, Bristol some years ago which was very good. Otherwise I find your services excellent.

By cutting down on the endless meetings and discussions and actually doing something positive

[end]

