

CINEMA FOR ALL

COMMUNITY EXHIBITOR SURVEY

2015/2016

**CINEMA
FOR ALL**

MARCH 2017

CONTENTS

Page	
3	Key points
5	Executive summary
8	1 Introduction
8	1.1 <i>Background</i>
8	1.2 <i>Aims</i>
8	1.3 <i>Timescale</i>
8	1.4 <i>Sector</i>
9	2 Methods
9	2.1 <i>Introduction</i>
9	2.2 <i>Responses</i>
10	3 Results
10	3.1 <i>Year of establishment</i>
10	3.2 <i>Membership, fees and charges</i>
12	3.3 <i>Admissions</i>
13	3.4 <i>Provision</i>
14	3.5 <i>Programming</i>
17	3.6 <i>Administration</i>
18	3.7 <i>The benefits of community exhibition</i>
20	3.8 <i>Using Cinema For All services and resources</i>
20	3.9 <i>Rating Cinema For All services and resources</i>
21	3.10 <i>BFI Film Audience Network and BFI Neighbourhood Cinema Fund</i>
24	Appendix 1: 2015/16 film list
31	Appendix 2: Feedback on Cinema For All services

KEY POINTS

'Cinema For All' is brought to wider and wider areas of the UK by an increasing number of community led volunteer organisations:

- Responding community exhibitors recorded around 183,221¹ admissions in 2015/16. Theatrical ticket sales on this scale would have generated a box office revenue of over £1,350,000².
- The average audience size of responding community exhibitors was 59, with 36% of respondents recording an increase in audiences and 26% recording roughly the same number as in the previous year.
- 62% of membership organisations saw their membership increase or stay the same over the last year, and average membership stood at 141³.
- Responding community exhibitors hosted 2256⁴ screenings in 2014/15.

We cannot underestimate the contribution community exhibition makes to the quality and vibrancy of local life, encouraging participation and enriching cultural experiences with a broad range of programming, special events and educational opportunities:

- 92% of responding organisations are run as not-for-profit, with 27% having charitable status.
- Almost two thirds (63%) formally measure audience reactions to films in order to inform future programming decisions.
- Over half (56%) of all responding organisations held special events in addition to screenings. These included guest appearances by cast or filmmakers to introduce films, quiz nights, film themed social events, complementary special programmes, Q&As, talks and courses.
- 49% of responding organisations provided programming notes to accompany screenings, which is a drop from 56% in 14/15 and 69% in 13/14.
- Almost all respondents (98%) thought that broadening the range of films available locally was a principal benefit of their operation.
- Other recognised benefits include providing value for money (100%), making films more accessible on the big screen (94%), making use of local facilities (86%), providing volunteering opportunities (84%), bringing together different sections of the community (84%), promoting informal education about film (70%) and increasing civic pride in the local area (65%). Only 32% of people though thought that their screenings and events engaged under 19s.

Community exhibition represents excellent value for money, ensuring everyone can benefit, even those on low and fixed incomes:

- The average full annual membership fee was £21.80 with the highest at £49. 70% of respondents also offered concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- 35% of organisations that operate a membership scheme charged an additional admission fee. The average entry fee for members was £4.82 (ave. £5.10 for non-members). Compared with the average commercial cinema admission charge of £7.41 (*UKCA 2016*) community cinema continues to offer value for money.
- Nearly all respondents (96%) identified value for money as one of the key benefits they bring to local audiences.

¹ Based on 88 responses to this question.

² £1,357,667.61 – based on an average commercial ticket price of £7.41 – source UKCA 2016

³ One response of 17,000 members was omitted from calculating this average.

⁴ Based on 98 responses to this question. One response of 1,200 was omitted from this calculation.

Community exhibitors bring the cinema experience to all parts of the country, satisfying demand left unmet by commercial operators and broadening the range of films available, particularly in foreign language film:

- Respondents programmed 907 different titles in 2015/16, mainly foreign language, British and independent films.
 - 26 titles were programmed by 10 or more community exhibitors during the year, and of these 24 were either British or foreign language titles.
- The top three most programmed titles were *Wild Tales (25)*, *Timbuktu (22)* and *Ida (21)*
- Community exhibitors enhance film provision in areas overlooked by commercial circuits:
 - 42% of respondents operated in rural or remote areas (compared with 3% of commercial screens).
 - On average, film societies and community cinemas were located around 6 miles away from the nearest commercial cinema.
 - 86% of community exhibitors allow the general public to attend their screenings, bringing the best of world cinema to a wide audience.

Cinema For All continues to be highly valued by members and users of its resources and services:

- Every Cinema For All service or resource was rated as 'good' or 'very good' by over 80% of survey respondents who had used that service or resource.
- The most highly rated services i.e. rated very good or good, were our Programme Notes (96%), Member Discounts (93%), Advice leaflets (92%), Regional Viewing Sessions (91%), Enquiry service (85%), the National Conference (84%), Booking Scheme (84%), the Film Society of the Year Awards (84%) and Starter Pack (82%).

EXECUTIVE SUMMARY

Survey

- The questionnaire was sent out to all full, associate and affiliate Cinema For All members and other community cinema organisations on the Cinema For All mailing list. 127 organisations responded to the survey, a response rate of just over 20%.
- Survey responses were strongest from the South East and South West, which broadly reflects the membership level. However, other strong areas for membership, such as Scotland and Yorkshire were not.

Year of establishment

- 80% of responding organisations were established in 2000 or later, while 5% were established prior to 1970.

Membership

- 57% of the community exhibitors that responded operated a membership system in 2015/16 and the average membership was 141⁵.
- The membership of responding exhibitors stood at 27,573⁶.
- 62% of respondents saw their membership rise or stay the same in 2015/16 and 17% saw a decline in numbers compared with 20% in 14/15 and 23% in 13/14.
- The average full annual membership fee was £21.80
- 70% of the responding exhibitors also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- 35% of respondents that operated a membership system charged an additional admission fee, which averaged £4.82 up from £4.20 in 14/15 and £4.40 in 2013/14.
- Apart from contact details, respondents most commonly collected gender data from members (30%), age or age range (21%) and disability (8%). Only 2% collected details about members' ethnic background compared with 9% last year.
- 42% store membership data electronically, 30% store data both electronically (in a spreadsheet, for example) and in hard copy, 3% keep records in hard copy only and 3% use online (cloud) storage such as Dropbox.
- Only 8% of respondents offered season tickets (down from 19% in 14/15 and 28% in 13/14). Season ticket charges ranged from £17 to £38 with an average of £30, and the average number of season tickets sold was 68 compared to 76 in 2014/15.

Admissions and key demographics

- The average general admission fee on the door was £5.10 for non-members, which is significantly lower than the average commercial cinema admission charge of £7.41 (UKCA 2016).
- The average audience size in 2015/16 was 59 down from 63 in 14/15.
- 62% of responding organisations had an average audience of 60 or fewer per screening. 7% had average audiences of 100 and above.
- The largest audience recorded stood at 400.
- Responding community exhibitors recorded around 183,221⁷ admissions in 2015/16. Theatrical ticket sales on this scale would have generated a box office revenue of over £1,350,000⁸.

⁵ One response of 17000 members was omitted from calculating this average.

⁶ One respondent indicated a membership of 17000.

⁷ Based on 88 responses to this question.

⁸ £1,357,667.61 – based on an average commercial ticket price of £7.41 – source UKCA 2016

- 40% store this data electronically, 30% store data both electronically (in a spreadsheet, for example) and in hard copy, 3% keep records in hard copy only and 3% use online (cloud) storage such as Dropbox.

Provision

- The most commonly used format was DVD (used 'usually' or 'sometimes' by 92% of responding organisations). However, the usual choice at 59% was Blu-ray, with DVD at 42%.
- While a quarter (25%) of respondents never used Blu-ray in 2013/14 and 14% in 14/15, only 9% of respondents never used this format in 15/16.
- Digital screening formats (DCPs) are increasingly accessible to community cinemas, and their use continues to grow with 28% screening DCPs 'usually' or 'sometimes' in 2015/16 (up from 23% in 2014/15), but only 14% 'usually' or 'sometimes' using online downloads/streaming services, which is a decrease (from 20%) on the previous year. 35mm is now only 'usually' used by 1% with 90% never screening from this much loved format.
- On average, respondents were located 6 miles from their nearest commercial cinema. While some were based at a commercial operator, 37% were located between 5 and 10 miles from a commercial venue. The greatest distance was 38 miles.
- 58% operated in urban locations with 42% in rural areas (5% in remote rural locations more than 10 miles from a large settlement). In contrast less than 3% of commercial cinema screens are located in rural areas according to the BFI⁹.
- 87% screen films at least once a month or more, with 33% screening 2 or 3 times per month and 9% once a week or more.

Programming

- The responding organisations programmed a total of 909 different titles during the 2015/16 season.
- 72% of titles were screened by only one community exhibitor, indicating the diversity of programming choices made by individual societies. Many more were only screened by two or three groups.
- 254 out of 907 titles were screened by multiple groups.
- 24 out of the 26 most programmed films were either British or foreign language titles (7). Community cinema is a vibrant champion of British film and world cinema.
- The top three most programmed titles were *Wild Tales* (25), *Timbuktu* (22) and *Ida* (21). Community cinema is a huge supporter and advocate for foreign language film in the UK.
- Almost half of respondents (49%) provided programme notes to accompany screenings, and 63% measured audience reaction to films.
- Over half (56%) of all responding exhibitors held special events in addition to screenings in 2015/16.

Administration

- Nearly all respondents are run as not-for-profit enterprises (92%) with 27% also having charitable status.
- 4% were set up as co-operatives, up from 1% in 14/15.

Type of exhibitor

- The majority (87%) of responding exhibitors described themselves as 'film societies (35% - down from 48% in 14/15) or community cinemas' (52% - up from 42% in 14/15).

⁹ 2.82 % as per *BFI Statistical Yearbook 2016*

Training

- 13% of respondents took part in training and development opportunities - a decrease from 20% in 14/15. Types of training included in-house peer to peer training, Cinema For All social media skills and workshops, health & safety (including first aid), programming and technical skills, attendance at ICO Screening Days and training days.
- Over two thirds (68%) of respondents were happy to take part in Cinema For All research into skills development.

The benefits of community exhibition

- Value for money was overwhelmingly the largest benefit respondents believed community cinema offered (100%). 98% agreed that broadening the range of films available, and making it easier to see films on the big screen (94%) were key benefits of community film screenings.
- Making use of local facilities (86%), bringing together different sections of the community (84%), and providing volunteering opportunities (84%) were also important benefits.
- Promoting informal education about film (70%) and increasing civic pride in the local area (65%) were also considered benefits by over two-thirds of people.
- Only 32% of people though thought that their screenings and events engaged under 19s.

Customer satisfaction

- The Newsreel newsletter and website were the most frequently used of Cinema For All services and resources (more than once a month) with 70% and 69% of respondents using these services at least every couple of months. 94% of respondents had used the Cinema For All website at some time – up from 88%, and 39% used it once a month or more – up from 26% last year.
- The least used services were programme notes (69% never using these), and Regional Viewing Sessions (55% never using).
- There was a high level of satisfaction with all Cinema For All services and resources. Every Cinema For All service or resource was rated as 'good' or 'very good' by over 80% of survey respondents who had used that service or resource.
- The most highly rated i.e. rated very good or good, were the Programme Notes (96%), Member Discounts (93%), Advice leaflets (92%) and Regional Viewing Sessions (91%). The website (90%) Community Cinema Conference (84%), Booking Scheme (84%), and the Film Society of the Year Awards (84%) were next.

The BFI Film Audience Network and Neighbourhood Cinema Fund

- 66% of responding organisations knew that Cinema For All were a strategic partner of the BFI FAN.
- 52% were a member of their local BFI FAN Film Hub – up from 44% in 14/15.
- Of those who had not joined, 61% were unaware of the Film Hubs, 51% were unaware of the benefits of joining. 27% also said a lack of time was a factor in not joining. Only 2% said the benefits offered by their local Film Hub were not relevant to their type of organisation, with 14% not in need of any additional support.
- Of those that were a Film Hub member 58% had applied for support (up from 47%) and of those 82% (up from 77% last year) had been successful in receiving support, usually in the form of bursaries to attend events or training. 34% of respondents that were members, had taken part in Hub activities.
- 83% of respondents have heard of the BFI Neighbourhood Cinema Fund but only 58% had profiles on the BFINCF website, up slightly from 57%.
- Although only 33% of respondents had applied to the fund, almost three quarters (74%) of those had been successful.
- 20% of respondents securing equipment through the fund wanted further support with their new equipment.

1 INTRODUCTION

1.1 Background

Cinema For All (the trading name of the British Federation of Film Societies) is the national support and development organisation representing the UK's film society and community cinema sector. Cinema For All raises income, including funding from the BFI, to ensure audiences throughout the UK continue to have access to a wide range of independent British and world cinema.

This eleventh annual survey describes in detail the nature of community cinema activity for the benefit of Cinema For All, 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 January 2016 (and available on the Cinema For All website). These, however, should be treated with a degree of caution where real numbers are compared (as opposed to percentages) because different respondents and differing numbers participate in each annual survey.

1.2 Aims

The survey aims to provide Cinema For All, 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 in the UK.

As in previous years the survey includes questions about how groups are organised and what services they offer. We have also repeated previous years' questions about organisations' satisfaction with Cinema For All services in order to keep up to date with what the sector is looking for from a national support organisation. Continuing from last year we have also included questions to seek feedback on members' involvement and experiences of the BFI Film Audience Network, Film Hubs and BFI Neighbourhood Cinema Fund.

1.3 Timescale

The questionnaire was designed and administered between May and August 2016, and analysis and reporting took place between November 2016 and March 2017.

1.4 Sector

The term 'community exhibitors' is used to describe the full range of organisations served by Cinema For All, which may be volunteer-run or employ some staff, 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 Cinema For All, in spring 2016. The survey was also publicised in the Cinema For All newsletter Newsreel. Respondents were asked to complete the questionnaire by the mid August, and reminders were sent to encourage a good response across the UK.

2.2 Responses

In total, 127 organisations responded to the survey, a response rate of 20%.

Table 2.2 shows responses from each nation and region:

Table 2.2: Survey responses by nation and region

Nation/region	Number of responses	%
South East	21	26
South West	20	25
North West	12	15
Midlands	8	10
Scotland	6	8
Yorkshire	5	6
Northern Ireland	3	4
Wales	3	4
North East	2	3
Total	80	100

** does not sum 100% due to rounding*

Not every respondent gave their nation/region or an address

3 RESULTS

3.1 Year of establishment

80% of responding organisations were established in 2000 or later, while only 5% were established prior to 1980 (Table 3.1):

Table 3.1: Year of establishment

Decade	#	%
1920s and earlier	1	1.25
1930s	0	0
1940s	0	0
1950s	1	1.25
1960s	1	1.25
1970s	1	1.25
1980s	7	9
1990s	5	6
2000s	24	30
2010s	40	50
Total	80	100

= number of respondents to this question

3.2 Membership, fees and charges

Section one asked respondents about membership fees, charges for admissions, season tickets as well as the level of membership within organisations.

3.2.1a Membership

Did you offer membership in 2015/16?	#	%
Yes	72	57.1
No	54	42.9
Total	126	100

3.2.1b Membership levels

Has your membership increased, decreased or stayed the same over the last year?	#	%
Increased	29	29.9%
Decreased	16	16.5%
Stayed the same	31	32.0%
Not applicable (1st year operating)	21	21.6%
Total	97	100

3.2.2 Fees

Table 3.2.2a: Full membership fees

Full membership fee	#	%
£10 or less	23	32
£11 to £20	11	15
£21 to £30	18	25
£31 +	19	27
Total	71	100

Table 3.2.2b: Additional membership entry fees

Did you charge an additional member entry fee?	#	%
Yes	30	35.3
No	55	64.7
Total	85	100

Table 3.2.2c: Guest entry fees

Did you charge a guest entry fee?	#	%
Yes	43	44.8
No	53	55.2
Total	86	100

3.2.3 Season tickets

3.2.3 Season tickets

Did you offer season tickets?	#	%
Yes	8	7.6
No	97	92.4
Total	105	100

3.2.4 Entry prices

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

The average admission fee on the door was £5.41 for non-members, which is a full £2 lower than the average commercial cinema admission charge of £7.41 (*UKCA 2016*). The lowest charge on the door was £2.50 and the highest was £15.00.

3.3 Admissions

This section looks at the size of audiences at screenings and total admissions in 2015/16.

Respondents were asked to provide an average number of admissions per screening during the 2015/16 season. The average audience size of responding community exhibitors was 59 (compared to 64 last year and 75 the year before that), with almost 36% of respondents recording an increase in audiences and 25% recording roughly the same number as in the previous year.

3.3.1 Changes in audience levels

Have your audiences increased, decreased or stayed the same over the last year?	#	%
Increased	39	35.8%
Decreased	24	22.0%
Stayed the same	28	25.7%
Not applicable (1st year operating)	18	16.5%
Total	97	100

Table 3.3.2 shows that just over 60% of respondents had an average of 60 or fewer audience members per screening, while 6% drew average audiences of more than 100.

Table 3.3.2: Average audience sizes

Average audience size	#	%
20 or fewer	7	6
21 - 40	25	24
41 - 60	33	31
61 - 80	26	25
81 - 100	7	6
100 +	7	6
Total	105	100*

*May not total 100 due to rounding.

The largest audience achieved by a respondent was 400.

3.3.3 Total admissions in 2015/16

The smallest recorded annual admissions total stood at 12 while the largest figure was 13,515*. 35% of respondents recorded an increase in audiences with 25% recording roughly the same as in the previous year. 16% were in their first year of operation.

*A response of 86,787 from an independent cinema has been omitted from these results.

Responding community exhibitors recorded around 183,221¹⁰ admissions in 2015/16.

¹⁰ Based on 106 responses to both the location and admissions questions.

3.3.4 Audience data

We asked respondents about the types of data they gather on audiences. The results in Table 3.3.4 show that while well over half had collected reactions scores to films, only 25% gathered gender details, and 24% collected audience ages. Only 10% of respondents collected data about audience disability. Once again, data about a person's ethnic background was least likely to have been collected by respondents.

Table 3.3.4: Audience data

	Yes %	No%
Reaction scores to films	63	38
Age or age range	24	76
Gender	25	76
Disability	10	90
Ethnicity	9	91

Totals may not add up to 100 due to rounding.

Over a third of respondents (40%) stored data electronically, while 9% only kept hard copy records. 22% used both methods.

3.4 Provision

This section looks at the way community exhibitors deliver screenings: the preferred formats from which they screen, their location and how often films are screened.

3.4.1 Screening format and equipment

Organisations were asked to indicate which formats they use to screen films - see Table 3.4.1

Though the most commonly used format all round was DVD (used 'usually' or 'sometimes' by 92% of responding organisations), 59% preferred to use Blu-ray compared to 42% preferring DVD. While half (49%) of respondents never used Blu-ray in 2010/11, this fell to 25% in 2013/14 and further still in 14/15. In 2015/16 only 9% never used this format. Blu-ray was 'usually' screened by 59% of respondents, up from 51% in the previous year, while 32% 'sometimes' screened using Blu-ray.

Digital screening formats are increasingly accessible to community cinemas, and their use continues although only 28% screened DCPs 'usually' or 'sometimes' in 2015/16 (up from 23% in 2014/15). Only 15% 'usually' or 'sometimes' used online downloads/streaming which is a drop on the previous year (20%).

Table 3.4.1: Projection format

Figures may sum more than 100% due to rounding.

Format	Usually %	Sometimes %	Never %	Total %
Blu-ray	59	32	9	100
DVD	42	49	8	100
VHS	0	3	97	100
Digital cinema	20	8	72	100
Online download/streaming	4	11	86	100
35mm	1	8	90	100
16mm	0	7	93	100

3.4.2 Location

On average, respondents were located 6 miles from their nearest commercial cinema. While a number of groups were based in a commercial venue, the greatest distance from one was 38 miles.

Respondents were asked to classify the area they operate in as urban (town or city), rural or remote rural. Table 3.4.2 reveals that 58% of community cinema providers operated in urban locations (mainly towns) with 42% in rural areas (5% 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 less than 3% of commercial cinema screens are found in rural areas.

Table 3.4.2: Urban/rural location, number of respondents

Location type	#	%
Urban - town	48	44.4
Urban - city	15	13.9
Rural	40	37
Rural remote	5	4.6
Total	108	100

3.4.3 Screening frequency

Respondents were asked how frequently they screen films. Almost all (87%) of respondents screened films once a month, or more often, while around 12% screened less than once a month.

Table 3.4.3: How often do you screen films?

Frequency	#	%
Once a week or more	9	8.7
2-3 times a month	34	33
Once a month	47	45.6
Less than once a month	13	12.6
Total	103	100

3.5 Programming

Respondents programmed a total of 907 different titles during the 2015/16 season (the full list of titles is given in Appendix 1). 72% (653) of titles were screened by only one exhibitor.

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 2015/16 season, and the results appear in Table 3.9:

Table 3.5.1: Programming 2014/15 2015/16

Type of film	Number of screenings 2014/15	% of all screenings 2014/15	Number of screenings 2015/16	% of all screenings 2015/16
British	593	25	495	25
Foreign Language	608	26	517	26
Documentary	158	7	127	6
Shorts	287	12	251	13
Archive films	71	3	37	2
Films made before 2000	407	17	283	14
Cinema For All Booking Scheme	142	6	138	7
Alternative content (e.g. theatre, concerts)	110	5	140	7

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 etc.). Not all respondents submit their full film programmes.

One quarter of films screened in 2015/16 by community exhibitors were British, and 26% were in a foreign language – the same as in 2014/15, but down from 29% in 2013/14. Slightly fewer documentaries and older films (before 2000) were screened this year, but the proportion of shorts increased.

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 and continues to grow. In 2014/15 respondents hosted 110 alternative content screenings (up from 83 the year before that), but this grew to 140 in 2015/16. The popularity of these events with audiences and the potential for greater income generation for exhibitors means the number of these events is only expected to rise.

3.5.2 Most frequently programmed films

Just over seven out of ten (72%) titles were screened by only one respondent, indicating the continuing breadth of programming choices made by individual exhibitors. However, a number of titles proved popular choices: 26 films were programmed by ten or more respondents (listed in Table 3.5.2 below).

Films released within the last two years dominate the list. 24 out of the 26 films programmed by ten or more exhibitors were British (using the BFI's country of origin definition) or in a foreign language. The top three most programmed titles were *Wild Tales* (25 screenings), *Timbuktu* (22) and *Ida* (21).

Table 3.5.2 Films programmed by ten, or more organisations in 2015/16

RANK	FILM TITLE	COUNTRY	YEAR	No. GROUPS
1	Wild Tales	Argentina	2014	25
2	Timbuktu	France	2014	22
3	Ida	Pol/Den/Fr/UK	2013	21
4	Paddington	UK/France	2014	20
5	Suffragette	UK	2015	19
6	Brooklyn	UK/Can/Ire	2015	18
=7	45 Years	UK	2015	17
	The Lady in the Van	UK	2015	17
	The Theory of Everything	UK/Japan	2014	17
=10	Far From the Madding Crowd	UK/USA	2015	16
	Pride	UK/France	2014	16
	Selma	UK/USA	2014	16
=13	Amy	UK/USA	2015	15
	X+Y / a Brilliant Young Mind	UK	2014	15
=15	Bridge of Spies	USA	2015	13
	The Second Best Exotic Marigold Hotel	UK/USA	2015	13
	What We Did On Our Holiday	UK	2014	13
18	The Imitation Game	UK/USA	2014	12
=19	The Lobster	Gre/Ire/Neth/UK/Fra	2015	11
	Mr. Holmes	UK/USA	2015	11
	Tangerines	Estonia/Georgia	2013	11
	Testament of Youth	UK/Denmark	2014	11
=23	Carol	UK/USA/Australia	2015	10
	Leviathan	Russia	2014	10
	Taxi Tehran	Iran	2015	10
	Theeb	UAE/Qatar/Jordan/UK	2014	10

3.5.3 Special events

Over half (56%) of all responding exhibitors held special events in addition to their screenings. These included Q&As, or guest appearances by cast members, crew or filmmakers, special introductions, musical or comedy events (one held a Northern Soul dance night after screening the film, an afternoon tea with Brief Encounter, and fish and chips with Gregory's Girl!), dinner and film nights, quizzes, film themed social events, talks and discussion groups, events around the Into Film Festival, film festivals, education events such as short courses and charity events in the wider community.

3.5.4 Programming notes

Half of respondents (49%) provided programming notes to accompany screenings (down from 56% in 2014/15 and 69% in 2013/14) and 63% measured their audiences' reactions to films.

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 (92%) and 27% also have charitable status down from 29% last year. A small proportion of respondents, 4%, are set up as co-operatives, up from 1% in 2014/15.

3.6.1 Type of organisation

The majority (89%) of respondents described themselves as a film society or community cinema.

Table 3.6.1: Type of organisation

Type	#	%
Community cinema	50	54
Film society	34	37
Independent cinema operator	1	1
University or college film society/cinema	0	0
School film society/cinema	0	0
Pop up screening	4	5
Festival	1	1
Touring screen network	0	0
Mobile cinema	0	0
Arts centre	2	2
Other (please specify)	92	100

3.6.2 Training

We asked community cinema providers whether their volunteers or staff undertook any training or professional development. Only 12% of respondents provided training and development opportunities – down from 20% last year, in areas such as equipment, licensing, hospitality, first aid and box office systems. Volunteers attended events and workshops run by Cinema For All, Film Hub and ICO events as well as in-house sessions.

3.6.3 Biggest challenges

As in previous surveys we asked respondents to describe the biggest challenges currently affecting their organisation. 83 respondents replied to the question, and a summary of responses is given in Table 3.6.3.

Once again the most common challenges facing community cinemas were to attract and retain volunteers, grow audiences and respond to changes in technology. Respondents also cited balancing a varied programme with high film hire costs as a key challenge.

Table 3.6.3: Most pressing issues affecting respondents

Category	Specific issue
Membership and audiences	<ul style="list-style-type: none"> • Retaining members/audiences and attracting new ones • Growing younger audiences • Growing general audiences • Broadening the audience demographic
Committee and volunteers	<ul style="list-style-type: none"> • Attracting new volunteers • Retaining volunteers • Maintaining energy and enthusiasm • Replacing key committee members
Film booking and programming	<ul style="list-style-type: none"> • Balancing a varied programme with licence costs • Introducing more foreign language film • Continuing to provide an exciting programme which engages a wider section of our community • Availability of films with a better representation of women
Venue and equipment	<ul style="list-style-type: none"> • Keeping up with technology and replacing equipment, seating • Retaining current venue • Competition from new venues, online platforms • Branching out into 'live' broadcasts • Maintaining quality of equipment, especially sound • Trying to find a permanent venue
Finance and sustainability	<ul style="list-style-type: none"> • Remaining economically viable • Maintaining awareness of our group • Balancing ticket costs against licences • Expanding partnerships • Increasing costs • Identifying funding streams

3.7 The benefits of community film exhibition

For a number of years we have been asking questions to find out what community exhibitors consider to be the main benefits of their screening activity, and the questions were repeated this year.

Respondents were presented with a list of possible benefits and asked to say whether they were applicable. As Table 3.7.1 shows, in previous years there was almost universal agreement that offering value for money was the most important key benefit of community exhibition (100%) and this has gone back to number one slot after falling to second place last year.

Broadening the range of films available and making it easier to see films on the big screen retain top three positions. Generating income for your venue and promoting informal education about film have both fallen to 73%. Bringing together different sections of the community has increased significantly to 86%.

Table 3.7.1 Community Exhibition benefits

	% Yes	% No	Don't know
Offering value for money	100	0	0
Broadening the range of films available locally	98	0	2
Making it easier to see films on the big screen	94	2	4
Making use of local facilities (e.g. village halls)	88	10	2
Bringing together different sections of the community	86	5	9
Providing volunteering opportunities	85	12	3
Generating income for your venue	73	22	5
Promoting informal education about film	73	17	10
Increasing civic pride in the local area	66	18	16
Encouraging more people to come into the area & use local shops & businesses	40	40	20
Engaging under 19s in community activities	33	57	10

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 3.7.2 Though the top three: broadening the range of films available, making it easier to see films on the big screen and offering value for money have retained their positions from last year, making use of local facilities and bringing together different sections of the community, and encouraging more people to come into the area and engaging under 19s have swapped positions.

Table 3.7.2 Community Exhibition benefits, ranked in order of importance
(1= most important, 11= least important)

	Average ranking
Broadening the range of films available locally	1st
Making it easier to see films on the big screen	2nd
Offering value for money	3rd
Bringing together different sections of the community	4th
Making use of local facilities (e.g. village halls)	5th
Promoting informal education about film	6th
Providing volunteering opportunities	7th
Generating income for your venue	8th
Increasing civic pride in the local area	9th
Encouraging more people to come into the area & use local shops & businesses	10th
Engaging under 19s in community activities	11th

3.8 Using Cinema For All services and resources

Since 2007/08 the survey has included a number of ‘customer satisfaction’ questions to gauge how often film societies and community cinemas use Cinema For All services as well as their levels of satisfaction.

Respondents were asked how frequently they use particular services and resources. Table 3.8.1 shows that the the Cinema For All web site and Newsreel newsletter were the most frequently used of the services and resources listed. 94% of respondents had used the Cinema For All web site at some time, and 39% used it once a month or more, up from 26% last year. Over a third had used Newsreel once a month, going up to 70% using it every two to three months or more. Over a half had used the Booking Scheme once every 6 months or more.

Table 3.8.1 How frequently do you make use of the following Cinema For All 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
Cinema For All website (base=90)	39	30	18	8	6
e-newsletter Newsreel (base=90)	37	33	8	4	18
Cinema For All Booking Scheme (base=89)	7	30	17	12	34
Advice leaflets & briefing notes (base=88)	5	13	18	20	44
Enquiry service (base=88)	7	17	11	31	34
Regional group services (base=91)	1	2	20	22	55
Member/Associate discounts (base=90)	7	1	9	32	51
Cinema For All Programming notes (base=89)	0	13	4	13	69

Base= the number of respondents answering the question.

Figures may not sum 100% due to rounding.

3.9 Rating Cinema For All services and resources

Respondents were also asked to rate on a 5-point scale the Cinema For All services and resources they had used in the last year. As in previous years, Table 3.9.1 reveals a high level of satisfaction with Cinema For All 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 over 80% of the respondents using that service.

Table 3.9.1: How do you rate the following Cinema For All resources and services?

	% Very Good 1	% Good 2	% Okay 3	% Poor 4	% Very Poor 5	% V Good or Good
Cinema For All website (base=81)	40	51	10	0	0	91
Cinema For All Booking Scheme (base=64)	50	34	16	0	0	84
National Conference (base=31)	45	39	13	3	0	84
Starter pack (base=34)	47	35	18	0	0	82
Regional viewing services (base=35)	49	43	3	3	3	92
Film Society of the Year event (base=37)	43	41	16	0	0	84
e-newsletter Newsreel (base=76)	33	58	9	0	0	91
Member/Associate discounts (base=42)	45	48	2	0	5	93
Enquiry service (base=53)	42	43	13	2	0	85
Advice leaflets & briefing notes (base=39)	44	49	8	0	0	93
Cinema For All Programme notes (base=24)	42	54	4	0	0	96

% may not sum 100 due to rounding or % not using that service.

3.10 Rating BFI Film Audience Network and BFI Neighbourhood Cinema experiences

This section surveys opinion on the sector's experience of the BFI Film Audience Network (BFIFAN) and Neighbourhood Cinema (BFINCF) projects. Respondents were asked to respond to a number of questions.

3.10.1 BFI FAN membership

53% of the people responding said they were members of their local Film Hub, up from 44% last year. 66% knew that Cinema For All was a strategic partner of the BFI FAN and BFI NCF. Table 3.10.1 shows why respondents had not joined their local Film Hub.

Table 3.10.1 If no, why have you not joined?

Reason	#	%
Unaware of BFI FAN Film Hubs	25	61
Unsure of benefits of joining	21	51
Lack of time	11	27
Not in need of additional support	6	15
Ineligible	1	2
Benefits not relevant	1	2
Other *	5	12
Total	70	

No. of respondents

Respondents could select more than one answer.

*Other reasons listed were:

- Not realised we could join.
- Lack of clarity on membership types.
- We intend to join soon.

3.10.2 BFI FAN Film Hub support

We also asked Film Hub members if they had applied for support from their Film Hub. 58% had (up from 48% last year) and of those over 80% had been successful in obtaining additional support, up from 70% last year. However, only 34% had taken part in Film Hub activities, down from 49% last year.

The types of support people had received included:

- We received grants for film festival and for running 'relaxed viewings'.
- Funding allowed us to set up and promote ourselves in our first year.
- Funding to attend ICO events.
- £500 for helping to create a film zine and purchase a 35mm print.
- Bursary to the Cinema For All conference.
- Bursary to attend This Way Up conference.
- Travel bursaries helping us attend CFA Conference - invaluable!
- We have had funding to show films as part of the Love Blockbuster.

We also asked how useful respondents found their experiences.

Respondents said:

- Networking events have been very useful.
- Roadshows. It was interesting to hear from different parts of the sector.
- Seminar, interesting to meet other film clubs & was interesting to get ideas.
- Conferences, results have been variable.
- Information sharing sessions, and most recently a session on using archive film. Always very helpful and useful.
- Discussion day. Very useful.
- Cinema For All and FAN Partnership day on setting up a film society. It basically did everything we needed to start running, so very useful!
- Exhibitor breakfasts organised by Film Hub London - very useful networking events.

3.10.2 BFI Neighbourhood Cinema Fund

We asked a series of questions about the BFI Neighbourhood Cinema Fund. Table 3.10.2 shows over 80% of respondents had heard of the funding opportunity but only a third had actually applied. However, of those that had, over 70% had been successful.

Table 3.10.2

	% Yes	% No	% Don't know
Have you heard of BFI Neighbourhood Cinema and its funding streams?	83	13	3
Do you have a profile on the BFI Neighbourhood Cinema website?	58	27	14
Have you applied to the BFI NC Equipment Fund?	33	62	5
If yes, was your application successful?	74	23	3
Have you had any issues with the eligibility requirements of the fund?	12	74	14
Would you like further support with your new equipment?	20	62	18

If groups had not applied this was mainly due to:

- being fully equipped already
- wanting funding for their own choice of equipment
- using venue's equipment
- not in the position to own equipment yet
- need technical advice more than equipment
- being turned down initially which put us off reapplying
- funding appears to be targeted at activities which stand no prospect of being sustainable
- would like more flexibility on what funding can be used for

APPENDIX 1: 2015/16 FILM LIST

8 1/2	Andre Rieu	Best of Enemies
54	Andrei Rublev	Beyond The Lights
71	Angels' Share, the	Bhaji on the Beach
10 Cloverfield Lane	Annie	Bicycle Thieves, the
1000 Londoners & Palmers Green Tales	Annie Hall	Bicycling with Molière
1001 Grams	Anomalies – short (2013)	Big Eyes
12 Angry Men (1957)	Anomalisa	Big Friendly Giant
12 Years a Slave	Anthony & Cleopatra	Big Hero 6
13 Minutes	Anthropophagus	Big Knights, the
20 Fingers	Apartment, the (1960)	Big Lebowski, the
20ft From Stardom	Appropriate Behaviour	Big Short, the
3 1/2 Minutes, Ten Bullets	Après Vous	Big Sleep
32 films about Glen Gould	Armstrong Lie, the	Bigger Picture, a
400 Blows, the	Army of Darkness	Bigger Splash, a
45 Years	Arresting Power: Resisting Police Violence in Portland	Call in Portland
52 Tuesdays	Arsenic and Old Lace	Birdman
4 Minutes	Artist, the	Birds, the
90 Minutes	As You Like It	Birth of A Nation, the
99 Homes	Ashes and Diamonds	Bitter Tears of Petra von Kant, the
Aaaaaaaah!	Assassin, the	Biutiful
About Elly	Atonement	Black Coal, Thin Ice
About Time	Au revoir les enfants	Black Panthers: Vanguard of Revolution, the
Absolutely Anything	Avengers: Age of Ultron	Black Sea
Addicted to Sheep	Azur and Asmar	Black Souls
Adrift – short (2013)	B Movie Lust and Sound in Berlin	Blade Runner
African Queen	Babadook, the	Blancanieves
Age of Adaline	Babette's Feast	Blazing Saddles
Aida	Babylon	Blind
Ale	Back to the Future II	Blood and Black Lace
Alice in the Cities	BAFTA Shorts 2015	Blow Up
Alice in Wonderland (2010)	Bande a Part	Blues Brothers, the
Alien	Barbara	Book Thief, the
Aliens	Basil the Great Mouse Detective	Born Yesterday (1951)
Aliens in the Attic	Baskin Simon, King of The Witches	Bound for Glory
Althea	Bastards	Boxtrolls
Alvin and the Chipmunks: The Road Chip	Battle Mountain	Boyhood
Amelie	Battle of the Somme, the	Brand New Testament, the
American Graffiti	Bear Island	Brassed Off
American Hustle	Beasts of the Southern	Brave
Amour	Beauty and the Beast	Brazil (1985)
Amy	Beaux Stratagem, the	Breakfast at Tiffany's
Anchorman	Before the Winter Chill	Bridge of Spies
	Behind the Journey – short (2013)	Brief Encounter
	Belle	Bright Star
	Benson Brothers - short films	

Brilliant (Fevered Sleep)	Connection, the	Dreams of a Life
BritRock Film Tour 2015 (3 shorts)	Cook, The Thief, His Wife and her Lover, the	Dreams Rewired
Brooklyn	Cool Unicorn Bruv - short (2013)	Dressed as a Girl
Buddha's Palm	Coriolanus	Drop Dead Gorgeous
Buena Vista Social Club	Couple in a Hole	Duchess of Malfi
Bug's Life, a	Craft, the	Duck Soup
Bugsy Malone	Crimson Peak	Dukhtar
Bullitt	Crow's Egg, the	Dying Detective, the (Sherlock Holmes Shorts)
Butch Cassidy	Cuban Fury	E.T The Extra-Terrestrial
Cabinet of Dr Caligari, the	Cycling with Moliere	Easton Cowgirls
Caesar Must Die	Dad's Army	Eden
Calvary	Daisies + The Hand	Edge of Heaven, the
Cameraman, the	Dance of Reality	Elf
Captain Philips	Danish Girl, the	Elle l'adore
Capture The Flag	Danny Collins	Embrace of the Serpent
Cargo Cult – short (2013)	Dark Horse (The Incredible True Story of Dream Alliance)	Emperor's New Clothes, the
Carl Sagan's Cosmos	Dark Reflection, a	Eric Clapton: Slow Hand at 70
Carmen	Dartmoor Killings	Ernest et Celestine
Carmina y amen	Day For Night	Estate, a reverie
Carnival of Souls	Day The Earth Caught Fire, the	Everest
Carol	Dead Poets Society	Everybody Wants Some!!
Cartel Land	Dear White People	Everything you always wanted to know about sex but were afraid to ask
Casablanca	Death of a Gentleman	Evolution
Castle, the	Deathgasm	Ex Machina
Catch Me Daddy	Delicatessen	Exhibition
Cathy Come Home	Devil Rides Out, the	Fabulous Stains, the
Cave of Forgotten Dreams	Diary of A Teenage Girl	Falling, the
Cave of the Yellow Dog	Die Andere Heimat	Fanny
Ceasefire	Difference Screen	Far From Heaven
Chappie	Difret	Far from the Madding Crowd (1967)
Charlie and the Chocolate Factory	Digicult Shorts	Far from the Madding Crowd (2015)
Charlie's Country	Distant Voices, Still Lives	Farewell Party, the
Charlotte's Web	Divide, the	Fault in Our Stars, the
Child 44	Do Trees Talk?	Fear Eats the Soul
Children of the Damned	Do You Own the Dancefloor?	Fear of Flying – short (2013)
Choir, the	Dogtooth	Fidelio
Chronic	Don Giovanni	Fidelio: Alice's Odyssey
Chronicle of a Summer	Doo Dah Man, the	Fiend, the
Chronicle of a Vision	Double Indemnity	Fifty Shades of Grey
Cinderella	Double, the	Fill the Void
Cinema Paradiso	Dough	Finding Fela (2014)
Closely Observed Trains	Dr Zhivago (1965)	Finding Nemo
Clouds of Sils Maria	Draw on Sweet Night	
Club, the		
Comedy of Errors, the		

Finding Vivian Maier	Good Lie, the	Holy Mountain, the
Firework	Gospel According to St Matthew	Home
First Film, the	Gospel of Mark	Home Alone
Fish Tank	Grabbers	Homesman, the
Fitzcarraldo	Graduate, the	Honeydripper
Florence Foster Jenkins	Grand Budapest Hotel, the	Hotel Transylvania
Fog of Sex, the	Grandma	Hotel Transylvania 2
Forbidden Room, the	Grandmaster, the	Hotline
Force Majeure	Grapes of Wrath, the (1950)	House!
Forgotten Kingdom, the	Grease	How the Grinch Stole Christmas
Four Flies on Grey Velvet	Great Gatsby, the	How the West was Won
Foxcatcher	Great Zeigfeld, the	How to Change the World
Frankenweenie	Green Room	How to Train Dragon 2
Frightened Woman, the	Gregory's Girl	Hugo
From Scotland with Love	Gremlins	Human Capital
Frost/Nixon	Gremlins 2	Hundred Year Old Man Who Climbed
Frozen	Grizzly Man	Out of the Window and
Funny Face	Gruffalo, the	Disappeared, the
Funny Girl	Gueros	Hundred-Foot Journey, the
Funny Lady	Guess How Much I Love You	I Wish
Last Explorers, the	Guys & Dolls	Ice and Sky
Galapagos Affair, the	Haider	Ida
Galaxy Quest	Hail, Caesar!	Il Trovatore
Gattacca	Hairspray	Ilo Ilo
Gemma Boverly	Hamlet	Imitation Game, the
General, the	Hangmen	Immortal Beloved
Gentlemen Prefer Blondes	Hard Day's Night, a	Imposter, the
German Doctor, the (Wakolda)	Hard Problem, the	In Bloom
Ghostbusters	Hard to be a God	In Case I Never Meet You Again...
Ghosthunters: On Icy Trails	Hateful Eight, the	In Cold Blood
Gift, the	Havana Club Rumba Sessions: La Clave	In Love with Alma Cogan
Girl at My Door, a	He Named Me Malala	In the Air is Christopher Gray – short
Girl Walks Home Alone at Night, a	Heart of a Dog	In Your Arms
Girlfriends	Heartburn	Incendies
Girlhood	Heaven Knows What	India's Daughter
Glassland	Hector	Infernal Affairs
Gleaners and I, the	Help, the	Inherent Vice
Gloria	Henry V	Innocence of Memories
Gnomeo & Juliet	Her	Innocents, the
Going Away	High Society	Inside Out
Going Clear	High-Rise	Insurgent
Golden Dream, the	Hijacking, a	Into the Arms of Strangers: Stories
Gone Girl	Hitchcock/Truffaut	of the Kindertransport
Gone with the Wind	Hobbit: The Battle of the Five Armies, the	Into the Woods
Good Dinosaur, the	Hobson's Choice	Invisible Woman, the

Iris	Last Dancer	Louder than Bombs
Iron Giant, the	Last Days of Disco, the	Love & Mercy
Irrational Man	Last of England, the	Love Actually
It Was Called Film – short (2013)	Last Resort	Love and Friendship
It's a Wonderful Life	Last Wave, the	Love is All You Need
It's Always Right Now, Until It's Later	Le Cercle Rouge	Love is Strange
It's Gonna Blow!!!	Le Gout des Autres	Love's Labour's Won
It's Hard to be a God	Le Mepris	Lucia De Lammermor
It's Such A Beautiful Day	Lee Scratch Perry's Vision of Paradise	Lunch Box, the
Jailhouse Rock	Legend of Barney Thompson, the	L'une chante l'autre pas
Jane Eyre	Legend of the Guardians	M
Janis	Lego Movie, the	Macbeth
Jauja	L'enfant	Mad Max: Fury Road
Jaws	Les enfants du paradis	Made in Dagenham
Jazz Singer, the	Les liaisons dangereuses	Magic Flute, the
Jodorowsky's Dune	Lesson, the	Magic in the Moonlight
Joy	Let the Right One In (2008)	Magic Mike
Julie and Julia	Letter To Momo, a	Magician: The Astonishing Life and Work of Orson Welles
Julius Caesar	Leviathan	Maid, the
Jungle Book	Life	Make More Noise! Suffragettes in Silent Film
Jupiter Ascending	Life and Death of Colonel Blimp, the	Mamma Mia
Jurassic World	Life of Riley	Man From U.N.C.L.E., the
Kane	Life, May Be	Man Up
Katalin Varga	Like Water for Chocolate	Man Who Fell to Earth, the
Killer Constable	Lilting	Man Who Knew Infinity, the
Kind Hearts And Coronets	Lion in Winter, the (1968)	Man with a Movie Camera
Kindergarten Teacher, the	Lion King, the	Manglehorn
Kinetta	Listen to Me Marlon	Maos
King Jack	Listen Up Philip	Mapplethorpe: Look at the Pictures
Kingsman: The Secret Service	Little Chaos, a	Marguerite
Kirikou and the Men and Women	Little Moth	Marriage of Figaro, the
Kirikou and the Sorceress	Little Vampire	Marriage of Maria Braun
Kite Runner, the	Lobster, the	Marshland
Knocked for Six	Locke	Martian, the
Kon-Tiki	LOCO Short Films	Marvellous
Koyaanisqatsi	London Road	Mary & Max
Kumiko, The Treasure Hunter	London: the Modern Babylon	Matilda
Kung Fu Panda 3	Long Day Closes, the	Matter of Life and Death, a
Kung Fu Trailers of Fury	Long Good Friday, the	Maze Runner: The Scorch Trials
Kwaidan	Look of Silence, the	Me and Earl and the Dying Girl
La Famille Belier	Looking for Love	Me, Myself and Mum
Ladies and Gentlemen	Lorax, the	Meet Me in St Louis
Lady in the Van	Lost Honour of Katharina Blum	Memories of Cinema-going in the 60s
Lambert and Stamp		

Memories of Underdevelopment	New Girlfriend, the	Passion of Joan of Arc, the
Men in Black	New Leaf, a	Pather Panchali
Merchant of Venice	Next To Her	Pearl Button, the
Metallica: Some Kind of Monster	Nice Guys, the	Peggy Guggenheim
Metropolis	Night at the Museum	Pelo Malo
Mia Madre	Night at the Opera, a	Penda's Fen
Micro & Gasoline	Night Train to Lisbon	Peppermint Candy
Microbe et Gasoil	Nightcrawler	Phantom of the Opera
Midsummer Night's Dream, a	Njinga: African Warrior Queen	Philadelphia Story, the (1940)
Minions	No	Phoenix
Miracle on 34th Street	No Country for Old Men	Pianist, the
Mirror	No Dress Rehearsal	Pigeon Sat on a Branch Reflecting on Existence, a
Mission Impossible: Rogue Nation	No Home Movie	Pirates! In an Adventure with Scientists
Mistress America	Northern Soul	Playtime
Modern Times (1936)	Nosferatu	Point Blank
Mommy	Nostalgia For The Light	Polar Express, the
Monsieur Hulot's Holiday	Nova Express	Populaire
Monsters Inc.	O Brother, Where Art Thou	Portland Street Blues
Monty Python and The Holy Grail	O Dreamland	Portrait of Jason, a
Moomins on the Riviera	Of Horses and Men	Positive Force: More than a Witness
Mortdecai	Of Mice And Men	Potiche
Most Wanted Man, a	Of Time and the City	Power in Our Hands
Mr Holmes	Oh What A Lovely War	Prefab Story
Mr. Turner	Oil City Confidential (2009)	Pride
Much Ado about Nothing	Omar	Priest's Children, the
Much Ado about Nothing (2012)	On the Waterfront	Prince Avalanche Animated Tales
Muckhart Pantos	Once	Princess Bride, the
Muppet Christmas Carol	Once Upon a Time in Anatoli	Princess Kaguya
Muppets, the	One Flew Over the Cuckoo's Nest	Private Life of Sherlock Holmes
Muriel's Wedding	One from the Heart	Proposition, the
Mustang	One Two One	Prospero's Books
My Accomplish	Orthodox	Punk Singer, the
My Beautiful Laundrette	Oscar shorts 2016	Punk Syndrome, the (2013)
My Fair Lady (1964)	Othello	Putin is Back
My Name is Salt	Our Little Sister (Umimachi Diary)	Pyramid Texts, the
My Nazi Legacy	Our Man In Havana	Pyramid, the
My Old Lady	Out of Sight	Q Pootle 5 (Animation Festival)
My Skinny Sister	Paddington	Quadrophenia
Mystery Road	Palio	Queen and Country
Nanook of the North	Pan	Queen Cotton – short (1941)
Narnia: The Lion, The Witch & The Wardrobe	Papa	Queen of Earth
Exodus: Gods and Kings	Papadopoulos & Sons	Queen of Ireland, the
Nebraska	Paper Moon	Rabin, The Last Day
Never Cry Wolf	Paper Planes	
Never Ending Story, the	Paris, Texas	
	Pasolini	

Railway Children, the	Second Coming	SpongeBob: Sponge Out of Water
Rams	Second Mother, the	Spooks
Ran	Secret of Kells, the	Spooks: The Greater Good
Rape of Lucretia, the	Self/less	Spotlight
Rear Window (1954)	Selfish Giant, the	Stagecoach
Rebel Without a Clause	Selma	Stairway to Heaven (1946)
Red Army	Senna	Star Wars: The Force Awakens
Reflecting Skin, the	Separation, a	Stardust – short (2013)
Remake Remix Rip-off	Set Fire to the Stars	Station Agent, the
Requiem for the American Dream	Seven Samurai (1954)	Stations of the Cross
Rescuers, the	Seven Songs for a Long Life	Stealing Beauty
Revenant, the	Seventh Seal, the	Steve Jobs
Revenge of the Mekons	Sex and Drugs and Rock and Roll	Still Alice
Richard II	Shadow Forest, the – short	Still Life
Road: a Story of Life and	Shaun the Sheep Movie	Still the Enemy Within
Death, the	She Must Be Seeing Things	Stolen Kisses
Robin Hood Prince of Thieves	Sheextreme Film Festival – shorts	Straight Outta Compton
Robot & Frank	Shine a Light	Strange Case of Dr Jekyll and
Rocket, the	Shining, the	Miss Osborne, the
Romantics Anonymous	Shirley Valentine	Strange Magic
Rome, Open City	Shop Around the Corner	Stranger, the
Romeo + Juliet	Show of Shows, the	Stromboli
Room	Shun Li & The Poet	Submarine
Royal Affair, a	Sicario	Suburbia
Royal Night Out, a	Silent Sonata 11	Suffragette
Rush	Singin' In The Rain	Suite Francaise
Russian Woodpecker, the	Sixteen	SUME: The sound of the Revolution
Salesman	Sleaford Mods: Invisible Britain	Summer in February
Salt of the Earth, the	Slow West	Summer with Monika
Salvation, the	Slumdog Millionaire	Sunset Song
Salvatore Giuliano	Smithereens	Sunshine on Leith
Samba	Snoopy and Charlie Brown: The	Supreme Price, the
San Diego Music Underground	Peanuts Movie	Survivalist, the
1986-1996	Snowman and the Snowdog, the	Suzanne
Sans Soleil	Snowman, the	Syrian Love Story, a
Saving Mr Banks	Soloist, the	Tale Of Princess Kaguya, the
Sceptre	Some Like It Hot	Tales of Halloween
Science of Sleep	Son of Saul	Tales of the Night
Scream	Song of the Sea	Talk
Scrooge	Sound of Music	Tangerine
Scrooged (1988)	Southpark Bigger Longer Uncut	Tangerines
Sea Inside, the	Spectre	Tango Lesson
Searchers, the	Spell to Ward Off the Darkness, a	Tanna
Searching for Sugarman	Spirit Of The Beehive	Taxi
Second Best Exotic Marigold Hotel	Spirit of the Pharaohs	Taxi Tehran

Teahouse, the	Turandot	White Christmas
Ted 2	Turning in The Tide of Man, a	White God
Telephone Book, the	Two Days, One Night	Who Framed Roger Rabbit
Tempest, the	Udita (Arise)	Why Be Good? (1929)
Terminator Genisys	Umbrellas of Cherbourg, the	Wicker Man, the (1973)
Testament of Youth	Under Milk Wood	Wild
The Damned: Don't You Wish That We Were Dead	Up	Wild Strawberries
The Who In Concert	Valerie and Her Week of Wonders	Wild Tales
Theeb	Vampyr	Wildwood, NJ
Thelma and Louise	Variety	Will And Testament
Theory of Everything, The	Veerana	Wings of Desire
Thief of Baghdad, the	Velvet Goldmine	Winter Light
Thin Ice	Vertigo (1958)	Winter's Tale
Thin Man, the	Victoria	Witch, the
Third Man, the	View From The Bridge, a	Wittgenstein
This Changes Everything	Village, the	Wizard of Oz, the
Thomas & Friends: Sodor's Legend of the Treasure	Violette	Wolfpack, the
Throne of Blood	Voices, the	Woman in Gold
Timbuktu	Wadjda	Women of the Sixth Floor
Times Square	Walk in the Woods, a	Women on the Verge of a Nervous Breakdown
Tin Drum, the	Wall E	Wonders, the
Tinkerbell & the Legend of the Neverbeast	Wall, the (Die Wand)	World of Astley Baker Davies, the
Tiny Furniture	Waltz with Bashir	Wrecking Crew, the
Titus Andronicus	War, a (Krigen)	X + Y (A Brilliant Young Mind)
To Catch a Thief	Warrior, the	Yell
To Have and Have Not	Water Diviner, the	You Will Be My Son
To Kill a Mockingbird (1962)	Watermelon Woman	Young Frankenstein
To Live and Die in LA	Way, the	Youth
Tokyo Story	We Are Many	Zarafa
Tomorrowland	We the Uncivilised	Zionist Idea, the
Top Hat	Weekend Retreat	Zip & Zap and the Marble Gang
Touch of Evil	Weiner	Zootropolis (2D)
Toy Story	Welcome to Me	
Tracks	West	
Tractor Ted (Animation Festival)	West Side Story	
Trash	Westworld	
Tribe, the	What We Did On Our Holidays	
Triumph of the Will	What We Do in the Shadows	
Truly, Madly, Deeply	When I Saw You	
Trumbo	When Marnie Was There	
Truth	While We're Young	
Tulpa (2012)	Whiplash	
Tulpan (2008)	Whisky Galore!	
	Whistle Down the Wind (1962)	

APPENDIX 2: FEEDBACK ON CINEMA FOR ALL

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

A very fine service. Booking Scheme A+

We really appreciate how Cinema For All helps us become aware of opportunities for making our Community Cinema better for our community, and helps us find out about other organisations that can help.

Access to good insurance, and it is the lobby organisation for community cinema.

It is little used by us, but when we have tried to obtain posters we have often drawn a blank.

You do a sterling job promoting small venues and championing independent film - keep it up!

I really appreciate the Enquiry Service. Very helpful and knowledgeable staff.

You offer advice if we need it. I have a busy full time job outside of managing the film club so it's good to know where to turn to.

Excellent service, emails are quickly responded to, and always helpful.

That you are there.

You're great :)

A forward view of noteworthy forthcoming releases would be particularly helpful.

You value and support small, community cinema.

Encourage your members more actively to embrace diversity of representation at every opportunity in their programming; push them to consider their responsibility as story-showers to tell the stories of all people, not just heterosexual white men.

[You are] There when we need you.

Good resources for community cinemas to access and will use the booking scheme more in future.

More titles in the booking scheme

The newsletter with all the info therein. Regional viewings Conference last year was great!

I think you are an extremely friendly and enthusiastic organisation, unfortunately, as we don't book films through you, I don't feel we need to use your services much - we have much more contact with the Film Hub. Not sure if it would make sense for the both organisations to link together in some way? Not sure what else you could offer.

I use your website to see what other community cinemas are showing. The Filmbankmedia deposit scheme is invaluable.

Staff are always very helpful and patient.

Staff are always really helpful, friendly and knowledgeable and if they don't have the answer they try and find out.

Information on Distributors of films is a key requirement, especially if not Cinema For All films.

It's a great resource and lobbyist and if we don't use it as much as some others, it's good to know its support is there and can be called on.

Information about films becoming available and audience reactions to them at viewing sessions.

Not really sure what you can do for us that we can't do ourselves.

We received equipment last year and are very pleased with it. Advice on how communities can reduce licence costs.

[We'd like to see] Increased diversity in booking scheme titles.

In our first year, the wealth of information about setting up a community cinema has been invaluable.

Conference! Advice on how to set up was invaluable.

Discounted booking scheme - more titles would be good! Would love a service which gave contact details for licences for non Cinema For All titles.

More one day information sessions for community cinemas.

The booking scheme is really good both because of the low cost and because the catalogue gives us lots of ideas.

We like being part of a family and are Associate Members.