

**CINEMA FOR ALL**

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**COMMUNITY EXHIBITOR SURVEY**

**2013/2014**

**CINEMA  
FOR ALL**

**NOVEMBER 2014**

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## KEY POINTS

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### **'Cinema for all' is delivered by ever more local groups and community-minded organisations up and down the country:**

- Responding community exhibitors\* recorded around 227,000 admissions in 2013/14. Theatrical ticket sales on this scale would have generated box office revenues of £1.5 million.
- Over one third of responding community exhibitors saw an increase in their annual admissions (36%), and half (49%) recorded roughly the same number as in the previous year.
- Three quarters (77%) of membership organisations saw their membership increase or stay the same over the last year, and average membership stood at 156.
- Responding community exhibitors hosted 3,106 screenings in 2013/14.

### **Community exhibition contributes to the colour and vibrancy of local life, encouraging participation in communal activity and enriching cultural experience with a broad range of programming, special events and educational opportunities:**

- The majority of responding organisations (92%) are run as not-for-profit, and 21% have charitable status.
- Two thirds (66%) formally measure audience reactions to films in order to inform future programming decisions.
- Over half (54%) 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 etc.
- 69% of responding organisations provided programming notes to accompany screenings.
- Almost all respondents (96%) 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 (90%), making use of local facilities (85%), providing volunteering opportunities (80%), promoting informal education about film (77%), bringing together different sections of the community (75%), and increasing civic pride in the local area (72%).

### **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 around £29, and 45% of respondents also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- 39% of organisations that operated a membership system charged an additional admission fee. The average entry fee for members was £4.40 (£5.20 for non-members), compared with the average commercial cinema admission charge of £6.54 in 2013 (*BFI Statistical Yearbook 2014*).
- Nearly all respondents (98%) identified value for money as one of the key benefits they bring to local audiences.

### **Community exhibitors bring the cinema experience to all parts of the country, satisfying demand left unmet by commercial players and broadening the range of films available:**

- Respondents programmed 858 titles in 2013/14, mainly British, foreign language and independent films.
  - 34 titles were programmed by 10 or more community exhibitors during the year, and 26 of these were either British in origin or foreign language titles.
- The top three most programmed titles were *Untouchable* (2011), *The Hunt* (2012) and *Wadjda* (2012).

- Community exhibitors enhance film provision in areas neglected by commercial circuits:
  - 31% of respondents operated in rural areas (compared with 3% of commercial screens).
  - On average, film societies and community cinemas were located around 7.4 miles away from the nearest commercial cinema.
  - Over four fifths (82%) of community exhibitors allow the public to attend their screenings, bringing the best of world cinema to a wider audience.

**Cinema For All (formerly BFFS) continues to be highly valued by members and users of its resources and services:**

- Every service or resource was rated as 'good' or 'very good' by two thirds or more of the survey respondents.
- Even the lowest ranked services and resources scored 2.1 out of 5.0 (1= very good, 5= very poor), which means on average they were positively valued.
- The most highly rated services were the National Conference (1.6), Starter Pack (1.6), Regional Viewing Sessions (1.7), Booking Scheme (1.8) and Film Society of the Year Awards (1.8).

## EXECUTIVE SUMMARY

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### 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. 187 organisations responded to the survey, a response rate of 29%.
- The pattern of survey responses across the UK broadly mirrored that of the survey population as a whole.

### Year of establishment

- Two thirds (67%) responding organisations were established in 2000 or later, while a significant proportion (16%) were established in the 1960s or earlier.

### Membership

- Three quarters of the community exhibitors that responded (73%) operated a membership system in 2013/14 and the average membership size was 156.
- The membership of responding exhibitors stood at 16,986.
- 77% of respondents saw their membership rise or stay the same in 2013/14 and 23% saw a decline in numbers.
- The average full annual membership fee was £29.10.
- 45% of the responding exhibitors also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- 39% of respondents that operated a membership system charged an additional admission fee, which averaged £4.40 in 2013/14.
- Respondents most commonly collected gender information from members (24% answered yes), followed by age or age range (10%) and disability (7%). Only 1% of respondents had ever collected details about members' ethnic background.
- Half (50%) store these details electronically (in a computer spreadsheet, for example), 9% keep records in hard copy only and 41% use both methods.
- A sizeable minority of respondents offered season tickets (28%). Season ticket charges ranged from £3 to £72, and the average number of season ticket holders stood at 81 in 2013/14.

### Admissions and key demographics

- The average admission fee on the door was £5.20 for non-members (median = £5.00), which is lower than the average cinema admission charge of £6.54 in 2013 (BFI Statistical Yearbook 2014).
- The average audience size in 2013/14 was 75.
- Over half (54%) of the responding organisations had an average of 60 or fewer audience members per screening. 10% had over 121 audience members on average.
- The largest audience recorded stood at 462.
- The sum total of all admissions from responding organisations was 226,924 for 2013/14. Putting this in perspective, theatrical ticket sales on this scale would have generated gross box office receipts of around £1.5 million pounds (227,000 multiplied by £6.54 [the average ticket price in 2013] = £1,484,580).
- Only 12% of respondents had ever gathered gender information about their audiences, and 12% had collected audience ages. Once again, information about a person's ethnic background was least likely to have been collected by respondents.
- Half of respondents (55%) stored the information electronically, while 13% kept hard copy records and 36% used both methods.

## Provision

- The most commonly used format was DVD (used 'usually' or 'sometimes' by 96% of responding organisations).
- Around half (49%) of respondents never used Blu-ray in 2010/11, falling to 25% in 2013/14. Blu-ray was 'usually' screened by 40% of respondents, up from 30% in the previous year, while 36% '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. 26% screened via digital cinema 'usually' or 'sometimes' in 2013/14 (up from 24% in 2012/13), and 11% 'usually' or 'sometimes' used online downloads/streaming.
- On average, respondents were located 7.4 miles from their nearest commercial cinema, in a range running from less than a mile to 72 miles.
- 69% operated in urban locations with 31% in rural areas (9% 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 BFI<sup>1</sup>.
- 93% screen films at least once a month or more.

## Programming

- The responding organisations programmed a total of 858 different titles during the 2013/14 season.
- 25% of films screened were British, while 29% were films in a foreign language.
- 70% of titles were screened by only one community exhibitor, indicating the diversity of programming choices made by individual societies.
- 11 of the 34 films programmed by ten or more exhibitors were British (using the BFI's country of origin definition), and 14 were in a foreign language.
- The three most programmed films were *Untouchable* (dir: Olivier Nakache, Eric Toledano, 2011), *The Hunt* (dir: Thomas Vinterberg, 2012) and *Wadjda* (Dir: Haifaa Al-Mansour, 2012).
- The majority of respondents (69%) provided programming notes to accompany screenings, and 66% measured audience reaction to films.
- Over half (54%) of all responding exhibitors held special events in addition to screenings in 2013/14.

## Administration

- Nearly all respondents were run as not-for-profit enterprises (92%) and 21% also had charitable status in 2013/14.
- 1% were set up as co-operatives.

## Type of exhibitor

- The majority (90%) of responding exhibitors described themselves as 'community film societies or cinemas'.

## Training

- 14% 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 Cinema For All and ICO events and workshops, fund raising, and projection.

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<sup>1</sup> BFI Statistical Yearbook 2014

### **The benefits of community exhibition**

- There was almost universal agreement that offering value for money was a key benefit of community exhibition. Broadening the range of films available, 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. 91% of respondents had used the BFFS website at some time, and 27% used it once a month or more. 77% had used the e-Newsletter (38% 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 67% or more of the respondents, with the National Conference and starter pack scoring the highest satisfaction ratings.

## 1 INTRODUCTION

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### 1.1 Background

Cinema For All (formerly the British Federation of Film Societies) is the national organisation for the development, support and representation of film societies and community cinemas throughout the UK. Cinema For All receives funding from the BFI to ensure audiences throughout the UK continue to have access to the full range of British and international cinema.

This ninth 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 October 2013 (and available on the Cinema For All 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 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.

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 Cinema For All 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 2014, and analysis and reporting took place between August and October 2014.

### 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 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

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### 2.1 Introduction

The survey was hosted on the SurveyMonkey platform ([www.surveymonkey.com](http://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 May 2014. 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, 187 organisations responded to the survey, a response rate of 29%. 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 Cinema For All membership (%)
South West	32	30	25
South East	17	16	17
Scotland	14	13	12
East of England	11	10	5
Yorkshire	9	8	9
North West	7	6	9
London	5	5	5
East Midlands	4	4	3
Wales	3	3	6
West Midlands	3	3	3
North East	1	1	2
Northern Ireland	1	1	2
Channel Islands	1	1	-
<b>Total</b>	<b>108</b>	<b>100*</b>	<b>100</b>

*\* 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 Cinema For All 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.

## 3 RESULTS

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### 3.1 Year of establishment

Two thirds (67%) of respondents were established in 2000 or later (54% since 2005) while 16% were established in the 1960s or earlier (Table 3.1):

Table 3.1: Year of establishment

Decade	#	%
1920s and earlier	0	0
1930s	3	3
1940s	6	6
1950s	3	3
1960s	4	4
1970s	5	5
1980s	7	6
1990s	8	7
2000 to 2004	14	13
Since 2005	58	54
<b>Total</b>	<b>108</b>	<b>100</b>

# = 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 2013, alongside details of their fees.

#### 3.2.1 Membership

Three quarters of community exhibitors that responded (73%) operated a membership system of some description in 2013/14.

The average (mean) membership size was 156 (median = 102), up from 154 in 2012/13. The smallest membership was six and the largest was 1,701. The total membership of all respondents stood at 16,986.

One quarter of respondents saw their membership fall over the course of the year (23%), while 77% had the same number of members or more in 2013/14 than the previous year.

#### 3.2.2 Membership fees

The average full annual membership fee was £29.10, an increase from 2012/13 when it stood at £23.59. The smallest fee was just £2.00 while the largest was £80.00. As shown in Table 3.2, around one third of responding societies (30%) had a membership fee of £20.00 or less, and 54% fell in the £21 to £40 range.

Table 3.2: Full membership fees

Full membership fee	#	%
£10 or less	21	20
£11 to £20	11	10
£21 to £30	38	36
£31 to £40	19	18
£41 to £50	9	8
£51+	9	8
<b>Total</b>	<b>107</b>	<b>100</b>

*Total does not sum 100% due to rounding*

45% 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.).

39% of organisations that operated a membership system charged an additional admission fee on the door for members. The mean entry fee for members was £4.40 (median = £4.00). The lowest additional entry fee charged by respondents was £1.00 and the highest was £7.00.

### 3.2.3 Membership information

For the second year we asked respondents about the types of information they collect 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 (24% answered yes), followed by age (10%) and disability (7%). Only 1% of respondents had ever collected details about members' ethnic background.

We also asked how membership organisations store these personal details. Half (50%) store them electronically (in a computer spreadsheet, for example), 9% keep records in hard copy only and 41% use both methods.

### 3.2.4 Season tickets

Over a quarter of respondents offered season tickets (28%), up from 22% in 2012/13. The mean cost of a season ticket was £32.50, and charges ranged from £3 to £72. The average (mean) number of season ticket holders stood at 81 in 2013/14 (the same as last year; the median number was 57).

### 3.2.5 Entry prices

The majority (82%) 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 £5.20 for non-members (median = £5.00), which is lower than the average cinema admission charge of £6.54 in 2013 (*BFI Statistical Yearbook 2014*). The lowest charge on the door was £2.50 and the highest was £10.00.

## **3.3 Admissions**

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

### 3.3.1 Audience sizes in 2013/14

Respondents were asked to provide an average number of admissions per screening during the 2013/14 season. The mean audience size was 75 (median size = 57), higher than in the previous year (67).

Table 3.3 shows that over half (54%) of respondents had an average of 60 or fewer audience members per screening (down from 56% in 2012/13) while 10% drew average audiences of 121+.

Table 3.3: Average audience sizes

Average audience size	#	%
30 or fewer	11	8
31 to 60	63	46
61 to 90	34	25
91 to 120	14	10
121+	14	10
<b>Total</b>	<b>136</b>	<b>100</b>

The largest audience achieved by a respondent stood at 462.

### 3.3.2 Total admissions in 2013/14

In 2013/14 the smallest recorded annual admissions total stood at 86 while the largest figure was 38,500. The mean total annual admissions stood at 1,891 (median = 985), down from 2,474 the previous year. 36% of community cinemas saw an increase in their annual admissions, and 49% recorded roughly the same number.

The sum total of all admissions from responding societies and community cinemas was 226,924 for 2013/14. Theatrical ticket sales on this scale would have generated gross box office receipts of around £1.5 million (227,000 multiplied by £6.54 [the average ticket price in 2013] = £1,484,580).

Table 3.4 gives the pattern of total admissions by nation and region. It shows that Yorkshire accounted for 23% of the total annual admissions, while the South West had 16% of the total.

Table 3.4: Total annual admissions by nation and region

Nation/region	Admissions	%
Yorkshire	53,316	23
South West	36,199	16
South East	25,191	11
North West	19,060	8
East of England	17,959	8
East Midlands	11,291	5
Scotland	11,100	5
London	5,322	2
West Midlands	3,507	2
Wales	1,981	1
North East	662	<1%
Northern Ireland	260	<1%
Channel Islands	151	<1%
<b>Total</b>	<b>185,999</b>	<b>100</b>

### 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 given in Table 3.5, and show that while the majority had collected reactions scores to films, only 12% had ever gathered gender details, and 12% collected audience ages. Once again, information about a person's ethnic background was least likely to have been collected by respondents. Half of all respondents had ever collected ticket holders' home addresses.

Table 3.5: Audience information

	Yes	No
Age or age range	12%	88%
Gender	12%	88%
Disability	6%	94%
Ethnicity	2%	98%
Home address	51%	49%

Half of all respondents (51%) stored the information electronically, while 13% kept hard copy records and 36% 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 96% of responding organisations; see Table 3.6).

As in previous years, 2013/14 saw a shift towards the use of Blu-ray. Around half (49%) of respondents never used Blu-ray in 2010/11, falling to 25% in 2013/14. Blu-ray was 'usually' screened by 40% of respondents, up from 30% in the previous year, while 36% '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. 26% screened via digital cinema 'usually' or 'sometimes' in 2013/14 (up from 24% in 2012/13), and 11% 'usually' or 'sometimes' used online downloads/streaming.

4% 'sometimes' used VHS, and 2% 'usually' project in 35mm (down from 12% the previous year). 16mm projection was 'sometimes' employed by 4% of respondents.

Table 3.6: Projection format

Format	Usually %	Sometimes %	Never %	Total %
Blu-ray	40	36	25	100
DVD	59	37	5	100
VHS	-	4	96	100
Digital cinema	20	6	74	100
Online download/streaming	3	8	89	100

35mm	2	14	84	100
16mm	-	4	96	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 7.4 miles (median = 5 miles), within a range running from less than a mile to 72 miles. Over one quarter (28%) were ten or more miles away from the nearest commercial cinema while 26% were within a mile or less of the nearest.

Respondents were asked to classify the area they operate in as urban (town or city), rural or remote rural. Table 3.7 reveals that 69% of community cinema providers operated in urban locations (mainly towns) with 31% in rural areas (9% 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 2014*).

Table 3.7: Urban/rural location, all respondents

Location type	#	%
Urban - town	73	52
Rural	31	22
Urban - city	24	17
Rural remote	12	9
<b>Total</b>	<b>140</b>	<b>100</b>

### 3.4.3 Screening frequency

Respondents were asked how frequently they screen films. Two fifths (41%) of respondents screened films 2-3 times a month and 38% did so once a month (Table 3.8).

Table 3.8: How often do you screen films?

Frequency	#	%
Once a week or more	22	14
2-3 times a month	62	41
Once a month	58	38
Less than once a month	11	7
<b>Total</b>	<b>153</b>	<b>100</b>

## 3.5 Programming

Respondents programmed a total of 858 different titles across 3,052 screenings during the 2013/14 season, up from 704 in 2012/13 (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 2013/14 season, and the results appear in Table 3.9:

Table 3.9: Programming, 2012/13 and 2013/14

Type of film	Number of screenings 2012/13	% of all screenings 2012/13	Number of screenings 2013/14	% of all screenings 2013/14
British	428	10	879	25
Foreign Language	626	15	999	29
Documentary	107	3	223	6
Shorts	298	7	525	15
Archive films	50	1	48	1
Films made before 2000	346	8	543	16
Cinema For All Booking Scheme	158	4	174	5
Alternative content (e.g. theatre, concerts)	32	<1	83	2

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 quarter of films screened in 2013/14 by community exhibitors were British, and 29% 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 83 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 (70%) 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: 34 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. 11 of the 34 films programmed by ten or more exhibitors were British (using the BFI's country of origin definition), and 14 were in a foreign language. The three most programmed films were *Untouchable* (dir: Olivier Nakache, Eric Toledano, 2011), *The Hunt* (dir: Thomas Vinterberg, 2012) and *Wadjda* (Dir: Haifaa Al-Mansour, 2012).

Table 3.10: Films programmed by ten or more organisations in 2013/14

Rank	Title	Country of origin	Year	Programmings
1	Untouchable (Intouchables)	France	2011	40
2	The Hunt	Denmark, Sweden	2012	35
3	Wadjda	Saudi Arabia, Germany, USA, UAE, Netherlands, Jordan	2012	32
4	Argo	USA	2012	29
5	Amour	France, Germany, Austria	2012	26
6	No	Chile, USA, France, Mexico	2012	24
7	Quartet	UK	2012	22
8=	I Wish	Japan	2011	20
8=	Philomena	UK, USA, France	2013	20
9=	Blue Jasmine	USA	2013	17
9=	The Great Gatsby	Australia, USA	2013	17
9=	A Hijacking	Denmark	2012	17
9=	In The House	France	2012	17
9=	Life of Pi	USA, Taiwan, UK, Canada	2012	17
9=	Lore	Germany, Australia, UK	2012	17
10	A Royal Affair	Denmark, Sweden, Czech Republic	2012	16
11=	Lincoln	USA	2012	15
11=	Song For Marion	UK, Germany	2012	15
12=	The Angels' Share	UK, France, Belgium, Italy	2012	14
12=	Barbara	Germany	2012	14
12=	The Sapphires	Australia	2012	14
13=	About Elly	Iran, France	2009	13
13=	Even The Rain	Spain, Mexico, France	2010	13
13=	A Late Quartet	USA	2012	13
13=	Le Week-end	UK, France	2013	13
13=	Les Misérables	USA, UK	2012	13
13=	Searching For Sugar Man	Sweden, UK	2012	13
14	Sunshine On Leith	UK	2013	12
15=	Behind The Candelabra	USA	2013	11
15=	Rust and Bone	France, Belgium	2012	11
15=	Silver Linings Playbook	USA	2012	11
16=	Les Femmes du 6em Etage	France	2010	10
16=	Skyfall	UK, USA	2012	10
16=	Summer in February	UK	2013	10

### 3.5.3 Special events

Over half (54%) of all responding community exhibitors held special events in addition to screenings in 2013/14, 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

Over two thirds of respondents (69%) provided programming notes to accompany screenings, up from 58% in 2012/13.

## **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 21% also have charitable status (these results differ little from those reported in previous surveys). A very small proportion of respondents, 1%, are set up as co-operatives.

### 3.6.1 Type of organisation

The majority (90%) of respondents described themselves as a community film society or cinema.

Table 3.11: Type of organisation

Type	#	%
Community cinema/ film society	123	90
University or college film society	2	1
Arts Centre	4	3
Pop up screening	2	1
Other (independent cinema, mobile cinema, festival)	5	4
<b>Total</b>	<b>136</b>	<b>100</b>

### 3.6.2 Training

We asked community cinema providers whether their volunteers or staff undertook any training or professional development. 14% of respondents provided training and development opportunities, in areas such as health & safety (including first aid), audience development, licensing, hospitality, box office systems, attendance at Cinema For All and ICO events and workshops, fund raising, marketing and projection.

### 3.6.3 Biggest challenges

As in previous surveys we asked respondents to describe the biggest challenges currently affecting their organisation. 116 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. Respondents also cited high venue and film hire costs 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"><li>• Growing audiences</li><li>• Attracting new members</li><li>• Encouraging younger people to attend screenings</li></ul>
Committee and volunteers	<ul style="list-style-type: none"><li>• Retaining volunteers</li><li>• Finding volunteers with appropriate technical knowledge</li></ul>

	<ul style="list-style-type: none"> <li>• Maintaining 'momentum'</li> </ul>
Film booking and programming	<ul style="list-style-type: none"> <li>• Covering licence fee costs</li> <li>• Working with distributors</li> <li>• Keeping abreast of new releases</li> <li>• Working around other bookings at the venue</li> </ul>
Venue and equipment	<ul style="list-style-type: none"> <li>• Finding an appropriate venue</li> <li>• Replacing old equipment</li> <li>• Acquiring superfast broadband to enable digital streaming</li> <li>• Competition from a new venue locally</li> <li>• Improving sound quality</li> <li>• Keeping up with technological developments</li> <li>• Coping with a small venue</li> </ul>
Finances	<ul style="list-style-type: none"> <li>• Identifying funding sources</li> <li>• Remaining economically sustainable</li> </ul>

### 3.7 The benefits of community exhibition

Last year we introduced two new 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 3.13 shows, there was almost universal agreement that offering value for money was a key benefit of community exhibition. Broadening the range of films available, 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
Offering value for money	98%	1%	1%
Broadening the range of films available locally	96%	3%	1%
Making it easier to see films on the big screen	90%	7%	2%
Making use of local facilities (e.g. village halls)	85%	15%	-
Providing volunteering opportunities	80%	15%	5%
Promoting informal education about film	77%	15%	7%
Generating income for your venue	75%	23%	2%
Bringing together different sections of the community	75%	12%	13%
Increasing civic pride in the local area	72%	16%	11%
Encouraging more people to come into the area & use local shops & businesses	27%	50%	23%
Engaging under 19s in community activities	23%	62%	15%

*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	2.2
Making it easier to see films on the big screen	2.7
Offering value for money	4.0
Bringing together different sections of the community	5.4
Making use of local facilities (e.g. village halls)	5.5
Promoting informal education about film	6.5
Generating income for your venue	7.0
Providing volunteering opportunities	7.0
Increasing civic pride in the local area	7.8
Engaging under 19s in community activities	8.9
Encouraging more people to come into the area & use local shops & businesses	9.0

### 3.8 Using Cinema For All 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 Cinema For All 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 Cinema For All web site and the e-Newsletter were the most frequently used of the services and resources listed. 91% of respondents had used the Cinema For All web site at some time, and 27% used it once a month or more. 77% had used the e-Newsletter, and 38% used it once a month or more.

Table 3.15: 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=131)	27	37	16	11	9
e-Newsletter (base=129)	38	23	6	9	23
Cinema For All Booking Scheme (base=131)	7	22	18	14	39
Advice leaflets & briefing notes (base=130)	-	14	18	28	40
Enquiry service (base=129)	-	15	13	30	42
Regional group services (base=129)	1	5	22	24	48

Member/Associate discounts (base=129)	1	2	5	34	57
Cinema For All Programming notes (base=128)	2	11	13	13	62

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 2012/13, Figure 3.1 and Table 3.16 reveal a high level of satisfaction with the majority of 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 67% or more of the respondents with the National Conference and Regional viewing services 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 2.1, which means on average they were positively valued.

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

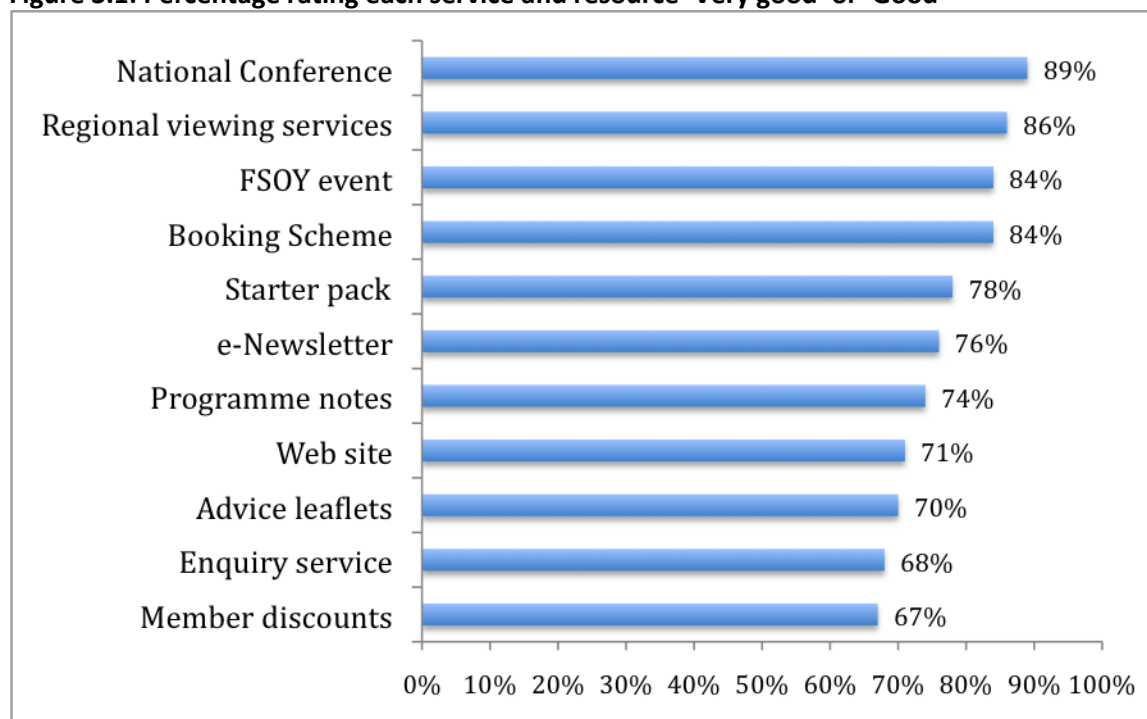


Table 3.16: How do you rate the following Cinema For All resources and services?

	Mean rating	% V Good 1	% Good 2	% Okay 3	% Poor 4	% V Poor 5
National conference (base=35)	1.6	51	37	11	-	-
Starter pack (base=37)	1.6	57	22	22	-	-
Regional viewing services (base=58)	1.7	48	38	10	2	2
Cinema For All Booking Scheme (base=76)	1.8	45	39	9	7	-
Film Society of the Year event (base=49)	1.8	37	47	14	2	-
e-Newsletter (base=89)	2.0	26	51	24	-	-
Member/Associate discounts (base=48)	2.1	29	38	27	4	2
Cinema For All website (base=110)	2.1	20	51	27	2	-
Enquiry service (base=65)	2.1	26	42	29	3	-
Advice leaflets & briefing notes (base=50)	2.1	22	48	30	-	-
Cinema For All Programme notes (base=43)	2.1	19	56	23	-	2

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

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: 2013/14 FILM LIST

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101 Dalmatians  
12 Angry Men  
12 Years A Slave  
20 Feet From Stardom  
42nd Street  
5 Broken Cameras  
7 Brides For 7 Brothers  
Abominable Dr Phibes, The  
About Elly  
About Time  
Arbitrage  
Accident  
Ace In The Hole  
Act of Killing, The  
Act of Seeing with One's Own  
Eyes, The (Short Film)  
Adaptation  
Adieu Marx  
Ai Weiwei: Never Sorry  
Aladdin  
Alan Partridge: Alpha Papa  
All About My Mother  
All Is Lost  
All Night Long  
All Quiet On The Western Front  
All Stars  
All You Need Is Love  
Almanya - Welcome To  
Germany  
Alps  
Amadeus  
Amateur  
American Hustle  
Amigo  
Amores Perros  
Amour  
An American In Paris  
Anchorman 2: The Legend  
Continues  
Anchorman: The Legend of Ron  
Burgundy  
Andulucia, My Love  
Angels' Share, The  
Anna Karenina  
Annie Hall  
Another Year  
Any Day Now  
Apartment, The  
Arbour, The  
Archipelago  
Argo  
Aristocats, The  
Arsenic And Old Lace  
Artemisa  
Arthur Christmas  
Artist, The  
Assault On Precinct 13  
At Land (Short Film)  
August: Osage County  
Australia  
Avanti!  
Avengers, The  
Babette's Feast  
Babylon  
Back Pack/Pedal Power Cinema  
(Short Film)  
Bad and The Beautiful, The  
Bad Lieutenant (1992)  
Band's Visit, The  
Baraka  
Barbara  
Barbie: The Princess and the  
Popstar  
Barfi!  
Beasts of the Southern Wild  
Beautiful Creatures  
Before Midnight  
Before the Revolution  
Beguiled, The  
Behind The Candelabra  
Believer, The  
Belleville Rendezvous  
Benda Bilili  
Beneath Hill 60  
Berberian Sound Studio  
Best Exotic Marigold Hotel, The  
Best Of Men, The  
Beware of Mr. Baker  
Beyond The Hills  
Bicycle Thieves  
Big City, The (aka Mahanagar)  
Big Wedding, The  
Birdie (Short Film)  
Biutiful  
Black Book  
Black Bread  
Black Orpheus (1959)  
Black Pond  
Blancanieves  
Blind Husbands  
Bling Ring, The  
Blue Black Permanent  
Blue Is The Warmest Colour  
Blue Jasmine  
Blues Brothers, The  
Body Snatchers (1993)  
Bon Voyage  
Book Thief, The  
Bourne Legacy, The  
Boxed In (Short Film)  
Boxing Day  
Boy  
Brakhage  
Brave  
Breakfast At Tiffany's  
Breakfast Club, The  
Breathing  
Bride Wore Black, The  
British Transport Films  
Broadway Melody of 1936  
Broadway Melody, The  
Broken  
Broken Circle Breakdown, The  
Bugsy Malone  
Bullhead  
Butler, The  
Byzantium  
Caesar Must Die  
California Suite  
Calvary  
Camp 14 - Total Control Zone  
Cape Fear  
Captain Phillips  
Carancho  
Casablanca  
Caught on a Train  
Cave Of The Yellow Dog, The  
Central Station  
Ceremony, The  
Chalo Dilli  
Champagne  
Chaplin  
Chariots Of Fire  
Chasing Ice  
Chico And Rita  
Child's Pose  
Children Of Heaven

Chinatown	Diving Bell And The Butterfly, The	False Trail
Chocolat	Divorce Italian Style	Family, The
Chunking Express	Django	Fantastic Mr Fox
Cinema Komunisto	Django Unchained	Far from Home (Short Film)
Cinema Paradiso	DJOUU (Short Film)	Fargo
City Of God	Docks Of New York, The	Fast And The Furious 6
City Of Hope	Doctor Zhivago	Fateless
Closely Observed Trains	Dog Star Man: Part I (Short Film)	Fenix 11.23
Cloud Atlas	Dog Star Man: Part II (Short Film)	Field In England, A
Cloudy With A Chance Of Meatballs 2	Dog Star Man: Part III (Short Film)	Fill The Void
Come and See	Dog Star Man: Part IV (Short Film)	Filth
Commitments, The	Don Giovanni	Fires Were Started (Short Film)
Concert, The	Don Giovanni - Madrid 2005 (Concert)	First Day Of The Rest Of Your Life, The
Conformist, The	Don't Look Now	First Position
Conspirators, The	Dorian Grey	Fish Tank
Corked	Down In The Cellar	Fists In The Pocket
Cotton Comes To Harlem	Dr Black, Mr Hyde AKA The Watts Monster	Fitzcarraldo
Cranes Are Flying, The	Dr Strangelove or: How I Learned To Stop Worrying and Love The Bomb	Five Easy Pieces
Cria Cuervos	Dracula (1931)	Five Star Final
Croods, The	Driller Killer, The	Flame Of Citreon
Cruel Sea, The	Dumbo	Flaming Creatures
Cutie and the Boxer	East of Eden	Flight
Dallas Buyers Club	Easy Money	Fly, The (1958)
Damaged Goods	Eat Drink Man Woman	Fog, The
Dans la Maison	Edvard Munch	Foreign Land
Dark Star	Elena	Frances Ha
Daughters of the Dust	Elysium	Francis Bacon's Arena
Dazed and Confused	Emperor	Frankenweenie
Dead Cat	English Vinglish	Free Birds
Death By Hanging	Epic	Free Men
Debt, The	Eric Or The Little Book Of Insects	French Lieutenant's Woman, The
Deep Blue Sea, The	Ernest & Celestine	Frieda
Deep, The	Escape From New York	From Time To Time
Defense Counsel Sedov	Escape From Planet Earth	From Up On Poppy Hill
Departures	Eugene Onegin	Frozen
Der Rosenkavalier (Opera)	Eva Wants to Sleep	Funeral, The (1996)
Design For Living	Even The Rain	Funny Face
Desistfilm (Short Film)	Everybody Has A Plan	G.I Joe: Retaliation
Despicable Me	Eye of the Storm, The	Galaxy Quest
Despicable Me 2	Fairy, The	Gambit
Diana		Ganja And Hess
Diary of a Shijunku Thief		Garth Marenghi's Darkplace
Diary of a Wimpy Kid		Marathon
DIG!		Gatekeepers, The
Disco Godfather		General, The (1926)
Discreet Charm of the Bourgeoisie, The		George Lucas In Love (Short Film)
District 9		Ghandi At The Bat (Short Film)
Divided We Fall		

Ghost Writer, The	Hobbit: An Unexpected	It's a Wonderful Life
Gilda	Journey, The	Jack Ryan: Shadow Recruit
Ginger & Rosa	Hobbit: Desolation Of Smaug,	Jack Smith and the Destruction
Girls, The (1968)	The	of Atlantis
Gloria	Hobson's Choice	Jack The Giant Slayer
Go Between, The	Holy Motors	Jackpot
Goat, The (Short Film)	Hope Springs	Jaws
Gold Rush, The (1925)	Horse Soldiers, The	Jean de Florette
Goldfinger	Host, The	Jiro Dreams of Sushi
Good Companions, The	House Of Wax (1953)	Joy Of Six, The
Good Day To Die Hard, A	How I Ended This Summer	Joyeux Noel
Good Night, A (Short Film)	How I Live Now	Jules et Jim
Good Vibrations	How To Marry a Millionaire	Jungle Book, The
Good, The Bad and The Ugly,	Hugo	Justin and the Knights of Valour
The	Human Desire	Kent Wildlife Film
Goodbye First Love	Hunger Games: Catching Fire,	Key Largo
Goodbye Lenin	The	Keyhole
Gospel According to St	Hunt, The	Kick Ass 2
Matthew, The	Hunter, The	Kid With a Bike, The
Goya – or the Hard Way to	Hustler, The	Kill Your Darlings
Enlightenment	Hyde Park on the Hudson	Killers, The
Gran Torino	I Am Breathing	King Of Devil's Island
Grand Budapest Hotel, The	I Am Love	King Of New York
Grave of the Fireflies	I Am Nasrine	Kiss The Water
Gravity	I Was Born But...	Knife In The Water
Great Beauty, The	I Wish	Kosmos
Great Debaters, The	I'm Not There	La Boheme
Great Expectations	I'm So Excited	La Cenerentola
Great Gatsby, The	Il Divo	La Traviata
Great Gatsby, The (1974)	Il Postino	Lady From Shanghai, The
Great White Silence, The	Impossible, The	Lady Vanishes, The
Greed	Imposter, The	Lady, The
Guard, The	In a Better World	Land And Freedom
Halloween (1978)	In A World...	Lars and the Real Girl
Hannah Ardent	In Dreams (Short Film)	Las Acacias
Happy (a documentary)	In Love With Alma Cogan	Last Airbender, The
Hard Day's Night, A	In The Fog	Last Chance Harvey
Harold and Maude	In The Heat Of The Night	Last Command, The
Headhunters	In The House	Last Man On Earth, The (1961)
Headwig And The Angry Inch	In the Mirror of Maya Deren	Last Projectionist, The
Heat, The	In The Mood For Love	Last Summer Of La Boyita, The
Heaven's Gate	Incendies	Last Vegas
Hedgehog, The	Incredibles, The	Late Quartet, A
Help, The	InRealLife	Laura
Her	Inside Llewyn Davis	Lawrance of Arabia
High Society	Internship, The	Le Harve
Hijacking, A	Invictus	Le Jour Se Levre
His Girl Friday	Invisible Woman, The	Le Placard
Hit Man	Iron Man 3	Le Regle Du Jeu
Hitchcock	It Always Rains On Sunday	Le Retour De Martin Guerre



Le Week-end  
League Of Gentlemen, The  
Lego Movie, The  
Lemon Tree  
Leopard, The  
Les Demoiselles de Rochefort  
Les Diaboliques  
Les Enfants Du Paradis  
Les Femmes du 6em Etage (The Women on the 6th Floor)  
Les Geants  
Les Misérables  
Let The Bullets Fly  
Let's Get Lost  
Leviathan  
Liberal Arts  
Life and Death of Colonel Blimp, The  
Life In Lanterns, A (Short Film)  
Life Is Beautiful  
Life of Pi  
Like Father Like Son  
Like Someone In Love  
Like Water For Chocolate  
Lilting  
Lincoln  
Lion In Winter, The  
Lion King, The  
Little Miss Sunshine  
Little Red Flowers  
Lives Of Others, The  
Local Hero  
Locke  
Lodger: A Story of the London Fog, The  
Lone Ranger, The  
Long Way Down, A  
Look of Love, The  
Lore  
Lost Honour Of Katharina Blume, The  
Lost World Of Tibet, The  
Love Crime  
Love in the Afternoon  
Love Is All You Need  
Love Me Tonight  
Loving Couples  
Ma Vie En Rose

Macbeth (Live Broadcast from Manchester International Festival)  
Machinist, The  
Made In Dagenham  
Mafioso  
Magic Flute, The  
Mamma Don't Allow (Short Film)  
Mamma Mia!  
Man of Steel  
Man On Wire  
Man Who Left His Will On Film, The  
Mandela: Long Walk To Freedom  
Manon des Sources  
Mao's Last Dancer  
Margaret  
Maria (Short Film)  
Marius  
Marley  
Martha Marcy May Marlene  
Mary And Max  
Mary Poppins  
Mascarades  
Masque Of The Red Death, The  
Master, The  
Matewan  
Matter of Life and Death, A  
Matthew Hopkins: Witchfinder General AKA The Conqueror Worm  
McCullin  
Me and Orsen Wells  
Me and You  
Meditation on Violence  
Meet Me In St Louis  
Men With Guns  
Meshes Of The Afternoon (Short Film)  
Michael Grigsby: Documentarist  
Micmacs  
Midnight in Paris  
Midnight's Children  
Miller's Crossing  
Millions  
Mind Benders, The  
Miracle On 34th Street

Mistuko Delivers  
Modern Times  
Moj Rower  
Molly's Way  
Mon Oncle  
Moneyball  
Monsieur Lazhar  
Monsters University  
Monuments Men, The  
Moo Man, The  
Moolaade  
Moonrise Kingdom  
More Than Honey  
Mortal Instruments: City Of Bones, The  
Moshi Monsters The Movie  
Motorcycle Diaries, The  
Mr Deeds Goes To Town  
Mr Peabody And Sherman  
Mrs Henderson Presents  
Ms. 45 AKA Angel of Vengeance  
Much Ado About Nothing  
Mud  
Muppets Most Wanted  
Murder On The Orient Express  
Muscle Shoals  
Museum Hours  
Music In Darkness  
My Afternoons With Margueritte  
My Dog Tulip  
My German Friend  
My Week With Marilyn  
Mystery Of Picasso, The Navigator, The (Short Film)  
Nebraska  
Neighboring Sounds  
Night And Fog In Japan  
Night at the Opera, A  
Night Games  
Night of Silence  
Night of the Hunter, The  
Nightmail  
Nightmare Before Christmas, The  
Nine  
Ninotchka  
No  
Nocturne  
North Country

Nosferatu (1922)  
Nostalgia For the Light  
Notorious  
Now You See Me  
O' Brother Where Art Thou  
Oblivion  
Odd Life Of Timothy Green, The  
Of Horses And Men  
Oh! What a Lovely War  
Oil City Confidential  
Old Hitchin On Film  
Old Maid, The  
Olympus Has Fallen  
Omar  
On the Waterfront  
Once  
Once Upon A Time In Anatolia  
One Chance  
One Direction: This Is Us  
Only God Forgives  
Only Lovers Left Alive  
Oranges And Sunshine  
Organiser, The  
OSS 117: Cairo, Nest Of Spies  
Ossuary, The  
Out in the Dark  
Out of Africa  
Oz The Great and Powerful  
Pacific Rim  
Page One: Inside The New York  
Times  
Pandora and the Flying  
Dutchman  
Pandora's Box  
Pans Labyrinth  
Papa & Sons  
Papadopoulos And Sons  
Paris  
Paris Texas  
Paris-Manhattan  
Park Row  
Passenger, The  
Past, The  
Pather Panchali  
Patience Stone, The  
Percy Jackson: Sea of Monsters  
Perks Of Being A Wallflower,  
The  
Persepolis

Pervert's Guide to Ideology,  
The  
Peter Pan (1924)  
Phantom Of Paradise  
Philomena  
Pink Panther  
Pirosmani  
Place Beyond The Pines, The  
Plan 9 From Outer Space  
Planet of Snail  
Plein Soleil  
Ponyo  
Populaire  
Postman Always Rings Twice,  
The  
Potiche  
POW, The (Short Film)  
Prelude: Dog Star Man (Short  
Film)  
Princess Bride, The  
Prisoners  
Private Affairs Of Bel Ami, The  
Private Peaceful  
Project Wild Thing  
Project, The (Short Film)  
Promised Land  
Pygmalion  
Quartet  
Queen, The  
Rabbit-Proof Fence  
Raid, The (1954)  
Railway Children, The  
Railway Man, The  
Raintree Country  
Raise The Red Lantern  
Rango  
Reality  
Rear Window  
Rebecca  
Rebellion  
Recovery - The Slow Road  
Red 2  
Red Badge Of Courage, The  
Red Dessert (Il Deserto Rosso)  
Red Dog  
Reluctant Fundamentalist, The  
Rembrandt's J'Accuse  
Renoir  
Repo Man  
Repulsion

Requiem For A Dream  
Return of the Secaucus Seven,  
The  
Return, The  
Rigoletto (1983) (Opera)  
Ring Of Bright Water  
Rio 2  
Ritual in Transfigured Time  
(Short Film)  
Road House  
Roadmap To Apartheid  
Robot and Frank  
Rocky Horror Show, The  
Roman Holiday  
Romance of the Far Fur  
Country  
Room With a View, A  
Room, The  
Royal Affair, A  
Run For Your Wife  
Rush  
Rust and Bone  
Safe Haven  
Safety Not Guaranteed  
Salmon Fishing in the Yemen  
Samsara  
Sanatorium, The  
Sapphire  
Sapphires, The  
Saragossa Manuscript, The  
Sarah's Key  
Saturday Night and Sunday  
Morning  
Saturday Night Fever  
Saving Mr. Banks  
Scandal  
Scandel Sheet AKA The Dark  
Page  
Scooby Doo  
Scott Pilgrim VS The World  
Sea, The  
Searching For Sugarman  
Secret Garden, The  
Secret In Their Eyes, The  
Seduced And Abandoned  
Selam  
Selection of Buster Keaton  
Shorts (From BFFS)  
Selfish Giant, The  
Separation, A

Seraphine  
 Serious Man, A  
 Servant, The  
 Sessions, The  
 Seven Psychopaths  
 Seven Streets, Two Markets  
 and a Wedding  
 Seventh Heaven  
 Sex And Drugs And Rock And  
 Roll  
 Shadow Dancer  
 Shakespeare In Love  
 Shed, The (Short Film)  
 Shell  
 Sherlock Jr  
 Shining, The  
 Ship That Died Of Shame, The  
 Short Term Twelve  
 Side Effects  
 Sideways  
 Sightseers  
 Silence  
 Silent Souls  
 Silver Linings Playbook  
 Simple Life, A  
 Sing Your Song  
 Sister  
 Skyfall  
 Slavnosti snezenek  
 Sleep Tight  
 Small Family Business, A  
 Smurfs 2, The  
 Snow Caveman, The  
 Snows Of Kilimanjaro, The  
 Sofia (Short Film)  
 Some Like It Hot  
 Son Of Babylon  
 Son Of Frankenstein  
 Sonata For Hitler  
 Song For Marion  
 Source, The  
 Spirit Of 45, The  
 Spirit Of The Beehive, The  
 Spirited Away  
 Stand By Me  
 Star Trek Into Darkness  
 Starbuck  
 Station Agent, The  
 Stories We Tell  
 Story Of The Weeping Camel,  
 The  
 Straight Story, The  
 Strangers On A Train  
 Strictly Ballroom  
 Study In Choreography For  
 Camera, A (Short Film)  
 Submarine  
 Summer in February  
 Summertime  
 Sunshine On Leith  
 Sunshine State  
 Sweetgrass  
 Tabu  
 Take This Waltz  
 Teenage Mutant Ninja Turtles  
 Tell No One  
 Tess  
 Tetro  
 Thelma and Louise  
 Theorem  
 Therese  
 Therese Desqueyroux  
 Thief Of Bagdad, The  
 Thing, The (1982)  
 Third Man, The  
 This Is England  
 This Is Not A Film  
 This Is The End  
 Thor: The Dark World  
 Three Colours Blue  
 Three Colours White  
 Three Faces of Eve, The  
 Three Walls  
 Thunderbirds Are Go  
 Tinker Bell And The Pirate Fairy  
 Tinker Bell and the Secret of  
 the Wings  
 Titfield Thunderbolt, The  
 To Catch A Thief (1955)  
 To Kill a Mockingbird  
 To Rome With Love  
 To The Wonder  
 Tom At The Farm  
 Top Hat  
 Torment Aka Hets  
 Tortoise in Love  
 Toto The Hero  
 Touching the Void  
 Tour de Cinema (Short Film)  
 Train, The  
 Trance  
 Tsotsi  
 Tu Seras mon Fils  
 Turbo  
 Twelfth Night  
 Two Days In Paris  
 Tyrannosaur  
 Umbrellas of Cherbourg, The  
 Un Ballo - Madrid 2008  
 (Concert)  
 Underground  
 Undertow  
 Underworld  
 Untouchable (Intouchables)  
 Up There  
 Usual Suspects, The  
 V For Vendetta  
 Valkyrie  
 Vapors (1965)  
 Vertigo  
 Very Eye of Night, The (Short  
 Film)  
 Village at the End of the World  
 Vincent (Short Film)  
 Vinyl  
 Violent Playgroud  
 Vivian Las Antipodas!  
 Wadjda  
 Waitress  
 Wakolda  
 Walkabout  
 Walking with Dinosaurs  
 War Game, The  
 Warm Bodies  
 Water  
 Wave, The  
 Way Way Back, The  
 Way, The  
 We Have A Pope  
 We Steal Secrets: The Story of  
 Wikileaks  
 Wedlock House: An Intercourse  
 (Short Film)  
 Welcome Home Brother  
 Charles  
 Welcome To The Punch  
 Welcome to the Sticks  
 Well-Digger's Daughter, The  
 West Side Story

Whale Rider  
What Ever Happened To Baby  
Jane  
What Maisie knew  
What Richard Did  
When Pigs Have Wings  
Where Do We Go Now?  
Whiskey Galore  
White Christmas  
White Elephant  
White House Down  
White Material  
White Ribbon, The  
Wildest Dream, The  
Willy Wonka and The Chocolate  
Factory (1971)  
Winged Migration  
Wings Of Desire  
Witches, The  
Wizard Of Oz, The  
Wolf Of Wall Street, The  
Wolverine, The  
Woman In Black, The  
World War Z  
World's End, The  
Wreck It Ralph  
Yossi  
You Ain't Seen Nothin' Yet  
Young Woman and The  
Teacher, The (Short Film)  
Zanta Clauz (Short Film)  
Zaytoun  
Zero Dark Thirty  
Zero de conduite (Short Film)  
Zift

## APPENDIX 2: FEEDBACK ON CINEMA FOR ALL

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*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?'*

### **Value most**

Insurance discount.

The block Booking Scheme.

Knowing that there is an organisation whose raison d'etre is to support community cinemas/film societies in all aspects of their operation. The development of educational support for film audiences.

Immediacy and friendly nature of dealing with enquiries.

Regional viewings and local contacts.

Information about films from anywhere and the Booking Scheme, plus helpful advice on other distributors. The support provided is valuable to us.

Their efficient and helpful advice from end of a telephone!

Provides good information when required.

Your screenings are a great help (indispensable!) in building good modern international film programmes

I have only just taken over as Chair of our local film club, so was not involved in the running of the club until recently, however I do appreciate the newsletter and the booking service which are the two areas I have used to date.

Accreditation of our film society. Quality information is there when we require it.

Block Booking Scheme and sources of licensing for films.

As you will see from the answers our Film Society does not make full use of BFFS, however we value its presence & feel it is important for film societies to have access to the range of services that BFFS offers. Film societies differ from each other - they are not a one size fits all group. Each film society will make use of the different levels of support available from BFFS. Long may it flourish.

Sharing experience with other groups, discussing technical issues.

National representation and liaison, especially with key funders such as BFI.

We would not have been able to set up without being able to borrow the equipment from BFFS Scotland, so continuing to offer this to new groups is really important.

Very helpful for getting the community cinema started in 2012.

Good representation of film clubs.

The Booking Scheme, helpful enquiry service.

Giving a voice to film societies although I am now worried about the change of name which seems to lose the traditional link.

BFFS is a valuable resource for getting new film clubs and community cinemas up and running, and for providing an alternative source of film hire. Overall, it is vital to have a central office to support grass-roots organisations like community cinemas, which enrich the lives of so many people across the country but especially rurally.

Gives us the confidence that we are doing things correctly.

Screening sessions.

Membership feedback regarding opinions of films viewed.

Provides a voice for locally-based Film Societies.

Insurance cover and block Booking Scheme.

Viewing sessions.

Insurance scheme.

Booking Online. Regional sessions closer to us!

We love being part of a mother organisation who advocates for us.

The film Booking Scheme.

The opportunity for advice and guidance.

A spokes-body and encouragement for the independent sector.

As national representative of community cinema.

We appreciate the newsletters and information therein but particularly enjoy the local viewing sessions as an opportunity to keep up with some interesting new films and the chance to meet other people from other societies and compare notes.

It's good to have someone to ask questions of when you need to. Be interesting to see if the new Hub is really interested in what we do and whether we get any useful support.

BFFS is a wonderful resource which I am only just getting to know.

We value most the broad range of titles available on the BFFS Booking Scheme.

Access to advice & hopefully insurance discounts. Opportunity to network with other BFFS members. We currently use Access Cinema for sourcing our films & find them an invaluable resource. If BFFS were able to run a service like they do it would be immensely helpful to a lot of programmers I feel!

I value BFFS's ability to solve problems and that staff are always available if and when they are needed, but most importantly their willingness to help. It's always reassuring to feel you have someone to fight your corner. The proposed name change to Cinema For All may ultimately make the organisation more accessible to other looking to set up their own society or cinema. The roadshows are a great idea and will hopefully encourage people to get something started in their own area so more of those would be great.

Place to call on for advice when we were setting up. Chance for committee members to see films together at regional screenings.

The Booking Scheme and help finding licence holders for other films are really indispensable.

Just that you exist and are available if we need support!

Information about regional/hub events.

The people in the organisation are excellent.

Your prompt availability when we seek help. I think service is very good

Block Booking Scheme.

Helpful and Efficient Booking and Enquiry Service.

Good to have an organisation which specifically supports groups such as ours.

Your being there if needed.

As a hub and champion for community cinema. I think the onus is on us to make use of you more than any improvements you could make...

The insurance arrangements are very valuable to us.

Value most: National Conference, Film Society of the Year Awards, information about other film societies and meeting people from them at BFFS and ICO events.

Phone enquiries have always been decisively answered.

Keeping community cinemas connected; it is often hard to remember we are not the only ones out here.

National advocacy for the screening and promotion of independent film, training, networking and viewing opportunities.

We value most that the BFFS presents a central resource and voice for film societies across the UK.

## **Areas for improvement and further development**

I have never known what the BFFS is about and have usually found that any time there is help available it doesn't apply to any commercial business and hasn't yielded any benefit.

The independent cinema industry would be better served and more viable if the BFFS and associated funders/orgs (such as film hub initiatives) underwent a significant review and policy change. Ask yourselves why seemingly successful initiatives such as Flix in the Sticks still requires funding year after year when there are perfectly viable business models out there that would meet the need they serve.

We have found it of little relevance or assistance to our planning or operations. We would LOVE to be convinced otherwise. At present, we're BFFS members because our insurers require it.

Take more notice of the importance of film clubs for mature audiences, including the retired community.

The national conference in Sheffield this year makes it difficult and expensive for us to get to from SE England but I can understand the need to do it!

More information about licensing. There are so many different licenses and seems to be a bit of a grey area.

Automatic renewals would be nice.

More films through the BFFS Booking Scheme?

To be honest, I don't really use BFFS much, so maybe you could improve by making it clearer what services you do offer, and what can be of use. I would like to use the Booking Scheme, but so far none of the films we have shown you have been able to licence.

More impartial technical help needed - eg about converting to DCP projection.

Often emails are not answered eg enquiries about viewing DVDs on list for future screenings.

Provide an online booking service for both films and trailers.

The organisation seems to be in confusion about its role. A clearer focus on supporting film societies/community cinemas would be appreciated.

Although we consulted the regional technical support when trying to choose equipment we feel we did not make the best choice of equipment for our hall and have spent more money modifying the original equipment. We would welcome technical expertise on improving sound quality in a venue not designed to show films and wonder if leaflets advising on equipment designed for non technical people. Every film society we visited had different equipment with their own related problems.

Keep surveys short and sweet.

Film catalogue very laborious to go through, could be redone as database to search like Filmbank, by genre, date, language etc.



We would really value concrete advice on tax, charity status and financial matters, including grants, crowd-funding etc - ASAP please.

The Booking Scheme is good but could be cheaper.

One of the principle reasons we have not used the services/facilities of BFFS as much as we may have done is the membership categories do not seem to fit with our purpose. We are the local Community Cinema now but we are also trying to make a profit to support the work of our Church. Thus we are at one level a community resource and another a commercial operation.

Personally I would love to show more of the films that BFFS has access to and promotes but our audience simply would not come.

Reduce your costs and make the films easier to find on the website without having to download and then search.

In terms of what could be improved: more info on rights sources to help in obtaining licences; more local viewing opportunities. As voting members we would like more communication on BFFS activities such as strategy, Board activity, Federation financial and general matters that, as a Federation, BFFS should be providing specifically to members (NewsReel being a general publication sent beyond just members).

It would be so much better if you ran an easy to search database of films! The current system is far too clunky and time consuming. Definitely an expansion of the Booking Scheme is the most valuable facility for us!

The annual meeting was quite good (and as a result we are showing "Like father, like son" in our next season), but we would prefer to see more films on the programme.

Maybe it is just me, but I find the BFFS website very unintuitive to navigate and often have to go back and forth several times to find pages like the one listing distributors.

Put pressure on other distributors to reduce their licence fees.

Add to catalogue of programme notes and make these much easier to find on BFFS website.

The divide-up-and-discuss sessions at recent events in Nottingham and Sheffield didn't really work - too short. The selection of films at the recent preview screenings in Sheffield was disappointing, but I know that was partly because two of the promised films didn't materialise.

No quad posters were available for any of our titles this year. We had to go to MPD and donated them to you afterwards.

[end]