

CINEMA FOR ALL

COMMUNITY EXHIBITOR SURVEY

2016/2017

CINEMA
FOR ALL

MARCH 2018

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: 2016/17 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 111,424¹ admissions in 2016/17. Theatrical ticket sales on this scale would have generated a box office revenue of over £830,000².
- The average audience size of responding community exhibitors was 58, with 36% of respondents recording an increase in audiences and 39% recording roughly the same number as in the previous year.
- 80% of organisations offering membership saw their membership increase or stay the same over the last year.
- Responding community exhibitors hosted 2166³ screenings in 2016/17.

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:

- 91% of responding organisations are run as not-for-profit, with 33% having charitable status.
- Over two thirds (68%) formally measure audience reactions to films in order to inform future programming decisions.
- Over three quarters (77%) 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.
- 48% of responding organisations provided programming notes to accompany screenings.
- All responding organisations believed that providing value for money was a crucial benefit of community cinema exhibition.
- Almost all respondents (99%) thought that broadening the range of films available locally was a principal benefit of their operation.
- Other recognised benefits include making use of local facilities (97%), making films more accessible on the big screen (93%), providing volunteering opportunities (91%), bringing together different sections of the community (90%), promoting informal education about film (82%) and increasing civic pride in the local area (79%). Only 42% 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 £22.67 with the highest at £70. 58% of respondents who offered membership also offered concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- 31% of organisations that operate a membership scheme charged an additional admission fee. The average entry fee for members was £4.55 (ave. £5.18 for non-members). Compared with the average commercial cinema admission charge of £7.49 (*UKCA 2017*) community cinema continues to offer value for money.

¹ Based on 82 responses to this question.

² £834,565.76 – based on an average commercial ticket price of £7.49 – source UKCA 2017

³ Based on 90 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 675 different titles in 2016/17, mainly foreign language, British and independent films.
 - 19 titles were programmed by 10 or more community exhibitors during the year, and of these 10 were either British or foreign language titles.
- The top three most programmed titles were *Mustang* (27), *I, Daniel Blake* (24) and *Bridge of Spies* (18)
- Community exhibitors enhance film provision in areas overlooked by commercial circuits:
 - 41% of respondents operated in rural or remote areas (compared with 3% of commercial screens).
 - On average, film societies and community cinemas were located around 7 miles away from the nearest commercial cinema.
 - 91% 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:

- Almost all Cinema For All services or resources were rated as 'good' or 'very good' by over 70% of survey respondents who had used that service or resource.
- The most highly rated services (i.e. rated very good or good) were our Starter Pack (95%), Programme Notes (94%), Enquiry Service (89%), Booking Scheme (88%), Technical Advice (86%), Website (85%), Advice Leaflets (84%), Member Discounts (84%), Film Society of the Year Awards (82%) and Newsreel (81%).

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. 131 organisations responded to the survey, a response rate of just over 12%.
- Survey responses were by far strongest from the South East, with Scotland and the South West being the next two strongest regions.

Year of establishment

- 83% of responding organisations were established in 2000 or later, while 4% were established prior to 1970.

Membership

- 51% of the community exhibitors that responded operated a membership system in 2016/17.
- 80% of respondents saw their membership rise or stay the same in 2016/17 and just 7% saw a decline in numbers, compared with 17% in 15/16, 20% in 14/15 and 23% in 13/14.
- The average full annual membership fee was £22.67.
- 58% of the responding exhibitors who offered membership also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- 31% of respondents that operated a membership system charged an additional admission fee, which averaged £4.55, down from £4.82 in 15/16 but up from £4.20 in 14/15.
- Apart from contact details, respondents most commonly collected data on members' age or age range (33%), gender (27%) and disability (19%). 21% collected details about members' ethnicity, which is a significant increase from just 2% last year.
- 37% store membership data electronically, 24% store data both electronically (in a spreadsheet, for example) and in hard copy, 8% keep records in hard copy only and 10% use online (cloud) storage such as Dropbox.

Admissions and key demographics

- The average general admission fee on the door was £5.18 for non-members, which is significantly lower than the average commercial cinema admission charge of £7.49 (UKCA 2017).
- The average audience size in 2016/17 was 58, down from 59 in 15/16 and 63 in 14/15
- 67% of responding organisations had an average audience of 60 or fewer per screening. 9% had average audiences of 100 and above.
- The largest audience recorded stood at 600.
- Responding community exhibitors recorded around 111,424⁴ admissions in 2016/17. Theatrical ticket sales on this scale would have generated a box office revenue of over £830,000⁵.

Provision

- The most commonly used format was DVD (used 'usually' or 'sometimes' by 96% of responding organisations). However, the usual choice at 60% was Blu-ray, with DVD at 49%.
- The number of respondents never using Blu-Ray has been steadily falling for a number of years; from 25% in 2013/14, to 14% in 14/15, 9% last year and just 6% this year.
- Although Digital Cinema Packages (DCPs) are increasingly accessible to community cinemas, their use this year has fallen from 28% last year to 17% this year. The number of groups who 'usually' or

⁴ Based on 82 responses to the question

⁵ £834,565.76 – based on an average commercial ticket price of £7.49 – source UKCA 2017

'sometimes' use online downloads or streaming services, however, has significantly risen from 14% in 2015/16 to 35% in 16/17. No respondents 'usually' project using 35mm, whilst 93% never use it.

- On average, respondents were located 7 miles from their nearest commercial cinema. While some were based at a commercial operator, 47% were located between less than 5 miles from a commercial venue. The greatest distance was 48 miles (plus a ferry crossing!).
- 59% operated in urban locations with 40.8% in rural areas (11% 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 BFI⁶.
- 94% screen films at least once a month or more, with 38% screening once per month and 14% once a week or more.

Programming

- The responding organisations programmed a total of 675 different titles during the 2016/17 season.
- 78% 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.
- 149 out of 675 titles were screened by multiple groups.
- The top three most programmed titles were *Mustang (27)*, *I, Daniel Blake (24)* and *Bridge of Spies (18)*. Community cinema is a huge supporter and advocate for foreign language film in the UK.
- Almost half of respondents (48%) provided programme notes to accompany screenings, and 70% measured audience reaction to films.
- Over three quarters (77%) 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 (91%) with 33% also having charitable status.
- 1% were set up as co-operatives, down from 4% in 15/16.

Type of exhibitor

- The majority (78%) of responding exhibitors described themselves as 'film societies (31% - down from 35% in 15/16) or community cinemas' (56% - up from 52% in 15/16).

Training

- 21% of respondents provided training and development opportunities in areas such as equipment, licensing, hospitality, first aid and box office systems. This is up from 12% in 2015/16.

The benefits of community exhibition

- Once again, value for money was overwhelmingly the largest benefit respondents believed community cinema offered (100%). Broadening the range of films available (99%) and making use of local facilities (97%) were also considered key benefits of community cinema exhibition.
- Making it easier to see films on the big screen (93%), providing volunteer opportunities (91%) and bringing together different sections of the community (90%) were also considered important benefits.
- Over three quarters of respondents considered generating income for their venues (84%), promoting informal education about film (82%) and increasing civic pride in the local area (79%) as benefits.
- Less than half of respondents thought that engaging under 19s in community activities (42%) and encouraging more people to come into the area and use local shops and businesses (41%) were benefits of community cinema exhibition.

⁶ 2.82 % as per *BFI Statistical Yearbook 2017*

Customer satisfaction

- The Cinema For All website and Newsreel were the most frequently used of Cinema For All's services and resources, with 73% and 71% of respondents using them respectively. 95% of respondents have used the website at some point, and 46% used it at least once a month (up from 39% last year).
- The least used services were programme notes (76% never using these), and regional group services (55% never using).
- There was a high level of satisfaction with all Cinema For All services and resources. Almost every Cinema For All service or resource was rated as 'good' or 'very good' by over 70% 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 (94%)
- The most highly rated services (i.e. rated very good or good) were our Starter Pack (95%), Programme Notes (94%), Enquiry Service (89%), Booking Scheme (88%), Technical Advice (86%), Website (85%), Advice Leaflets (84%), Member Discounts (84%), Film Society of the Year Awards (82%) and Newsreel (81%).

The BFI Film Audience Network and Neighbourhood Cinema Fund

- 71% of responding organisations knew that Cinema For All were a strategic partner of the BFI FAN (up from 66% last year).
- 64% were a member of their local BFI FAN Film Hub – up from 52% in 2015/16 and 44% in 14/15.
- Of those who had not joined, 64% were unaware of the Film Hubs, 46% were unaware of the benefits of joining. 18% also said a lack of time was a factor in not joining. 11% said the benefits offered by their local Film Hub were not relevant to their type of organisation (up from just 2% last year), and 11% were in need of any additional support.
- Of those that were a Film Hub member 56% had applied for support (down slightly from 58% in 2015/16) and of those 85% (up slightly from 82% last year) had been successful in receiving support. 42% of respondents that were members had taken part in Hub activities, up from 34% last year.
- 84% of respondents have heard of the BFI Neighbourhood Cinema Fund and 67% had profiles on the BFINC website.
- Although only 40% of respondents had applied to the fund, almost all (91%) of those had been successful.
- 38% of respondents securing equipment through the fund wanted further support with their new equipment from Cinema For All (up from 20% last year).

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 March 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 2017. 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, 131 organisations responded to the survey, a response rate of 12%. Table 2.2 shows responses from each nation and region:

Table 2.2: Survey responses by nation and region

Nation/region	#	%
South East	27	36
Scotland	12	16
South West	10	13
North West	8	11
Midlands	6	8
Yorkshire	5	7
Northern Ireland	3	4
Wales	2	3
North East	2	3
Total	75	100*

= number of respondents to this question

** may not equal 100 due to rounding*

Not every respondent gave their nation/region or an address

3 RESULTS

3.1 Year of establishment

83% of responding organisations were established in 2000 or later, while only 11% were established prior to 1980 (Table 3.1):

Table 3.1: Year of establishment

Decade	#	%
1920s and earlier	0	0
1930s	1	1
1940s	0	0
1950s	1	1
1960s	1	1
1970s	5	7
1980s	3	4
1990s	2	3
2000s	23	31
2010s	39	52
Total	75	100

3.2 Membership, fees and charges

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

3.2.1a Membership

Did you offer membership in 2015/16?	#	%
Yes	66	51
No	63	49
Total	129	100

3.2.1b Membership levels

Has your membership increased, decreased or stayed the same over the last year?	#	%
Increased	33	31
Decreased	7	7
Stayed the same	47	44
Not applicable (1st year operating)	19	18
Total	106	100

3.2.2 Fees

Table 3.2.2a: Full membership fees

Full membership fee	#	%
£10 or less	5	8
£11 to £20	12	19
£21 to £30	19	30
£31 +	27	43
Total	63	100

Table 3.2.2b: Additional membership entry fees

Did you charge an additional member entry fee?	#	%
Yes	28	31
No	62	69
Total	90	100

3.2.3 Entry prices

The vast majority (91%) 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 £5.18 for non-members, which is over £2 lower than the average commercial cinema admission charge of £7.49 (*UKCA 2017*). The lowest charge on the door was £2.50 and the highest was £13.80.

3.3 Admissions

This section looks at the size of audiences at screenings and total admissions in 2016/17.

Respondents were asked to provide an average number of admissions per screening during the 2016/17 season. The average audience size of responding community exhibitors was 58 (compared to 59 last year and 64 the year before that), with 36% of respondents recording an increase in audiences and 39% 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	37	37
Decreased	13	13
Stayed the same	39	39
Not applicable (1st year operating)	12	12
Total	101	100

Table 3.3.2 shows that 67% of respondents had an average of 60 or fewer audience members per screening, while 9% drew average audiences of more than 100.

Table 3.3.2: Average audience sizes

Average audience size	#	%
20 or fewer	5	5
21 - 40	32	32
41 - 60	30	30
61 - 80	18	18
81 - 100	5	5
100 +	9	9
Total	99	100

The largest audience achieved by a respondent was 600.

3.3.3 Total admissions in 2016/17

The smallest recorded annual admissions total stood at 28 while the largest figure was 7,170. 37% of respondents rerecorded an increase in audiences with 39% recording roughly the same as in the previous year. 12% were in their first year of operation.

Responding community exhibitors recorded around 111,424⁷ admissions in 2016/17.

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 almost 70% had collected reactions scores to films, only 27% gathered gender details, and 21% gathered ethnicity details. 33% collected audience ages and 19% collected data about audience disability, showing increases of 9% since last year in both fields. 21% of respondents collected data about audience ethnicity (compared to 9% last year).

Table 3.3.4: Audience data

Data collected	Yes %	No%
Reaction scores to films	68	32
Age or age range	33	67
Gender	27	73
Disability	19	81
Ethnicity	21	79
Home address	51	49

Over a third of respondents (41%) stored data electronically, while 11% only kept hard copy records. 26% 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

⁷ Based on 82 responses to the admissions questions.

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 96% of responding organisations), 60% preferred to use Blu-ray compared to 49% 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, and the number continued to fall this year with just 6% of respondents never using Blu-ray. Blu-ray was 'usually' screened by 60% of respondents, marking a slight increase from last year (59%).

Despite digital screening formats being increasingly accessible to community cinemas, the number of respondents using DCPs fell from 28% in 2015/16 to 17% in 2016/17. However, the number of groups 'usually' or 'sometimes' using downloads or streaming films rose from 15% last year to 35% this year.

Table 3.4.1: Projection format

Format	Usually %	Sometimes %	Never %
Blu-ray	60	34	6
DVD	49	47	4
VHS	0	0	100
Digital cinema	12	5	83
Online download/streaming	3	32	65
35mm	0	7	93
16mm	0	3	97

3.4.2 Location

On average, respondents were located 7 miles from their nearest commercial cinema. While some groups were based in a commercial venue, the greatest distance from one was 48 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 61% of community cinema providers operated in urban locations (mainly towns) with 42% in rural areas (11% 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 areas⁸.

Table 3.4.2: Urban/rural location, number of respondents

Location type	#	%
Urban - town	45	43.7
Urban - city	16	15.5
Rural	31	30.1
Rural remote	11	10.7
Total	103	100

3.4.3 Screening frequency

⁸ 2.82 % as per *BFI Statistical Yearbook 2017*

Respondents were asked how frequently they screen films. Almost all (94%) of respondents screened films once a month, or more often, while around 7% screened less than once a month.

Table 3.4.3: How often do you screen films?

Frequency	#	%
Once a week or more	14	15.2
2-3 times a month	34	37
Once a month	38	41.3
Less than once a month	6	6.5
Total	92	100

3.5 Programming

Respondents programmed a total of 675 different titles during the 2016/17 season (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 2016/17 season, and the results appear in Table 3.9:

Table 3.5.1: Programming 2014/15, 2015/16 and 2016/17

Type of film	Number of screenings 2014/15	% of all screenings 2014/15	Number of screenings 2015/16	% of all screenings 2015/16	Number of screenings 2016/17	% of all screenings 2016/17
British	593	25	495	25	524	24
Foreign Language	608	26	517	26	466	22
Documentary	158	7	127	6	131	6
Shorts	287	12	251	13	240	11
Archive films	71	3	37	2	37	2
Films made before 2000	407	17	283	14	285	13
Cinema For All Booking Scheme	142	6	138	7	124	6
Alternative content (e.g. theatre, concerts)	110	5	140	7	93	4

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.

Almost a quarter of films screened in 2016/17 by community exhibitors were British, and 22% were in a foreign language – down from 26% in both 2015/16 and 2014/15. Slightly fewer short films and older films (made before 2000) were shown this year, and the number of documentaries and archive films stayed the same.

Despite last year's prediction of a rise in 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), this year saw a fall this year from 7% to 4%.

3.5.2 Most frequently programmed films

Just under eight out of ten (78%) titles were screened by only one respondent, indicating the continuing breadth of programming choices made by individual exhibitors. However, several titles proved popular choices: 19 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. 14 out of the 19 films programmed by ten or more exhibitors were British, Irish or in a foreign language. The top three most programmed titles were *Mustang* (27 screenings), *I, Daniel Blake* (24) and *Bridge of Spies* (18).

Table 3.5.2 Films programmed by ten, or more organisations in 2016/17

Rank	Film title	Country	Year	No. Groups
1	Mustang	France	2015	27
2	I, Daniel Blake	UK	2016	24
3	Bridge of Spies	USA	2015	18
4	Love and Friendship	Ireland	2016	16
5	Rams	Iceland	2015	15
=6	Hunt for the Wilderpeople	New Zealand	2016	14
	Brooklyn	UK	2015	14
=8	Tangerines	Estonia	2013	13
	Eye in the Sky	UK	2015	13
=10	45 Years	UK	2015	12
	Suffragette	UK	2015	12
	Sing Street	Ireland	2016	12
	Julieta	Spain	2016	12
=14	Spotlight	USA	2015	11
	Room	Ireland	2015	11
	Florence Foster Jenkins	UK	2016	11
=17	Moonlight	USA	2016	10
	A United Kingdom	Czech Republic	2016	10
	Bridget Jones' Baby	Ireland	2016	10

3.5.3 Special events

Over three quarters (77%) of respondents 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, 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. Examples include a talk from our patron Ken Loach, an origami-making session, live musical accompaniments, and lots of Q&As! This is a marked rise from last year, when just 56% of respondents held special events.

3.5.4 Programming notes

Almost half of respondents (48%) provided programming notes to accompany screenings (down from 49% in 2015/16, 56% in 2014/15 and 69% in 2013/14).

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 (91%) and 33% also have charitable status up from 27% last year. 1% of respondents, are set up as co-operatives, down from 4% in 2015/16 but the same as in 2014/15.

3.6.1 Type of organisation

The majority (78%) of respondents described themselves as a film society or community cinema.

Table 3.6.1: Type of organisation

Type	#	%
Community cinema	50	56
Film society	28	31
Independent cinema operator	1	1
University or college film society/cinema	0	0
School film society/cinema	0	0
Pop up screening	2	2
Festival	0	0
Touring screen network	1	1
Mobile cinema	1	1
Arts centre	4	4
Other (please specify)	4	3
Total	90	100

3.6.2 Training

We asked community cinema providers whether their volunteers or staff undertook any training or professional development. 21% of respondents provided training and development opportunities in areas such as equipment, licensing, hospitality, first aid and box office systems (up from 12% last year). 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

We asked respondents to describe what they anticipate to be the biggest challenges they will face in the next five years. 83 respondents replied to the question, and a summary of responses is given in Table 3.6.3.

The most commonly expected challenges include attracting and retaining volunteers, growing audiences, keeping up with changing technology and competing with streaming services. A common theme is the difficulties of reaching out to young people, both as audience members and volunteers. Respondents also acknowledged the difficulties imposed by the cost of film licenses.

Table 3.6.3: Biggest expected challenges of next five years

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 (specifically younger audiences)
Committee and volunteers	<ul style="list-style-type: none"> • Attracting new volunteers (specifically younger volunteers to ensure longevity) • 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 • Continuing to provide an exciting programme which engages a wider section of our community • Competing with streaming services
Venue and equipment	<ul style="list-style-type: none"> • Keeping up with technology and replacing equipment, seating • Retaining current venue • Competition from new commercial 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, there was once again almost universal agreement that offering value for money was the most important key benefit of community exhibition (100%).

'Broadening the range of films available' once again was found to be the second most important benefit of respondents' screening activities (99%), whilst 'making use of local facilities' replaced 'making it easier to see films on the big screen' as the third most important benefit (97%).

'Bringing together different section of the community' has continued to rise, with 90% of respondents agreeing it was a benefit.

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	99	1	0
Making use of local facilities (e.g. village halls)	97	3	0
Making it easier to see films on the big screen	93	2	5
Providing volunteering opportunities	91	9	0
Bringing together different sections of the community	90	1	9
Generating income for your venue	84	15	1
Promoting informal education about film	82	10	9
Increasing civic pride in the local area	79	2	19
Engaging under 19s in community activities	42	49	10
Encouraging more people to come into the area & use local shops & businesses	41	34	24

The survey also asked respondents to rank benefits on a scale of importance, and the results are presented in Table 3.7.2. This year's ranking was almost the same as last year's; just 'providing volunteering opportunities' and 'increasing civic pride in the local area' swapped places.

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 Cinema For All website and Newsreel newsletter were once again the most frequently used of the services and resources listed. 95% of respondents had used the Cinema For All web site at some time, and 46% used it once a month or more, up from 39% last year and 26% the year before that. The amount of respondents using Newsreel once a month or more has risen from 39% last year to 58% this year, although the amount of people using it at least once every 2 to 3 months or more stayed around 70% (71%). Once again, just over a half of respondents (57%) 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=82)	46	27	11	11	5
e-newsletter Newsreel (base=83)	58	13	7	5	17
Cinema For All Booking Scheme (base=82)	9	30	18	17	26
Advice leaflets & briefing notes (base=79)	8	16	14	22	41
Enquiry service (base=82)	10	12	21	23	34
Regional group services (base=83)	4	2	14	24	55
Member/Associate discounts (base=80)	6	3	11	36	44
Cinema For All Programming notes (base=80)	4	6	9	5	76

Base= the number of respondents answering the question.

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.

Almost every service or resource was rated as good or very good by over 70% of the respondents using that service. The Equipment Hire Scheme was the only service to be rated as good or very good by less than 70% of respondents (56%), but it wasn't rated as poor or very poor by any respondents.

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

Services	% Very Good 1	% Good 2	% Okay 3	% Poor 4	% Very Poor 5	% V Good or Good
Cinema For All website (base=76)	36	49	14	0	1	85
Cinema For All Booking Scheme (base=59)	59	29	10	2	0	88
National Conference (base=26)	46	27	23	4	0	73
Starter pack (base=18)	39	56	6	0	0	95
Regional viewing services (base=26)	62	15	19	4	0	77
Film Society of the Year event (base=22)	50	32	18	0	0	82
e-newsletter Newsreel (base=69)	49	32	17	0	1	81
Member/Associate discounts (base=43)	49	35	14	2	0	84
Enquiry service (base=46)	63	26	9	2	0	89
Advice leaflets & resources (base=24)	38	46	17	0	0	84
Cinema For All Programme notes (base=16)	31	63	6	0	0	94
Equipment hire (base=16)	31	25	44	0	0	56
Technical advice (base=28)	61	25	14	0	0	86

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 (BFI FAN) and Neighbourhood Cinema (BFINCF) projects. Respondents were asked to respond to a number of questions.

3.10.1 BFI FAN membership

64% of the people responding said they were members of their local Film Hub, up from 53% last year and 44% the year before that. 71% 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	18	64
Unsure of benefits of joining	13	46
Lack of time	5	18
Not in need of additional support	3	11
Ineligible	1	4
Benefits not relevant	3	11
Other *	1	4
Total	28	100

Respondents could select more than one answer.

*The only given other reason was 'not sure'

3.10.2 BFI FAN Film Hub support

We also asked Film Hub members if they had applied for support from their Film Hub. 56% had (down slightly from 58% last year) and of those over 85% had been successful in obtaining additional support, up from 80% last year and 70% in 2014/15. 42% had taken part in Film Hub activities, up from 34% last year.

The types of support people had received included:

- Funding to buy equipment
- Financial support for our Women's Rights season. It enabled us to engage speakers and to promote the season, aimed partly at attracting new audiences
- Funding to attend ICO Screening Days
- Marketing consultancy - changed our programming window; and day of screenings. The small amounts of money were perfect and allowed us to try different things and therefore moved our thinking on and changed our general practice.
- Help with cost of guest speakers allowed us to invite more speakers
- Bursary to visit other community cinema
- Support to attend Cinema For All conference
- Funding for a sci-fi season

We also asked how useful respondents found their experiences. Respondents said:

- Distributor Slate Days - very useful for finding out more about films to show/avoid
- EIFF events. Great networking opportunity.
- Exhibitors breakfast at Film Hub London, slate days - all very useful and informative
- Marketing conference in Belfast. It has been really helpful in how I have approached marketing our screenings.
- Networking events in particular are usually very informative and helpful.

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?	84	12	4
Do you have a profile on the BFI Neighbourhood Cinema website?	67	20	13
Have you applied to the BFI NC Equipment Fund?	40	58	1
If yes, was your application successful?	91	9	0
Would you like any further support with any new equipment / technical advice from Cinema For All?	38	38	25

Groups wish to receive further technical support in the following areas:

- information about DCPs
- support for live satellite events
- advice on upgrading our equipment
- technological advancements
- hearing loops
- ways to improve acoustics of venue

APPENDIX 1: 2016/17 FILM LIST

100 Foot Journey	Allegiant	Bolshoi - Babylon
20 Feet From Stardom	Allied	Bolshoi - Don Quixote
20th Century Women	Alls Tars	Bolshoi - Lady Of The Camelias
3 Coeurs	Almanya: Welcome To	Bolshoi – Spartacus
35 Shots Of Rum	Germany	Bolshoi - Taming Of The Shrew
4 Kings	Amadeus	Born In Syria
45 Years	Amelie	Brand New Testament
45 Years	American Honey	Brave
5 Broken Cameras	American Pastoral	Bride & Prejudice
52 Tuesdays	Amour	Bridge Of Spies
71 Tales From The Country	Amy	Bridget Jones' Baby
8 Days A Week	An American In Paris	Britain On Film: Black Britain
99 Homes	Angry Birds	Britain On Film: Railways
A Bigger Splash	Animal Farm	Brooklyn
A Brief History Of Princess X	Annie	Burn Burn Burn
A Contemporary Evening	Annie Hall	Buster's Shorts
A Crow's Egg	Anomalisa	By Our Selves
A Farmer's Boy	Anthropoid	Cabaret
A Girl Walks Home Alone At	Antony And Cleopatra	Caesar Must Die
Night	Arrival	Café Society
A Hero Of Our Time	Arutiemo, Arutiemo	Cameraperson
A Hologram For The King	As I Opened My Eyes	Captain America: Civil War
A Monster Calls	Atlantic	Captain Fantastic
A Patch Of Fog	Au Revoir Les Enfants	Carol
A Room With A View	Ave	Carousel
A Separation	Babe	Carry On Cleo
A Street Cat Named Bob	Babette's Feast	Casablanca
A Tale Of Two Halves: Julie's	Back To The Future	Cat On A Hot Tin Roof
Story	Bad Day For The Cut	Central Station
A Touch Of Sin	Bafta Shorts	Charlie And The Chocolate
A Touch Of Spice	Balls, Barriers And Bulldozers	Factory
A United Kingdom	Bande De Filles	Charlie Chaplin Double Bill
A Walk In The Woods	Band's Visit	Chevalier
A War	Barry Lyndon	Chicago
A Wee Night In	Bastards	Chick Lit
Ab Fab Movie	Batman Vs Superman	Childhood Of A Leader
About Elly	Beauty & The Beast	Christine
About Life Skills	Belleville Rendez-Vous	Chronicle Of Summer
Absolutely Fabulous	Ben Hur	Cinderella
Adios Carmen	Bfg	Cinema Paradiso
Adult Life Skills	Big Friendly Giant	Citizen Kane
Aesthetica Short Films	Big Short	Closely Observed Trains
Aferim!	Bill	Collateral Beauty
African Queen	Bird	Court
Alice Through The Looking	Black Mass	Couscous
Glass	Blackball	Cover Girl
All About Eve	Blow-Up	Cria Cuervos El Helicoptero

Dad's Army
Danish Girl
Deepwater Horizon
Denial
Dheepan
Dial "M" For Murder
Difret
Dirty Dancing
Dispossession
Distant Voices, Still Lives
Django Unchained
Do The Right Thing
Do You Own The Dancefloor
Doctor Strange
Don Carlo
Eagle Huntress
Easter Parade
Ed Wood
Eddie The Eagle
El Club
Elf
Elle L'adore
Embrace Of The Serpent
Empties
Enchanted April
Encoutner Point
Ernest & Celestine
Ethel & Ernest
Everest
Everybody Wants Some
Everything You Always Wanted
To Know About Sex But Were
Afraid To Ask
Evita
Ex Machina
Exhibition On Screen: I, Claude
Monet
Eye In The Sky
Facing Windows
Fantastic Beasts
Feature Short
Felix
Fences
Fiddler On The Roof
Finding Dory
Fire At Sea
Fireworks Wednesday
Five Easy Pieces
Florence Foster Jenkins
Following The Fleet: Drifters

For Heaven's Sake
Force Majeure
Fred's Shed
From Caligari To Hitler
Frost/Nixon
Frozen
Funny Face
Gemma Boverly
Gentlemen Prefer Blondes
Ghostbusters
Gigi
Girl On The Train
Girlhood
Gloria
Glyndebourne Live - Barber Of
Seville
Glyndebourne Live - Beatrice Et
Benedict
Glyndebourne Live - Die
Meistersinger Von Nurnberg
Going In Style
Golden Years
Good Dinosaur
Goodbye Lenin
Gospel Of Mark
Graduation
Grand Budapest Hotel
Grandma
Grandma's Boy
Grease
Great Dictator
Grimsby
Guardians Of The Galaxy
Gueros
Hacksaw Ridge
Hail, Caesar!
Hairspray
Hamlet
Harold & Maud
He Named Me Malala
Heartlands
Hedda Gabler
Hell Or High Water
Hello Dolly
Hellzapoppin
Henry V
Heremakono
Hidden Figures
High Society
High & Dizzy

High Society
Hiroshima Mon Amour
Hitchcock/Truffaut
Hms Pinafore
Holes
Holiday Inn
Hologram For The King
Hors La Loi
How The Grinch Stole
Christmas
How To Change The World
Hundred Foot Journey
Hunt For The Wilderpeople
I Am Cuba
I Saw The Light
I Wish
I, Daniel Blake
Ice Age: Collision Course
In Circles
In The Heart Of The Sea
Incendies
Inception
Independence Day: Resurgence
Inferno
Inside Out
Intermezzo
Irish Folk Furniture
Irrational Man
It Follows
It Happened One Night
It's A Life
Ivan's Childhood
Jackie
Janis: Little Girl Blue
Jason Bourne
Jeux Interdits
Jimmy's Hall
Joy
Juan's Claws
Julieta
Jungle Book
K2 And The Invisible Footmen
Key Largo
Kicking Off
Kings Of Summer
Kiss Me Kate
Kreuzweg
Kung Fu Panda 3
La Belle Et La Bete
La Dolce Vita

La Famille Belier	Meet Me In St Louis	Nt Live - The Threepenny Opera
La Fille De Keltown	Mia Madre	Nt Live - Twelfth Night
La Isla Minima	Miles Ahead	Nt Live - Who's Afraid Of V. W.
La La Land	Minima+The Lodger	Of Horses And Men
La Traviata	Miracle Of The Hudson	On The Waterfront
Labyrinth	Miss Peregrine's Home For	Once
Labyrinth Of Lies	Peculiar Children	Only Lovers Left Alive
Ladies In Lavender	Miss Potter	Our Kind Of Traitor
Lady And The Tramp	Moana	Our Little Sister
Lady In The Van	Mommy	Paddington
Land & Freedom	Money Monster	Paradis
Land And Freedom	Monty Python & The Holy Grail	Paradise Now
L'atalante	Moolaade	Passport To Pimlico
Le Grand Voyage	Moomins On The Riviera	Paterson
Le Weekend	Moon Man	Peanuts
Learning To Drive	Moonlight	Peter Pan
Legend Of Barney Thomson	Moonstruck	Phoenix
Lego Batman	Moulin Rouge	Pillow Talk
Les Diaboliques	Mr Holmes	Pirates Of The Caribbean: Curse
Life, Animated	Much Ado About Nothing	Of The Black Pearl
Like Father, Like Son	Mustang	Ponyo
Like Someone In Love	My Cousin Rachel	Poor Cow
Lion	My House In Umbria	Populaire
Lion King	My Old Lady	Power In Our Hands
Loco Short Films 2016	Napoleon	Precarious Trajectories: Voices
London Calling	Nebraska	From The Mediterranean
London Road	Neruda	Migration Crisis
Lore	Nie Yin Niang	Queen Of Katwe
Louder Than Bombs	Night And The City	Qu'est-Ce Qu'on Attend?
Love & Friendship	Night Of The Sunflowers	Raising Arizona
Love And Mercy	Night Train To Lisbon	Rams
Lucia De Lammermor	Nine Queens	Rara
Macbeth	Nocturnal Animals	Rashomon
Mad Max	Norfolk	Relatos Salvajes
Mad Max: The Road Warrior	Notes On Blindness	Revenant
Madama Butterfly	Nt Live - A View From The	Richard li
Made In Dagenham	Bridge	Ring Cycle – Gotterdamerung
Maggie's Plan	Nt Live - Amadeus	Ring Cycle – Rheingold
Mamma Mia	Nt Live - As You Like It	Ring Cycle – Seigfried
Manchester By The Sea	Nt Live - Deep Blue Sea	Ring Cycle – Walkure
Manufacturing Consent	Nt Live - Hangmen	Rock Around The Clock
March Of The Penguins	Nt Live - Hedda Gabler	Rolling Strong
Marguerite	Nt Live - Jane Eyre	Roman Holiday
Marshland	Nt Live - Les Laisons	Romantics Anonymous
Mary And Max	Dangereuses	Room
Mary Poppins	Nt Live - No Man's Land	Room On The Broom
Me And Earl And The Dying Girl	Nt Live - Obsession	Room With A View
Me Before You	Nt Live - R & G Are Dead	Rosencrantz And Guildenstern
Measure For Measure	Nt Live - St Joan	Are Dead
Mechanic: Resurrection	Nt Live - The Audience	Rsc Live – Hamlet

Rushmore
Safe Passage
Saint Joan
Salomé
Salt Of The Earth
Samba
Saving Grace
Searching For Sugarman
Second Mother
Secret In Their Eyes
Secret Of Kells
Selma
Seven Brides For Seven
Brothers
Shaun The Sheep
Shine A Light
Shooting Stars
Shorts For Wee Ones
Shouf Shouf Habibi!
Showboat
Sicario
Sideways
Sightseers
Sing
Sing Street
Singin' In The Rain
Slow West
Smashed
Snoopy & Charlie Brown
Snoopy: The Peanuts Movie
Some Like It Hot
Son Of Saul
Son Of The Bride
Song For Marion
Song Of The Sea
Sonita
South Pacific
Spectre
Speed Sisters
Spotlight
St Vincent
Star Trek: Beyond
Star Wars
Star Wars: Rogue One
Star Wars: The Force Awakens
Starfish
Steve Jobs
Still Alice
Still Life
Still Mine

Stolen Kisses
Stray Dogs
Suffragette
Suite Francaise Choir
Sullivan's Travels
Sully
Summertime
Sunset Song
Sunshine On Leith
Superbob
Swallows & Amazons
Swan Lake
Sweet Bean
Sword In The Stone
Tale Of Tales
Tales From The Golden Age
Tangerine
Tangerines
Taxi Tehran
That Sugar Film
The 100 Year Old Man Who
Climbed Out Of The Window
The 33
The Addams Family
The African Queen
The Apartment
The Apu Trilogy
The Aristocats
The Assassin
The Battle Of Algiers
The Battle Of The Somme
The Beatles: Eight Days A Week
The Best Exotic Marigolds Hotel
The Bfg
The Big Lebowski
The Big Short
The Big Sleep
The Birth Of A Nation
The Boss Baby
The Brand New Testament
The Cabinet Of Dr Caligari
The Cave Of The Yellow Dog
The Clan
The Coat
The Commune
The Conformist
The Crow's Egg
The Danish Girl
The Daughter
The Day The Earth Stood Still

The Doo Dah Man
The Dressmaker
The Eagle Huntress
The English Surgeon
The Fallen Idol
The Fencer
The Final Reel
The Finest Hours
The Fits
The Full Monty
The General
The Girl Can't Help It
The Girl On The Train
The Good Dinosaur
The Goonies
The Great Zeigfeld
The Grinch Who Stole
Christmas
The Gruffolo's Child
The Grump
The Handmaiden
The Happiest Day In The Life Of
Olli Mäki
The Hard Stop
The Harder They Come
The Heiress
The Hunt For The Wilderpeople
The Huntsman: Winter's War
The Importance Of Being
Earnest
The Innocents
The Italian Job
The Jazz Singer
The Journey
The Jungle Book
The King And The Mickingbird
The Kite Runner
The Lady In The Van
The Ladykillers
The Last Station
The Legend Of Tarzan
The Lesson
The Life Of Brian
The Light Between Oceans
The Lives Of Others
The Lobster
The Lodger
The Love And Friendship
The Lovers And The Despot
The Lunchbox

The Man Who Knew Infinity
The Man Who Would Be King
The Marriage Of Figaro
The Martian
The Measure Of A Man
The Merchant Of Venice
The Misfits
The Mystery Of R W Paul
The Nice Guys
The Olive Tree
The Pearl Button
The People Vs Fritz Bauer
The Pirates! In An Adventure
With Scientists
The Priest's Children
The Princess Bride
The Producers
The Promise
The Punk Singer
The Queen Od Katwe
The Quiet Man
The Railway Children
The Red Shoes
The Revenant
The Rocky Horror Picture Show
The Salt Of The Earth
The Scarlet Empress
The Scent Of Green Papya
The Second Mother
The Secret Life Of Pets
The Shadow Forest
The Sleeping Beauty
The Smallest Show On Earth
The Sound Of Music
The Sting
The Survivalist
The Tempest

The Theory Of Everything
The Thief Of Baghdad
The Third Man
The Time Of Their Lives
The Widow Of St Pierre
The Witch
The Wonders
The Zookeeper's Wife
Theeb
Their Finest
Things To Come
This Changes Everything
Throne Of Blood
Timbuktu
Timmy Time
To Sleep With Anger
Toni Erdmann
Too Late
Trash
Traxi Tehran
Treasure Island
Trolls
Truly, Madly, Deeply
Truman
Trumbo
Truth
Twelfth Night
Two Days, One Night
Two For The Road
Under Milk Wood
Untouchable
Up
Versus
Vertigo
Viceroy's House
Victim
Victoria

Visions Of Light Village Life
Viva
Wall-E
Waltz With Bashir
Welcome To The Sticks
West Side Story
What We Do In The Dark
What We Do In The Shadows
What's The Patter With You?
When I Saw You
When Marnie Was There
When Pigs Have Wings
Where To Invade Next
Where You're Meant To Be
Whiskey Tango Foxtrot
White Christmas
White God
White Material
Who Am I
Who's Afraid Of Virginia Woolf?
Wiener-Dog
Wild
Wild Tales
Wilder People
Wir Sind Jung, Wir Sind Stark
Withnail And I
Wivenhoe Home Guard -
Archive Film
Woman In Gold
Wonder Boys
Wolfpack
X-Men: Apocalypse
Yerma
Young Offenders
Youth
Zootropolis

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?'

Raise awareness of any screenings. Have an e-mail for every film society. Have a facebook list of every film society. Have a discussion page regarding issues that people are having. Eg programme templates, publicity posters etc etc.

We like being part of a movement and sharing experiences, although we do feel the coverage tends to be about new groups rather than us old hands. We'd like to see more about the day-to-day running of a community cinema, and the societies who turn up on a regular basis to show films with little fanfare.

A great supporter of community cinemas and a valuable hub.

Access to the very efficient insurers.

I like the friendly advice and how prices are marked out clearly. Website can be a little hard to navigate at times. I would love to see more female directors/female led stories in your booking scheme.

The availability of advice and support and the opportunity to exchange ideas etc - at the annual event in particular. I wonder if there could be more n by way of support/advice on general management matters - eg accounting, which all organisations have to grapple with, often I would guess with little experience.

It's great to be part of a national organisation, and linked to all the other film societies in the UK. We appreciate being kept up-to-date and having a source of information if needed. We also like attending events in our area (north east).

National identity and regional enthusiasm.

It is good to know it is there as a resource if we need it and gives a sense that we are not alone. Would be good to have some more guidance on setting up - especially with best practice case studies. Often it is the little problems that need to be overcome - sometimes technical and sometimes operational and a good web-section addressing these would be useful.

How friendly and helpful the staff are. They made everything seem so easy. I feel we have valuable partner that we can turn to for advice at any time.

Knowing we're part of a nationwide scheme assisting rural cinemas.

Booking scheme

We pay because we want you to support struggling/small film societies. We are at the other end of the spectrum!

I would like to see people in the community, outreach workers who could help in the run up to an event.

Your Helpfulness

SW regional screenings are excellent, a chance to discuss issues with fellow societies and we always breath a sigh of relief when our chosen films are available through the cfa booking scheme. No obvious improvements spring to mind.

The team are friendly and advice has been great. Technical advice has been especially valued as it's an area we had no expertise in - service-wise it would be great if cinema for all could offer contact with 'experts in the area' or local techies they might know who could potentially site visit for new organisations. This is the sort of thing organisations like ours could get funding for or fundraise for so wouldn't necessarily have to be free service - but would be great when starting out.

1. More networking events 2. Do synchronise screenings UK wide 3. Do include award ceremony more members 4. do not give the awards the same groups

The available advice and help from a friendly group of people!

The help and encouragement that we have received has been fantastic

Negotiate good licence fees

A shorter survey! This is far too long and requires additional research from back records about titles etc. Also we have had a lot of problems with the invoicing and payments for CFA titles with much confusion.

The advice and expert help, the community factor. Maybe more regional meet ups via film hubs?

Would rather book films from yourself than other outlets but need more selection. Whenever I have called with a query someone has answered my question or given me suggestions regardless of how trivial/complicated! Feels good to know your there even though I don't call often!

Preview screenings. Education about developing audiences. Please work on behalf of small societies/small audience area to reduce the film licence costs.

Have begun to use cfa more recently and found excellent. The more cfa can do to act on behalf of community cinemas in publicising what we do and contribute to the film sector, the better.

The insurance discount and in theory the booking scheme, but it needs more titles to be available.

Keeping up to date with industry developments.

The booking scheme is very good. We have also had a fair bit of help from you with tracking down licences for films

Staff are very helpful and informative, however there is one aspect of the booking scheme which is unsatisfactory. Film disks are often received very close to the screening date and often directly from another film society which is asking for trouble. Filmbank have a better system, they always send out disks directly a week in advance so there is plenty of time to check the disk.

We value your support most, think you're great as you are. We really appreciate your practical advice as well as your moral support which has boosted us! Thank you x

Possibility of working together - more support for regional groups

The friendly staff and the accessibility of the resources. The newsletters are really informative and I love finding out about what other groups have organised.

Cfa makes available a broad range of information and provides readily accessible and friendly support. It helps that it creates a sense of membership of a cultural movement as well as providing ideas on developing audiences etc

Great to have professional help and advice on offer

We value the news updates and the feeling that there is support there for us if we need it. Just because we haven't used cfa services doesn't mean we don't value the fact they are there.

Cheap films

Advice and support, access to help when needed, booking scheme

Advice guidance and approachable

More competitive pricing is always welcome - we often struggle to break even as the cost of hiring our community space is about the same as the cost of film-hire.

The equipment hire scheme was totally invaluable in our first season, as was the mass of advice

It's great dependable back-up.

Good point of reference and source of broad advice.

Its great to know you're there if we need it

I think it's a good organisation and there are good films on the bb scheme. We use the YRG bb scheme as well, but there is little overlap between the films on the two schemes.

We set up in the first place to bring film to Shoreham as there are no cinemas. We wanted to provide a situation where disabled and lonely people could come and be welcome. I really have to study Cinema for All in order to answer your last question but just to say when I have got in touch I have always been very pleased.

As mentioned above, more attention to the upcoming slate, even if this takes the form of 'keep an eye out for...".

Booking scheme, networks of other exhibitors

Access to screenings. We want to show a wide variety of films and this is the main way we see likely non-commercial films.

Nothing springs to mind. You are doing a good job.

There is no 'general' search facility on the website which would be helpful.

Good for regular updates of titles available and definitely the best cost all round.

You do a great job

Bigger range of film to license

Block booking scheme is great - more films please

More advice needed on obtaining our own equipment.

Keeps us in touch with the wider film society movement. We began 30+ years ago with 16MM projectors in the local Church hall. Now we are fortunate to have a modern community theatre/cinema which is owned & managed by Chesham town council. WE co-operate very happily; they run a commercial film programme and we cover the more specialist interests. It works very well for both of us. They get a guaranteed monthly audience during our film season and we get a cinema with raked seats and state-of-the-art digital equipment where the Elgiva staff operate "our" evening and make ticket sales to the wider public.

Port of call for advice re distributors; e-news reel

Equipment loan

You should acknowledge bookings made via your website with an email. No way otherwise of knowing if the booking has been received.