

CINEMA FOR ALL

British Federation of Film Societies

Annual Community Exhibitor Survey 2010/11



January 2012

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Key points

Community cinema continues to thrive in many parts of the country:

- We estimate that film societies and community cinemas recorded around 255,000 admissions in 2010/11. Theatrical ticket sales on this scale would have generated box office revenues of £1.5 million.
- One third of community cinemas saw an increase in their annual admissions, and over half (51%) recorded roughly the same number (at a time when commercial cinema admissions were flat).
- Two thirds (68%) of community cinema providers saw their membership increase or stay the same over the last year.
- We estimate that over 50,000 people are currently community cinema members, with many more attending screenings as 'pay on the door' customers.

Community cinema providers are enterprising and take advantage of funding opportunities where available, but face threats from public sector cuts and the wider economic slowdown:

- One quarter (26%) of respondents applied for external funding in 2010/11, up from 25% in 2009/10. Of those that did, the majority (75%) had at least one successful application, a slightly lower success rate than in the previous year when 80% of applications were successful.
- One in ten (12%) respondents said they had been directly affected by public sector funding cuts, at national or local level, and the reasons given included increased venue costs, reduced grants from local authorities and a decrease in membership levels.

Against this backdrop, community cinema represents excellent value for money, especially to those on low or fixed income:

- The average full annual membership fee was £23.50, and 54% of respondents also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- Around one quarter (27%) of organisations that operated a membership system charged an additional admission fee. The average entry fee for members was £3.50 (£4.60 for non-members), which is lower than the average commercial cinema admission charge of £5.84 in 2010¹.

Community cinema brings film to all parts of the country:

- Community exhibitors enhance film provision in areas otherwise neglected by commercial cinemas:
 - 43% operated in rural areas (compared with 3% of commercial screens), and 49% of all admissions were generated in the South West and South East regions (which accounted for 12% of UK commercial cinema admissions in 2010).
 - On average, film societies and community cinemas were located around 7.5 miles away from the nearest commercial cinema.
 - Four fifths (82%) of community cinemas allow non-members to attend their screenings, bringing the best of world cinema to a wider audience.

¹ BFI Statistical Yearbook 2011

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

- Over half (53%) 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.
- Two thirds of responding organisations (68%) provided programming notes to accompany screenings.

Community cinema is run by the community, for the community, at the heart of the community:

- 97% have a committee of volunteers;
- 95% are run as not-for-profit;
- 90% hold an AGM;
- 47% 'usually' decide what films to programme on the basis of member requests, and the remainder do so 'sometimes';
- 74% formally measure audience reactions to films in order to inform future programming decisions;
- Around half (51%) hold their screenings in local public buildings, such as village halls or civic centres.

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

- Every service or resource was rated as 'good' or 'very good' by 67% or more of the respondents.
- Even the lowest ranked services and resources scored 2.1 out of 5 (1= very good, 5= very poor), which means on average they were positively valued.

Here is a selection of comments from satisfied respondents:

"Not having the BFFS would be equivalent to being in a room without any windows. It enables [us] to gain ideas that it wouldn't have had otherwise. The ability to network with other film societies is very important to our operation."

"We would not have set up a film society without the information provided by the BFFS, we believe that the BFFS is the essential source for film society start ups."

"When we need to ask anything you are there and are very helpful. I would like to think that you will always be there. There is nowhere else to go who has your resources and knowledge."

Executive summary

Survey

- The questionnaire was sent out to all full, associate and affiliate BFFS members and other community cinema organisations on the BFFS mailing list (484 in total). 120 organisations responded to the survey, a response rate of 25%.
- The pattern of survey responses across the UK mirrored that of the survey population as a whole.

Year of establishment

- Over half (58%) of the responding organisations were established in 2000 or later, while a significant proportion (16%) were established in the 1960s or earlier.

Websites and email

- Most respondents have an online presence: 84% gave a website address, while a larger proportion (99%) supplied an email address.

Membership

- Four fifths of the community exhibitors that responded (79%) operated a membership system in 2010/11 and the average membership size was 162.
- The membership of responding exhibitors stood at 13,474. If extrapolated to all BFFS members this would yield a sum total membership of over 53,896. 68% of respondents saw their membership rise or stay the same in 2010/11 and 32% saw a decline in numbers.
- The average full annual membership fee was £23.50.
- 54% of the responding exhibitors also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- 27% of respondents that operated a membership system charged an additional admission fee, which averaged £3.80 in 2010/11.
- A minority of respondents offered season tickets (17%). Season ticket charges ranged from £13.00 to £55.00, and the average number of season ticket holders stood at 100 in 2010/11.

Admissions and key demographics

- The average audience size in 2010/11 was 70, higher than the previous year (63).
- Around half (52%) of the responding organisations had an average of 60 or fewer audience members per screening. 12% had over 121 audience members on average.
- The smallest audience recorded was just six admissions and the largest stood at 260.
- The sum total of all admissions from responding organisations was 119,355 for 2010/11. Of this total, film societies/ community cinemas accounted for 72,880 admissions. If the film societies and community cinemas total were extrapolated to all community exhibitors known to BFFS, the total number of admissions would have been around 255,000. Putting this in perspective, theatrical ticket sales on this scale would have generated gross box office receipts of around £1.5 million pounds (255,000 multiplied by £5.84 [the average ticket price in 2010] = £1,490,000).
- The South East and South West regions accounted for nearly two fifths (38%) of all film society and community cinema admissions in 2010/11.
- One third of community cinemas saw an increase in their annual admissions, and over half (51%) recorded roughly the same number (at a time when commercial cinema admissions were flat).

Provision

- The most commonly used format was DVD (used 'usually' or 'sometimes' by 97% of responding organisations). Blu-ray was 'usually' used for screening purposes by 22%, up from 5% the previous year, and a further 29% 'sometimes' screened in this format.
- Just 11% still used VHS, one in five (19%) project using 35mm, and 7% usually or sometimes use 16mm.
- One in ten screened via digital cinema 'usually' or 'sometimes' in 2010/11, and 9% 'sometimes' used online downloads/streaming.
- 62% of respondents owned their projection equipment, and 56% owned their audio kit.
- Nearly half of respondents (47%) have upgraded, or are planning to upgrade, their screening equipment to a 'High Definition' (HD) format.
- The majority of community cinema providers used only one venue for screenings (82%).
- Public buildings (civic centres, village or town halls etc.) were the most common type of venue used by respondents (51% used them), followed by school halls or college/university lecture theatres (25%), theatres (17%), commercial cinemas (12%) and mixed arts centres (9%).
- On average, respondents were located 7.5 miles from their nearest commercial cinema, in a range running from less than a mile to 45 miles.
- 61% operated in urban locations with 39% in rural areas (10% in remote rural locations more than 10 miles from a large settlement). In contrast only 3% of commercial cinema screens are located in rural areas according to the BFI².
- 94% screen films at least once a month or more.

Programming

- The responding organisations programmed a total of 528 different titles during the 2010/11 season.
- 26% of films screened were British in 2010/11, while 27% were films in a foreign language (up from 20% in the previous year).
- 70% of titles were screened by only one , indicating the diversity of programming choices made by individual societies.
- Eight of the 13 films programmed by ten or more respondents in 2010/11 were British and three were in a foreign language.
- The three most programmed films were *An Education* (2009), *The White Ribbon* (2009) and *The Secret in Their Eyes* (2009).
- Committee suggestions (74%), member requests (47%) and newspaper and magazine reviews (44%) were most commonly consulted on a regular basis when making programming decisions.
- The majority (68%) provided programming notes to accompany screenings, and 74% measured audience reaction to films.
- Just over half (53%) of all responding film societies held special events in addition to screenings in 2010/11, the same proportion as in previous years.

Administration

- Nearly all respondents had a committee (97%) and held an AGM (90%). The majority also had a written constitution (88%) and were run as not-for-profit enterprises (95%).
- 28% of responding organisations had charitable status in 2010/11.
- One quarter (26%) of responding organisations applied for funding in 2010/11, the same as last year. Of those that did, 75% had at least one successful application (a lower success rate than that of the previous year: 80%).

² BFI Statistical Yearbook 2011

Type of exhibitor

- The majority (88%) of responding exhibitors described themselves as 'community film societies or cinemas'.

Issues affecting community exhibitors

- The most common challenges facing community cinema providers remain linked to the need to attract members, volunteers and audiences.

Customer satisfaction

- The BFFS website and the e-Newsletter were the most frequently used of the services and resources offered by BFFS. 92% of respondents had used the BFFS website at some time, and 24% used it once a month or more. 76% had used the e-Newsletter (33% 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.
- The enquiry service (53% very good, 30% good), regional viewing services (49% very good, 31% good) and the BFFS Community Cinema Sourcebook (37% very good, 40% good) achieved the most positive ratings.

1 Introduction

1.1 Background

The British Federation of Film Societies (BFFS) is the national organisation for the development, support and representation of film societies and community cinemas throughout the UK. After the closure of the UK Film Council, BFFS received funding through the BFI Transition Fund in 2011 to ensure audiences throughout the UK continue to have access to the full range of British and international cinema.

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

Throughout the report comparisons have been made with the results of the last annual survey, published in November 2010 (and available on the BFFS web site). These must be treated with a degree of caution where real numbers are compared (as opposed to percentages) because different respondents participated in each survey.

1.2 Aims

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

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

1.3 Timescale

The questionnaire was designed and administered in May 2011, and analysis and reporting took place in September and October 2011.

1.4 Sector

Community Cinema is defined as any volunteer-led and non-profit-making organisation that shows films in its local area. This includes: film societies and clubs in communities and neighbourhoods, schools, colleges and universities; screenings in village halls, arts centres, cinemas, youth and community centres; mobile cinemas; and local film festivals.

2 Methods

2.1 Introduction

The survey was hosted on the SurveyMonkey platform (www.surveymonkey.com) and a link to it was sent to all full, associate and affiliate members, plus other relevant organisations known to BFFS, in June 2011 (a total of 484 organisations). The survey was also flagged up in the BFFS newsletter *NewsReel*. Respondents were asked to complete the questionnaire by the middle of July, and reminders were sent to encourage a good response.

2.2 Responses

In total, 120 organisations responded to the survey out of 484 that were contacted directly, a response rate of 25%. Table 2.1 gives the number of survey responses from each nation and region:

Table 2.1: Survey responses by nation and region

Nation/region	Number of responses	%	Region share of BFFS membership (%)
South West	19	25	25
South East	16	21	17
Scotland	9	12	12
North West	8	11	9
Yorkshire	4	5	9
East of England	2	3	5
London	6	8	5
Wales	3	4	6
East Midlands	4	5	3
West Midlands	3	4	3
North East	2	3	2
Northern Ireland	0	0	2
Total	76	100*	100

** does not sum 100% due to rounding*

Not every respondent gave their nation/region or an address

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

3 Results

3.1 Year of establishment

Over half (58%) of the respondents were established in 2000 or later while a significant proportion (16%) were established in the 1960s or earlier (Table 3.1):

Table 3.1: Year of establishment

Decade	#	%
1920s	1	1
1930s	1	1
1940s	3	3
1950s	4	4
1960s	6	7
1970s	7	8
1980s	9	10
1990s	7	8
2000 to 2004	19	21
Since 2005	33	37
Total	90	100

= number of respondents

3.2 Websites and email

As was the case in previous surveys, the majority of respondents have an online presence: 84% of respondents gave a website address (up from 61% in 2008, 76% in 2009 and 81% in 2010), while nearly all (99%) gave an email address.

3.3 Membership

Section one of the questionnaire asked respondents whether they operate a membership system, charge for admissions, and/or offer season tickets. It also asked societies to supply the number of members or season ticket holders they had as of December 2010, alongside details of their fees.

3.3.1 Membership

Four fifths of community exhibitors that responded (79%) operated a membership system of some description in 2010/11, a higher proportion than in 2009/10 (76%).

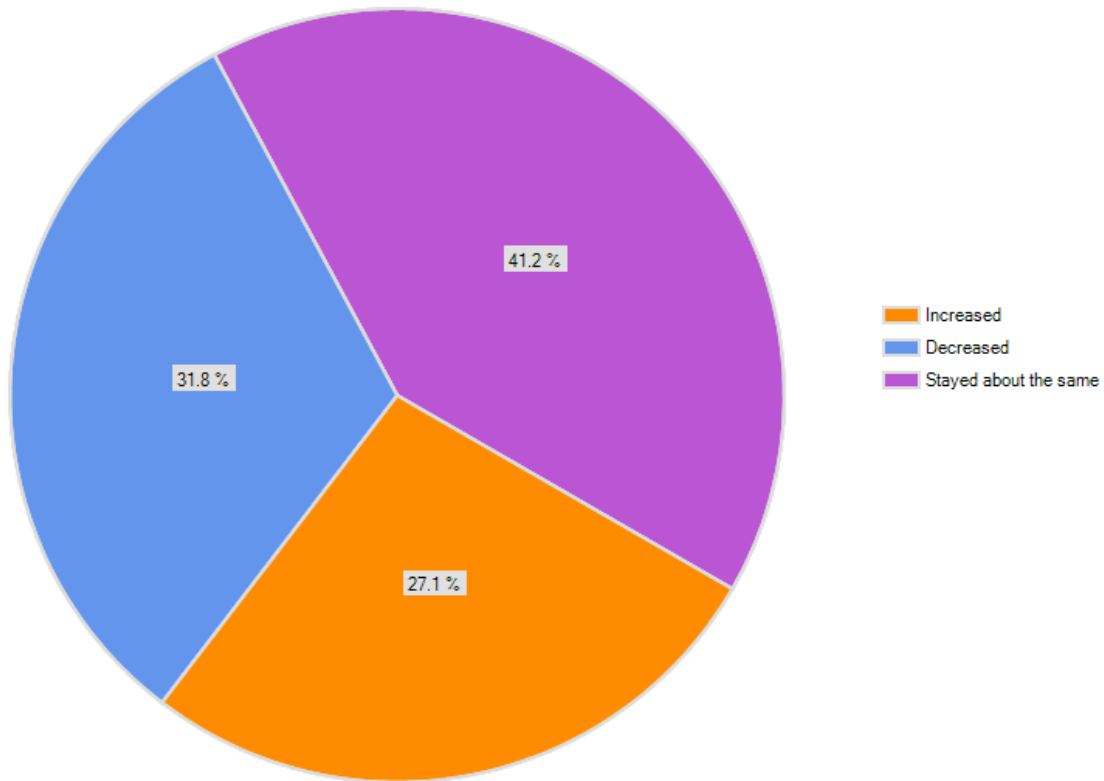
The average (mean) membership size was 162 (median = 99), up from 159 in 2009/10. The smallest membership was four and the largest was 2,200.

The total membership of all respondents stood at 13,474. If extrapolated to all societies known to BFFS this would yield a sum total membership of 53,896 (assuming the membership of respondents is representative of that found across all societies).

This year we introduced a new question, asking whether respondents' membership had increased, decreased or stayed about the same since last year. Nearly one third of respondents saw their membership fall (32%), while 27% had more members in 2010/11 than the previous year (Figure 1).

Figure 3.1: Membership change since last year

Has your membership increased, decreased or stayed about the same since last year?



Source: BFFS

3.3.2 Membership fees

The average full annual membership fee was £23.50, a decrease from 2009/10 (when it stood at £25.19). The smallest fee was just £2.00 while the largest was £60.00. As shown in Table 3.2, just under half of responding societies (47%) had a membership fee of £20.00 or less, and 43% fell in the £21 to £40 range.

Table 3.2: Full membership fees

Full membership fee	#	%
£10 or less	18	21
£11 to £20	22	26
£21 to £30	25	30
£31 to £40	11	13
£41 to £50	6	7
£51+	2	2
Total	84	100

Total does not sum 100% due to rounding

54% 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.).

Around one quarter (27%) of organisations that operated a membership system charged an additional admission fee on the door for members. The mean entry fee for members was £3.80 (median = £4.00). The lowest additional entry fee charged by respondents was £1.50 and the highest was £6.00.

3.3.3 Season tickets

Less than one in five respondents offered season tickets (17%), down from 23% in 2009/10. The mean cost of a season ticket was around £31, and charges ranged from £13 to £55. The average (mean) number of season ticket holders stood at 100 in 2010/11 (down from 123 in 2009/10; the median number was 90).

3.3.4 Entry prices

Three quarters (74%) of respondents allow members of the public (i.e. non-members) to attend any of their screenings (for a charge on the door), and a further 8% allow the public to attend only some screenings.

In total, 77% of responding societies make a charge at the door for entry to performances (for members or non-members), and the average admission fee was £4.60 (median = £4.00), which is lower than the average cinema admission charge of £5.84 in 2010 (BFI Statistical Yearbook 2011). The lowest charge on the door was £2.00 and the highest was £10.00.

3.4 Admissions

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

3.4.1 Audience sizes in 2010/11

Respondents were asked to provide an average number of admissions per screening during the 2010/11 season. The mean audience size was 70 (median size = 59), slightly higher than in the previous year.

Table 3.3 shows that around half (52%) of respondents had an average of 60 or fewer audience members per screening (down from 58% in 2009/10) while 12% drew average audiences of 121+.

Table 3.3: Average audience sizes

Average audience size	#	%
30 or fewer	12	13
31 to 60	35	39
61 to 90	24	27
91 to 120	8	9
121+	11	12
Total	90	100

The smallest audience achieved by a respondent was just six admissions, and the largest stood at 260.

3.4.2 Total admissions in 2010/11

In 2010/11 the smallest recorded annual admissions stood at 80 while the largest figure was 14,826. The mean total annual admissions stood at 1,570 (median = 793), down from 2,219 the previous year.

The sum total of all admissions from responding societies and community cinemas was 119,355 for 2010/11 (community exhibitors accounted for 72,880 admissions).

If the total admissions figure of responding organisations was extrapolated to all community exhibitors known to BFFS (not including other types of cinema, such as independent cinemas and mixed use venues), it would have stood at around 255,000. Theatrical ticket sales on this scale would have generated gross box office receipts of around £1.5 million (255,000 multiplied by £5.84 [the average ticket price in 2010] = £1,490,000).

Table 3.4 gives the pattern of total admissions by nation and region. It shows that the South East and the South West regions accounted for nearly two fifths (38%) of the total annual film society and community cinema admissions. In comparison, these regions accounted for only 12% of total cinema admissions in 2010 (source: BFI Statistical Yearbook 2011).

As was the case in previous years, this provides evidence that in many parts of the country film societies and community cinemas enhance the provision of film in communities that are under served by commercial cinema.

Table 3.4: Total annual admissions by nation and region

Nation/region	Admissions	%
South East	21,097	21
South West	16,620	17
East Midlands	16,582	17
West Midlands	16,451	16
North West	8,051	8
Scotland	7,415	7
London	5,381	5
East of England	3,483	3
Wales	2,590	3
Yorkshire	2,338	2
North East	330	<1
Northern Ireland	No response	No response
Total	100,338	100

3.5 Provision

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

3.5.1 Screening format and equipment

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

The most commonly used format was DVD (used 'usually' or 'sometimes' by 97% of responding organisations; see Table 3.5). Blu-ray was 'usually' screened by 22% of respondents, up from 5% in the previous year, while 29% 'sometimes' screened using Blu-ray.

New digital screening formats are becoming increasingly accessible to community cinema providers, and for the first time we asked whether respondents ever screened using digital cinema or online downloads/streaming. One in ten screened via digital cinema 'usually' or 'sometimes' in 2010, and 9% 'sometimes' used online downloads/streaming.

11% still used VHS, and nearly one in five (19%) usually project in 35mm. 16mm projection was sometimes employed by 7% of respondents.

Table 3.5: Projection format

Format	Usually %	Sometimes %	Never %	Total %
Blu-ray	22	29	49	100
DVD	81	16	4	100
VHS	-	11	89	100
Digital cinema	5	5	89	100
Online download/streaming	-	9	91	100
35mm	19	9	72	100
16mm	-	7	93	100

Figures may sum more than 100% due to rounding.

We also asked respondents about ownership of their principal screening equipment.

62% of respondents owned their projection equipment (e.g. projector, DVD player, screen) and 56% owned their audio kit (e.g. amplifier, speakers) (Table 3.6).

Table 3.6: Equipment ownership

Who owns the majority of your screening equipment?	We do %	The venue %	We hire it %	We borrow it %
Projection equipment	62	31	1	5
Sound equipment	56	40	2	2

Figures may sum more than 100% due to rounding.

We asked respondents whether they have upgraded, or are planning to upgrade, their screening equipment to a 'High Definition' (HD) format (e.g. Blu Ray, D-Cinema projection, DCI-compliant digital). Nearly half (47%) of those who responded said they had upgraded, or planned to do so in future.

3.5.2 Venues

As in previous years, it remains the case that the majority of organisations use only one venue for screenings (82%). A further 12% regularly use two venues, and the remainder used between three and ten sites (while one respondent operated across a network of 85 rural venues).

Public buildings (civic centres, village or town halls etc.) were the most common type of venue used by respondents (51% used them), followed by school halls or college/university lecture theatres (25%), theatres

(17%), commercial cinemas (12%) and mixed arts centres (9%). Other venues included cafes, pubs, church halls, social clubs, leisure centres and museums.

The average (mean) seating capacity for venues was 176 (median = 150). Table 3.7 gives details of the pattern of seating capacity, and shows that two fifths of sites had seating for up to 100 people (38%):

Table 3.7: Seating capacity

Maximum seating	#	%
Fewer than 100	42	38
101 to 200	38	34
201 to 300	20	18
301 to 400	10	9
401 to 500	-	-
500+	1	1
Total	111	100

3.5.3 Location

The average distance between an organisation's primary venue and the nearest commercial cinema was 7.5 miles (median = 6.5 miles), within a range running from less than a mile to 45 miles. One in three (34%) were over ten miles away from the nearest commercial cinema while 28% were within a mile or less of the nearest.

As in previous years, respondents were asked to classify the area they operate in as urban (town or city), rural or remote rural. Table 3.8 reveals that 61% of community cinema providers operated in urban locations (mainly towns) with 39% in rural areas (10% in remote rural locations more than 10 miles from a large settlement). Table 3.9 shows the pattern for film societies only, of which 43% were rurally located. 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 2011).

Table 3.8: Urban/rural location, all respondents

Location type	#	%
Urban - town	42	45
Rural	27	29
Urban - city	15	16
Rural remote	9	10
Total	93	100

Table 3.9: Urban/rural location, film societies

Location type	#	%
Urban - town	32	43
Rural	26	35
Urban - city	11	15
Rural remote	6	8
Total	75	100

3.5.4 Screening frequency

Respondents were asked how frequently they screen films. Nearly half (46%) of respondents screened films 2-3 times a month, and 29% did so once a month (Table 3.10).

Table 3.10: How often do you screen films?

Frequency	#	%
Once a week or more	15	16
2-3 times a month	43	46
Once a month	31	29
Less than once a month	7	6
Total	93	100

3.6 Programming

Respondents programmed a total of 528 different titles across 2,278 screenings during the 2010/11 season, down from 739 in 2009/10 (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.

3.6.1 Types of film

The survey asked respondents to indicate how many films of a particular type were screened during their 2010/11 season, and the results appear in Table 3.11.

Table 3.11: Programming, 2009/10 and 2010/11

Type of film	Number of screenings 2009/10	% of all screenings 2009/10	Number of screenings 2010/11	% of all screenings 2010/11
British	509	30	581	26
Foreign Language	824	48	610	27
Documentary	126	7	79	3
Shorts	161	9	154	7
Archive films	81	5	68	3
Films made before 2000	387	23	369	16
BFFS Booking Scheme title	143	8	104	5

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). An error to this table in last year's report has been rectified, so 2009/10 figures differ from those previously reported.

One quarter (26%) of films screened in 2010/11 by film societies and community cinemas were British, and 27% were in a foreign language.

3.6.2 Most frequently programmed films

Seven out of ten (70%) titles were screened by only one film society or community cinema (up from 62% the year before), indicating the diversity of programming choices made by individual societies. However, a number of titles proved popular choices across film societies: 13 films were programmed by ten or more societies (listed in Table 3.12).

As expected, films released within the last two years dominate this list. Eight of the 13 films programmed by ten or more societies were British (using the BFI's country of origin definition), and three were in a foreign language. The three most programmed films were *An Education* (2009), *The White Ribbon* (2009) and *The Secret in Their Eyes* (2009).

Table 3.12: Films programmed by ten or more organisations in 2010/11

Rank	Title	Country	Year	Programmings
1	An Education	UK/USA	2009	19
2	The White Ribbon	Ger/Austria/Fra/Ita	2009	18
3	The Secret in Their Eyes	Arg/Spa	2009	17
4	The King's Speech	UK	2010	14
5=	A Single Man	USA	2009	13
5=	The Ghost	Fra/Ger/UK	2010	13
5=	Up in the Air	USA	2009	13
6=	Nowhere Boy	UK/Can	2009	12
6=	The Illusionist	UK/Fra	2010	12
7=	A Serious Man	USA/UK/Fra	2009	10
7=	Bright Star	UK/Aus/Fra	2009	10
7=	Departures	Japan	2008	10
7=	Made in Dagenham	UK	2010	10

3.6.3 Sources of programming information

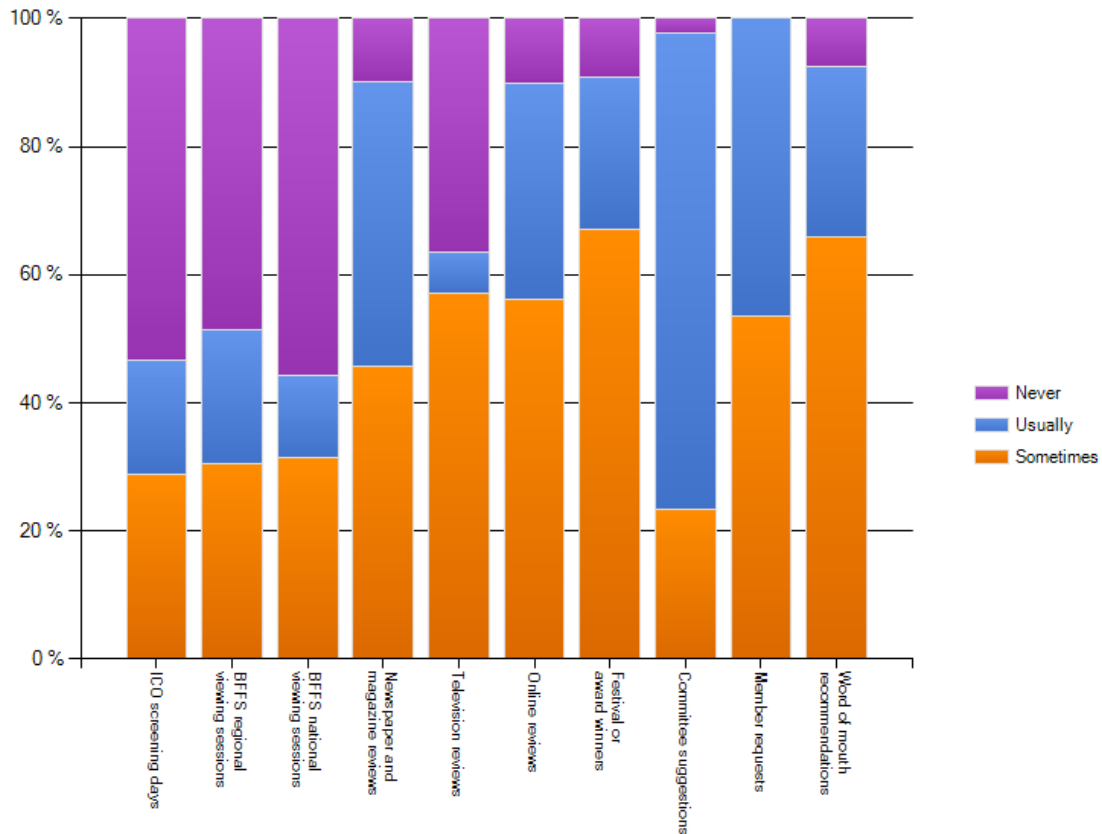
Following introduction of the question last year, we asked respondents to indicate which sources of information they consult when making programming decisions. Committee suggestions (74%), member requests (47%) and newspaper and magazine reviews (44%) were most commonly consulted on a regular basis, followed by online reviews (34%) and word of mouth recommendations (27%) (Table 3.13 and Figure 3.2)

Table 3.13: Sources of programming information

Source	Usually (%)	Sometimes (%)	Never (%)	Total (%)
Committee suggestions	74	23	2	100
Member requests	47	54	-	100
Newspaper & magazine reviews	44	46	10	100
Online reviews	34	56	10	100
Word of mouth	27	66	8	100
Festival or award winners	24	67	9	100
BFFS regional viewing days	21	31	49	100
ICO viewing days	18	29	53	100
BFFS national viewing sessions	13	31	56	100
Television reviews	6	57	37	100

NB: Figures may not sum to 100% due to rounding.

Figure 3.2: Programming sources



Source: BFFS

3.6.4 Number of screenings in 2010/11

The average number of screenings held in 2010/11 was 25 (median = 15), although there was some variety: one community cinema provider held only five screenings during the period, and another hosted 268. Nearly three quarters (73%) of all responding organisations held 20 or fewer screenings in 2010/11, while 9% held 51 or more (Table 3.14).

Table 3.14: Number of screenings

Number of screenings	#	%
10 or fewer	20	22
11 to 20	46	51
21 to 30	12	13
31 to 40	2	2
41 to 50	3	3
51+	8	9
TOTAL	91	100

3.6.5 Special events

Just over half (53%) of all responding community exhibitors held special events in addition to screenings in 2010/11, the same proportion as in previous years. These included guest appearances by filmmakers to introduce films, musical events, quiz nights, film themed social events, special programmes to coincide with other organised events such as literary festivals, talks, education events and such like.

3.6.6 Screening notes

Two thirds of respondents (68%) provided programming notes to accompany screenings, up from 65% in 2009/10.

3.6.7 Audience reaction

Respondents were also asked whether they measure audience reaction to the films screened, and 74% did so (up from 61% last year). By finding out what audiences enjoy, such information is particularly helpful for informing future programming decisions.

3.7 Administration

Film societies and community cinemas were asked whether they had a written constitution, an organising committee, if they held AGMs, whether they had charitable status and if they were run as a not-for-profit enterprise. The responses are given in Table 3.15, and they differ little from those reported in previous surveys:

Table 3.15: Administration

Do you...	Yes %	Base
Have a committee?	97	91
Run as a not-for-profit enterprise?	95	86
Hold an AGM?	90	91
Have a written constitution?	88	91
Have charitable status?	28	86

3.7.1 Funding applications

One quarter (26%) of respondents applied for funding in 2010/11, up from 25% in 2009/10. Of those that did, the majority (75%) had at least one successful application, a slightly lower success rate than in the previous year when 80% of applications were successful.

In addition, we asked respondents to indicate whether public sector funding cuts, at national or local level, had directly affected their organisation in the last 12 months (e.g. venue facing closure/restrictions/cuts in local grants). One in ten (12%) said they had been directly affected, and the reasons given included increased venue costs, reduced grants from local authorities and a decrease in membership.

3.7.2 Type of organisation

The majority (88%) of respondents described themselves as a community film society or cinema.

Table 3.16: Type of organisation

Type	#	%
Community film society/cinema	77	88
University or college film society	6	7
Arts Centre	1	1
Other	4	4
Total	88	100

3.7.3 Issues affecting film societies and community cinemas

For the third year running we asked respondents to describe the most important issues currently affecting their organisation and its successful operation and development. 79 respondents replied to the question, and a summary of responses is given in Table 3.17.

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

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

Table 3.17: Most pressing issues affecting film societies

Category	Specific issue
Membership and audiences	<ul style="list-style-type: none"> • Maintaining and growing membership. • Small potential audiences in rural areas. • Competition with other local exhibitors. • Ageing membership.
Committee and volunteers	<ul style="list-style-type: none"> • Recruiting volunteers and committee members.
Film booking and programming	<ul style="list-style-type: none"> • Hire costs of films. • Distributors failing to send films on time. • Being able to source films on DVD in a timely and efficient manner. • Complexity of film rights and booking. • Sourcing DVDs in early release window. • Encouraging audiences to watch subtitled films.
Venue and equipment	<ul style="list-style-type: none"> • Growth limited by size of venue. • Existing venue is being refurbished or is otherwise unavailable. • Sound equipment needs replacing/ upgrading. • Competition from other users of venue. • Securing funds to purchase own equipment. • Public sector cuts affecting venue. • Poor seating in venue. • Venue at full capacity during peak screenings.

Finances	<ul style="list-style-type: none"> • Economic downturn is affecting people’s spending. • Rising running costs versus shrinking income. • Funding cuts to BFFS and ICO. • Securing corporate sponsorship.
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3.8 Using BFFS services and resources

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

To begin with, respondents were asked how frequently (if at all) they use particular services and resources. Table 3.18 shows that the BFFS web site and the e-Newsletter were the most frequently used of the services and resources listed. 92% of respondents had used the BFFS web site at some time, and 24% used it once a month or more. 76% had used the e-Newsletter, and one in three (33%) used it once a month or more.

Table 3.18: How frequently do you make use of the following BFFS resources and services?

Services/resources	% Once a month or more	% Once every 2 to 3 months	% Once every 6 months	% Once a year or less	% Never
BFFS website (base=85)	24	46	14	8	8
e-Newsletter (base=81)	33	22	17	4	24
Regional group services (base=84)	6	6	14	23	51
Advice leaflets & briefing notes (base=76)	1	9	15	21	54
Community Cinema Sourcebook (base=83)	2	10	17	16	55
BFFS Booking Scheme (base=82)	4	15	10	16	56

Base= the number of respondents answering the question.

Figures may not sum 100% due to rounding.

3.9 Rating BFFS services and resources

Respondents were also asked to rate on a 5-point scale the BFFS services and resources they had used in the last year. As in 2009/10, Table 3.19 and Figure 3.3 reveal a high level of satisfaction with the majority of BFFS services and resources, a point further illustrated by the comments from respondents provided in Appendix 2.

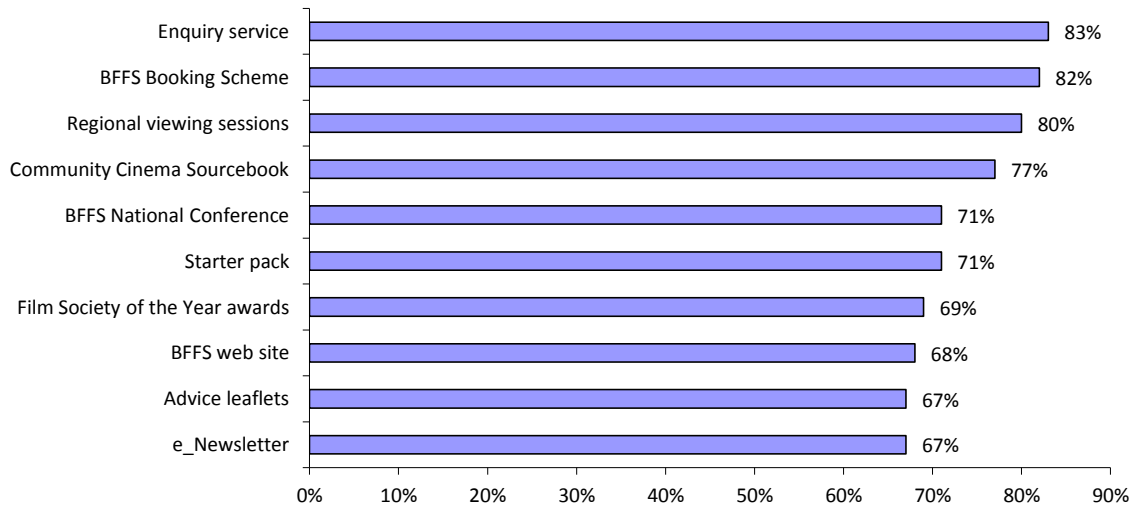
Every service or resource was rated as good or very good by 67% or more of the respondents (see Figure 3.3). The mean rating value gives an indication of the overall ranking of services and resources based on their scores: the lower the value the more positive the rating. Significantly, even the lowest ranked services and resources scored 2.1, which means on average they were positively valued.

Table 3.19: How do you rate the following BFFS resources and services?

	Mean rating	% V Good 1	% Good 2	% Okay 3	% Poor 4	% V Poor 5
Enquiry service (base=40)	1.7	53	30	18	-	-
Regional viewing services (base=39)	1.8	49	31	18	-	3
BFFS Booking Scheme (base=46)	1.8	39	43	15	2	-
Community Cinema Sourcebook (base=35)	1.9	37	40	23	-	-
Starter pack (base=24)	2.0	42	29	25	-	4
Film Society of the Year event (base=38)	2.0	37	32	29	-	3
National conference (base=24)	2.0	33	38	25	-	4
Advice leaflets & briefing notes (base=30)	2.1	27	40	30	3	-
BFFS website (base=80)	2.1	23	45	31	1	-
e-Newsletter (base=64)	2.1	22	45	33	-	-

Base= the number of respondents answering the question.

Figure 3.3: Percentage rating each service and resource 'Very good' or 'Good'



Appendix 1: 2010/11 film list

10 Things I Hate About You	The Bitter Taste of Tea	A City Speaks
127 Hours	Biutiful	The Class
35 Shots of Rum	Black Narcissus	Cléo de 5 à 7
4 Months, 3 Weeks, 2 Days	Black Swan	Clockwork
The A Team	The Blind Side	The Closet
Accident	Blindsight	Coco Before Chanel
Afghan Star	Blue Eyelids	Coco Chanel and Igor Stravinsky
Africa United	Blues Brothers	The Commitments
The African Queen	The Boat That Rocked	Comrades
Agora	La Boheme	Le Concert
Ajami	Bolt	The Concert
Alamar	A Boy Called Dad	The Constant Gardener
Alice in Wonderland	The Boy in Stripped Pyjamas	Conversations with My Gardener
Alien	Breathless	Coraline
All About Eve	Bride of Frankenstein	The Counterfeiters
Amazing Grace	Bright Star	The Cove
Amelia	Brighton Rock	Cracks
The American	Britain at Bay	The Cranes are Flying
Animals United	Brokeback Mountain	Crazy Heart
Annie Get Your Gun	Broken Embraces	Crazy Horse
Another Year	Bronco Bullfrog	Creation
Anything for Her	Bugsy Malone	The Damned United
April, Coup for Black Gold (short)	Bunch of Amateurs	Date Night
Arrety	Buried	A Day at the Races
Avatar	Burke and Hare	Dear Diary
Away from Her	Burma VJ	Defiance
Baaria	Cactus Flower	Les Demoiselles de Rochefort
Babe	Cameraman	Departures
Bad Day to go Fishing	Capitalism: A Love Story	Despicable Me
Bad Lieutenant	Catfish	Diary of a Wimpy Kid
Baghdad Café	The Cave of the Yellow Dog	Die Hard
Ballroom	Cemetery Junction	Le Diner des Cons
Bambi	Certified Copy	The Dinner Game
The Band's Visit	Chavez's Guardians: Anti-	The Disappearance of Alice Creed
The Banishment	Venezuela Black	District 9
El Baño del Papa	Propaganda	Il Divo
The Beaches of Agnes	Cherry Blossoms	Dogtooth
Beau Travail	Chico & Rita	Double Indemnity
The Beehive, the Rules of the Game	Chocolat	Doubt
have Changed	The Chorus	Due Date
Belles of St. Trinians	A Christmas Carol (2009)	Easy A
Benda Bilili	CIA Interventionism: The	Eden
Bicycle Thieves	Silent Invasion of the 60's	Edge of Darkness
Les Bicyclettes de Belsize	Cinema Paradiso	An Education
The Big Lebowski	Citizen Kane	Emma
The Birdwatchers	The City in Shot	Emma's Bliss

Enchanted in April
The Englishman Who Went up a Hill
Enter the Void
Europa, Europa
Everlasting Moments
Exit Through the Gift Shop
The Expendables
Fantastic Mr Fox
Fargo
The Father of My Children
Fermat's Room
The Fighter
Finding Nemo
Finest Hour
Fish Tank
Flame & Citron
Flawless
Floating Clouds
Food Inc.
Four Lions
A French Film
From Time to Time
Frozen River
Fugitive Pieces
Gainsbourg
The General
A Generation
Gentlemen Prefer Blondes
The Ghost
Ghost
The Girl on the Train
The Girl Who Kicked the Hornet's Nest
The Girl who Played with Fire
The Girl with the Dragon Tattoo
Gladiator
Glorious 39
The Golden Compass
Goodbye Bafana
Goodbye Lenin
Goodbye Solo
Gran Torino
Grave of the Fireflies
Grease
Great Expectations
Green Day: Awesome as F**k
Green Zone
Greenberg
A Griots Story
The Grocer's Son
The Grotlyn

Grow Your Own
H2OiL
Hairspray
The Hangover
Harishchandrachi Factory
Harry Brown
Harry Potter and the Deathly
Hallows: Part I
Hausu
The Headless Woman
Heartbreaker
Heartless
Heaven
Les Herbes Folles
The Hide
High Society
The History Boys
Hobson's Choice
The Holiday
Home
Hotel Rwanda
How To Train Your Dragon
Howards End
Howl
Howl's Moving Castle
Human Centipede
The Hunter
The Hurt Locker
I Am Love
I Love You Phillip Morris
I See A Dark Stranger
I Served the King of England
Ice Age 3
The Illusionist
I'm All Right Jack
I'm Gonna Explode
I'm Not There
The Imaginarium of Dr.
Parnassus
In Bruges
In the City of Sylvia
In the Loop
In the Name of the Father
In the Valley of Elah
Incendies
Inception
Invictus
Iron Man 2
An Island
It Might Get Loud

It's a Wonderful Life
It's Complicated
It's Winter
I've Loved You So Long
Ivul
The Jazz Singer
JCVD
Jean de Florette
Jour de Fete
Julie & Julia
The Jungle Book
Jurassic Park
Just Another Love Story
Kandahar Break
Katalin Varga
Katyn
Kick Ass
The Kids Are All Right
The Killer Inside Me
The King's Speech
Kings of Pastry
The Kite Runner
Klass
A Knight's Tale
Kolya
The Lady and the Tramp
The Ladykillers
Lantana
Lars and the Real Girl
Last Orders
The Last Station
Lebanon
Lebanon Cherries
Legend of the Guardians
The Lemon Tree
Let Me In
Let the Right One In
Letters to Juliet
Life During Wartime
Linha de Passe
Lion's Den
Little Bo Peep
The Lives of Others
The Lodger: A Story of the London
Fog
London River
The Long Goodbye
Look At Me
Looking for Eric
The Losers

Lost World of Mr Hardy
Lourdes
Love and Other Drugs
The Lovely Bones
Machan
Mad Hot
Made in Dagenham
Mahler
The Maid
Mamma Mia
A Man of No Importance
Man on Wire
The Manchurian Candidate
Manon des Sources
Map of the Human Heart
The Market
The Market: Death of a Revolution
Mary and Max
Me and Orson Welles
Megamind
The Men Who Stare at Goats
Mesrine: Killer Instinct
Mesrine: Public Enemy No 1
Metropolis
Mic Macs
Mickey Mouse Goes to Haiti (short)
Mid August Lunch
Millions
Miracle on 34th Street (1947)
Monsieur Hulot's Holiday
Monsters
Moolaade
Moon
Morris: A Life with Bells On
Morvern Callar
Mother
Mr Hollands Opus
Mr Nice
Mrs Henderson Presents
Mugabe and the White African
The Mummy
My Afternoons with Margerite
My House in Umbria
My Name is Khan
The Namesake
La Nana
Nanny McPhee and the Big Bang
Nativity!
Nazarin
Never Let Me Go

Never on a Sunday
New Faces, the Same
Objective (short)
The Night Porter
Nightwatching
No One Knows About
Persian Cats
Nollywood Babylon
North By Northwest
Not One Less
Nowhere Boy
Odd Man Out
Of Gods and Men
Of Mice and Men
O'Horten
Oklahoma!
Om-kara
Ondine
Only Two Can Play
Only When I Dance
An Ordinary Execution
Out of the Ashes
Outside the Law: Stories
from Guanamoto
Pal Joey
Pan's Labrynth
Paranormal Activity 2
Pathfinder
Paul
Peeping Tom
Persepolis
Persona
The Pianist
Pierrot le Fou
Pigeons
A Place in the City (short)
The Polar Express
Ponyo
A Prairie Home Companion
Precious
Predators
Preparez vos Mouchoirs
The Prestige
Prime of Miss Jean Brodie
Prince of Persia
The Private Lives of Pippa
Lee
The Producers Pushkin
A Prophet
Psycho

Pulmo Marina
The Pursuit of Happyness
The Queen of Spades
Radio Bemba Rebellion (short)
Rashomon
The Reader
Rebel without a Cause
Rec
Rec 2
Red
The Red Balloon
Red Road
The Red Shoes
Remember Me
Revanche
Rififi
The Road
Robin Hood
The Rocket Post
Rocky Horror Picture Show
A Room and a Half
Rudo Y Cursi
Rumba
Salaam Bombay
Salt
Salt of this Sea
Sammy Going South
Samson and Delilah
Schindler's List
Scott Pilgrim vs the World
The Secret
The Secret Garden
The Secret in Their Eyes
Secret Life of Bees
The Secret of Kells
Seige to an Embassy (short)
Senna
A Separation
Séraphine
A Serious Man
The Servant
Sex & Drugs & Rock & Roll
Sex and the City 2
Shaun of the Dead
She, A Chinese
Shelter
Sherlock Holmes (1940)
Sherlock Holmes (2009)
Showgirls
Shrek Forever After

Shutter Island
The Silent War: Israel's Blockade of Gaza (short)
Sin Nombre
Singin' in the Rain
A Single Man
Skeletons
Skin
Sleep Furiously
Slumdog Millionaire
Snow White and the Seven Dwarfs
The Social Network
The Soloist
Some Like It Hot
Somewhere
Son of Rambow
Soul Power
SoulBoy
The Spanish Inquisition (short)
Spirit of the Beehive
Spirited Away
Splice
Still Life
Still Walking
The Sting
Stranger than Fiction
A Streetcar Named Desire
Superbad
Suspiria
The Sweet Smell of Success
The Swenkas
The Swing
Taking Sides
Tales from the Golden Age
Tamara Drewe
Tangled
Tell No-One
The Terminator
Tetro
Thirst
The Time of their Lives
The Time that Remains
Time to Tackle Climate Change (short)
The Time Traveller's Wife
To Have and Have Not
Tony Manero
Topsy Turvey
A Touch of Class
The Town
Toy Story

Toy Story 3
Traffic
Train of Thought
Treeless Mountain
Triangle
Tricks
Tron
Tron Legacy
Trouble in the Water
True Grit
Tulpan
Twilight: Eclipse
Unstoppable
Up
Up in the Air
V For Vendetta
Venezuela: Revolution in Progress
A Very Long Engagement
Victims of Democracy
Vincere
The Vintners Luck
Volver
Wall-E
Waltz With Bashir
The Way Back
We Are What We Are
The Weavers: Wasn't that a Time
Welcome
Welcome to the Sticks
Whale Rider
Whatever Works
When You're Strange
Where the Wild Things Are
Whip It
Whisky Galore
White Heat
White Material
The White Ribbon
Who's Afraid of the Wolf
Whose Conspiracy (short)
Wild Grass
The Wind That Shakes the Barley
Wings of Desire
Winter's Bone
Wizard of Oz
A Woman in Berlin
Women Without Men

Work in Progress on a Work in Progress (short)
Y Tu Mama Tambien
The Yes Men Fix the World
Young Hearts Run Free
The Young Victoria

Appendix 2: Comments on BFFS services and resources

All comments are verbatim:

Positive comments

“Not having the BFFS would be equivalent to being in a room without any windows. It enables [us] to gain ideas that it wouldn't have had otherwise. The ability to network with other film societies is very important to our operation.”

“BFFS is really important to us – keeps us in touch with what other societies are doing. The national viewing day at Bracknell was excellent – please do it again if you can”

“The organisation appears to be very active and supportive but, by the nature of our set-up, we do not so far need BFFS resources or services”

“Quite useful.”

“Adequate to good.”

“They do a very good job particularly considering the resources (people and money) available to them”

“Only had experience of the booking system which find very helpful.”

“Tremendously helpful and essential lifeline for small, 'grass-roots' community cinemas and societies”

“What we use we find very helpful.”

“Our offshore location makes it difficult to access any but the online services which we find very good and helpful. We have attended the annual conference twice at our own expense and gained much from the experience.”

“We would not have set up a film society without the information provided by the BFFS, we believe that the BFFS is the essential source for film society start ups.”

“Top quality. Very useful.”

“Great to have it when you need info!!”

“Good”

“Was useful when we first set up the club. Hardly used or referred to now.”

“They appear to be very good but we rarely have need of them since we operate from a commercial cinema with all its facilities”

“We find the Yorkshire Group BFFS Block Bookings Scheme very useful and extremely well run.”

"When we need to ask anything you are there and are very helpful. I would like to think that you will always be there. There is nowhere else to go who has your resources and knowledge."

"No really valid comment possible other than we greatly value the local / regional viewing sessions."

"The BFFS national and regional viewing sessions are excellent, and play an important part in the success of our film programme."

"No complaints at all on the services which we have used."

"The BFFS is a fundamental resource for all community cinema groups. This club would not have achieved its relative success, without the initial advice and guidance obtained from the BFFS."

"You have been supportive in the past"

"Contains everything we need to help us run the film club."

"Very helpful staff! Haven't been able to get to any recent regional viewing sessions unfortunately so can't comment on those."

"Good to have the back up but don't really use BFFS much"

"We would find it difficult to continue to operate without the backing of the BFFS and its services"

"The resources are certainly well put together, and your website has improved enormously"

"Website: continues to provide up-to-date and useful content. This and NewsReel keep us linked in to what other similar, and dissimilar, film societies are up to, and also what may effect our organisation in the wider world. We'd like to find out more about what other organisations are doing that we could learn from, eg sources of hard-to find films that other film socs have tracked down. We do a lot of this ourselves and would be happy to share our info and experiences."

Sourcebook: we use BFFS generally as our primary source of information and advice for any issues or questions arising in the film society. The Sourcebook gives in-depth information and advice that is always helpful and in many cases is simply not available from other sources. BFFS knows what is important to us and unique to our operations.

The BFFS Booking Scheme is a terrific source of titles. Not only for unusual current titles but also for a wide range of classic films and unusual older films. It's made it easier to identify and source a wider range of films than we might otherwise show; it's a trusted source. The booking process is simple and the service excellent and reliable. We appreciate the large number of films available but what would be helpful- and may encourage the film selection committee to book more titles- would be a bit more info on each film [eg click through to a summary and review].

BFFS provides an extraordinarily wide range of services for such a small organisation. What we like is that the services and resources you provide are bespoke to our needs. No other organisation provides this useful bridge or 'translation' between the film industry and the very specific needs of community cinemas. We always get a helpful, friendly response regardless how busy the office staff are.

The national conference is a must-attend event; at least one of our committee members attending each year. We like the themes and structure, and appreciate the opportunity it gives to hear about other similar organisations.

Overall, we view BFFS as a vital linking and representational organisation, and source of expert advice on all things to do with community cinema and film societies. It is crucially important to have a national organisation that gives all such community groups a focus and voice. Even though our film society could probably survive without BFFS, you make us more effective, up-to-date in our thinking and willing to try new things [breadth of programming, produce educational items such as programme notes]. We are also appreciative that start-ups and very new groups BFFS is vitally important. For that reason alone, and in the spirit of community, we would continue to be members."

"Booking Scheme is important to us."

"When need technical/legal help excellent."

"E-newsreels are very good, as is the website."

"Good as a coordinating back up to film societies. Good block booking. Good for lobbying."

"Block booking scheme is very good and efficient."

"Website is excellent for information."

"We are largely self contained (40 years plus in operation) but good to know the support is there."

"We use you as a route to out public liability & screening equipment insurance. Added to your annual fee, this is a major expense for us."

"We have been running for 40 years, following a successful model with an experienced team on the committee. We have little need for external help or advice - but you never know...."

"Excellent. National Conference and FSoY hugely important to us."

"Not had occasion to use them apart from the Yorkshire Group Block Booking Scheme which is excellent"

"Our main use is to book those films selected by the committee and membership before the start of the coming season. Newsletters are useful."

"Good quality but took a while for our cinema to be listed. Jac Chell very helpful."

"We have received much support and advice from other local societies, but have yet to fully exploit the services offered by BFFS"

"Bryony was excellent when we needed to ask advice."

"It's an essential organisation to help people watch films run in rural areas."

"Very good resource, esp the Block Booking Scheme and late lamented Spring National Viewing Session weekends. Always very helpful on phone and in emails."

Constructive criticism

"Viewing sessions in London not economic for us to attend. Do attend the SW Regional ones however."

"Sometimes difficult to find the information."

"Valuable - although information on Shorts is poor."

"Our audience prefers popular films so the booking scheme and viewing sessions are of no interest."

"The National Conference was not very useful. There was not enough time to spend talking to people from other film societies. I would have valued more unstructured sessions with a facilitator."

"The Community Source Book gave a lot of very valuable advice but could be less 'wordy', more succinct."

"The constitution template, unless changed since 2008 is poor and needs updating. We adopted it at the beginning, but found we had to make a number of basic changes at our AGM."

"Sometimes helpful, but could be more so."

"Pity the website forum isn't better used. Can you do something to encourage members to use it, eg by making it easier to register and join discussions, also by publicising discussions in the newsletters."

"Film booking schemes need to offer online lists and online booking. Films need to be available on DVD and Blu Ray."

"Tend not to use them much because we have our own established ways of doing things and some of the information in them is not relevant to our particular situation."

"Pretty irrelevant"

"Your website really needs to be much more dynamic with more up-to-date info shown. It's very "middle aged" at present!"

Suggestions for additional services

- Free downloadable posters
- Publication of average of all the film societies reaction indices for the films that they show.
- Community Cinema Sourcebook could do with an update.
- Publish Sourcebook as a loose-leaf folder so that single pages could be issued when changes arise.
- BFFS to run the National Viewing Sessions again.
- Training opportunities.
- Advice about sound system/ acoustics.

- Publish a register of visiting speakers.
- A shorter annual questionnaire.
- Publish information on potential funding streams
- More regional (accessible) activity in the North.
- Guidance on adapting to digital opportunities.
- A technical specification leaflet with a range of equipment detailed suitable for small-medium venues.
- Publish programme notes.
- A BFFS blog.
- More regular newsletters.
- A booking service for DCP format and 35mm films.
- A dedicated event for University Film Societies.

[end]