

CINEMA FOR ALL
British Federation of Film Societies:
2007/08 Annual Survey

Report prepared by Jim Barratt
Research and Information Consultant

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Contents

3	Key points
4	Executive summary
7	1 Introduction
7	1.1 <i>Background</i>
7	1.2 <i>Aims</i>
8	1.3 <i>Timescale</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>Websites and email</i>
10	3.3 <i>Membership</i>
11	3.4 <i>Admissions and key demographics</i>
13	3.5 <i>Provision</i>
15	3.6 <i>Programming</i>
18	3.7 <i>Administration</i>
18	3.8 <i>Using BFFS services and resources</i>
19	3.9 <i>Rating BFFS services and resources</i>
22	3.10 <i>Membership data collection</i>
25	Appendix 1: Questionnaire
32	Appendix 2: Film list

Key points

In 2007/08:

- Annual membership of like-for-like organisations grew by 8%, although increases were not felt across the board.
- We estimate that film societies and community cinemas recorded around 361,000 admissions in 2007/08. Theatrical ticket sales on the scale would have generated box office revenues of £1.8 million.
- Responding organisations screened 625 different titles (up from 550 in 2006/07), compared with 516 released in cinemas in the UK and Republic of Ireland in 2007. 65% of these titles were screened by only one film society or community cinema, indicating the diversity of programming choices made by the sector as a whole.
- 23% of the films screened by film societies and community cinemas were British, and 39% were in a foreign language.
- The top three most programmed titles were *The Lives of Others* (2006), *The Page Turner* (2006) and *Little Miss Sunshine* (2006).
- Film societies and community cinemas enhance film provision in areas otherwise neglected by commercial cinemas:
 - 40% operated in rural areas (compared to 3% of commercial screens), and 41% of all admissions were generated in the South West and South East regions (which account for 12% of cinema admissions).
 - On average, film societies and community cinemas were located around 8 miles away from the nearest commercial cinema.
- For the second year running there was a high level of satisfaction with the majority of BFFS services and resources.

Executive summary

Survey

- The questionnaire was sent out to all full Members, Associates and Affiliates of BFFS (314 in total) and a further 18 non member film societies and community cinemas known to the BFFS. 107 responded to the survey, a response rate of 32%.
- The pattern of survey responses across the UK mirrored that of the survey population as a whole. However, there were some differences: the South East, North East and Yorkshire regions were over-represented in the pattern of responses, whereas London and the East of England were under-represented.

Year of establishment

- Over half (51%) of the responding organisations were established in 2000 or later while a significant proportion (24%) were established in the 1960s or earlier.

Websites and email

- Most respondents have an online presence: 61% gave a website address, while a larger proportion (87%) supplied an email address.

Membership

- Nearly all of the responding organisations (88%) operated a membership system in 2006/07 and the average membership size was 138.
- The membership of responding organisations stood at 11,573. If extrapolated to all BFFS members this would yield a sum total membership of over 36,000.
- Membership numbers were up by around 8% in 2007/08.
- The average full annual membership fee was £26.94.
- 37% of the respondents also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- Less than one third of those organisations that operated a membership system charged an additional admission fee (31%), which averaged £3.54 in 2007/08. This compares with an average cinema admission charge of £5.05 (UK Film Council Statistical Yearbook 2008).
- 88% of respondents allowed guests to accompany members on payment of a guest entry fee.
- Just under a quarter of respondents offered season tickets (22%). Season ticket charges ranged from £1.50 for one year to £80.00, and the average number of season ticket holders stood at 95 in 2007/08.

Admissions and key demographics

- The average audience size in 2007/08 was 75, unchanged from the previous year.
- Just under half of the responding organisations had an average of 60 or fewer audience members per screening. 14% had over 121 audience members on average.
- The smallest audience recorded was just 1 admission and the largest stood at 380.
- The sum total of all admissions from responding organisations was 115,635 for 2007/08. If this is extrapolated to all BFFS members the total number of admissions would have been around 361,000. Putting this in perspective, theatrical ticket sales on this scale would have generated gross box office receipts of over £1.8 million pounds (361,000 multiplied by £5.05 [the average ticket price in 2007] = £1,823,050).

- The South East and South West regions accounted for two fifths (41%) of all admissions in 2007/08.

Provision

- The most commonly used format was DVD (used 'usually' or 'sometimes' by 85% of responding organisations).
- Fewer than one third (29%) still used VHS, and this was the usual projection format for only 1%.
- Over one third (37%) usually project using 35mm, 13% sometimes use 16mm and none of the responding societies use 70mm.
- The vast majority use only one venue for screenings (90%).
- Public buildings (civic centres, village or town halls etc.) were the most common type of venue used by respondents (30% used them), followed by school halls or college/university lecture theatres (18%), theatres (14%), cinemas (13%) and mixed arts centres (13%).
- On average, respondents were located 8.2 miles from their nearest commercial cinema, in a range running from less than a mile to 60 miles.
- 60% operated in urban locations with 40% in rural areas (12% 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 UK Film Council.
- 96% screen films at least once a month or more.

Programming

- The responding organisations programmed a total of 625 different titles during the 2007/08 season (compared with 516 films released theatrically in the UK during 2007).
- Nearly a quarter of films screened were British in 2007/08, while 39% were films in a foreign language (up from 27% in the previous year).
- 65% of titles were screened by only one film society or community cinema, indicating the diversity of programming choices made by individual organisations.
- Ten of the twenty-six films programmed by **ten or more respondents** in 2007/08 were British and ten were in a foreign language.
- The three most programmed films were *The Lives of Others* (2006), *The Page Turner* (2006) and *Little Miss Sunshine* (2006; the only American film to make it into the top ten). Just over half of all responding organisations held special events in addition to screenings in 2007/08.
- The majority (73%) provided programming notes to accompany screenings, and nearly the same proportion also measured audience reaction to films (71%).

Administration

- Nearly all respondents had a committee (99%) and held an AGM (94%). The majority also had a written constitution (93%) and were run as not-for-profit enterprises (94%).
- 33% of responding organisations had charitable status in 2007/08.
- One third (33%) of respondents applied for funding in 2007/08. Of those that did, 70% had at least one successful application (a lower success rate than that of the previous year: 86%).

Type of community exhibitor

- The majority (91%) of respondents described themselves as 'community film

societies or cinemas’.

- 40% of respondents agreed to the proposal to change the BFFS’s name to reflect the wider constituency of organisations it now serves and 29% were undecided (30% disagreed).

Customer satisfaction

- The BFFS web site and the enquiry service were the most frequently used of the services and resources offered by the BFFS. 84% of respondents had used the BFFS web site at some time, and 26% used it once a month or more. 56% had used the enquiry service, although regular usage was less common among respondents.
- There was a high level of satisfaction with the majority of BFFS services and resources. Every service or resource except the student group and the student web forum was rated as good or very good by 50% or more of the respondents.
- Regional viewing services (52% very good, 34% good), the *NewsReel* newsletter (24% very good, 62% good) and the film society starter pack (39% very good, 44% good) achieved the most positive ratings.
- The largest number of suggestions for improving BFFS services fell into the category of the provision of programming and booking information, and there were suggestions for further developing the block booking scheme.

Membership data collection

- Only 2% of respondents routinely collect member demographic data at present.
- Of those that don’t, only 12% said they would be in favour of doing so in future.
- The main reasons for not wishing to do so were a perceived lack of relevance, unwarranted intrusion and the additional workload involved.
- 50% of respondents said they would be prepared to take part in a periodic census of their members organised by the BFFS.

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. The BFFS receives funding from the UK Film Council to undertake activities consistent with the UK Film Council's objective of ensuring audiences throughout the UK have access to the full range of British and international cinema.

This third annual survey describes in detail the nature of community cinema activity for the benefit of the BFFS, its members (and other users of its services) and supporters. Unlike in earlier surveys we did not confine the sample to our membership, although a large proportion of respondents are currently registered with the BFFS. This year we sent the questionnaire to all full members, associate and affiliate members and a number of film societies we know to exist but who are not registered with us (see section 2.1 for details). This is part of our ongoing commitment to represent the interests of all community cinemas providers.

Throughout the report comparisons have been made with the results of the last annual survey, published in September 2007 (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. 38 completed the 2007/08 survey but not the 2006/07 questionnaire, and the reverse was true for 61 respondents. 69 organisations completed both surveys, and they have been used to make like-for-like comparisons, as detailed in the relevant sections of the report.

1.2 Aims

The survey aims to provide the BFFS, its membership, the wider sector, the UK Film Council 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 last year's questions about organisations' satisfaction with BFFS services.

Unlike in earlier questionnaires we did not ask respondents to estimate the proportion of their membership in different demographic groups (gender, age, ethnicity and disability). Previously we have used this information to build a picture of how diverse the film society and community cinema movement is, and how this is changing over time. However, this approach has shortcomings, as estimates are rarely 100% accurate; supplying such information can be time-consuming; and the information can only be reported in a limited number of ways.

We do not plan to abandon the collection of demographic data altogether, because it still has a vital role to play in promoting better understanding of the community cinema sector. To this end we presented a number of different options for respondents to consider in the questionnaire, including a BFFS-led membership census, providing the BFFS with accurate and detailed data about the diversity of community cinema across the UK and giving organisations valuable insights into the make up of their membership for marketing and audience development activity. No decision will be taken about which

option to pursue until the evidence from this survey and other consultations has been weighed up in full.

1.3 Timescale

The questionnaire was designed and administered in May 2008. The deadline for responses was Friday 27 June 2008 and analysis and reporting took place in August and September 2008.

2 Methods

2.1 Introduction

The survey was sent in hard copy to all full Members, Associates and Affiliates of BFFS in May 2008 (a total of 314 organisations). It was sent to a further 18 organisations known to us but not registered, and the survey was also flagged up in the BFFS newsletter *NewsReel*. Respondents were asked to return the completed questionnaire by the end of June. BFFS regional groups were asked to encourage community exhibitors in their area to respond, and electronic versions of the survey were made available on the BFFS web site. A copy of the questionnaire is available in Appendix 1.

2.2 Responses

107 completed surveys were returned out of 332 that were sent out in hard copy, a response rate of 32%. This is lower than the response generated last year, although this time around the initial mailing was sent to more organisations that are not full members of the BFFS (and who may, therefore, have less incentive to participate). Nonetheless, a response rate of nearly one third is still higher than is common for questionnaire surveys.

In an effort to improve the response rate next year we shall explore whether issuing the questionnaire earlier in the year will make it easier to complete the survey (as many operate seasons that run until April).

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	%	% of BFFS membership
South West	28	26%	26%
South East	23	21%	17%
Yorkshire	13	12%	9%
Scotland	10	9%	11%
North West	9	8%	8%
Wales	6	6%	6%
East Midlands	5	5%	4%
North East	5	5%	2%
London	3	3%	6%
East of England	2	2%	6%
West Midlands	2	2%	3%
Northern Ireland	1	1%	1%
Total	107	100%	100%

The final column gives the proportion of all BFFS members in each nation/region, and this demonstrates that the pattern of survey responses across the UK mirrored that of the membership as a whole. However, there were some minor differences: the South East, North East and Yorkshire regions were over-represented in the pattern of responses, whereas London and the East of England were under-represented.

3 Results

3.1 Year of establishment

Over half (51%) of the respondents were established in 2000 or later while a significant proportion (24%) were established in the 1960s or earlier (Table 3.1):

Table 3.1: Year of establishment

Decade	N	%
1930s	3	3%
1940s	6	6%
1950s	3	3%
1960s	12	12%
1970s	5	5%
1980s	8	8%
1990s	14	13%
2000 to 2004	21	20%
Since 2005	32	31%
Total	104	100%

N= number of respondents

3.2 Websites and email

As was the case in previous surveys, the majority of respondents have an online presence: 61% of respondents gave a website address (up from 54% in 2007), while nearly all (87%) 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 2007, alongside details of their fees.

3.3.1 Membership

Nearly all respondents (88%) operated a membership system of some description in 2007/08, almost the same proportion as in 2006/07 (90%).

The average (mean) membership size was 138 (median = 119), higher than in 2006/07 (132). The smallest membership was 3 and the largest was 750.

The total membership of all respondents stood at 11,573. If extrapolated to all community exhibitors known to the BFFS this would yield a sum total membership of 36,156 (assuming the membership of respondents is representative of that found across all community exhibitors).

We are able to gauge the rate of membership growth since the last survey by comparing the membership sizes of those organisations that completed the questionnaire in 2006/07 and 2007/08. We have returns for both surveys from 60 respondents (56% of all respondents), and their combined membership stood at 8,273 in 2006/07 and 8,904 in 2007/08, an increase of 8%, higher than in the previous year (which saw growth of only 1%).

3.3.2 Membership fees

The average full annual membership fee was £26.94, an increase on 2006/07 (when it stood at £24.43). The smallest fee was just £4.00 while the largest was £97.50. As shown in Table 3.2, 31% of those that responded had a membership fee of £20.00 or less, while the majority of respondents fell in the £21 to £40 range (56%).

Table 3.2: Full membership fees

Full membership fee	N	%
£10 or less	14	16%
£11 to £20	13	15%
£21 to £40	48	56%
£41 to £50	5	6%
£51 +	5	6%
Total	85	100%

37% of respondents also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).

3.3.3 Entry prices

Less than one third of organisations that operated a membership system charged an additional admission fee (31%). The mean entry fee was £3.54 (median = £3.25), which is lower than the average cinema admission charge of £5.05 in 2007 (UK Film Council Statistical Yearbook 2008). The lowest additional entry fee charged by respondents was £1 and the highest was £6.

88% allowed guests to accompany members on payment of a guest entry fee. The average fee stood at £4.38, up from £4.00 in 2006/07. The lowest guest entry fee was £1.50 and the highest was £7.50.

Over half of respondents allow members of the public to attend screenings (56%).

3.3.4 Season tickets

Just under one quarter of respondents offered season tickets (22%), up from 13% in 2006/07. The mean cost of a season ticket was around £30, and charges ranged from £1.50 for one year to £80. The average (mean) number of season ticket holders stood at 95 in 2007/08 (up from 79 in 2006/07; the median number was 60).

3.4 Admissions

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

3.4.1 Audience sizes in 2007/08

Respondents were asked to provide an average number of admissions per screening during the 2007/08 season. The mean audience size was 75, unchanged from 2006/07 (median size = 62). Table 3.3 shows just under half (49%) of respondents had an average of 60 or fewer audience members per screening (much the same as in 2006/07) while 14% drew average audiences of 121+.

Table 3.3: Average audience sizes

Average audience size	N	%
30 or fewer	10	10%
31 to 60	38	39%
61 to 90	28	29%
91 to 120	8	8%
121+	14	14%
Total	98	100%

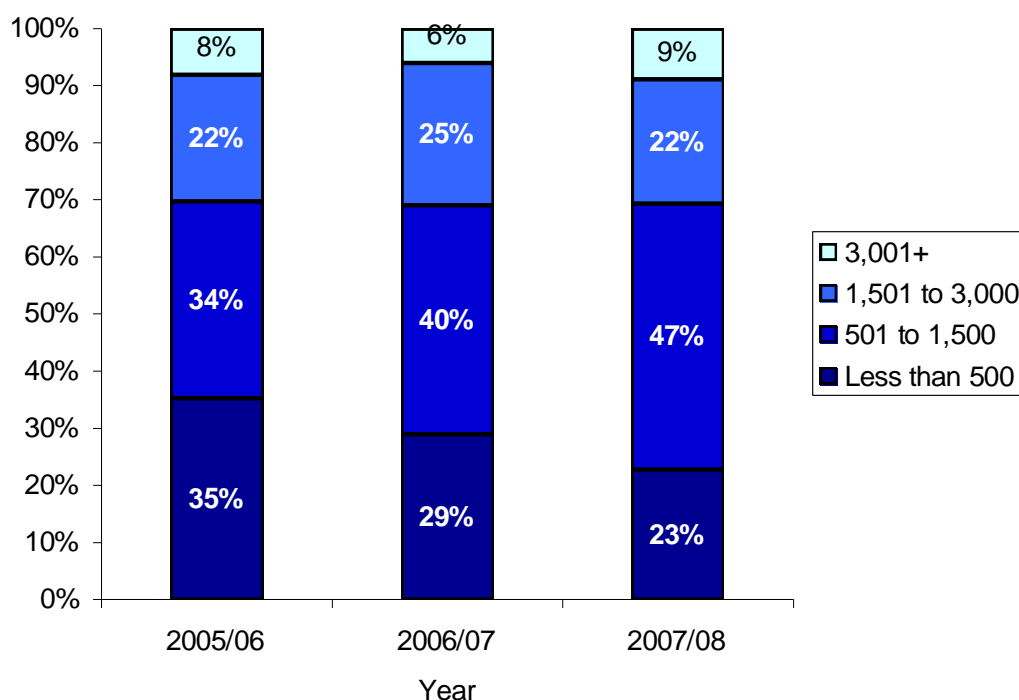
The smallest audience achieved by a respondent was just a single admission, and the largest stood at 380.

3.4.2 Total admissions in 2007/08

The pattern of total annual admissions between 2005/06 and 2007/08 is shown in Figure 3.1. There has been an appreciable decline in the proportion of respondents who recorded fewer than 500 annual admissions (35% in 2005/06, falling to 23% in 2007/08), and a consequent increase in the proportion who achieved annual admissions of between 501 and 1,500.

In 2007/08 the smallest recorded annual admissions stood at 28 while the largest figure was around 9,000. The mean total annual admissions stood at 1,360 (median = 793).

Figure 3.1: Total admissions



The sum total of all admissions from responding societies and community cinemas was 115,635 for 2007/08 (as there were fewer respondents in the present survey there is no value in comparing this figure with last year's, and like-for-like comparison is not possible due to the low number of respondents who completed this question in both years).

If the total admissions figure of responding organisations was extrapolated to all film societies and community cinemas known to the BFFS, it would have stood at around 361,000 (assuming the returns from our sample are representative). Theatrical ticket sales on this scale would have generated gross box office receipts of over £1.8 million (361,000 multiplied by £5.05 [the average ticket price in 2007] = £1,823,050).

Table 3.4 gives the pattern of total admissions by nation and region. It shows that the South East and South West regions accounted for two fifths (41%) of the total annual film society and community cinema admissions. In comparison, these regions accounted for only 12% of total cinema admissions in 2007 (source: UK Film Council Statistical Yearbook 2008). In contrast, London and the Midlands generated only 10% of admissions but accounted for 38% of total cinema ticket sales. As was the case last year, this provides evidence that in many parts of the country 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	24,704	21
South West	23,617	20
North West	18,143	16
Yorkshire	16,988	15
Wales	9,024	8
East Midlands	8,255	7
Scotland	6,018	5
North East	2,619	2
London	2,487	2
East of England	2,149	2
West Midlands	1,631	1
Northern Ireland	*	*
Total	115,635	100%

* The respondent for Northern Ireland did not supply an admissions figure.

3.5 Provision

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

3.5.1 Screening format

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

The most commonly used format was DVD (used 'usually' or 'sometimes' by 86% of responding organisations; see Table 3.5). Fewer than one third of respondents (29%) still used VHS, down sharply from 69% in the previous year, and it was the usual projection format for only 1%. Over one third (37%) usually project in 35mm (around the same proportion as last year), 13% sometimes use 16mm (down from 31% in 2006/07) and none of those that responded use 70mm.

Table 3.5: Projection format, 2007/08

Format	Usually %	Sometimes %	Never %	Total %
DVD	73%	13%	14%	100%
VHS	1%	28%	71%	100%
35mm	37%	5%	59%	100%
16mm	1%	13%	86%	100%
70mm	-	-	100%	100%

3.5.2 Venues

It remains the case that the majority of organisations use only one venue for screenings (90%). A further 8% regularly use two venues, and the remainder used between three and six sites.

Public buildings (civic centres, village or town halls etc.) were the most common type of venue used by respondents (30% used them), followed by school halls or college/university lecture theatres (18%), theatres (14%), cinemas (13%) and mixed arts centres (13%). Other venues included cafes and church halls, social clubs, hotels, leisure centres and even a private home.

The average (mean) seating capacity for venues was 168 (median = 140). Table 3.6 gives details of the pattern of seating capacity, and shows that although over a third of sites had seating for up to 100 people, the majority (55%) were able to accommodate audiences of between 101 and 300 people.

Table 3.6: Seating capacity

Maximum seating	N	%
Less than 100	41	36%
101 to 200	37	32%
201 to 300	26	23%
301 to 400	9	8%
401 to 500	2	2%
500+	0	0
Total	115	100%

3.5.3 Location

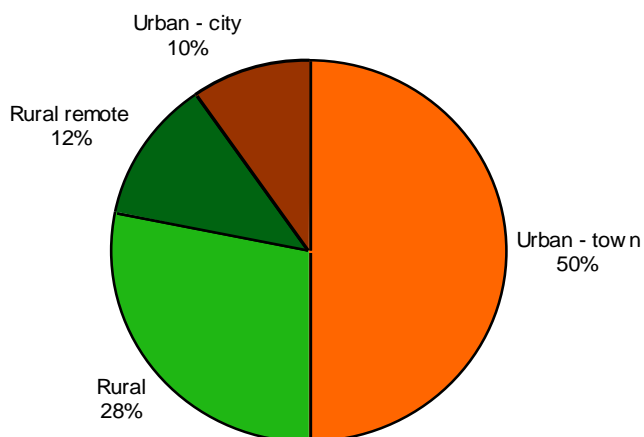
The average distance between an organisation's primary venue and the nearest commercial cinema was 8.2 miles (median = 6 miles), within a range running from less than a mile to 60 miles. One third (33%) were over ten miles away from the nearest commercial cinema while one in five (22%) were within a mile or less of the nearest.

Once again respondents were asked to classify the area they operate in as urban (town or city), rural or remote rural. Table 3.7 and Figure 3.2 reveal that 60% operated in urban locations (mainly towns) with 40% in rural areas (12% in remote rural locations more than 10 miles from a large settlement). Film societies and community cinemas play a vital role in bringing film to rural and remote communities, as only 3% of commercial cinema screens were found in rural areas in 2007 (UK Film Council Statistical Yearbook 2008).

Table 3.7: Urban/rural location

Location type	N	%
Urban - town	51	50%
Rural	29	28%
Rural remote	12	12%
Urban - city	10	10%
Total	102	100%

Figure 3.2: Urban/rural location



Base= 102

3.5.4 Screening frequency

Respondents were asked how frequently they screen films. Just under half of respondents screened films once a month (46%), and a further 38% showed films 2-3 times a month (Table 3.8).

Table 3.8: How often do you screen films?

	N	%
Once a week or more	13	13%
2-3 times a month	39	38%
Once a month	47	46%
Less than once a month	4	4%
Total	103	100%

3.6 Programming

Respondents programmed a total of 625 different titles across 1,886 screenings during the 2007/08 season, up from 550 in 2006/07 (the full list of titles is given in Appendix 2). The range of titles offered exceeded that available in commercial cinemas over the same period: according to the UK Film Council, a total of 516 films were released in the UK and Republic of Ireland in 2007.

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

3.6.1 Types of film

The survey asked respondents to indicate how many films of a particular type were screened during their 2007/08 season, and the results appear in Table 3.9.

Table 3.9: Programming, 2006/07 and 2007/08

Type of film	Number of screenings 2006/07	% of all screenings 2006/07	Number of screenings 2007/08	% of all screenings 2007/08
British	513	18%	441	23%
Foreign Language	765	27%	740	39%
Documentary	101	4%	77	4%
Shorts	444	15%	116	6%
Archive films	80	3%	54	3%
Films made before 2000	346	12%	301	16%

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)

Nearly a quarter (23%) of films screened by film societies and community cinemas were British in 2007/08 (up from 18% in 2006/07), while almost two fifths (39%) were films in a foreign language (up from 27% in 2006/07). The proportion of short films screened fell to 6% (from 15% in the previous year), but there was an increase in the number of films made before 2000 (16%).

3.6.2 Most frequently programmed films

Nearly two thirds (65%) of titles were screened by only one film society or community cinema (a similar proportion to the year before), indicating the diversity of programming choices made by individual organisations. However, a number of titles proved popular choices across the board: twenty-six films were programmed by ten or more organisations (listed in Table 3.10).

As expected, films released within the last two years dominate this list. Ten of the twenty-six films programmed by ten or more organisations were British (using the UK Film Council's country of origin definition), and ten were in a foreign language. The three most programmed films were *The Lives of Others* (2006), *The Page Turner* (2006) and *Little Miss Sunshine* (2006; the only American film to make it into the top ten).

Table 3.10: Films programmed by ten or more organisations in 2007/08

Title	Country	Year	No. of orgs programming title
The Lives of Others	Germany	2006	55
The Page Turner	France	2006	32
Little Miss Sunshine	USA	2006	30
After the Wedding	Denmark/Sweden	2006	26
Pan's Labyrinth	Mex/Spain/USA	2006	26
Volver	Spain	2006	23
Tell No One	France	2006	22
The Queen	UK/France/Italy	2006	22
Notes on a Scandal	UK	2006	21
Jindabyne	Australia	2006	19

Title	Country	Year	No. of orgs programming title
The Last King of Scotland	UK	2006	19
Away From Her	Canada	2006	18
A Prairie Home Companion	USA	2006	17
The Painted Veil	USA/China	2006	17
The Prestige	USA/UK	2006	17
Atonement	UK/USA/France	2007	14
La Vie en Rose	France/UK	2007	14
Ten Canoes	Australia	2006	14
Offside	Iran	2006	13
Red Road	UK/Denmark	2006	13
Starter for 10	UK/USA	2006	13
Kekexili (Mountain Patrol)	China	2004	12
The Wind That Shakes the Barley	Ireland/UK/Germany/Italy Spain/France	2006	12
Black Book	Neth/Germany/Belgium	2006	11
The History Boys	UK	2006	11
Venus	UK	2006	11

3.6.3 Number of screenings in 2007/08

The average number of screenings held in 2007/08 was 19 (median = 15), although there was some variety: one organisation held only one screening during the period, and another hosted 90. Over two thirds (69%) of all responding organisations held 20 or fewer screenings in 2007/08, while 6% held 41 or more (Table 3.11).

Table 3.11: Number of screenings

Number of screenings	N	%
5 or less	3	3%
6 to 10	22	22%
11 to 20	43	44%
21 to 30	20	20%
31 to 40	4	4%
41 to 50	1	1%
51+	5	5%
TOTAL	98	100%

3.6.4 Special events

Just over half (52%) of all respondents held special events in addition to screenings in 2007/08, the same proportion as last year. 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 and so on.

3.6.5 Screening notes

Nearly three quarters of respondents (73%) provided programming notes to accompany screenings. This proportion remains unchanged from 2006/07.

3.6.6 Audience reaction

Respondents were also asked whether they measure audience reaction to the films screened, and 71% did so. 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 3.12, and they differ little from those reported in the previous survey:

Table 3.12: Administration

Do you...	Yes %	Base
Have a committee?	99%	103
Run as a not-for-profit enterprise?	94%	103
Hold an AGM?	94%	102
Have a written constitution?	93%	101
Have charitable status?	33%	100

3.7.1 Funding applications

One third (33%) of respondents applied for funding in 2007/08, up from 27% in 2006/07. Of those that did, the majority (70%) had at least one successful application, a lower success rate than in the previous year when 86% of applications were successful.

3.7.2 Type of organisation

The majority (91%) of respondents described themselves as a community film society or cinema.

Table 3.13: Type of organisation

Type	N	%
Community film society/cinema	95	91%
University or college film society	5	5%
Arts Centre	2	2%
Other	2	2%
Total	104	100%

The questionnaire asked respondents what they thought of the idea of changing the BFFS's name to reflect the wider range of organisations it now serves (including all not-for-profit, volunteer-led exhibitors, not just film societies). Two fifths of respondents (40%) said they think a name change is appropriate in principle, and 30% said they did not (29% were undecided).

3.8 Using BFFS services and resources

Last year the survey incorporated 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. The exercise was repeated again this year, and the results are presented below.

To begin with, respondents were asked how frequently (if at all) they use particular services and resources. Table 3.14 shows that the BFFS web site and the enquiry service were the most frequently used of the services and resources listed, the same as last year. 84% of respondents had used the BFFS web site at some time, and 26% used it once a month or more. 56% had used the enquiry service (down from 66% in 2006/07), and regular usage was less common among respondents.

Unsurprisingly, given the small proportion of student film societies in the membership,

the student web forum and the student group were the least well used services and resources.

Table 3.14: 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 web site (base=100)	26%	36%	12%	10%	16%
Enquiry service (base=93)	5%	14%	16%	20%	44%
Regional viewing services (base=88)	3%	3%	22%	19%	52%
Advice leaflets & briefing notes (base=86)	3%	9%	9%	15%	63%
Block booking scheme (base=86)	8%	6%	6%	12%	69%
Other regional group services (base=85)	7%	6%	9%	8%	69%
Technical advice & support (base=85)	1%	7%	6%	16%	69%
Shorts DVD buy-to-screen (base=87)	1%	5%	2%	10%	81%
Digital equipment loan (base=88)	3%	2%	1%	7%	86%
Student web forum (base=81)	1%	1%	-	1%	96%
Student group (base=81)	-	-	1%	1%	98%

Base= the number of respondents answering the question.

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 2006/07, Table 3.15 reveals a high level of satisfaction with the majority of BFFS services and resources. Every service or resource except the student group and the student web forum was rated as good or very good by 50% or more of the respondents (see Figure 3.3).

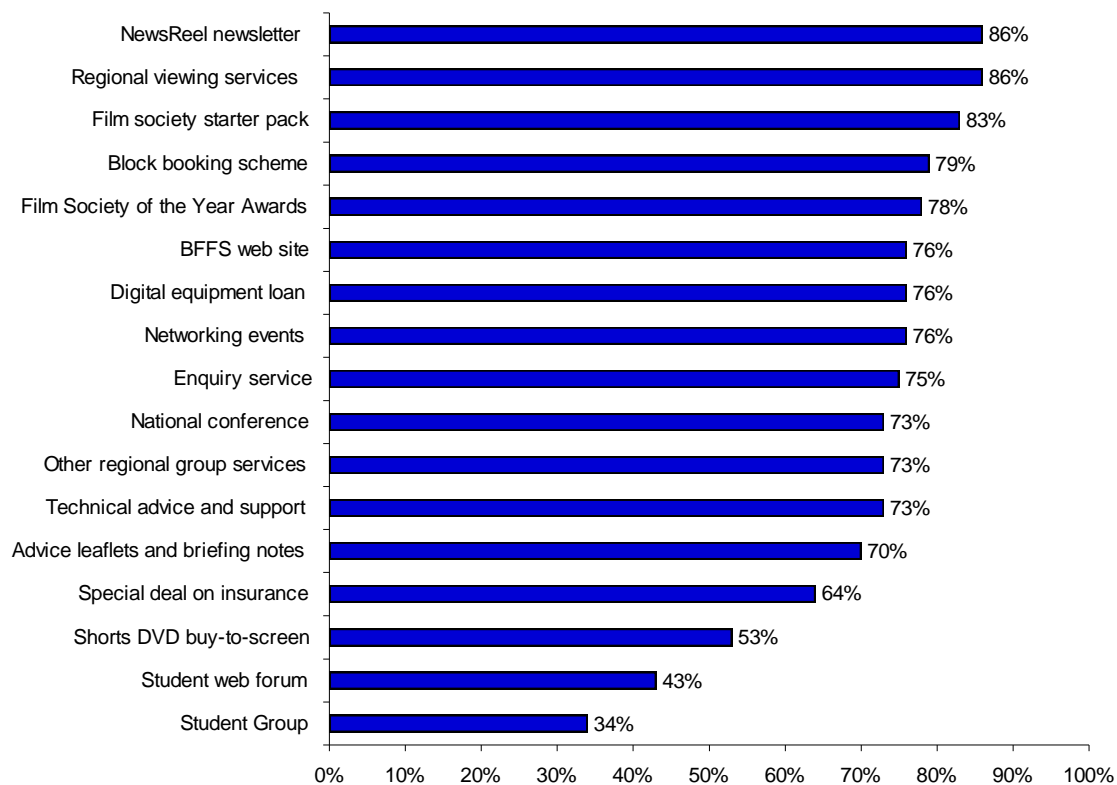
The mean rating value gives an indication of the overall ranking of services and resources based on their scores: the lower the value the more positive the rating. Significantly, even the lowest ranked services and resources (e.g. the student group) scored under 3, which means on average they are positively valued.

Table 3.15: How do you rate the following BFFS resources and services?
(1= Very good, 2= Good, 3= Okay, 4= Poor, 5= Very poor)

	Mean rating	Very good	Good	Okay	Poor	Very poor
Digital equipment loan (base=16)	1.6	63%	13%	25%	-	-
Regional viewing services (base=29)	1.7	52%	34%	7%	7%	-
Film society starter pack (base=36)	1.8	39%	44%	17%	-	-
<i>NewsReel</i> newsletter (base=50)	1.9	24%	62%	14%	-	-
Film Society of the Year Awards (base=36)	1.9	28%	50%	19%	3%	-
Block booking scheme (base=35)	1.9	39%	40%	9%	9%	3%
Enquiry service (base=45)	1.9	33%	42%	24%	-	-
Other regional group services (base=19)	1.9	47%	26%	16%	11%	-
Networking events (base= 21)	2.0	24%	52%	24%	-	-
Advice leaflets and briefing notes (base=34)	2.0	32%	38%	29%	-	-
National conference (base= 26)	2.1	27%	46%	19%	8%	-
Special deal on insurance (base=22)	2.1	32%	32%	32%	5%	-
BFFS web site (base=77)	2.1	19%	57%	19%	4%	-
Technical advice and support (base=26)	2.2	19%	54%	19%	8%	-
Shorts DVD buy-to-screen (base=19)	2.3	21%	32%	47%	-	-
Student Group (base=6)	2.8	17%	17%	50%	-	17%
Student web forum (base=7)	2.9	-	43%	43%	-	14%

Base= the number of respondents answering the question.

Figure 3.3: Percentage rating each service and resource ‘Very good’ or ‘good’



As shown in Figure 3.3, regional viewing services (52% very good, 34% good), the *Newsreel* newsletter (24% very good, 62% good), and the film society starter pack (39% very good, 44% good) achieved the most positive ratings.

The survey encouraged respondents to supply details of any additional services or resources they would like to see the BFFS provide. By far the largest group of suggestions were concerned with sourcing programming and booking information, and there were also a number of ideas for further developing the block booking scheme (Table 3.16).

Table 3.16: Suggestions for additional BFFS services and resources

Topic	Suggestion
Programming and booking information	<ul style="list-style-type: none"> • Regular updates on film availability on DVD • One source for availability of all films on DVD and 16mm • A reliable databank of all films available on 35mm & 16mm available for hire + distributors • Help in obtaining film choices (rights etc) • More services for 35mm screeners • Make it more obvious if there are 35mm shorts as well as DVD • Provide a complete list of distributors with contacts along with list of films • Distributor database with previously approached contacts • Obtaining reduction in film hire charges for not for profit community cinema

Block booking	<ul style="list-style-type: none"> • Block booking for 35mm • Closer link between the films on the Block Booking list and have them shown at national screenings • A block booking or copyright payment scheme for films our audience would like to see • Cheaper block booking scheme
BFFS services	<ul style="list-style-type: none"> • More film posters • More profiles of cinema socs in Newsreel • Profiles of FSoY winners + judge's comments • Revision of technical standards - DVD not acceptable substitute for 35mm. • Round up of issues affecting community cinemas and proposed resolutions
Access to films	<ul style="list-style-type: none"> • Pre-release DVDs • Access to obscure titles (IFFS awarded titles) • Chance to see rarer films in SE region
Legal advice	<ul style="list-style-type: none"> • Clear legal advice on various ways of showing films • Advice on copyright
Networking and partnerships	<ul style="list-style-type: none"> • Ideas on how to work with local 'educators' for sessions • Sharing of information between FSs

Note: All comments are verbatim

3.10 Membership data collection

In previous surveys we have asked respondents to supply estimates of the proportion of their membership in different demographic groups (gender, age, ethnic background and disability). The information is useful for showing how diverse the film society and community cinema movement is, and how this is changing over time.

However, this approach has a number of shortcomings, including the fact that estimates are rarely 100% reliable, and the data can only be analysed and reported in a limited number of ways (using this approach it is not possible, for example, to combine categories in order to see how many members are young and female, or aged 35-45 and from a minority ethnic background). Applied locally, such information can provide vital insights for developing marketing strategies and other campaigns to attract new blood and interest from film lovers of all backgrounds.

The 2006/07 survey revealed that only a handful of film societies and community cinemas collect these types of personal details from their members (this finding was confirmed by the present survey, which found that only 2% of respondents gather demographic data as a matter of routine). We therefore decided this year to seek respondents' views about alternative approaches to data collection, and the findings are reported in this section.

Those respondents who do not currently gather demographic information about their members were asked whether they would consider doing so in future. Only 12% said they would be happy to do this (Table 3.17).

Table 3.17: Demographic data collection

Would you be willing to...	Base	Yes	No
Collect personal information about members in future?	98	12%	88%
Participate in a periodic census run by the BFFS?	95	50%	50%

Table 3.18 gives a selection of reasons supplied by respondents who do not wish to collect personal details. They fall into four categories: the information is not felt to be relevant to film societies and community cinemas; data collection is an unwarranted intrusion into members' privacy; collecting the information is too onerous a task given the existing demands of running the organisation; and there may be better ways of sourcing the data.

Table 3.18: Reasons given for not routinely collecting demographic data about members

Reason	Selected comments
Not relevant	<ul style="list-style-type: none"> • Gender/age etc are not relevant to a film society • Has no relevance to operation or film choice • Information not of any significance • Act on feedback, further data collection unnecessary • Information not needed for the goals of the society • Unnecessary/Intrusive/ Audience reflect population • Not relevant to running a Film Society • Building already accommodates access for all • Constitution open to everyone about 18 • Only if applying for funds/demonstration Equal Opps policy • Personal information collection would formalise operation • No purpose/Intrusion. Could lead to targets and goals • Cannot see relevance at present. If explained, will reconsider
Too intrusive	<ul style="list-style-type: none"> • Freedom on Information – Intrusive • Not relevant/intrusive/don't discriminate anyway • Infringes privacy rights • Intrusive and too PC • Invasion of privacy/ No benefit to recruitment/fundraising • Seen as prying by members • Members object to being asked this info. • Members would find such collection intrusive and some would be offended • Do not wish to ask members personal info • Unnecessarily intrusive for a rural group • Inappropriate to hold data
Too labour intensive	<ul style="list-style-type: none"> • Too much admin • Time consuming • Too many members, too little time • Society ran by small no. of volunteers - not enough time and no purpose • Administrative burden/ Not enough committee members • Volunteers are already overloaded with work • No time and inappropriate • Screenings run by small number of volunteers - too time consuming
There are better methods	<ul style="list-style-type: none"> • Sampling periodically is adequate • Would prefer periodic census • Unlikely to produce representative figure

Note: selected comments are verbatim

The idea of participating in a periodic membership census organised by the BFFS gained wider support, with 50% of respondents indicating their willingness to take part in such an initiative. However, as the proposal was not accepted universally it will be necessary for further consultation before the BFFS decides which approach to adopt.

Reasons given for not wishing to take part in a periodic census are listed in Table 3.19, and they echo much the same sentiments that were voiced in connection with the routine collection of data (although the additional workload was not such a concern for most respondents, as the BFFS will be primarily responsible for administering the census).

Table 3.19: Reasons given for not taking part in a periodic membership census

Reason	Selected comments
Not relevant	<ul style="list-style-type: none"> • Gender/age etc are not relevant to a film society • Not helpful • Don't see the need • Only 3 members therefore the results would be negligible. Most of audience pay on door • Cannot see relevance or what it would be used for • Do not believe in collecting useless information
Too intrusive	<ul style="list-style-type: none"> • Respect the privacy of our members • Members would find it intrusive and an invasion of privacy • Bureaucratic and intrusive • Members do not like being contacted about anything other than the films.
Too time consuming	<ul style="list-style-type: none"> • There's all ready enough work to do without adding to it

Note: selected comments are verbatim

[end]

Appendix 1 - questionnaire

BRITISH FEDERATION OF FILM SOCIETIES COMMUNITY EXHIBITOR SURVEY 2008

Rest assured your answers will be treated in strict confidence and in accordance with the Data Protection Act. No organisation will be identified in any public report made of the survey findings.

Please supply the following details:

Name of Organisation:

Year established:

*Name of designated contact:

*Address of designated contact:

*(inc. postcode)

*Telephone number:

*Email:

Organisation website <http://www.....>
address:

*The Data Protection Act covers your name and contact details. We wish to hold this information in order to maintain our membership contacts database. In addition we are obliged to supply these details to the UK Film Council as a condition of our funding agreement with them. We may also wish to pass them to carefully vetted third parties offering information or services of interest to community cinemas (e.g. film distributors).

Please indicate your consent by ticking the relevant boxes:

I give consent for the BFFS to pass my name and contact details to the UK Film Council:

I give consent for the BFFS to pass my name and contact details to other third parties:

Notes on completing the survey:

- This survey assumes you operated a screening season running from spring 2007 to spring 2008. If this is not the case please answer the questions using the most recent 12 month period appropriate to your screening year (e.g. calendar year 2007)
- Please be sure to answer all questions. Any questions left blank will have to be disregarded during analysis.

A version of the questionnaire is available to download from the BFFS website (<http://www.bffs.org.uk>) if you prefer to complete and submit it electronically.

1. Membership and admissions

a) Do you operate a membership system?

Yes

Go to question 1b

No

Go to question 1f

b) How many members did you have on 31 December 2007?

.....

c) What were your membership fees as at 31 December 2007?

Full annual Concessions

£..... £.....

Other -
please state

£.....

d) What additional entry price do you charge members (if any)?

Full Concessions

£..... £.....

e) What guest entry price do you charge (if any)?

Full Concessions

£..... £.....

f) Do you operate a pay-at-the door system with season tickets (i.e. you screen to the public but you also provide season tickets)?

Yes

Go to question 1g

No

Go to question 1k

g) How many season ticket holders did you have on 31 December 2007?

.....

h) What were your season ticket fees as at 31 December 2007?

Full Concessions

£..... £.....

i) What time period does your season ticket cover?

.....

j) How many films does it cover?

.....

k) What entry price do you charge?

Full Concessions

£..... £.....

l) Do you screen films to the public? Yes No

2. Please tell us

a) Your average audience size in 2007/08 season?

b) Your smallest audience size in 2007/08 season?

c) Your largest audience size in 2007/08 season?

d) Your total number of admissions in 2007/08 season?

e) Approximately how far away is your nearest commercial cinema?miles

f) What best describes the area in which you operate?
 (please tick only one)

Urban – city

Urban – town

Rural
 (less than 10 miles from large settlement)

Rural - remote
 (more than 10 miles from large settlement)

3. How you show films

a) In what format(s) do you project? (please tick all that apply)	Usually	Sometimes	Never
DVD	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Videotape	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
35mm	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16mm	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
70mm	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

b) How many venues do you use?

c) Please state what type of venue(s) you use

d) What is the maximum seating capacity of each venue?

e) How often do you screen films?
 Once a week or more

- 2-3 times a month
- Once a month
- Less than once a month

4. Your 2007/08 programme and events

- a) How many British films were in your 2007/08 programme?
- b) How many foreign language films were in your 2007/08 programme?
- c) How many documentaries were in your 2007/08 programme?
- d) How many short films were in your 2007/08 programme?
- e) How many films made in or before 2000 were in your 2007/08 programme?
- f) How many local or national archive films were in your 2007/08 programme?
- g) How many screenings were held in total?

h) Please list your programme of films in 2007/08 (indicating if any are short films), with screening dates. *You may instead submit a separate list or a printed programme if you have one covering 2007/08.*

Film	Date	Film	Date

i) Please list your forthcoming programme of films for 2008/09 as far as known (indicating if any are short films). *You may instead submit a separate list or a printed programme if you have one covering 2008/09.*

Film	Film

j) Did you host any special events in addition to screenings in 2007/08? (e.g. guest speakers, educational activities etc.)

- Yes No

If yes, please give details:	Date

k) Did you provide screening notes for your programmed titles in 2007/08?

Yes No

l) Did you measure audience reaction to the films you screened?

Yes No

5. Your organisation and finances

a) Do you have any of the following:

A written constitution?	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
A committee?	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
Annual General Meetings?	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
Charitable status?	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>

b) Did you make any applications for public funding in 2007/08 (e.g. from your regional screen agency, local authority or national agency like Arts Council England: Awards for All)?

Yes No

If yes, was your application successful?

Yes No Don't know yet

c) Are you run as a not-for-profit enterprise?

Yes No

d) Which of the following categories best describes your organisation?

(please tick only one)

Community film society/cinema	<input type="checkbox"/>
University or college film society/cinema	<input type="checkbox"/>
School film society/cinema	<input type="checkbox"/>
Festival	<input type="checkbox"/>
Touring screen network	<input type="checkbox"/>
Mobile cinema	<input type="checkbox"/>
Arts centre	<input type="checkbox"/>
None of the above	<input type="checkbox"/> Please specify:.....

6. About the BFFS

a) In the last year how frequently did you use the following BFFS resources and services?

	Once month or more	a or 2 to 3 months	Once every 2 to 3 months	Once every 6 months	Once year less	a or Never
Main BFFS web site	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enquiry service	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Shorts DVD buy-to-screen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Technical advice and support	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital equipment loan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Advice leaflets and briefing notes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Block booking schemes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Regional viewing services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other regional group services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student web forum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student Group services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

b) How do you rate the following BFFS national and regional resources and services?
(please tick only one answer for each resource or service you have used in the last year)

	Very good	Good	Okay	Poor	Very poor
Main BFFS web site	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Starter pack	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enquiry service	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shorts DVD buy-to-screen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National conference	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Special deal on insurance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Technical advice and support	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital equipment loan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Networking events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Film Society of the Year Awards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
NewsReel/ newsletter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Advice leaflets and briefing notes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Block booking schemes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Regional viewing services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other regional group services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student web forum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student Group services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

c) Please tell us about any other services/resources you would like BFFS to provide:

.....

d) Over the past few years the BFFS has opened its doors to all not-for-profit, volunteered exhibitors, many of whom do not call themselves 'Film Societies'. In principle, do you think it is appropriate for the BFFS to change its name to reflect this wider range of organisations?

Yes No Don't know

If 'no', please say why

7. Membership data collection

In previous surveys we have asked you to supply estimates of the proportion of your

membership in different demographic groups (gender, age, ethnicity and disability). We have used this information to build a picture of how diverse the film society and community cinema movement is, and how this is changing over time. However, we recognise this approach has shortcomings:

- Estimates are rarely 100% accurate;
- Supplying such information can be time-consuming;
- The information can only be reported in a limited number of ways.

The last survey revealed that only a minority of community exhibitors currently collect these types of personal details about their members. We would like to know more about your attitude towards such data collection, so please answer the following questions:

a) Do you currently collect any personal information about individual members (e.g. age, gender, ethnicity or disability)?

Yes No
Go to 7 b) Go to 7 c)

b) If yes, would you be willing to share this information with the BFFS (summary data, not individual records)?

Yes No If no, please say why:.....
.....
.....

c) If no, would you be willing to start collecting such information routinely?

Yes No If no, please say why:.....
.....
.....

d) One practical alternative to the routine collection of personal information is to hold a periodic census of community exhibitor members. In principle, would you be willing to participate in a census of your members run every three years by the BFFS?

Yes No If no, please say why:.....
.....
.....

Thank you for taking the trouble to complete this questionnaire.

Please return it to the address below (or use the SAE provided) by Friday 11 July at the latest.

If you have any questions or concerns about the survey please contact:

Ros Hill, Operations Manager, BFFS, Unit 315 The Workstation, 15 Paternoster Row, Sheffield, S1 2BX or telephone: 0114 2210314

Appendix 2 – Film list

12.08 East of Bucharest
2 Days in Paris
3.10 to Yuma
36: Quai des Orfevres
37 Uses for a Dead Sheep
4 Months, 3 Weeks, 2 Days
5x2
A Bout de Souffle (Breathless)
A Good Year
A History of Violence
A Long Day Closes
A Mighty Heart
A Night at the Opera
A Prairie Home Companion
A Shot in the Dark
A Song for Tibet/ Tibetan New Year
A Supermarket Love Song
A Taste of Cherry
Aaltra
Abouna
After the Wedding
Ahlaam
Ai No Corrida
All About Eve
All Quiet On The Western Front
Amadeus
Amazing Grace
American Beauty
American Gangster
Amores Perros
An Inconvenient Truth
Anatomy of a Murder
And When did you last see you Father?
Antonio's Breakfast
Arthur and the invisibles
As You Like It
Ashes and Diamonds
Asterix and the Vikings
Atash
Atonement
August Rush
Autumn Sonata
Autumn Tale
Away From Her
Babbling Fools
Babel
Babylon
Back to the Future
Back of Beyond
Ballet Russes
Bamako
Battle Royale
Be Kind Rewind
Beaufort
Becoming Jane
Bee Movie
Before the Devil Knows You're Dead
Belle de Jour
Beowulf
Best in Show
Best v Best vol 1
Best v Best vol 2
Beyond Hatred
Bicycle Thieves
Big Girl
Billy Liar
Bird
Black Beauty
Black Book
Black cat, white cat
Black Gold
Black Narcissus
Blame it on Fidel
Blind Husbands
Blood Diamond
Blowup
Bombs at Teatime
Borat
Born and Bred
Born in Brothels
Born Yesterday
Breach
Breaking and Entering
Brick Lane
Bride and Prejudice
Bride to Terabithia
Brokeback Mountain
Buena Vista Social Club
Cabaret
Cache (Hidden)
Calamity Jane
Caramel
Carmen
Carry on Screaming
Casablanca
Casino Royale
Catch a Fire
Charge of the Light Brigade
Charlie Wilson's War
Children of Glory
Children of Men
China Blue
Chinatown
Chocolat
Cinema Paradiso
Climates
Closely Observed Trains
Cloverfield
Cockles and Muscles
Coeurs
Confessions of a Window Cleaner
Control
Cool and Crazy
Cous Cous
Crash (Paul Haggis)
Cronos
Cuco Gomez-Gomez is Dead
Curse of the Golden Flower
Daratt
Day Watch
Days of Glory
Death at a Funeral
Death Proof
Death Wish
Deep Water
Delicatessen
Diary of a Lost Girl
Die Hard 4.0
Dinner for One
Dirty Dancing
Distant Voices, Still Lives
Diva
Donald Rice Short Films
Donnie Darko
Don't look Now
Don't Touch the Axe
Downfall
Draughtsman's Contract
Dreamgirls
Driving Lessons
Duck Soup
Eagle v Shark
Early Summer
Earth
East is East

Easter Parade
Eastern Promises
Echo Park LA
Edge of Heaven
El Benny
El Lobo
Elizabeth: The Golden Age
Elling
Enchanted
Enron: The Smartest Guys
in the Room
Esma's Secret
Everything is Illuminated
Fallen Angel
Familia Rodante
Fantastic Four: Rise of the
Silver Surfer
Far From Heaven
Fargo
Fateless
Faust (Murnau)
Films about Glenn Gould
Finest Hour
Fires Were Started
Fish n' Reels
Forbidden Planet
Frozen Land
Funny Face
Gabrielle
Garbage Warrior
Ghost Train
Ghost World
Ghosts
Ghosts of Cite Soleil
Gladiator
God on the Rocks
Gone With the Wind
Good Night and Good
Luck
Goodbye Girl
Goodbye Lenin
Grindhouse
Grow Your Own
Guernica
Guys and Dolls
Hairspray
Half Moon
Half Nelson
Hallam Foe
Hannibal Brooks
Happy Feet
Happy Go Lucky
Happy Times
Harry Potter and the Order
of the Phoenix
Heaven's Gate

Heima
Henry V
High Society
High Spirits
Himalaya
History Boys
Hollywoodland
Honeydripper
Hot Fuzz
Howl's Moving Castle
Hush Hush Sweet
Charlotte
I am Legend
I Capture the Castle
I saw Ben Barka get killed
I Served the King of
England
I Vitelloni
Il Postino
I'm not scared
I'm Not There
In Bruges
In The Shadow of the
Moon
In the Valley of Elah
Indigenes
Infamous
Infernal Affairs
Inland Empire
Innocent Voices
Inside Man
Insomnia
Interview
Intimate Lighting
Into Great Silence
Invasion of the Body
Snatchers
Iraq in Fragments
Iron Man
It's a Wonderful Life
It's Nice up North
It's Winter
Jazz on a Summer's Day
Jean De Florette
Jesus of Montreal
Jindabyne
Joe Strummer: The Future
is Unwritten
Joy Division
Jumper
Junebug
Juno
Kandahar
Keane
Kekexili (Mountain Patrol)
Kenny

Kes
Kind Hearts and Coronets
King Kong
King Lear (1970)
King's Game
Kite Runner
Knocked Up
Kontroll
K-PAX
Krisana
Kuch Kuch Hota Hai
Kung Fu Hustle
KZ
La Belle et la Bete
La Boheme
La Grande Bouffe
La Grande Illusion
La Vie en Rose
Lady Chatterley
Lagaan
Land Without Bread
Lars and the Real Girl
Last King of Scotland
Last Orders
Lawless
Le Boucher
Le Grand Voyage
Le Jour se Leve
Le Lectrice
Lemming
L'Enfant
Les Choristes
Les Petite Vacances
Les Temoins
Les Vacances de
Monsieur Hulot
Less Sugar
Letter from my Village
Libero
Life of Brian
Little Miss Sunshine
London to Brighton
Longing
Look Both Ways
Los Olvidados
Lost Embrace
Lucky
Lust, Caution
Maafa
Man of Aran
Man With a Movie Camera
Manhattan
Manon Des Sources
Maria Full of Grace
Marie Antoinette
Marriage of Maria Braun

Me and You and Everyone
we know
Meet Joe Black
Meet Me in St. Louis
Melinda and Melinda
Memento
Message from Fallujah
Michael Clayton
Mickey's Christmas Carol
Middletown
Mischief Night
Miss Potter
Moliere
Momma Don't Allow
Mon Oncle
Mother India
Motorcycle Diaries
Moving Memories
Mrs. Dalloway
Mrs. Henderson Presents
Munchausen
My Ain Folk
My Architect
My Beautiful Laundrette
My Best Friend
My Nikifor
National Velvet
Night of the Hunter
Night of the Sunflowers
Nightmail
Nightwatch
No Country For Old Men
Nosferatu
Not Here to be Loved
Notes on a Scandal
Ocean's 13
Offside
Oklahoma
Om Shanti Om
On a Clear Day
Once
Once were Warriors
One Week
Only Human
Orchestra Seats
Our Daily Bread
Our Man in Havana
Paint it Yellow
Pan's Labyrinth
Paranoid Park
Paris Je t'aime
Pather Panchali
Pauline a la Plage
Perfume: The Story of a
Murderer
Persepolis

Pickpocket
Pierpoint
Pirates of Penzance
Pirates of the Caribbean 3
Planet Terror
Play
Princess Mononoke
Private Property
Pulp Fiction
Pursuit of Happyness
Queens of Sound
Quiz Show
Rabbit Proof Fence
Radio Days
Rambo 4
Ratatouille
Rear Window
Rebecca
Red Road
Red Sorghum
Rendition
Rescue Dawn
Riding Giants
Rififi
River Queen
Road to Perdition
Rome, Open City
Run Fatboy Run
Run Lola Run
Rhythm Is It
Saving Grace
Scarface
Scent of Green Papaya
School of Life
Seachd: The Inaccessible
Pinnacle
Secret Agent
Seducing Doctor Lewis
Shanghai Dreams
Sherlock Junior
Sherrybaby
Shine
Shine a Light
Shoot 'em Up
Short Films on Sustainable
Transport
Shrek
Shrek the Third
Sicko
Sideways
Silent Light
Singin' in the Rain
Sisters in Law
Sixty Six
Sketches of Frank Gehry
Small Engine Repair

Smiles of a Summer Night
Smokin' Aces
Snow Cake
Some Like It Hot
Son of Rambow
Sparkle
Speed
Spiderman 3
Spirit of the Beehive
Spirited Away
Spring, Summer, Autumn,
Winter...And Spring
St. Trinians
Stardust
Starter for 10
Stranger than Fiction
Stray Dogs
Summer Interlude
Summer Things
Sunrise
Sunshine
Superbad
Surf's Up
Surveillance
Sweeney Todd
Swiss Family Robinson
Syndromes and a Century
Taking Liberties
Tales from Earthsea
Taxidermia
Tell No One
Ten Canoes
Ten Thousand
Thank you for smoking
The 39 Steps
The Apartment
The Army in the Shadows
The Asphalt Jungle
The Assassination of
Jesse James
The Band's Visit
The Banishment
The Bank Job
The Banker
The Battle of Algiers
The Beat that my Heart
Skipped
The Big Country
The Big Sleep
The Black Dahlia
The Blossoming of
Maximo Oliveros
The Blue Kite
The Bourne Ultimatum
The Bridges of Madison
County

The Bucket List
The Cameraman
The Castle
The Cave of the Yellow Dog
The Celluloid Closet
The Chorus
The Class
The Closet
The Conformist
The Counterfeiters
The Dam Busters
The Darjeeling Limited
The Day the Earth Stood Still
The Dead
The Death of Mr Lazarescu
The Departed
The Devil Wears Prada
The Devil's Backbone
The Dish
The Diving Bell and the Butterfly
The Double Life of Veronique
The Driver
The Family Friend
The Flower of my Secret
The Forest for the Trees
The General
The Girl with the Pearl Earring
The Glenn Miller Story
The Golden Compass
The Golden Door
The Good German
The Good Shepherd
The Green Ray
The Guernica Children
The Haunting
The History Boys
The Holiday
The Host
The Illusionist
The Importance of Being Earnest
The Innocents
The Iron Wall
The Italian
The Italian Job
The Jane Austen Book Club
The Jokers
The Lady Vanishes
The Ladykillers

The Last Laugh
The Legacy
The Leopard
The Lives of Others
The Magic Flute
The Magnificent Ambersons
The Man Who Wasn't There
The Missouri Breaks
The Muppet's Christmas Carol
The Namesake
The Night of Truth
The Notorious Bettie Page
The Only One (Vidange Perdue)
The Orphanage
The Other Boleyn Girl
The Other Man
The Page Turner
The Painted Veil
The Paleface
The Parent Trap
The Passenger
The Penalty King
The Prestige
The Proposition
The Queen
The Red Desert
The Ring
The Saddest Boy in The World
The Savages
The Searchers
The Seventh Seal
The Silent Village
The Simpsons Movie
The Singer
The Spanish Prisoner
The Spiderwick Chronicles
The Squid and the Whale
The Station agent
The Story of the Weeping Camel
The Tempest
The Thomas Crown Affair (1968)
The Three Burials of Melquiades Estrada
The Unknown Woman
The Unwinking Gaze
The Walker
The Waterhorse
The Way Ahead
The Whales of August

The Wild Parrots of Telegraph Hill
The Wind That Shakes the Barley
The Wrong man
The Yacoubian Building
The Year My Parents Went on Vacation
There Will be Blood
This is England
This is Spinal Tap
Three Colours White
Three Times
Time and Judgement
To Kill a Mocking Bird
Tony Takitani
Top Hat
Topsy Turvy
TOSCA the Opera
Transformers
Treasure of Sierra Madre
Tree of Wooden Clogs
Triumph of the Will
Trop Belle Pour Toi
True North
Tsotsi
Tuesdays with Morrie
Twilight Samurai
Unconscious
Under the Bombs
Under the Mud
Unforgiven
United 93
Unknown White Male
Vagabond Shoes
Vantage Point
Venus
Veronica Guerin
Volver
Wages of Fear
Wah Wah
Waitress
Waking Life
Walk on Water
Walk The Line
Water
Water Lillies
Way Out West
We Are Together
We Own the Night
We Shall Overcome
Weirdsville
West Side Story
What Black Men Think
When Harry met Sally
When the Road Bends

Whiskey Galore
Whoops Apocalypse
Wild Strawberries
Withnail and I
Wizard of Oz
Woman of the Dunes
Wooden Soul
World's Fastest Indian
Written on the Wind
Yella
You, The Living
Young Frankenstein
Zodiac