

**CINEMA FOR ALL**  
**British Federation of Film Societies:**  
**2006/07 Membership Survey**

Report prepared by Jim Barratt  
**Advice and Support Consultant**

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## Key points

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In 2006/07:

- Annual membership of organisations grew by 1.1%.
- Annual admissions rose by 3.5% (compared with a 5% fall in commercial cinema admissions in 2006).
- Responding organisations screened 550 different titles, compared with 505 released in cinemas in the UK and Republic of Ireland. 63% 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.
- The top three most programmed titles were *Caché (Hidden)* (2006), *Tsotsi* (2006) and *The Constant Gardener* (2005).
- Film societies and community cinemas enhance film provision in areas otherwise neglected by commercial cinemas: 48% operated in rural areas (compared to 3% of commercial screens), and just under half of all admissions were generated in the South West and Yorkshire regions (which account for 10% of cinema admissions).
- There was a high level of satisfaction with the majority of BFFS services and resources.
- Over two thirds of respondents were satisfied with the BFFS's strategic objectives and mission statement, confirming the outcome of the recent review process has been positively received by the majority of members.

# Executive summary

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## Survey

- The questionnaire was sent out to all BFFS members (260 in total) and 132 responded to the survey, a response rate of 51%.
- BFFS members comprise film societies and community cinemas (e.g. mixed use venues, touring and mobile exhibitors etc.) but for ease the term film society is used throughout this report.
- The pattern of survey responses across the UK mirrored that of the membership as a whole. However, there were some differences: the South East region was over-represented in the pattern of responses, whereas Scotland, London and the West Midlands were under-represented.

## Year of establishment

- Nearly half (46%) of the responding organisations were established in 2000 or later while a significant proportion (21%) were established in the 1960s or earlier.

## Websites and email

- Most respondents have an online presence: Over half (54%) gave a website address, while a larger proportion (95%) supplied an email address.

## Membership

- Nearly all of the film societies that responded (90%) operated a membership system in 2006/07 and the average membership size was 132.
- The membership of responding societies stood at 14,825. If extrapolated to all BFFS members this would yield a sum total membership of over 29,000.
- Membership numbers were up by around 1% in 2006/07.
- The average full annual membership fee was £24.43. By way of comparison, full annual membership of the British Film Institute is £35.00 (with reduced admission charges to the *bfi* Southbank in London).
- 41% of the responding societies also offered full year concessionary membership fees (for senior citizens, students, under 21s or under 25s, the unemployed etc.).
- Less than one third of societies that operated a membership system charged an additional admission fee (30%), which averaged £3.31 in 2006/07. This compares with an average cinema admission charge of £4.87 (UK Film Council Statistical Yearbook 2006/07).
- 80% of societies that responded allowed guests to accompany members on payment of a guest entry fee. The average fee stood at around £4.00 (and ranged from £2.00 to £7.00).
- A minority of responding societies offered season tickets (13%). Season ticket charges ranged from £1.00 for one year to £55.00, and the average number of season ticket holders stood at 79 in 2006/07.

## Admissions and key demographics

- The average audience size in 2006/07 was 75.
- Around half of the responding organisations had an average of 60 or fewer audience members per screening. 9% had over 151 audience members on average.
- The smallest audience size during the year for three quarters of responding organisations stood at 50 or fewer admissions (with 45% claiming it was fewer than 30). The smallest audience recorded was just 1 admission. A quarter of

organisations gave their largest audience figure as 141 or more, with the largest recorded audience of 627.

- Under half (45%) of respondents had 750 or fewer total admissions in 2006/07, while nearly one in five (20%) had over 2,001 annual admissions. The smallest recorded annual admissions stood at 75, while the largest figure was 25,500.
- The sum total of all admissions from responding organisations was 167,881 for 2006/07. If this is extrapolated to all BFFS members the total number of admissions would have been around 339,000. Putting this in perspective, theatrical ticket sales on this scale would have generated gross box office receipts of over one and a half million pounds (339,000 multiplied by £4.87 [the average ticket price in 2006] = £1,602,230).
- Overall it would appear that film society admissions fared better than those to commercial cinemas: annual UK cinema admissions fell by 5% in 2006 compared to the previous year, while film society admissions rose by 3.5%.
- The South West and Yorkshire regions accounted for just under half (46%) of all film society admissions in 2006/07.
- On average just over half of members were aged over 55 (51%) and a further 24% were aged 46 to 55 years.
- Just under three quarters (74%) of organisations had no members under 19 years of age in 2006/07.
- On average:
  - 2% of membership was estimated to be from a minority ethnic background.
  - 1% of members are wheelchair users, and 6% of members have other disabilities.

#### Provision

- The most commonly used format was DVD (used 'usually' or 'sometimes' by 95% of responding organisations).
- Over two thirds (69%) still used VHS, although this was the usual projection format for only 5%.
- Over one third (36%) usually project using 35mm, 31% sometimes use 16mm and none of the responding societies use 70mm.
- The vast majority use only one venue for screenings (87%). Although a third of sites have seating for up to 100 people, the majority (59%) are able to accommodate audiences of between 101 and 300 people.
- On average, respondents were located 9.7 miles from their nearest commercial cinema, in a range running from less than a mile to 60 miles.
- Just over half operated in urban locations (52%) with 48% in rural areas (17% 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 550 different titles across 2,872 screenings during the 2006/07 season (compared with 505 films released theatrically in the UK during 2006).
- One in five films screened was British in 2006/07, while over a quarter (27%) were films in a foreign language. 15% of titles screened were short films.
- 63% of titles were screened by only one film society, indicating the diversity of

programming choices made by individual societies.

- Ten of the twenty-seven films programmed by **ten or more respondents** in 2006/07 were British and nine were in a foreign language.
- The three most programmed films were *Caché (Hidden)* (2006), *Tsotsi* (2006) and *The Constant Gardener* (2005)
- The average number of screenings held in 2006/07 was 24. Over three quarters of organisations held 20 or fewer screenings in 2006/07 (78%), while 9% held 41 or more.
- Just over half of all responding organisations held special events in addition to screenings in 2006/07.
- The majority (72%) provided programming notes to accompany screenings.

#### Administration

- Nearly all film societies had a committee (95%), and a slightly smaller percentage held an AGM (92%). The majority also had a written constitution (91%) and were run as not-for-profit enterprises (93%).
- 30% of responding societies had charitable status in 2006/07.
- Just over a quarter (27%) of societies applied for funding in 2006/07. Of those that did, 86% had at least one successful application (a better success rate than that of the previous year: 77%).

#### Type of film society

- The majority (88%) of responding societies were 'general' film societies.
- The remainder were university or college film societies (4%), festivals (4%), school film societies (2%), mobile cinemas (2%) and a touring screen network.

#### Customer satisfaction

- The BFFS web site and the enquiry service were the most frequently used of the services and resources offered by the BFFS. 87% of respondents had used the BFFS web site at some time, and 25% used it once a month or more. Two thirds (66%) 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 was rated as good or very good by 50% or more of the respondents.
- Regional viewing services (50% very good, 31% good), other regional group services (47% very good, 32% good) and the *Newsreel* newsletter (25% very good, 49% good) achieved the most positive ratings.
- Respondents rarely expressed dissatisfaction with the BFFS's strategic direction. Even those aspects of the BFFS's work that attracted the lowest proportion of satisfied respondents (e.g. the education, training and research policies) caused fewer than 5% of respondents to be dissatisfied.
- Over two thirds of respondents were satisfied with the BFFS's strategic objectives and mission statement, confirming the outcome of the recent review process has been positively received by the majority of members.
- The majority (60%+) of respondents were also satisfied with the way the BFFS communicates with its members, its advocacy for community cinema and its provision of advice and support.
- Just under two thirds (64%) of respondents felt the length of the annual membership questionnaire was 'about right'.
- The majority of respondents (88%) felt they had sufficient opportunity to supply the

information they wanted to, while just under a third (30%) of respondents felt the questionnaire was 'too complicated'.

# 1 Introduction

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## **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 Council's objective of ensuring audiences throughout the UK have access to the full range of British and international cinema.

This is second annual membership survey to be reported, describing in detail the nature of member organisations' activity for the benefit of the BFFS, its members (and other users of its services) and supporters. The advantage of a membership survey of this kind is the high response rate it guarantees. But it should be noted the BFFS has solicited the view of other users of its services as part of a wider customer satisfaction exercise, which will be reported separately.

Throughout the report comparisons have been made with the results of the first annual survey, published in September 2006 (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 film societies participated in each survey. 46 societies completed the 2006/07 survey but not the 2005/06 questionnaire, and the reverse was true for 39 societies. 86 societies 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 membership 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 member societies and community cinemas.

As in previous years the survey includes questions about how groups are organised and what services they offer. A new section also included questions measuring member satisfaction with BFFS services and its strategic and operational activities.

## **1.3 Timescale**

The questionnaire was designed and administered in April 2007. The deadline for responses was Friday 29 June 2007 and analysis and reporting took place in August 2007.

## 2 Methods

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### 2.1 Introduction

The questionnaire was drawn up using questions from the first survey to enable comparison with previous findings. A copy of the questionnaire is available in Appendix 1.

The survey was sent in hard copy to all full and affiliate members in April 2007 (a total of 260 organisations). They were asked to return the completed questionnaire by the end of June. Regional groups were asked to encourage member societies in their area to respond, and electronic versions of the survey were made available on the BFFS web site.

### 2.2 Responses

The present survey achieved exactly the same response rate as its predecessor. Over half of all member societies responded to the survey (132, a response rate of 51%). Three societies also replied to say they had only just started and so the questionnaire was not appropriate to them, and two other members wrote to explain the questions were not applicable to their operations.

Table 2.1 gives the number of survey responses from each nation and region:

Table 2.1: Survey responses by nation and region

<b>Nation/region</b>	<b>Number of responses</b>	<b>%</b>	<b>% of BFFS membership</b>
South West	39	30%	27%
South East	22	17%	15%
North West	14	11%	9%
Scotland	12	9%	12%
Yorkshire	12	9%	8%
East of England	9	7%	6%
Wales	8	6%	7%
East Midlands	5	4%	4%
London	5	4%	7%
North East	3	2%	2%
West Midlands	3	2%	3%
Northern Ireland	-	-	1%
<b>Total</b>	<b>132</b>	<b>100%</b>	<b>100%</b>

The final column gives the proportion of all BFFS societies 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 West region was over-represented in the pattern of responses, whereas Scotland and London were under-represented.

## 3 Results

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### **3.1 Year of establishment**

Nearly half (46%) of the respondents were established in 2000 or later while a significant proportion (21%) were established in the 1960s or earlier (Table 3.1):

Table 3.1: Year of establishment

<b>Decade</b>	<b>N</b>	<b>%</b>
1930s	3	2%
1940s	7	5%
1950s	8	6%
1960s	10	8%
1970s	10	8%
1980s	16	12%
1990s	16	12%
2000s	59	46%
<b>Total</b>	<b>129</b>	<b>100%</b>

N= number of respondents

### **3.2 Websites and email**

As was the case in the first survey, the majority have an online presence: over half (54%) of respondents gave a website address, while nearly all (95%) gave an email address (up from 85% in 2005/06).

### **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 2006, alongside details of their fees.

#### **3.3.1 Membership**

Nearly all of the film societies that responded (90%) operated a membership system of some description in 2006/07, the same proportion as in 2005/06.

The average (mean) membership size was 132 (median = 105), slightly lower than in 2005/06 (141), and the spread of sizes is illustrated in Table 3.2. The smallest membership was 1 and largest was 602.

Table 3.2: Membership numbers

Number of members	N	%
30 or less	9	8%
31 to 60	17	15%
61 to 90	26	23%
91 to 120	14	13%
121 to 150	13	12%
151 to 180	5	4%
181 to 210	8	7%
211 to 240	8	7%
241 to 270	2	2%
271 to 300	4	4%
301+	6	5%
<b>Total</b>	<b>112</b>	<b>100%</b>

The total membership of all respondents stood at 14,825. If extrapolated to all BFFS members this would yield a sum total membership of 29,057.

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 2005/06 and 2006/07. We have returns for both surveys from 86 respondents, and their combined membership stood at 9,479 in 2005/06 and 9,581 in 2006/07, an increase of 1.1%.

### 3.3.2 Membership fees

The average full annual membership fee was £24.43, a marginal increase on 2005/06 (when it stood at £24.00). The smallest fee was just £1.00 while the largest was £58.00. As shown in Table 3.3, just under two fifths (38%) of responding societies had a membership fee of £20.00 or less. By way of comparison, full annual membership of the British Film Institute is £35.00 (with reduced admission charges to the bfi Southbank in London).

Table 3.3: Full membership fees

Full membership fee	N	%
£10 or less	21	19%
£11 to £20	21	19%
£21 to £40	60	54%
£41 to £50	8	7%
£51 +	2	2%
<b>Total</b>	<b>112</b>	<b>100%</b>

41% 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 (30%), which averaged £3.31 in 2006/07 (an increase from £2.87 in 2005/06). This compares with an average cinema admission charge of £4.87 (UK Film Council Statistical Yearbook 2006/07).

80% of responding societies allowed guests to accompany members on payment of a guest entry fee. The average fee stood at around £4.00, unchanged from 2005/06 (and ranged from £2.00 to £7.00).

### 3.3.4 Season tickets

A minority of respondents offered season tickets (13%). Season ticket charges ranged from £1.00 for one year to £55, and the average number of season ticket holders stood at 79 in 2006/07 (down from 84 in 2005/06).

## **3.4 Admissions and key demographics**

This section looks at the size of audiences at screenings and the membership profile in terms of age, gender, ethnicity and disability.

As was the case in the 2005/06 survey, data for the latter analysis have been estimated by the majority of respondents on the basis of their understanding of the composition of their membership (e.g. respondents were asked to estimate the percentage of their membership that is male/female etc.). This is because only 23% routinely collect gender data, 4% collect their members' ages, and fewer than 3% collect membership ethnicity and disability data.

Estimates of this sort are not an ideal way to collect demographic information for two main reasons. First, this approach is based on subjective judgement rather than objective evidence of members' age, gender, ethnicity and disability. Second, the estimated percentages may lack precision. But in the absence of more rigorous and detailed data (collected first hand) these estimates do at least provide an indication of the broad contours of membership composition.

### 3.4.1 Audience sizes in 2006/07

Respondents were asked to provide an average number of admissions per screening during the 2006/07 season. The mean average audience size was 75. Table 3.4 shows around half (51%) of respondents had an average of 60 or fewer audience members per screening (the same proportion as in 2005/06); 9% drew average audiences of 151+.

Table 3.4: Average audience sizes

<b>Average audience size</b>	<b>N</b>	<b>%</b>
30 or less	17	14%
31 to 60	45	37%
61 to 90	29	24%
91 to 120	13	11%
121 to 150	6	5%
151+	11	9%
<b>Total</b>	<b>121</b>	<b>100%</b>

The survey also asked for the smallest and largest audiences at screenings during 2006/07. The smallest audience size during the year for three quarters of responding societies stood at 50 or fewer admissions (with 45% claiming it was fewer than 30). The smallest audience recorded was just 1 admission. A quarter of respondents gave their largest audience figure as 141 or more, with the largest recorded audience of 627.

### 3.4.2 Total admissions in 2006/07

The pattern of total annual admissions is shown in Table 3.5. Under half (45%) the

respondents had 750 or fewer admissions in 2006/07, the same proportion as in 2005/06, while one in five (20%) had over 2,001 annual admissions. The smallest recorded annual admissions stood at 75 while the largest figure was 25,500. The mean total annual admissions stood at 1,748.

Table 3.5: Total annual admissions, 2005/06 and 2006/07

Total admissions	2005/06	2005/06	2006/07	2006/07
	N	%	N	%
Less than 250	6	7%	10	10%
251 to 500	25	28%	18	19%
501 to 750	9	10%	15	16%
751 to 1,000	9	10%	11	11%
1001 to 1,500	12	14%	12	13%
1,501 to 2,000	10	11%	11	11%
2,001 to 3,000	10	11%	13	14%
3,001 to 5,000	5	6%	2	2%
5,000+	2	2%	4	4%
<b>Total</b>	<b>88</b>	<b>100%</b>	<b>96</b>	<b>100%</b>

The sum total of all admissions from responding societies and community cinemas was 167,881 for 2006/07. This compares with 116,040 in 2005/06, although the responding organisations were different so this is not a like-for-like comparison. However, we can estimate the growth rate of annual admissions by looking at how many more admissions were recorded by those that completed both the 2005/06 and the 2006/07 surveys. We have these data for 50 organisations, and their total annual admissions for 2005/06 stood at 65,056 while the figure for 2006/07 was 67,365, an increase of 3.5%. Overall it would appear that admissions fared better than those to commercial cinemas; annual UK cinema admissions fell by 5% in 2006 compared to the previous year (source: UK Film Council Statistical Yearbook 2006/07).

If the total admissions figure of responding organisations is extrapolated to all BFFS members it would have topped 329,000. Theatrical ticket sales on this scale would have generated gross box office receipts of over one and a half million pounds (329,000 multiplied by £4.87 [the average ticket price in 2006] = £1,602,230).

Table 3.6 gives the pattern of total admissions by nation and region. It shows that the South West and Yorkshire regions accounted for nearly half (46%) of the total annual film society and community cinema admissions. In comparison, these regions accounted for only 10% of total cinema admissions in 2006 (source: UK Film Council Statistical Yearbook 2006/07). In contrast, London and the Midlands generated only 6% of admissions but accounted for 39% of total cinema ticket sales. This demonstrates that in many parts of the country, film societies enhance the provision of film in communities that are less well served by commercial cinema.

Table 3.6: Total annual admissions by nation and region

Nation/region	Admissions	%
South West	38,632	23%
Yorkshire	38,041	23%
Wales	32,596	19%
South East	20,534	12%
North West	14,022	8%
Scotland	8,187	5%
East of England	6,792	4%
East Midlands	4,352	3%
London	2,481	1%
West Midlands	2,124	1%
North East	120	*
<b>Total</b>	<b>167,881</b>	<b>100%</b>

### 3.4.3 Membership age

Table 3.7 presents an average age profile for film society membership, which remains largely unchanged from 2005/06. On average just over half of members were aged over 55 (51%) and a further 24% were aged 46 to 55 years.

Table 3.7: Average membership age profile

Age group	%
Under 19	1%
19 to 25	6%
26 to 35	5%
36 to 45	11%
46 to 55	24%
Over 55	51%
<b>Total</b>	<b>100%</b>

Table 3.8, gives a fuller picture of the membership age profile, revealing some variations within the overall picture. It shows that 49 responding societies (equivalent to 74% of those that answered the question) had no members under 19 years of age in 2006/07, while 24 (36% of respondents) stated that between 61% and 100% of their membership was aged 55 and over.

Table 3.8: Membership age profile

% of membership	Under 19	19 to 25	26 to 35	36 to 45	46 to 55	55+
None	49	34	23	8	3	3
1 to 20%	16	29	42	50	34	5
21% to 40%	1	-	1	8	22	18
41% to 60%	-	-	-	-	5	16
61% to 80%	-	1	-	-	1	16
81% to 100%	-	2	-	-	1	8
<b>Total (N)</b>	<b>66</b>	<b>66</b>	<b>66</b>	<b>66</b>	<b>66</b>	<b>66</b>

Note: each age column shows the number of societies that had members aged as indicated in the percentage bands listed in the left hand column.

### 3.4.4 Membership gender

As in 2005/06, film societies and community cinemas had more female members than males on average (57% female members and 43% males). This is the general pattern, but as Tables 3.9 and 3.10 show there was again some variation. Women made up

between 21% to 40% of the membership of only three societies, compared with 37 that had the same proportion of male members. Eleven societies had considerably more female than male members (between 61% and 100%), compared with only one with that same proportion of male members.

Table 3.9: Membership gender profile

<b>% of membership that are female</b>	<b>Number of respondents</b>
None	-
1 to 20%	-
21% to 40%	3
41% to 60%	65
61% to 80%	10
81% to 100%	1
<b>Total (N)</b>	<b>79</b>

Table 3.10: Membership gender profile

<b>% of membership that are male</b>	<b>Number of respondents</b>
None	-
1 to 20%	2
21% to 40%	37
41% to 60%	39
61% to 80%	1
81% to 100%	-
<b>Total (N)</b>	<b>79</b>

### 3.4.5 Membership ethnicity

On average, 2% of film society membership was estimated to be from a minority ethnic background. Table 3.11 gives the full results and shows that 21 societies (34% of those that responded to the question) had no members from a minority ethnic background, with the remainder having between 1% and 20%.

Table 3.11: Membership ethnicity profile

<b>% of membership from minority ethnic background</b>	<b>Number of respondents</b>
None	21
0.1% to 1.0%	20
1.1% to 5%	15
6% to 20%	5
21%+	-
<b>Total (N)</b>	<b>61</b>

### 3.4.6 Membership disability

On average, 1% of members were wheelchair users, and 6% of members had other disabilities. Tables 3.12 and 3.13 give the full results and show that half of those that responded (26) had no wheelchair users, although a far smaller proportion (6%) had no members with other disabilities.

Table 3.12: Membership wheelchair user profile

<b>% of membership using a wheelchair</b>	<b>Number of respondents</b>
None	26
0.1% to 1.0%	17
1.1% to 5%	9
6% to 20%	-
21%+	-
<b>Total (N)</b>	<b>52</b>

Table 3.13: Membership disability profile

<b>% of membership with other disabilities</b>	<b>Number of respondents</b>
None	3
0.1% to 1.0%	13
1.1% to 5%	21
6% to 20%	15
21%+	-
<b>Total (N)</b>	<b>52</b>

### **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**

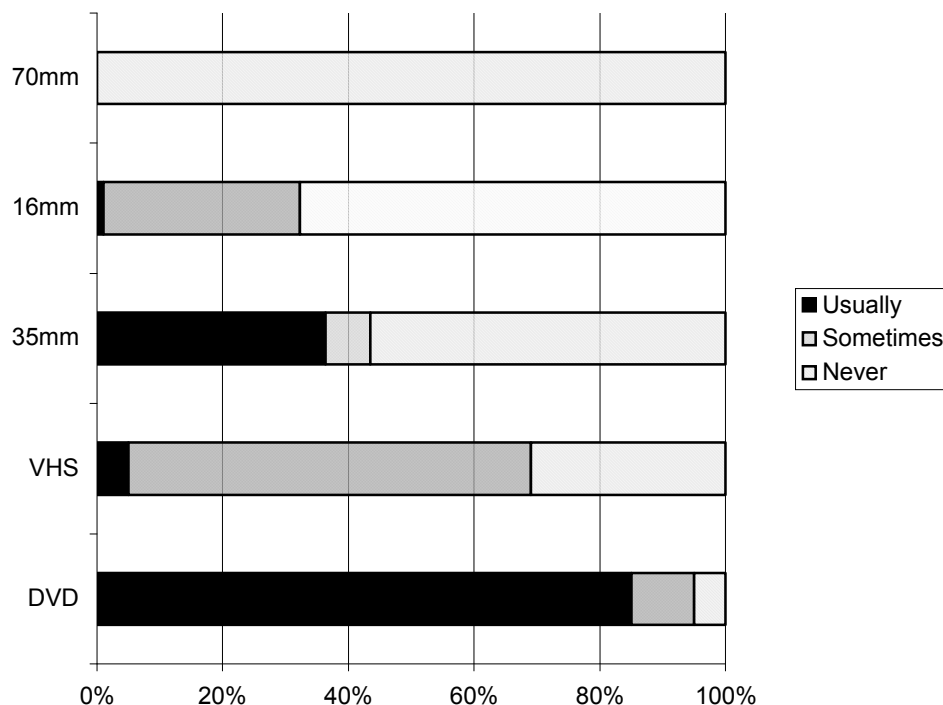
Organisations were asked to indicate which formats they use to screen films. In a change to the previous survey, respondents were offered three answer categories: usually, sometimes and never.

As shown in Table 3.14 and Figure 3.1, the most commonly used format was DVD (used 'usually' or 'sometimes' by 95% of responding organisations). Over two thirds of respondents (69%) still used VHS, although this was the usual projection format for only 5%. Over one third (36%) of societies usually project in 35mm, 31% sometimes use 16mm and none of the responding societies use 70mm.

Table 3.14: Projection format

<b>Format</b>	<b>Usually %</b>	<b>Sometimes %</b>	<b>Never %</b>	<b>Total %</b>
DVD	85%	10%	5%	100%
VHS	5%	64%	31%	100%
35mm	36%	7%	56%	100%
16mm	1%	31%	67%	100%
70mm	-	-	100%	100%

Figure 3.1: Projection format



### 3.5.2 Venues

The vast majority of organisations use only one venue for screenings (87%). A further 9% regularly use two venues, and the remainder of fixed location film societies used between three and nine sites (one touring screening network used 75 venues during the year).

Table 3.15 gives details of venues' seating capacity, and shows that although a third of sites had seating for up to 100 people, the majority (59%) were able to accommodate audiences of between 101 and 300 people.

Table 3.15: Seating capacity

Maximum seating	N	%
Less than 100	42	33%
101 to 200	53	41%
201 to 300	23	18%
301 to 400	7	5%
401 to 500	3	2%
500+	-	-
<b>Total</b>	<b>128</b>	<b>100%</b>

### 3.5.3 Location

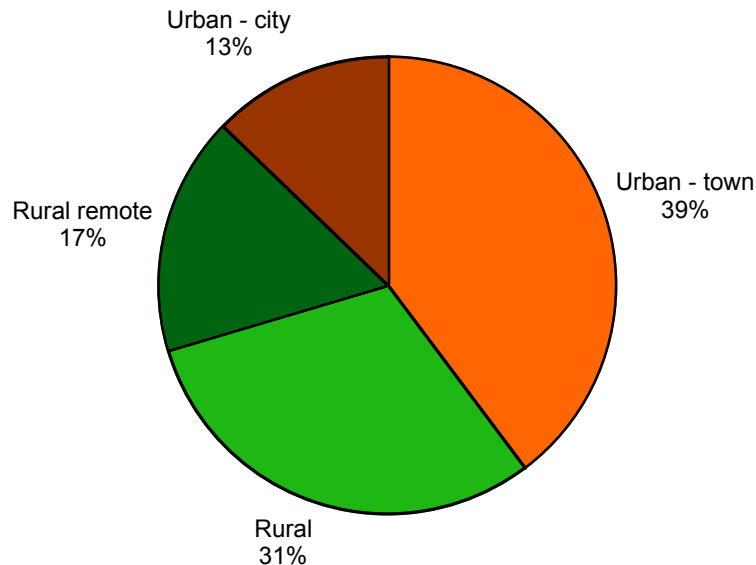
The average distance between an organisation's primary venue and the nearest commercial cinema was 9.7 miles within a range running from less than a mile to 60 miles. 43% were over ten miles away from the nearest commercial cinema while one in five (20%) were located a mile or less from their nearest.

The survey also asked respondents to classify the area they operate in as urban (town or city), rural or remote rural. Table 3.16 and Figure 3.2 reveal that just over half (52%) of societies operated in urban locations (mainly towns) with 48% in rural areas (17% in remote rural locations more than 10 miles from a large settlement). This clearly demonstrates the important role played by film societies in bringing film to rural and remote communities: by way of comparison, only 3% of commercial cinema screens were found in rural areas in 2006 (UK Film Council Statistical Yearbook 2006/07).

Table 3.16: Urban/rural location

Location type	N	%
Urban - town	38	39%
Rural	29	31%
Rural remote	16	17%
Urban - city	12	13%
<b>Total</b>	<b>95</b>	<b>100%</b>

Figure 3.2: Urban/rural location



#### 3.5.4 Screening frequency

In a new question, respondents were asked how frequently they screen films. Table 3.17 shows that equally high proportions screened films 2-3 times a month or once a month or more (42% each). 13% screened films once a week or more, and 4% held screenings less the once a month.

Table 3.17: How often do you screen films?

	N	%
Once a week or more	17	13%
2-3 times a month	54	42%
Once a month	54	42%
Less than once a month	5	4%
<b>Total</b>	<b>130</b>	<b>100%</b>

### **3.6 Programming**

Respondents programmed a total of 550 different titles across 2,872 screenings during the 2006/07 season, up from 526 in 2005/06 (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 505 films were released in the UK and Republic of Ireland in 2006.

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

#### **3.6.1 Types of film**

The survey asked respondents to indicate how many films of a particular type were screened during their 2006/07 season, and the results appear in Table 3.18.

Table 3.18: Programming, 2005/06 and 2006/07

Type of film	Number of screenings 2005/06	% of all screenings 2005/06	Number of screenings 2006/07	% of all screenings 2006/07
British	392	20%	513	18%
European	591	30%	596	21%
Foreign Language	816	42%	765	27%
Documentary	75	4%	101	4%
Shorts	207	11%	444	15%
Archive films	57	3%	80	3%
Films made before 2000	325	17%	346	12%

Note: Percentages do not sum to 100% because films can appear in more than one category (e.g. European and foreign language)

Around one in five (18%) films screened by film societies and community cinemas were British in 2006/07 (a similar proportion to that in 2005/06), while over one quarter (27%) were films in a foreign language (this is a lower proportion than in 2005/06). There was an increase in the number of short films screened, rising from 11% in 2005/06 to 15% in 2006/07.

#### **3.6.2 Most frequently programmed films**

63% of titles were screened by only one film society, indicating the diversity of programming choices made by individual societies. However, a number of titles proved popular choices across film societies: twenty-seven films were programmed by ten or more societies (listed in Table 3.19). Ten of the twenty-seven films programmed by ten or more societies in 2006/07 were British (using the UK Film Council's country of origin definition), and nine were in a foreign language. The three most programmed films were *Caché (Hidden)* (2006), *Tsotsi* (2006) and *The Constant Gardener* (2005):

Table 3.19: Films programmed by ten or more organisations in 2006/07

Title	Country	Year	No. of orgs programming title
Caché (Hidden)	France	2006	39
Tsotsi	S.Africa/ UK	2006	37
The Constant Gardener	UK/Germany	2005	33
The Beat that my Heart Skipped	France	2005	32
Goodnight and Good Luck	USA	2005	29
Mrs Henderson Presents	UK	2005	23
Pierrepoint	UK	2005	21
Red Lights (Feux Rouges)	France	2004	21
Crash	USA/Germany	2004	20
The Squid and the Whale	USA	2005	19
Bread and Tulips	Italy/Switzerland	2000	19
Capote	USA/Canada	2005	18
Brokeback Mountain	USA	2005	17
The Wind That Shakes the Barley	UK/Ireland/Spain/ Germany/France	2006	16
The Three Burials of Melquiades Estrada	USA/France	2005	16
Bombon El Perro	Argentina/Spain	2004	16
Walk The Line	USA	2005	15
Paradise Now	Palestine/France/ Germany/Israel	2005	14
Volver	Spain	2006	12
Transamerica	USA	2005	12
Kinky Boots	UK/USA	2005	12
Familia Rodante	Argentina/Brazil/France/ Spain/UK	2004	11
Separate Lies	UK	2005	11
Pride and Prejudice	UK/USA	2005	11
Seducing Doctor Lewis	Canada	2003	11
The Queen	UK	2006	10
Sophie Scholl	Germany	2005	10

### 3.6.3 Number of screenings in 2006/07

The average number of screenings held in 2006/07 was 24, although there was some variety: one film society held only two screenings during the period, and another held 550. Over three quarters (78%) of all responding organisations held 20 or fewer screenings in 2006/07, while 9% held 41 or more (Table 3.20).

Table 3.20: Number of screenings

Number of screenings	N	%
5 or less	3	2%
6 to 10	35	29%
11 to 20	57	47%
21 to 30	13	11%
31 to 40	2	2%
41 to 50	2	2%
51+	9	7%
<b>TOTAL</b>	<b>122</b>	<b>100%</b>

#### 3.6.4 Special events

Just over half (51%) of all responding film societies held special events in addition to screenings in 2006/07, much the same proportion as in 2005/06. 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 film societies (72%) provided programming notes to accompany screenings. This proportion remains unchanged from 2005/06.

### **3.7 Administration**

Film societies 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 3.21:

Table 3.21: Administration

Do you...	Yes %
Have a committee?	95%
Run as a not-for-profit enterprise?	93%
Hold an AGM?	92%
Have a written constitution?	91%
Have charitable status?	30%

#### 3.7.1 Funding applications

Just over one quarter (27%) of respondents applied for funding in 2006/07, a slightly lower proportion than in 2005/06 (30%). Of those that did, the majority (86%) had at least one successful application, a better success rate than in the previous year when 77% of applications were successful.

#### 3.7.2 Type of organisation

The majority (88%) of responding societies described themselves as 'general'. The remainder were university or college film societies (4%), festivals (4%), school film societies (2%), mobile cinemas (2%) and a touring screen network.

Table 3.22: Type of organisation

Type	N	%
University or college film society	5	4%
Festival	4	4%
Touring screen network	1	1%
Mobile cinema	2	2%
School film society	2	2%
None of the above	116	88%
<b>Total</b>	<b>130</b>	<b>100%</b>

### 3.8 Using BFFS services and resources

For the first time the membership survey incorporated a selection of ‘customer satisfaction’ questions to gauge how often members use BFFS services and how satisfied they are with them, in order to make further improvements.

To begin with, respondents were asked how frequently (if at all) they use particular services and resources. Table 3.23 and Figure 3.3 show that the BFFS web site and the enquiry service were the most frequently used of the services and resources listed. 87% of respondents had used the BFFS web site at some time, and 25% used it once a month or more. Two thirds (66%) had used the enquiry service, although regular usage was less common among respondents.

There was a better uptake of regional viewing services in those areas where a regional group is active. Only 31% of respondents who are not based in a region with an active group used the regional viewing services, compared with 61% of those who were.

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 (two out of the five university/college film societies to complete the survey used the student web forum and student group at least once every 6 months).

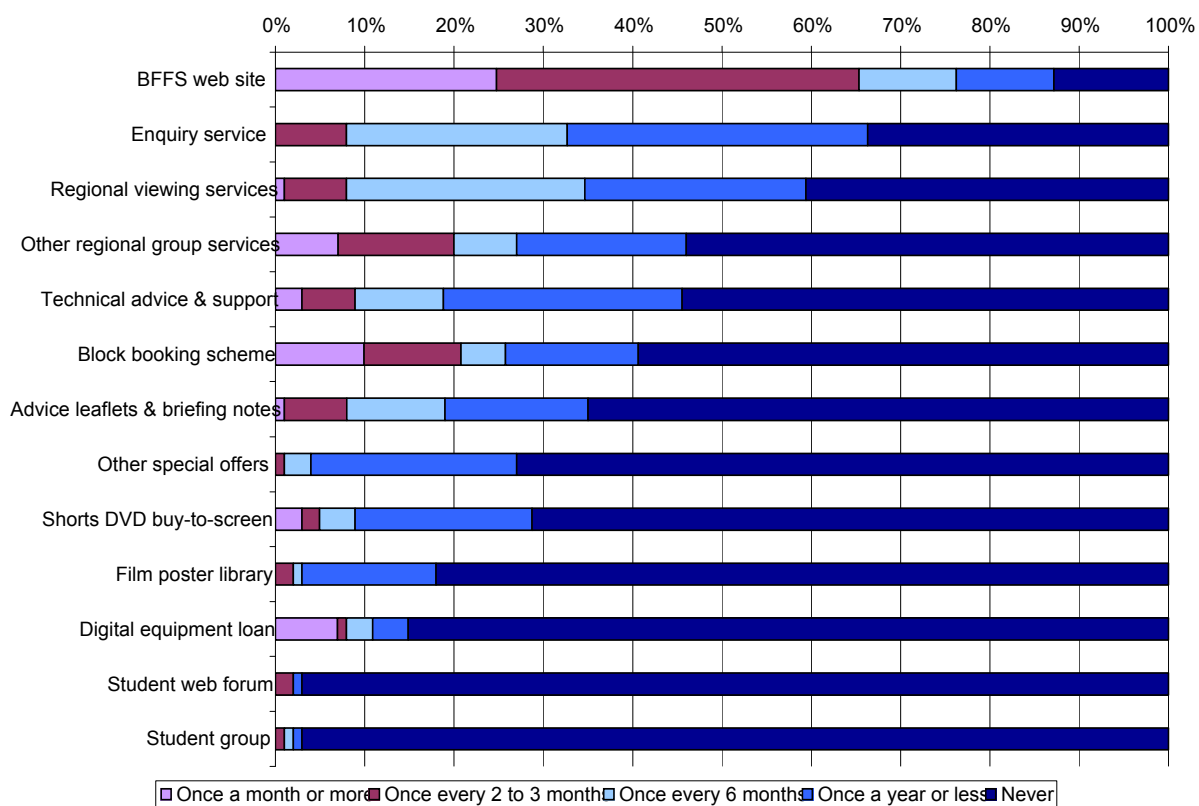
Table 3.23: How frequently do you make use of the following BFFS resources and services?

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=132)	25%	41%	11%	11%	13%
Enquiry service (base=106)	-	8%	25%	34%	34%
Regional viewing services (base=110)	1%	7%	27%	25%	41%
Other regional group services (base=103)	7%	13%	7%	19%	54%
Technical advice & support (base=106)	3%	6%	10%	27%	55%

Services/resources	Once a month or more	Once every 2 to 3 months	Once every 6 months	Once a year or less	Never
Block booking scheme (base=107)	10%	11%	5%	15%	60%
Advice leaflets & briefing notes (base=107)	1%	7%	11%	16%	65%
Shorts DVD buy-to-screen (base=106)	3%	2%	4%	20%	72%
Film poster library (base=106)	-	2%	1%	15%	82%
Digital equipment loan (base=107)	7%	1%	3%	4%	86%
Student web forum (base=105)	-	2%	-	1%	97%
Student group (base=105)	-	1%	1%	1%	97%

Base= the number of respondents answering the question.

Figure 3.3: How frequently do you make use of the following BFFS resources and services?



### 3.9 Rating BFFS services and resources

In addition to indicating how frequently they use BFFS services and resources, respondents were asked to rate them on a 5-point scale running from 'very good' to 'very poor'.

Table 3.24 reveals a high level of satisfaction with the majority of BFFS services and resources. Every service or resource except the student group was rated as good or very good by 50% or more of the respondents (see Figure 3.4).

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 rated.

Table 3.24: 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
Regional viewing services (base=58)	1.8	50%	31%	16%	-	3%
Other regional group services (base=38)	1.9	47%	32%	13%	3%	5%
Film society starter pack (base=45)	2.0	33%	38%	24%	-	4%
Digital equipment loan (base=26)	2.0	38%	27%	31%	-	4%
Film Society of the Year Awards (base=67)	2.0	40%	27%	25%	4%	3%
Special deal on insurance (base=46)	2.1	35%	35%	22%	4%	4%
Technical advice and support (base=44)	2.1	25%	45%	23%	5%	2%
<i>NewsReel</i> newsletter (base=87)	2.1	25%	49%	20%	2%	3%
Advice leaflets and briefing notes (base=43)	2.1	28%	44%	19%	5%	5%
Block booking scheme (base=51)	2.1	33%	39%	14%	8%	6%
BFFS web site (base=92)	2.2	24%	38%	33%	4%	1%
Enquiry service (base=60)	2.2	23%	43%	25%	3%	5%
Other special offers (base=26)	2.3	23%	35%	38%	-	4%
Shorts DVD buy-to-screen (base=38)	2.3	29%	29%	32%	5%	5%
Film poster library (base=27)	2.3	15%	44%	37%	-	4%
Student web forum (base=14)	2.6	21%	29%	29%	7%	14%
Student Group (base=13)	2.8	15%	31%	31%	-	23%

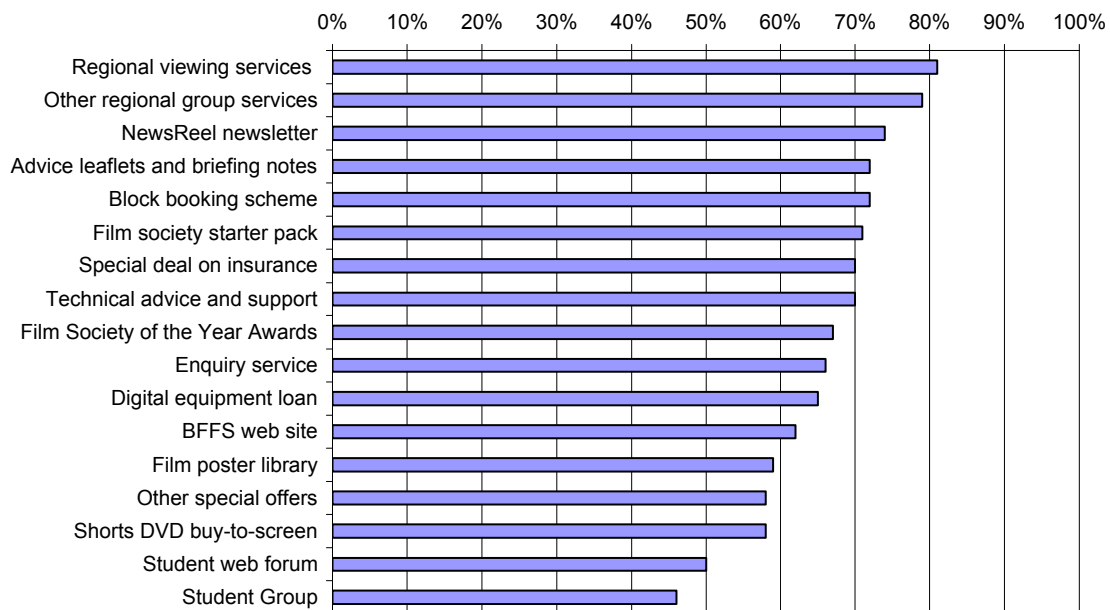
Base= the number of respondents answering the question.

As shown in Figure 3.4, regional viewing services (50% very good, 31% good), other

regional group services (47% very good, 32% good) and the *Newsreel* newsletter (25% very good, 49% good) achieved the most positive ratings.

The pattern of satisfaction with regional services is related to the presence of an active regional group in the area where a respondent is based. For example, regional viewing services scored an average rating of 1.6 by respondents based in a region with a group, compared to an average rating of 2.3 by those operating in a region without an active group.

Figure 3.4: Percentage rating each service and resource ‘Very good’ or ‘good’



### **3.10 Satisfaction with the BFFS’s strategic direction**

The BFFS plays an important strategic role in safeguarding and representing the interests of the film society and community cinema movement. Over the last two years the organisation has reviewed its core values and activities, resulting in the adoption and publication of a new vision and mission statement and accompanying strategic objectives. Respondents were asked how satisfied they are with these and other aspects of the organisation’s strategic direction, and the results are presented in Table 3.25.

Overall, respondents rarely expressed dissatisfaction with the BFFS’s strategic direction. Even those aspects of the BFFS’s work that attracted the lowest proportion of satisfied respondents (e.g. the education, training and research policies) caused fewer than 5% of respondents to be dissatisfied. In these cases more than two thirds of respondents were ‘neutral’ towards the policies, which suggests their relevance to members has not been adequately communicated. This needs to be remedied if the organisation is serious about its commitment to education, training and research.

Over two thirds of respondents were satisfied with the BFFS’s strategic objectives and mission statement, confirming the outcome of the recent review process has been positively received by the majority of members.

The majority of respondents were also satisfied with the way the BFFS communicates

with its members, its advocacy for community cinema and its provision of advice and support.

Table 3.25: How satisfied are you with the following aspects of the BFFS's strategic direction?

(1= Very satisfied, 2= Satisfied, 3= Neutral, 4= Dissatisfied, 5= Very dissatisfied)

	Mean rating	Satisfied overall*	Very satisfied	Satisfied	Neutral	Dissatisfied	Very dissatisfied
BFFS Strategic Objectives (base=86)	2.1	70%	27%	43%	27%	2%	1%
BFFS Mission Statement (base=89)	2.1	69%	24%	45%	29%	1%	1%
Communication with members (base=86)	2.1	69%	28%	41%	27%	2%	2%
Advocacy for community cinema (base=86)	2.1	67%	22%	45%	30%	1%	1%
Advice and support provision (base=81)	2.1	63%	21%	42%	27%	4%	1%
Regional and student groups (base=68)	2.4	48%	22%	26%	47%	3%	1%
Education policy (base=67)	2.7	30%	9%	21%	66%	1%	3%
Training policy (base=66)	2.7	29%	8%	21%	67%	2%	3%
Research policy (base=66)	2.7	25%	8%	17%	73%	2%	2%

Base= the number of respondents answering the question.

\*Note: The 'satisfied overall' figure is the sum of 'very satisfied' and 'satisfied'.

### **3.11 The research process**

The annual membership survey is a vital tool for providing the BFFS with insights into film society organisation and activity, and for gauging the views and needs of the sector as indicated by BFFS members. It is therefore vital for the survey to be as straightforward as possible in order to encourage the maximum number of returns each year. To test whether this was currently the case, and to inform the survey design process in 2008, the questionnaire included three questions about the experience of survey participation.

Just under two thirds (64%) of respondents felt the questionnaire length was 'about right', and the remainder (36%) felt it was 'too long'. This latter proportion is sufficiently large to warrant a reduction in the survey length next time around, which may also improve the overall response rate.

The majority of respondents (88%) felt they had sufficient opportunity to supply the information they wanted to, which suggests the range and scope of questions and answer categories is currently appropriate.

Just under a third (30%) of respondents felt the questionnaire was 'too complicated' (these were mostly the same respondents who felt it was too long), and so in addition to

shortening the survey, the format and questions may need to be further simplified.

[end]

# Appendix 1 - questionnaire

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## BRITISH FEDERATION OF FILM SOCIETIES MEMBERSHIP SURVEY 2007

**“This is a significant opportunity to learn in much more detail how film societies operate. Sound information is the only sensible basis for progress” (Derek Malcolm, BFFS President)**

*It is vital for our continued success that the BFFS has accurate information about our membership and their activities, so please take the time to complete this survey.*

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

Please supply the following details:

---

Name of Society: .....

Year established: .....

\*Name of designated contact: .....

\*Address of designated contact: .....

\*(inc. postcode) .....

\*Telephone number: .....

\*Email: .....

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

\*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 film societies (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 2006 to spring 2007. 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 2006)

- 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/supportfs.html>) 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 2006?

.....

c) What were your membership fees as at 31 December 2006?

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 2006?

.....

h) What were your season ticket fees as at 31 December 2006?

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 2006/07 season? .....
- b) Your smallest audience size in 2006/07 season? .....
- c) Your largest audience size in 2006/07 season? .....
- d) Your total number of admissions in 2006/07 season? .....

**If you completed the survey last year and the information in questions 2 (e) to (k) has not changed you may tick the box here rather than complete this section again:**

- e) The estimated age breakdown of your membership

Under 19.....%	36-45.....%
19-25.....%	46-55.....%
26-35.....%	55+.....%
  
- f) The estimated gender balance of your membership

Male:.....%	Female: ....%
-------------	---------------
  
- g) The estimated minority ethnic % of your membership .....%
- h) The estimated wheelchair-bound % of your membership .....%
- i) The estimated % of your membership with other disabilities .....%
- j) Approximately how far away is your nearest commercial cinema? .....miles
  
- k) What best describes the area in which you operate as a film society? (please tick only one)

Urban – city <input type="checkbox"/>	Urban – town <input type="checkbox"/>
Rural (less than 10 miles from large settlement) <input type="checkbox"/>	Rural - remote (more than 10 miles from large settlement) <input type="checkbox"/>

**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) What is the maximum seating capacity of each venue?	.....		
d) How often do you screen films?	.....		
Once a week or more	<input type="checkbox"/>		
2-3 times a month	<input type="checkbox"/>		
Once a month	<input type="checkbox"/>		
Less than once a month	<input type="checkbox"/>		

**4. Your 2006/07 programme and events**

---

a) How many British films were in your 2006/07 programme? .....

b) How many other European films were in your 2006/07 programme? .....

c) How many foreign language films were in your 2006/07 programme? .....

d) How many documentaries were in your 2006/07 programme? .....

e) How many short films were in your 2006/07 programme? .....

f) How many films made in or before 2000 were in your 2006/07 programme? .....

g) How many local or national archive films were in your 2006/07 programme? .....

h) How many screenings were held in total? .....

i) Please list your programme of films in 2006/07 (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 2006/07.

Film	Date	Film	Date

j) Please list your forthcoming programme of films for 2007/08 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 2007/08.*

Film	Film

k) Did you host any special events in addition to screenings in 2006/07? (e.g. guest speakers, educational activities, outreach activities)

Yes   
No

If yes, please give details:

	Date

l) Did you provide screening notes for your programmed titles in 2006/07?

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 2006/07 (e.g. from your regional screen agency, local authority or national agency like Arts Council England)?

Yes  No

If yes, was your application successful?

Yes  No  Don't know

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

Yes  No

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

University or college film society

Festival

Touring screen network

Mobile cinema

School film society

None of the above

Please specify:.....

## 6. About the BFFS

a) How frequently do you make use of the following BFFS resources and services?

	Once a month or more	Once every 2 to 3 months	Once every 6 months	Once a year or less	Never
BFFS web site	<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"/>
Other special offers	<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"/>
Film poster library	<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 scheme	<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	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

b) How do you rate the following BFFS resources and services?

(please tick only one answer for each resource or service you have used)

	Very good	Good	Okay	Poor	Very poor
BFFS web site	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Film society 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"/>
Other special offers	<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"/>
Film poster library	<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 scheme	<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

c) How satisfied are you with the following aspects of the BFFS's strategic direction?

	Very satisfied	Satisfied	Neutral	Dissatisfied	Very dissatisfied
BFFS Mission Statement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
BFFS Strategic Objectives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Advocacy for community cinema	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Advice and support provision	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Communication with members	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Regional and student groups	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Education policy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Training policy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Research policy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

d) Are you willing to take part in a more detailed telephone interview about your views on aspects of BFFS direction, structure and services?

Yes  No

### 7. About this survey

a) Is this survey too long or about right?

Too long  About right

b) Did you have the opportunity to provide all the information you would like?

Yes  No  Please specify:.....

c) Is this survey too complicated or about right?

Too complicated  About right

d) Do you currently hold any of the following types of information about individual members?

Age	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
Gender	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
Ethnicity	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
Disability	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>

Thank you for taking the trouble to complete this questionnaire.  
**Please return it to the address below (or use the SAE provided)  
 by Friday 29 June at the latest.**

If you prefer you may email an electronic version of the questionnaire to the following address:  
 info@bffs.org.uk

**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: 0845 6037278**

## Appendix 2 – Film list

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11:14  
13 (Tzameti)  
16 Blocks  
36: Quai des Orfevres  
39 Steps  
3-Iron  
5x2  
A Bout de Souffle  
A Cock and Bull Story  
A Common Thread  
A Far Cry  
A Good Year  
A Grand life  
A History of Violence  
A Prairie Home Companion  
A Scanner Darkly  
A Thousand Months  
A Very Long Engagement  
Ae Fond Kiss  
Agata and the Storm  
All About Eve  
Amadeus  
Amen  
An Angel at my Table  
An Inconvenient Truth  
Andrei Rubler  
Annie Hall  
Army in the Shadows  
Around the World in 80 Days  
Art School Confidential  
As Good as it Gets  
As It Is In Heaven  
As You Like It  
Asylum  
Babe  
Babel  
Bad Education  
Badgered  
Ballets Russes  
Balzac and the Little Chinese Seam  
Beijing Bicycle  
Being Julia  
Belleville Rendezvous  
Ben-Hur...  
Berserk in the Antarctic  
Best v Best

Bethune - The Making of a Hero  
Billy Liar  
Black Book  
Black cat, white cat  
Blowup  
Bob le Flambeur  
Bolivia  
Bombon El Perro  
Bombs at Teatime  
Bon Voyage  
Born in Brothels  
Borrowers  
Boudu Saved from Drowning  
Bourne Supremacy  
Bread and Tulips  
Breakfast on Pluto  
Breaking and Entering  
Brick  
Bride and Prejudice  
Brief Encounter  
Brighton Rock  
Brodeuses  
Brokeback Mountain  
Broken Flowers  
Bullet Boy  
Burnt by the Sun  
C.R.A.Z.Y.  
Cache (Hidden)  
Calendar Girls  
Capote  
Captain Corelli's Madolin  
Cars  
Casablanca  
Casino Royale  
Catch me if you can  
Central Station  
Charge of the Light Brigade  
Child  
Children of Men  
Christmas Carol  
Cinq Fois Deux  
Clerks II  
Cock and Bull Story  
Cockles and Muscles  
Coffee and Cigarettes  
Cold Mountain  
Come and see  
Comme Line Image

Compromise  
Confetti  
Consequences of Love  
Cops  
Crash  
Crouching Tiger, Hidden Dragon  
Dark Water  
Dead of Night  
Dear Frankie  
Dear Mr Blair  
Death in El Valle  
Death in Venice  
Death on the Nile  
Deep Water  
Diameter of the Bomb  
Dirty Pretty Things  
Diva  
Doctor Zhivago  
Don't look Now  
Downfall  
Dr Strange Love  
Dr. Jeckyll and Mr Hyde  
Draughtsmans Contract  
Dreamgirls  
Duck Soup  
Easter Parade  
Easy Rider  
Echo Park LA  
Eight Below  
Electric Edwardians  
Elephant  
Elling  
Enduring Love  
Esma's Secret  
Etre at Avoir  
Everything is Illuminated  
Exils  
Eye for an Elephant  
Familia Rodante  
Family Portrait  
Far from the Madding Crowd  
Fate  
Fateless  
Favela Rising  
Fear and Trembling  
Fear Eats the Soul  
Fearless  
Festival

Finding Neverland  
Flags of our Fathers  
Flushed Away  
Forty Shades of Blue  
Four Adventures of Reinette and  
Mirabelle  
Frida...  
From Here to Eternity  
Frozen Land  
Gabrielle  
Gandhi  
Garden State  
Getting Back Mr Hunt  
Glastonbury  
Glen Miller Story  
Glengarry Glen Ross  
Godzilla  
Goodnight and Good Luck  
Gosford Park  
Grizzly Man  
Hammer and Flame  
Happy Feet  
Hard Candy  
Harold Lloyd Shorts 1/2  
Harry Potter and the Philosopher's  
stone  
Hasta la Victoria Siempre  
Head on  
Heading South  
Heavens Above!  
Hejar  
Hell  
History of Violence  
Hollywood: The Golden Years  
Horse whisperer  
Hostile Hostages  
Hotel Rwanda  
Howl's Moving Castle  
Hue and Cry  
I am Cuba  
I Don't Want To Talk About It  
I saw Ben Barka get killed  
If...  
Il Postino  
I'm all right Jack  
I'm not scared  
Imagining Argentina  
In My Father's Den

In Search of Mozart  
In the Heat of the Night  
Indians  
Innocence  
Innocent Voices  
Inside I'm Dancing  
Inside Man  
Internal Affairs  
Italian for Beginners  
It's a Wonderful Life  
Jaws 4  
Jean De Florette  
Jeremy Hardy versus the Israeli  
Army  
Jindabyne  
Joyeux Noel  
June Bug  
Junoon  
Kandahar  
Keane  
Keeping Mum  
Kekexili (Mountain Patrol)  
Keltoum's Daughter  
Keys to the House  
Ki Duk Kim  
Kind Hearts and Coronets  
King Kong  
King Lear  
Kings and Queens  
Kings Game  
Kinky Boots  
Kinsey  
Kitchen Stories  
Kolya  
Kung Fu Hustle  
Kyon Ki  
La Cage Aux Folles  
La Dolce Vita  
La Familia Rodante  
La Grande Illusion  
La Regle du Jeu  
La Traviata  
Ladies in Lavender  
Lady in the Water  
Lady Vengeance  
Lage Raho Munna Bhai  
Lantana  
Last King of Scotland

Le Boucher  
Le Grand Voyage  
Lemming  
L'Enfant  
L'Enter  
Les Choristes  
Les Egares  
Like Water for Chocolate  
Little Fish  
Little Miss Sunshine  
Little Terrorist  
Local Hero  
London to Brighton  
Lost Embrace  
Love and Hate  
Lovers of the Artic Circle  
Machnea  
Mala Education  
Manchurian Candidate  
Manderlay  
Manhattan  
Mansfield Park  
March of the Penguins  
Maria full of Grace  
Marie Antoinette  
Master and Commander  
Match Point  
Matter of life and death  
Me and You and Everyone we know  
Mean Creek  
Melinda and Melinda  
Memoirs of a Geisha  
Memories of murder  
Memories of Underdevelopment  
Merchant of Venice  
Merry Christmas  
Miami Vice  
Micheal Haneke  
Milk  
Miller's Crossing  
Million Dollar Baby  
Mirror Mask  
Mischief Nights  
Miss Potter  
Mitchell and Kenyon: Electric  
Edwardians  
Mon Oncle  
Mondays in the Sun

Monsieur Hulot's Holiday  
Monsoon wedding  
Moolaade  
Mostly Martha  
Motorcycle Diaries  
Mr. Beans Holiday  
Mrs Henderson Presents  
Munich  
Murderball  
My House in Umbria  
Nacho Libre  
Nanny McPhee  
New World  
Night of the Hunter  
Night of Truth  
Nine Queens  
Noi the Albino  
Notes on a Scandal  
O Brother Where Art Thou  
Offside  
Oh Brother Where Art Thou?  
Oh, Mr Potter  
On a Clear Day  
On the Waterfront  
One Flew Over The Cukoo's Nest  
One Man and his Island  
Only Human  
Osessione  
Over the Hedge  
Paisa  
Pan's Labyrinth  
Paradise Now  
Passport to Pimlico  
Pather Panchali  
Pavee Lackeen; the Traveller Girl  
Perfume: The Story of a Murderer  
Phantom of the Opera  
Philadelphia Story  
Pierrepoint  
Pirates of the Carribbean  
Pirates of the Carribbean 3  
Playtime  
Pride and Prejudice  
Primer  
Priscilla, Queen of the Desert  
Quiet American  
Raise the Red Lantern  
Raising Victor Vargas

Rashomon  
Ray  
Raymond Chandler on film - an  
illustrated talk  
Rebecca  
Rebel without a cause  
Red Lights (Feux Rouges)  
Red Road  
Requiem  
Romeo and Juliet  
Run Lola Run  
Russian Dolls  
Safety Last  
Salt of the earth  
Samba Traore  
Saraband  
School of Life  
Screen Kiss  
Seamstress  
Secret History of Indian Cinema  
Seducing Doctor Lewis  
Sense and Sensibility  
Separate Lies  
Serenity  
Seven Brides for Seven Brothers  
Seven Samurai  
Sex, Lies and Videotape  
Sexy Beast  
Shakespeare wallah  
Shall We Dance/Mad Hot Ballroom  
Shane  
Shanghai Dreams  
Shaun of the Dead  
Shine  
Shirley Valentine  
Shooting Dogs  
Short Harvie Krumpet  
Shut Up  
Sideways  
Silent Clowns  
Since Otar Left  
Singing in the Rain  
Sisters in Law  
Sixty Six  
Snakes on a Plane  
Snow Cake  
Some Like It Hot  
Son of the Bride

Sophie Scholl  
Soy Cuba  
Spanglish  
Spring, Summer, Autumn,  
Winter...And Spring  
Stanley and Livingston  
Stranger than Fiction  
Strangers on a Train  
Strayed  
Strictly Ballroom  
Superman Returns  
Sweet 16  
Syriana  
Talk to Her  
Tango  
Tarnation  
Tesis  
Thank you for smoking  
The 39 Steps  
The African Queen  
The Army in the Shadows  
The Asphalt Jungle  
The Banker  
The Beat that my Heart Skipped  
The Big Sleep  
The Blair Witch Project  
The Blossoming of Maximo Oliveros  
The Blue Angel  
The Bridge on the River Kwai  
The Bridges of Madison County  
The Castle  
The Cave of the Yellow Dog  
The Chess Players  
The Child  
The Chorus  
The Chronicles of Narnia - The  
Lion, the Witch, and the Wardrobe  
The Cider House Rules  
The City of the Future  
The Clay Bird  
The Closet  
The Commitments  
The Company of Wolves  
The Constant Gardener  
The Court Jester  
The Cuckoo  
The curse of Jeff  
The Da Vinci Code

The Dead Poets Society  
The Death of Mr Lazerescu  
The Departed  
The Devil Wears Prada  
The Double Life of Veronique  
The Edukatois  
The English Patient  
The Fountainhead  
The Front  
The General  
The Girl with the Pearl Earring  
The Great Dictator  
The History Boys  
The Host  
The Hound of the Baskervilles  
The Ice Storm  
The Importance of Being Earnest  
The Innocents  
The Ladies Bridge  
The Lady Vanishes  
The Lady with the Little Dog  
The Ladykillers  
The Last Mitterrand  
The Last Temptation of Christ  
The Leopard  
The Libertine  
The Little Polar Bear - The  
Mysterious Island  
The Lives of Others  
The Lizard  
The Long Goodbye  
The Magnificent Ambersons  
The Magnificent Seven  
The New World  
The Night of Truth  
The Novena/La Neuvaine  
The Others  
The Page Turner  
The Passenger  
The Pianist  
The Prestige  
The Producers  
The Proposition  
The Queen  
The Quiet American  
The Red Shoes  
The Return  
The River

The Sea Inside  
The Seven Samurai  
The Seventh Seal  
The Skeleton Key  
The Squid and the Whale  
The Station agent  
The Story of the Weeping Camel  
The Straight Story  
The Sun  
The Third Man  
The Three Burials of Melquiades Estrada  
The Traveller Girl  
The Trouble with Harry  
The US vs John Lennon  
The Usual Suspects  
The White Countess  
The Wind That Shakes the Barley  
This Film Is Not Yet Rated  
This is England  
Three Times  
Tickets  
Tintin and Me  
To kill a Mocking Bird  
Tony Takitani  
Top Hat  
Torrelinos 73  
Tous les matins du monde  
Trainspotting  
Transamerica  
Treasure of Sierra Madre  
Tristan and Isolde  
Tristana  
Tropical Malady  
Tsotsi  
Twelfth Night  
Twelve and Holding  
Two Cars, One Night  
U-Carmen  
Un Carnet de bal  
Une Partie de Campagne (A Day in the Country)  
United 93  
Untold Scandal  
Uzak  
V for Vendetta  
Vera Drake  
Veronica Guerin

Viva Zapatero  
Volver  
Wah Wah  
Waiting for Happiness  
Wake in Fright  
Walk The Line  
Wallace and Gromit in the Curse of  
the Were-rabbit  
Wal-Mart - The High Cost of Low  
Price  
Way Out West  
Wayne's World  
Wayne's World 2  
We Shall Overcome  
Werckmeister Harmonies  
West Side Story  
Whale Rider  
What have I done to deserve this?  
Whats cooking  
What's Eating Gilbert Grape  
Where the Truth Lies  
Whisky  
White Christmas  
Who Killed Bambi  
Who Killed Brown Owl  
Who Shot the Sheriff?  
Wild Strawberries  
Winter Journey  
Withnail and I  
Wondrous Oblivion  
Worlds Fastest Indian  
Written on the Wind  
Yasmin  
Yes  
Yojimbo  
Zatoichi