

## AUTUMN VIEWING SESSIONS BEST EVER, SAY DELEGATES

The 2005 ANVS took place in Sheffield, with Cineworld hosting. Two screens and a linked delegates' area were dedicated to the event, which was attended by 119 film society members representing 47 film societies - the best ever ANVS attendance figures. Total attendance for the event was 127, of whom 66 put on their glad rags for the BFFS Annual Dinner in Sheffield's sumptuous Cutlers' Hall. The Cineworld venue was generally agreed to be the most congenial BFFS has ever used, with excellent cinemas and an exclusive delegates' area for coffee and chat.



The Guest of Honour for the Annual Dinner was Sheffield Deputy Lord Mayor Councillor Jackie Drayton, and the keynote address was given by BFFS President Derek Malcolm. He urged film societies to look beyond the obvious choices of film to consider a broader range of possibilities, since in any given year, large numbers of excellent films are neglected and forgotten. Film societies have more freedom of choice than commercial exhibitors, and are able to offer an alternative channel for these films.

Other notable events over the weekend included

- a Friday night buffet sponsored by Bracknell Film Society, with free beer supplied by Cobra (which lasted the whole weekend, unaccountably)
- a sneak preview of the new BFFS Scotland short film about film societies, produced by Ian Kerr, which every film society should show
- a vibrant student group seminar, which

renewed BFFS's determination to regenerate the student film society movement. A number of sponsors contributed to make the event a success. As well as Cobra Beers and Bracknell Film Society, the event could not have taken place without the support of the UK Film Council, the ICO, Yorkshire Film Archive, Screen Yorkshire, and BFFS North West Region (thanks, Bruce).

The event was remarkable for the fact that even the small things worked well - for example, the sandwiches were on time, and there were enough of them. There is no doubt that the smooth running of the whole show was entirely due to the meticulous planning and detailed execution of event organiser Julia Vickers, and BFFS should recognise her splendid contribution.

Delegates had the opportunity to see 8 feature films out of a possible 15, with one slot being taken up by a selection of shorts presented by the soon-to-be-replaced Welsh screen agency, Sgrin, and one slot given over to the BFFS Scotland film and a fascinating presentation from Yorkshire Screen Archive.

The standard of films was high, with a lowest feature film reaction index of 60, for *Bombón el Perro*, and a magnificent 90 for documentary *Born into Brothels*. The full reaction index results are given overleaf.

### AGM

The BFFS Annual General Meeting was held on Saturday 12th November 2005 with delegates from 30 member societies in attendance. An unprecedented 57 new societies were received into membership bringing total membership of the Federation to 215. A £5 increase (to £50 pa) in the membership fee was agreed.

The Annual Accounts were approved. It was proposed and agreed that a full audit should be undertaken for the current financial year and that a tender process for auditors be initiated.

Ian Kerr (Barony Film Society and former Scottish Constituency Representative on the Management Committee) was elect-

ed as Vice Chair, and Doug Abbott elected as Treasurer. Dave Phillips (Abergavenny Film Society) and Dudley Smithers (Slough Cooperative Film Society) were elected to the Management Committee (ManCom).

Addressing the AGM, BFFS Chair, David Miller, stated that the consultant-led process of restructuring and strategic review in the BFFS was now well underway and he would be reporting to member societies on the proposed changes well in advance of next year's AGM. Meanwhile he welcomed all with strong views on how the BFFS should develop to submit them to ManCom via the Swansea office and/or put themselves forward for co-option to ManCom.



He reported that during the year successful grant applications had been submitted to the UK Film Council for eleven sets of digital projection equipment and for support and promotion of film societies. He expressed concern, however, that funds for regional group activity and for programming future Viewing Sessions had been withdrawn by the UKFC, an unwelcome development at odds with the outstanding success of the current event and the Spring National Viewing Sessions in Birmingham earlier this year. Other sources of funding would be pursued.

Overall, he told delegates, the objective remained clear: "You deserve an organisation that at least equals your commitment, enthusiasm and vitality and is there when you need support, advice or a voice on your behalf as well as giving you access to the goal that drives us all - watching films".

## RECORD NUMBER OF NEW MEMBERS IN 2005

Yes, 2005 was a growth year for BFFS, with a record 57 new or returning members swelling the membership total to 215. If this was just due to former members rejoining as a result of our new direction and approach, we'd be pleased enough, but it's pretty clear that we're seeing an upturn in activity across the whole community cinema movement, with not just new societies, but new local festivals as well. A big welcome to all our new members, who are listed below, and we do hope that you find BFFS good enough value to rejoin for another year.

Alternative Oyster Film Club, Whitstable  
Bawtry Phoenix Film Society, Doncaster  
Bede Film Society (Durham Univ)  
Bilton Film Club, Harrogate  
Bramhope Methodist Film Club, Leeds  
Brighton International Film Society (BIFS)  
Brompton Regis Film Society  
Broughton-in-Furness Film Club  
Charlbury's Own Cinema  
Children's Film Cafe, London  
Chorley Film Club, Shropshire  
Cineguernsey, St. Andrews, Guernsey  
Cinetopia, London  
Club Flix, Bath  
Countryside Classics, Tattenhall, Chester  
Craigievar Film Club, Aberdeenshire  
Darley Dale Film Society, Matlock  
Dog and Hat Film Society, London  
East Neals Movin Movies, Craig, Fife  
Film Club @ 44 Portland Place, London  
Film Kitchen' Downderry, Seaton & Flix (Univ of Loughborough)

St.Germans Film Society  
Foston Village Hall Film Club, Driffield  
Frisby Film Club, Frisby on the Wreake  
Golden Screen, Kent  
Harehope Quarry Film Society, Bishop Auckland  
Hay on Wye Film Society  
Keynsham Film Works, Bristol  
Kingsclere Film Club, Berks  
Last Word Club, London  
LD Media Club, London  
LiN Cinema Society, Liverpool  
Lochalsh Film Club, Lanarks  
Louth Film Club, Lincs  
Maldon Film Club, Essex  
Montgomery Cinema Club, Rotherham  
Moor Movies, Minehead, Somerset  
Moving Pictures (Beaford Arts), Somerset  
Newent Community Cinema, Gloucestershire  
North Edinburgh Documentary, Film & Video Society

Northern Lights Film Society, Boat of Garten, Inverness-shire  
Okehampton Moving Pictures  
Oundle Cinema, Peterborough  
Pyramid Film Society, Warrington  
Quay Arts Centre, Newport, Isle of Wight  
Rainbow Film Society, Tower Hamlets, London  
Somervale Film Society, nr Bath, Somerset  
Star Bar Film Society, Whitland, Wales  
Tarbert Film Club, Argyll  
Thornbury Film Club, South Gloucestershire  
Thorncombe Cinema, Chard, Somerset  
Todmorden Together's Silver Screen Cinema Group  
Ventnor Film Society, Isle of Wight  
Villages in Action 'Get the Picture', Crediton, Devon  
Wendover U3A Film Group, Bucks  
Whitwell Film Society, Herts  
Wimbledon Film Club

### ANVS AUDIENCE REACTIONS - DEFINITIVE LIST

Film Title	A	B	C	D	E	Total Voting	Reaction Index %
Born into Brothels	21	1	5	0	0	27	90
Mrs Henderson Presents	27	15	8	1	0	51	83
Everything is Illuminated	14	2	6	1	0	23	82
Mad Hot Ballroom	11	11	1	0	1	24	82
Good Night, and Good Luck	22	9	9	2	0	42	80
Cinema for All	9	10	6	0	0	25	78
Bread and Tulips	15	22	9	3	0	49	75
March of the Penguins	11	2	12	1	0	26	72
Yes	9	9	8	2	0	28	72
The Last Mitterrand	6	9	4	4	0	23	68
Crossing the Bridge	5	10	5	3	0	23	68
The Sun	4	2	6	2	0	14	64
Rize	10	10	6	3	4	3	64
Lemming	12	15	11	9	2	49	63
A Cock and Bull Story	9	3	16	3	1	32	63
Bombon El Perro	3	6	8	4	0	21	60
Sgrin Shorts	0	5	11	12	1	29	42

### SHORTS NEWS

The showing of short films ahead of the main feature, which used to be commonplace in film societies, has fallen into abeyance in recent years. Now that 75% of BFFS members project from DVD, which makes the whole business technically

simpler, BFFS is keen to support the re-introduction of the practice. We're glad to see that shootingpeople are releasing a DVD of shorts in early December which includes the winners from most of the major awards from last year. Knowing that film societies will be wonder-

### CINEO PRICE DIVE

Ivojo Multimedia, who in the last issue of **NewsReel** came up with a special deal for the stunning Projectiondesign Cineo 1 Mk II projector, exclusive to BFFS members, have announced further major price reductions for the Cineo 1 Mk II and its longer-throw sister, the Cineo 1 Mk III. These Norwegian projectors, fast becoming the tool of choice for film societies around the nation, are now (amazingly) priced thus:

Cineo 1 Mk II £3936.25 inc VAT  
Cineo 1 Mk III £4935.00 inc VAT

In the case of the Mk II, this is a reduction of over £1000 beyond the new low price of £5000 announced in September by Ivojo. The total cost of starting up a perfectly viable DVD-based film society is now around £6-7000. Contact Ivojo on 0845 126 0530, or check their extensive website at [www.ivojo.co.uk](http://www.ivojo.co.uk).

ing about how to get hold of permission to screen, we've approached shootingpeople with a view to simplifying the whole licensing process. Watch this space!

• shootingpeople can be contacted on 01189 611392. More details of the DVD can be found on [www.filmlondon.org.uk](http://www.filmlondon.org.uk)

## QUALITY OF DISTRIBUTORS' SERVICE NOW CAUSING SERIOUS CONCERN

It's your worst nightmare. You know it's bound to happen – the day when you have to stand in front of an expectant audience and tell them you have no film to show them. You just hope and pray that it won't happen soon.

But for the 75% of BFFS member societies who project from DVD, the chances of it happening have significantly increased in the last year or so, and it's time we did something about it. Consider the following report from one of BFFS's member societies.

'We thought we were fairly secure, because we'd booked our films in good time, and we had written contracts. We were aware that service from Filmbank had gone downhill in the last year, so we made extra sure that we were covered. It was a shock when they got in touch and said they weren't going to be able to supply a film they'd contracted to supply, even though we knew it had happened to others.

Even worse was the faffing about that followed: first they said they couldn't supply, they then said they could courier us a copy of the DVD from some other renter (the problem was insufficient DVDs, apparently), and it was not until the Thursday before the Tuesday we were due to show the film that they finally said they couldn't supply.

What to do? In the event, I let the audience in without charging. I

told them the story, apologised, and then said it just so happened that I was going to watch my own copy of the film after they had gone, and that if anyone wanted to hang around and watch it with me, they were welcome. You can guess how many left.

I have already exhausted obvious lines of action such as complaining to Filmbank and writing to their general manager. There are several things that BFFS needs to attend to here. First is the sheer frustration and work that dealing with an outfit like Filmbank entails. They could scarcely be more inefficient, and when you're running a voluntary organisation and your time is at a premium, those wasted hours and unnecessary phone calls and ignored emails are a big price to pay.

Then there is the damage caused. We're in our first year of operation, and just like any other

business, we won't survive if we get a reputation for unreliability. There is also the apparent contempt shown for film societies: to give a paltry excuse like not having enough DVDs, and to then refuse permission for me to show my own DVD and pay them the rental rate, is quite unacceptable. In fact, in my view, it's an abuse of a monopoly position, and I think BFFS should approach the Competition Commission on the matter.

Beyond all these issues is the personal stress of knowing that Filmbank's parent company are likely to be a highly litigious bunch who are completely unsympathetic to what film societies are about, and are only waiting for someone to stick their neck out. What kind of support would I get from BFFS if they chose to make an example of me?'

Well, what indeed? The first thing, of course, is to get the facts straight. BFFS needs case studies, in the form of letters from film society Chairs detailing similar instances, or instances of other failures, if a case is to be made out. And this does mean detail - dates of each communication, and so on. It doesn't matter if the incident was relatively minor - after all, what's described above is scarcely a catastrophe, even if it could have been disastrous, wrongly handled. But BFFS does need you to provide a report, so the full scale of the problem can be known. We need it in writing, in the form of a letter signed by your Chair, and we need to know about every instance. Send the letters to BFFS central office.

By the next issue of NewsReel, we should have a fair idea of the scale of the problem. The main elements of the initial strategy to deal with this will be in place by then, and will be set out, so you know what to expect. We expect already to be taking action, so there may be developments to report.

In the meantime, of course, there is something you could be doing on your own behalf, that would benefit everyone else as well. If you haven't done it already, complain. Write a full and complete description of your grievance - in the case of Filmbank, you should send it to Majella Griffin, General Manager, Filmbank Distributors Ltd., Warner House, 98 Theobalds Road, London WC1X 8WB. And copy it to us (c/o Chris Hill, at the Swansea office), because you never know, there may be a need to chase it up in a month or two.

BFFS should and will take action on your behalf. But companies like Filmbank are susceptible to mass campaigns. At the moment, they're able to argue that they're not aware of the problems, even though BFFS representatives have made countless informal approaches. Now we must take a new approach, which prevents them ever claiming ignorance again, and we need your help. Work with us, and we'll get the result you need.

# SEEN AT THE LONDON FILM FESTIVAL

A number of films of interest to film societies had their first UK outing at the LFF in Nov 05. Here's a selection that you're unlikely to encounter any other way - but please note, not all of them have been picked up by UK distributors. UK film societies have the potential to create a market for these films, by letting distributors know that they're interested. If you want BFFS to channel your inquiries, email us and we'll take it up.



## ULTRANOVA

*Dir-Scr. Bouli Lanners/with Vincent Lecuyer, Hélène de Reymaeker, Michaël Abiteboul/Belgium 2005/86m/ICA*

Lanners's third feature as director - his acting filmography is long and distinguished - is a deft and intriguing social tragi-comedy in the deadpan Belgian style familiar to lovers of the work of the Dardenne brothers. Here we are, in the hinterland of Liège (Dardenne territory), watching Dimitri (Lecuyer) as he endures the unpleasantness of a job as an estate agent selling starter homes in drab locations, while trying to start a romance with Cathy (de Reymaeker). Suffused with melancholy and loss, *Ultranova* nevertheless finds many moments of comedy and absurdity in the mishaps of everyday life, and delivers images of breathtaking beauty not once, but again and again.

## CAVE OF THE YELLOW DOG

*Dir-Scr Byambasuren Davaa/ with Urindorj Batchuluun, Batbayar Batchuluun, Nansal Batchuluun/Germany Mongolia 2005/ 93m/ Tartan*

Davaa's follow-up to the hugely successful (in film societies) *Story of the Weeping Camel* takes a successful formula, and extends it, with broadly comparable success. Here the use of amateur actors is repeated with a more structured and elaborate narrative: the actors (the Batchuluun family) carry it off admirably, but the animal component - yes, the dog - is more problematic. It's not that the dog is a bad actor, but more that the use of a dog inevitably conjures up the old scepticism we all developed when we started to question how Disney films, or

Lassie films, or even (God help me) Skippy episodes were actually achieved. So at one level you watch *Cave of the Yellow Dog* with your fingers crossed, hoping that Davaa manages to avoid actual Disney moments (he almost does), Fortunately, the richness of the rest of the scenario, the acting, the landscape and the understated and effortless filming compensate quite sufficiently for this to be forgiven.

## HELL (L'ENFER)

*Dir Danis Tanovic/Scr Krzysztof Piesiewicz/ with Emmanuel Béart, Karin Viard, Marie Gillain, Carole Bouquet/ France-Belgium-Italy-Japan 2005/ 98m*

Those with fond remembrances of Tanovic's *No Man's Land* (2001), a dark comedy about the Bosnian conflict, and an awareness that Piesiewicz wrote the *Three Colours* trilogy, might be very tempted by *L'Enfer*. Don't be. The film is miscast - Béart is particularly dire, but Bouquet's immobile geriatric mère takes the unfeasibility prize - and misconceived: it concerns the variously damaged behaviour of a trio of adult sisters whose lives were supposedly blighted by the readiness of their mother to jump to a mistaken conclusion about her husband's sexuality and fidelity, forcing his suicide when they were vulnerable adolescents. Narratively weak - the plot hinges on more than one highly improbable coincidence - and played by Béart and Bouquet with the acting dial turned up to eleven, this is melodrama at its French worst. Only Karin Viard emerges with credit - except (I nearly forgot) for the credits themselves, which are brilliant.



## KEKEXILI: MOUNTAIN PATROL

*Dir-Scr Lu Chuan/ with Duo Bujie, Zhang Lei, Qi Lang/ China 2004/ 95m/ Sony*

Kekexili (pron. Cur-cur-shili) is a large and wild portion of Tibet, the setting for the real-life events (in the 90s) on which this film is based. The herds of native Tibetan antelope, the chinu, which live in these wilds are being poached for their pelts, and a band of volunteers, led by Ri Tai, set up as game wardens to protect the decimated stocks. The docu-drama is structured

round a chase in which the steadily depleting band of wardens try to catch up with a group of fleeing poachers in the most extreme and inhospitable conditions of weather and terrain imaginable, and the fatal consequences when they do. What must have been a historically arduous shoot gives us a gripping narrative with timeless, epic qualities, as Ri Tai hunts what is essentially his alter ego, and the vastness and hostility of the Tibetan setting exert a fascination that does not diminish for a second. Seek this film out.



## PAVEE LACKEEN

*Dir/sr Perry Ogden/ with Winnie Maughan, Brian Dignam/ Ireland 2005/Cert 15*

Perry Ogden's minimalist debut is an intense and revealing scrutiny of the life of an eleven year-old traveller girl, who lives with her mother and those of her ten siblings who are not in jail in a caravan huddle on a roadside in Dublin's industrial hinterland. Father is long gone, leaving mother and children to cope with a system which is deeply prejudiced against them. Winnie Maughan, playing herself, is almost constantly in shot, revealing a yearning inner life, a set of dreams and aspirations almost wholly unlikely to be achieved in her life. The more her illiterate mother, whose dignity and tolerance pervade the film, battles on alone, the more Winnie dreams of love and marriage. The men and boys - her neighbours and brothers - come across as boozers, scrappers and thieves, yet her imprisoned brother dreams of having a 'settled' life as much as Winnie does. The film is saved from being either mawkish or depressing by the grit of the travellers' characters, and by the sense that the travellers' activists - who were presumably responsible for the film being made - have a quiet resolve to bring about change. Ogden's crude camera work irritates for a few minutes until the characters grab you: after that, you're hooked.

## PROGRAMME NOTES TO GO

One of the unemphasised aspects of the ANVS was the replacement of the usual neat information booklet with a rather more unwieldy, but decidedly more informative, sheaf of programme notes in a plastic wallets. By the end of the session, we'd received no complaints and a few compliments, which was about what we'd hoped for.

What lies behind all this? The idea we're trialling is scarcely a new one. Busy film society operators rarely have time to generate original programme notes, unless they have an enthusiast on board, so instead of you having to reinvent the wheel, we're introducing ready-made programme notes which can be downloaded from the BFFS website as pdf file, available to all member societies.

We need feedback on this experiment, and we're relying on you to give it to us. Notes for all the ANVS film selections are currently up on the website, plus one or two others, and we'll be adding the SNVS titles in due course. The aim is to save you some work, but we need to be sure we've got the format, style and content right for your audience.

Titles so far covered include *Bombón el Perro*, *Born into Brothels*, *Bread and Tulips*, *A Cock and Bull Story*, *Crossing the Bridge*, *Everything is Illuminated*, *Good Night and Good Luck*, *Lemming*, *Love + Hate*, *The Last Mitterrand*, *Mad Hot Ballroom*, *March of the Penguins*, *Mrs. Henderson Presents*, *Rize*, *The Sun*, *Yes*



## NEW FESTIVAL

Those among us who think that starting a film festival takes big bucks and professional support should take heart from *PORTSMOUTH SCREEN::05 Film and New Media Festival*, which kicked off in November 2005 with an ambitious programme bringing together LFF touring films, an authentic premiere, digital shorts, lectures and a VJing event (makes me feel quite fogeyish). Heather Todd, one of the team of organisers, made it sound just like one of those Mickey Rooney/Judy Garland shows-in-a-barn: 'a group of us got together, and we decided we'd just go for it' she said, in a way that made light of the vast amount of work involved.

Of course, it helped that the two main institutions in Portsmouth, the Council and the University, were onside. But it was immediately clear to me that for next year's festival to pull in people from the surrounding area, it would need additional publicity and support from other agencies - and if you were a local film society, that would mean you. So spare a thought for the folks that put on these events: very often, they're as much into community cinema as you are, and need collaborators to step forward to help get bums on seats. I'm already looking forward to the 2006 film society trip.

## KEN LOACH LEADS FILM SOCIETY DISCUSSION

Renowned filmmaker Ken Loach came down to Brighton to speak at a special event organised by the Brighton International Film Society (BIFS) on Sunday, October 30. In association with the Duke of York's Picturehouse, two films were screened along with a Q&A and a post-film discussion with the director, who is also the patron of BIFS. The event began with a brief introduction to the film society by the chair of BIFS, Geetha J. and greetings by John Salisbury, an executive committee member of the British Federation of Film Societies.

The first screening was *Land and Freedom*, an historical epic about the Spanish Civil War retold through the experiences of a young volunteer from Liverpool. Then, to a packed house and a huge applause, Ken Loach appeared on stage for the Q&A session. He triggered off the session by explaining how the film came to be and the influence of the Spanish Civil War in political movements across the world. He also explained that non-professional actors gave more to the characters as sometimes they were from the milieu of the film itself. To the delight of the audience he related many anecdotes surrounding *Land and Freedom*!

Then came the second film - *Ae Fond Kiss*, Ken Loach's recent film about a developing relationship between Casim, a second generation Pakistani Muslim and Roisin, an Irish Catholic, both living in Glasgow.

The double bill and Q&A at Duke of York's Picturehouse were a huge success; undoubtedly the presence of Ken Loach drew an enthusiastic response from film lovers in and around Brighton and as far as London. The concluding post-film discussion led by him across the road at Circus-Circus was equally upbeat. Again for a packed audience, most of them members of the film society, the patron of BIFS took part in a 90-minute discussion that was lively and charged.

It was energising to hear about commitment and freedom in filmmaking from a principled filmmaker who has fought to raise a truly independent voice in the film industry. Talking of co-productions, Ken Loach stated that sometimes they reduced the problem of distribution. He lauded the film society movement for keeping the interest of good cinema alive and urged independent cinemas to continue to resist the stranglehold of big dominant distributors. Discussion around *Ae Fond Kiss*

included topics as far ranging as realism in cinema to the political situation in the country! BIFS is grateful to Ken for making this day one of the most memorable film events to happen in Brighton, which it is proud of hosting.

The Brighton International Film Society ([www.bifs.org.uk](http://www.bifs.org.uk)) was launched with Ken Loach as patron on 2 March, 2005 with the screening of *Battleship Potemkin*. The twin commitments of BIFS are a focus on world cinema and a post-film discussion with a guest speaker. We have screenings the first Wednesday of every month. We have had films from countries as far off as Germany and Senegal, films of such variety as *Battle of Algiers* and *Exotica* and filmmakers of such difference as Pasolini and Kaurismaki. We have had great speakers come down like the famous film theorist Laura Mulvey for *Peeping Tom*. We have great films coming up like the Iranian *The Circle* and the Cuban *Portrait of Teresa*. With committee members Geetha J., Eleri Butler, Stephen Baker, Ian McDonald and Peter Deed at the helm, BIFS hopes to fulfil its aims as a film society.

Geetha J.

## REGIONAL FILM ARCHIVES SEEK OUTREACH OPPORTUNITIES

One of the highlights of the ANVS for this writer was the presentation given by Sue Howard of the Yorkshire Film Archive. Sue was keen to give examples of some of the treasures of the archive, and these were indeed fascinating, but what emerged in the Q&A following her presentation was more fascinating still. First is the scale of the holding: in Yorkshire they have more film footage than they can ever hope to deal with, in current circumstances, and more is coming in weekly. 'Dealing with' means cataloguing, stabilising the stock, transferring it to modern stock, and for a small selection of particularly important pieces, digitising.

Given the costly nature of these processes, it is no wonder that regional film archives are being urged to share their treasures. In Yorkshire, Sue favours the outreach presentation, in which a YFA person (generally her) goes out to address an organised audience, which need cost the organiser no more than the hire of a feature film. The message for film societies was clear: your regional film archive may have something to offer you. In my locality, the Wessex Film and Sound Archive states clearly on its website that 'illustrated talks are occasionally given by the Archivist, either at the Archive cinema, or elsewhere', and you can bet I'll be in touch with them shortly, to see what can be arranged. Elsewhere in the South, SEFVA (the South East Film and Video Archive) also make it plain on their website that 'SEFVA mounts over 60 presentations each year. These are organised for film and video clubs, village halls, specialist societies, museums, education centres, record offices, branches of the University of the Third Age and festivals.'

Of course, it won't be all of Mitchell and Kenyon quality. Many of the contributions most prized by archivists consist of amateur footage which illuminates a particular aspect of local his-

tory. But if the Yorkshire presentation is anything to go by, that simply doesn't matter: the image gains from local historical relevance what it loses in technical quality, and the essential element added by an archivist, the contextualisation, makes the whole experience unmissable.

To find which archive covers your locality, the internet is the best starting point. Both [www.bufvc.ac.uk/faf/faf.htm](http://www.bufvc.ac.uk/faf/faf.htm) and [www.open2.net/nationonfilm/filmsocs.html](http://www.open2.net/nationonfilm/filmsocs.html) offer access to a comprehensive set of regional archive websites throughout the UK. There are of course a large number of more specialised archives - a comprehensive listing is found on the National Museum of Film and Television website, at <http://www.nmpft.org.uk/insight/downloads/FilmArchives.asp>

It would be churlish, in view of the excellent service I've had from it, to leave out the grand-daddy of all UK film archives, the *bfi* library and archive. This is primarily a repository of film, to which any member of the library can get access (through the research viewing service), and an archive of film-related material, including material of interest to film society researchers. The Ivor Montagu collection, for example, gives you a direct connection to the pre-WWII period of film society development in which all the pioneering work that we build on today was done. *bfi* offer a range of services including film hire which are described on <http://www.bfi.org.uk/nftva/>.

Finally, for the really keen, a determined attempt is being made to reverse the neglect of the regional film archives that has taken place in recent years. Details of some of the activities that are going on can be found on [www.bufvc.ac.uk/faf/faf.htm](http://www.bufvc.ac.uk/faf/faf.htm).



## Edric AV performance & experience, everytime...

We have 49 years experience supplying audio visual equipment to the public, including many film societies around the country and recently the BFFS itself. Whether your requirements are simple or complex, our teams of installers and advisors will be able to talk you through every step of the way!

We are main dealers for all the major brands including Sanyo and NEC, and smaller specialists such as ProjectionDesign. We also supply screens and sound systems to your specifications, and have years of experience of delivering the best system to very tight (grant induced) budgets!

**NEC** Empowered by Innovation



**SANYO**



Bristol: 01454 20 1313  
London: 01753 481 400

Birmingham: 0121 359 466  
Manchester: 0161 773 7711

Email: [info@edric-av.co.uk](mailto:info@edric-av.co.uk)  
Website: [www.edric-av.co.uk](http://www.edric-av.co.uk)