



NEWSREEL

UK FILM COUNCIL
LOTTERY FUNDED

THE NEWSLETTER OF THE BRITISH FEDERATION OF FILM SOCIETIES

JANUARY 2007

FILMBANK UPDATE – POSITIVE DEVELOPMENTS

Julia Vickers writes: Since the last NewsReel a number of meetings and exchanges have been held resulting, we think, in some positive outcomes, although general price increases are always less than good news....

Procedural changes

- Filmbank's new IT system is up and running, replacing a 20 year-old system
- Filmbank's new standard booking form is now in use by all customers; can be returned by email, letter and fax
- For those who book using the Filmbank commercial licence, the Commercial Returns Form and a step-by-step guide on how to complete it are on the Filmbank website under 'Forms'

Pricing changes

New Terms and Conditions and guidelines for the Single Title Licence: with the first increases in 10 years Filmbank has streamlined its pricing structure to ensure that the library can remain a viable business.

After strong representation by BFFS on terms and requests for simplification of the rate card, to which Filmbank has been very responsive, the key points of the new Filmbank rates are:

- security deposit up to £150 (new accounts)
- non-commercial licence flat rate fee of £75 applies to all titles shown to an audience of up to 200 members with a sliding scale above that threshold, aimed at being more cost-effective for smaller societies
- at £75 the commercial licence minimum guarantee brought into line with the flat rate; block-bookings of titles will attract discounts
- delivery costs going down from £15.50 to £14.00, which covers Special Delivery 2 ways (£4.50x2) plus admin/packaging costs.

We know that the increases will be a heavy

burden for many film societies, in particular smaller ones already working at break-even or below; BFFS is lobbying hard both for additional support and to make film hire easier and cheaper for small film societies.

Product Quality

During discussions it was confirmed that most distributors will not give Filmbank DVD copies for screening in the early window period (pre their availability in shops) due to piracy concerns, and especially as these discs are shipped via Royal Mail and the risks are felt too great. Thus provision of VHS in this early window is the norm and it is clear that the standard practice of most distributors is to provide inferior quality VHS, eg 4:3 ratio and pan-and-scan. Those few providing DVD format in the early window may also supply inferior quality, and even after the superior quality material is available to consumers to buy film societies may still only have sub-standard material available to them.

Filmbank stated they are very sympathetic to the quality needs of customers and will always work hard on providing the best possible quality product by regularly talking to the studios. BFFS and ICO will be making a joint approach to distributors on this matter via a formal letter from the ICO Chair, Michael Kuhn, a well-regarded industry figure.

Finally, Guest Tickets

These are *not* covered by Filmbank's new Terms & Conditions. However, Filmbank is aware and accepts that BFFS will continue to support this long-standing practice by those taking up the Filmbank non-commercial flat rate fee licence provided the following are met:

- all non-commercial conditions are to be adhered to, eg no charge made per film (membership subscriptions per year or season do not count as charges per film), no advertising to the public (although free editorial and website accounts of activities ARE acceptable

provided no forthcoming Filmbank titles are mentioned)

- there is no *obligatory* charge for a guest ticket, although a suggested amount as a donation is acceptable
- guest tickets must be booked in advance, no monies can be taken on the door.

Other points of info that film societies may find useful:

- to avoid showing damaged material check at least 3 days in advance of the screening date and alert Filmbank to any problems immediately - they will be able to provide a replacement copy
- Filmbank have licensing rights to many older titles and, upon request, will be happy to try to source DVDs of these
- before booking Filmbank titles check their website for format and early window availability
- film socs who hire Filmbank titles regularly might find signing up to their newsletter useful
- Filmbank's max credit limit is £250, however discretion may be exercised where customers have booked for a few seasons with a track record of prompt payment
- it is possible to make late notice 'spot bookings' eg for the 'forgotten' title of a season; a minimum of 72 hours notice is required

See www.filmbank.co.uk for further information.

With thanks to Phill Walkely, Paul Schilling, Chris Baker and Jeff Walshe for their part in consultations, to Simon and Catharine at ICO, and to Rachelle Peterson of Filmbank for her appreciation of the needs of film societies and community cinemas.

We continue to ask for your feedback – and hope to hear about the bouquets and as well as the brickbats as the planned improvements are put into effect.

SHORTS UPDATE/UNKNOWN WHITE MALE

NEW!! BEST V BEST VOL. TWO

Following the high demand for *Vol. One* we've negotiated a great deal for members to screen the second in the *Best v Best* series to their audiences. This compilation of TEN major prize-winning short films from the world's most influential film festivals and awards is a definitive selection and showcases the best shorts and international filmmaking talent of 2005/2006. The ten mini-dramas and docs reflect a refreshing diversity of stories, genres and filmmaking styles. For further information on each short go to www.bestvb.com. For £100 incl p&p your film society can show each short twice in a twelve month period and you keep the DVD.



IF YOU LOST YOUR PAST WOULD YOU WANT IT BACK?

Working with our friends at Shooting People and Word of Mouth Films in an exciting new initiative, we are thrilled to provide members with the opportunity to screen to an audience the award-winning documentary *Unknown White Male*. The film tells the true story of Doug Bruce – a good looking, successful, Englishman living in New York – who wakes up on the New York subway to find that not only does he not know where he is – he has no idea who he is. Here's what the critics said about *Unknown White Male*:

*A fascinating and thoughtful documentary **** The Times*
A British gem...a thoroughly captivating film Observer

Go to www.unknownwhitemale.com for further info.
For £80 incl p&p you will receive a DVD of *Unknown White Male* to keep after you've screened it to your audience.

To order DVDs of the *Best v Best Vol Two* shorts compilation and *Unknown White Male* go to www.bffs.org.uk/Content/member_offers.html or contact Ros Hill at the BFFS office on 0845 6037278 or email info@bffs.org.uk



BFFS GOES TO BELFAST

On a fine November day in Belfast 19 delegates and presenters gathered at the Belfast Film Festival offices in the heart of the city for a networking event organised by BFFS and supported by the Northern Ireland Film and Television Commission, NIFTC. The event was an opportunity for established and embryonic film societies and community cinemas to discuss needs, share experience, and discover what support is available.

Delegates reflected active and emerging interest in film societies in the region, with 2 long-running clubs and 2 potential start-ups represented, together with individuals involved in film at a professional or volunteer level. After introductions, presentations were given covering NIFTC activities, BFFS, its Regional Groups and what they offer, and the origins of the Belfast Film

Festival. A screening of the BFFS Scotland-produced *Cinema for All* DVD once again proved an invaluable tool in explaining how film societies operate.

Key issues raised during the Q&A included: funding and finance, venue availability, equipment spec and availability, insurance costs, film licensing, hire costs, archive material, and developing audiences.

The day was well-received with a unanimous demand for similar events in the near future. Thanks to Julieanne Crothers-Gibson, NIFTC, Michele Devlin, BFF, and Ian Kerr and Julia Vickers, BFFS for their time and effort to make this event such a success, and to all delegates who gave up their Saturday to attend.

AN INTRODUCTION TO NON-THEATRICAL WINDOWS PROTOCOL

By Simon Ward, Head of Programming & Development, ICO

Release window protocol is one of the most hotly debated issues in the distribution and exhibition sectors and also one of the most complex. It is this protocol which dictates when films are available for film societies to screen.

Briefly, there are a number of different windows (i.e. availability periods) which collectively make up the release schedule for any film. These windows range from an initial theatrical opening to an eventual release into the sell-through market (i.e. availability to purchase in shops).

The logic behind this is two-fold. First, it allows a distributor to maximise revenue from each stage of the release without any single platform (or exhibitor market) eating unfairly into the market share of another. The different platforms are carefully ordered to maximise both marketing impact and revenue streams as the availability of the title becomes increasingly wider. These platforms range from full-time multi-screen cinemas, to full-time single screens, pay-tv, airlines, hotels, part-time cinemas (e.g. arts centres), film societies, video rental, video sell through, free-to-air non-terrestrial TV and eventually, in most cases (but not all!), terrestrial TV.

The second factor affecting this release pattern is the control of titles to minimise piracy. Piracy is a key reason why even though a DVD of a title may be available for a small handful of key theatrical

exhibitors or journalists to view, it will not be available to the wider exhibition circuit as a whole to use for screening to the public. Most distributors believe it is simply too easy for a DVD to accidentally fall into the wrong hands. Even traceable water-marked discs have been pirated as happened for example with US Academy Award voting members' preview discs a few years ago.

The decision as to when each platform gets a title, and for how long, is based on a number of complex factors. These are a combination of the marketing impact each platform has on public awareness coupled with the projected time it will take a given title to saturate each platform and earn maximum revenue across the lifecycle of a film. This becomes even more complex when international distributors (often US Studios) have to co-ordinate global release strategies. For most distributors, the cultural value of any platform is significantly less important than the commercial value. The higher commercial profile a film has (e.g. a studio blockbuster such as *X-men*) the longer it will be held in a single window before moving to the next. Even this can be further complicated by the scale of a release and its success at the box-office.

Film societies often find it difficult to obtain permission to screen a film for some considerable time after its theatrical release as most distributors believe they return the smallest share of revenue per screen of all exhibitors. Non-society commercial exhibitors are all equally keen to maintain as much exclusivity over their

respective window periods as possible to maximise earnings and as a result apply considerable economic pressure on distributors in order to both preserve and prolong this.

A final factor which can affect the availability of a title for screening, particularly with smaller scale releases, is the number of 35mm prints available. While the majority of film societies don't project from 35mm, this still has a bearing on when they can screen a film on, for example, DVD. This is because the commercial exhibition sector still works predominantly with 35mm prints and so it can take some time for titles with a limited number of print releases to meet the demand from theatrical exhibitors before they exhaust this market and are willing to make DVDs available. This will no doubt change over the next few years as commercial distributors are increasingly equipped with high-end HD digital projection facilities. As this happens the commercial sector will be able to obtain a greater number of HD copies of films earlier than they previously could on 35mm. The knock-on effect of this will likely be to make titles available in a number of projection formats to the non-theatrical sector earlier than ever before.

The ICO is currently actively lobbying the distribution sector on behalf of film societies in order to create a clearer and more advantageous windows protocol for the non-commercial sector. We hope to have more news for you all on this in Spring 2007.

NEW! SPECIAL INSURANCE DEAL FOR BFFS MEMBER SOCIETIES

BFFS is pleased to announce the introduction of a new insurance arrangement for members which should meet most societies' needs. Provided by WRS Ltd, a Colchester-based broker specialising in cover for charities and the voluntary sector, the policy covers film societies against their legal liabilities, including public liability cover, and insures their equipment against all risks.

For public liability cover for membership groups up to 250, the premium is £125.00 including Insurance Premium Tax. The additional premium for equipment cover is derived from a percentage (2 %) of its replacement cost. For example, a projector valued at £5000 would cost an additional £100 pa to cover (2% of 5000 including Insurance Premium Tax). Public liability claims relating to hired or loaned buildings are subject to an excess of £100, and all-risks claims concerning equipment are subject to an excess of £75.

For the time being, the scheme has a common renewal date (Feb 1st) to help WRS monitor its size and determine how the film society market works. To apply for WRS cover, complete the proposal form which can be found on the WRS website at www.wrsinsurance.co.uk. You can also access this website from BFFS's website at bffs.org.uk.

The offer is exclusive to BFFS full members, including those with Start-up, School and Student membership. On receipt of your membership application form BFFS will notify you of the unique membership number for your Film Society. WRS will ask you to quote your BFFS membership number in order to participate in the insurance scheme. Please ensure that you provide a valid e-mail address with your membership application to allow for notification. If you do not have access to e-mail, please ring the BFFS central Office 5 working days after you have submitted your application and the membership number will be issued to you.



WRS Limited
Independent Insurance Brokers

Insure with the **NEW** insurance scheme
from **WRS Limited** and
The British Federation of Film Societies



WRS Limited Insurance Brokers was established in 1966 and has extensive experience in providing cover for charities and the voluntary sector.

WRS Limited currently insure a number of film societies and have negotiated a new, competitive insurance scheme with Ansvar Insurance Company, an ethical general insurance company.

The policy will provide:

- Public Liability cover up to £2,000,000
- All Risks equipment cover to all member societies of the BFFS

Please download and complete a proposal form from
www.wrsinsurance.co.uk or

Call WRS Limited now on
01206 760 780

FSoY - TIME TO GET YOUR ENTRY IN

Yes, its time once again to think about your entry for this year's Film Society of the Year Awards - in fact, it's high time, as entries are due in by February 1st. The Awards Ceremony in 2007 will be held in the National Film Theatre on Saturday 3rd March 2007, during the ICO Screening Days weekend.

Just to remind you, the categories are as follows:

- The Engholm Prize for Film Society of the Year
- Best Film Programming
- Best Programme Notes
- Best Marketing and Publicity
- Best Website
- Community Award
- Best Website
- Best New Society
- Best Student Society

Each year the FSoY Awards are made by a prestigious member of the UK film community - in 2006 Anthony Minghella did the honours, and afterwards gave a generous tribute to the contribution the film society movement has made to UK film culture.

Full details of what is required, and of how to make an entry, are on the BFFS website at www.bffs.org.uk.

STOP PRESS – LESLIE HARDCASTLE ELECTED AS BFI MEMBER-GOVERNOR

REGIONAL GROUP REPORTS

The BFFS Groups have been busy this autumn with their own film viewing sessions and other events. At the same time, the teams of volunteers, with years of experience of film societies and non-profit exhibition, have been assisting in the setting-up of new 'screens'.

WALES

BFFS Welsh Group had a very successful Autumn Film Weekend in early November in Cardigan. The event was hosted by Theatr Mwldan Film Society and attended by 39 delegates. After dinner on Saturday, director Emyr Glyn Williams showed his award-winning film *Y Lleill (The Others)* which was voted Best Film at S4C BAFTA CYMRU 2006. Being about an aspiring rock band, the music did not suit everyone's taste, but those who stayed, engaged in an interesting and appreciative discussion afterwards. For further information, contact the director at Ankstmusik (emyr@ankst.co.uk) – available on DVD.

The Group is involved with the launch of another two new film societies in Wales – practical support to Screen in Hay and moral support and advice to Denbigh Film Society.

SOUTH WEST

At the end of October, over 80 delegates from 23 Societies made the trip to Topsham just outside Exeter for the Group's Autumn Viewing. The venue was the Matthews Hall, formally a cinema but 'dark' for over thirty years until Topsham Film Society was launched in 2004; it now has over 200 members and a very strong committee who provided the organisation for the day's viewing.

Although Ken Loach's *The Wind that Shakes the Barley* did well, the surprise hit of the day was *Photos to Send* a stunning documentary by Deirdre Lynch on work of American photographer Dorothea Lange in County Clare in the 50s. The film has not received any sort of release in the UK but was 'discovered' by Barry Fowler of Reel People FS, who voted it their top film last season. It is hoped that a wider distribution of this beautiful film can be organised.

Programme Notes for the films shown at the Topsham and the earlier Dorchester Viewings are available as pdfs printable as a single A4 page for use by Societies. Further information from the SW website www.bffssouthwest.org.uk

New Societies

Paul Schilling of the SW Group put on a trial screening of *The Constant Gardener* in the Mariners Hall, Beer in East Devon back in September. The Society now has over 80 members and is planning a second series of films from this January. Fernando Meirelles's film also launched Cinema by the Sea in Looe Primary School in October and the Society is now well into its first season. The Group hope



Committee members of Looe Film Society – from the left, Alun Crockett, David Tolcher, Ute and Graham Story.

that Looe will be the first of a number of new Cornish societies when their project **Film WbySW** gets fully under way this month.

YORKSHIRE GROUP

Residential Weekend

The weekend event on 1/3 December at Cloughton in North Yorkshire was fully booked. The general theme of 'L'Etranger', films about outsiders, was examined through the screening of around twenty movies on two screens including at least three (*Twenty Four Eyes*, *Bolivia and Winter Journey*) which had not been shown before in the UK.

Scarborough Premiere of local film

Independent film-maker, Claudia Nye has just completed a film '*Barrowcliff Stories*' shot in her home town of Scarborough and consisting of a number of different and connecting stories about the people who live on the Barrowcliff housing estate, inspired by Alan Ayckbourn's *Intimate Exchanges*. The film was premiered at the Barrowcliff public house on Sunday 10 December with the help of Scarborough Film Society.

Viewing sessions

The Yorkshire Group Annual Viewing Sessions 2007 will now take place at the National Media Museum in Bradford (formerly the National

Museum of Photography, Film and Television) and not in Hebden Bridge as previously stated.

A weekend date in late April is being arranged and the event will use the Cubby Broccoli Cinema for 35mm films and the On Location Conference Suite for DVDs. The film programme will be announced nearer the time but one title to be shown will be a pre-release preview of the Belgian film *The Only One (Vidange Perdue)* 2006, the entertaining story of a feisty pensioner and his struggle to maintain his independence in spite of his family and neighbours.

SCOTLAND

BFFS Scotland's Autumn Event at the Rothes Hall in Glenrothes went well, with 14 societies represented. Special events included a great screening of *The Shukta Book of Records* introduced by Clare Harwood of DocSpace, a digital projection workshop, and a Film Society Q+A with David Miller and Ian Kerr which raised issues with licensing, print delivery, and marketing. Scottish Screen provided sampler DVDs of their recent shorts which are available free of charge to Film Societies and the most popular feature length films were *My House in Umbria*, *United 93* and *The Shukta Book of Records*. Many thanks to Scottish Screen for supporting this event. The next event is scheduled for Glasgow in April.

Around Scotland, new film societies are springing up everywhere and established ones pressing ahead. Mull Film Society have set up in Tobermory and will have their first screening on 12th January 2007 and Comrie are progressing well. A film society is also in development at Langham - watch this space! Berwick Upon Tweed and Largs Film Societies have both been successful at getting Awards for All grants for equipment, continuing the 100% success rate for societies who have worked with BFFS Scotland to develop their applications.

Finally, BFFS Scotland's equipment has finished its tour of the Highlands as part of the Rural Cinema North scheme. Already there are two potential new film societies as a result.

Brian Clay, Regional Group Editor

ICO SCREENING DAYS – REACTION INDEX

Title	A	B	C	D	E	Audience Total	Reaction Index
12:08 East of Bucharest	7	7	12	5	2	33	59.1
Babel	19	16	4	1	0	40	83.1
Bamako	3	8	9	5	1	26	56.7
BFI Archive	3	4	4	0	0	11	72.7
Catch a Fire	11	18	4	2	0	25	78.0
Days of Glory (Indigenes)	8	10	1	1	1	21	77.4
Deep Water	13	7	9	0	0	29	78.4
Esma's Secret (Grbavica)	13	17	17	1	0	48	71.9
Fast Food Nation	1	0	1	1	0	3	58.3
For Your Consideration	5	14	14	8	4	42	58.3
Into Great Silence	1	8	3	0	0	12	70.8
The Lives of Others	24	5	2	1	0	32	90.6
Play	6	3	10	11	1	31	51.6
A Prairie Home Companion	19	10	8	3	0	40	78.1
Red Road	21	19	6	1	0	47	81.9
Running with Scissors	4	8	5	4	0	21	64.3
The Science of Sleep	9	3	5	1	1	42	58.3
Scott Walker: 30 Century Man	6	7	1	0	1	15	78.3
Sisters in Law	6	5	4	2	0	17	72.1
We Shall Overcome	8	18	2	4	0	32	73.4

AGM 2006

The Annual General Meeting took place in the Watershed, Bristol on 2nd December 2006, and was attended by representatives of 20 member societies. A further 14 societies made their views known through use of their proxy.

This year the BFFS had their accounts audited and the Trustees report was completed in accordance with SORP 2005. Members learned that the Management Committee had started the review of BFFS governance as announced at the 2005 AGM but more work was needed before a full presentation could be made.

To allow the smooth transition from the current structure to whatever replaces it members were asked to support an amendment restricting the appointment of new Trustees to a 12 month period of office, rather than 3 years, so that if members decide a revised method of governance is in order then whatever terms of governance are deemed appropriate could be implemented without delay. The proposal was carried.

Members were also asked to approve a change to the available categories of membership and revised fee structure. There was understandable concern that for the second consecutive year members were being asked to support an increase in fees. The Chairman explained that core funding from UKFC had been severely cut and BFFS had embarked on an ambitious business plan which he believed was not only in the best interest of the members but would also prove to potential fund providers that BFFS was a professional, modern and relevant organisation that was more than worthy of support.

The revised categories of membership were partly in recognition of the requirements placed upon BFFS by UKFC but put the BFFS in a position of strength to attract a wider range of members and deliver tailored benefits. The proposal was carried.

The nomination of Jim Dempster to the post of Treasurer was unopposed and Jim was duly elected. The election to Mancom attracted two nominees and as there were more than

two vacancies these nominations were accepted. In welcoming these new additions to ManCom the Chairman acknowledged the huge contribution made by the outgoing Trustees. "The process of change is never easy and I would like to thank all those Trustees who over the last three years have put in an enormous amount of time and effort; their dedication and commitment has allowed the BFFS to transform itself and although much remains to be done, a solid start has been made."

In conclusion, the AGM showed a thriving BFFS with the involvement of members at its heart. The decisions taken by members have given the Management Committee a clear mandate to research options for improved structure and governance as well as providing the financial muscle needed to deliver this directive. Your continued support through renewal of your membership is vital and it is to be hoped that the AGM 2007 will see even more of you in attendance and making your voice heard.

David Miller, BFFS Chair

ANNUAL REVIEW

As part of its Trustees Report for the year 2005-6 BFFS published a review of the year's activities, which we reproduce here in full. The Annual Accounts and Trustees Report can be downloaded from the BFFS website.

In the financial year ending 31st March 2006 the British Federation of Film Societies (BFFS) continued to focus on its key object of supporting Members and representing the whole community cinema movement. At the Annual General Meeting held on November 2005, despite the adverse circumstances of operations in 2005, BFFS was proud to admit a record number of new Members, and was able to point to a higher standard of service to members than for many years previously.

The year also saw the most successful Autumn Viewing Session yet held. Attracting 119 delegates from 47 Film Societies and Community Cinemas, the event took place at Cineworld, Sheffield. A highlight of the occasion was the BFFS Annual Dinner, presided over by Deputy Lord Mayor of Sheffield Cllr. Jackie Drayton. In his address to the dinner, BFFS President, Derek Malcolm, exhorted film societies to be even more adventurous in their choice of films to screen to their audiences.

The close of 2005 saw the start of a year of celebration as BFFS reached its 60th Birthday. Celebration of this significant milestone in the history of BFFS took place during the Film Society of the Year Awards ceremony held in the BFI National Film Theatre during March 2006. BFI Chair, and award-winning Director, Anthony Minghella, ably supported by Derek Malcolm, made the awards a truly memorable occasion.

In November 2005, the organisation secured funding from UK Film Council (UKFC) to allow it to deliver a number of specific activities. Although the securing of funds was welcome, the amount fell far short of what is needed to allow BFFS to achieve all of its aims. It was also a major disappointment that UKFC chose to appoint a third party to deliver national screening opportunities for film societies in the period to October 2007.

The Management Committee of BFFS, through the formation of an Executive Committee and by specialist provision of services, has demonstrated that BFFS can and should be the UKFC's lead agency for film societies in the future. By continuing to focus on what film societies actually need, BFFS has had to commit to a substantial drop in its reserves, but we believe the strategy is the right one for BFFS and that the bold plan will pay dividends.

A key part of the plan is the recruitment of specialist consultants. Julia Vickers was recruited as an interim measure pending selection of candidates. Julia has proved an enormous asset for BFFS and the Trustees wish to record their gratitude for the contribution she has made. Thanks are also due in no small measure to Nic Fenton. Nic is a

specialist fundraiser and has been working with BFFS to make sure the organisation is in the best possible shape to attract potential funding providers.

In 2004 BFFS had seen the revival of its newsletter, NewsReel, which has been produced on a regular basis throughout 2005-06. Thanks to the journalistic and publishing skills of John Salisbury, NewsReel has rapidly established itself as an essential communication medium for the BFFS. The publication is being funded from reserves and advertising revenue with a view to attract external funding to aid development and delivery in the near future.

The established BFFS Regional Groups - Scotland, Wales, South West, North West and Yorkshire & Humberside - have all been active in their respective parts of the country. Activities include helping new societies get off the ground, hosting local viewing sessions that attract a wide and highly appreciative audience, as well as lending expertise to film festivals and educational initiatives in the regions.

It is also hugely pleasing to be able to report the resumption of the BFFS Student Group. The Group is already attracting new members, increasing the number of student film societies and has launched a highly innovative awards scheme.

BFFS has continued to play its part in the wider national and international film community. Representatives have attended film festivals such as that held in Tromsø as well as the International Federation of Film Societies annual conference. BFFS has been represented at national level on a range of bodies, from the Association of Independent Film Exhibitors' conference to the Associate Parliamentary Media Literacy Group. A number of applications for funding for development projects have been made, and many have been successful, though they will not bear fruit until the 2006-2007 operational year.

A number of new ventures have been launched (with many more in the pipeline). BFFS members have been able to buy DVD collections of short films with permission to exhibit to an audience, negotiated specifically for them at a special rate, and to receive BFFS publications in electronic format. More importantly, the basis has been developed to overhaul all BFFS information services to its members, and by the time you read this review, you should be seeing the effect of this planning.

These developments clearly convey a sense of renewed commitment throughout the organisation to deliver to its members the services they need and deserve. In the course of 2005-2006 BFFS has overhauled its Vision, Mission and Strategic Objectives, and has broadened its remit to embrace all community cinema. It has undertaken a review of its governance processes, and has started to lay the basis for a much needed reorganisation to meet developing circumstances. We are confident that in its 61st year, BFFS will be stronger and more vigorous than it has been for many years, and like the movement it serves, will be looking forward to a new era of growth and development.