



# RURAL CINEMA CONFERENCE 2012

Cambridge, 18th September 2012



With more initiatives targeting rural audiences now than ever before and the Rural Cinema Pilot Scheme in its final year, BFI and Creative England believe that now is the ideal time to bring together key participants to discuss this important but sometimes undervalued area of the film industry. The Rural Cinema Conference 2012 aims to explore and develop ideas and strategies on rural cinema in order that practitioners, funders and commercial organisations can optimise their involvement in this arena.

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#ruralcinema



## BFI

The BFI is the lead organisation for film in the UK and our mission is to ensure that film is central to our cultural life. Our role covers the cultural, creative and economic aspects of film in the UK and we are a distributor for Lottery and core Government funds for film. Our ambition is to provide a greater depth and breadth of film and to increase choice to audiences, working with a huge range of partners across the UK. We invest in distribution and exhibition to help ensure that British and specialised films connect with a wide range of audiences across a range of different platforms throughout the UK.

In October we will announce our new five-year Future Plan for film which will have as a core ambition a fresh strategy to boost audience choice. As part of our public consultation on the Plan we discussed proposals to put in place a UK-wide collaborative network at the local, regional and national levels to dramatically increase audience choice in cinemas and online, a new fund to support the programming of films in cinemas and online, a P&A fund to help cinemas enhance their offer, and support for film festivals.

Initiatives already set up to address the challenges of audience choice include the current P&A Fund, FindAnyFilm, the Digital Screen Network, (a major investment to equip 240 screens in 210 cinemas across the UK with digital projection technology), Cross Art-Form Venues, the Rural Cinema Pilot Scheme (which brought high standard digital equipment to pilot venues for rural audiences), plus film festival and other one-off awards.

### CONTACT

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## Creative England

Creative England launched in October 2011, with the core purpose of supporting the sustainable growth of independent creative business, and the talent that feeds them, in every part of England outside London. It provides support to Film, Television, Digital & Creative Services in the English regions.

The Film Culture team within Creative England is dedicated to championing and nurturing film culture in all its variety to the benefit of audiences across the English regions.

Our objectives are to:

- support and develop film provision in England giving audiences access to a wide and diverse range of film content with a focus on specialised and independent film
- deepen and enrich audience experience and understanding through activities which are linked to and support film exhibition in cinemas, film festivals, film societies and other screening models.
- ensure significant screen heritage collections in the English regions are made more accessible to audiences and help ensure they are preserved and conserved for future generations.

To deliver these objectives we work with a huge range of partner organisations delivering film projects for national, regional and local audiences. Partners range from village halls to major international film festivals, regional film archives to independent cinemas. Our role combines providing financial support through Lottery awards and core funding as well as offering advocacy, advice and networking support.

### CONTACT

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## Bigger Picture Research

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Posting since 2008, BPR provides a place on the web where you can read about the latest in film-related research and chase links to key sources around the world.

Author of BPR, Jim Barratt, a research consultant, was formerly Head of Research & Statistics at the UK Film Council, Head of Policy at the Advertising Standards Authority and a Film and Video Examiner at the British Board of Film Classification.

Jim is the founding Chair of Llancarfan Community Cinema, a new volunteer-run film club in the rural Vale of Glamorgan.

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## The Birks Cinema Ltd Friends of the Birks Cinema

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Friends of The Birks Cinema is a community run charity that has raised the funds to buy and refurbish the derelict 1939-built Birks Cinema in the Highland Perthshire town of Aberfeldy. The fund raising has taken over five years, and in February this year we successfully raised the final part of the £2 million total needed to buy, refurbish and equip the cinema, with some funds to support the first five years of business. Funds have been raised from a wide range of sources – government, local council, Big Lottery, private Trusts and local fundraising. The building refurbishment is currently underway, and we aim to be open for business as a cinema and café bar by Easter 2013. The new facility will have an auditorium with 104 seats, digital projection, and a café bar over two floors.

The cinema closed in the early 80s, and for twenty years after that the building housed an amusement arcade; this closed in the early 2000s and the building has been derelict ever since. It is in the central square of our small town, and its renovation and reopening will not only give the town a physical face lift, it will have a really positive impact on the social and economic life of the town.

As the best commercial option for the cinema, we established a trading company, The Birks Cinema Ltd, that would take on the role of running the cinema and café business. This company was incorporated in July this year, and we have been able to appoint Directors from across Highland Perthshire. Charlotte Flower is one of the founders of Friends of the Birks Cinema and had been a Trustee and Chair of the Charity until end August 2012. She is a Director of The Birks Cinema Ltd.

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### CONTACT

Charlotte Flower, Director

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## Borderlines Film Festival

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Borderlines Film Festival was established in 2003 to develop cinema audiences and to support regional and local film production in the rurally isolated counties of Herefordshire and Shropshire, as an Advantage West Midlands project with match funding from Screen WM. Since 2005 the Festival has been run by Borderlines Film Festival Ltd with a small freelance team.

The Festival's main aim is to grow, broaden and sustain film audiences in Herefordshire and Shropshire and to increase access to British, European and world cinema, particularly vital in an area where cinema-going opportunities are very restricted. In addition to screenings we also programme special events and high profile speakers, offer film education and work with national organisations such as BAFTA, Film Club and Directors UK.

The Festival takes place in an extraordinary range of venues: from modern art centres and Georgian assembly rooms to corrugated iron roofed village halls and the back rooms of historic listed pubs. We deliver the Festival with a wide range of partners: The Courtyard Hereford, Flicks in the Sticks, Ludlow Assembly Rooms, Wem Town Hall. Last year we screened at 36 venues over 17 days with 215 screenings/events. We also ran an additional Festival in May to celebrate our 10th anniversary.

And what do audiences think? From the first Festival in 2003 to our last annual Festival in March 2012, attendances have grown from 4,972 to 18,151. Our audience surveys consistently return very high ratings for individual films and the overall programme with many audience members viewing the Festival as their cultural highlight of the year.

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### CONTACT

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## British Federation of Film Societies

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The British Federation of Film Societies (BFFS) is the only national organisation dedicated exclusively to the development and support of the film society and community cinema movement. Established in 1946, we have successfully weathered seven decades of considerable change in the cinema landscape, and today stand for the right of all communities to determine their own access to film culture: it is our vision – Cinema For All.

We are here to support, advise, sustain, develop and drive volunteer-led community cinema exhibition throughout the UK. We do this by researching and providing key data on community cinema ([bffs.org.uk/aboutus/aboutthesector/researchandintelligence.html](http://bffs.org.uk/aboutus/aboutthesector/researchandintelligence.html)), by raising its profile and advocating on its behalf, actively developing new community cinema and film society ventures, and improving access to specialised, cultural film through our film Booking Scheme, currently offering over 530 world cinema, documentary and British film titles ([bffs.org.uk/services/blockbooking/](http://bffs.org.uk/services/blockbooking/)).

BFFS has worked on behalf of the sector for over 65 years and currently represents almost 500 community cinema exhibitors across the country. Despite many more community and pop up screenings operating today, many areas of the UK still have little, or no access to shared cinema experiences. We are proud to work with a wide range of partners to serve rural and diverse communities, increase access to screen heritage, support peer-to-peer networks and create opportunities for audiences to share experiences of film, wherever they live.

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### CONTACT

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## Cambridge Film Trust Cambridge Film Festival

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The Cambridge Film Trust is a registered charity that fosters film culture and education primarily in Cambridge and the Eastern region but also throughout the UK.

We deliver a broad portfolio of screenings, special events and tailor-made projects which enable people to be moved by, learn about and interact with film. The highlight of our year-round programme of events is the Cambridge Film Festival. The CFF was established in 1977 and year after year, it has rapidly expanded into a major UK event with an innovative reputation that extends internationally. Committed to delivering the very best in independent international cinema, the festival is bold and imaginative in its presentation of films, embraces the latest technology, whilst also showcasing a passion for the heritage of cinema.

The Cambridge Film Trust also develops outreach initiatives to reach the widest possible audience. Since 2008, we have been advising on a youth-led project to bring back cinema to a local community outside Cambridge called Sawston.

Additionally we operate a trading subsidiary, Cambridge Film Projects, which specialises in outdoor screenings and innovative film presentation.

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### CONTACT

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## City Screen

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City Screen was formed in 1989 to challenge the multiplex cinema model and provide cinemas that serve their communities in city centre locations. We are now the leading independent cinema operator and the fourth largest in the UK. Independent, art-house and foreign-language films have always been central to our profile and each of our cinemas is programmed in response to its local audience. Most of our venues have mainstream blockbusters and quality crossover titles in the mix.

Our first cinema was the Phoenix in Oxford which was bought as a going concern when the previous owners retired. In 1992 we opened our first custom-built cinema, Clapham Picturehouse, and since then we have grown steadily through a mixture of new builds and acquisitions, particularly in university cities such as Oxford, Cambridge, London, Brighton and York. We opened a new site in Hackney in November 2011.

We also programme on a contract basis for a growing number of independent cinemas ranging from privately owned venues, to local-council run cinemas to sites run by volunteers or set up as charities. Geographically they spread from central London cinemas like the Everyman chain, to cinemas in market towns and as far afield as recently opened Mareel in Shetlands Islands – the most Northerly cinema in the UK.

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### CONTACT

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## Curzon Artificial Eye

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Curzon Cinemas is an independent film exhibitor, with a history dating back to 1934. It has six London cinemas: Curzon Soho, Mayfair, Renoi, Chelsea, Richmond and HMV Wimbledon. In 1976 Artificial Eye was established by Andi and Pam Engel

and has gone on to distribute some of the very finest art-house and foreign language films, including those from directors such as: Krzysztof Kieslowski, Eric Rohmer, Agnes Varda, Andrei Tarkovsky, Alain Resnais, Claire Denis, Robert Bresson, Michael Haneke and Bela Tarr. In May 2006, Curzon Cinemas merged with Artificial Eye bringing together the UK's leading independent distributor and London's leading independent exhibitor. Ben Metcalf heads up the Curzon Franchise project which is responsible for creating permanent part-time cinema spaces in art centres, theatres and spaces across the UK.

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### CONTACT

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## Digital Funding Partnership

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With the support of The Cinema Exhibitors' Association the Digital Funding Partnership (UK) was established by and for cinema owners in order help secure finance to allow small and medium-sized UK cinema operators to install digital cinema equipment in their cinemas. It was born of the realisation that any single operator might not be able to drive a financially viable deal, although a group acting in concert would be more likely to do so. For a significant majority of small and medium-sized cinema operators, the DFP(UK) represents the best if not only option to achieve this.

The Partnership was established with the support of the UK Film Council and continues to liaise with the British Film Institute (BFI).

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### CONTACT

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## Dogwoof

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Founded in 2004, Dogwoof has released award-winning independent films from around the world such as Food, Inc., Burma VJ, The Age of Stupid, Into Eternity, Planet of Snail, and Dreams of a Life. Proud to be different from the average film distributor, we work intimately with filmmakers every step of the way through the release process across various platforms. Dogwoof acquires all rights for exploitation across all platforms, with a special focus on backing its theatrical releases with award-winning major press, marketing, social media and outreach campaigns. In 2011, Dogwoof expanded its operations into international sales consultancy to assist documentary filmmakers promote and sell their film rights globally through its network of fellow international distributors and broadcasters, in addition to a guaranteed UK distribution deal.

Our main focus is documentaries that, in some way, inspire creativity, thought and change. Be they about communities, individuals, the environment or social issues, Dogwoof's commitment is to showcase the very best in world and homegrown documentaries.

Dogwoof is constantly working on building on the success of the last seven years, utilising new technologies and partnering with like-minded innovative companies. The company intends to evolve with the changing film market and provide consumers with not only the films they want but also the platforms they want to view them on.

Dogwoof was recently nominated for UK DISTRIBUTOR OF THE YEAR (Screen Marketing and Distribution Awards).

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### CONTACT

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## Flicks in the Sticks Arts Alive

Artful Management is responsible for the management and development of Arts Alive and Flicks in the Sticks – [www.artfulmanagement.co.uk](http://www.artfulmanagement.co.uk)

In 1998 Arts Alive was approached by a small local group who toured 16mm projection equipment to a handful of venues in Herefordshire. They were giving up touring and wondered if we might be able to use the equipment. Having looked at the size and quality of the picture we decided we couldn't, but at about that time the new business projectors were coming on the market and Ian decided to hire some for the weekend to see what potential there was.

Within two months and after two test screenings where councillors and local promoters were invited Flicks in the Sticks raised a small sum of money to run a small pilot of 25 screenings in 8 venues.

It was a huge success and within 12 months we were touring with 2 sets of equipment to 30 venues. Within 2 years we were touring with 8 sets of equipment to 60 venues screening 500 films.

Now, Flicks in the Sticks, with its mix of installed equipment and high quality touring equipment, thanks to the UKFC/BFI Rural Pilot investment and local LEADER funds, we screens 700 films a year in over 100 venues. It delivers training in Customer Care, Marketing, Social Media and Film Education. It is flexible in its operation and can thereby tailor its service to clients and audiences. It has recently development pilots in Cheshire and West, Staffordshire, Mid-Wales and Malvern Hills District Council.

### CONTACT

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## Golant Media

Golant Media Ventures works with content owners, venues and brands to make sense of and exploit the changing market for media and entertainment products and services. We design and launch new cross-media products and services that reach new customers and generate new revenue streams. We connect people to winning combinations of media, culture & digital services. And we help our clients and partners deliver practical solutions that use new media platforms and create new business models.

In 2013 we will be launching the UK rollout of Cinegi, our new film distribution and exhibition service. Cinegi will provide digital delivery of film to independent cinemas and venues from village halls to pubs, from universities to libraries, from arts centres to sports centres. It has been developed with rural audiences as a core focus. Cinegi has a platform and full HD quality player that are simple to use, a logistics service to deliver any film digitally and the functionality to curate individual collections from the Cinegi hand picked portfolio of independent and specialist film and video. The beta prototype was developed with partners Two Four Productions, the Guardian and BAFTA and with funding from the MEDIA Programme and from the Creative Industries iNet, part of Solutions for Business, funded by the European Regional Development Fund and led by Creative England.

Golant Media Ventures is led by Joint CEOs Mandy Berry and Patrick Towell.

### CONTACT

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## The Independent Cinema Office

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The Independent Cinema Office is the national organisation for the development and support of film exhibition in the UK. We work in association with independent cinemas, film festivals and film societies and in partnership with international, national and regional screen agencies. Our aim is to bring a wider range of films to a wider range of audiences.

### CONTACT

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## John Knell

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John is one of the UK's leading thinkers on the changing face of work and organisations, and in recent years John has also become a leading authority on cultural and creative industries policy. John began his career as an academic and he has a PhD in political economy from The University of Leeds.

### CONTACT

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## Kinopto Limited

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Kinopto Limited are a London-based tech startup launching a revolutionary digital cinema playback server in autumn 2012.

Founded by Danny Jeremiah and Tom Billings and crowd-funded via a pitch on Crowdcube in July 2012, the product and Kinopto's 100% digital distribution platform have the potential to radically change how independent films reach their audience.

### CONTACT

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## Moviola

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Moviola has been showing films in a rural setting since 2001. The first three years of work might be regarded as a 'pilot' period with the organisation finally being incorporated as 'Dorset Film Touring' on 24 February 2004 with the Company Number 5053960. 'Dorset Film Touring' was registered as United Kingdom Charity 1107649 on 17 January 2005.

In summer 2009, the Company and Charity officially adopted the name 'Moviola' in order to reflect the growth in the UK-wide work and reputation of the organisation.

With over 80 screens operating every month, and more than 120 Associates, Moviola is one of the largest rural film schemes in Europe.

Moviola's rural cinema service is made up of three elements: A complete cinema service for village halls and other rural venues across Dorset, Devon, Hampshire, Somerset and Wiltshire; a programming and film booking service for individual rural venues and touring schemes across the UK; and advice and guidance (consultancy) for anyone who wishes to establish their own rural cinema.

### CONTACT

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## Regional Screen Scotland

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Regional Screen Scotland is the development agency set up by Scottish Screen (now Creative Scotland) and Hi-Arts in 2008 to support 'access to the cinemagoing experience in remote, rural and under-provided areas throughout Scotland'. The scope of our work includes cinemagoing facilities and organisations – from independent cinemas to film clubs and film festivals.

The organisation has three roles:

- Provision of information, advice, specialist consultancy and other developmental services such as training and hosting seminars. Advocacy for local cinema is an essential part of this work.
- Management of grant aid schemes devolved by Creative Scotland. This has included schemes to support local film festivals and film tours as well as a limited capital equipment scheme.
- Operating the 80-seat, digital mobile cinema Screen Machine throughout remote and rural areas of Scotland

Regional Screen Scotland is a limited company with charitable status and based in Edinburgh. Regional Screen Scotland is funded by Creative Scotland and Highland & Islands Enterprise. Screen Machine is sponsored by the Royal Bank of Scotland

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## Rose Regeneration

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Rose Regeneration is a rural development business which operates at the interface between community groups, local authorities, government agencies, charities and the private sector – supporting them in their efforts to improve the quality of life within and the sustainability of rural places.

We work with businesses to promote, develop and deliver farm shops, food halls and re-use historic buildings in ways that minimise the exploitation of resources. We work with communities and community organisations to enable Neighbourhood Planning, support them in understanding the Localism Act and attract funding. We deliver work for national and local government and non-departmental government bodies, including providing feasibility studies and strategic advice on well-being, affordable housing and Local Enterprise Partnerships.

We lead membership engagement activities at the Rural Services Network, an organisation with 250+ organisations in membership devoted to safeguarding and improving services in rural communities across England. This includes preparing 'Hinterland', a weekly bulletin providing a rural perspective on national news and monthly policy briefings.

We understand current and emerging Defra policies and priorities, including those outlined in the Natural Environment White Paper and Phase 2 of the Government's Growth Review. Ivan Annibal is a co-founder of the Defra Rural LEP network and supports the national RDPE Network.

We have a track record in rural assignments, undertaking over 25 projects for a variety of organisations.

### CONTACT

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## Rural cinema in Lewes

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- Lewes Film Club
- Lewes Junior Film Club
- Lewes Teen Cinema
- Film at All Saints
  - cinema run by town council
- The Depot Independent Cinema
  - work in progress

The Lewes Film Club proudly celebrated its 25th season in January 2012. Seasons run from September to May during which 25-35 films are shown. The club is entirely self-funded through a yearly membership system and on-door ticket sales. A community centre is hired for the screenings for which a small fee is paid to the town council. A small committee and a handful of volunteers run the club. The films are mainly art-house and a few times per year clustered together into 'mini-seasons', usually director or country related.

Since September 2012 the Lewes Film Club programmes films on behalf of the Lewes Town Council's 'Film at All Saints'. The Lewes Junior Film Club starts its fourth season this September. Established to teach young people (and their families) about classic and world cinema, each film is introduced with live and interactive events linking the subjects from the movies to the 'now and here'. Many local artists have been involved in making each screening a very special experience for its audience. The club has benefited from financial support from the Lewes Film Club as well as from some local grants. Initially this club was run entirely by volunteers until last year the decision was made to pay a small fee to the main organiser. A film new venture was set up this summer, the Lewes

Teen Cinema, for teenagers of secondary school age. This group was set up by a small group of teenagers with the support of the Junior Film Club. The first film will be shown at the end of September '12. The group was properly established after a successful 'Youthbank' grant application. At present, work is carried out to build a purpose-build cinema in the town; the Depot. It is expected that, once established, the film clubs will move into this building.

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### **Carmen Slijpen**

profile

#### **Lewes Film Club**

Secretary, committee member, programmer, projectionist

#### **Lewes Junior Film Club**

Creative director, producer, programmer, admin, publicity

#### **Lewes Teen Cinema**

Supporter and teacher

#### **Film at All Saints**

Programmer, film booker and projectionist

#### **The Depot**

Consultant and advisor

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### **CONTACT**

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## Theatr Gwaun Community Trust

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Theatr Gwaun Community Trust (TGCT) was formed in February 2011 to prevent closure of Fishguard's cinema, which serves N.Pembrokeshire, a population of some 8-10,000 people. The owners, the local authority, decided that with the recession it could no longer afford the annual subsidy of ~ £80,000. Originally a temperance hall, it has been a cinema since the 1920s and has undergone several refurbishments, the latest in the 1994. The Trust currently has 20 months left on a 3 year lease on a peppercorn rent, hopefully, with the option of renewing it to a long term lease to secure its future.

With such a small population we screen on 35mm 4 days a week about 4-6 weeks after release date. The cinema supports a film society and a classic film club and is available for hire by other community organisations. At present the cinema/theatre is in profit, but without digitisation, it is difficult to estimate how much longer the Trust can continue to screen commercial films. The Trust employs 3 part-time staff and some casual labour but could not function without its loyal band of volunteers.

Like many rural areas, N.Pembrokeshire has a depressed economy. The community recognised the need to retain places like Theatr Gwaun to serve not only the local community, but also our tourists on whom many people's incomes depend, especially as the other nearest cinema is 15 miles away.

The Trust has also been supported by grants from both Awards for All, the BFI Transition Fund and Fishguard & Goodwick Town Council. Needless to say, we do not and indeed would not be able to run at the loss incurred by the local authority.

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### **CONTACT**

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## Thurso Cinema

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The Thurso Cinema, Scotland's most northerly cinema in Thurso, Caithness re-opened in July 2012. The cinema has two screens – 152 and 88 seats a-piece. Future plans include installing the latest 4K digital projection and sound technology and 3D so that by Christmas customers will be able to enjoy live opera, ballet, cultural and sporting events in 2D and 3D at their local cinema. Owner Rob Arthur also hopes to convert more unused space into an additional 4 screens at a future date.

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### **CONTACT**

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The Rural Cinema Pilot Scheme (RCPS) is a three-year project to develop and enhance the presentation of films to rural audiences in non-traditional venues including village and town halls, arts centres and other community spaces.

The scheme was launched in 2010 with funding totalling £1.2 million. Three test bed areas with relatively low levels of existing cinema provision were selected for the pilot on the basis of research conducted by the UK Film Council in collaboration with the Department for Environment, Food and Rural Affairs. Funding was subsequently awarded to consortia in North Yorkshire, Shropshire and Wiltshire/ Test Valley. The scheme is due for completion in March 2013.

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## Cine Yorkshire North Yorkshire Rural Cinema Pilot

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### Vision

Cine Yorkshire aims to transform the rural film landscape across North Yorkshire, bringing an enjoyable, fulfilling and high quality cinema experience to the many rural communities in the county under-served by cinema provision.

### Our main objectives are to:

- Reach audiences who are excluded from existing film provision
- Offer a high quality cinema experience
- Enrich and broaden the film experience for all our audiences

In its first year the pilot aimed to bring 19 new screening venues into play and reach over 12,000 new audiences not currently able to access a cinema experience.

A commitment to partnership working; maximising existing resources; flexibility of approach; and building skills and experience on the ground have all been core to planning and delivery of the project.

### Context

The three year pilot project was established in October 2010 to serve North Yorkshire, recognised as the largest geographical area in the UK with access to the fewest cinema screens. It is England's largest county, with a population of 599,000 covering 3,100 square mile and is also one of the most rural.

Excluding York, existing cinema provision in the county at the start of the pilot included 6 full-time cinemas with a total of 12 screens. There were also 2 part time cinemas, one mobile DVD touring scheme and 13 film societies. The picture was one of severely limited access to cinema across most of the western side of the county.

### Delivery and partners

Cine Yorkshire is delivered by a consortium of three key partners; National Media Museum, Blaize and Screen Yorkshire. In addition to these partnerships, Cine Yorkshire works with a range of local delivery partners across Yorkshire and the North West.

Cine Yorkshire is driven by a full time project manager based within the film team at The National Media Museum.

There are four distinct strands of activity:

- The Village Hall programme which reaches into the areas of greatest cinema deprivation, introducing Blu-ray screenings into existing programmes of community activity within local venues such as village & church halls, community centres, arts centres and schools.
- The DCI programme takes a high quality digital film experience into venues, both to address low provision and to demonstrate the potential of digital technology.
- The LIVE programme enables mixed arts venues in market towns including Helmsley Arts Centre, Selby Town Hall and Galtres Centre Easingwold, to broadcast live performances via satellite, such as NT Live and Bolshoi Ballet.
- The DIY programme harnesses the energies and enthusiasm of a range of independent and enterprising providers serving rural communities. Through these it extends opportunities for enhanced presentation and programming across the entire county.

Services provided by the project manager and local network partners Blaize include training, technical services, programming & booking product, sourcing & maintaining equipment, marketing & promotion, fundraising and supporting a central website.

## Achievements

Audience and venue targets have been exceeded. Cine Yorkshire currently works with around 75 community venues across the region and has already screened over 800 films to 31,000 people since it launched. 65 of these community venues were not previously showing film.

Two permanent and sustainable state of the art digital cinemas have been established as well as three permanent live alternative venues. This has even included 3D screenings at Whitby Pavilion.

The project has had significant profile in local, national and industry press. This has been important in securing additional funding and support as well as engaging the enthusiasm of local communities and extending the reach of the pilot.

The pilot has enabled cost effective use of equipment and services serving over 70 venues with 5 Blu-ray kits reaching much larger audiences than fixed equipment could achieve. The central resources provided through Cine Yorkshire and Blaize including training, technical support, marketing etc have been highly valued by local groups.

## Partnerships

Hambleton District Council and Scarborough Borough Council have each invested in the state of the art digital screening equipment as a result of the digital pilot at both venues. At a time of austerity, this is recognised as a significant achievement and a fantastic legacy for the project. This investment would not have been conceivable without the enthusiasm and support from local communities.

## Next steps

Securing future funding to develop and sustain the network is a priority for Cine Yorkshire as the pilot enters its final year. Whilst the two digital venues in Whitby and Northallerton move towards independence, the mobile touring network relies heavily on the input of volunteers, a model which is only sustainable with some on-going support.

There is strong interest in expanding across Yorkshire, the North West and North East. We have identified the opportunity for youth cinema projects, working with young people in smaller towns as well as in urban areas.

By developing the skills of rural promoters, and drawing together the network of Artery and Cine Yorkshire promoters, this project will contribute to the reach, depth and sustainability of rural film culture in North Yorkshire, North West Yorkshire and East Yorkshire. We hope to strengthen the sustainability potential of the local venues network by developing promoters' skills and capacity in key areas including marketing, programming and fundraising.

Bradford City of Film and Cine Yorkshire are collaborating on plans for a project in 2013 aimed at promoting engagement with film culture across Bradford District, roughly two thirds of which is rural.

Finally, we have identified strong potential for archive film programming in the Greater North, in partnership with the regional film archives.

## CONTACT

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Courtesy of Wiltshire Cinema Pilot

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## Wiltshire and Test Valley Rural cinema pilot

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### Vision

The pilot aims to bring the cinema experience to everyone, placing cinema at the heart of the community. Our vision is to enhance existing provision across the pilot area, improve film presentation and increase the film offer within selected venues, building their status towards a full-time cinema programme with a broader range of films across the pilot area.

### The pilot will deliver its aims by:

- working in partnership
- ensuring the pilot works across national, regional and local authority strategies
- sharing skills and experience to arrive at viable business models
- developing existing and new provision in underserved areas
- developing a dedicated young people's programme
- trialling DCI equipment in a number of venues
- using Blu-ray to broaden provision
- working with distributors to secure new releases earlier than is currently the case
- exploring the viability of rural cinema business models
- building a dedicated Young Peoples Programme

### Context

Wiltshire was identified by the UK Film Council as having little cinema provision and was therefore selected as one of the UK Film Council's Rural Cinema Pilots. With an area of 3,480 sq km and a population of 455,500, Wiltshire is a largely rural county with just under 9% of the total South West population. Whilst it is served by a number of commercial cinemas these are based in the far North, far South and far West of the county and are only accessible if audiences travel great distances and have access to a car.

### Delivery and partners

The pilot is delivered under the banner of White Horse Pictures, a consortium made up of the following partners – Creative England (formerly South West Screen), Wiltshire Council, Wiltshire College, The Pound Arts Centre in Corsham, The Salisbury International Arts Festival, the British Federation of Film societies South West, Melksham Town Council, Malmesbury Town Council, Wootten Basset Academy, and Box Film Club – Panache Pictures. Funding was routed through South West Screen which brought the consortium together.

White Horse Pictures is overseen by a small management steering committee, chaired by the Head of Arts at Wiltshire Council and includes representatives from Wiltshire Council and Creative England.

The key delivery strands of the business model are:

- to introduce a full time cinema programme screening new releases
- to develop a dedicated Young People's programme
- to enhance provision at existing venues
- to build audiences
- to offer new provision for under-served areas in the north of the pilot area

## Achievements

Our main achievements to date are:

- establishing two successful and independent Digital Cinemas working with Town Councils
- flexible deals with 18 distributors
- access to earlier releases (the two DCI venues can now screen films just 6 weeks after general release rather than waiting 15 weeks for films to be released on DVD)
- enhanced programming – Melksham Assembly Hall is now working with the Independent Cinema Office to programme and produce a seasonal brochure
- three venues showing Alternative Content
- increased audiences – the DCI services have had audiences of 10,313
- New and better equipped venues – several venues have been equipped with new screens and speakers.
- access to two mobile Blu-ray kits which will continue to help new venues start screening films across Wiltshire
- two festivals and one in the planning – Melksham Assembly Hall has secured funding for its first family film festival
- A successful Young People's programme
- Staff and volunteer training in both digital and Blu-ray venues

## Partnerships

Both DCI venues have been set up in partnership with Town Councils. These relationships have been vital in the delivery of community cinema.

'By providing a high quality cinematic experience, White Horse Pictures has significantly enhanced the leisure and recreational offering within the town. To date, some 4749 tickets have been sold, and the innovative approach of WHP has enabled people who don't have easy access to cinemas more opportunities to see a wide range of top-class films, in a digital format, closer to home. It has enhanced the profile of the Assembly Hall and has strengthened the local community by allowing friends, families and neighbours within Melksham and the surrounding rural environs to come together to enjoy a unique cinematic experience.'

*Steve Gray, Melksham Town Council*

In addition to the DCI venues the pilot has enabled several new Blu-ray venues to get started.

## Legacy

The legacy is the learning and experience gained through running a three year pilot with a number of partners; and much better access to film for the community.

At the end of the pilot, White Horse Pictures will have two independently run community cinemas, three venues showing alternative content, several new Blu-ray film organisations and access to two fully touring Blu-ray kits to continue to help other film communities get up and running.

## Next steps

Over the coming year the consortium will consider longer term opportunities for collaboration, particularly in the areas of programming, audience development and training.

## CONTACT

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## Shropshire Screen Rural Cinema Pilot

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### Our Vision:

The Shropshire Screen consortium brings together the major non-commercial cinema providers within the county to deliver sustainable solutions to increasing cinema activity in the rural areas of Shropshire.

### Through the Rural Cinema Pilot programme our vision is:

- to improve access to films by raising the number of venues at village halls, market town centres and in school halls throughout the county
- to increase cinema going amongst rural audiences
- to grow younger and family audiences
- to make mainstream releases, 3D films and alternative content available on earlier release
- to reach out to rural disabled audiences with a dedicated programme of activity.
- To generate new partnerships and investment for film exhibition and education.
- To improve capacity and infrastructure in venues and touring schemes through investment in exhibition equipment, staff and volunteer training, marketing and audience development activity.

Our key drivers for this strategy are to increase sustainability for cinema activity in the county, to increase social and cultural value, to build on the environmental and regeneration agendas, and to ensure that the funds are used to create maximum public benefit and represent maximum value for money.

During the pilot period, we will bring into the county the latest technological advances in exhibition equipment and aim to set up:

- A touring circuit using a DCI portable kit with 3D capabilities
- 1 fixed high specification HD video system with satellite capabilities at three market town multi-arts venues
- 3 further high spec HD video systems for touring
- Make fixed equipment upgrades to village hall and market town venues and install satellite systems spread throughout the county

Over three years we aim to raise the number of toured and fixed venues from 34 to 47 (6 with satellite), put on 1,858 screenings with 123,090 attendances. Of these 13 will be new venues, 34 will be existing venues with greatly enhanced presentation and 1236 screenings, with 622 new screenings and 68,709 new audience.

### Geography

Shropshire, covering an area of 1,235 sq miles, is one of the most sparsely populated counties in England with just 0.92 persons per hectare (national average 3.94 persons per hectare) and this has an impact on cinema provision in the county. The population was 294,400 in 2010.

While Shropshire has a level of cinema provision that is well below the English average, with very high pockets of deprivation in the north, it has a strong infrastructure of multi-purpose arts centres, touring circuits, a media arts college and an annual rural film festival.

### Delivery and partners

Shropshire Screen is delivered by a consortium of partners aimed at building on the capacity of organisations already committed to developing cinema provision in the county. These include Flicks in the Sticks and Reels on Wheels (touring schemes), Borderlines Film Festival, DASH (Disability Arts Shropshire), Festival Drayton Centre, Ludlow Assembly Rooms, Wem Town Hall, Thomas Adams Media Arts College, and Kinokulture (who joined recently).

A Project Board (recruited from the consortium) oversees the delivery of the pilot and works with the wider consortium to inform decision making and planning. The project administration is undertaken by Thomas Adams Media Arts College (who also lead on under 19's audience development), whilst Borderlines lead on marketing activity.

### Achievements

- To date 47 venues (6 with satellite) have been served by Shropshire Screen, with 922 screenings (including 472 new screenings) and 60713 attendances Staff and volunteers have benefited from technical and customer care training.
- Audience Surveys demonstrate high levels of customer satisfaction with the diversity of programme and the standard of presentation.
- Borderlines Film Festival screenings have significantly increased across Shropshire, raising the profile to audiences and future investors
- Shropshire Screen a one-stop webhub profiles each venue along with "what's on" and features highlights and news. [www.shropshirescreen.co.uk](http://www.shropshirescreen.co.uk)
- A wide range of under 19's audience development activity has been successfully delivered.
- Shropshire Council has endorsed the pilot and recognised the role of rural cinema in supporting economic and social wellbeing with an investment of £200,000 into DCI installs at four venues.

### Partnerships

A distinctive feature of Shropshire Screen is the high level of partnership working between the diverse membership of the consortium. This partnership working at a local level attracted the keen interest of the local authority at the outset of the pilot, leading to significant investment by the council.

### Legacy

The collaboration between consortium members has been of great value to the pilot and to members and is likely to be a longstanding legacy from the pilot.

Promoters previously using 35mm have been able to install DCI (before 35mm ceases to be available), and satellite content has created entirely new provision for audiences.

The investment into local venues and promoters has built organisational capacity and just as importantly, has built demand. Local people, across Shropshire, are now able to enjoy a high quality cinema experience in their locality, and with two touring schemes and fixed provision, every locality can be reached.

### Next steps

Over this coming year the consortium will consider longer term opportunities for collaboration, particularly in the areas of programming, audience development, and training

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Courtesy of Cambridge Film Trust

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