

## EXHIBITION FOR SCREEN: A QUICK GUIDE TO PROGRAMMING

# ABOUT THE COURSE

*Exhibition for Screen: Film Programming & Curation* by Louis Holder is a new, free course on OpenLearning.com which teaches aspiring Film Programmers, Seasonal Curators, Exhibitors and Filmmakers how to successfully programme films for audiences - focussing on Indie, Arthouse and Niche Titles/Releases (and their audiences), through the lens of student cinema, community cinema and the independent cinema.

This short course will delve into the philosophy and practice of film exhibition and its place within the production chain of UK, European and Internationally-produced productions, in a fast changing digital landscape where the charm of personally curated films (and seasons) are diminishing, but much desired. The course will also cover the practice, and the study of, effective programming for student and community audiences.

A rapidly changing contemporary film and moving image culture in recent years has unsurprisingly forcefully stipulated mass change amongst the practicalities and execution of independent exhibitors, student and community cinemas as a whole - in order to maintain audience interest for what otherwise Mass Exhibitors can provide.

The role of the archive (career / thematic) retrospectives should not be understated, such that it provides a key jointly artistic and profitable venture that the arthouse should wander into often, and more often at that. Moreover, the effort and celebration thereof of 'the archive' requires an advanced skillset, not just for the programming - but also also for the skills in locating audiences for them.

In an age of digital and social confusion, where significant attention spans amongst audiences are scarce, and a certain drive for personally curated cinema experiences (the rise of *MUBI*) the course argues - what's the place of commercial cinemas today, and is it old-fashioned enough that one day society would see it phased out completely? To what extent are *Netflix* and *Amazon Prime*, renewed manifestations of the 'multiplex' for the twenty-first century?

Award-winning Film Producer & Director Louis Holder has previously published the course: [An Unloved Story: Her & Lost In Translation](#) - which was No. 1 in the Film & Media Arts section of OpenLearning.com when it debuted in 2015. Over 200 students enrolled during the course tenure. In addition to his filmmaking practice, he has been a voluntary lecturer for the *BFI Film Academy* on the changing nature of independent filmmaking and indie cinema, and is also an actively researching Indie Film for his dissertation.

# ABOUT THIS RESOURCE

*A Quick Guide to Programming* is more of an extended foreword to the contents within *Exhibition for Screen: Film Programming & Curation*, which will be available on

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OpenLearning.com soon. The short course is free for anyone to enroll online to, and is aimed at aspiring programmers, exhibitors and aspiring Film Producers in order to understand more about the national and global Digital Cinema Landscape today, as well as film and programming in a holistic manner - as a means of entertainment, and the ability to democratise it affordably and effectively for as wide of a community as possible.

*The Art, Philosophy and Practice of Film Programming* is available in a separate guide, similar to this one.

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## UNDERSTANDING THE TYPES OF CINEMAS

For the purposes of this reason; all elements of discussion will be geared towards Community and Student Cinema, and we'll be including Independent and Multiplex Cinemas in the conversation at times when it is relevant to.

Before beginning to programme Film, a group of Films (a Season) or a particular type of event which uses film at some point (i.e AV Event, Q&A with Filmmaker showing extracts of his/her work) it is essential you work out the type of venue 'you' are, in order to understand the respective licences you need, as well the requirements, rules and regulations entailed with it. Let's go through a few of the most common ones:

### Multiplex

Multiplexes are (usually) gigantic complexes with multiple screens housed in a single building. Sometimes, an existing venue undergoes a renovation where existing auditoriums are split into smaller ones, or vice versa in order to capitalise on being able to screen more films in a day. They are run by cinema chains. In the UK, multiplexes are typically run by either Cineworld, Odeon or VUE. Cinema chains will typically have numerous locations all over a region or country, all fitted with a similar colour-scheme / design / set of Digital Cinema Equipment which is standardised across their buildings. They're also terribly impersonal for the more seasoned film buffs amongst us, however convenient they are.



Cineworld Leicester Square,  
4DX Screen, 2018

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### Independent Cinema / (Repertory/Arthouse Cinemas)

Due to the competition posed by multiplexes, Independent Cinemas (often being in smaller complexes consisting of typically 2-5 screens, or even a single screen), have to diversify their programming - usually showcasing world cinema, arthouse, and an eclectic array of indie films. Some independent cinemas will have more of a classical focus (repertory), others will have more of an arthouse focus (arthouse) however in order to capitalise as much as possible - cinemas usually do both. Independent Cinemas often a more personal (curated) experience for audiences, and the audience member, which lend programmers to be more creative and innovative in their selection.



The Prince Charles Cinema,  
Downstairs Screen, 2018

### Community Cinema

Cinema For All - which is formerly known as British Federation of Film Societies (BFFS), who provide a wide variety of services & resources to its member venues has a very clear definition:

"A community cinema is any volunteer-led and non-profit organisation that shows films in its community. This includes film societies and clubs, pop-up cinemas; school film clubs; college and university student cinemas; screenings in village halls, arts centres, local cinemas, youth and community cinemas; mobile cinemas (touring cinemas) and local film festivals".

Community Cinemas are run by audiences for audiences, giving communities the power to choose the films they want to see. They specialise in providing a warm and friendly atmosphere, and are the social heart of their community - providing opportunities to discuss and debate film: creating connections between people who might otherwise be isolated.

*Examples of Community Cinemas Include:*  
Leigh Film Society, Deptford Cinema, Electric  
Theatre Cinema, Portsmouth Film Society etc...



Deptford Cinema, 2014

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### Student Cinema

Within the strand of Community Cinema, is Student Cinema.

In terms of business structure; they are usually either their own business operating within a university/college or in a individual building on Campus (Student Cinema). If they are managed, facilitated or funded by an SU (Students' Union) they are classified as a Community Cinema; where sometimes the University and/or SU's name may be adopted alongside the term '*Film Club*' or '*Film Society*'.

Compared with all other types of cinematic outlet, Student Cinema is unique in that it is usually run entirely by student volunteers who all equally have a passion for film, across different courses. Like Community Cinema, volunteers come from little to no prior experience in film exhibition and programming - and may have little-to-no administrative expertise, but come from all walks of life and are all enthused about film greatly.

*Examples of Student Cinemas Include:*

Film Unit, Warwick Student Cinema, Imperial Cinema, York Student Cinema, Bradford Student Cinema, Union Films (Uni of Southampton)



Nelson Mandela Auditorium, Film Unit at University of Sheffield, 2018

Within the framework of UK cinema as a whole, each of these (types of) cinema has their place in the distribution & exhibition chain. Titles often starting from the top (the multiplexes) and moving across (or downwards, depending on your attitudes), reaching typically volunteer-led sites such as community and/or student cinemas in time.

If you are a Community Cinema or Student Cinema or think you are both? (I.e a student cinema that accepts members of the public as external guests) then you should ask the most senior person in your Committee what the structure of your group is? This could lend itself handy for when getting a Premise Licenses from your council for all things entailed within your venue (screenings, music being played, ability to generate income/a profit), Alcohol License etc... and deciding which Agencies to sign up to or how to acquire films!

We'll cover this next!

## FIRST RUN (RECENT RELEASES, EXPENSIVE TO BOOK)

Next, in order to understand each type of cinema's place within the spectrum film exhibition (as these aforementioned types are the sites of showing film), we need to understand the terms of 'film runs'. In cinematic parlance, a film in its first run has been *recently* released. Recent releases nearly always correspond to expensive booking fees for the films, of which only the Multiplexes, and Cinema Chains who operate them, can afford.

## SECOND RUN (RELEASES FROM A WHILE AGO, NOT AS EXPENSIVE TO BOOK)

*Second-run* cinemas (often known as discount theaters or dollar theatres in the U.S) are cinemas that show films for reduced prices after the films leave their 'first run' which, don't forget, are films which attract the majority of the audience in the first few weeks off release.

Some older, smaller, or poorly equipped neighbourhood cinemas, or those in less desirable locations, often specialise in showing films during their *second run*. These cinemas are able to get to keep a larger share of the ticket fees and often charge a much lower ticket price, since also these cinemas are run independently or by volunteers - this is where Community Cinema comes in.

## THIRD RUN (REPERTORY) (CLASSIC FILMS, EITHER CHEAP TO BOOK OR VERY EXPENSIVE - *IF THEY'RE RARE*)

Third-run cinemas, more commonly known as Repertory Cinemas are cinemas that specialise in showing classic or notable older films (as opposed to first and second run films). Today, repertory cinemas may operate as standard (exclusively specialising in classical screenings for instance), or as multi-purpose arts venues that alternate between old films and live events, and some first-run cinemas that show past favourites alongside current independent films - such as the *BFI Southbank* or *Prince Charles Cinema*.

## WHY THE TERMS?

The term second-run (as with first and third run) are almost devoid of definition in today's distribution landscape, and often it's hard to characterise each term completely as they're used to define both *the films* and *the cinemas*, and interchangeably so.

Originally this set of terms was coined because cinemas would receive 35mm prints of films. After they had been shown or 'run' already at first-run cinemas, the film quality would be lower because the reels were worn by dozens of showings, and the audience for the film would be reduced since it had been released weeks or months before. There is no finite point at which a film becomes second-run though typically in the UK exhibition landscape

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this is about two-and-a-half to three weeks, since that is often the point new titles finish their main theatrical run.

*BFI Neighbourhood Cinema* has a fantastic [glossary of \(community cinema\) terms](#); most of which also apply to Student Cinema too - not so much applicable to Independent & Arthouse Cinemas.

## POPULAR EXHIBITION FORMATS

Understanding current (and past) exhibition formats is the key to learning the best, cheapest and easiest way to screen films.

As a Student or Community Cinema, you'll be keen on preserving as much of your society or group's finances as possible - and there are a number of great outlets where you can easily book your film from here in the UK which we'll cover below..

Films are booked by your cinema chain's booking agent (if you are a Multiplex or Independent Cinema, usually a person or team in the company Head Office), or by a elected representative, volunteer or individual programmer (if you are a Community or Student Cinema), though the structure of your cinema group might be different, so it's worth consulting whoever is in charge / or has been around for the longest what the best plan of action is!

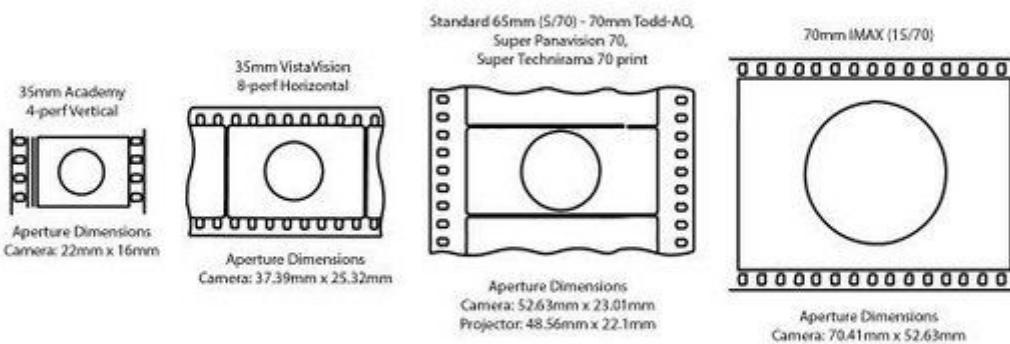
| Common (Present Day) Film Formats   |   |   |  |  |   |
|---|---|---|--|--|---|
| Theatrical Format   |   |   | Non-Theatrical Format  |  |   |
| These venues are typically capable of supporting the following:   |   |   | These venues are typically capable of supporting the following:  |  |   |
| Multiplexes / Independent Cinemas   |   |   | Community Cinemas / Student Cinemas<br>(and Multiplexes / Independent Cinemas)   |  |   |
| 70mm  | 35mm  | DCP   | Blu-Ray  | DVD  | Digital (File)  |
|    |                  |    |   |                                   |                                    |
| 70mm is currently, the grandest film format, available in the world. Like 35mm, 70mm refers to the film's width. It is very | 35mm is a physical film format which arrives at a cinema, when booked, in separate reels. 35mm film | A DCP (Digital Cinema Package) is another type of film format. It's a package of sound, visual and data files that comprise the final | Copyrighted and properly encoded disc that can be played using a Blu-Ray player. Blu-Ray players can also play DVDs too. You | Copyrighted and properly encoded disc that can be played using a DVD player. You will need to get a STSL (Single Title | File-based format, often comes in the form of a QuickTime (.MOV) ProRes File (4444/422) or MP4 or other format that can |

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|--|---|--|--|--|--|
| <p>expensive to hire and few cinemas have 70mm facilities; of the ones who can still project on any type of film. High-profile directors have been spearheading the revival of 70mm film which, in recent years, has seen films such as Tarantino's <i>The Hateful Eight</i> (2015), Paul Thomas Anderson's <i>Inherent Vice</i> (2014) and Nolan's <i>Dunkirk</i> (2017) grace the screen. 70mm has vastly more deal in the image than 35mm, much more so than Blu-Ray (1080p or UHD 4K variants). In fact, to give 70mm a digital comparison, it is equivalent to about 18K.</p> | <p>projection is a specialist skill. The film, and the projection thereof, should be handled by someone skilled and trained professionally. 35mm (or 70mm/16mm/8mm) refers to the width of the film itself. Most cinemas, however, now screen from digital formats - such as DVD, Blu-ray or DCP rather than 70/35 or smaller 'non-theatrical' formats such as 16mm or 8mm.</p> | <p>film itself, and it is the digital equivalent of a 35mm film. It's used (almost) exclusively in multiplex and independent cinemas. DCPs are stored/transported on a hard drive or USB Stick, but can also be distributed via the Internet or Satellite (direct from the distributor to the cinema's encoder-receiver)</p> | <p>will need to get a STSL (Single Title Screening License) from someone like Filmbankmedia in order to screen it. These discs are encoded in High Definition or UHD (Ultra High Definition) as opposed to SD (Standard Definition) which are usually the quality found on DVDs. BluRays are more expensive.</p> | <p>Screening License) from someone like Filmbankmedia in order to screen it. These discs are encoded in Standard Definition, as opposed to HD - the quality is <i>less</i>. (480 / 576p). DVDs are cheaper than Blu-Rays and often the most accessible file format to screen from.</p> | <p>be played using your Computer's Media Player - such as <i>VLC</i> or <i>Windows Media Player</i>.</p> |
|--|---|--|--|--|--|

### A comparison of 35mm and 70mm formats



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## SO... ONWARDS WITH PROGRAMMING - FIND THE LICENCE FOR YOUR FILM

All films are copyrighted material, so will need a license in order to be able to screen them to the public - even if your screening has no ticket charge.

Notable exceptions to this rule are:

- The film has been provided licence free by a filmmaker or company.
- The film is being shown in a classroom or educational establishment (i.e cinema auditorium, lecture theatre) even though that may still need a special type of license for the establishment such as a PVSL License).

You should always secure the license(s) first before scheduling the film in any calendar.

A license can be a document but usually it will just be an email confirmation. Payment for a license depends on the film and who is offering it and will usually require you to submit the box office returns you made on the film in order to get an invoice sent to you. Occasionally, an advance is needed.

Film Distributors usually own the film's distribution rights, whether that be for theatrical (cinema) and/or non-theatrical (non-multiplex screenings) or Home Video formats such as DVD / Blu-Ray and Disc Rentals.

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## USING AN AGENCY (FILMBANKMEDIA, CINEMA FOR ALL, MPLC, PARK CIRCUS, TROY)



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Distributors, like Sony or Fox, are often film studios who either produced, marketed and distributed the film or have the rights to sell the licenses in a region from whoever did. Sometimes an agency will do this function, such as Filmbankmedia or Park Circus or Troy.

Most Cinemas that have DCP (Digital Cinema Package) projectors will book their film license and get prints directly with the big studio distributors as they can play new releases in the highest quality.

Smaller cinemas do not have DCP projectors, as they're far too expensive to buy, maintain and book DCP files for them. Instead, these cinemas (often classed as 'non-theatrical' venues) must use Blu-Ray, DVD or Digital Files to screen films. This means that major distributors like Disney are probably not going to be willing to license films to such a venue, instead they legally grant film agencies that deal with film clubs, film societies and volunteer-led cinemas this power. Filmbank is the main agency that can license on behalf of most of the major studios to cinemas and film clubs that can only use Blu-Ray.

If you are a Community Cinema or Student Cinema, or type of cinema group/club/society (in other words: not a Cineworld, VUE or Odeon), then we would strongly recommend you arrange the setting up of an account with Filmbank. Once you have an account with Filmbank, you can use it to book films, input box office returns, and generate the invoice.

Park Circus and MPLC are the two other primary agencies who can provide licenses for certain films and studios for small community/student cinemas on the Blu-Ray or Digital Format. Also the Troy agency is often able to grant licenses for titles distributed by EOne (Entertainment One). Booking with these agencies usually just requires an email, which will result in a license confirmation and invoice.

Cinema For All is another agency which offers special discount licenses to community cinemas and will handle many aspects of the process for you.

Troy Agency can be contacted at [troyfilmagency@btinternet.com](mailto:troyfilmagency@btinternet.com) and will simply send an invoice once box office returns are sent to them.

Filmbank, MPLC, Cinema For All and Park Circus all have catalogues on their websites and contact details where you can ask if the films are available. Troy agency do not have a website but if you browse the EOne Distributor catalogue it is usually the case that Troy can grant you a license for any film from that range as they are their non-theatrical agent.

Some film distributors like Arrow and Altitude will be willing to grant a well-known or previously contacted Film Society / Club licenses directly without requiring Filmbank. It is always worth asking the distributor of the film first, in addition to establishing a relationship with them first - as the cinema.

Licenses will cost money - either a flat fee, or a % of box office with a minimum guarantee you must pay. Check to see if your cinema will pay this for you, if you are programming the

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event you may be expected to acquire the screening invoice from the distributor and send this to the Cinema's Accountant - or Treasurer.

Increasingly, VOD (Video on Demand) services such as *Netflix* and *Amazon Prime* are becoming fully fledged major studios in their own right, often producing an increasingly diverse body of 'Original' content and then distributing it on their own respective platform(s) for paying subscribers. This part of the landscape is particularly tricky to navigate in regards to enquiring about bookings, as occasionally productions listed on their services, may be international co-productions (films involving multiple studios / production companies) for instance, so questions arise as to whom the license is owned by.

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## AGENCY LINKS

FILMBANKMEDIA: <https://www.filmbankmedia.com/licences/>

PARK CIRCUS: <https://www.parkcircus.com/form>

MPLC (MOTION PICTURE LICENSING CORPORATION): <https://www.mplc.org/contact>

CINEMA FOR ALL: <https://cinemaforall.org.uk/booking-scheme/>

TROY: [troyfilmagency@btinternet.com](mailto:troyfilmagency@btinternet.com)

## OTHER USEFUL LICENSE GUIDES

<http://www.bfi.org.uk/neighbourhoodcinema/how-and-where-book-your-films>

<http://www.bfi.org.uk/neighbourhoodcinema/licensing-your-community-cinema>

<http://cinemaforall.org.uk/advice/>

<https://www.independentcinemaoffice.org.uk/advice-support/list-of-distributors/>

Lastly, you are strongly advised to study these websites for advice about how the different sectors (especially 'community cinema' sector) work when it comes to film licensing.

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This means that in order to show a film - you must first find out who has the rights to grant you a license. There are several ways to do this, which are explained below.

The licenses a cinema usually require to show a film are 'Commercial Licenses' or 'Single Title Screening Licenses'. The terms are often interchangeable. These licenses are for shows that are advertised for a set time and require tickets or admission permission that is either charged for or free.

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You'll need this license if:

- You're going to sell tickets to your screening, either in advance and/or on the door and want to include advertising or have any sponsorship.

With this license, you can:

- Screen films to the general public, as well as to your members if you have a membership scheme.
- Charge for tickets in advance or on the door
- Advertise your screening.
- Screen adverts or secure sponsorship for your screening.

What are benefits of this type of license?

- A commercial license enables you to reach new audiences, build your membership, increase admissions and Box Office takings, potentially bring in more funds and therefore improve your financial sustainability.

What are the disadvantages of this type of license?

- You'll have more administration to do after each screening, as you'll usually need to submit your Box Office Returns within 7 Days of your screening, along with your license fee (though booking through Cinema For All's Booking Scheme would negate that process).
- This is a record of how many people attended your screening and how much money you took in ticket sales. Check when you arrange the license what information you need to provide.

Where can I get this license?

- You can pay for this license when you order your film, whether that's through a booking service (via a cinema organisation or a touring cinema) or directly from the distributor.

If you're booking directly through MPLC, what you're looking for is called a commercial 'Single Title MPLC Movie License'. Through Filmbank it's called a commercial 'Single Title Screening License (STSL)'. Most distributors will refer to the latter as a commercial single license title.

How long does it last?

- A license usually lasts for one individual screening of the film, but you can pay for extra licenses if you plan to screen it more than once.

How much does it cost?

- Either a percentage of your total ticket sales money (usually 35%), or a minimum guaranteed amount (if you're going to screen the film just once this usually between £75-£120 + VAT, depending on where you get the license from), whichever is the bigger amount.
- Don't forget, booking through schemes like Cinema For All's Booking Scheme means you'll just pay a flat rate of £85 for your license and film itself.

When can the costs be paid?

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- You may need to pay for licenses usually after your screening, as the exact cost might depend on how many people are in your audience if the distributor takes a proportion of the ticket sales.

How you feedback ticket sales to the licensor after you've run the event will depend on who is giving you the license - you can always ask them if unsure. Filmbank, for example, ask you to log-in after the screening to input the box office returns and generate the invoice. Other agencies might just charge you a flat fee which they'll put on the invoice they'll send to the accounts email address.

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## CONTACTING AN AGENCY

Obtaining a license can sometimes be more complicated at times, or indeed more streamlined, dependent on the film and the distributor who represents the film. Indeed, if curating a season on a particular theme or area - you may find you are having to create ties between yourself and different (and multiple) individuals and distributors.

Companies such as Cinema For All streamline much of this process, as they represent titles (with licenses) too, so all you need to know is pay a flat rate of £85 + VAT upfront, and contact them from your main cinema booking email when doing so, so they're not deterred in thinking you're a stranger.

You should always give as much time as possible in order to acquire deliverables (the films, whatever formats they come) and as much marketing leeway as possible, in order to best promote your screenings.

You might find one or more files (especially if they're one of the aforementioned Digital file types or DCP) might not work in your system, you should always account time for this - and time to send back and receive a new copy once more before the prospective screening date(s). In order to minimise the chances of this happening, you should:

- Firstly, know and understand the full technical Screening (audio and visual) capabilities of your venue. What *formats* can your venue screen from? Do you have *5.1 Surround Sound*?
  - Secondly, research the film you desire and the formats it is available in to order - if the film is available to screen from *Blu-Ray*, do you have a *Blu-Ray player*?- for instance.
  - Thirdly, know how to communicate this information to the Distributor. Often, with Community Cinemas especially, volunteers can struggle to put across all the information that the Distributor needs in *as clear of a way* as possible. This doesn't mean you should bore the person you're contacting, with information about the audio bit-rate, model of projector, or amount of seats you have in your venue.
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# FINDING FILM LICENSES & INFORMATION: SOURCES

The ability to grant a license is usually held by the film distributor, who either released the film in the UK originally or has now bought the rights to do so, or an agency who is licensed to grant screening rights on behalf of the original distributor. So you need to find who has these rights.

First and foremost, make sure the film is available on whichever formats you are able to screen, as mentioned in the list above - whether that be on DCP, Blu-Ray, DVD or Digital File.

Filmbank's website is usually a good start to look for license availability, as most major film studios empower Filmbank to grant community cinemas film licenses on their behalf.

If a film isn't listed on Filmbank, move on to Park Circus or MPLC, or check if the title is an EOne title, as Troy might well be able to license it.

The BBFC (British Board of Film Classification) website is a good start if you are running into trouble finding who has the licensing rights. BBFC rate every film that was screened in the UK theatrically or on home video and their website should list the distributor of the film. That distributor should be able to tell you who the current license grantor is.

BBFC <http://www.bbfc.co.uk>

IMDB (Internet Movie Database) is not always accurate, but their 'company credits' section should list who the distributor was for the region you are interested in (UK). You can also try <http://www.findanyfilm.com>

|                   |   |   |
|-------------------|---|---|
| Filmbank:         | <a href="https://www.filmbankmedia.com/licenses">https://www.filmbankmedia.com/licenses</a> |   |
| MPLC:             | <a href="http://www.themplc.co.uk">http://www.themplc.co.uk</a>                             |   |
| Park Circus:      | <a href="http://www.parkcircus.com">http://www.parkcircus.com</a>                           | A distributor who can license many great classic films on Blu-Ray and DVD for theatrical.   |
| Entertainment One | <a href="https://www.entertainmentone.com">https://www.entertainmentone.com</a>             | This distributor empowers the Troy Agency to license its titles to non-theatrical venues, if you see a EOne title on their site, Troy Agency can probably license it. |
| Cinema For All    | <a href="http://cinemaforall.org.uk/advice/">http://cinemaforall.org.uk/advice/</a>         | Agency set up to provide licensing for certain films at   |

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discount, and to give advice to community cinemas.

## OTHER LICENSING RESOURCES



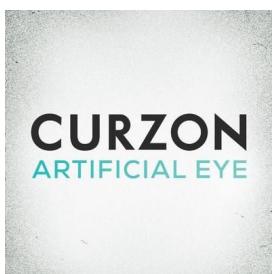
Altitude Films

Medium-sized indie distributor, can sometimes license from directly. Get contact details from ICO distributors list.



Arrow Films

Medium-sized indie distributor, can sometimes license from directly. Get contact details from ICO distributors list.



Curzon Artificial Eye

<http://www.curzonartificialeye.com>

Major arthouse distributor, can sometimes license from directly. Get contact details from ICO distributors list.



BFI (British Film Institute)

Bookings Email to enquire about license cost and book films via BFI:  
[bookings.film@bfi.org.uk](mailto:bookings.film@bfi.org.uk)  
<http://www.bfi.org.uk>

The BFI not only hold a lot of licenses for screening from DVD/Blu-Ray, but often offer subsidised licenses and marketing support, inviting cinemas to help host films in their own seasons.



Film London

<http://filmlondon.org.uk>

Can be a source of advice and funding, they work with the BFI and Film Hub London to support the capital's cinemas.



Amazon UK

<https://www.amazon.co.uk/>

Where you can potentially find which company released a DVD/Blu-Ray and/or buy Blu-Rays.

For more Course Resources, visit [openlearning.com/courses/exhibitionforscreen](http://openlearning.com/courses/exhibitionforscreen) or email Louis Holder on [louishb@gmail.com](mailto:louishb@gmail.com) for more information.

## EXHIBITION FOR SCREEN: A QUICK GUIDE TO PROGRAMMING



Independent  
Cinema  
Office

ICO (The Independent  
Cinema Office)

[https://www.independen...  
tcinemaoffice.org.uk/](https://www.independen...)

Good for advice, they exist to help independent and community cinemas, and can offer subsidised screenings supported with marketing materials.

Film Hub London

<http://filmlondon.org.uk/film-hub-london>

A network open to all film exhibitors across the city, from community film clubs to inner city multiplexes. Part of the BFI Film Audience Network, it aims to grow audiences and serve London's diverse communities through a variety of funding, training and networking opportunities for film exhibitors.

Moviola

<https://moviola.com/>

A touring cinema service operating in the South West of England, that also offers a UK wide booking service.

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## USEFUL CINEMA PRODUCTIVITY & ADMINISTRATIVE LINKS

Cinema Administration is a complex area of the industry which encompasses:

- Front of House
- Projection & Technical
- Marketing
- Food & Drink / Hospitality
- Bookings / Sales / Ticketing
- Records-keeping / Budgeting & General Finance
- Video Production / Data Archival
- Cleaning & Maintenance

Here are a few helpful links to websites which will aid your cinema in a number of different areas.

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Gmail  
<https://mail.google.com>

You'd be surprised how many people use anything different.



Google Drive  
<https://www.google.com/drive/>

Cloud-based Productivity Tool; useful for keeping Administrative Docs, Archive Material, Data, Spreadsheets and all the joys of Admin - in one place. Numerous sub-folder creation at one's discretion. All synced, always - on computer, or mobile (Apple App Store / Google Play / Other App Stores) - FREE

**Eventbrite**

Eventbrite  
<https://www.eventbrite.com/>

Extremely useful Ticketing tool; used for creating events, selling tickets, handling payment, collecting and analysing audience data, general marketing, also works on iPhone (App Store) and Android (Google Play) - FREE



QLab  
<https://figure53.com/qlab/>

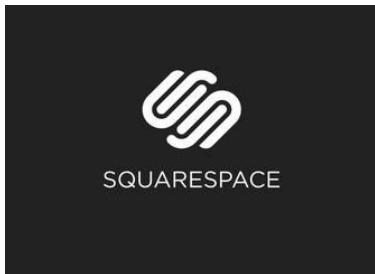
QLab is a powerful and versatile multi-purpose projection application for Desktop, can be controlled wirelessly from QLab Remote App. Can be used to automate entire screenings, containing cues - simple and complex, multiple different formats / image/video/sounds etc. - Purchasable as a License (very expensive) or rent-to-buy (single-use renting a day at a time, cheap) - or FREE for the limited trial version.

**weebly**

Weebly  
<https://www.weebly.com/home/>

Drop-and-Drag Website Building. Simple to use and optimised for mobile use too. FREE / Paid Plans Available

## EXHIBITION FOR SCREEN: A QUICK GUIDE TO PROGRAMMING



Squarespace:  
<https://www.squarespace.com/>

Drop-and-Drag Website Building.  
Simple to use and optimised for  
mobile use too. Minimalistic. FREE  
/ Paid Plans Available



Mailchimp:  
<https://mailchimp.com/>

Drop-and-Drag Website Building.  
Simple to use and optimised for  
mobile use too. FREE / Paid Plans  
Available

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## PROMOTING YOUR SCREENING

In our fast paced lives, sometimes we can forget to promote our screenings. If you don't have a budget, don't worry - the best marketing strategies are the ones that use the full breadth and scale of organic outreach, face-to-face marketing, social media and also the word of mouth publicity that extends from both.

You may already have a Facebook Page / Instagram or Twitter Account - if not, you should definitely make one for your cinema.

If you've got a prominent season or a season with longevity, and a potential cult following at that, you could even consider creating a second account for one of the services just mentioned. Although this would be slightly more work, if done consistently, the two accounts could mirror each other in a way where one is promoting the other and vice versa - therefore making your cinema *twice* as effective (in a marketing sense).

Often, the distributor who gave you the license can give you free stills from the film, behind the scenes stills, a press kit, or posters to use in promotion, however they might also instill some limitations about what you can do with them - including where/when you would be able to post them.

Don't forget to tweet about the event using the posters and ticket links you have created. Always use images to support your tweet, and as many hashtags and 'mentions' using the @ symbol to ensure retweets - and the relevant people are connected to your programme.

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## EXHIBITION FOR SCREEN: A QUICK GUIDE TO PROGRAMMING

Try to get help with promoting the event from sources outside your cinema, these include:

- Cultural Organisations
- Embassies
- Charities
- Local Artists or Art Groups

Anything can help, even if it is just a Retweet, Share or Mention.

Some organisations like the ICO will offer specific marketing support if you are taking up their offers to screen particular films or film seasons, in the past they have supported many community cinemas with cheap licenses, posters and postcards.

If you can't get access to Adobe Photoshop or InDesign for designing sophisticated posters and flyers, canva.com is an affordable source of easy-to-use poster design.

Make sure you add your screening information to the *Press Association* Newsletter as this supplies newspapers and magazines like *The Guardian*. It is free to add.

Additionally, you can email The Press Association with your screening details, as they will, for free, send your screening event listings out to magazines and newspapers across the UK:  
[cinema@pressassociation.com](mailto:cinema@pressassociation.com)

Email *The Londonist* website with the screening information - this is free.  
hello@londonist

*The Art, Philosophy and Practice of Film Programming* is available in a separate guide, similar to this one.