

Cinegi Arts&Film, a Case Study: how it worked and what we learned

Authors: Mandy Berry, Patrick Towell, Denzil Monk
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Foreword

Since the launch of NT Live in 2009, 'Event Cinema' – the exhibition of arts and cultural content – has grown rapidly, with revenues in the UK and Ireland of £35 million in 2016 and 49% annual growth in the number of UK screenings between 2015 and 2016.

This market is unsurprisingly dominated by the larger scale arts organisations that have the production budgets and brand profile to secure cinema distribution deals. However, arts organisations of different sizes have increasingly been working on the digital capture and distribution of their live performances and exploring free online distribution platforms such as YouTube and Facebook Live; Arts Council England policies have encouraged digital capture and distribution; and The Space, set up and jointly funded by Arts Council England and the BBC, provides commissioning, development and training support to arts organisations seeking to make content available across the digital space .

It is in this context that Arts Council England approached Cinegi to undertake an action research project to test how a digital distribution service could bring filmed performance to new and wider audiences as a shared experience in non-cinema venues.

Cinegi is a fully digital download solution for public screenings of film and filmed performance, enabling venues of all kinds, from high street pop-up to festival; from community hall to pub; from arts centre to library; in cities, towns and villages to become a 'cinema'. It operates over standard broadband enabling the secure public exhibition of content in high quality HD (High Definition). A Cinegi beta service ran successfully from 2014-2015 and a public benefit version of this was developed to deliver Cinegi Arts&Film.

Cinegi Arts&Film was breaking new ground in a number of ways. It used its own unique digital solution for the distribution and exhibition of content in a non-cinema market used to DVDs and Blu-rays. It automated and simplified previously manual financial and legal business processes. The content offer was new, including not only titles from the well-known arts organisations such as the National Theatre and the Royal Opera House but also smaller organisations, alongside archive from the BFI. It engaged not only with established film clubs and societies but also venues and promoters that had never screened anything previously.

Innovation has been at the heart of Cinegi since its inception and its aim has always been to be a means of ensuring that great content reaches the widest possible audience as a public shared experience. We were therefore delighted to have the opportunity to deliver the Cinegi Arts&Film action research project. We knew that it would essentially be pioneering in a new space but that it would be a really exciting challenge. We hope that what we have learned in doing this will contribute to the wider knowledge of the Live to Digital sector and that those learnings will help inform strategies for the future.

A handwritten signature in black ink, appearing to read 'Mandy Berry'.

Mandy Berry, Chief Executive

A handwritten signature in black ink, appearing to read 'Patrick Towell'.

Patrick Towell, Commercial Director

Contents

	1. Executive summary	4
	2. Research	6
2.1.	Background - the need for new knowledge.	6
2.2.	Action research setup	6
2.3.	Research activities: the need for a flexible approach within action research	6
	3. How the Cinegi Arts&Film service worked	8
	4. Content	9
	5. Venues & audiences	14
5.1.	Overview	14
5.2.	Location of sign-ups and screening venues	15
	6. Communications & marketing	18
6.1.	Strategy	18
6.2.	Methodology	18
	7. Platform & player	22
7.1.	Platform, player and technologies	22
	8. Legal, compliance & business affairs	23
8.1.	Cinegi Arts&Film sales pipeline	23
8.2.	The Cinegi Arts&Film business model	23
8.3.	Business affairs and compliance	25
8.4.	Use of data and research to manage the project	26
8.5.	Classification and certification of filmed performance	26
8.6.	Music rights licensing	27
	9. Appendices	30
9.1.	Appendix 1: Titles list	30

1. Executive summary

Cinegi Arts&Film (CA&F) was an action research project supported by Arts Council England in partnership with the BFI and delivered by Cinegi. The aim was to test how a digital distribution service could bring arts and cultural content, alongside BFI programming, to new and wider audiences as a shared experience in non-traditional venues, such as village halls, and in areas offering limited arts infrastructure and engagement. The CA&F service launched for bookings in January 2017. Screenings of titles from a range of arts organisations - from the Royal Opera House to Graeae theatre company - took place until May 2018.

The Audience Agency and Nesta (TAA/Nesta) were appointed as independent action research partners to the project. Their detailed findings are available at artscouncil.org.uk/publication/cinegi-artsfilm-action-research-report. This report references some of those findings, but its purpose is to offer a case study, reflecting on some of the rich learning and insight derived from the project from the point of view of those responsible for its delivery.

The project started with ambitions to achieve a high volume of screenings and audiences, based on a period of consultation with sector organisations working on both the supply and the demand side (i.e. those involved in capturing live performance and also those interested in putting on screenings). The targets were revised downwards as the project progressed and the assumptions that informed them proved over-optimistic for reasons ranging from lower levels of infrastructure than anticipated to long lead times for the adoption of a new offer by enthusiastic but volunteer-run film clubs and societies.

Content for the service was secured from large arts companies including the Royal Opera House, NT Live and the Royal Shakespeare Company alongside theatre, dance and music from smaller companies, and shorter archive films from the BFI. NT Live's *The Audience*, Matthew Bourne's *Sleeping Beauty*, Duke of York's *The Railway Children* and the Royal Opera House's *Giselle* proved the most popular titles

Once launched, the take up of the CA&F service from venues and promoters started slowly with awareness and sign-ups building over time and then converting into a higher number of screenings in the project's last few months. Screening events took place in all nations and regions of the UK and in a wide range of venues, from small remote village halls to large arts centres, libraries and museums. 24% of venues and promoters had never put on a screening before.

Although the service was available UK-wide, the focus was in England and, within that, the project had a particular focus on two regions understood to face barriers to engagement with the arts – Cornwall and the South West; and the North East, specifically Sunderland and East Durham. Cornwall and the South West has a largely dispersed rural community and limited arts infrastructure but a high level of interest in arts and culture. The North East areas have multiple indices of deprivation and very low engagement in the arts but had two ACE-funded Creative People and Places projects actively working with local communities.

The project had considerably more success in Cornwall and the South West where it was able to tap into existing networks and into communities open to an arts-based offer. In Sunderland and East Durham, despite much effort, it proved too difficult to achieve meaningful engagement in the project lifetime.

The overwhelming response from venues which did put on screenings, and from their audiences, was positive with high levels of enjoyment and appreciation for both the titles seen and for the quality of experience.

Alongside the findings detailed in TAA/Nesta's action research report the project also taught Cinegi a great deal about working with existing networks for film and rural touring and about developing new venues and promoters for filmed performance. It uncovered challenges and has provided insight into what works well and what doesn't. And it has given us fresh insights into technical considerations in screening film – including business models, rights issues and film certification and classification, as well as issues arising from the technology we used.

Screening of filmed performance in non-cinema venues is a very new concept and CA&F is the first significant initiative in this area in the UK and indeed, as far as we are aware, in Europe. Although in the 17 months that the project was live it did not reach the number of audiences initially hoped for, the heartening response from the majority of venues and audiences that did use the service was 'please can we have more'.

2. Research

2.1. Background - the need for new knowledge.

Film distribution is a challenging business. You never can predict how content will perform - major broadcasters and film distributors are continually caught out by unexpected results from their products. Different venues, promoters and networks operate and respond in very different ways. And audiences' taste and enthusiasms vary significantly by locality and community. So, whatever your strategy, whatever your plan, whatever your assumptions – they will be challenged as soon as you start.

CA&F combined three areas of innovation, in each of which new knowledge is needed:

- Filmed performance content
- Non-theatrical venues
- Digital logistics and playout

Whether we think of it as 'event cinema', filmed performance or the 'Live' offering of an arts brand, this type of content screening has only really existed since NT Live pioneered it in the UK 2009.

The so-called 'non-theatrical' exhibition sector (of screenings in venues that aren't cinemas) isn't new – with the UK having a long and proud history of film societies. But there is little research about this sector, with the BFI's own statistical yearbook having to rely on research from just one of the membership bodies of a sector dominated by film societies – Cinema For All. There is a lack of market intelligence around this sector's growth as a consequence of the emergence of other types of event promoter and new kinds of venue.

Whilst digital technologies have revolutionised other entertainment sectors – and been adopted in the traditional cinema supply chain – they are relatively rare in non-cinema screenings, with promoters and venues largely still relying on DVDs and Blu-rays. The BFI has strands that fund innovation in distribution which provide useful case studies, but these apply to feature film and to cinema venues.

2.2. Action research setup

For the action research we constituted a research steering group for the project, including Arts Council England as funder and BFI as project partner, and developed a logic model and set of requirements on the research the project was tasked to undertake. TAA/Nesta were appointed as our independent action research partners.

2.3. Research activities: the need for a flexible approach within action research

The approach to capture audience data from event promoters and subsequent audience surveying used by The Audience Agency was based on its work in the wider arts sector, where event and audience volumes can allow for a relatively small proportion of events to return audience data and, in turn, a small percentage of audiences to respond. However, as the outturn of screening volumes continued to be significantly less than projected in autumn 2017, we initiated a survey of promoters who were aware of Cinegi but had not yet committed to a booking, in order to understand and be able to address some of the barriers that might be preventing them. We also co-designed and jointly implemented, with The Audience Agency, a substantially different approach to audience data capture – which successfully increased the rate of audience survey returns per screening. Data captured within the CA&F platform itself was used alongside audience data.

Discussions with ACE highlighted the key role of arts producers as rightsholders in the supply chain whose content (and to some extent marketing) is what drives uptake of the service. A discrete package of research was undertaken by the CA&F team to look at the motivations and barriers to such organisations producing and distributing filmed content and reaching new audiences.

As a final modification to our initial action research plan, a discrete piece of research was initiated at the end of the project to investigate the barriers that had led to a very low uptake of the CA&F service in the North East, one of our primary target areas. The findings from this have fed into the final action research reporting and analysis by TAA/Nesta.

3. How the Cinegi Arts&Film service worked

CA&F worked as a secure fully digital service operating over the public internet and standard broadband.

It comprised a web-based platform where venues and promoters could browse a catalogue of content, sign up, book and pay for content to screen to audiences. It was for public exhibition not home entertainment. The content downloaded securely in the free Cinegi player – an app – and played out in high quality full HD (download not streaming). Venues did not need to have broadband, making the service widely accessible but they did need an HD projector, screen and (stereo, not surround) sound system. Marketing materials were available to download from the website to help promote the screening. All reporting was done online. The CA&F team and our technical partners provided support where necessary.

Pricing

The standard price for venues and promoters for a single screening was £99 including minimum screening fee, digital delivery fee and VAT. If 35% of the ticket sales was higher than the minimum screening fee of £75 then the additional amount was also charged. We required venues and promoters to charge a minimum ticket price of £4 and £2 concessions.

4. Content

The service launched with a catalogue of titles from the Royal Opera House, NT Live, the Royal Shakespeare Company, Shakespeare’s Globe, a few smaller companies, such as Miracle Theatre, and from the BFI archive. Additional titles were acquired throughout the project lifetime building a rich and varied selection for venues and audiences. For a full list of titles see: Appendix 1: Titles list



The final catalogue contained content from companies of all sizes and across the genres of theatre, music, dance, ballet and opera, long form, medium form and short form.

Content owners responded very positively to the request to contribute to the catalogue and the only reasons for not being included were instances where historic rights issues proved too complex to resolve or content was not ready in time. Rights became less of a problem as the project progressed and arts organisations appeared to become better informed on this issue possibly through working with the project and also through advice, training and support from The Space.

The major companies such as the Royal Opera House or the National Theatre have well established models for screening in cinemas and for distribution via DVD and Blu-ray for home consumption but no practical way of reaching public audiences in non-cinema venues. CA&F offered them a way of reaching audiences more broadly, ensuring that their work could be accessed as widely as possible. Some organisations, such as Graeae, were capturing and distributing their work for public exhibition for the first time.

For all the arts organisations the inclusion in the CA&F catalogue presented a potential for audience development and for raising awareness of their work that could not be achieved by cinema exhibition or live touring alone. It should be noted, however, that many of the available titles did not go on to attract bookings and so this potential was, in most instances, not realised during the period that the CA&F was live.

The following quotes from arts organisations participating in the supply side research we conducted as part of CA&F reveal why they think capturing and distributing their work in general is important:

“We really do want to capture that audience that can’t see us in person. That’s always been our ambition for any digital approach we take. It’s about growing our audience outside of London.”

“Audience Development is top of the list. There’s still many, many places that we can’t get to either through outreach with schools or with touring.”

“We want to reach more people and a more diverse audience.”

“Projects like Cinegi help us to connect with more rural audiences which is something we’ve not been particularly strong on and definitely something that is a key area for us to improve on.”

As we neared the end of the project arts organisations continued to ask if we would take their content or could include them in the future. The final catalogue included:

- Arts long form titles:
 - Theatre 19
 - Opera 4
 - Music classical 4
 - Dance 4
 - Ballet 2
- Arts short form – theatre and dance 34
- BFI medium and short form archive 117
- BFI Arts Council Film Collection archive 30
- BFI Lotte Reiniger 6

Although the catalogue of titles was reasonably extensive from the outset of the project and was consistently added to as the project progressed, a small number of films accounted for a high proportion of screenings. The top five most frequently screened films accounted for 61% of screenings, with the play *The Audience* on its own taking a 31% share of screenings. There were lower levels of take up of BFI archive titles than had been expected.

TAA/Nesta Cinegi Arts&Film Final Report: 5.1 Attendances, screening content and ticket yield

Matthew Bourne’s *Sleeping Beauty* had 18 bookings and the runaway success was *The Audience* with 47 bookings. Other titles that were booked over 5 times:

- *Giselle*
- *The Deep Blue Sea*
- *No Man’s Land*
- *Follies*
- *The Railway Children*
- *Hamlet – Maxine Peake*

Overall NT Live saw the greatest number of bookings suggesting that in general venues preferred theatre. However, those that screened dance, ballet and opera had very positive responses from their audiences and it was clear from the promoter feedback that the service was providing something that their audiences appreciated.

“Fantastic loved the choice of content. Giselle was brilliant.”

“Matthew Bourne’s ballet was very good indeed.”

“Very popular with the audience and much appreciated. Audience members said they looked forward to more arts events screening especially ballet and opera.”

“Very well received - the offer of a ballet rather than feature film went down very well. Audiences here do not get the chance often to see theatre, ballet or opera.”

The short form content worked when it was curated by Cinegi and packaged alongside a long form title; for example, Lotte Reiniger’s *Sleeping Beauty* with Matthew Bourne’s *Sleeping Beauty*, or Cornwall archive for screenings in Cornwall. Cinegi-curated BFI taster programmes on themes such as poetry and women artists had a few bookings, but most of the archive content was not booked. Venues and promoters, although encouraged, did not choose to programme shorts with the main title, as we thought they might. The reasons for this are not clear – it could be that it was perceived to be too complicated (although actually it is very easy), they could not find suitable short titles, they were used only to screening only one feature-length film per event, or it would make the overall programme too long for an audience sitting on hard village hall chairs.

Responding to specific requests received from venues, we were able to add to the initial catalogue:

- Children’s content – we secured the Duke of York Theatre’s *The Railway Children* and through the BFI archive Lotte Reiniger’s animated fairy tales.
- Dance – we secured a sub-distribution deal with More2Screen for two works from Matthew Bourne.
- Titles available quickly after their cinema run – we secured *Follies* from NT Live immediately after its cinema run.

In a few cases, local content had an appeal for local audiences – *Tin* from Miracle Theatre, based on a story about mining in Cornwall was booked by a venue in Portreath that had never screened anything before and Smethwick Library near Sandwell booked *Stadium* from Birmingham Rep as soon as it appeared in the catalogue.

In the second half of the project new content with the necessary licences became available via The Space commissioning programme. The Space worked with us to help us secure the titles we thought

would work best for the project. With Graeae’s *Reasons to be Cheerful*, we experimented with an exclusive and limited time offer.



Some venues created an event atmosphere around their screening – a Vintage Tea Party for the North East launch in East Durham, volunteers in period costume for *The Railway Children* in a museum in Helston and evening dress and sparkling wine for a screening of *La Traviata* in Stockbridge.



“We made it more of an event by dressing the foyer with bunting etc and using a cardboard cut-out of the Queen to greet everyone at the door. A warm night with iced Pimms on our lovely patio helped make an occasion of it.”

Other promoters used interesting venues that would be particularly appropriate for the content they had selected.

“The event itself was excellent. In the majesty of St Petroc’s Church, The Passion, with its chorale music, sounded fantastic and really suited the space.”

The 'Bodmin in Motion' event booked three CA&F screenings in different venues over a weekend to form its first ever festival, which included the Bodmin and Wenford Railway's (a heritage steam railway) putting on a screening of *The Railway Children* at Bodmin Parkway station.

The offer of arts content for those who were used to screening feature films was a significant change in programming. We asked if the CF&A screenings attracted new audiences and/or broadened the taste of existing audiences and the responses from promoters suggests this did happen

"Would say it has broadened their tastes, yes. The audience was up for a change and thought it was utterly brilliant. Many members of the audience said afterwards that 'they would have liked to stand up and cheer'."

"Yes, we received new audience members with both screenings. People from neighbouring areas were 'astonished' and 'over the moon'."

"Absolutely, new faces are appearing. The word seems to be spreading to neighbouring villages and towns."

The vast majority of venues and promoters were pleased with their screenings and said that CA&F created opportunities that would not exist otherwise.

"Absolutely loved screening, was a privilege."

"Audience were aware of the content/production but would have had no opportunity to see it."

"Brilliant in terms of increasing cultural access for areas like ours, great initiative."

5. Venues & audiences

From its start in January 2017 the Cinegi Arts&Film project built momentum as the project period progressed, from an initial slow start in terms of numbers of screenings to a much busier programme in the final few months. In total there were **3,984** attendees at **117** screenings.

The average audience size per event was **34**. This level of attendance was in line with predictions at the outset of the programme. The average price of a ticket was **£6.31** across all of the events, higher than the minimum price allowed of £4 and £2 (concessions).

TAA/Nesta Cinegi Arts&Film Final Report: 5.1 Attendances, screening content and ticket yield

5.1. Overview

From the launch onwards, we undertook a range of different activities to reach promoters and audiences - from early initial messaging letting people know the service existed, to regular featured programmes, seasonal offers and occasional special promotions.

Our marketing communications comprised regular direct mailing newsletters and social media, contact at events, phone calls and, increasingly, promotion through third parties e.g. BFI Film Hubs, Cinema For All and Moviola.

Whilst this provided steady growth in sign-ups, it took time for word of mouth to build, and there were a number of challenges to convert interest into bookings. There was, though, a notable growth in bookings and screenings in the latter stages of the project.

For some, the newness of the technology – using a laptop to play out the films, HD digital screening equipment, or simply the concept of downloading an intangible piece of content – was a challenge. The unfamiliar ‘alternative content’ experience for many people watching filmed performance for the first time; or endeavouring to convince the local hall committee that it was worth the risk of trying something new, was for some an obstacle to booking a first screening event. These apprehensions were exacerbated by typical long lead times for booking screening seasons.

It took a year to begin to overcome these barriers, as demonstrated by the uplift in booking conversions to the end of February 2018. We now know this to be a key moment in the annual cycle of seasonal bookings, evidently a tipping point for many networks and individual promoters.

The project ran across a full year plus a little over the first quarter of a second year of booking cycles, drawing interest from a broad spectrum of promoters: experienced film societies, community festivals, rural touring schemes and entrepreneurial library networks, and numerous individual promoters – many of whom screened for the first time expressly because of the CA&F offer. This “*high level of interest from new promoters*” is noted in TAA/Nesta’s report: “*One in four (24%) had never held a screening event before and a further 21% had been screening for two years or less.*”

Promoter feedback suggests that in the community cinema sector lead time for programming decisions is slow, and there are multiple barriers to overcome:

“It can take some time, particularly for rural and community exhibitors, to explore and take steps to begin a new approach to programming. This could be for many reasons, such as lack of technological infrastructure in rural areas, limited capacity of volunteers, or restricted programme slots. Word of mouth and peer review is still a powerful method

of recommendation and exhibitors are becoming more noticeably aware of the services on offer.”

Hana Lewis, Strategic Manager: Film Hub Wales

We are 3 miles from 2 live streaming cinema venues and programme about 24 films a year and generally programme 6-9 months in advance, so short term offers are never easy to take up. Keep us informed on how it develops as we are interested but slower to progress these things!”

Hitchin Films

The TAA/Nesta report provides an analysis of promoter related aspects of the project including an analysis of sign-up to booking conversion rate over the project:

Of the **266** organisations who had signed up to the platform, **69** went on to book a screening during the project. This was a conversion rate of **26%** from sign-up to booking. Of the 69 who booked, **48** screened one Cinegi Arts&Film event and **21** screened more than one event over the project lifetime. Considering that a large proportion of screenings were in the latter stages of the project, the finding that 30% of organisations booked more than once is encouraging.

TAA/Nesta Cinegi Arts&Film Final Report: 6.2.1 Conversion rate and types of organisations

5.2. Location of sign-ups and screening venues

The geographical spread of both sign-ups and screening venues extended into every corner of the UK; from Zennor in the far West of Cornwall to the Outer Hebrides, including every nation of the UK and region of England.

Screenings were held in a variety of venue types by a diverse range of organisations, from tiny community rooms to large town hall ballrooms; churches and libraries; arts centres and shopping centres; museums and steam railway carriages; peripatetic screening setups in village halls to newly installed 4K screening rooms.

Screening events took many forms with some promoters adding value to the screening experience with e.g. a glass of prosecco with a screening of *La Traviata*; period costume in a museum screening of *The Railway Children*; a festival of screenings thematically linked to the venues they are screened in.

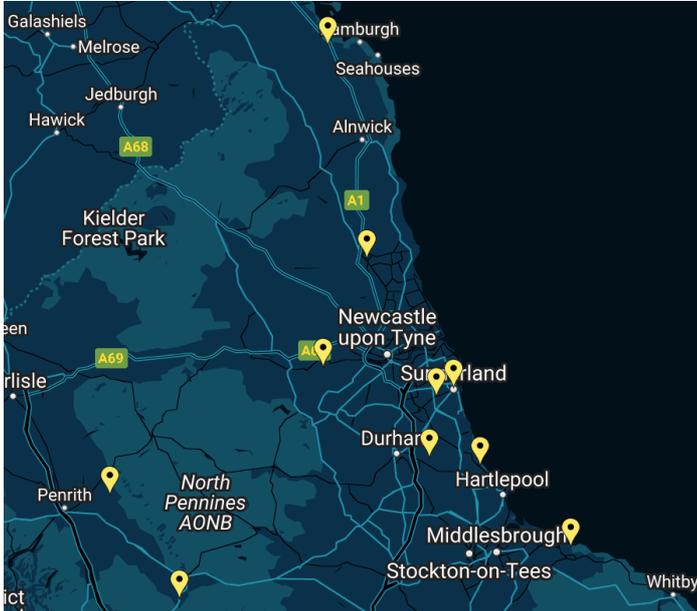
This interactive map plots all the CA&F screening venues:

<https://batchgeo.com/map/0ca1ac2295f5d58dfb4168c421bc64e0>

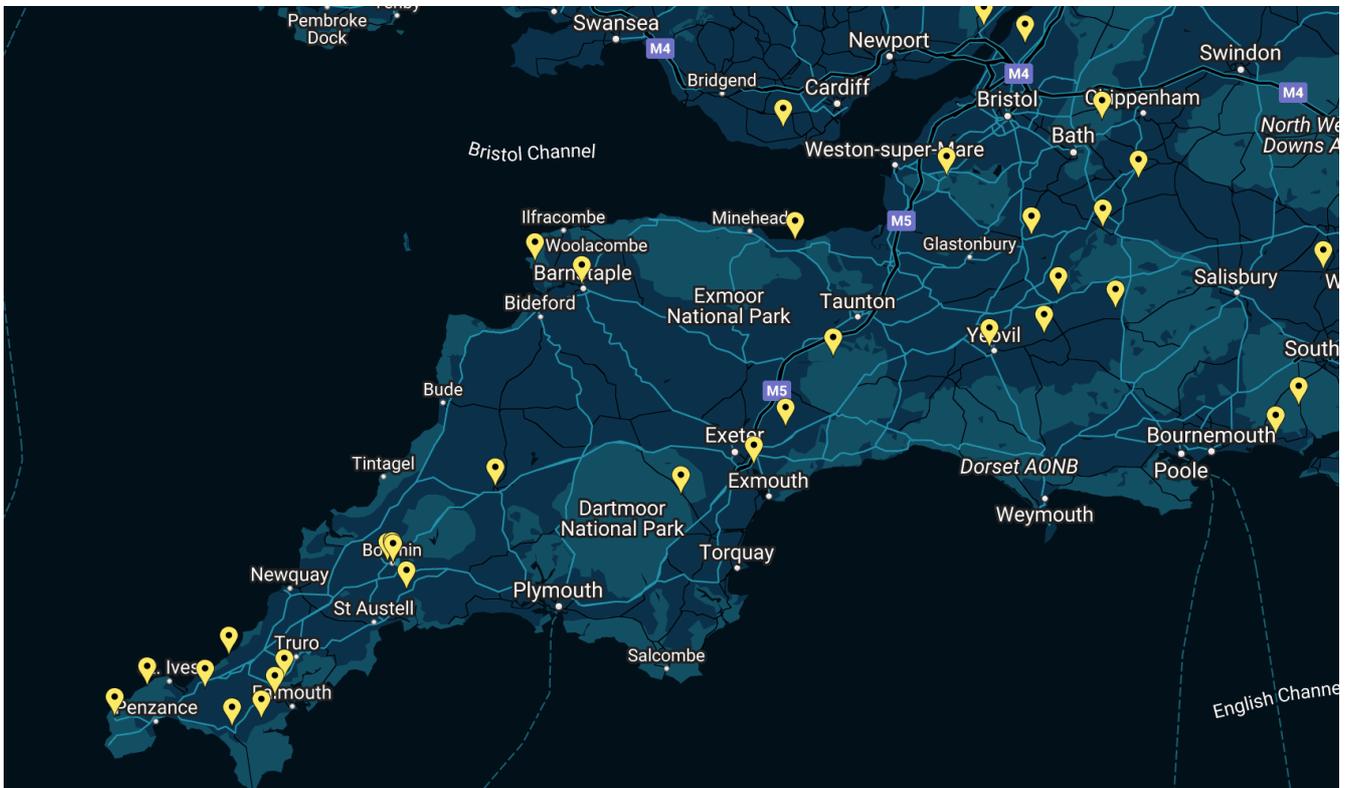
UK Cinegi Arts&Film screening venues



NE Cinegi Arts&Film screening venues



SW Cinegi Arts&Film screening venues



6. Communications & marketing

6.1. Strategy

We knew that the recruitment and signing up of venues would require a combination of promotional material (to explain the service and its benefits); terms and guidance (covering legal, commercial, technical, curation/programming and promotion to audiences), and online community and outreach (through social media, in person, via networks, by telephone and email).

6.2. Methodology

The marketing mix was predominantly digital, reflecting the nature of the service – with promotional messaging delivered through direct mailing, social media and PR. A small amount of printed material (business cards, postcards, information leaflets) was created and disseminated, predominantly at community cinema networking and training events. Many of these events were attended by the CA&F team and involved presentations introducing the CA&F service and offer to memberships and attendees.

Target Areas

Communications in our two target areas worked very differently. In the SW there were several established networks with a good infrastructure of organisation and equipment underpinning community cinema, although these covered a very dispersed rural community with gaps in some areas within the region. After a determined, targeted marketing and communications effort, including attending a series of local networking events, eventually this resulted in demand developing well with a range of network and individual promoters beginning to make regular booking across Cornwall and the SW region.

It became apparent that despite significant input from Cinegi staff, the North East CPPs were struggling to gain traction in their communities to book and run screening events. The multiple challenges identified in the NE resulted in a low number of bookings and screenings.

Networks

We prioritised strategic efforts to engage with networks across the UK as well as national and local authority public service networks, e.g. museums partnerships and libraries. We pushed information and messaging out through ACE CPPs network leads, BFI Film Audience Networks (FANs), Cinema For All, and community cinema / rural touring networks. The completion of BFI FAN restructuring in early 2018 enabled greater engagement from the network and an increase in awareness and sign-ups. Following our sponsorship of and presence at Cinema For All's annual conference in November 2017, the organisation began actively promoting the project across its membership. Being able to meet and talk to their members directly resulted in sign-ups and bookings.



Community cinema / rural touring networks

In early 2018 Black Country Touring, Live & Local, Flicks in the Sticks, Eden Arts (Cine North) and Creative Arts East all made their first bookings. Carn To Cove and Moviola made their first bookings in late autumn 2017, each making multiple further bookings in 2018. The potential network venue reach is 4 times larger than the number of sign-ups, with the emerging booking pattern suggesting that once a network tested the service they were likely to make multiple bookings and begin to expand its use across their network, unlocking this potential.

Libraries, Museums & Churches

We put additional effort into marketing to and supporting screening events from 'other cultural venues', particularly focussing on Libraries & Museums where these are part of larger networks. It is notable that events in these settings were often their first ever screening event.

Libraries

Following a guest post on the Libraries Taskforce blog in October 2017, we began direct mailing to 1660 libraries in England and saw growing interest from this network in terms of opens and clicks through to the platform.

We worked with Libraries Unlimited (LU) and the Royal Shakespeare Company (RSC) to help them towards their shared ambition to screen RSC content in the LU network of 50 venues across Devon. Initially this involved supporting LU to conduct a digital readiness audit of their network, identifying technical barriers, leading to a system upgrade plan, a training session delivered at Exeter Library and subsequently a successful pilot screening of the RSC's *Love's Labour's Won (or Much Ado About Nothing)*, which took place at Barnstable Library. This was the first ever RSC screening at a library.



“It was a fantastic evening - such a lovely production and it felt like the start of something with lots of possibilities.”

Ciara Eastell, Chief Executive Libraries Unlimited

Other libraries venues include Hebflixs – The Western Isles Libraries’ Film Club, and South East community arts organisation Creative Arts East using libraries as community screening venues.

Museums

We worked with Cornwall Museum Partnership (CMP) to identify potential screening venues, none of which had a history of screenings. They were selected as having a variety of sizes and organisational types, from which to model a bespoke offer to museums across Cornwall through CMP and nationally working with the Association of Independent Museums (AIM).

The first museum screening took place at the end August 2017 at Helston Museum with local archive from the BFI *Britain on Film* collection and the Duke of York Theatre’s *The Railway Children*.



Museums from CMP showed lots of interest and enthusiasm, but had limited capacity, as they are often run by volunteers, or with overstretched small staff teams. We approached this challenge with a strategy to engage support from existing networks and other arts organisations, which resulted in the formation of a new community screening festival in Bodmin delivered in partnership by CMP member Bodmin & Wenford Railway working with local arts development organisation IntoBodmin. The resulting ‘Bodmin In Motion’ festival brought new audiences to venues around the town comprising:

- *The Railway Children* in an antique railway carriage at Bodmin & Wenford steam railway.
- *Maxine Peake as Hamlet* at St Lawrence’s Church (previously part of the ‘County Lunatic Asylum’).
- Streetwise Theatre’s *The Passion* in 15th Century St Petroc’s Church.

Churches

Several churches were used by community groups as venues, with a couple of Church groups involved in promotion of screening events.

Other networks

We attempted to activate a number of other networks throughout the project, such as:

- National Trust
- Canal & Rivers Trust Forestry Commission
- The WI
- Music Societies
- Care UK
- Hotels
- Outdoor screenings

Some of the larger organisations, like the National Trust, were interested but required longer term planning (1-3 years lead time, to align with annual themes) in order to significantly engage with the offer. Others were harder to engage in dialogue or limited by lack of screening equipment or perceptions of technical capabilities.

7. Platform & player

7.1. Platform, player and technologies

The Cinegi service relies on a number of different technology components:

- A web application or 'platform', which faces two ways
 - As a public website and via outbound emails
 - As an internal management and reporting system used by the Cinegi team
- A secure video delivery 'pipeline', with three stages
 - Content ingestion within a secure facility – taking content from rightsholders
 - Cloud-based management, storage and delivery of encrypted content
 - A player 'app' to enable customers to securely download from the cloud over the public internet and play out

Updates to the web platform

To launch the CA&F service the Cinegi technologies had to be updated to incorporate new branding, research related information and guidance and research related data collection and reporting.

Updates to the Player

Although it may appear counterintuitive, the following combination of requirements was and remains extremely unusual:

- full HD ('high definition') quality at least as good as Blu-ray
- copy-protection through encryption
- download to a machine rather than streaming
- payout while offline (not connected to the Internet)

Whilst many technologies provide some of these affordances, almost none support of all them. For example, consumer services like iPlayer is not copy-protected, Amazon's Prime Video and Netflix are not full HD and Apple's content ecosystem is a relatively closed walled garden of content. Even now, download is only available on mobile devices in such a way that an external projector cannot be connected.

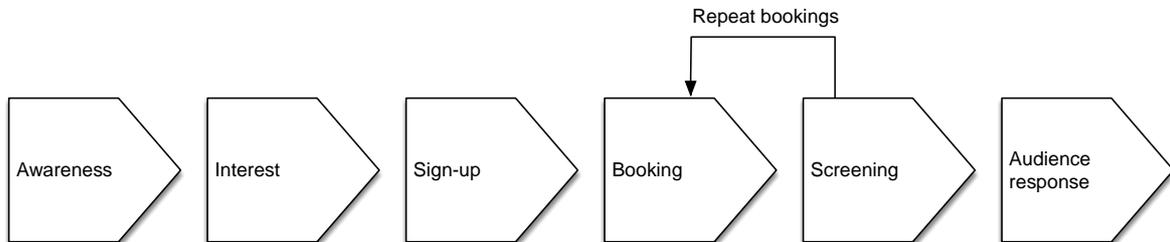
At the start of the project, no ready-made solutions to these four requirements existed, so we undertook a technical options analysis, and consulted with past and target service users on the devices that were available to them. The result was that most potential customers had access to Windows computers.

The project budget only allowed us to build one version of the Cinegi player, so we decided on Windows 10 over an iOS version. In future, budgets allowing, it would be advisable to always have a number of player options available.

Unfortunately, Microsoft introduced the 'Fall Creators Update' to Windows 10 which they introduced incrementally during autumn 2017 which 'broke' the Cinegi player. We were not unique in being affected – users of services all over the world, including from companies such as Google, stopped being able to view copy-protected video. The issue became more severe towards the end of the project as nearly all machines were forced to update. We took a variety of measures to minimise the impact on venues and promoters, including technical support and loans of specially configured laptops. Microsoft resolved the issue just after the project end.

8. Legal, compliance & business affairs

8.1. Cinegi Arts&Film sales pipeline



To achieve the desired end result of an audience member attending a screening and us being able to collect data from them, we had to build a pipeline of potential promoters and venues. Building awareness and then interest through communications and outreach, we then needed to ‘convert’ them into signed-up users of the Cinegi service, which is subject to some basic terms and conditions.

Next, they needed to book the screening – a real, if modest, financial and contractual commitment. They had to comply with our conditions in putting on the screening, many of which reflected obligations put on us by rightsholders. They also needed to comply with other regulations – about their venue and the public use of music as well as entertainment events in general and public film screenings, in particular. They needed to report back to us accurately their audience numbers and ticket sales value – for us to report to rightsholders.

Throughout, we, the promoters/venues and our research partners needed to collect and use a range of data. Personal data had to be handled in a compliant and secure way.

8.2. The Cinegi Arts & Film business model

For a supply chain to be sustainable, the receipts from end users has to be divided between the different roles within it in a way that fairly reflects the capabilities that each of them deploy and the risks they manage in order to fulfil their respective role. It also has to be relatively frictionless to reduce the ‘cost of business’ to each party.

In the case of film distribution for public exhibition within non-cinema venues, the respective roles are:

- Producer of content
- Rightsholder in content
- Distributor
- Networks of event promoters
- Event promoters
- Venues

In the CA&F project:

- the **producers** of the filmed performance were usually the arts organisation who had produced the performance captured – although this wouldn't necessarily always be the case (some arts organisations have arrangements where another organisation is producing the film of their work);
- the **rightsholders** we licensed content from were those producing arts organisations – whilst they may often use distributors or agents to distribute their work outside the UK or to cinema venues in the UK, arts organisations are currently retaining so called 'non-theatrical' (non-cinema) exhibition rights to exploit themselves;
- Cinegi was the **distributor** in this case;
- In some cases, event promoters were organised into **networks** and we were able to access the individual event promoters more efficiently and effectively via a network to which they belonged;
- Unlike the traditional cinema model where the venue itself is putting on a screening, non-cinema exhibition follows more the model of music, comedy and other live performance where mostly it will be an **event promoter** who mounts an event;
- **Venues** in this case, such as village halls or arts centres, may have been putting on an event themselves or have been hired, or been on a revenue share or making money from bar takings in an arrangement with a separate event promoter.

Striking a fair balance

The agreements between Cinegi and rightsholders, and between Cinegi and event promoters (or their networks) have to strike a balance so that:

- The potential recoupment for a rightsholder is worth the cost of the management time (and potentially legal fees) of them doing the deal with us – and in a normal commercial model the costs of them supplying the content in a particular technical format (in CA&F ACE funding covered this cost to ensure that we secured a sufficiently broad and attractive catalogue).
- The potential reward to promoters from their cut of ticket sales and other income is worth the risk to them of putting on and promoting an event – and worth (in income or public benefits terms, depending on their motivation) the network facilitating and promoting the Cinegi content/service offer.

We were careful to price the up-front cost (£75 minimum screening fee and £7.50 digital delivery charge, both ex VAT) of a screening competitively in comparison to alternative providers of film content and live entertainment for comparable venues. And the revenue share of 35% beyond the £75 minimum screening fee is in line with standard other film exhibition commercial terms, in cinemas and elsewhere.

Driving uptake – promotions

Whilst price was not cited frequently as a barrier, the ability - through offering discounts and promotions - to remove the up-front risk for people who had not previously screened with us, or screened this kind of content, or in this type of venue, did help to move people on from just being interested, to committing to their first screening. Also, other price reductions on particular packages as part of a targeted promotional campaign drove uptake in the short-term. The flexibility to offer targeted incentives of this kind is important in making a new market for such content and moving people to a more secure and sustainable digital delivery model.

Increasing reach – networks

An important element within the overall model is providing discounts for network members and/or allowing networks to take a cut or top-sliced management fee, reflecting the lower marketing and account management costs of dealing with a network as a whole, as opposed to individual promoters and/or venues.

Return for rightsholders

Despite low screening volumes, the financial return achieved for NT Live shows that distribution of this kind for well-known brands with established categories of content can make a net return. For both NT Live and other rightsholders, such as the RSC, the value of reaching audiences beyond their normal catchment – and being able to evidence this through good reporting and research – is worth their investment of effort.

8.3. Business affairs and compliance

Dealing with rightsholders

Apart from the commercial terms, the rightsholder content licensing agreements operated extremely effectively. Only minor amends relating to quite granular rights issues (often relating to performance rights in music, ballet or opera) were required, enabling deals to be concluded quickly and with low management effort and cost to both sides.

This is a deciding factor in securing quality content from a range of suppliers, remembering that the marginal cost to a rightsholder of having their content distributed in this way is just the deal cost and content processing cost (the supply of the content itself costing them nothing). Keeping both of these costs low allows for a return to be made on very modest performance of the content and resultant low revenues.

It would appear to have helped that the agreements we issued had a familiar legal form but at the same time were written in fairly plain English thus reducing the requirement for specialist, expensive and often slow legal advice. Structuring the agreements as extensible frameworks also enabled additional content to be added and specific terms and conditions to be varied with limited additional effort.

Rightsholders were suitably reassured by both our legal and technical provisions that their content would be protected against copyright theft and unlicensed use.

Dealing with customers

Similarly, on the customer (promoter and venue) side, the objective was to make signing up and booking as frictionless as possible. By mirroring the layout, structure and tone of voice of the terms and conditions of common consumer and digital services, we managed to largely make the contractual commitment almost invisible and certainly a non-issue.

But this does have to be backed up by processes (through automated emails and on the web platform) which strongly encourage customers to comply with their obligations under the agreement – for example, around payment, reporting and research.

Our venues support and research teams did have to spend significant effort doing additional chasing. Further automation of prompts, reminders and sanctions within the platform would enable the model to scale without additional cost (or non-compliance, resulting potential in lost revenues).

Data protection and privacy

Whilst Cinegi had always been compliant and clear about its use of personal data, CA&F required us to be more explicit about the way data would be used for research and to split off that use from other contractual and marketing uses.

GDPR afforded us the opportunity to be more specific and explicit about how we would use personal data – and to formalise various processes internally. And it gave us an excuse to be in contact with a wide range of stakeholders and prospects as well as signed-up customers.

Not being a consumer service, we took the view – backed by the law and practice, relying on the so-called ‘legitimate interests’ legal basis for personal data processing – that we would not need to secure consent from business contacts for digital marketing as long as they were able to object (in effect, opt out) or assert their rights as non-professional individuals where we had mis-categorised them (for example, where they were sole traders or part of a unincorporated association).

8.4. **Use of data and research to manage the project**

Our key performance indicators for the CA&F project were:

- Bookings
- Screening volumes
- Audience numbers attending
- Audience survey returns

Internally, we also monitored sign-ups to the service. These key metrics were reviewed weekly by the whole team to inform our actions and directions to our research partners and social media providers.

They were combined with:

- Measures of engagement with email and social media
- Reporting from phone marketing and in person outreach, recorded in our CRM system
- Our own analysis of sign-ups
- The Audience Agency’s research of promoters and venues (attitudes, barriers etc)

to inform our marketing and outreach, at least monthly and more formally quarterly

Campaigns involving targeted email marketing, phone calls and in person outreach were driven by a combination of:

- Tracking within our CRM of prospects (interested but not signed up, or signed up and not booked)
- A separate analysis of individual promoter/venues and networks used to prioritise our efforts

In addition, our analysis of bookings and feedback from customers and prospects were used to inform content acquisitions during the project.

8.5. **Classification and certification of filmed performance**

This emerged early on as an issue in discussions with the BFI, ACE, rightsholders and venues. We did our own analysis of the legislative and (in some parts self-) regulatory framework around public screenings of moving image content. Legal advice concurred with the interpretation of legislation and policy already adopted by the service.

Classification of films has grown up through industry self-regulation dovetailing with local authorities’ licensing of entertainment premises and duties to protect the public and particularly children. Whilst it is common practice for distributors of film (including filmed performance) to classify their films and thus give the public confidence as to the appropriateness of content, it is not a legal duty on them or the producers of the film. Neither (with one very specific exception which we explain – and which can be avoided) do

the venue or organiser of a screening need to classify the films they are going to screen – they have no legal obligation to screen only classified films.

This is despite guidance from many local authorities which is at best misleading and in many cases wrong on these legal points. In addition, the British Board of Film Classification avoids mentioning the voluntary nature (in most cases) of the requirement to obtain a classification from them.

Venues which are not licensed by their local authority for regulated entertainment that includes public exhibition of film, we would encourage to obtain that licence. Those whose screenings fall within the exemption that their purpose was to advertise, inform or educate do not need to be licensed. In both cases, there is no legal obligation on them to screen only classified films. If they are concerned about this, they can exclude under 18s from the screening – or highlight any aspects of the content which they believe may be unsuitable for children.

If they are not licensed and are relying on the non-profit community screening exemption introduced in 2015, then there is a legal obligation to screen only classified films. This is the only case where there is such an obligation – it is rarely used and we encourage our users to secure local authority licensing in order to not rely on it.

And there is no legal obligation on either Cinegi or producing arts organisations to classify content. Venues appropriately licensed for public exhibition have to restrict entry by age where a classification exists – and where it doesn't there is no legal obligation to obtain one.

As a consequence of our own analysis and the legal advice we took, we did not consider that there was a legal risk to Cinegi or to the rightsholders that supplied it with content resulting from venues or screening organisers putting on public screenings of content which was not classified – or a consequent reputational risk to Arts Council England.

Running the service, we reviewed content for situations where it may not be suitable for all ages, and issued guidance to venues accordingly. We did not find evidence that lack of classification was putting potential venues or audiences off. But we do have some evidence that it can be a point of concern for rightsholders and be perceived as a barrier to some (in terms of cost and effort). There were no issues reported to us of occasions when minors saw unsuitable content or any issues relating to the lack of certification of titles.

Please note that this reflects our view at the time of writing of how regulations applied to Cinegi screenings and does not constitute legal advice or guidance. Should you have doubts about your own obligations regarding certification, please refer to current guidance and take your own legal advice if necessary.

8.6. Music rights licensing

We examined how regulatory hurdles around music licensing and reporting could be lowered. This is an area which gives rise to considerable confusion with venues, especially those who are new to film screenings and who are not professional arts or entertainment venues. This is, in part, because the licensing and reporting of rights in music in the (formal, seated, 'cinema-like') exhibition of moving image media would appear to be handled very differently to that within background music, featured music, background or casual use of moving image media and live performance of music or dramatic works including music.

The licensing body that most venues will be familiar with is PPL which handles the licensing of recorded music, whether in the background or as featured as entertainment (usually meaning that people will be dancing to it). However, PPL licensing does not apply to the music within exhibited moving image media.

The relevant licensing body for the licensing and reporting of music rights in exhibited moving image media is PRS, which also deals with the 'performance' rights of music when live. This is because, in layman's terms, the rights exercised in playing of music through the exhibition of moving image media are more akin to live performance rights.

We met with the PRS to ensure that they were aware of CA&F. We agreed how venues need to license themselves and report screenings to them and we issued guidance with them to venues and promoters. We also provided details to the PRS of the content that may appear in screenings so that they could easily crosscheck what music rights are in them and not go back to venues with queries.

9. Appendices

9.1. Appendix 1: Titles list

Rightsholder	Artform	Titles
Royal Opera House	Opera	La Traviata
Royal Opera House	Ballet	Giselle
Royal Opera House	Ballet	The Nutcracker
Royal Opera House	Opera	Les Contes d' Hoffman
Royal Shakespeare Company	Theatre	Hamlet
Royal Shakespeare Company	Theatre	Othello
Royal Shakespeare Company	Theatre	Love's Labour's Lost
Royal Shakespeare Company	Theatre	Love's Labour's Won
Shakespeare's Globe	Theatre	Henry VIII
Shakespeare's Globe	Theatre	Merry Wives of Windsor
Shakespeare's Globe	Theatre	Macbeth
Shakespeare's Globe	Theatre	All's Well That Ends Well
National Theatre Live	Theatre	Hangmen
National Theatre Live	Theatre	The Deep Blue Sea
National Theatre Live	Theatre	The Audience
National Theatre Live	Theatre	No Man's Land
National Theatre Live	Theatre	Follies
Miracle Theatre	Theatre	Tin
Streetwise Opera	Opera	The Passion
Random Acts (ACE)	Short Film	The Blackest Day
Random Acts (ACE)	Short Film	Ceti
Random Acts (ACE)	Short Film	Souls in Transit
Random Acts (ACE)	Short Film	When waiting in a queue
Random Acts (ACE)	Short Film	Fishtank Girls
Random Acts (ACE)	Short Film	Zero Space
Random Acts (ACE)	Short Film	To Suit
Random Acts (ACE)	Short Film	Lip Service
Random Acts (ACE)	Short Film	The Boneyard
Random Acts (ACE)	Short Film	Let's Walk
Random Acts (ACE)	Short Film	The Brink
Random Acts (ACE)	Short Film	Hairitage
Random Acts (ACE)	Short Film	Sunday 94
Random Acts (ACE)	Short Film	Life in Body
Random Acts (ACE)	Short Film	Life Cycle
Random Acts (ACE)	Short Film	Attachment
Random Acts (ACE)	Short Film	Check the Label
Random Acts (ACE)	Short Film	LUX
Random Acts (ACE)	Short Film	Untamed Truths
Random Acts (ACE)	Short Film	Impetus
Random Acts (ACE)	Short Film	Masculinity
Random Acts (ACE)	Short Film	Heaven Must be Missing an Angel
Random Acts (ACE)	Short Film	The Ship
London Symphony Orchestra	Classical Music	Mendelssohn: Symphony No.3 Scottish, Overture The Hebrides and Schumann's Piano Concerto
London Symphony Orchestra	Classical Music	Berlioz: Symphonie fantastique, Waverley Overture and Les nuits d'ete
London Symphony Orchestra	Classical Music	Ravel, Dutilleux & Delage
London Symphony Orchestra	Classical Music	Shostakovich: Symphony No.5; Gershwin: Piano Concerto and Colin Matthews: Hidden Variables
British Council Shakespeare Lives	Theatre	A Winter's Tale
British Council Shakespeare Lives	Theatre	King Lear Act 2 Scene 4
British Council Shakespeare Lives	Theatre	Dear Mister Shakespeare
British Council Shakespeare Lives	Theatre	A Midsummer Night's Dream
British Council Shakespeare Lives	Theatre	The Prince of Denmark
British Council Shakespeare Lives	Theatre	Come to Me
British Council Shakespeare Lives	Theatre	Miranda's Letter
British Council Shakespeare Lives	Theatre	Macbeth Act 1 Scene V
British Council Shakespeare Lives	Theatre	Shakespeare's Julius Caesar
British Council Shakespeare Lives	Theatre	Star Cross'd
British Council Shakespeare Lives	Theatre	Shakespeare's Twelfth Night
York Theatre	Theatre	The Railway Children
Grimes on the Beach	Opera	Peter Grimes On Aldeburgh Beach
Hamlet The Film	Theatre	Maxine Peake as Hamlet

Rightsholder	Artform	Titles
More2Screen	Dance	Matthew Bourne's Sleeping Beauty
More2Screen	Dance	Matthew Bourne's Car Man
Open Clasp	Theatre	Key Change
Dance Umbrella	Dance	Vertical
Birmingham Repertory Theatre	Theatre	Stadium
Graeae Theatre	Theatre	Reasons to be Cheerful
BFI	Archive	The Miner's Hymns
BFI	Seasonal	Their Happy New Year
BFI	Seasonal	Derbyshire on Britain's Cresta Run
BFI	BoF	The Cornish Riviera
BFI	BoF	This England - Cornwall: Helston Furry Dance and Villages
BFI	BoF	The Porcupine - A Prickly Subject
BFI	Seasonal	A 'White' Christmas
BFI	BoF	Old Norse Vikings Festival
BFI	BoF	Palace Pandemonium
BFI	Seasonal	Horses' New Year's Dinners
BFI	Seasonal	Burns Cottage and Memorial
BFI	Seasonal	Christmas at the Front
BFI	Seasonal	Turkeys for Xmas
BFI	BoF	Shower Baths in the Trenches
BFI	BoF	Blinded Soldiers Playing Push Ball
BFI	Seasonal	Christmas Is Coming
BFI	Seasonal	Hello! Wintertime'
BFI	Seasonal	If Winter Comes' - It Has!
BFI	Seasonal	Drink Drive Office Party Cartoon
BFI	Seasonal	The Great Blizzard
BFI	Arts on Film	28b Camden Street
BFI	Arts on Film	Mining Review 25th Year No. 9
BFI	BoF	Surrey Women War Workers: Demonstration at Cross Farm, Shackleford
BFI	BoF	Womens March through London
BFI	BoF	North Sea Fisheries, North Shields
BFI	BoF	Time Honoured Mop Fair at Stratford-on-Avon
BFI	BoF	Sunderland v Middlesbrough
BFI	BoF	Turn Out of the Newcastle Fire Brigade
BFI	BoF	Amos & Smith Boiler Works, Hull
BFI	BoF	Warrington Walking Day Procession
BFI	BoF	Everton v Newcastle United (1902)
BFI	Arts Council England	Odeon Cavalcade
BFI	Arts Council England	Jessye Norman: Singer
BFI	Arts Council England	Shadows from Light: The Photography of Bill Brandt
BFI	Arts Council England	Lakeland Poets
BFI	Arts Council England	Frida Kahlo & Tina Modotti
BFI	Arts Council England	Alfred Wallis - Artist and Mariner
BFI	Arts Council England	Figures in a Landscape
BFI	Arts Council England	Giacometti
BFI	Arts Council England	Picturing Derry
BFI	Arts Council England	Ten Years in an Open Necked Shirt
BFI	Arts Council England	Artists Must Live
BFI	Arts Council England	Turner
BFI	Arts Council England	One Foot in Eden
BFI	Arts Council England	Messages from Bhupen Khakhar
BFI	Arts Council England	Dread Beat and Blood
BFI	Arts Council England	Grove Carnival
BFI	Arts Council England	Somewhere in Hackney
BFI	Arts Council England	Kinetics
BFI	Arts Council England	Barbara Hepworth at the Tate
BFI	Arts Council England	Listen to Britain
BFI	Arts Council England	Malevich Suprematism
BFI	Arts Council England	Portrait of David Hockney
BFI	1917 on film	Mighty Atoms
BFI	Arts Council England	Bridget Riley
BFI	Arts Council England	Anish Kapoor
BFI	Arts Council England	Edward Burra
BFI	Arts Council England	Steps of the Ballet
BFI	Arts Council England	Brighton Arts Festival
BFI	Arts Council England	C.E.M.A

Rights holder	Artform	Titles
BFI	Arts Council England	Ham Spray September 1929
BFI	Arts Council England	Sheffield Theatre
BFI	Arts Council England	Instruments of the Orchestra
BFI	Black Britain on Film	England Beats West Indies in the Final Test
BFI	Black Britain on Film	Hello! West Indies
BFI	Industrial Heritage: Coal	Under New Management
BFI	Industrial Heritage: Coal	Review 27th Year No. 12
BFI	Industrial Heritage: Coal	Seeing for Himself
BFI	Industrial Heritage: Coal	Miners' Mecca
BFI	Industrial Heritage: Coal	Coal Mining Today
BFI	Industrial Heritage: Coal	Happy Result
BFI	Industrial Heritage: Coal	Fuel for Battle
BFI	Industrial Heritage: Shipbuilding	Titanic Newsreels
BFI	Industrial Heritage: Shipbuilding	Building and Launch of the "Crepath" at Barnstaple
BFI	Industrial Heritage: Shipbuilding	Clydebank. H.M. Ship 'Australia'
BFI	Industrial Heritage: Shipbuilding	Launch of Canadian Pacific Steamship "Princess Elizabeth" at Fairfield
BFI	Industrial Heritage: Steel	Birth of a Big Gun
BFI	Industrial Heritage: Steel	Report on Steel
BFI	North East	Hull City Football (c.1905)
BFI	North East	Sunday Parade in East Park in Hull (1904)
BFI	North East	Scenes in Hull (1901)
BFI	North East	Hull F.C. v Hull Kingston Rovers (1902)
BFI	Public Information	Agricultural Holiday Camps
BFI	Public Information	Burns and Scalds
BFI	Public Information	Charley's Black Magic
BFI	Public Information	Seat Belts - Human Cannonball
BFI	Public Information	Cold Comfort
BFI	Public Information	Copy Book Please
BFI	Public Information	Falling in the Water
BFI	Public Information	Herrings
BFI	Public Information	In the Kitchen
BFI	Public Information	It Might Be You
BFI	Public Information	Matches
BFI	Public Information	Mrs. T. And Her Cabbage Patch
BFI	Public Information	National Milk Cocoa
BFI	Public Information	Pedestrian Crossing
BFI	Public Information	Swat That Fly!
BFI	Public Information	Women in Industry
BFI	Railways	The Kiss in the Tunnel
BFI	Rural	St. Andrew's Wells
BFI	Rural	Barnstaple Fair
BFI	Rural	Mountaineer's Romance
BFI	Rural	Picturesque North Wales
BFI	Rural	Trial by Weather
BFI	Rural	Britain's First 'General Strike'
BFI	Seasonal	Avalanche of Lambs
BFI	Seasonal	St George's Day at Stratford-on-Avon
BFI	Seasonal	Welsh National Eisteddfod
BFI	Seasonal	Spring Comes to the Zoo Daily Sketch
BFI	Seasonal	'oppin' Makes You 'earty!'
BFI	Seasonal	Day in the Hayfields
BFI	Seasonal	St. Patrick's Day
BFI	Seasonal	St. David's Day
BFI	Seasonal	Feast of eid-ul-fitr
BFI	Seasonal	Everybody Happy!
BFI	Seasonal	Annual Whit-Monday Procession
BFI	Seasonal	Shotton May Fair and John Summers' Picnic, 1913
BFI	Seasonal	Birds of the Village
BFI	Seasonal	Hedging
BFI	Seasonal	Preston Egg Rolling (c.1901)
BFI	Seasonal	Tennis World Championships Open at Wimbledon 1921
BFI	Seasonal	English Victory at Wimbledon 1926
BFI	Seasonal	Women Hay Makers
BFI	Shakespeare on Film	Hamlet
BFI	Shakespeare on Film	To Shakespeare's Memory
BFI	Shakespeare on Film	Oh'phelia A Cartoon Burlesque

Rightsholder	Artform	Titles
BFI	Shakespeare on Film	Taming of the Shrew
BFI	Shakespeare on Film	Merchant of Venice
BFI	Sport: Football	Cup Tie Final 1910
BFI	Sport: Football	Greatest Football Game of 1911
BFI	Sport: Football	Cup Final: Aston Villa V Sunderland at the Crystal Palace
BFI	Sport: Football	Thrilling Cup-Tie Semi-Finals
BFI	Sport: Football	Cup Final 1921 Greatest Event in Football History
BFI	Sport: Football	Million Spectators Welcome Return of Football
BFI	Sport: Football	Glasgow Cup Final
BFI	Sport: Football	First round of the 'Cup'
BFI	Sport: Football	Who Will Win the Cup
BFI	Sport: Football	Fair Footballers Topical Budget 716-1
BFI	Sport: Football	Liverpool Football Derby
BFI	Transport: Railways	Building of a Locomotive at Crewe
BFI	Transport: Railways	Arlberg Railway
BFI	Transport: Railways	Along the Line
BFI	Transport: Railways	David and Goliath
BFI	Transport: Railways	Summer Travelling
BFI	Transport: Railways	Diesel Power on British Railways
BFI	Transport: Railways	Inter-city Magic
BFI	Transport: Railways	Inter-city 1250
BFI	Transport: Railways	View from an Engine Front - Barnstaple
BFI	Transport: Railways	Five in Millions
BFI	Extra	Terence Davies introduces Listen to Britain
BFI: Lotte Reiniger, Primrose Productions	Children's Content	Aladdin aka Aladdin and the Magic Lamp
BFI: The Children's Media Foundation	Children's Content	The Boy Who Turned Yellow
BFI: Lotte Reiniger, Primrose Productions	Children's Content	CARMEN
BFI: The Children's Media Foundation	Children's Content	The Christmas Tree
BFI: Lotte Reiniger, Primrose Productions	Children's Content	Cinderella
BFI: Lotte Reiniger, Primrose Productions	Children's Content	Sleeping Beauty
BFI: Lotte Reiniger, Primrose Productions	Children's Content	Hansel and Gretel
BFI: The Children's Media Foundation	Children's Content	Haunters of the Deep
BFI: Lotte Reiniger, Primrose Productions	Children's Content	Jack and the Beanstalk
BFI: The Children's Media Foundation	Children's Content	Mr. Selkie
BFI Production Board	Children's Content	One Potato, Two Potato
BFI: The Children's Media Foundation	Children's Content	Ten Minute Mozart aka Zehn Minuten Mozart
BFI: The Children's Media Foundation	Children's Content	The Last Rhino
BFI: The Children's Media Foundation	Children's Content	The Mine and Minotaur