Report to the UK Film Council:

A study of cinema access and film consumption for audiences with sensory impairments

Appendices 1 - 23

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September 2007

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Appendix 1 - The Brief

UK Film Council
Distribution and Exhibition Department
Diversity Department
Research and Statistics Unit

Invitation to tender for a study of cinema access for audiences with sensory impairments

This invitation to tender is intended for the addressee only.

1. Tendering details	
Supplier specification, client details, and tendering process outline	
Supplier:	The UK Film Council wishes to appoint a consultant who may be an individual, an organisation, or a consortium of organisations or individuals, with appropriate knowledge and expertise to provide services on a fee-paid basis. It is expected that the consultant will *inter alia* have excellent knowledge and understanding of: • Quantitative and qualitative research methods with a particular expertise in issues around sensory impairment • Experience in recruiting and working with people with sensory impairments
Client:	UK Film Council
Commissioning team:	Steve Perrin, Distribution and Exhibition Department; Niyi Akeju, Diversity Department; Sean Perkins, Research and Statistics Unit
Tendering deadline:	All tenders must be received by 5.00pm on Monday 31st July, and addressed to: Sean Perkins UK Film Council 10 Little Portland Street London W1W 7JG The tenderer shall send four copies of the tender to UK Film Council.
Interview date:	Interviews will be held with shortlisted candidates on Monday 7th August 2006.

Criteria for selection:	Selection decisions will be made on the basis of expertise in the field of research methodology; value for money; and specific knowledge of and research experience with sensory impaired audiences.
Terms and conditions:	A standard UK Film Council consultancy agreement will be put in place with the preferred supplier subject to negotiation. Copies of our standard terms and conditions are available on request.
See Section 3 below for further details of the application process	

2. Project specification

Background:

In 2004, 78 cinemas across England were awarded captioning (soft subtitling) and audio-description equipment under the UK Film Council's Distribution & Exhibition Fund Cinema Access Programme. The scheme was set up in order to meet the increasing demand for accessible cinema-going for sensory impaired audiences. Since that time, there are now approximately 200 cinemas with such equipment.

Now that the equipment is installed and operational, there is a demand for audience-focused research to assess levels of awareness of the programme and to acquire knowledge of patterns of film consumption among the sensory impaired audience.

In addition, under their finance agreements with the UK Film Council, producers of UK Film Council-funded feature films are required to deliver audio-described and subtitled tracks on completion of their films. The producers are also encouraged to use their best endeavours to ensure that the distributors of the subsequent DVD include the specified access options when it is released.

There is currently no contractual requirement on producers to also deliver signed interpretations, in addition to subtitling and audio-description. Initial discussions with RNID, the British Deaf Association (BDA) and the National Deaf Children's Society (NDCS) suggest that very little research has been conducted into the value of and desire for signed interpretations of feature films.

Therefore, there is also a need for research which will further the debate on the signed interpretation of feature films.

Aim:

The research project should address the following:

1. What is the level of awareness of the cinema access programme and the facilities provided among the sensory impaired audience and potential audience?

2. What has been the impact of the programme on the frequency of cinemagoing among this audience and the range of films they watch?

3. To what extent are potential cinema audiences likely to take up the offer of improved facilities? What can be done to raise the awareness of the new facilities among potential cinemagoers?

4. What do we know about existing patterns of film consumption among sensory impaired audiences? Where do film enthusiasts with sensory impairments watch films? Is there a preferable format or range of formats? And have these patterns of behaviour changed in recent years with the growth of digital media particularly DVD (which are often packaged with subtitles and increasingly an audio-description track)?

5. To what degree do hearing impaired audiences make use of existing facilities at cinema such as induction loop systems?

6. Are other factors important in terms of access to cinema for sensory impaired audiences such as information and ticket availability (e.g. access for carers/helpers/family members – the Cinema Exhibitor's Association carer/buddy ticket scheme for example)?

7. What is the potential scale and scope of demand for signed interpretations of films in cinemas, on DVD and on television?

8. What are the comparative benefits of live signed interpretations and 'burnt-on' translations at theatrical screenings?

9. Are there preferred methods of signing by age?

10. What is the impact of film genre on signing preferences?
11. Are there any particular issues around the supply of qualified signers?

Working title: A study of cinema access and film consumption for audiences with sensory impairments

Status: Report to Sean Perkins, Research and Statistics Unit, UK Film Council. Steering Group comprised of members of Distribution and Exhibition Department,

	Diversity Department and Research and Statistics Unit.
Audience:	Primarily to shape UK Film Council strategy aimed at sensory impaired film audiences in the UK and the wider industry. UK Film Council is working closely with all areas of the UK film industry on this project and the results will be shared with the industry's Disability Sub-committee.
Desired impact:	For the reader to have a clear understanding of the impact of the Cinema Access Programme on sensory impaired audiences and the potential for signed interpretation of feature films for hearing impaired audiences. Above all the research must clearly signpost any required actions by the industry
Scope:	The study should encompass sensory impaired audiences of all ages and from a range of locations in the United Kingdom. The budget set aside for this research is £30,000 - £40,000.
Methodology:	The precise methodology should be suggested by the research organisation/consultancy as part of its tender. However, we expect to see the following: • A literature review of related research • Survey of members of key organisations such as RNIB, RNID, BDA and NDCS to canvas preferences and attitudes and to inform the range of qualitative methods proposed including discussion groups and depth interviews. • Semi-structured interviews • Moderated focus groups with hearing impaired audiences employing a range of different types of signed delivery and different types of film.
Outputs:	• A final report including executive summary, conclusions, methodology and representative transcripts. • A Power Point presentation of the key conclusions.
Tone:	Evidence-based description and analysis of access to film for sensory impaired audiences; the impact of the Cinema Access Programme and the potential for signed interpretation of feature films.
Style:	Report should be clearly written for a policy oriented audience, as well as the industry at large.

Length:	Length of report is at the discretion of the author.
Structure:	See 'Indicative structure and content' section below.
Process	
Consultant will report to:	Sean Perkins, Research Executive, UK Film Council.
Project meetings:	There will be three project meetings, one at commencement, one interim project meeting, and the project delivery meeting.
No of drafting stages:	The Consultant will submit a minimum of one draft for feedback from the Client before submitting a final version.
Delivery	
Timeframe:	To be delivered 1st December 2006.
Delivery requirements:	A written report. A presentation of key findings to the Distribution and Exhibition Department, Diversity Department and Research and Statistics Unit, UK Film Council.
Delivery format:	Report to be formatted using Microsoft Office applications. 12 point Humanist 777 font to be used.
Production values:	Final report will be a word processed document.

Indicative structure and content
1. UK Film Council Chair's Foreword (UK Film Council to supply) 2. Executive Summary 3. Introduction 4. Methodology 5. Results and Analysis 6. Conclusion

3. Application

Individuals, organisations or consortia interested in undertaking this consultancy should submit at their own cost the following information:

Project proposal: Tenderers should supply a clear project proposal which refers to the aims of the research listed in the above project specification.

Methodology: Outline how this relates to the project's aims and objectives and how it will be achieved in the proposed timescale for final delivery of the report.

In particular please indicate your approach to the following stages (where appropriate):

- Literature review/desk research
- Sample design
- Survey/interview design
- Pilot testing
- Data collection and analysis

In multi-method proposals (e.g. combining quantitative and qualitative elements) please make clear how each method contributes to the project aims and objectives.

Key personnel: Including CVs giving past experience, the proposed contribution of individuals, stated percentage time of these individuals and number of days to be worked by them. This information also to be supplied for any proposed partners or subcontractors.

Relevant past experience: Details of past experience of the individuals, organisations or consortia in work of this nature. This information also to be supplied for any proposed partners or subcontractors.

References: In the form of names of at least two organisations for which the individuals, organisations or consortia have worked during the last twelve months and an indication of the work undertaken. This information also to be supplied for any proposed partners or subcontractors.

Pricing schedule: Based on the project specification and the information to be submitted.

This breakdown of costs (exclusive of VAT) shall include the costs per day and the total number of days to be worked.

It will include all costs associated with the preparation

	and execution of the written report and presentation prior to contract award. The schedule of costs will also include an estimate of expenses covering travel expenses, accommodation, food and beverages, use of equipment for the preparation of the final report and the presentation and delivery of the text and graphics for that report.
Equal Opportunities:	An Equal Opportunities policy and a demonstration of the effectiveness of that policy.
Employment status:	If an individual, confirmation of self-employed status and an undertaking to supply tax details if appointed.

Instructions to Tenderers

1. General

Tenderers should read these instructions carefully before completing the above documentation. Failure to comply with these requirements for completion and submission may result in the rejection of your tender response.

2. Tender

Tenders are invited for the supply of the services detailed in the above documentation. Relevant literature may accompany the tender document and must be cross-referenced to the appropriate part of the tender submission. Such literature should be kept to a minimum. This invitation to tender is intended for the addressee only.

All information supplied to tenderers by UK Film Council or its consultants (whether in the tender or otherwise) is given only for general guidance in the preparation of the tender. Tenderers must satisfy themselves by their own investigation and no responsibility is accepted by UK Film Council for any loss or damage of whatever kind and howsoever caused arising from the use by tenderers of such information.

3. Contract

The terms and conditions of the final contract will be subject to discussions and negotiation with the successful tenderer, the draft set of terms and conditions contained within the tender will form the basis of the contract.

4. Tender costs

UK Film Council will not be liable for any costs you incur in the preparation or submission of your tender.

5. Confidentiality

Information contained in these documents must not be divulged to any party other than the addressee. All information provided by the tenderers will be treated as "Commercial in Confidence" by UK Film Council and will not be disclosed to a third party without the written permission of tenderers.

Tenderers must not disclose tender prices, or even an approximation, prior to the deadline for receipt. In addition, they must not try to obtain information about competitors' tenders, or proposed tenders.

6. Tender validity

Your tender should remain open for acceptance for 90 days. A tender valid for a shorter period may be rejected.

7. Amendments to tender documents

At any time prior to the deadline for receipt, UK Film Council may amend the tender documents. Any such amendment will be notified in writing to all prospective tenderers. In order to give prospective tenderers reasonable time in which to take the amendment into account in preparing their tenders UK Film Council may, at its discretion, extend the deadline for receipt.

8. Late tenders

Any tender received after the deadline for receipt may be rejected and returned to the tenderer.

9. Submission of tender

The tenderer shall seal the original of the tender (clearly marked 'original'), together with four additional copies of the original, in a package and return it to UK Film Council accordingly. It is strongly recommended that delivery is made by registered post to ensure that tenders arrive by the specified return date. UK Film Council does not accept responsibility for the premature opening or mis-handling of packages which are not submitted in accordance with these instructions.

It is important that tenderers prepare and submit their proposals in the same basic format of the invitation to tender. This primarily relates to the Project Specification, and tenderers are required to address each of the areas raised within in order. Additional information and comments can of course be submitted but must be included under or cross-referred to the appropriate sections.

10. Modification and withdrawal

Tenderers may modify their tender prior to the deadline for receipt by giving written notice, sealed and identified externally with the reference number shown in the covering letter, to UK Film Council. No tender may be modified subsequent to the deadline for receipt. Tenderers may withdraw their tenders at any time prior to accepting the notification of award by sending a notice of withdrawal to the UK Film Council.

11. Preliminary examination of tenders

UK Film Council will examine tenders for completeness and may seek clarification where necessary. Prior to detailed evaluation UK Film Council will determine whether a tender substantially fulfils the conditions in the tender documents. A tender determined as not substantially fulfilling the conditions in the tender documents will be rejected, and may not subsequently be changed by the tenderer.

12. Evaluation of tenders, award criteria and tender presentations

Proposals will be subjected to a thorough evaluation and UK Film Council reserves the right to seek revised offers as appropriate. UK Film Council will award the contract to the Tenderer(s) whose tender has been determined as substantially

fulfilling the requirements of UK Film Council and which offers the best overall value for money.

UK Film Council will be evaluating all tenders against a range of technical and financial criteria which will include (in no specific order of importance):

i) Quality and appropriateness of the individual elements contained within the tender submissions and the submissions in their entirety;

ii) UK Film Council's confidence in tenderers' experience, resources, commitments and financial standing;

iii) Overall financial attractiveness to UK Film Council.

As part of the evaluation process all those tenderers short-listed for the final stage of the evaluation process will be required to make personal presentations of their proposals to the UK Film Council evaluation panel. These presentations will take place within four weeks of tender submission (times and location to be advised). Tenderers will be given notice of specific issues and questions which UK Film Council evaluation panel will want to address in more detail during the presentations.

UK Film Council reserves the right to short list and open detailed discussions with one or more tenderers subsequent to the presentations, and tenderers may be re-called for further questioning as appropriate.

13. UK Film Council's right to accept any tender or reject any or all tenders

UK Film Council reserves the right to accept or reject any tender and to annul the tender process and reject all tenders at any time prior to award of contract without incurring any liability to the affected tenderers. UK Film Council is not bound to accept the lowest or any tender made as a result of this invitation and reserves the right to accept all or part of an offer, unless the tenderer expressly stipulates to the contrary.

14. Notification of award

UK Film Council will notify acceptance in writing to the successful tenderer. If the contract is agreed UK Film Council will notify each unsuccessful tenderer as soon as is reasonably practicable.

15. Tenderers' eligibility and qualifications

If so requested tenderers shall furnish, as part of their tenders, documents establishing their eligibility to tender and their qualifications to fulfil the contract if accepted. The documentary evidence shall establish, among other things, that the tenderer has the necessary financial, technical and production capability (as appropriate).

Appendix 2 – Participant Profiles

Qualitative phase participant profiles:

Summary

Blind and partially sighted people

Participant Profiles

The research took the form of an in-depth open-ended interview over the telephone. One person opted to complete and return a questionnaire electronically.

A total of 14 adults were interviewed, 6 males, 8 females,

Age ranges: 1 in the 16-25 group, 1 in the 26-35, 4 in the 36-45 group, 2 in the 46-55 group, 4 in the 56-65 group and 1 over 66. 1 parent of 6 year old cinema attender was also spoken to.

Geographical spread: London 4; South 2; South West 1; East 2; North West 5

Range of attender profiles identified:

Frequent attenders (including those who rely solely on the sound track as well as those with enough vision to follow some or most of the action) will go to the cinema whether or not there is audio-description.

Frequent attenders who have a good facility nearby with audio description which they regularly take advantage of.

Infrequent or non-attenders who go to the cinema very rarely but enjoy film (they may have been a frequent attender prior to their loss of vision) and would be likely to go regularly if they had a local cinema with audio-description.

Summary

D/deaf and hard of hearing people

The focus groups took the form of 3 discussion groups:

3 x young people (ages 14-17); current and potential attenders
9 x adult current attenders, both frequent and infrequent
6 x adult infrequent and potential attenders

Frequent attenders who will travel to watch subtitled films

Parents who mostly attend to take their hearing children

Potential attenders – aware of subtitled films but not attended yet, due to lack of (or perceived lack of) provision local to them or negative experience of attempting to attend but finding that subtitled films were not being screened as advertised

Older people possibly less likely to attend as with the hearing population.

Detailed breakdown of participant profiles

Focus Groups D/deaf and hard of hearing

Sex	Age	Occupation
Group 1 Children		
F	16	Student
F	14	Student
F	17	Student
Group 2: Potential cinema goers		
F	34	?
M	47	Shelf Stacker at ASDA
M	39	BDA employee
M	65+	Retired
F	41	Deputy Head Teacher (Rtd)
F	37	
F	26	Research Assistant p/t student
F	40	Support Worker
M	60+	Retired
Group 3: Current Cinema goers		
M	44	works in Broadcasting
F	25	Data inputter/freelance photographer
M	62	
M	25	Volunteering Officer for Scope
F	38	Unemployed
F	19	Student

In-depth Interviews with blind and visually impaired people

Sex	Age	Occupation	seen AD?	Regular cinema goer?	Cinemas visited	Place of origin
M	26-35	braille transcriber	y	y	Odeon L.S Vue West End	Uxbridge
F	57	teacher/journalist (Rtd)	y	occasional		Wimbledon
M	46-55	None	y	y	Corner House, Manchester	Manchester
M	41	None	y	y	Odeon	London SW19
M	56-65	Charity CEO (Rtd)	y	y	Curzon Clevedon, Vue Cribbs Causeway	North Somerset
F	72	Freelance Florist (Rtd)	y	occasional	Ambassadors Woking, Odeon Kingston	North Surrey
M	16-25	None	y	y	Folkestone and Ashford, Kent	Hythe, Kent
F	56-65	Volunteer	y	n	n/a	Stockport Cheshire
F	54	Freelance Consultant	y	n		Stockport Cheshire
M	44	Journalist, BBC	y	y	Vue Harrow, Vue Finchley, Phoenix Curzon	Harrow Middlesex
F	36-45	None	y	n	no cinema nearby	Peterborough
F	63	Social Worker (Rtd)	y	occasional	Hollywood and Cineworld	East Anglia IP33
F	36-45	None	y	y	Odeon Switch Island	Liverpool
F	37	Officer for PCT	n	y	FACT Centre, Odeon London Road	Liverpool

	M / F	Age	Home	Employment	How often to cinema	Where?
C						
1	M	13	London	Student	Bi-monthly	
2	F	10	London	Student	Sometimes	Odeon
3	M	8	London	Student		
4	F	16	Kent	Student	Bi-monthly	Croydon Vue, Thurrock Vue
5	M	8	Essex	Student	Monthly	Odeon
6	M	6	London	Student	Monthly	
7	F	16	London	Student	Sometimes	Stratford
A						
1	M	??	London	Working	Yearly	Staines
2	M	60	London	Student	Not	
3						
4	M	55	London	Working	Monthly	Shepherds Bush
5	F	29	London	Working	Monthly	Islington, Shepherds Bush, Wimbledon, Croydon
6	M	30	Coulsdon	Student	Not	
7	F	48	Hertforshire	Working	Bi-monthly	Birmingham, Watford Vue, Leicester Square
8	M	35	Middlesex	Working		
9	F	39	London	Working	Quarterly	

	M / F	Age	Home	Employment	How often to cinema	Where?
10	F	47	London	Working	Not	
11	M	78	London	Retired	Not	
12	F	25	Berkshire	Working	Occasionally	Uxbridge, Feltham, Reading
13	M	30	Berkshire	Student	Occasionally	Reading, London
14	M	68	Surrey	Retired	Rarely	Only foreign language films
15	M	43	London	Unemployed	2 / 3 Months	Vue
16	M	60	Hampshire	Retired	1 / 2 a year	Guildford
17	F	63	Hampshire	Working	Rarely	Basingstoke
18	M	33	N Ireland	Working	Weekly	
19	M	29	London	Unemployed	Frequently	
20	F	40+	Surrey	Working	1-2 times month	Putney; Chinese & French films
21	F	23	N Ireland	Working	Monthly	
22	M	47	Surrey	Working	Bi-monthly	Kingston (Surrey)
23	F	47	Surrey	Working	Bi-monthly	Kingston (Surrey)
24	M	27	Middlesex	Working	Every day (chief technician at cinema)	Uxbridge, Swiss Cottage, Harrow
25	F	68	Hampshire	Retired	Occasionally	Foreign language films only
26	F	40	London	Working	Monthly	Large cinemas like Finchley Vue
27	M	38	London	Working	Monthly	Foreign films, plus subtitled English language
Av age		42.48				

Appendix 3 – Discussion Guides

Qualitative phase - Discussion guides

Discussion Plan

Deaf and hard of hearing people

1) Current adult attenders
2) Potential adult attenders
3) Current and potential children and young people (aged 8-15)

[Communications method / support was checked prior to starting discussion]

(1) INTRODUCTION

Thank-you very much for agreeing to take part in this research. We are extremely grateful to you for giving up your time.

Around 200 cinemas in the UK now have captioning and audio-description equipment to enable deaf and hard of hearing people to attend cinema. We are doing this research on behalf of the UK Film Council who want to find out how many people do or don't use this provision; if you do, what you think of it and if you don't', why not – what it is that puts you off.

We just want to assure you that this discussion is completely confidential. It is entirely for research purposes only. We may use your comments to illustrate our findings but no individuals will be identified! We would like to record the discussion so that we can concentrate on listening to what you are saying, rather than taking notes. Is this ok with everyone?

The are no 'right' or 'wrong' answers to anything we are going to ask you – we are expecting to get a range of different viewpoints and we would appreciate your being as frank and honest as possible with us about your views – both positive and negative. The only thing I would ask is that you try and talk one at a time so that the interpreter / recorder will pick up what you have said clearly. If you all talk together, we can't understand it afterwards!

The discussion will last between 1 and 1.5 hours and as you know, you will be paid £40 towards your costs of attending.

Does anyone have any questions before we begin?

Personal introductions
All participants to introduce themselves
Name

Family situation
Leisure / hobby interests
Level of deafness; primary communication method

(2) CONTEXT

Watching Films

How significant a part of your leisure activity is watching films?

Film-watching profile
Television / cinema / dvd or video (buy or rent, where from?) / online

Do you have a preference as to how / where you will watch films?
Why?

Communications preference for film?
Sub-titled / signed / other?

Awareness of cinema access provision?

What / where / how knew about it

Has the increased availability of subtitled screenings since 2003 meant that you visit the cinema more often than previously?

(3) MOTIVATIONS AND BARRIERS

Motivations for attending cinema

Why go to the cinema – what do you get from the experience?
Compared to watching on tv?

Prompts:
Socio-cultural reasons – being part of community – deaf / hearing
Cinema better for specific genres?
Being able to discuss current films

Barriers to attending cinema

Attenders:
Is there anything that puts you off watching films at the cinema?
Have these *actually* ever stopped you from going?

Potential Attenders:
Would you like to watch films at the cinema?
Why haven't you? What has prevented you / puts you off?

[Barrier prompts:
Information – about cinemas / about what's on
Perceptions about range of films on offer
Availability of captioned screenings – numbers / time slots

Travel – getting there and back
People to go with
Experience in the cinema – information / signage; navigation; warmth of welcome;
Communication support – venue
Communication support film - limitations
Other factors?

(4) PLANNING TO GO

Thinking about the experience of actually going to the cinema, or if you haven't been, about planning to go ….

What is the first thing you think about when you're thinking about whether to see a film at the cinema or not?

Think about the last time you went…

Information sources
How do you find out what is on at the cinema?

Prompts:
Media listings – print / electronic
Television / poster adverts
Websites – which
www.yourlocalcinema.com
Organisations
Word of mouth – who?
Movie promo sites
Via organisations – deaf / hoh / others

Are these satisfactory?
Would there be any better ways?

Choice of film
How do you choose what to go and see?
Why these choices?
[Genre *list*, country of origin, mainstream, arthouse, foreign films, shorts, features etc]

Cinema choice
Do you use a range of cinemas or have a specific preference?

Which ones?
Why?

[Prompts:
Programme: range / volume
Location
Transport access

Provision of information
Type of cinema – mainstream / independent
Welcome etc?

Booking process
How do you book your tickets?
Does this work effectively for you?
If not, what could improve the booking process?

(5) ATTENDANCE EXPERIENCE [Attenders only]

Thinking about the last few times you've been…

What was the best part of the experience?
Why?

Was there any part of your experience that was not good?
What? Why?

Venue Prompts:
What was your experience of the cinema?
Finding your way round
Information / signage
Staff
Welcome
How treated – booking / on visit
Other aspects – refreshments etc

Enjoying the film
Getting the full experience
How get context?
Subtitling

Subtitling technology / content

Open system – subtitles on screen
How well does this work?
Does it leave gaps?
Could it be improved? How?

Compared to closed system used in US

Prompts:
Literal / edited transcriptions
Contextual / soundscape captions etc?
Volume of information to read
Language / plain English
Reading skills: primary BSL users / children
Speed

Size
Brightness against light backgrounds

Comparison with in-vision or live signing?
Have they ever seen signed films?

(6) CONCLUSIONS

Would you recommend the experience of attending cinema to other deaf or hard-of-hearing people?
Why? Why not?

Do you envisage going more or less often [at all – non-attenders] in the future?
Why?

What would make you attend: at all / more often?

(7) THANKS

How research will be used

Request participation in survey stage of the research and for BSL users in the focus groups with signed screenings / recruit others

Notes
Badges for all participants
Incentives – prior to group starting
Give out information on survey stage of research for participants and to encourage them to recruit others to take part

Discussion Guide for blind and partially sighted in-depth interviewees

Name:

1) Have you visited the cinema in the last two years? (if yes, go to 1b below and answer question 16 onwards)

If not:

1a) Do you regularly watch films outside of the cinema setting (e.g. at home) with or without audio description?

If not:

Why is this? (possible barrier prompts: Films available – genre / number Awareness / information about whats on, Limitations on audio description – what it can / can't describe effectively (what's missed) Other issues?

What are your preferred other leisure pursuits? Would you ever consider going to the cinema or watching a film at home with audio description? What would need to change?

If yes to Q1a:

Do you:

2) Watch films on TV – regular TV, cable, satellite, digital (freeview or pay per view).
Watch films online?
Watch films on DVD or video? Buy or rent? Where from?

3) Are any of the films you watch audio-described? If so which of the above services provide regular AD services? Which do you prefer?

4) How do you find out about what films are on and when? (source prompts: website, other websites (which), friends and family, other)

Is this satisfactory or is there some other information resource which would work better?

5) Which way of watching films (TV, DVD etc) works best for you and why?

6) How often do you watch a film not at the cinema?

7) Do you watch with sighted friends and family? If yes, do they listen too or do you wear headphones? Does this work?

8) What kinds of films do you like? (genre, country of origin, arthouse, shorts, features etc)

9) Are you generally able to get hold of the films you like? If not, which do you not have access to and why?

With regard to audio-described films you have seen:

11) How well does audio-description work as a means for you to access films?

12) Are there things about it that don't really work?

13) How could audio-description generally be improved?

14) Would you like to go and watch films at the cinema?

15) What puts you off going to the cinema?

Barrier prompts:

Perceptions about range of films on offer
Information about what's on
Getting there / getting home
Someone to go with
Navigation within the cinema – into cinema / leaving
Customer care – warmth of welcome / knowledge of cinema staff
Equipment – ease of access to / quality
Limitations on audio description – what it can / cant describe effectively (what's missed / quality
Experience in the cinema
Anything else?

What would have to change to encourage you to go?

16) Did you know that around 10,000 cinema screenings per month in the UK are audio-described?

1b) For those who have visited or do regularly visit the cinema

in relation to cinema-going:

16) How often do you go to the cinema? Do you use the audio description service?

17) Which cinemas do you visit? Why this one/these ones? (prompts:

Geography – it's nearest
Transport accessibility
Range / volume of audio described provision
Customer care – warmth of welcome
Ease of navigation / access within the cinema
Calibre / access to equipment

18) Do you take your own headphones or use the cinema's headsets? Why?

19) Who (if anyone) do you go with to the cinema?

20) What kinds of films do you like to see at the cinema? (genre e.g. blockbusters, action, sci-fi, comedy, thriller, drama, documentary) foreign language, arthouse, shorts, features etc).

Does audio-description work better with certain genres of film?

21) On the whole are you able to see pretty much what you want, when you want?

22) Thinking about your last visit to the cinema what was the experience like?

23a) Do you have visually impaired or blind friends and relatives who have a view? What have their experiences been like?

23) Is there anything about the service that works really well or doesn't really work very well?

24) How could the current service be improved?

25) How do you find out about what films are on and when? Is this satisfactory or is there some other information resource which would work better?

26) Are you aware that around 10,000 screenings across the UK per month are regularly audio described?

26a) Has the increased provision of audio-description (or any other services) encouraged you to go to the cinema more often

For those who do go to the cinema, in relation to other situations where they watch films i.e. outside the cinema setting:

27) Do you also:

Watch films on TV – regular TV cable, satellite, digital (freeview or pay per view).
Watch films online?
Watch films on DVD or video? Buy or rent? Where from?

28) Are any of the films you watch audio-described? If so which of the above services provide regular AD services?

29) Which of the above (including cinema) is your preferred means of accessing film? Why? What would make you go to the cinema rather than watch a film another way?

30) How do you find out about what films are on TV/DVD/online and when? Is this satisfactory or is there some other information resource which would work better?

31) Which of the delivery services works best for you and why?

32) How often do you watch a film at home or not in a cinema?

33) Do you watch with sighted friends and family? If yes, do they listen too or do you wear headphones? Does this work?

34) All

Is there any other comment or observation you would like to make in relation to anything talked about so far or any of the issues?

May we contact you again if we need to follow up on anything we've discussed?

35) Age (optional) or bands – 8-15, 16-25,26-35,36-45,46-55, 56-65, 66+

36) Sex

37) Are you employed? If so: Occupation (or former occupation if retired)

38) Annual income (optional) (band categories if you don't want to be specific: under 10k, 10-20k,20-40`k, 40K+

39)Are you registered blind or partially sighted? What kind of eye disorder do you have?(optional)

40)Postcode (optional) and City or Town resident in or nearest City or Town

41) Where did you hear about this survey

Many thanks for taking the time to help with this survey.

Appendix 4 – Qualitative Findings

Summary of findings from the qualitative research:

1. **Key Findings**

Motivations

Key motivations identified, in order of priority are:

For a social experience

- A night out
- Keeping up with the new releases which everyone is talking about

"Yes, I would [like to go to the cinema]. Because it's an evening out, and I'm not finished yet! I'd like to say 'ooh, look there's a new film on at the cinema' and go to see it. Instead I have to wait until it's on TV and sometimes even then it doesn't have it [Audio Description]"

"[When I watch Audio Described films at the cinema] I feel in the world. You get to watch films at the same time as everyone else"

Presentation

- To see films on a large screen – particularly important for those with residual vision
- 'Fantastic' surround sound

"I prefer [watching a film at] the cinema, because you are there to do that so there are no distractions, just such good sounds, and you take away an experience"

Provision

- Not absolutely essential in some cases but where there is provision, the cinema experience is totally transformed

"Audio Description is a miracle……Whenever there is anything on that is Audio Described, I watch it"

Inclusion and equality of access

- To feel socially and culturally connected

"I just love it… it makes me feel part of society again… no exclusion, I become auto-independent"

1.2 Barriers

Information

- This was mentioned time and again – blind and partially sighted people find it very difficult to find out what is on and when. They are also unable to get information about films such as plot synopses, cast and crew which most other people have available to them.

"I wouldn't know where to ring [for information on what's on at the cinema]… it was just such a hassle that I just said 'forget it'. They just don't let you know. If local blind societies know then they can let their members know… but if we're not notified how can we know? And then they wonder why people don't use it [the AD service]"

"I prefer talking books. I don't go to the cinema or theatre anymore because finding out what's on was such a chore, I just gave up"

Provision

- Lack of local cinema with the equipment

On the 10,000 screenings across the country every month: *"That figure is meaningless unless it is broken down."*

- Limited number of films

'I would like more choice. When there are 16 films on only one of them will be Audio Described"

On what type of films he likes *"I would feel more able to answer that question if I had access to more films. It's chicken and egg, you see"*

- Limited number of screenings, often in the 'ghetto'slots

"I can't fault Audio Description, I just wish there was more choice"

- Advertised screenings not actually on
- Transport was cited mainly in reference to 'kitted out' cinemas being too far away
- many attenders travel with partners, friends or relatives
- just getting there can be a real chore
- Similarly, navigating the cinema building itself means many have to have help

1.3 Attendance experience

- Where AD is on offer and staff are aware – an excellent experience
- Some cinema staff confuse blindness with hearing impairment e.g. they give out a hearing aid or are not very disabled aware:

"[The staff] talk to my friend instead of me… 'does she need help?'… They tell me I am better sat at the back because I'll get out more easily in a fire"

- AD track not switched on, audience member misses the first 20 minutes of the film trying to track down the projectionist
- Advertised screenings cancelled on arrival at cinema
- Where this happens, customers are generally offered free tickets for the next screening but often people don't want to go back and risk another disappointment

Audio Description

- For those who had experienced it working well at the cinema – 'fantastic'

"Well it is amazing. It is so different you can't imagine. You've had to put up with it for so long… the only way I can describe It [watching films without AD] is like reading a book where some pages have been torn out"

- AD Better for some films: on films with a loud sound track of either action or music the describer's voice is sometimes drowned out
- AD does not always work well with comedy

"[Audio Description] couldn't do comedy very well. Someone like Tommy Cooper…there are just some things you have to see"

- Some AD describes too much and leaves too little to the imagination
- Some AD does not capture the significant nuances of the visual information

"Sometimes the description is too simple…[on Coronation Street] when [character] Tracey walks into a room, I don't just want to know she came in to the room - I want to know what that tart is wearing"

"It's very good at filling in the quiet so you know if he's kissing her or if he's walking out of the room"

1.4 Competition

- Extensive provision of AD films on DVD and television (Sky and Sky+ were mentioned a lot) but many prefer the cinema experience over the

small screen and, given the choice, would always choose the cinema especially for the big screen and surround sound.

- Lots of people mentioned that DVD menus are especially hard to navigate if you have reduced or no vision.

1.5 Information Sources

- **Friends and family**
- RNIB newsletter
- **Cinema websites and listings**
  www.yourlocalcinema.com not extensively known about. Some mentioned it was not accessible nor easy to navigate and should include film information
  Telephone should work but none of the recorded information identifies which films are audio-described

1.5.1 What would motivate Increased attendance?

- More screenings at more cinemas
- Wider range of films
- A range of time-slots
- Confidence that advertised screenings will be on

1.6 Conclusions and Recommendations arising from the qualitative research with blind and partially sighted people

Conclusions:

Where the audio-description service is working well, as it does at a number of cinemas, the experience of watching a film is completely transformed for a blind audience member. There is a very high level of satisfaction with the quality of the AD interpretation.

Blind people tend to watch films on TV or DVD because it is less hassle but given the choice, many would prefer the big screen experience because they enjoy the large screen (most blind or partially sighted people have some level of vision) and surround sound. Quite a number of blind and partially sighted cinema enthusiasts visit the cinema without audio-description. DVD menus are often too difficult for a blind or partially sighted person to navigate.

The key barrier to attendance is the acquisition of information about film screenings. Many blind people just give up at the point where they are trying to find out what is on and when. Most people seem to find out what is on via friends and family. The RNIB's newletter is the principal formal source of information. Websites are an option for some but for those unable to read textual information, there are no 'listening' options on these sites and telephone recorded information lines do not identify which films are audio-described.

Despite the (relatively) large number of described screenings available (around 10,000 per month) most people feel there simply isn't enough choice in terms of either titles or opportunities to go to the cinema at convenient times.

Where the service is not working well, a common complaint is that AD advertised screenings are not on or that the AD track is not switched on. A wasted journey is particularly frustrating for the blind and partially sighted audience because travelling can be difficult and time-consuming, especially if they have travelled further than their local cinema because AD in not available near to where they live.

Recommendations:

As AD is a closed system, in theory, there is no reason why a cinema with the equipment could not show every screening of every film with an AD soundtrack in every auditorium with the equipment. Even if this was only one auditorium, as most major releases have an AD track, this should provide a reasonable choice to their local blind audience.

Anecdotally, it appears there may be a problem with disc distribution. Some cinemas say they are not able to get hold of the discs when needed and therefore feel they cannot advertise AD described screenings in advance. Some research should be conducted into some of the operational constraints on the ground which may be affecting cinemas' ability to provide the service.

There should be an audio information option widely available. Cinema operators should identify which screenings are audio described on their recorded telephone information lines or, at the very least which cinemas have the equipment. At the moment it is necessary to speak to an operator. Most information sources assume blind people will be able to handle text. Many can but some cannot.

AD cinema screenings should be more widely publicised to general audiences. As most people seem to find out what is on from friends and family, sighted audiences will be interested in what is audio-described and can pass on the information.

Access options on DVDs should include a menu which is more accessible than existing menus. This will require some research and development and agreement on an industry standard.

Staff training and awareness raising is key. There are two possible interventions which could make a difference. One would be to hold a national training day conference for all venue managers to raise awareness of the issues, look at practical steps they can take to increase access, the impact on audiences of accessible screenings and the implications of new digital systems for access.

A second human resource intervention, possibly resulting from the findings of the conference (above) would be to develop a training manual on DVD (and a paper-based version) for all front of house cinema staff nationally. This would form part of their induction training.

Appendix 4 (cont'd)

1. Key findings from the qualitative research with D/deaf and hard of hearing people

1.2 Motivations

Key motivations identified, in order of priority are:

Provision

- Subtitled screenings and provision of induction loops has encouraged people to attend
- High quality induction loop systems will motivate repeat attendance

For a social experience

- Attending with friends and family
- Overall atmosphere a key part of this

"When I go there it is very much a social event like she said. You go for the popcorn and there is the big screen there and the lights go down and you get this huge sound and this massive picture and that is great".

Infrequent Attender

"It is a really beautiful atmosphere when you go to the cinema. Especially when you go with your friends. And I feel that it could become a habit, whether you go with friends or by yourself just to see the film. I mean if you wait to see it on the TV or until it is released on DVD it is not the same. I like to see it on the cinema."

Current Attender

Presentation

- To see films on a large screen – particularly for action films
- Dark auditorium versus watching in-home
- Better for some films: comedy is better experienced with others, action films: you see more.

Inclusion and equality of access

- To have access to cinema on the same basis as the hearing population
- To feel socially and culturally connected

- To see films as soon as they are released which adds to feeling of connection because then able to discuss new films

1.3 Barriers

Provision

- Lack of local provision
- Not all films subtitled – perception more family (12A and U) films subtitled
- Limited number of screenings
- Have to plan in advance which is different to the behaviour patterns for cinema attenders generally
- Screenings often at peripheral times
- Advertised screenings not actually on

"A hearing person … can go to the cinema when they want. They don't have to do all this coordination of um I'll go on the third Tuesday of the month at 3 minutes past five in the afternoon."

Current Attender

"Subtitles are on at specific times and so you can only go on those limited dates and so that is difficult."

Infrequent/Potential Attender

"I like to go to the cinema, but I can never really find much with subtitles on and I always have to give like a week's notice before they put on the subtitles, which is quite annoying, because you don't really know if you want to go to the cinema in a weeks time."

Young Attender

Attendance experience

- There are few deaf and hard of hearing aware staff in cinemas
- Staff are often lacking knowledge of screenings or technology
- Few attenders in subtitled screenings can mitigate against social interaction motivation

"It is very important that all staff … in cinemas have deaf awareness training, have some level of sign language ability and an end to this kind of, 'Oh you are deaf, you are hard of hearing, you will have to wait to speak to this person'. Or, 'you are not as important, we have got a load of people here trying to get through into the cinema, you will just have to wait for the

headset, which isn't here it is over there and 3 miles away, and you have to wait 20 minutes."

Current Attender

Subtitles

- Are not as effective for all genres – action films for example where it can be hard to give enough contextual information
- There is often not enough contextual / background information
- Many people dislike of edited subtitles which they find frustrating, confusing and sometime patronising. This may reflect the research participants being made of people who literacy level means they were confident of taking part in a group discussion
- Perception (and some experience) that hearing people avoid subtitled English films

"The point of subtitles is so that you do get all the access to what is going on and if you are going to edit it then it means that you have not got full access to it. I think there should be full access and that is the end of it."

Infrequent / Potential Attender

"I found that really annoying … I actually walked out halfway through and I didn't want to watch it anymore … They were making the text easier to read because like long words and stuff like that they thought deaf people wouldn't be able to understand them."

Young Attender

Induction Loops

- Not working or not working properly
- Headsets often cannot be located; are faulty or not charged

"At the [x cinema] you have to be given a piece of equipment which is like a headphone set, and either they are not working, they have not been charged [or] nobody knows where they are … When it works it is … particularly good … but so often it doesn't work."

Current Attender

Economic

- Expense / cost was cited as a barrier by some, particularly compared to cost of renting or buying a DVD.

1.4 **Competition**

- There is perceived to be extensive provision of subtitled films on DVD and television,

1.5 Information Sources

- **Primarily internet, both websites and listings www.yourlocalcinema.com is felt to beparticularly effective, but there is still some lack of awareness**
- Teletext
- Telephone is particularly difficult, especially automated phone systems

"I would say the listings [www.yourlocalcinema.com] are fantastic. Regular, every Thursday, but it is a lottery [provision] and it depends where you live."

Infrequent / Potential Attender

1.5 **What would motivate Increased attendance?**

- A wider range of films
- More screenings
- A range of time-slots
- Confidence that advertised screenings will be on
- Confidence that loop / headphones will be available and fully-working
- Deaf and hard of hearing aware staff in cinemas
- More contextual / background information in subtitling
- Raising awareness of www.yourlocalcinema.com
- Raising awareness of Cinema Exhibitors Card

"We asked why [an advertised subtitled film wasn't screened] and they said that the subtitled films are passed around and shared between cinemas and so there was a delay as to when they received that film. And I felt that they let me down really … I wouldn't go again."

Infrequent / Potential Attender

"Oh definitely to have subtitles more often and to have it like everywhere that you can just go up and ask them to put it on and just go in there and watch it without having to wait a week or something like that."

Young Attender

Appendix 5 – Qualitative Surveys

Quantitative surveys – adults and children (4 in total)

Survey for D/deaf and hard of hearing adults

Please tell us about why you do or don't go to the cinema and you could win £100 in cash or a pair of cinema tickets

Around 200 cinemas in the UK now have captioning equipment to enable deaf and hard of hearing people to watch subtitled films. We are doing this research on behalf of the UK Film Council to find out if people know about these facilities, how accessible they are, what you think of the provision or why you might not have used the facilities

This questionnaire should only take 15 minutes to complete

Please note that the closing date for all entries to the prize draw is 09/11/06. Winners will be notified by email or telephone within 6 weeks of the closing date. Prize is £100 or a pair of cinema tickets (subject to availability).

How many films would you say you have watched in the last 12 months...?

On television

DVD or Video

Online

At the cinema - with subtitles

At the cinema - without subtitles

What is your favourite way to watch films? <Tick ONE only>

On television
On dvd or video
Online
At the cinema - with subtitles
At the cinema - without subtitles
No preference

Do you use any of the following to help you understand films? <Tick ALL that apply>

Subtitles
Lip-reading
Induction loop

Signing

Do you know that many films are now released with subtitles?
Yes No

Do you know that many cinemas now have the equipment to screen subtitled films?

Yes No

Is there a cinema near you that screens subtitled films?

Yes No Don't know

What are the MAIN things that put you off or have actually stopped you watching subtitled films at the cinema?

From 2003 subtitled films have become more widely available at the cinema. Since then have you...?

Not attended any subtitled films at the cinema
Attended more subtitled films?
Attended about the same?
Attended less often?

Do you watch subtitled films at the cinema as often as you would like?
Yes No

At which type of cinema do you mostly watch subtitled films?

Mostly independent cinemas
Mostly mainstream cinemas
Both

What do you think are the benefits (if any) of watching films at the cinema, rather than on television/DVD/video/online?

What is your MAIN source of information about subtitled films at the cinema?

www.yourlocalcinema.com
Other internet sites/listings (Please specify below)
Teletext
Cinema operators' websites
Cinema operators' telephone information lines
Advertisements in papers/magazines
Posters or information in the cinema
Word of mouth
Via organisations (Please specify below)

Which other internet sites/listings?

Which other organisations?

Are there any ways in which it would be easier or better for you to find out what is on at the cinema?

Do you think that certain types of subtitled films work better than others? Please tick each genre accordingly.

Work well

Don't work well

Don't know

Comedy
Horror
Fantasy/Sci-Fi
Animation

Action/Adventure
Drama
Thriller/Crime
Documentary
Foreign Language
Other (Please specify below)

Which others?

The last time you went to the cinema, how did you book your tickets?

I booked in advance on the internet
I booked in person at the box office
I booked over the phone myself
Someone else booked or bought the tickets on my behalf
Other way (Please specify below)

Which other way?

Have you ever had any problems booking tickets for the cinema? If so, please tell us what the problem was

Do you go to a subtitled screening when you watch films at the cinema?

Always

Sometimes

Never

When you used them, how satisfied were you with the subtitles on the last film you saw at the cinema?

Satisfied

Neither satisfied nor dissatisfied

Not satisfied

How could the subtitling of films at the cinema be improved?

Do you use an INDUCTION LOOP when you watch films at the cinema?

Always

Sometimes

Never

When using an INDUCTION LOOP, how satisfied were you with the subtitles on the last film you saw at the cinema?

Satisfied

Neither satisfied nor dissatisfied

Not satisfied

How could induction loops at the cinema be improved?

Have you heard of the Cinema Exhibitors Card? This is a card which allows deaf and hard of hearing people one free ticket for a person accompanying them to the cinema

Yes No

We want to make sure we have spoken to a wide range of people, so please tell us a little bit about yourself

Are you..?

Male Female

How old are you..?

14 or under
15
16 - 24
25 - 34
35 - 44
45 - 54
55 - 64
65 - 74
Over 75

What is your level of hearing? Please tick the category that most describes your level of hearing

I am deaf
I am hard of hearing
I am deafened
I have tinnitus
I have balance problems
I have no hearing loss
Other (Please specify below)

What other?

What communication support (if any) do you use?

Hearing aid
Cochlear implant
Lip reading
British Sign Language (BSL)
Sign Supported English (SSE)
Irish Sign Language (ISL)
None of these
Other (Please specify below)

What other?

Are you mainly..?

Employed full-time (30+ hours per week)
Employed part-time (less than 30 hours a week)
Self-employed
Unemployed - seeking work
Not eligible for employment
Studying full-time
Looking after home and family
Retired

Prefer not to say

What is your postcode?

What would make you attend subtitled films at the cinema at all or more often in the future?

If you could attend as many subtitled films at the cinema as you wanted, how often do you think you would attend?

Thank you very much for taking part in the survey

If you would like to take part in the prize draw or would be interested in taking part in further research, please fill in your details below

I would like to be entered in the prize draw

I would like to take part in future research

Name

Email

Telephone Number

Quantitative Survey for blind and partially sighted people

Please tell us about why you do or don't go to the cinema and you could win £100 in cash or a pair of cinema tickets

Around 200 cinemas in the UK now have the equipment to screen audio described films for blind and partially sighted people. We are doing this research on behalf of the UK Film Council to find out if people know about these facilities, how accessible they are, what you think of the provision or why you might not have used the facilities.

This questionnaire should only take 15 minutes to complete. If you would prefer to complete the questionnaire by telephone, call Tom on 0161 839 3311 and we will call you straight back. Alternatively, click here to download a text version, which can be emailed to tom.wilkins@lateralthinkers.com

Please note that the closing date for all entries to the prize draw is 09/11/06. Winners

will be notified by email or telephone within 6 weeks of the closing date. Prize is £100 or a pair of cinema tickets (subject to availability)

How many films would you say you have watched in the last 12 months...?

On television

DVD or Video

Online

At the cinema - with audio description

At the cinema - without audio description

What is your favourite way to watch films? <Tick ONE only>

On television
On dvd or video
Online
At the cinema - with audio description
At the cinema - without audio description
No preference

Do you know that some films are now 'audio described'? This is where a separate soundtrack is broadcast through wireless headphones, which only the wearer can hear, describing the on-screen action
Yes No

Do you know that many cinemas now have the equipment to provide audio described films?

Yes No

Is there a cinema near you that screens audio described films?

Yes No Don't know

Do you watch audio described films at the cinema as often as you would like?

Yes

No

Do you think that certain types of subtitled films work better than others? Please tick each genre accordingly.

Work well

Don't work well

Don't know

Comedy
Horror
Fantasy/Sci-Fi
Animation
Action/Adventure
Drama
Thriller/Crime
Documentary
Foreign Language
Other (Please specify below)

Which others?

What are the MAIN things that put you off or have actually stopped you watching audio described films at the cinema?

Since audio described films have become more widely available at the cinema (from about 2003 onwards), have you..?

Not attended any audio described films at the cinema
Attended more films
Attended about the same
Attended less often

At which type of cinema do you mostly watch audio described films?

Mostly independent cinemas
Mostly mainstream cinemas
Both

Have you experienced any problems with the headsets you have used to listen to audio described films at the cinema? If so, what were they?

What do you think are the benefits (if any) of watching films at the cinema, rather than on television/DVD/video/online?

What is your MAIN source of information about audio described films at the cinema?

www.yourlocalcinema.com
RNIB's cinema information email list
Other internet sites/listings (Please specify below)
Teletext
Cinema operators' websites
Cinema operators' telephone information lines
Advertisements in papers/magazines
Talking newspaper
Posters or information in the cinema
Word of mouth
Via organisations (Please specify below)

Which other internet sites/listings?

Which other organisations?

Are there any other ways in which it would be easier or better for you to find out what is on at the cinema?

The last time you went to the cinema, how did you book your tickets?

I booked in advance on the internet
I booked in person at the box office
I booked over the phone myself
Someone else booked or bought the tickets on my behalf
Other way (Please specify below)

Which other way?

Have you ever had any problems booking tickets for the cinema? If so, please tell us what the problem was

How satisfied were you with the last audio described film you saw at the cinema?

Satisfied

Neither satisfied nor dissatisfied

Not satisfied

How could audio description of films at the cinema be improved?

Have you heard of the Cinema Exhibitors Card? This is a card which allows blind

and partially sighted people one free ticket for a person accompanying them to the cinema

Yes No

We want to make sure we have spoken to a wide range of people, so please tell us a little bit about yourself

Are you..?

Male Female

How old are you..?

14 or under
15
16 - 24
25 - 34
35 - 44
45 - 54
55 - 64
65 - 74
Over 75

What is your level of vision? Please tick the category that most describes your level of vision

I am blind
I am partially sighted

Are you mainly..?

Employed full-time (30+ hours per week)
Employed part-time (less than 30 hours a week)
Self-employed
Unemployed - seeking work
Not eligible for employment
Studying full-time
Looking after home and family
Retired
Prefer not to say

What is your postcode?

What would make you attend audio described films at the cinema at all or more often in the future?

If you could attend as many audio described films at the cinema as you wanted, how

often do you think you would attend?

Thank you very much for taking part in the survey

If you would like to take part in the prize draw or would be interested in taking part in further research, please fill in your details below

I would like to be entered in the prize draw

I would like to take part in future research

Name

Email

Telephone Number

Electronic and postal questionnaire for Deaf and Hard of Hearing children

Please tell us about why you **do** or **don't go to the cinema** and you could win £100 in cash or a pair of cinema tickets

Around 200 cinemas in the UK now have captioning equipment to enable deaf and hard of hearing people to watch subtitled films. We are doing this research on behalf of the UK Film Council to find out if people know about these facilities, how accessible they are, what you think of the provision or why you might not have used the facilities.

The questionnaire should only take you 5 minutes to fill in.

(1) What is your favourite way to watch films?
Please tick only one option

On television …
On dvd or video …
Online …
At the cinema – with subtitles …
At the cinema – without subtitles …
No preference …

(2) Do you USE any of the following to help you understand films?
Please tick more than one if appropriate.

Subtitles …
Lip-reading …
Induction loop …
Signing …

(3) How many times have you been to the cinema in the last year?

…

(4) What do you like about watching films at the cinema?

(Please write here)

(5) What don't you like about watching SUBTITLED films at the cinema?

(Please write here)

(6) How do you find out when subtitled films are on at the cinema?

www.yourlocalcinema.com …
Other internet sites / listings *Please say which* …….
Teletext …
Cinema operators' websites …
Cinema operators' telephone information lines …
Advertisements in papers / magazines …
Posters or information in the cinema …
Word of mouth …
Via organisations *Please say which* …….

We want to make sure we have spoken to a wide range of people, so please tell us a little bit about yourself

(7) Are you?
Male …
Female …

(8) How old are you?

…

(9) What is your level of hearing?
Please tick the category that most describes your level of hearing
I am deaf …
I am hard of hearing …
I am deafened …
I have tinnitus …
I have balance problems …
I have no hearing loss …
Other (please give details) ……..

(10) What communication support (if any) do you use?
Hearing aid …
Cochlear implant …

Lip reading …
British Sign Language (BSL)…
Sign Supported English (SSE) …
Irish Sign Language (ISL) …
None of these …
Other – please say what ……..

(11) What is your postcode or the name of the place where you live?
(Please write here)

(12) What would make you attend subtitled films at the cinema at all or more often in the future?

(Please write here)

(13) If you could attend as many subtitled films at the cinema as you wanted, how often do you think you would attend?

(Please write here)

Thank-you very much for taking part in the survey.

If you would like to take part in the prize draw or would be interested in taking part in future research, please fill in your details below

I would like to be entered in the prize draw …
I would like to take part in future research …

Contact details:

Name:

Email:

Telephone

UK Film Council
Research into film and cinema access

Telephone and Large Print questionnaire for blind and partially sighted children
Draft @ Monday 16 October **TW**

Please tell us about why you **do** or **don't go to the cinema** and you could win £100 in cash or a pair of cinema tickets

Around 200 cinemas in the UK now have the equipment to screen audio-described films for blind and partially sighted people. We are doing this research on behalf of the UK Film Council to find out if people know about these facilities, how accessible they are, what you think of the provision or why you might not have used the facilities.

The questionnaire should only take ***x*** minutes to fill in.
[To be confirmed once questionnaire finalised and pilot tested]

(1) What is your favourite way to watch films?
Please tick only one option.

On television …
On dvd or video …
Online …
At the cinema – with audio description …
At the cinema – without audio description …
No preference …

(2) Do you know that some films are now 'audio-described'?
This is where a separate soundtrack is broadcast through wireless headphones, which only the wearer can hear, describing the on-screen action
Yes …

No …

(3) How many times have you been to the cinema in the last year?
Yes …

No …

(4) Why do you like watching films at the cinema?

(Please write here)

(5) What don't you like about watching AUDIO-DESCRIBED films at the cinema?

(Please write here)

(6) What is your MAIN source of information about audio-described films at the cinema?

www.yourlocalcinema.com …
RNIB's cinema information email list …
Other internet sites / listings *Which?* ……..
Teletext …
Cinema operators' websites …
Cinema operators' telephone information lines …
Advertisements in papers / magazines …
Talking newspaper …
Posters or information in the cinema …
Word of mouth …
Via organisations *Which?* ……..

We want to make sure we have spoken to a wide range of people, so please tell us a little bit about yourself

(20) Are you?

Male …
Female …

(21) How old are you?

…

(22) What is your level of vision?

Please tick the category that most describes your level of vision
Blind …
Partially sighted …

(24) What is your postcode or name of the place where you live?

(Please write here)

(25) What would make you attend audio-described films at the cinema at all or more often in the future?

(Please write here)

(26) If you could attend as many audio described films at the cinema as you wanted, how often do you think you would attend?

Same as now …
More often – how many times per year?

Thank-you very much for taking part in the survey.

If you would like to take part in the prize draw or would be interested in taking part in future research, please fill in your details below

I would like to be entered in the prize draw …
I would like to take part in future research …

Contact details:

Name:

Email:

Telephone:

Appendix 6 – Focus Group Screening Schedules

Screening Schedule for focus groups on BSL interpretation of cinema films

Saturday November 4th

Session 1 Children and young people – commencing 12.00pm

Things to think about while watching:

Please don't think too much about the quality of the film or its content or whether or not you liked it! We need to focus our discussion on the signing aspect

Did you prefer subtitles only or subtitles with signing. Why?
Does in-vision signing work better than live? Why?
Were there certain bits of certain films which were difficult to follow? Why?
If signed films were available at the cinema would you go to see them?
If you went to the cinema with hearing friends and family, do you think they would prefer subtitles only i.e. would they find a signer distracting?

Magic Roundabout (from Dougal's mistake – the beginning of the main story)

Clip 1 - 20 mins live signing no subtitles
Clip 2 - 20 mins subtitles only

Bend it like Beckham (from beginning of film)

Clip 1 - 15 mins from beginning film in-vision signing

(5 minutes of film missed)

Clip 2 – 20 mins live signing with subtitles or

Phoenix and the Carpet with in vision signing – 15 mins or short Memorial Road with in-vision signing.

Their Favourite Hat (Whole short film)

Clip 1 – 4 mins whole film in-vision signing with subtitles

Clip 2 – 4 mins whole film again live signed with subtitles

Total running time: 80 mins approx

Screenings schedule: Session II Adults – commencing 4.00pm

Things to think about while watching:

Please don't think too much about the quality of the film or its content or whether or not you liked it! We need to focus our discussion on the signing aspect

Did you prefer subtitles only or subtitles with signing. Why?
Does in-vision signing work better than live? Why?
Were there certain bits of certain films which were difficult to follow? Why?
If signed films were available at the cinema would you go to see them? How often?
If you went to the cinema with hearing friends and family, do you think they would prefer subtitles only i.e. would they find a signer distracting?

Hard Sell (Short film approximately 5 minutes)

Clip 1 – whole film with live signing no subtitles
Clip 2 - whole film with in-vision signing no subtitles

Bend it like Beckham

Clip 1 – 20 mins in-vision signing from beginning of film
Clip 2 - 20 mins live signing with subtitles

Nectar
Whole film – 15 minutes in-vision signed with subtitles

28 days later - A powerful virus is unleashed. Transmitted by a drop of blood and devastating within seconds, the virus locks 'the infected' into a permanent state of murderous rage. Within 28 days the country is overwhelmed. We are in London post apocalypse. Our heroes Jim and Selena have met and are trying to make their way to a flat at the top of a tower block where they have seen a window blazing with Christmas lights. They reach the stairwell.

Clip 1 - 10 mins live signed with titles
Clip 2 – 10 mins with subtitles only

At the event, the two clips below were not shown due to time constraints

[Leonard and the Lake – Stingers DVD]
7 mins – in vision signed
[Diameter of the Bomb]
Clip 1 - 10 mins live signed from beginning of film

Total running time approx 90 minutes

Discussion guide for BSL interpreted screenings

The following is a verbatim transcript of the questions that were asked by one of the group facilitators, which generated a very wide-ranging discussion:

I have a series of questions for you, about whether you like the in-vision, the signing, the subtitles, both, live interpreters. There are lots of questions. Subtitles on their own? Or subtitles with an in-vision signer? Which would you prefer?

If you didn't have the English, would the in-vision signer would help you understand it more clearly?

If we had a live interpretation as we saw today, would you like them on the right, on the left? The middle? Imagine you were in the cinema. Which would be the best position? Do you want them sitting, standing?

Now we are focussing on in-vision. For example, Louis was complaining that they kind of interrupt the viewing - you know, there is a beautiful film there, maybe if we made the screen slightly smaller and there was a black kind of box where the in-vision signer was, would you prefer that, maybe?

So you would prefer them to wear a different colour? If it was a black background, you would prefer them to wear a different colour clothing?

Any comments about shrinking the screen? What do you think? That should be done or not? OK, suppose you had an in-vision signer, there was a full screen, and you felt they were interrupting your viewing, would you like to be able to push a button and choose in which corner you would like them to be - top left, bottom left, top right, left right? Would you like that? Do you think that is something that could happen in the future?

This afternoon, we had some children, we were talking about in-vision signers. The children were saying sometimes that they were confused; they didn't know what character, the in-vision signer changed, chop and changed according to the character. If it was a woman, have a woman in-vision signer. What do you think?

You saw various clips. You saw sport - there's sports horror, the different genres of film. Which do you think wouldn't suit an in-vision signer? Would you say definitely that type of people would not suit an in-vision signer or wouldn't suit a live interpreter? Could you pick an example, if you had experience of going to a cinema? Any comments?

But suppose there was perfect lighting on the interpreter, do you think you would have full access to the film; you would feel that you had full access and it would be improved if the lighting was improved on the interpreter? Or do you know with that particular film, you don't want a live interpreter, but if it was a romantic film, that would be better?

Say there was a new film being released this week, with an in-vision signer. Would you all go and have a look? Would you go to the cinema to see it? Would you go and see films regularly that had an in-vision signer? How often would you go to the cinema?

If it was a fantastic film and the interpreter was OK, would you go? If it was a really good film but the interpreter was kind of average, would you go?

OK, another question. If you are thinking about the cinema, but with a live interpreter there, would you go? And if not, why not?

Suppose that you had - your family, your partner, who were hearing and you were going to a cinema, and you were thinking about the other members of your family, and they had an in-vision signer. What do you think your hearing members of the family would think? Would they think that the signer would be a distraction?

Any more experiences linked to hearing friends or members of family that are hearing?

Appendix 7 – The Sample

Sample recruitment and profiles, methodologies

The bulk of the research contained in this report took place during the three months between September and November 2006. In addition to some preliminary desk research it comprised three core elements:-

1) Qualitative research in the form of three focus groups with D/deaf and hard of hearing people and a series of 14 in-depth, open-ended telephone interviews with blind and partially sighted people. The results of the qualitative research informed the design of the quantitative phase (below). A full participant profile is contained in appendix 2 and discussion guides for both focus groups and in-depth interviews is contained in appendix 3. A summary of the findings from the qualitative research is contained in appendix 4.

2) Quantitative research in the form of e:surveys with D/deaf and hard of hearing people and e:surveys and personally administered surveys via telephone with blind and partially sighted people. We also made personal visits to a number of organisations for blind and partially people to administer around 40 surveys in person. Separate children's versions of both these surveys were also developed Copies of all the surveys can be found in appendix 4. In total around 900 surveys were returned from the D/deaf and hard of hearing community and 121 surveys for blind and partially sighted people were administered.

3) Two film screenings followed up by 3 focus group discussions with D/deaf BSL users about the viability of BSL interpretation in a cinema context. The screening schedule and discussion plan is contained in appendix 5.

1.4 The sampling and recruitment strategy

At the outset, it was recognised that it would not be possible to produce a statistically valid random sample since it would not be possible to identify the entire population of people with sensory impairments from which to select a sample. The sample would therefore inevitably be self-selected with all the bias that this implies.

The aim therefore was to attract as wide a cross-section of respondents as possible, representative of the film-watching public as a whole. This involved contacting both national, regional and local organisations working in the field as well as 'participant get participant' tactics and visits to places where people go for access to services and information. Appendix 6 contains lists of all the organisations we contacted to help us recruit participation in both the qualitative and quantitative phases of the research. In addition, we secured media coverage on the BBC's See Hear TV programme on 21st October presented in BSL and aimed at D/deaf viewers.

In practice, it was not difficult to attract the participation of D/deaf and hard of hearing people because communication with this group, particularly via the internet and e;mail is straightforward. We also had the benefit of access to the 60,000 subscriber base of yourlocalcinema.com and a large number of people responded via this route. A total of 882 surveys were returned by this group.

Reaching the blind and partially sighted community was much more difficult. It was recognised at the outset that this would be a difficult group to reach. Many of them are elderly and may have mobility and other problems which mean they would find it difficult to physically access the cinema. Blind people are less likely to be in employment too so on limited incomes, cinema may not be the medium of choice when there is much easier access to film through television and DVD/Video. The following methods were used:

Recruitment through partners

More than 50 specific organisations for blind & Partially sighted people – regional and nationwide (Liverpool, Croydon, London, Cardiff, Belfast)

36 nationwide 'disability' organisations – for both blind and partially sighted and D/deaf and hard of hearing people
15 'neither' – arts councils, theatres etc.

Information went out through:

Email lists
Large print information and surveys sent
Phone call recruitment
Links on many websites and message boards (RNIB, BBC Ouch!, Whitestick!, Blind Kiss)

Other recruitment:

We sent a researcher to the World Sight Day at the Henshaws Society. He spoke to individuals and got phone numbers, and spoke to heads of larger organisations to spread the word about the research.

A researcher was also sent to recruit at the London Film Festival at an audio described film about blind mountaineers called Blindsight.

11 of our responses came from Liverpool Voluntary Service for the Blind who went out of their way to contact friends, family & friends of friends and get phone numbers.

www.yourlocalcinema.com
Emails were sent to approximately 1000 contacts (though not all blind or partially sighted)

RNIB
Emails were sent to over 280 people on their weekly newsletter email list

The RNIB circulated requests for participation in a newsletter to their subscribers and this yielded a sufficient number of responses for the qualitative research although very few of these were young people (under 25). This initial mail shot also generated some interest in participation in the quantitative survey but beyond this initial 50 or so people, it proved very difficult to get further participation in the quantitative survey.

In the end, following an extended deadline for completion of the surveys a total of 121 surveys were completed by this group.

Summary Recruitment organisations and individuals

1 Voice
Access London Theatre
Access Matters
Action for Blind People
Alan Johnson
Arcadea
Arts About Manchester
Arts Council England
BBC Read Hear
BBC See Hear
BFI
Birmingham Focus on Blindness
Bolton Centre for Deaf People
British Computer Association of the Blind
British Deaf Association
British Deaf Association North
Butterfields
Cardiff Institute for the Blind
Cicada
Cochlear Implanted Children's Support Group
Community Network for Manchester
Contact a Family
Copley Resource Centre Youth Club / Bennett St Youth
Cornerhouse (Manchester)
Croydon Voluntary Association for the Blind
Deaf Connections
Deafblind UK
Deafview - Channel 4
Disability Rights Commission
DisabledGo
Egerton Park Arts College Visually Impaired Resource Base
Elaine Mounter
Eyeline Stockport
Full Circle Arts
Graeae Theatre Company
Guide Dogs for the Blind Association

Hearing Impairment Support (Stalybridge)
Heathlands School St. Albans
Henshaws Society for Blind People
Hyde Technology School Hearing Impaired Resource Base
Joseph Clarke School
James Johnson
Lela Cribbin
Library Theatre
Link Centre for Deafened People
Liverpool Voluntary Service for the Blind
London Disability Arts Forum
Manchester Deaf Centre
Manchester Deaf Centre Youth Group
Manchester Disabled People's Access Group
Manchester Metropolitan University
Mary Hare Foundation
Millennium Talking Magazine
Minds Eye Professional Description Service
NALSVI
National Association of Deafened People
National Association of Local Societies for Visually Impaired People
National Deaf Children's Society
National Federation of the Blind
North West Disability Arts Forum
Oak Lodge School Wandsworth
Oldham Deaf Society
Our Kids Eyes
Paul Cater
Queen Alexandra College (Birmingham)
Read Hear - BBC 2
RNIB
RNIB New College Worcester
RNID
Royal Association for Deaf People
Royal Blind School (Edinburgh)
Royal London Society for the Blind
Royal National College for the Blind
Royal School for the Deaf and Communication Disorders
Shape Arts
Sheffield Royal Society for the Blind
Solihull Association for the Blind
Soundings Audio Magazine
SPIT (Signed Performance in Theatre)
St Vincent's School for Blind and Partially Sighted Children
Stagetext
Surrey Association for Visual Impairment
Talking With Hands
Tameside Blind Association
Tameside Deaf Club
The Blind Centre for Northern Ireland

The Lowry
The Nottinghamshire Royal Society for the Blind (NRSB)
Tom Lorimer (www.whitestick.co.uk)
Tourism For All
University College London
University of Glasgow
University of Manchester
University of Salford
Visibility
Vision First Resource Centre
Visual Impairment Support (Stalybridge)
Vocaleyes
www.blindkiss.com
www.deafforum.co.uk
www.deafok.com
deaf-uk-events@yahoogroups.com
www.yourlocalcinema.com

Note on Samples

Full participant profiles are contained in appendix 2 for the qualitative research and full notes on all the quantitative samples are included in Sections 4 and 5 of this report. On a general note, the people who have responded to the invitation to participate in both the surveys and focus groups have tended to be employed/retired, articulate and older – more so than the general population. They have also tended to be attenders rather than non-attenders.

Appendix 8 – Summary of Equipment Installations

Summary statistics on installations

In operation:
DTS CSS sites: 154
Dolby Screentalk sites: 79
Total accessible cinemas: 218*
*PLUS: 5 have audio description only - no subtitles.
Note: 15 cinemas have both systems.

Breakdown to date:
London & surrounding: 35
England (excl. Lon & surr) 145
Scotland: 16
Wales: 7
Ireland north: 9
Ireland South: 5

By cinema:
Odeon / UCI cinemas: 75
Vue / Ster Century cinemas: 46
Cineworld / UGC cinemas: 34
Apollo cinemas: 7
Picturehouse cinemas: 5
Omniplex cinemas: 4
Other cinemas: 42

Total accessible cinemas: 218*
*PLUS: 5 have audio description only - no subtitles.
Note: 15 cinemas have both systems.

Appendix 9 - List of Cinemas with Equipment

UK and Republic of Ireland Cinemas with Subtitling and audio-description equipment as at November 2006

ALL

Aberdeen Scotland Vue
Aberdeen, Scotland Belmont cinema 01224 343536
Aberystwyth National Library of Wales 01970 632548
Accrington Vue
Acton London Vue
Alderburgh, Suffolk, Aldeburgh cinema
Ashford Cineworld
Aylesbury, Bucks Odeon
Ballymena, NI, IMC 028 2563 1111
Banbridge, NI Iveagh Movie Studio 028 4066 2666
Banbury Odeon
Barbican London EC2, 08451 207 500
Barnstable, Devon, Central cinema 0871 230 3200
Barrow in Furness, Cumbria Apollo 0871 22 33 442
Basingstoke Vue (Festival Place, previously Ster Century)
Bath Odeon
Bayswater London W2 Whiteleys Odeon
Belfast, NI, Moviehouse Yorkgate Cinema 028 9075 5000
Belfast, NI, Queen's Film Theatre 028 9097 1097
Belfast, NI, Storm (previously Vue), Odyssey Complex 08712 240 240
Bethnal Green, London, Rich Mix Cinema
Birmingham Odeon
Birmingham Vue
Blackburn Vue
Blackpool Odeon
Bolton Vue
Boston, Lincs., Savoy
Bournemouth Odeon
Bracknell Odeon / UCI
Bradford Cineworld
Bradford Odeon (Leeds/Bradford Thornbury)
Bradford National Museum of Photography, Film & Television 0870 701 0200
Braintree, Essex Cineworld
Bridgend, Wales Odeon
Brighton Odeon
Bristol (Longwell Green) Vue
Bristol Watershed Arts Centre
Bristol Orpheus cinema 01179 623301
Bristol (Cribbs Causeway) Vue
Brixton London SW2, Ritzy 020 7733 2229
Bromborough Odeon
Burgess Hill, West Sussex Orion 01444 243300

Burnley, Lancs. Apollo
Bury St. Edmonds Cineworld
Bury Vue
Cambridge Cineworld
Cambridge Vue
Canterbury Odeon
Cardiff Wales Odeon / UCI
Cardiff Wales, Vue (previously Ster Century)
Carrickfergus, NI, Omniplex 028 9335 1111
Chelmsford Odeon
Cheltenham Cineworld
Cheltenham Odeon
Cheshire Oaks Vue
Chesterfield Cineworld
Chichester Cineworld
Christchurch, Dorset, Regent Centre 01202 479819
Cleethorpes Parkway cinema 01472 290100
Cleveleys Lancs Vue
Clevedon Curzon 01275 871000
Colchester Odeon
Cornwall Plaza Truro 01872 272894
Cornwall St. Austell 01872 272894
Cornwall The Regal, Wadebridge 01872 272894
Coventry Odeon
Crawley Cineworld
Croydon (Grants) London, Vue
Croydon (Purley) London, Vue
Dagenham Essex Vue
Darlington Odeon
Dartmouth, Devon The Flavel
Derby Odeon / UCI
Doncaster Vue
Dublin IRE, Blanchardstown D15 UCI/Odeon
Dublin IRE, Cineworld
Dublin IRE, Coolock D17 UCI/Odeon
Dublin IRE, Tallaght D24 UCI/Odeon
Dudley Odeon / UCI
Dunfermline Scotland Odeon
Durham Gala cinema 0191 332 4041
East Kilbride Scotland Odeon
Edinburgh Scotland Filmhouse 0131 228 2688
Edinburgh Scotland Kinaird Park Odeon
Edinburgh Scotland Odeon
Edinburgh Scotland Vue
Edinburgh Scotland Vue (previously Ster Century)
Edmonton London N9, Lee Valley Odeon
Enfield London Cineworld
Enniskilllen, NI, Omniplex 028 66 324777
Epsom Surrey Odeon

Exeter Picturehouse 01392 435522
Fareham, Hampshire Apollo
Finchley Lido London Vue
Finchley Road London Vue
Fulham London Vue
Galway IRE, Eye cinema
Gateshead Odeon / UCI
Glasgow Film Theatre Scotland 0141 332 6535
Glasgow Scotland, Cineworld
Glasgow Quay Odeon
Greenwich London, Odeon / UCI
Guildford Odeon
Hamilton Scotland, Vue
Harrowgate, N. Yorks Odeon
Harrow London N, Vue
Hartlepool Vue
Hastings Odeon
Hatfield London, Odeon / UCI
Hereford Courtyard Theatre 01432 346501
Hereford Odeon
Hexham Northumberland, Forum 01434 601144
High Wycombe (previously Odeon / UCI)
Horsham Capitol
Huddersfield Odeon / UCI
Hull Cineworld / UGC
Huntingdon Cineworld
Inverness Scotland Vue
Ipswich Cineworld / UGC
Isle of Man, Douglas, Broadway Cinema 01624 694566
Isle of Wight Cineworld
Isle of Wight, Ryde, Commodore
Islington London, Vue
Kettering, Northants Odeon
Kingston Surrey London Odeon
Lancaster Vue
Leeds Vue
Leeds Vue / Ster Century
Leicester Odeon
Leicester Square London Odeon
Leicester Vue
Lincoln Odeon
Lisburn, NI, Omniplex 028 92 602233
Liverpool Switch Island Odeon
Livingston Scotland, Vue
Llandudno, Wales, Conwy Cineworld
Luton Cineworld
Maidenhead Odeon / UCI
Maidstone Odeon
Manchester Cornerhouse

Manchester Filmworks Odeon / UCI
Manchester Trafford Odeon / UCI
Mansfield Odeon
Marble Arch, London Odeon
Middlesbrough Cineworld / UGC
Milton Keynes Cineworld
Milton Keynes Odeon
Morcambe Apollo 01524 426642
Nantgarw Showcase Wales, 01443 844437
Newcastle Odeon
Newcastle, Whitley Bay Playhouse
Newry, NI, Omniplex 028 30 252233
Northampton Cineworld / UGC
Northampton Forum
Northampton Vue
Norwich Odeon / UCI
Norwich Vue (previously Ster Century)
Nuneaton Odeon
Nottingham Cineworld / UGC
Oxford Odeon
Plymouth Vue
Portobello Rd. London, W11, Electric 020 7908 9696
Portsmouth Odeon
Portsmouth Vue
Portsmouth, Port Solent Odeon
Preston Odeon
Preston Vue
Reading Vue
Regent Street London, SW1, Apollo
Rochdale Lancs. Odeon
Rochester, Kent Cineworld
Romford Essex Vue (previously Ster Century)
Rugby Cineworld
Salisbury Odeon
Scunthorpe Vue
Sheffield Cineworld
Sheffield Vue
Shepherds Bush London, Vue
Shrewsbury Cineworld
Southampton Odeon
Southend Odeon
Southport Vue
Staines Middlesex London, Vue
Stevenage Cineworld
Stirling Scotland, Macroberts Arts Centre 01786 466666
Stoke Film Theatre
Stoke on Trent Odeon
Stratford London, E15, Picture House, 020 8555 3366
Stroud, Gloucester, Apollo 0871 220 6000

Sunderland Cineworld
Swansea Wales, UCI / Odeon
Swindon Cineworld
Tamworth Odeon
Taunton Odeon
Telford Odeon / UCI
Thurrock London, Vue
Torbay, Paignton, Devon Apollo 01803 558822
Tunbridge Wells Odeon
Uxbridge London, Odeon
Wallsend, Tyne and Wear, Silverlinks Odeon
Walthamstow, London, South Woodford Odeon
Wandsworth London, Cineworld
Warrington Odeon / UCI
Watford London, Vue
West End London, Odeon
West End London, Vue
West India Quay London, E14, Cineworld / UGC
Weymouth Cineworld
Wimbledon London, Odeon
Woking Ambassadors 01483 545945
Wolverhampton Cineworld
Wolverhampton Lighthouse 01902 716055
Worcester Odeon
Worcester Vue
Workington Plaza 01900 870001
Yeovil Cineworld
York City Screen 01904 541155
York Vue

Total: 218*

*5 more have a.d. only:
Cardiff Vue
Edinburgh Vue Ocean Drive
Hereford Courtyard Theatre
Norwich Vue
Romford Essex Vue

Appendix 10 – Installations Regional & Nation Breakdown

Regional and national breakdown of installations

ENGLAND (excluding London & surrounding)

Accrington Vue
Alderburgh, Suffolk, Aldeburgh cinema
Ashford Cineworld
Aylesbury, Bucks Odeon
Banbury Odeon
Barnstable, Devon, Central cinema 0871 230 3200
Barrow in Furness, Cumbria Apollo 0871 22 33 442
Basingstoke Vue (Festival Place, previously Ster Century)
Bath Odeon
Birmingham Odeon
Birmingham Vue
Blackburn Vue
Blackpool Odeon
Bolton Vue
Boston, Lincs., Savoy
Bournemouth Odeon
Bracknell Odeon / UCI
Bradford Odeon (Leeds/Bradford Thornbury)
Bradford Cineworld
Bradford National Museum of Photography, Film & Television 0870 701 0200
Braintree, Essex Cineworld
Brighton Odeon
Bristol (Longwell Green) Vue
Bristol Watershed Arts Centre
Bristol Orpheus cinema 01179 623301
Bristol (Cribbs Causeway) Vue
Bromborough Odeon
Burgess Hill, West Sussex Orion 01444 243300
Burnley, Lancs. Apollo
Bury St. Edmonds Cineworld
Bury Vue
Cambridge Cineworld
Cambridge Vue
Canterbury Odeon
Chelmsford Odeon

Cheltenham Cineworld
Cheltenham Odeon
Cheshire Oaks Vue
Chesterfield Cineworld
Chichester Cineworld
Christchurch, Dorset, Regent Centre 01202 479819
Cleethorpes Parkway cinema 01472 290100
Clevedon Curzon 01275 871000
Cleveleys Lancs Vue
Colchester Odeon
Cornwall Plaza Truro 01872 272894
Cornwall St. Austell 01872 272894
Cornwall The Regal, Wadebridge 01872 272894
Coventry Odeon
Crawley Cineworld
Darlington Odeon
Dartmouth, Devon The Flavel
Derby Odeon / UCI
Doncaster Vue
Dudley Odeon / UCI
Durham Gala cinema 0191 332 4041
Exeter Picturehouse 01392 435522
Fareham, Hampshire Apollo
Gateshead Odeon / UCI
Guildford Odeon
Harrowgate, N. Yorks Odeon
Hartlepool Vue
Hastings Odeon
Hereford Courtyard Theatre 01432 346501
Hereford Odeon
Hexham Northumberland, Forum 01434 601144
High Wycombe (previously Odeon / UCI)
Horsham Capitol
Huddersfield Odeon / UCI
Hull Cineworld / UGC
Huntingdon Cineworld
Ipswich Cineworld / UGC
Isle of Man, Douglas, Broadway Cinema 01624 694566
Isle of Wight Cineworld
Isle of Wight, Ryde, Commodore
Kettering, Northants Odeon
Lancaster Vue
Leeds Vue
Leeds Vue / Ster Century

Leicester Odeon
Leicester Vue
Lincoln Odeon
Liverpool Odeon
Luton Cineworld
Maidenhead Odeon / UCI
Maidstone Odeon
Manchester Cornerhouse
Manchester Filmworks Odeon / UCI
Manchester Trafford Odeon / UCI
Mansfield Odeon
Middlesbrough Cineworld / UGC
Milton Keynes Cineworld
Milton Keynes Odeon
Morcambe Apollo 01524 426642
Newcastle Odeon
Newcastle, Whitley Bay Playhouse
Northampton Cineworld / UGC
Northampton Forum
Northampton Vue
Norwich Odeon / UCI
Norwich Vue (previously Ster Century)
Nottingham Cineworld / UGC
Nuneaton Odeon
Oxford Odeon
Plymouth Vue
Portsmouth Odeon
Portsmouth Vue
Portsmouth, Port Solent Odeon
Preston Odeon
Preston Vue
Reading Vue
Rochdale Lancs. Odeon
Rochester, Kent Cineworld
Romford Essex Vue (previously Ster Century)
Rugby Cineworld
Salisbury Odeon
Scunthorpe Vue
Sheffield Cineworld
Sheffield Vue
Shrewsbury Cineworld
Southampton Odeon
Southend Odeon
Southport Vue

Stevenage Cineworld
Stoke Film Theatre
Stoke on Trent Odeon
Stroud, Gloucester, Apollo 0871 220 6000
Sunderland Cineworld
Swindon Cineworld
Tamworth Odeon
Taunton Odeon
Telford Odeon / UCI
Torbay, Paignton, Devon Apollo 01803 558822
Tunbridge Wells Odeon
Wallsend, Tyne and Wear, Silverlinks Odeon
Warrington Odeon / UCI
Weymouth Cineworld
Woking Ambassadors 01483 545945
Wolverhampton Cineworld
Wolverhampton Lighthouse 01902 716055
Worcester Odeon
Worcester Vue
Workington Plaza 01900 870001
Yeovil Cineworld
York City Screen 01904 541155
York Vue

Total: 146

LONDON AND SURROUNDING

Central Bayswater London W2 Whiteleys Odeon
Central Leicester Square London Odeon
Central Portobello St. London, W11, Electric 020 7908 9696
Central Regent Street London, SW1, Apollo
Central West End London, Odeon
Central West End London, Vue
Acton London Vue
Barbican London EC2, 08451 207 500
Bethnal Green, London, Rich Mix Cinema
Brixton London SW2, Ritzy 020 7733 2229
Croydon (Grants) London, Vue
Croydon (Purley) London, Vue
Dagenham Essex London Vue
Edmonton London N9, Lee Valley Odeon
Enfield London Cineworld
Epsom Surrey Odeon
Finchley Lido London Vue
Finchley Road London Vue
Fulham London Vue
Greenwich London, Odeon / UCI
Harrow London N, Vue
Hatfield London, Odeon / UCI
Islington London, Vue
Kingston Surrey London Odeon
Marble Arch, London Odeon
Shepherds Bush London, Vue
Staines Middlesex London, Vue
Stratford London, E15, Picture House, 020 8555 3366
Thurrock London, Vue
Uxbridge London, Odeon
Walthamstow, London, South Woodford Odeon
Wandsworth London, Cineworld
Watford London, Vue
West India Quay London, E14, Cineworld / UGC
Wimbledon London, Odeon

Total: 35

SCOTLAND

Aberdeen Scotland Vue

Aberdeen, Scotland Belmont cinema 01224 343536
Dunfermline Scotland Odeon
East Kilbride Scotland Odeon
Edinburgh Scotland Filmhouse 0131 228 2688
Edinburgh Scotland Kinaird Park Odeon
Edinburgh Scotland Odeon
Edinburgh Scotland Vue
Edinburgh Scotland Vue (previously Ster Century)
Glasgow Film Theatre Scotland 0141 332 6535
Glasgow Scotland, Cineworld
Glasgow Quay Odeon
Hamilton Scotland, Vue
Inverness Scotland Vue
Livingston Scotland, Vue
Stirling Scotland, Macroberts Arts Centre 01786 466666

Total: 16

WALES

Aberystwyth National Library of Wales 01970 632548
Bridgend, Wales Odeon
Cardiff Wales Odeon / UCI
Cardiff Wales, Vue (previously Ster Century)
Llandudno, Wales, Conwy Cineworld
Nantgarw Showcase Wales, 01443 844437
Swansea Wales, UCI / Odeon

Total: 7

NORTHERN IRELAND

Ballymena, NI, IMC 028 2563 1111
Banbridge, NI Iveagh Movie Studio 028 4066 2666
Belfast, NI, Moviehouse Yorkgate Cinema 028 9075 5000
Belfast, NI, Queen's Film Theatre 028 9097 1097
Belfast, NI, Storm (previously Vue), Odyssey Complex 08712 240 240
Carrickfergus, NI, Omniplex 028 9335 1111
Enniskilllen, NI, Omniplex 028 66 324777
Lisburn, NI, Omniplex 028 92 602233
Newry, NI, Omniplex 028 30 252233

Total: 9

Appendix 11 – Installations by operator

Breakdown of installations by operator

VUE

Aberdeen Scotland Vue
Accrington Lancs Vue
Acton London Vue
Basingstoke Vue
Birmingham Vue
Blackburn Vue
Bolton Vue
Bristol (Longwell Green) Vue
Bristol (Cribbs Causeway) Vue
Bury Vue
Cambridge Vue
Cleveleys Lancs Vue
Cheshire Oaks Vue
Croydon (Grants) London Vue
Croydon (Purley Way) London Vue
Dagenham Essex Vue
Doncaster Vue
Edinburgh Vue
Finchley Lido London Vue
Finchley Road London
Fulham London Vue
Hamilton Vue
Harrow London Vue
Hartlepool Vue
Inverness Vue
Islington London Vue
Lancaster Vue
Leeds Light Vue
Leeds Vue
Leicester Vue
Livingston Vue
Northampton Vue
Plymouth Vue
Portsmouth Vue
Preston Vue
Sheffield Vue
Shepherds Bush London Vue
Southport Vue
Staines Middlesex Vue
Thurrock Essex Vue
Watford Vue
West End London
Worcester Vue
York Vue

Total: 46

ODEON

Aylesbury, Bucks Odeon
Banbury Odeon
Bath Odeon
Bayswater W2, Whiteleys Odeon
Birmingham Odeon
Blackpool Odeon
Bournemouth Odeon
Bracknell Odeon
Bradford Odeon (Thornbury)
Bridgend, Wales Odeon
Brighton Odeon
Bromborough Odeon
Canterbury Odeon
Cardiff Odeon
Chelmsford Odeon
Cheltenham Odeon
Colchester Odeon
Coventry Odeon
Darlington Odeon
Derby Odeon
Dublin Odeon/UCI Blanchardstown D15
Dublin Odeon/UCI Coolock D17
Dublin Odeon/UCI Tallaght D24
Dudley Odeon
Dunfermline Scotland Odeon
East Kilbride Odeon
Edinburgh Fort Kinnaird Odeon
Edinburgh Lothian Rd. Odeon
Edmonton N9, Lee Valley London Odeon
Epsom Surrey Odeon
Gateshead Odeon
Glasgow Quay Odeon
Greenwich London, Odeon / UCI
Guildford Odeon
Harrowgate, N. Yorks Odeon
Hastings Odeon
Hatfield Herts UCI/Odeon Odeon
Hereford Odeon
Huddersfield Odeon
Kettering, Northants Odeon
Kingston Surrey London Odeon
Leicester Odeon
Leicester Square London Odeon
Lincoln Odeon
Liverpool Odeon
Maidenhead Odeon
Maidstone Odeon
Manchester Filmworks Odeon
Manchester Trafford Odeon
Mansfield Odeon
Marble Arch, London Odeon
Milton Keynes Odeon
Norwich UCI/Odeon
Nuneaton Odeon
Oxford Odeon
Portsmouth Odeon
Portsmouth Port Solent Odeon
Preston Odeon
Rochdale Lancs. Odeon
Salisbury Odeon
Southampton Odeon
Southend Odeon
Stoke on Trent Odeon
Swansea Odeon
Tamworth Staffs Odeon
Taunton Odeon
Telford Odeon
Tunbridge Wells Odeon
Uxbridge London Odeon
Wallsend Silverlinks Odeon
Walthamstow E18 Odeon
Warrington Odeon
West End WC2, London Odeon
Wimbledon, London Odeon
Worcester Odeon

Total: 75

APOLLO	**PICTURE HOUSE**
Barrow in Furness, Cumbria Apollo	Aberdeen Belmont Picture House

Burnley Lancs Apollo
Fareham Hampshire Apollo
Morcambe Apollo
Regent Street London Apollo
Stroud, Gloucester Apollo
Torbay Paignton, Devon Apollo

Total: 7

Brixton London Ritzy Picture House
Exeter Picture House
Stratford London Picture House
York Picture House

Total: 5

OMNIPLEX
Carrickfergus N.I., Omniplex
Enniskilllen N.I., Omniplex
Lisburn N.I., Omniplex
Newry N.I., Omniplex

Total: 4

OTHER

Aberystwyth National Library of Wales
Aldeburgh, Suffolk, Aldeburgh cinema
Ballymena N.I., IMC
Banbridge Co. Down, N.I., Iveagh Movie Studio
Barbican London
Barnstable Devon Central Cinema
Bethnal Green, London, Rich Mix Cinema
Belfast N.I., Moviehouse
Belfast N.I., Queen's Film Theatre
Belfast Storm cinemas (formerly Vue)
Boston, Lincs. Savoy, West End
Bradford National Museum of Photography, Film & Television
Bristol Watershed Arts Centre
Bristol Orpheus cinema, Henleaze
Burgess Hill Orion
Christchurch Dorset, Regent Centre
Cleethorpes Parkway
Clevedon Curzon

Other (continued)
Cornwall Plaza Truro
Cornwall St. Austell, Film Centre
Cornwall Wadebridge, Regal
Dartmouth, Devon The Flavel
Durham Gala Cinema

Edinburgh Filmhouse
Galway Ireland, Eye cinema
Glasgow Scotland, Glasgow Film Theatre
Hexham Northumberland, Forum Orion
High Wycombe Empire
Horsham Capital
Isle of Man Douglas, Broadway
Isle of Wight, Ryde, Commodore
Manchester Cornerhouse
Nantgarw Showcase
Newcastle Empire
Northampton Forum
Portobello Rd. Electric, London
Stirling Scotland, Macroberts Arts Centre
Stoke Film Theatre
Tyne & Wear Whitley Bay Playhouse
Woking Ambassadors
Wolverhampton Light House
Workington Plaza

Total: 42

Appendix 12 – Installations by Manufacturer

Breakdown of installations by Manufacturer

DTS

Aberdeen Scotland Vue
Accrington Lancs Vue
Acton London Vue
Aylesbury, Bucks Odeon
Banbury Odeon
Barrow in Furness, Cumbria Apollo
Basingstoke Vue
Bath Odeon
Bayswater W2, Whiteleys Odeon
Belfast N.I., Moviehouse
Belfast N.I., Queen's Film Theatre
Belfast Storm cinemas
Birmingham Odeon
Birmingham Vue
Blackburn Vue
Blackpool Odeon
Bolton Vue
Bournemouth Odeon
Bracknell Odeon
Bradford National Museum of Photography, Film & Television
Braintree Cineworld
Brighton Odeon
Bridgend, Wales Odeon
Bristol (Longwell Green) Vue
Bristol Orpheus cinema, Henleaze
Bristol (Cribbs Causeway) Vue
Bromborough Odeon
Burgess Hill Orion
Burnley Lancs Apollo
Bury Vue
Cambridge Vue
Canterbury Odeon
Cardiff Odeon
Chelmsford Odeon
Cheltenham Odeon* to confirm
Cheshire Oaks Vue
Chesterfield Cineworld
Chichester Cineworld

Cleveleys Lancs Vue
Cleethorpes Parkway
Colchester Odeon
Coventry Odeon
Crawley Cineworld
Croydon (Grants) London Vue
Croydon (Purley Way) London Vue
Dagenham Essex Vue
Darlington Odeon
Dartmouth, Devon The Flavel
Derby Odeon
Doncaster Vue
Dublin Odeon/UCI Blanchardstown D15
Dublin Odeon/UCI Coolock D17
Dublin Odeon/UCI Tallaght D24
Dudley Odeon
Dunfermline Scotland Odeon
East Kilbride Odeon
Edinburgh Fort Kinnaird Odeon
Edinburgh Odeon
Edinburgh Vue
Edmonton N9, Lee Valley London Odeon
Enfield London Cineworld
Epsom Surrey Odeon
Finchley Lido London Vue
Finchley Road London
Fulham London Vue
Gateshead Odeon
Glasgow Cineworld
Glasgow Quay Odeon
Glasgow Scotland, Glasgow Film Theatre
Greenwich London, Odeon / UCI
Guildford Odeon
Hamilton Vue
Harrowgate, N. Yorks Odeon
Harrow London Vue
Hartlepool Vue
Hastings Odeon
Hatfield Odeon
Hereford Courtyard Theatre ad only?
Hereford Odeon
Hexham Northumberland, Forum Orion
Huddersfield Odeon
Inverness Vue

Isle of Wight, Ryde, Commodore
Islington London Vue
Kettering, Northants Odeon
Lancaster Vue
Kingston Surrey London Odeon
Leeds Vue
Leicester Odeon
Leicester Square WC2, London Odeon
Leicester Vue
Lincoln Odeon
Liverpool Switch Island Odeon
Livingston Vue
Llandudno, Conwy Cineworld
Luton Cineworld
Maidenhead Odeon
Maidstone Odeon
Manchester Filmworks Odeon
Manchester Trafford Odeon
Mansfield Odeon
Marble Arch, London Odeon
Milton Keynes Odeon
Morcambe Apollo
Nantgarw Showcase
Newcastle Empire
Northampton Forum
Northampton Vue
Nuneaton Odeon
Norwich Odeon
Oxford Odeon
Plymouth Vue
Portsmouth Odeon
Portsmouth Port Solent Odeon
Portsmouth Vue
Preston Odeon
Preston Vue
Reading Vue
Rochdale Lancs. Odeon
Rochester Cineworld
Salisbury Odeon
Scunthorpe Vue
Sheffield Cineworld
Sheffield Vue
Shepherds Bush London Vue
Southampton Odeon

Southend Odeon
Southport Vue
Staines Middlesex Vue
Stirling Scotland, Macroberts Arts Centre
Stoke Film Theatre
Stoke on Trent Odeon
Swansea Odeon
Tamworth Staffs Odeon
Taunton Odeon
Telford Odeon
Thurrock Essex Vue
Torbay Paignton, Devon Apollo
Tunbridge Wells Odeon
Tyne & Wear Whitley Bay Playhouse
Uxbridge London Odeon
Wallsend Silverlinks Tyne & Wear Odeon
Walthamstow E18 South Woodford London Odeon
Warrington Odeon
Watford Vue
West End London Vue
West End WC2, London Odeon
West India Quay London Cineworld
Wimbledon SW19, London Odeon
Wolverhampton Cineworld
Wolverhampton Light House
Worcester Odeon
Worcester Vue
York Vue

Total: 154

DOLBY
Aberdeen Belmont Cinema Picturehouse
Aberystwyth National Library of Wales
Aldeburgh, Suffolk, Aldeburgh cinema
Ashford Cineworld
Ballymena N.I., IMC
Banbridge Co. Down, N.I., Iveagh Movie Studio
Barbican London
Barnstable Devon Central Cinema
Bethnal Green, London, Rich Mix Cinema
Boston, Lincs. Savoy, West End
Bracknell Odeon

Bradford Odeon (Leeds/Bradford Thornbury)
Bradford Cineworld
Bradford National Museum of Photography, Film & Television
Bristol Watershed Arts Centre
Brixton London Ritzy Picturehouse
Bury St. Edmonds Cineworld
Cambridge Cineworld
Cardiff Vue ad only?
Carrickfergus N.I., Omniplex
Cheltenham Cineworld
Christchurch Dorset, Regent Centre
Clevedon Curzon
Cornwall Plaza Truro
Cornwall St. Austell, Film Centre
Cornwall Wadebridge, Regal
Derby Odeon
Dublin Parnell St. D1
Dudley Odeon
Durham Gala Cinema
Edinburgh Filmhouse
Edinburgh Vue ad only?
Enniskilllen N.I., Omniplex
Exeter Picturehouse
Fareham Hampshire Apollo
Galway Ireland, Eye cinema
Gateshead Odeon
Greenwich London, Odeon / UCI
Hatfield Odeon
High Wycombe Empire
Horsham Capital
Huddersfield Odeon
Hull Cineworld (previously UGC)
Huntingdon Cineworld
Ipswich Cineworld (previously UGC)
Isle of Man Douglas, Broadway
Isle of Wight Cineworld
Leeds Light Vue (previously Ster Century)
Lisburn N.I., Omniplex
Maidenhead Odeon
Manchester Cornerhouse
Manchester Filmworks Odeon
Manchester Trafford Odeon
Middlesbrough Cineworld (previously UGC)
Milton Keynes Cineworld

Morcambe Apollo
Newry N.I., Omniplex
Northampton Cineworld (previously UGC)
Norwich Vue ad only?
Norwich Odeon
Nottingham Cineworld (previously UGC)
Portobello Rd. Electric, London
Regent Street London Apollo
Romford Essex Vue ad only?
Rugby Cineworld
Shrewsbury Cineworld
Stevenage Cineworld
Stratford London Picturehouse
Stroud, Gloucester Apollo
Sunderland Cineworld
Swindon Cineworld
Telford Odeon
Torbay Paignton, Devon Apollo
Wandsworth London Cineworld
Weymouth Cineworld
Woking Ambassadors
Workington Plaza
Yeovil Cineworld
York Picturehouse

Total: 79

Cinemas with BOTH systems:

Bracknell Odeon
Derby Odeon
Dudley Odeon
Gateshead Odeon
Greenwich, London Odeon
Hatfield Odeon
Huddersfield Odeon
Maidenhead Odeon
Manchester Filmworks Odeon
Manchester Trafford Odeon
Norwich Odeon
Telford Odeon
Morcambe Apollo
Torbay Apollo
Bradford NMPFT cinema

Total: 15

Appendix 13 – Digitally Accessible UK Films

Full listing of digitally accessible films released in the U.K

The following accessible films can be screened in cinemas with a digital subtitle / audio description system

13 going on 30
16 Blocks
2 Fast 2 Furious
25th Hour**
40 Year Old Virgin, The
50 First Dates
50 Ways of Saying Fabulous
A Cinderella Story
A Cock and Bull Story
A Good Year
A Home at the End of the World
A Lot Like Love
A Mighty Wind
A Way of Life*
About a Boy
Adaptation
Aeon Flux
After Sunset
Agent Cody Banks
Agent Cody Banks 2
Alamo, The
Alexander
Alfie
Alien Autopsy
Alien vs. Predator
All the Kings Men
Along Came Polly
American Wedding (American Pie 3)**
Analyze That
Anger Management
Ant Bully, The
An Unfinished Life
Appointment*
Aquamarine
Are We There Yet?
Austin Powers 3 - Goldmember**
Aviator, The
Bad Boys II
Bad Santa
Barnyard

Be Cool
Beerfest
Before Sunset
Being Julia*
Benchwarmers
Bewitched
Big Fish
Big Mommas House 2
Blind Flight*
Blood Work
Borat
Bourne Supremacy
Breakfast On Pluto
Break Up, The
Breaking and Entering
Bride & Prejudice
Bridget Jones Diary - The Edge of Reason
Bright Young Things
Bringing Down the House
Brokeback Mountain**
Brother Bear
Brothers Grimm, The
Bruce Almighty
Bullet Boy*
Butterfly Effect, The
Calendar Girls
Capote*
Casanova
Casino Royale (James Bond)
Cars (Pixar)
Cat in the Hat, The
Catch Me if you Can
Catwoman
Cellular
Charlies Angels 2
Cheaper by the Dozen
Chicago
Chicken Little
Christmas with the Cranks
Chronicles of Narnia -
The Lion, the Witch and the Wardrobe
Chronicles of Riddick
Cinderella Man
Cliffords Really Big Movie
Closer
Code 46*
Cold Creek Manor

Cold Mountain
Collateral
Confessions of a Dangerous Mind**
Confessions of a Teenage Drama Queen
Confetti*
Constantine
Core, The**
Corpse Bride
Country of my Skull*
Cradle 2 Grave
Creep*
Criminal
Curious George
Cursed
Da Vinci Code, The
Daddy Day Care
Dark Water
Darkness*
Date Movie
Day After Tomorrow, The
Dear Frankie
Derailed
Descent, The
Deuce Bigalow: European Gigolow
Devil Wears Prada, The
Dodgeball
Doom
Down with Love**
Dreamcatcher**
Dukes of Hazzard
Duma
Eight Below
Elektra
Elizabethtown
Ella Enchanted
Enduring Love
Eternal Sunshine of Spotless Mind
Everything Is Illuminated
Exorcism of Emily Rose, The
Exorcist: Beginning
Failure to Launch
Fantastic Four
Fast and the Furious: Tokyo Drift
Festival*
Finding Nemo
Finding Neverland**
Firewall

Five Children and It
Flight of the Phoenix
Flightplan
Fog, The**
Forgotten, The
Freaky Friday**
Freedomland
Frida**
Friends with Money*
Frozen
Full Frontal
Fun with Dick and Jane
Game over - Kasparov and the Machine*
Garden State
Garfield
Garfield 2: A Tale of Two Kitties
Girl Next Door, The
Girl with a Pearl Earring
Goal!
Godsend
Gothika
Guardian, The
Guess Who?
Haunted Mansion
Heartlands*
Hellboy
Herbie Fully Loaded
Hidalgo
Hide & Seek
History Boys, The
Hills Have Eyes, The
Hitch
Hitchhikers Guide To Galaxy
Holes
Hollywoodland
Home on the Range
Honey**
Hoodwinked
Hope Springs
Hostel
Hot Chick
Hours, The
House of Sand and Fog
House of Wax
How to lose a guy in 10 days
Hulk
Human Stain, The*

I, Robot
Ice Age 2
Identity
I'll Be There
I'm not scared*
In Her Shoes
Incredibles, The
In-Laws, The
Inside I'm Dancing
Inside Man
Intermission*
Interpreter, The
Interviews with my Next Girlfriend
Into the Blue
Intolerable Cruelty
Island, The
Italian Job, The
It's all gone Pete Tong*
Jackass 2
Jacket, The
Jarhead
Jeepers Creepers 2
Jersey Girl
Johnny English
John Tucker Must Die
Jungle Book 2**
Just Like Heaven
Just My Luck
Kangaroo Jack
Kicking and Screaming
Kill Bill Vol 1
Kill Bill Vol 2
King Arthur
King Kong (2005)
Kingdom of Heaven
Kinky Boots
Kinsey
Kiss Kiss Bang Bang
Kiss Of Life*
Ladder 49
Ladies in Lavendar*
Ladykillers, The
Land of the Dead
Lassie (2005)**
Last Samurai, The
Laura's Star
Layer Cake

League of Extraordinary Gentlemen
League of Gentlemen's Apocalypse*
Legally Blonde 2
Legend of Zorro, The
Lemony Snicket's A Series Of Unfortunate Events
Lady in the Water
Lake House, The
Life and Lyrics*
Life Aquatic with Steve Zissou, The
Life of David Gale, The
Lilo & Stitch**
Little Man
Little Miss Sunshine
Little Polar Bear
Little Polar Bear 2
Lizzie Maguire Movie, The
Longest Yard, The
Looney Tunes Back in Action
Lord of Rings - Fellowship of the Ring**
Lord of the Rings - The Return of the King
Lord of the Rings - The Two Towers
Love Actually
Madagascar
Magic Roundabout
Maid in Manhattan**
Man on Fire
Manchurian Candidate
March of the Penguins
Marie Antoinette
Master and Commander
Matador, The
Matchstick Men
Mean Girls
Meet The Fockers
Memoirs of a Geisha*
Men in Black 2
Merchant of Venice, The*
Miami Vice
Million Dollar Baby**
Millions
Miss Congeniality 2
Mission Impossible III
Missing, The
Mona Lisa Smile
Monster House
Mr & Mrs Smith
Mrs Henderson Presents

Munich
Must Love Dogs
My Bosses Daughter
My Summer of Love**
My Super Ex-Girlfriend
Mystic River
Nacho Libre
Nanny McPhee
National Treasure
New York Minute
Nicholas Nickelby
North Country
Ocean's Twelve
Octane
Once Upon a Time in Mexico
Omen, The
Only Human*
Open Season
Our House*
Over the Hedge
Pacifier, The
Panic Room**
Paradise Now
Paycheck
Perfect Catch, The
Peter Pan
Phone Booth
Pierrepoint*
Piglet's Big Movie
Pink Panther, The
Pirates of the Caribbean**
Pirates of the Caribbean 2
Pooh's Heffalump Movie
Poseidon
Powerpuff Girls**
Prestige, The
Pride and Prejudice
Princess Diaries 2, The
Producers, The
Proof
Punch Drunk Love**
Punisher, The
Queen, The *(***subtitled on DTS only)*
Quiet American, The**
Racing Stripes
Raising Helen
Ray (Ray Charles Story)

Recruit, The
Red Dragon**
Red Eye
Rent
Resident Evil Apocalypse
Ring Two, The
Ringer, The
Robots
Rugrat'sGo Wild
Rumour Has It
Runaway Jury
RV
S.W.A.T.
Sahara
Santa Clause 2, The**
Santa Clause 3, The
Scanner Darkly, A
Scary Movie 3
Scary Movie 4
School of Rock
Scooby Doo Too
Seabiscuit
Secret Window
Seeing Double**
Sentinel, The
Serenity
Severance*
Sequestro Express*
Shaggy Dog, The
Shall We Dance?**
Shanghai Knights**
Shark Tale
Shopgirl
Show Me
Shrek 2
Signs**
Sixty Six*
Sin City
Sinbad - Legend of the Seven Seas**
Sisterhood of Travelling Pants
Skeleton Key
Sky Captain and World of Tomorrow
Sky High
Solaris**
Something's Gotta Give
Spanglish
Spartan

Spiderman**
Spiderman 2
Sponge Bob Square Pants
Spy Kids 3D
Stage Beauty
Star Trek Nemesis**
Star Wars Episode III - Revenge of Sith
Starsky & Hutch
Station Agent, The*
Stealth
Stepford Wives, The
Step Up
Stick It
Stormbreaker
Stuck On You
Sum of all Fears, The**
Superman Returns
Sylvia*
Syriana
Taking Lives
Taxi
Team America: World Police
Terminal, The
Terminator 3
Thank You For Smoking
Thief Lord, The
This is not a love song*
Thunderbirds
Tomb Raider 2
Torque
Transamerica*
Transporter 2, The
Trauma
Treasure Planet
Triple X*
Tristan & Isolde**
Tsotsi*
Two Weeks Notice**
Ultraviolet
Under the Tuscan Sun
Uptown Girls*
V For Vendetta
Van Helsing
Vanity Fair
Vera Drake*
Veronica Guerin
Village, The

Volver* (ad only - foreign language)
Walk the Line
Wallace and Gromit - The Curse of the Were Rabbit
War of Worlds
Welcome to Jungle
What a Girl Wants**
When a Stranger Calls
White Chicks
White Countess, The*
Whizzard Of Ow*
Whole Ten Yards, The
Wild, The
Wimbledon
Wind that Shakes the Barley, The*
World Trade Centre
XXX 2 - Next Level
X-Men 3: The Last Stand
Yes*
You, Me and Dupree
Young Adam
Yours, Mine & Ours
Yu-Gi-Oh
Zathura: A Space Adventure

Show Me
50 Ways of Saying Fabulous
Interviews with my Next Girlfriend

only available with subtitles and audio description for the DOLBY system:

** *only available with subtitles and audio description for the* ***DTS*** *system:*

***The Passion of the Christ *(18 cert version)* is audio described on the DTS system only.

***The Queen is subtitled on the DTS system only.

Appendix 14 – Accessible films by system

Accessible films released broken down by availability on DTS CSS and Dolby Screentalk systems

Not all films are available in both formats. Below is a breakdown of DTS or Dolby only films.

DTS only:
25th Hour
American Wedding (American Pie 3)
Austin Powers 3 - Goldmember
Brokeback Mountain
Confessions of a Dangerous Mind
Core, The
Down with Love
Dreamcatcher
Finding Neverland
Fog, The
Freaky Friday
Frida
Honey
Jungle Book 2
Lassie (2005)
Lilo & Stitch
Lord of Rings - Fellowship of the Ring
Maid in Manhattan
Million Dollar Baby
My Summer of Love
Panic Room
Pirates of the Caribbean
Powerpuff Girls
Punch Drunk Love
Quiet American, The
Red Dragon
Santa Clause 2, The
Seeing Double
Shall We Dance?
Shanghai Knights
Signs
Sinbad - Legend of the Seven Seas
Solaris
Spiderman
Star Trek Nemesis
Sum of all Fears, The
Tristan & Isolde
Two Weeks Notice
What a Girl Wants

The Passion of the Christ (18 cert version) is audio described on the DTS system only.

The Queen is subtitled on the DTS system only.

Dolby only:

A Way of Life
Appointment
Being Julia
Blind Flight
Bullet Boy
Capote
Code 46
Confetti
Country of my Skull
Creep
Darkness
Festival
Friends with Money
Game over - Kasparov and the Machine
Heartlands
Human Stain, The
I'm not scared
Intermission
It's all gone Pete Tong
Kiss Of Life
Ladies in Lavendar
League of Gentlemen's Apocalypse
Life and Lyrics
Memoirs of a Geisha
Merchant of Venice, The
Only Human
Our House
Pierrepoint
Severance
Sequestro Express
Sixty Six
Station Agent, The
Sylvia
This is not a love song
Transamerica
Triple X
Tsotsi
Uptown Girls
Vera Drake
Volver (ad only - foreign language)
White Countess, The
Whizzard Of Ow

Wind that Shakes the Barley, The
Yes

Recent popular films NOT available on either system:

Saw 3, The Grudge 2, The Last Kiss, The Texas Chainsaw Massacre: The Beginning, The Departed, Trust the Man, Little Children, Dirty Sanchez, Clerks 2, Driving Lessons, Snow Cake, The Black Dahlia, The Night Listener, Right at your Door, The Wicker Man, Lucky You, Venus, Pulse, This film is not yet rated, Crank, Adrift, Snakes On A Plane, Little Manhattan, Reeker, Dave Chappelle's Block Party, Half Light, Pretty Persuasion, Hard Candy, Ask the Dust, Down in the Valley, United 93, Prime, Slither, An American Haunting, Silent Hill, The Mistress of Spices, Take the Lead, The Dark, American Dreamz, She's the Man, Basic Instinct 2, Crash, Good Night and Good Luck, Lucky Number Slevin, Kidulthood, The Magician, Three, Lemming, Two for the Money, Final Destination 3, The Weatherman, Don't Come Knocking, Lemming, Ballet Russes, Festival, The Proposition, Evil Aliens, The Worlds Fastest Indian, Glastonbury, The Squid and the Whale, Underworld Evolution, Get Rich or Die Tryin, Bee Season, Cheaper by the Dozen 2, Matchpoint, The Ice Harvest, Grizzley Man, Adventures of Greyfrairs Bobby, Running Scared, Cry Wolf, The Truth

Appendix 14 – Accessible screenings

Distribution of number of accessible screenings for the 12 months to October 2006 at UK cinemas

12 month period ending end September 2006

	Number of sites showing					
	0 shows	1-25 shows	26-50 shows	51-100 shows	101-200 shows	201+ shows
England exc London	17	27	21	41	26	3
London & surrounds	5	3	3	16	4	2
Scotland	0	3	1	4	3	0
Wales	3	1	0	2	0	0
Totals	25	34	25	63	33	5
Total number of sites	185					

Appendix 16 - Digital Distribution & Film Accessibility

The impact of digital distribution on film accessibility

'209 UKFC/Arts Alliance digital installs on the way. 87 are complete (41%). Possible additional 'accessible' cinemas?' – yourlocalcinema.com

In detail: By utilising the built-in "access" features of the projectors/servers supplied to cinemas participating in the UKFC/Arts Alliance Digital Screen Network, the amount of subtitle-equipped cinemas could easily be increased by a hundred or so, at a stroke, increasing the choice of cinemas, films & shows for people with sensory impairments.

Subtitle facilities come as standard, and the DSN cinemas just need to have an audio description system rigged up to the digital projector/server. Around half of the 200 or so DSN cinemas already have an existing DTS or Dolby subtitle/audio description system rigged up to their existing 35mm system. Enabling the other 100 or so to output the same "access" files, synchronised to a digital "print" would be a sensible step to take.

Before "digital", every UK cinema could put on a subtitled show (hard captioned prints). Now less than a third can, as hard captioned prints (of mainstream films) are extinct, and only around 200 cinemas have installed digital subtitle/description systems (and only half that regularly utilise the features).

If, as expected, eventually most major cinemas and films go completely digital, a digital solution will be necessary to keep "accessible" shows going. Currently, distributors can't release accessible films on the digital-only platform. Worst case scenario: Unless the problem of totally digital (non35mm) subtitles and AD is sorted out eventually accessible films and shows will cease. According to Arts Alliance, these are the main problems for providing AD at the moment: Many cinemas do not have the required infra-red system. To use AD with their digital systems, the DSN exhibitors only require an infra-red system – not the Dolby or DTS access systems. If a screen has an IR system, then it is straightforward to connect it to the digital system.

Of course for many titles the necessary files are not available. Even with files that have been created for 35mm access systems, it is not possible to use these files in the form in which they exist – for example they will be split into separate reels, whereas Arts Alliance require a continuous file to match the picture delivery where this is on HD tape. Creating the continuous file is difficult to automate. ITFC are certainly able to do this and Arts Alliance have had AD tracks submitted for several titles this way, and have tried to make the process easier by accepting WAV files rather than DAT tape. Arts Alliance have also developed tools to convert between different frame rates and bit depths so that the only extra preparation necessary is to join the reels at the right places. Nevertheless, Arts Alliance only receive the files and the instruction to prepare for AD for a relatively small number of titles. This is determined by the distributors' wishes.

Where the files are available, they are often only available too late in the content preparation process to be included on the digital master. This is a crucial point – currently 35mm films can be sent to exhibitors before AD and subs are ready, with the “access” files sent out later and matched to the prints. This hasn’t been possible using the DSN system, as all audio tracks are combined with the video track into one file before it is encrypted.

Arts Alliance recognise this problem and have been working to resolve it. They believe that MXF packaging provides a solution to this problem: It keeps the assets separate and has a “Composition Play List” to join all the elements together. That means that the initial composition can be sent with the picture and main audio tracks, and that a “top-up package” can be sent later with new audio tracks, subtitles, and a new CPL to join it all together. The development work for this is still in process, but Arts Alliance expect to migrate their content preparation to adopt the new packaging early next year. They will also start offering reel based JPEG2000 content mastering, which will make it more straightforward to use the existing AD files created for 35mm.

Subtitles are a whole different matter – the Digital technology already lends itself very well to subtitling, as the subs are rendered on the projector itself, removing the need for any further equipment, but still allowing the same film content to be used for subtitled or non-subtitled shows. Subtitles have been used extensively on the UKFC circuit. The files are very small, so they can be sent later over the Arts Alliance remote access network and married with content that has already been loaded and run. So it appears that once the digital transition is complete all DSN screens will be able to run subtitles for all content - where the files are available. Once MXF packaging and top-up packages are implemented, the same flexibility will exist for AD – for every digitally equipped screen that has infra-red systems.

Source: yourlocalcinema.com

Appendix 17 – D/deaf & Hard of Hearing: Qualitative Findings

Full findings from the quantitative research from D/deaf and hard of hearing people

1. Market Structure

Where / how do deaf / hard of hearing people prefer to watch films?
What proportion of the population and deaf / hard of hearing people attend cinema?
How often do they attend?
Has their attendance increased since subtitled films have been more available?
Film watching preferences

Almost equal proportions of deaf and hard of hearing cinema attenders prefer to watch films on television, dvd or video (45%) as prefer to watch films at the cinema (48%).

Of non-attenders, 65% prefer to watch on tv, video, dvd and 25% at the cinema.

1 in 10 have no preference.

Of those who prefer to watch films at the cinema, almost all prefer to watch with subtitles.

What is your favourite way to watch films?	Sample	Attenders	Non-attenders
On television	11%	8	48
On dvd or video	34%	37	17
Online		-	-
At the cinema - with subtitles	40%	47	25
At the cinema - without subtitles	6%	1	1
No preference	9%	7	11

Although 31% prefer to watch films at the cinema with subtitles none without, just 11% have attended only subtitled films in the last 12 months; 3% have only attended films without subtitles and 13% have attended both subtitled and non-subtitled films.

No. films watched in last 12 months	0 %	At least 1 %
Television	0	100
DVD / video	12	88
Online	96	4
Cinema: with subtitles	69	31
Cinema: without subtitles	82	18

Film watching preferences vary by age

A greater proportion of older people prefer to watch films on tv. Between 4% and 7% of under 35s prefer to watch films on tv, compared to 35% of 35 to 64 year olds and 80% of those aged 65+.

However, this is not at the expense of watching at the cinema but of watching on dvd or video. 43% to 44% of under 35s prefer watching films on dvd / video, compared to 21% of 35-64 year olds and no over 65s.

Market Penetration

The proportion of deaf and hard of hearing people who have attended cinema in the last twelve months is 27% compared to 72% in the population[13] overall.

Frequency of film watching and cinema attendance

Not only do fewer deaf and hard of hearing people attend cinema, but those who do, attend less frequently.

The proportion of people deaf and hard of hearing people who attend at least once a month is just 6%, compared to 25% of the overall population[13] who attend at least once a month.

Overall, deaf and hard of hearing people watch films on television about twelve times as often as they watch a film at the cinema and on video / dvd about seven times as often

Frequency of films watched in last 12 months	0 %	1 %	2-5 %	6-11 %	12+ %
Television	0	0	13	17	70
DVD / video	12	3	30	16	40
Online	0	0	0	0	0
Cinema: with subtitles	69	4	17	6	4
Cinema: without subtitles	82	4	9	3	2
Any cinema	73	3	12	7	6

Deaf and hard of hearing people now watch more subtitled films at the cinema

Since subtitled films have become more widely available just over one-fifth (22%) of this audience has attended more films at the cinema. 16% have attended about the same.

[13] Ibid

From 2003 subtitled films have become more widely available at the cinema. Since then have you...?	
Not attended any subtitled films at the cinema	53%
Attended more subtitled films?	22%
Attended about the same?	16%
Attended less often?	9%

Attendance varies significantly by age

Between 85% and 93% of under 35s in the overall population attend cinema at least once a year according the Film Council's RSU statistics1. Attendance drops off significantly over 35, to 61% of this age group.

This however masks the very significant drop off which also happens after ages 55 and 65. According to Arts Council England research[14], 45% of people aged 55-64 attend cinema, but this drops to 31% of people over 65.

This research suggests that deaf and hard of hearing younger age groups are attending in greater proportions than the population overall. 100% of 14 or under and 97% of 15-24s compared to 93% and 91% in the population. The fall off in attendance for deaf and hard of hearing people aged over 35 is dramatic however. 61% of over 35s in the general population attends at least once a year, but only 13% of 35-64 year olds and 3% of 65+ in the deaf and hard of hearing population

Frequency of cinema attendance by age	Age	14 or under %	15-24 %	25-34 %	35+ %	
Population[14]					35+	
See at least one film a year	72	93	91	85	61	
See at least one film at month	25	36	47	36	16	
Deaf and hard of hearing					35-64	65+
See at least one film a year	27	100	97	80	13	3
See at least one film at month	6	22	28	13	2	0

Cinema attendance by								

[1] RSU Statistical Yearbook 2005/06, UK Film Council

[14] Arts in England 2003, Attendance, Participation and Attitudes, Arts Council England, December 2004

age	16-24	25-34	35-44	45-54	55-64	65-74	75+
Population2	88	79	73	61	45	31	16
Deaf and hard of hearing	97	80	13			3	

Type of cinema attended

Almost half this market (46%), mainly watch films in mainstream cinemas
15% mainly watch in Independent cinemas
More than a third (39%) watch in both

Dodona research suggests that around 70% of UK screens are multiplex screens.3

At which type of cinema do you mostly watch subtitled films?	
Mostly independent cinemas	15%
Mostly mainstream cinemas	46%
Both	39%

2. Profile of Deaf and Hard of Hearing Cinema Attenders

Hearing Status

Figures supplied by RNIB suggest that there are a total of just under 9 million (8,945,000) people who are deaf or hard of hearing in the UK. Of these, 92% are mild to moderately deaf and 8% moderately to profoundly deaf. 72% of deaf and hard of hearing people are aged over 60.

The research sample (at 77%) is therefore significantly biased towards deaf and deafened people.

Level of hearing	
I am deaf	62%
I am deafened	15%
I am hard of hearing	15%
I have tinnitus	2%
I have balance problems	0%
I have no hearing loss	0%
Other	6%

Communication Support

[2] Arts in England 2003, Attendance, Participation and Attitudes, Arts Council England, December 2004
[3]

RNID data suggests there are 50,000 BSL users in the deaf /hard of hearing population (0.6%) and 1.4m people with hearing aids (16%). This means that the sample is higher on both BSL (22%) and hearing-aid users (39%). This is understandable given that people with more severe hearing loss are likely to be more inclined to take part in the research as their needs are greater.

Communication support used	
Hearing aid	39%
Cochlear implant	7%
Lip reading	18%
British Sign Language (BSL)	22%
Sign Supported English (SSE)	9%
Irish Sign Language (ISL)	0%
None of these	1%
Other	4%

Communications support for watching films

For viewing of any films (not just at the cinema) 98% use subtitles to help them understand; 27% lip-reading; 13% an induction loop and 9% signing.

When watching films at the cinema, 59% of those who attend always use subtitles; 31% sometimes do so and 3% never do.

While 22% of respondents use British Sign Language and 9% Sign Supported English, only 9% use signing to help them understand films. This appears to be relatively high given that there are few signed cinema screenings so they must be watching films on Sky or BBC. However Sky say that they only have 59 customers who use the BSL service.4

The qualitative research suggested that many first language BSL speakers would rather use subtitles. This suggest that it is primarily monolingual BSL users who are interested in signing. Reasons given for this included that following sign interpretation can distract from the film and that some sign is specific to the individual signer and can be difficult to follow if you are not used to that signer.

Subtitles are used extensively when watching films across all age ranges. Induction loops are more used by older age-groups which reflects the increased use of hearing aids for older people.

Do you use any of the following to help you understand films?	
Base	882
No Reply	78
Subtitles	98%

[4] All About Access to Television through Signing, Sky TV, May 2006

Lip-reading	27%
Induction loop	13%
Signing	9%

Deaf and hard of hearing people use multiple methods to help them understand films.

Almost all those who use lip-reading, induction loops and signing also use subtitles.

Of those who use signing to help them understand films, 99% also use subtitles, 37% an induction loop and 26% lip-reading.

Of those who use sub-titles to help them watch films, 26% also use lip-reading, 13% an induction loop and 9% signing.

Of those who use an induction loop, 98% also use subtitles, 65% lip-reading and 27% signing

Use to help understand films Also Use:	Subtitles %	Lip-reading %	Induction Loop %	Signing %
Subtitles	100	26	13	9
Lip-reading	93	100	31	9
Induction loop	98	65	100	27
Signing	99	26	37	100

Socio-demographic profile

Gender

66% of the sample were female; 34% male
This is high compared to attendance within the general population, which is evenly balanced. Other research in the cultural sector undertaken by Morris Hargreaves McIntyre suggests that this is likely to be because women are more likely to be the information gatherers and social organisers and consequently to be the people who fill in surveys.

Age

The age profile of the sample suggests that it more reflects the cinema going audience within both the overall population and the deaf and hard of hearing population, where cinema attendance reduces significantly for over 65s. Arts Council England data5 on cinema attendance suggests that 31% of people aged 65-75 attend cinema and just 16% of people aged 75+. This compares to 72% of the population overall who attend.6

Age profile	Research Sample		Dhoh population
14 or under	2%	0-15	0-15
15	1%	3%	0.5%
16 - 24	11%	16-54	16-60
25 - 34	6%	66%	27.5%
35 - 44	7%		
45 - 54	42%		
55 - 64	14%	55+	60+
65 - 74	13%	32%	72%
Over 75	5%		

The age categories used for the research were defined to enable comparison with market data for cinema from the Film Council and Arts Council England. The categories are therefore slightly different to those used by RNID to profile the deaf and hard of hearing population. This affects the age group between 55 and 60.

Age and Frequency of Attendance

Not only do older people attend less, they also attend less frequently.

In the general population, 25% of the population attend cinema at least once a month. This is a quarter of the market attending frequently at 12 or more times a year. This ranges from 47% of 15-24 year olds to 16% of those aged 35+.

[5] Arts in England 2003, Attendance, Participation and Attitudes, Arts Council England, December 2004
[6] RSU Statistical Year Book 2005/06, UK Film Council

In the deaf and hard of hearing population, just 6% of the population attend 12 or more times a year. This appears to be consistent across the age groups but the figures for the 35+ age group used in the Film Council analysis mask the significant fall-off in both attendance and frequency for the over 65 age group. The Arts Council England[7] statistics below show that only 33% of those aged over 65 ever attend and none in this sample attended 12+ times a year.

Frequency of cinema attendance by age	Age	14 or under %	15-24 %	25-34 %	35+ %	
Population[8]					35+	
See at least one film a year	72	93	91	85	61	
See at least one film at month	25	36	47	36	16	
Deaf and hard of hearing					35-64	65+
See at least one film a year	27	100	97	80	13	3
See at least one film at month	6	22	28	13	2	0

Cinema attendance by age	16-24	25-34	35-44	45-54	55-64	65-74	75+
Population	88	79	73	61	45	31	16
Deaf and hard of hearing	97	80	13			3	

Geographic Origination

England	90%
Scotland	6%
Northern Ireland	2%
Wales	2%

Employment Status

Employment Status		
Employed 62%	Employed full-time (30+ hours per week)	32%
	Employed part-time (less than 30 hours a week)	11%
	Self-employed	5%

[7] Arts in England 2003, Attendance, Participation and Attitudes, Arts Council England, December 2004

[8] RSU Statistical Yearbook 2005/06, UK Film Council

Not working 13%	Unemployed - seeking work	2%
	Not eligible for employment	2%
	Looking after home and family	9%
Studying	Studying full-time	7%
Retired	Retired	23%
	Prefer not to say	7%

1.3 Cinema Access Programme

Awareness of subtitled films
Awareness of access provision in cinemas
Awareness of local cinema screening subtitled films
Use of subtitles and induction loops

Awareness

Awareness that subtitled films exist is high (68%). It is higher among attenders (86%) than those who have not attended in the past 12 months (62%).

Just under three-quarters (71%) are also aware that cinemas now have the equipment to screen subtitled films.

Awareness is consistent across all age groups, apart from the over 65s, where 46% are aware that subtitled films exist and 46% that cinemas now have the equipment to screen these films. This is the age-group which is significantly less likely to attend.

Just 51% know that there is a cinema nearby which screens subtitled films, 25% believe there isn't, 24% don't know.

Awareness of cinemas nearby screening subtitled films is, understandably, higher among attenders than non-attenders. 74% of attenders are aware, compared to 43% of non-attenders.

Interpretation Formats

Subtitles

89% of attenders use subtitled screenings of which 9% always do and 30% sometimes do.

Overall, users are satisfied (83%) with the subtitles. 7% are neither satisfied nor dissatisfied and 10% are not satisfied.

The main problem with subtitles is that they are difficult to see, primarily because of the colour (38%). This is understandably worse for older people. All those aged 65+ cited subtitles being difficult to see because of their colour as a barrier.

14% would like coloured subtitles for different characters.
13% would like to see subtitles on from the beginning of the film.
5% also find the size difficult to see.

Few respondents feel the subtitles should be literally word-for-word (3%). Stronger feelings about this were expressed in the qualitative research but these have not been borne out in the quantitative research.

None felt that there was too much to read or that the language should be simplified.

How could subtitling of films at the cinema be improved?	
Base No Reply	882 562
Subtitles are difficult to see (colour)	38%
Subtitles are difficult to see (size)	5%
Coloured subtitles for different characters	14%
Subtitles should be word for word	3%
Language simplified / spelling improved	-
Too much information to read	0%
Subtitles not in sync with action on screen	2%
Need to slow down / speed up subtitles	-
Subtitles should be available on request/on all films	15%
Subtitles need to be on from very beginning of film	13%
Other	10%

1.4 Subtitles and genre

More than three-quarters of attenders believe that subtitles work well with most genres.The only genre for which subtitles are felt to be less successful is action / adventure, but this was only for 13% of the sample.

However, higher proportions of respondents also said they didn't know whether subtitles worked well or not for drama, comedy and foreign language films. This may be due to lower attendance at these genres by the population generally but

it may also be that people don't attend because they perceive that subtitles may not work as well because spoken word is more prevalent / important in these genres.

In the qualitative research, some attenders felt that subtitles were less effective with horror films because music is so much more important in creating atmosphere and this is less effectively or frequently interpreted through subtitles and this is borne out quantitatively.

Effect of subtitles on genre	% of releases[9]	% gross box office for this genre[10]	Work well %	Don't work well %	Don't know %
Action / Adventure	6.7 / 1.1	9.1 / 2.8	75	13	11
Drama	40.4	7.7	69	4	27
Comedy	18.0	6.2	71	3	26
Animation	4.5	18.4	77	10	14
Thriller /crime	2.2 / 5.6	2.2 / 2.3	94	2	4
Fantasy / Sci-FI	3.4 / 1.1	31.8 / 3.8	89	1	10
Documentary	2.2	Less than 0.1	84	6	10
Horror	6.7	4.0	74	6	20
Foreign Language	N/a	N/a	67	8	55

Induction Loops (see appendix 23 for a technical note on these)

6% of attenders always use an induction loop to watch films at the cinema and 17% sometimes do so. 77% never use one.

There are high levels of dissatisfaction with induction loops. Of those who use them:

-44% are dissatisfied
-43% are neither satisfied nor dissatisfied
-13% are satisfied

The major causes of dissatisfaction are:

- equipment which rarely or never works (58%)
- poor sound / audio quality (21%)
- poor reception / weak signal strength (6%)
- picking up sound from other films (6%)

How could induction loops at the cinema be improved?	
Base	882

[9] UK Films on release in the UK and Republic of Ireland by genre 2005, ranked by gross box office, UK Film Council, Table 5.10, RSU Statistical Yearbook 2006/06
[10] ibid

No Reply	781
Rarely/never works	58%
Sound/audio quality	21%
Reception/strength of signal	6%
Picks up sound from other films	6%
Other	9%

1.5 Motivations and Barriers to Attendance

Motivations

Social inclusion is by far the most important motivation for watching films at the cinema, cited by 46% of attenders.

For under a fifth, it is the quality of the film experience that is important, specifically the sound and picture quality (14%) and the large screen (9%).

	Benefits of watching films at the cinema, rather than on television/DVD/video/online?	
Social / inclusion	I like the social experience of going to the cinema to see a film	46%
	I want to be able to discuss new films with other people	2%
	I want to see films as soon as they are released	17%
Product / quality	Sound and picture is better at the cinema	14%
	Some films are better to see on a large screen	9%
Other	Other	13%

Barriers

62% do not watch subtitled films at the cinema as often as they would like.

So what has put them off or prevented them?

The strongest barriers to attendance are lack of screening provision. This is primarily films not being on at convenient times (31%), but also a lack of local provision of subtitled screenings (21%).

MAIN things that have put people off or actually stopped them watching subtitled films at the cinema		
Provision: films	The films I want to see aren't subtitled	4%
Provision: screenings	The films aren't on at convenient times	31%
	Subtitled films are not on at the cinema most convenient for me	21%
	There aren't enough screenings of subtitled films	2%
	Films which are advertised as being subtitled aren't always on when you get there	1%

	Subtitled films aren't always available as soon as the film is released	1%
Promotion	Lack of information about when subtitled films are on	9%
Price	Cost of attending the cinema	3%
Access	I find it difficult to get to the cinema and home again	
	Finding my way around the cinema is difficult	4%
	No-one to go with	4%
Customer Care	Previous bad experience at cinema	4%
	Because of my deafness I don't feel welcome in the cinema	2%
	Staff not knowing anything about the subtitles or the induction loop	0%
Subtitles	I don't think the subtitles are good enough	2%
Induction loop	The induction loop doesn't always work	0%
	The induction loop isn't of good enough quality	0%
Other	Other	16%

Customer care, in the form of cinema staff knowledge of and welcome to deaf and hard of hearing cinema attenders emerged as a strong issue in the qualitative research but this was not identified as a strong issue in the quantitative research.

1.6 Visit Planning

Information sources

www.yourlocalcinema.com is clearly working well. It is the main source of information about subtitled screenings at the cinema for 80%.

Internet sources overall are the main source of information for 83%.
Older people's information sources show a different pattern. For over 65s:
-Only 8% cite www.yourlocalcinema.com as their main source of information
-84% rely on word of mouth
-13% use advertisements in papers / magazines as their main source.

What is your MAIN source of information about subtitled films at the cinema?	
Base No Reply	700 20
www.yourlocalcinema.com	80%
Word of mouth	9%
Via organisations	4%
Cinema operators' websites	2%
Advertisements in papers/magazines	2%
Other internet sites/listings	1%
Posters or information in the cinema	0%
Teletext	1%

Cinema operators' telephone information lines	0%

Ticket Booking

61% of attenders book their tickets in person at the box-office.
17% have tickets booked on their behalf by someone else.
11% book in advance on the internet.

Ticket booking patterns vary with age. 93% of over 65s book in person at the box office, compared to 61% overall. Just 1% use the internet compared to 11% overall.

The last time you went to the cinema, how did you book your tickets?	
I booked in advance on the internet	11%
I booked in person at the box office	61%
I booked over the phone myself	1%
Someone else booked or bought the tickets on my behalf	17%
Other way	10%

Ticket booking problems

Around half of attenders (46%) feel they have had some problems booking their cinema tickets.
The primary problem is lack of staff knowledge in how to engage with deaf and hard of hearing people (25%).

Problems booking cinema tickets	
Communication with staff - staff do not know how to deal with deaf people	15%
Staff are uninformed about availability/provision of subtitles	6%
Films which are supposed to be subtitled often aren't in the end	5%
Staff don't know about CEA card	3%
Other	7%
None	54%

Cinema Exhibitors Card

There is a significant lack of awareness of the Cinema Exhibitors Card with 81% unaware. Unsurprisingly, a greater proportion of non-attenders are unaware of the card (87%), compared to 65% of attenders.

Younger people are more aware of the Cinema Exhibitors Card. 39% of 15-24 year olds are aware, compared to 19% overall.

1.7 Potential Demand

62% stated that they do not watch subtitled films at the cinema as often as they would like. 65% of attenders felt this and 60% of non-attenders so there is untapped demand.

83% suggest they would attend more than 12 times a year. We believe this is highly unlikely given that only 25% of the overall population attend 12 or more times a year.

Potential attendance per year	All %
0	2
1	0
2	2
3-5	8
6-10	4
12+	83

Factors which would motivate increased attendance
The key factors which would motivate increased attendance are all related to provision:

More subtitled screenings (43%)
More cinemas showing subtitled films (17%)
Better promotion (15%)
A better variety of subtitled films (6%)

Motivations to attend subtitled films at the cinema at all or more often in future		
	Base No Reply	882 178
Provision	More subtitled screenings (times)	43%
	More cinemas showing subtitled films	17%
	Better variety of films with subtitles	6%
Promotion	Better promotion of subtitled films	15%
Price	If it was cheaper to attend	5%
Subtitling improvements	Better subtitling (size)	0%
	Better subtitling (colour)	0%
	Better subtitling (language used)	0%
	Better subtitling (detail)	0%
Induction loop improvements	Better induction loop system	2%
Customer Care	Better staff knowledge	

Motivations vary with age.

Just 20% of over 65s cite more subtitled screenings as a motivating factor, compared to 43% overall.
However, 30% of over 65s cite more cinemas showing subtitled films as a motivating factor, compared to 17% overall. This suggests that older people might be less willing to travel

Summary of key findings

An estimated 27% of the deaf and hard of hearing population have attended cinema in the previous 12 months, compared to 72% of the population overall.

Most deaf and hard of hearing people who attend cinema prefer to watch with subtitles.

However, 31% have attended cinema in the last 12 months with subtitles and 18% without subtitles.

22% have attended more films since more subtitled films have been screened.

Younger age groups attend at least once a year in equal or higher proportions to the overall population. Penetration drops off significantly after age 35.

Attendance is significantly less frequent than in the overall population.

There is relatively high awareness of the Cinema Access Programme. This drops off among over 65s and non-attenders.

Key suggested improvements to subtitling are connected with colour and the use of subtitles from the beginning of films.

Subtitles work well with most genres.

6% of attenders always use induction loops and 17% sometimes do.

There are higher levels of dissatisfaction with induction loops, primarily due to equipment not working and poor sound quality.

The social experience of going to films at the cinema is the key motivating factor for almost half.

The key barrier is films being screened at inconvenient times.

80% of all attenders use www.yourlocalcinema.com for information, apart from over 65s who rely significantly on word of mouth.

There is significant lack of awareness of the Cinema Exhibitors Card with 81% unaware. Younger people are more aware than older people.

The potential demand figures are unreliable but 62% do not feel they watch subtitled films at the cinema as often as they would like, so there is untapped demand.

Key factors which would motivate increased attendance are more subtitled screenings, more cinemas showing subtitled films and better promotion.

Appendix 18 – Blind & Partially Sighted

Full findings from the quantitative research from blind and partially sighted people

1. Market Structure

Where / how do blind and partially sighted people prefer to watch films?
What proportion of the population and blind / partially sighted people attend cinema?
How often do they attend?
Has their attendance increased since audio-described films have been more available?

Film watching preferences

Preferred ways of watching films

Of those who have visited the cinema in the past 12 months:
50% prefer to watch at the cinema; 39% with audio-description; 11% without
38% prefer television, video or dvd
12% have no preference.

Of those who have not visited cinema in the previous 12 months:
36% prefer to experience films on television, 36% dvd / video
Just 17% prefer to watch at the cinema, 2% with audio-description; 15% without
11% have no preference

What is your favourite way to watch films?	Attender %	Non-attender %
On television	15	36
On dvd or video	23	36
Online	-	-
At the cinema - with audio-description	39	2
At the cinema - without audio-description	11	15
No preference	12	11

Frequency of film watching

89% of the sample had watched at least one film on television in the previous 12 months, compared to 61% who had attended cinema.

50% had watched a film at the cinema without audio-description, of whom 32% had ONLY watched without audio-description.

29% had watched a film at the cinema with audio-description, of whom 11% had ONLY watched with audio-description

18% had watched both with and without audio-description.

No. films watched in last 12 months	0 %	At least 1 %
Television	11	89
DVD / video	31	69
Online	97	3
Cinema - with audio-description	71	29
Cinema - without audio-description	50	50
Any cinema	39	61

Market Penetration

The proportion of blind and partially sighted people in this sample who have attended cinema in the last twelve months is 61% compared to 72% in the population[11] overall.

Even though this is less the proportion of the population attending in any one year (72%), we believe it still overstates the proportion of blind or visually-impaired people who might attend cinema. By comparison, an estimated 27% of deaf and hard-of-hearing people are estimated to attend in any one year.

This means the survey is more likely to represent cinema attenders rather than that there is a high proportion of cinema attenders within the blind and partially sighted population.

Frequency of film watching at cinema

Blind and partially sighted people attend cinema less frequently than the general population. For very high frequency attenders, those attending 12 or more times a year, attendance falls off by just under a half, compared to the proportion of the total population who attend this frequently.

According to Film Council data, 25% of the population attend more than twelve times a year. 12% of these blind and partially sighted people do so.

[11] RSU Statistical Yearbook 2005/06, UK Film Council

Frequency of films watched in last 12 months	0	1 or more	1 %	2-5 %	6-11 %	12+ %
Cinema - with audio-description	71	29	9	12	5	3
Cinema - without audio-description	50	50	7	26	12	5
Any cinema	39	61	6	27	16	12

While equivalent proportions of blind (61%) and partially sighted people (57%) are attending cinema at least once a year, partially sighted people are attending significantly more frequently than blind people. 14% of blind people are attending 12 times a year or more compared to 27% of partially sighted people.

Do blind and partially sighted people now watch more audio-described films at the cinema?

Overall, a quarter (25%) of blind and partially sighted cinema attenders have attended more often since audio-described films have become more widely available at the cinema.

37% of current attenders (in the last 12 months) have attended more often compared to 6% of non-attenders (not in the last 12 months).

Significantly more blind people have attended more often (35%) than partially-sighted people (11%).

From 2003 audio-described films have become more widely available at the cinema. Since then have you...?	Attender %	Non-attender %
Not attended any audio-described films at the cinema	41	87
Attended more audio-described films?	37	6
Attended about the same?	18	2
Attended less often	4	4

Attendance varies significantly by age

Between 85% and 93% of under 35s in the overall population attend cinema at least once a year according the Film Council's RSU statistics[12]. Attendance drops off significantly over 35, to 61% of this age group.

This however masks the very significant drop off which also happens after ages 55 and 65. According to Arts Council England research[13], 45% of people aged 55-64 attend cinema, but this drops to 31% of people over 65.

[12] RSU Statistical Yearbook 2005/06, UK Film Council

These blind and partially sighted cinema attenders broadly reflect the overall population in the proportions that attend but they attend less frequently. 19% of the 15-24 year olds attend once a month or more compared to 47% of the overall population and 15% of the 25-34 year olds, compared to 36% in the overall population.

Frequency of cinema attendance by age	14 or under %	15-24 %	25-34 %	35+ %
Population[14]				
See at least one film a year	93	91	85	61
See at least one film at month	36	47	36	16
Blind / partially sighted attenders				
See at least one film a year	N/a	81	95	49
See at least one film at month	N/a	19	15	11

Type of cinema attended
76% of this market, mainly watch films in mainstream cinemas
11% mainly watch in Independent cinemas
13% watch in both.

Dodona research suggests that around 70% of UK screens are multiplex screens.[15]

Of those who attend very frequently (12+ times a year), 90% attend mainstream cinemas.

16% have mainly attended independent cinemas in the previous 12 months. These are all the 25-64 age group.

72% have attended mainstream only and 13% both.

Of partially sighted people, 91% have attended mostly mainstream cinemas and 9% both.

At which type of cinema do you mostly watch audio-described films?	Attender %
Mostly independent cinemas	11
Mostly mainstream cinemas	76
Both	13

[13] Arts in England 2003, Attendance, Participation and Attitudes, Arts Council England, December 2004
[14] RSU Statistical Yearbook 2005/06, UK Film Council

3. Profile of Blind and Partially Sighted Cinema Attenders

Sight Status

Figures supplied by RNIB suggest that 3.4% of the UK population self-define as having a sight problem or seeing difficulty. Of the 0.5% of the population who are registered as blind or partially sighted (311,910 people), 50% of these are blind and 50% partially sighted. It would be reasonable to assume that the balance of the 2m people who are not registered are partially sighted rather than blind. This means that blind people make up 8% of the blind and partially sighted population and partially sighted people 92%.

60% of the sample defines themselves as blind.

Level of sight	Sample %	Attended %	Not Attended %
Blind	60	61	39
Partially sighted	40	57	43

4. Communication Support for watching films

Of those who had attended cinema in the previous 12 months, 29% had used audio-description.

Younger people (15-24) are more likely to prefer to watch films at the cinema without audio-description (19%) than with (13%).

Both 25-34 year olds and 35-64 year olds are significantly more likely to prefer attending cinema with audio-description than without. 45% of 25-34 year olds prefer with audio description compared to 5% without. 28% of 35-64 year olds prefer attending with audio-description than without (9%).

OFCOM research[16] into use of audio-description suggests relatively low usage of audio-description for watching television. While 37% of potential users are aware of the service, only 22% had actually used it.

5. Socio-demographic profile

Gender

51% of the sample were male; 49% female.

Age

The age profile of the blind and partially sighted research sample is more reflective of the cinema-going population between the ages of 16-64 than of the blind and partially sighted population. 74% of the sample who described

[16] Provision of Access Services, Research Study Conducted for OFCOM, March 2006

themselves as blind were aged over 35, compared to 65% of the partially sighted sample.

However, it is unlikely that a significant proportion the 74% of the blind and partially sighted people who are over the age of 65 will attend cinema. Arts Council England data[17] on cinema attendance suggests that 31% of people aged 65-75 attend cinema and just 16%of people aged 75+. This compares to 72% of the population overall who attend.[18].

Age profile	Research Sample %		BPS Population
14 or under	1	0-15	0-17
15	-	1%	2%
16 - 24	13		
25 - 34	17	16-64	18-64
35 - 44	14	74%	20%
45 - 54	22		
55 - 64	8		
65 - 74	9	25%	65+
Over 75	16		78%

The age categories used for the research were defined to enable comparison with market data for cinema from the Film Council and Arts Council England. The categories are therefore slightly different to those used by RNIB to profile the blind and partially sighted population.

[17] Arts in England 2003, Attendance, Participation and Attitudes, Arts Council England, December 2004

[18] RSU Statistical Year Book 2005/06, UK Film Council

Age profile of sample

Age profile	Blind %	Partially-sighted %
0 - 15	1	22
16 - 34	24	35
35 - 64	54	30
65+	20	35

Geographic Origination

England 87%
Scotland 8%
Northern Ireland 2%
Wales 3%

Employment Status

Employment Status		Sample %
Employed 39%	Employed full-time (30+ hours per week)	28
	Employed part-time (less than 30 hours a week)	8
	Self-employed	3
Not working 17%	Unemployed - seeking work	7
	Not eligible for employment	8
	Looking after home and family	2
Studying	Studying full-time	17
Retired	Retired	28
	Prefer not to say	1

6. Cinema Access Programme

Awareness of audio-described films
Awareness of access provision in cinemas
Awareness of local cinema screening audio-described films
Use of headsets

Awareness
Awareness that subtitled films exist is high. 84% of those who have attended cinema in the last 12 months are aware and 68% of those who have not attended,

15-24 year olds are less aware (69% aware) and 65+ (67% aware).

77% of attenders in the last 12 months are also aware that cinemas now have the equipment to provide audio-described films, but this drops to 57% for non-attenders. Those aged over 65 are also less aware (57%).

Interestingly, a greater proportion of blind people (90%) are aware that audio-described provision exists and that cinemas have the equipment to screen audio-described films (84%) compared to partially sighted people: 61% aware of provision and 47% of equipment.

52% of attenders know that there is a cinema nearby which screens subtitled films, but only 23% of non-attenders.

21% of attenders believe there isn't a cinema nearby screening subtitled films, 23% of non-attenders.

More than half (53%) of non-attenders don't know if there is local provision, and 27% of attenders.

Interpretation Formats

Satisfaction with audio-description at the cinema

More than three-quarters of those who do attend are satisfied with audio-description at the cinema.

Satisfaction with last audio-described film at cinema	% Attenders
Satisfied	76
Neither satisfied not dissatisfied	12
Not satisfied	11

Potential improvements to cinema audio-description

28 people (23% of the sample) commented on improvements to cinema audio-description. Of these, 29% felt no improvements were needed. 71% felt improvements were needed, primarily more detailed description (20%).

Potential improvements to audio-described films at the cinema	% Attenders
More detailed description needed	20
Less detailed description needed	4
Too quiet	4
Soundtrack drowns the audio-description	4
Other	43

'Other' improvements included increasing emphasis in the voices and ensuring the quality of the technical delivery.

Problems with headsets

Of those who had watched audio-described films, 28% reported problems. Quality of the hardware was the key problem with headsets in that they can be broken (33%) or the batteries not charged (10%). 14% find them uncomfortable.

Problems with cinema headsets	% Attenders
Headsets often broken	33
Uncomfortable	14
Too loud	5
Batteries run down / not charged	10
Other	38

7. Audio-description and genre

Audio-description works well for most blind and visually impaired people across most genres.

Between a third and a half of the sample did not know if audio-description worked well for particular genres, implying that they haven't experienced it.

For those that did respond with an opinion, there appear to be two categories of film for which audio-description is felt to work less well. The first is those where the spoken word is of primary importance such as foreign language films (28% don't work well); comedy (26%) or documentary (24%). This may be because the audio-description interferes with listening to the spoken word. The second is fast-paced films based on action or visually-based suspense such as action / adventure (25% don't work well) or horror (22%). This might be because these are more complex to describe.

Effect of audio-description on genre

Genre	% of releases[19]	% gross box office for this genre[20]	Work well %	Don't work well %	Don't know %	Don't work well % of those with a view
Action / Adventure	6.7 / 1.1	9.1 / 2.8	45	14	41	25
Drama	40.4	7.7	41	10	49	18
Comedy	18.0	6.2	44	8	48	26
Animation	4.5	18.4	48	8	44	12
Thriller /crime	2.2 / 5.6	2.2 / 2.3	48	12	40	16
Fantasy / Sci-FI	3.4 / 1.1	31.8 / 3.8	57	8	35	19
Documentary	2.2	Less than 0.1	53	8	39	24
Horror	6.7	4.0	40	17	44	22
Foreign Language	N/a	N/a	38	14	48	28

8. Motivations and Barriers to Attendance

A sense of social inclusion is the key reason that blind or partially sighted people like watching films at the cinema. More than a third cited this as a motivation:

"[When I watch Audio Described films at the cinema] I feel in the world. You get to watch films at the same time as everyone else"

"I just love it… it makes me feel part of society again… no exclusion, I become auto-independent"

–qualitative survey interviewee

Around a third are also motivated by the quality of the sound and picture at the cinema, and particularly the fact that the large screen makes images easier to see.

33% of partially sighted people attenders are motivated by the fact that they can see better because of the size of the screen.

	Benefits of watching films at the cinema, rather than on television/DVD/video/online?	Attenders %

[19] UK Films on release in the UK and Republic of Ireland by genre 2005, ranked by gross box office, UK Film Council, Table 5.10, RSU Statistical Yearbook 2006/06

[20] ibid

Social / inclusion	I like the social experience of going to the cinema to see a film	29
	I want to be able to discuss new films with other people	2
	I want to see films as soon as they are released	2
	Able to listen to audio-description privately	5
Product / quality	Sound and picture is better at the cinema	34
	Can be seen better on a large screen	10

Motivations vary by age. Those who want to be able to discuss new films are all in the 15-24 age group (11%).

Social inclusion is more important to middle aged people. 43% of 35-64 year olds like to the social experience of going to see a film compared to 22% of 15-24s and 22% of 25-34s. 35-64 year olds were the only group for whom 'It gets me out of the house' was a motivation (5%).

33% of those aged 65+ said that there were no perceived benefits to them of watching films at the cinema compared to tv / dvd / video.

Barriers

89% of attenders and 76% of those who have not attended in the last 12 months, do not watch subtitled films at the cinema as often as they would like.

So what has put them off or prevented them?

The main barriers for attenders are lack of information (for 26%), followed by lack of screenings at convenient times (19%) and staff not knowing about audio-description or the headsets:

For non-attenders the key barriers are more access related such as actually getting to the cinema and home again (16%) and finding the way around the cinema (9%), lack of someone to attend with (11%) but also lack of information (13%).

MAIN things that have put people off or actually stopped them attending audio-described films at the cinema MAIN things that have put people off or actually stopped them attending audio-described films			
		Attenders %	Non-attenders %
Provision: films	The films I want to see aren't audio-described	-	-
Provision:	The films aren't on at convenient times	19	4

screenings	Audio-described films are not on at the cinema most convenient for me	9	2
	Films which are advertised as being audio-described aren't always on when you get there	1	-
Promotion	Lack of information about what audio-described films are on	26	13
Price	Cost of attending the cinema	1	2
Access	I find it difficult to get to the cinema and home again	3	16
	Finding my way around the cinema is difficult	3	9
	No-one to go with	3	11
Customer Care	Previous bad experience at cinema	-	-
	Because of my blindness / partial sight I don't feel welcome in the cinema	-	-
	Staff not knowing anything about the audio-description or headsets	10	-
	I don't feel welcome in the cinema	-	2
Audio-description	I don't think the audio-description is good enough	9	-
Headsets	The headsets don't always work	-	-
	The headsets aren't of good enough quality	-	4
Other		7	29

9. Visit Planning

Information sources

www.yourlocalcinema.com is the primary source of information for just under a fifth (18%) of the sample equivalent to word of mouth (18%) and followed by RNIB's cinema information email list (16%).

Use of information sources vary by age. 22% of 15-24 year olds use www.yourlocalcinema.com, compared to 40% of 25-34 and 10% of 35-64.

22% of 15-24s use other internet sites and 10% of 25-34 year olds but no over 35s.

Over 65s rely on only 3 methods of information: RNIB's email list (40%); cinema operators' telephone lines (40%) and via organisations (20%).

What is your MAIN source of information about audio-described films at the cinema?	Sample %
www.yourlocalcinema.com	18

Word of mouth	18
RNIB's cinema information email list	16
Cinema operators' websites	13
Cinema operators' telephone information lines	11
Via organisations	4
Talking newspaper	2
Advertisements in papers/magazines	4
Other internet sites/listings	7
Posters or information in the cinema	7
Teletext	-

Ticket Booking

More than half (59%) book their tickets in person at the box office. For 15%, someone else booked on their behalf and 15% booked over the phone themselves.

The last time you went to the cinema, how did you book your tickets?	Sample %
I booked in advance on the internet	7
I booked in person at the box office	59
I booked over the phone myself	15
Someone else booked or bought the tickets on my behalf	15
Other way	4

Ticket booking problems

Around 10% of the sample feel they have had some problems booking their cinema tickets.
The problems included staff being uninformed about audio-description and an inability to get the CEA discount when booking online.

Cinema Exhibitors Card

Awareness of the CEA card is significantly higher among attenders (53%) than among those who haven't attended in the last 12 months (26%).

Around half of those aged under 64 are aware of the card but only 17% of those aged 65 or over.

10. Potential Demand

89% of those who had attended in the previous 12 months and 76% of those who had not, do not watch subtitled films at the cinema as often as they would like.

Potential attendance

7% of attenders and 30% of non-attenders would either not attend in future or would attend at the same frequency as now.

The remainder professed a high potential frequency of attendance with 69% of attenders saying they would attend 12 or more times a year, compared to just 20% of attenders attending 12 or more times a year in the last 12 months.

Similarly, 58% of non-attenders suggested they would attend 12 or more times a year.

We believe these are overly optimistic projections, skewed by the small sample size, but it does indicate that there is potential to increase attendance among current attenders.

The data suggests that it is those who are already attending relatively frequently (3 to 5 times a year and 6-10 times a year) who would increase their attendance most.

Potential attendance	Sample %	Attended %	Not Attended %
0	11	3	25
“Same as now”	5	4	5
1 - 2	2	1	3
3 - 5	4	3	5
6 -10	6	6	5
11	-	-	-
12+	64	69	58
“More often”	8	13	-

Motivations to increase attendance

For almost a third of attenders (28%) and 14% of non-attenders, better promotion of films being available and screened would motivate increased attendance.

For attenders, another motivating factor is a greater range of films (19%).

For non-attenders, greater accessibility in the cinema would increase attendance (12%).

Motivations to attend audio-described films at the cinema at all or more often in future		Attenders %	Non-attenders %
Provision	More films have audio description	19	10
	More audio-described screenings (times)	10	12
	More local cinemas showing audio-described films	9	7
Promotion	Better promotion of audio-described	28	14

	films		
Price	If it was cheaper to attend	3	-
Physical Access	More accessibility in the cinema	3	12
Customer Care	Better staff knowledge of audio-description and how to deal with blind and partially sighted people	3	5
Audio-description	Better audio-description	1	2
	More comfortable headphones	-	-
	If I knew the headphones would work	-	-

Appendix19 – D/deaf & Hard of Hearing: Weighted Data

How the data for D/deaf and hard of hearing people was weighted

In analysing the unweighted data for the deaf and hard of hearing population survey, it became evident that the sample was heavily biased towards those in this population with a propensity to attend cinema. In order to address this issue, the data was weighted retrospectively to ensure that it was representative of the deaf and hard of hearing population generally.

The weighting was based on the analysis of secondary data, which enabled us to calculate a figure for the percentage of the D/deaf and hard of hearing population who are current cinemagoers.

The basis of the weighting calculation is as follows:

Total UK population = 58,789,193 (UK Census)

Percentage of people in the population who are disabled = 20% or 11,757,838 people (Department of Work and Pensions)

Therefore 80% or 47,031,354 people don't have a disability.

72% of the population attend cinema at least once a year (Film Council data) = 42,328,218 people

Of this market, according to Film Council statistics (RSU Yearbook)
7.5% are disabled (3,174,616 people), 92.5% are not (39,153,601 people)

If we divide the number of disabled cinema attenders (3,174,616) into the number in the population who are disabled (11,757,838) = 27% of disabled population attend cinema

In the absence of specific data on the cinema-going habits of those who are D/deaf and hard of hearing, we have based our weighting on the assumption that 27% of this market goes to the cinema.

The data was also weighted to reflect the age breakdown of the deaf and hard-of-hearing population.

Appendix 20 – Supply of Sign Interpreted Film

Current supply of sign interpreted film

1. Current Provision

Talking With Hands (TWH) www.talkingwithhands.org.uk/

Talking With Hands (TWH) is a voluntary sector organisation which started live signed and subtitled cinema screenings for D/deaf adults and school children in Northampton in 2001. The age range they cater to is 4 - 25 as well as older accompanying adults.

Originally TWH provided access to the cinema for D/deaf and hard of hearing people in their preferred language. However, TWH now uses 'Total Communication', which combines sign language, subtitles, sound and audio description to enable the D/deaf, hard of hearing, blind and disabled people to access the cinema. Over 90% of D/deaf children have hearing parents and 95% of Disabled Children are born to able-bodied parents. This means everyone can attend with friends and family.

The film companies release the scripts, subtitles and a video to TWH so that the Deaf interpreter can translate the English into BSL in time for the release date. The interpreters then use an autocue, which allows them to sign the film.

Talking with Hands' screenings are usually full and in any one year it is estimated that they reach audiences of over 25,000. TWH achieve this by working closely with Deaf schools, Teachers of the Deaf, Deaf groups and specialist Deaf organisations.

In the past funding has been obtained from Awards for All, Network Funding, Barclaycard and other donations. For Adult Deaf/hard of hearing, blind and disabled they have run evening showings where tickets are full price.

Festivals

A number of festivals regularly screen mainly live and some in-vision signed films. These include the London Film Festival (2 films in the 2006 programme), the Disability Film Festival and the Deaf Film and Television Film Festival run by the British Deaf Association (BDA) and held at the Lighthouse in Wolverhampton. 2006 is the festival's 10th year of operation (1st to 3rd December).

.Broadcasters (Sky & BBC)

Currently, the quotas for most of the terrestrial broadcasters for signed programming is 4% of output, rising to 5% by 2008.(7) A cursory glance at the listings reveals that not a great deal of this is feature films. Channel 4 sign approximately 6 hours of programmes a week for deaf and hard of hearing viewers however none of these appear to be feature films. Far and away the best provider is Sky where up to 5 or 6 movies per day are available signed.

Most are programmed very early in the morning or late at night and include older and less well known titles. However, use of a recorder would enable a reasonable diet of signed films to be obtained on a daily basis for the adult population. There appears to be very little for children.

The BBC regularly signs some of its output and presents one programme in BSL. However, a cursory examination of the schedules shows that there are very few feature films presented with BSL interpretation. In the week commencing November 17th for example, there were 48 programmes presented in BSL. These were largely documentaries and children's programmes. There were no feature films at all in this week.

The BBC has not, according to its Information Department, undertaken any research into the take-up of its signed programming, having a policy of directing resources into programming rather than ancillary activity such as research.

NDCS

The National Deaf Children's Society and its regional groups organise film screenings with live interpretation from time to time.

2. Films with in-vision BSL interpretation

During the setting up of the signed screenings for focus group discussion, a wholesale search for in-vision sign interpreted films was undertaken. In the event it proved extremely difficult to find very much. Very few have been produced for cinema and with most of what is available done for television, it was discovered that much of this is mixed (the film and the signer pre-recorded on chroma-key) on transmission and that there were no hard copies readily available for screening. Neither Sky nor the BBC was able to produce anything for us. What we were able to locate and get hold of was:-

Bend it Like Beckham on digibeta tape
Nectar – a 15 minute fully accessible short with narrative themes around deafness on digibeta tape
Stingers – a collection of 8 short films on DVD

We understand that Austin Powers International Man of Mystery was also available with in-vision signing at one time as it was screened in 2002 at the Becoming Visible Deaf Film Day. However, we were unable to trace this film.

Appendix 21 – BSL Interpretation of Film: Additional Findings

Additional findings on BSL interpretation of film

1. Films with in-vision BSL interpretation

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2. Existing audience research

The Cinema Exhibitors Association did undertake some test signed screenings several years ago and report that on the whole they were not well received. Apart from the feedback gathered by Talking with Hands at their events, there are two other written reports on signed screenings.

One is piece of research conducted after the Becoming Visible Deaf Film Day in 2002. [(1)] During this festival, Austin Powers, International Man of Mystery was screened with an on-screen Deaf BSL interpreter. The showing was attended by 85 Deaf and hearing people, many of them young people. 33 feedback forms were returned. The audience was asked which format they would prefer for access in the cinema. The results were as follows (some ticked more than one box):-

- BSL Interpreter on screen - 39% (13)
- Subtitles - 36% (12)
- Subtitles and BSL interpreter at same time - 15% (5)
- Like both, but not at same time - 27% (9)

The respondent profile is not known.

There was also a workshop discussion entitled 'What the Deaf audience wants - BSL interpretation, subtitles or both?' However, there is no report of that workshop in the report. On the film, they concluded:-

'Audience reaction was overwhelmingly favourable. Contributors had never seen a BSL-interpreted feature film in the cinema before and most found it an exhilarating experience. The placement and size of the on-screen interpreter were just right for the cinema, big enough to be clear without obscuring too much of the original picture. A number of Deaf people commented how much they preferred seeing a Deaf interpreter, rather than a hearing BSL/English interpreter, and how well the interpreter had captured the feeling of the film.'

The second piece of research relates to the BDA's 9th Deaf/ Sign Language Film & Television Festival in 2004 (2). The BDA's mission in relation to film is focussed very much on the production of films created in BSL and the creation of a Sign Community TV channel and there is less emphasis in their research on mainstream film exhibition and distribution.

From an estimated attendance of around 1,700, 123 feedback questionnaires were returned. Respondents were asked what kind of access would make them go to the cinema more. 81 said subtitles, 8 said a BSL interpreter in the cinema and 24 said a BSL interpreter on the screen. The conclusion drawn from this is that:

'Two-thirds of respondents said the provision of subtitles would make them go to the cinema more. About a quarter said they would attend more if there was BSL interpretation, with 75% of these favouring the interpreter on the screen rather than standing in the cinema. This may well underestimate the likely demand, as most Deaf people have never seen a film with BSL interpretation, and only a minority of Festival visitors saw films with on-screen interpretation at the Festival.'

3. Genres of film

The Sky research indicated that signing works well on documentary and new programmes and does not work at all with sports programmes. In between, dramas and comedies can be done with varying degrees of success depending on the complexity of the dialogue. The problem with film is the length of time for which you are required to focus your concentration. This finding was borne out by our own research. Our screenings comprised clips from a number of different genres both with and without subtitles. For the children we screened a live action movie and an animation. For the adults we showed drama, comedy, short films, horror and an action sequence.

When asked if certain types of film worked better in sign, it seems that much depends on the skills of the signer and their ability to convey the meaning of the dialogue. Sequences with lots of fast paced dialogue have to be compressed. If there are subtitles, people can read what is being left out by the signer and many people do not appreciate the editing which is necessary. There is also a potential difficulty with comedy. Hearing comedy is different to Deaf humour. Some jokes just do not translate and the signer has to come up with a joke that will work with their audience.

“Even its nice to have interpreters in all film but maybe not a comedy because I don't think I would understand hearing comedy or the hearing humour I don't think I will understand it. Maybe when I reach 80 I will finally understand but I have not got time for that.”

4. Resourcing and delivery

4.1 Costs

Live interpreting costs anything from £200 per film (with a single performance) to around £400 depending on the complexity of the script and amount of preparation involved as well as how experienced and sought after a particular signer is. It is something of a seller’s market for good interpreters.

The costs for in-vision interpretation would be substantially more than this as it would require studio hire for recording, post production facilities hire plus the costs of whatever medium it was made available in (nominal if on disc). If widely distributed the unit cost would be relatively low. It is estimated that the cost of producing a one and a half hour average feature film with in-vision signing would be in the order £7,000 (based on a quote from a supplier) to £15,000 (based on the indicative costing contained in appendix 16 which is based on ‘high end’ personnel and generous time costings).

4. 2 The process and skills required

It is estimated that a Deaf BSL interpreter would need anything from 2 to 5 days to prepare a BSL interpretation adequately. A hearing interpreter might need less time than this but the process is pretty much the same. The performance itself is relatively minor in terms of time. In order to prepare a BSL interpreter needs either a subtitled viewing copy (DVD) of the film or the film script and the film.

The process is:

Film familiarisation
Translation from English into BSL
Script modification
Develop characterisation through sign
Delivery

The skills required are

Fluency in English Language
BSL level 4 certification and highly advanced sign knowledge beyond this
Film Knowledge – the specific film in hand but also elements of film theory
Script modification to condense fast paced sequences
Script modification to take account of cultural differences
Expressive skills for delivery of a full cast of characters

Translation from English into BSL

This is the most difficult part of the process. BSL is structurally completely different to English and like English, it is a living language which is constantly evolving. The BSL interpreter needs to understand and translate colloquialisms – e.g. 'kick the bucket, meaning 'to die'. There are also many English words which do not have a direct BSL translation. Sometimes the interpretation has to be a compressed where there is fast paced dialogue. Similarly, English humour may not work if translated literally so it may be necessary to substitute it with Deaf humour. The interpreter also needs to convey the nuances which hearing English listeners understand through tones of voice and music.

Expressive skills and characterisation

As well as being familiar with the film, the interpreter has to play a whole cast of characters so that those watching can differentiate between who is speaking. This can be done by a skilful interpreter and it requires good expressive skills and the ability to role shift. Some have suggested that acting skills can be helpful here.

4.3 Training and skills

There are a number of routes to learning BSL and becoming a professional BSL/English sign interpreter. There are accredited training courses in BSL levels one and two available at hundreds of recognised centres in the UK which are accredited and examined by the Council for the Advancement of Communication with Deaf People (CACDP) overseen by the Qualifications and Curriculum Authority

Following this there are two different routes either higher education through a degree course or the vocational route. Six British universities offer a degree and the University of Central Lancashire (UcLAN) is generally regarded to be the leader in the field. Alternatively, the vocational route offers NVQ to Level 4 which includes BSL levels 3 and 4 as preparation. Following qualification, it is possible to register with the Independent Registration Panel (IRP) although to remain on the register you have to continue regular practice to maintain the required skill level. As with any language, the best way to learn it having mastered the basic grammar is to go out and practice and all courses recommend regular use of BSL within the Deaf community.

Although there are some specialist theatrical modules on some of the courses, none of this training specialises in the interpretation of film and television which is a specialist skill. The recruitment processes of the broadcasters for example rely entirely on audition rather than qualification.

4. 4 Supply of BSL Interpreters

It is quite difficult to find out how many BSL interpreters there are in the UK. The Association of Sign Language Interpreters (ASLI) which is the professional body which aims to ensure high quality standards are adhered to has around 400 members. CACDP

has a directory of qualified BSL interpreters which number about 300. However, neither of these can be representative of the entire profession since many of the interpreters contacted during the course of this research who specialise in film and TV do not appear in either directory.

There is only a handful of interpreters who are adept and experienced at signing film and television – perhaps 50. Of these perhaps 20 are skilled at signing feature films. Talking with Hands have around 6 on their books (all Deaf), there are several BSL service provider companies who specialise in media (Remark!, AC2, Communication Gap Ltd., Signpost, Sign Solutions). There are a number employed in the field who, anecdotally, are not really up to the job so quality is an issue. If live signed cinema screenings were to become a regular event at cinemas across the U.K there would certainly not be an adequate number of signers available to do the work and certain regions (London, the South East and the Midlands) are much better served than others.

4.5 Distribution

There is potentially an issue with rights holders in getting permission to create in-vision BSL interpreted versions of their films. Some people would argue that this would amount to the defacement of a creative work. Certainly, unless a film has been framed for the inclusion of a signer (and this seems unlikely to happen as custom and practice), blocking can be a problem. It is therefore usually necessary to shrink the picture to accommodate the signer. It is possible that some distributors would not want their films seen in this way, perhaps ever or least until long after release.

4.6 Marketing and Promotion

It will be extremely difficult to reach and build audiences among people who are currently not in the habit of going to the cinema or buying DVDs because they are not accessible to them. The potential market is also likely to have different patterns of leisure behaviour and ways of seeking out information from the population as a whole. It is very unlikely than any individual cinema or chain would have the know-how or resources to build an audience for regular signed screenings. This would require targeted personal contact with grass roots organisations such as Deaf clubs and schools such as that undertaken by Talking with Hands.

4.7 Technical issues

4.7.1 Lighting and sightlines

Good lighting is absolutely key for audiences to being able to follow a live interpreter at the cinema particularly for live signing and the issue arises with in-vision signing too. Very few cinemas are equipped with the relevant lighting rig and Talking with Hands take their own studio lighting to the cinemas where they work which involves setting up a 2KW lamp some distance from the screen. This light is quite difficult for the interpreters to work under as it is very bright in an otherwise darkened room and shines directly at them for 1 1/2 to 2 hours.

Further experimentation is required to find a lighting solution which meets the needs of both audience and interpreter. With good lighting on a live interpreter, the audience (assuming they have reasonable sight) can sit as much as 20 feet away from the interpreter provided there are good sightlines. By the same token, they cannot be seated too close as they need to have both the full screen and interpreter in view. Any cinema with allocated seats needs to be able to seat those who need to see the signer the right distance away from him or her.

4.7.2 Autocue

A hearing interpreter can, in theory, work without an autocue although this is quite difficult and they may need to turn away from the audience to follow the action on screen from time to time which deaf viewers find distracting. A deaf interpreter must have a prompt of some kind for dialogue. The key issue here is synchronisation with the film. There are potentially two ways of providing autocue material:

1) The script
2) The film with subtitles

This can be available on a lectern or laptop at the right level. At the moment, there is no way of synchronising the film on screen to the autocue so, in the case of the script option, there has to be a manual progression of these to match the film by another person who is watching the film at the same time. This is quite a difficult thing to get right and interpreters sometimes find the autocue is not synced to the film on the screen. The technology to sync up is available for Television and a key feature of the DTS and Dolby titling systems are their ability to synchronise to the film so it ought to be possible to develop a solution very easily.

The film with subtitles is easier because in theory the two are running at the same speed. However, care must be taken that the screen version is identical to the DVD version which is running on a computer since films released for home consumption are often edited in line with BBFC requirements. Therefore, the DVD version must be a copy of the screen version.

4.7.3 Presentation and position

Lots of issues arise with regard to presentation. The convention is to stand to the right of the screen as bottom right is this the position for in-vision interpreters on television (this was extensively researched by the TV producers at the outset). Other positions have been tried in cinema. Talking with Hands tried a screening of the Queen with the interpreter standing in the middle. This seemed to work well although it would only be an option in cinemas with a high enough screen.

Sign interpreters often stand when interpreting film but this is very hard on the feet for a two hour film so some kind of seating may be necessary. The interpreter has to stand close to the screen which often means they will be on a background of black screen masking. They should not therefore wear black clothes so their movement needs to be seen.

With in-vision signing, the relative size of the interpreter is another consideration.

4.7.4 Interpretation quality/Sign Supported English

One thing that it often forgotten is that there is good quality interpretation and poor quality interpretation. Some sign interpreters on TV for example develop quite a following based on the high quality of their interpretation. Sign interpretation is about more than just using the hands – it involves the face and body and some say it is a performance art in its own right. Acting skills are therefore sometimes helpful.

"I think we should have a person who knows about different tones, so they can you know, interpreters know how to convey emotions, I think the quality of interpreter is vital. One interpreter in the film, I did not really understand the blonde woman. I forgotten her name. I did not feel her - did not know who was talking, I was confused with the dialogue, it's the same thing I said actually it's not like her because she is really good I have seen her in other programs, that is quite a poor clip really. Maybe its timing or lack of preparation"

There are no standard protocols with regard to issues such as whether to sign background sounds (bells ringing, birds singing etc), music and whether or not to sign dialogue which is in a foreign language and therefore carries subtitles. These are choices made by the interpreter and different audiences have different preferences. Some people have no interest whatsoever in music, for others it is crucial to their understanding and enjoyment of a film.

In deciding whether or not to go to a signed screening or buy a signed DVD, who the interpreter is will play a key part in the buying decision.

5. Legal and regulatory issues

OFCOM's quotas

OFCOM's quotas for signed programming on television which are currently set at around 4% for the terrestrial broadcasters and are due to rise to 5 % in 2008, do not make specific provision for film.

The Disability Discrimination Act

BSL has been officially recognised as a language since 2003 therefore it could be argued that it should be treated no differently than (for example) Welsh. However, at the same time there is an obligation to provide access for disabled people and to make 'reasonable adjustment'. For people who can only access film through BSL and cannot access subtitles, producing some in-vision titles would constitute a reasonable adjustment.

Appendix 22 - Cost of BSL Interpreted Film

In-vision SLI interpretation of feature film at 'high end' prices

Production

The SLI shoot – 2 days	Days	Unit cost £	Total £
Interpreter – preparation, rehearsal, delivery	5	200	1,000
BSL consultant	1	200	200
Camera and sound equipment hire	2	200	400
Greenscreen studio	2	1,000	2,000
Director of Photography	2	600	1,200
Sound Recordist and technician	2	200	400
Runner	2	100	200
Post Production			
Post-production key and 'drop in' to film - 3 days			
Facilities hire	3	1,000	3,000
Editor	3	600	1,800
Deliverables - full set of deliverables for version with SLI		2,000	2,000
DVD menu authoring – some one off costs if SLI standard	3	400	1,200
Administation/Production overheads	3	400	1,200
Director - preparation of SLI script, rehearsals, shoot, post-production	3	400	900
		Total	**15,000**

Appendix 23 – Technical Notes on Induction Loops

Technical note on induction loops

A loop (this is literally a loop of wire) fixed round edge of the cinema auditorium connected via an amplifier to the sound source: the activated loop sets up an induction (i.e. magnetic) field and variations in the field carry the sound. It's a relatively cheap piece of equipment).

There are some disadvantages:

(a) although some loop systems are very good, some are not – it needs good expert technical advice when it's installed;
(b) loop fields have areas where reception is good, but also some dead spots;
(c) loop systems ignore walls so you can easily get loop overspill (e.g. into the next screen in a multiplex cinema);
(d) HoH / deaf person has to have a hearing aid to benefit - quite a lot of (e.g. elderly people with a mild/moderate loss) hard of hearing people don't wear one.

2. Cinemas can have individual headsets which pick up the loop, with sound delivered by loose fitting ear inserts for those people who do not wear hearing aids.

3. And/or the cinema has an infra red system - transmitting the sound via infra red to a headset - the headset will EITHER have the same loose fitting inserts OR drive an individualised induction loop to connect with the hearing aid on its loop setting. Infrared transmission can be obstructed by any physical object in the light path