

Chair's Report 2025-26

Presented to the WFC Annual General Meeting, 7 July 2026

Summary

- Paid memberships have increased by 9%, from 113 to 123.
- Participation in the Members' Choice votes remains healthy, though it has declined from last season's highs of 70 (autumn) and 87 (spring) to 46 and 60 respectively.
- Audience satisfaction as measured after screenings has remained steady at an average of 83% (4.3) (for 19 films to date).
- We expect to end the financial year with a surplus.
- Our total audience across all screenings was 1,270 (19 films). Our average audience size fell slightly from 69.4 to 66.8.
- This season we have had 3 sell-outs since moving from the Odeon to the Curzon.
- We propose to maintain membership fees and ticket prices at their current level.

Further details on membership, programme and finance are set out in the report below.

Membership Surveys

This year our surveys have been dominated by the choice of venue.

In October we gathered views on the venue following our return to the Curzon.

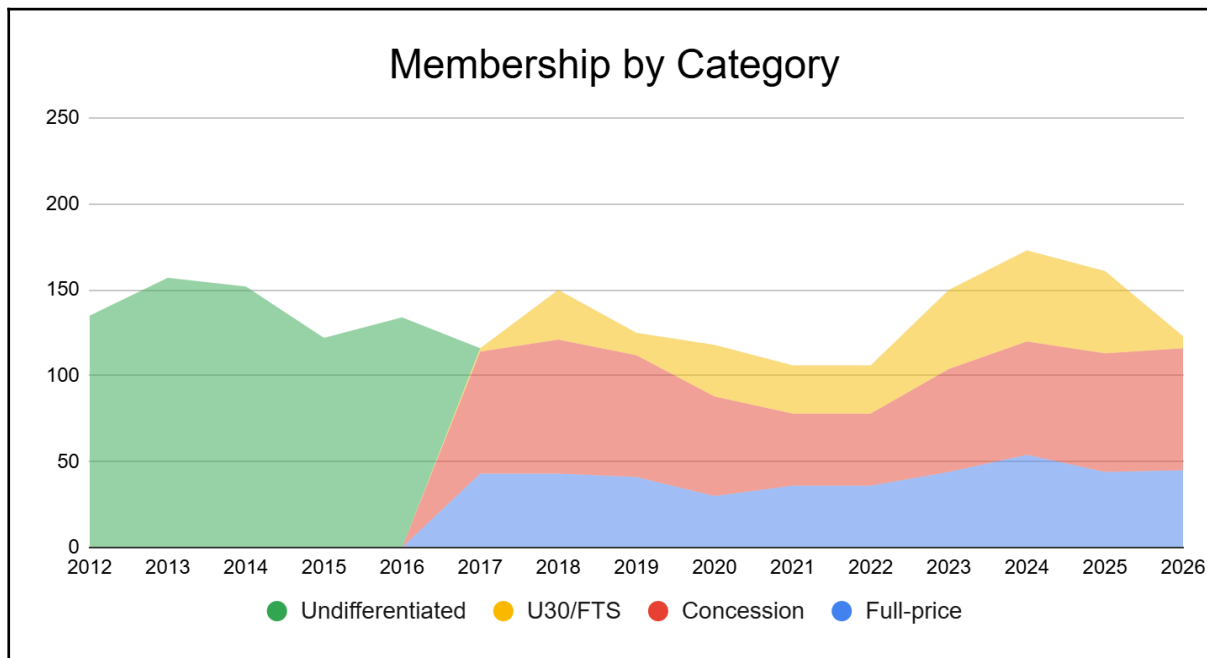
- There was a clear preference for the Curzon (42 votes) rather than the Odeon (10)
- The most popular start time is 7.30pm or 8pm.

This was reinforced by the November survey asking for a venue preference for 2026, between the Curzon (50 votes) and the Odeon (33). The Odeon score rose as it has two advantages, it's a larger screening room (143 seats to 73) and could accommodate an 8pm start.

In February we gathered views on the Curzon. 37 were happy to have returned, 5 were not and 4 indifferent. Asked to rate the Curzon overall, 19 gave 5 stars, 26 gave 4 stars and 1 gave 3 stars. Positive factors included: general ambience, the bar area and comfy seats.

In November, we surveyed non members. We had responses from 9 individuals, 7 of who had seen one film and 2 who had seen 2 or more. The majority bought a ticket after receiving a WFC email and all would be happy to recommend the club to others.

Membership



Following the decision at last year's AGM to charge £10 for the previously free under 30 / full-time student membership category (U30/FTS), total membership numbers have declined, as anticipated. However, paid memberships have actually increased by 9%, from 113 to 123 (of which 7 are U30/FTS).

The renewal rate was 55%, which is up from the 2024-25 season's renewal rate of 52%. We had 4 rejoiners - i.e. previous members who were not members last season (this is likely to be an under-estimate as we only have reliable membership data at the individual level for the last three seasons).

Programme

Members have continued to play a significant part in the programming process. 7 of the 20 films screened over the season were members' choices. Participation in the Members' Choice votes remains healthy, though it has declined from last season's highs of 70 (autumn) and 87 (spring) to 46 and 60 respectively.

Our total audience across all screenings is 1,270. On a like-for-like basis (19 films - 1,332 last season), that's a drop of 62 (just under 5%). Our average audience size fell from 69.4 to 66.8. It should be noted that the Curzon's screen 1 now has a maximum capacity of 73.

A table of the attendance for each film since the last AGM is provided in [Appendix A](#).

We have continued to invite audience members to score the film out of 5 when leaving the screening room. Audience satisfaction as measured after screenings has remained steady at an average of 83% (4.3) (for 19 films to date). Only 2 films received an average score below 4.0. The audience scores are shown in [Appendix B](#).

Guest speakers continue to be an important part of our programme, however these did decline in number this season, dropping to only 4. To put this in perspective, we had 8 in 2022-23, 10 in 2023-24, and 6 in 2024-25. A list of the speakers we have hosted is in [Appendix C](#).

We are taking steps to increase the number of Q&As for the coming season and have set ourselves a target of 6 to 9 speakers.

Move to Ticket Tailor

The move from Eventbrite to Ticket Tailor for our ticketing system has been a success. We have had no significant operational issues and Ticket Tailor have been prompt in addressing support queries and feature suggestions.

The use of membership codes, which ensures only members can access discounted tickets, has been positive and most members appear to have quickly got used to them.

The decision to move from Eventbrite to Ticket Tailor was in part made to increase net revenue by reducing ticketing costs. We anticipated an increase in our per-seat net income from £7.77 to £8.52. In the event, our per-seat income is now £8.85 (19 films to date).

Financial Summary

Based on our anticipated income and expenses, we expect to finish the financial year (01-Sep-25 to 31-Aug-26) with a surplus. Our current position is as follows:

Income		YTD	Forecast YE
	Ticket sales	£ 10,860	£ 11,160
	Membership fees	£ 3,122	£ 3,122
	Bank interest	£ 111	£ 111
	Donations & gifts	£ 200	£ 200
	Sub-total	£ 14,293	£ 14,593
Expenses			
	Screening costs	£ 11,848	£ 12,208
	WFC running costs	£ 1,451	£ 1,671
	Sub-total	£ 13,299	£ 13,879
Surplus / Deficit		£ 994	£ 714

As can be seen from this summary, forecast screening income (ticket sales) is short of costs by £1,048. This is offset by a surplus on other income – primarily membership fees, plus bank interest and donations – relative to club running costs of £1,762.

This pattern, of membership income cross-subsidising screening costs, is consistent with previous seasons and we would expect it to continue in future.

We anticipate a season-on-season increase in total income of £1,665 (just under 13%). This is attributable to higher ticket sales (£1,062¹), higher membership income (£395), one-off donations (£200) and higher bank interest (£8).

Costs have also increased, by £1,565, primarily as a result of the higher theatre hire charge at the Curzon following the refurbishment. We have also seen higher film hire charges, and we now incur up-front ticketing costs (£324) that were previously deducted at source from ticket income.

In terms of reserves, the club is still in a healthy position.

Season	Income	Expenses	Reserves
2019-20	12,217	9,472	11,395
2020-21	2,838	4,082	10,149
2021-22	7,480	9,254	8,375
2022-23	13,877	13,682	9,411
2023-24	12,695	12,610	9,496
2024-25	12,928	12,314	10,110
2025-26 ²	14,593	13,879	10,824

Andrew Shipton

WFC Chair

June 2026

¹ This is the gross figure before ticketing costs have been deducted. The net figure is £738.

² These figures are provisional, awaiting review by the independent auditor.

Appendix A – Attendance

19 films to date. Attendees include complimentaries. MC = members' choice.

Film	Date	Attendees	Score	Percent	MC?
A Real Pain	16-Sep-25	84	4.2	80%	Y
Chuck Chuck Baby	30-Sep-25	74	4.4	85%	
Vermiglio	14-Oct-25	80	4.0	75%	
Bright Star	28-Oct-25	99	4.6	90%	Y
The Marching Band	11-Nov-25	102	4.7	93%	
On becoming a Guinea Fowl	25-Nov-25	59	3.9	73%	
The Man Without a Past	9-Dec-25	67	4.3	83%	Y
Picnic at Hanging Rock	06-Jan-26	59	4.2	80%	
Holy Cow	20-Jan-26	73	4.1	78%	
Santosh	03-Feb-26	74	4.0	75%	Y
Chungking Express	17-Feb-26	55	3.3	58%	
All That Heaven Allows	10-Mar-26	52	4.4	85%	
Souleymane's Story	17-Mar-26	55	4.4	85%	
A Month in the Country	14-Apr-26	73	4.2	80%	Y
The Kingdom	28-Apr-26	50	4.1	78%	
The Ballad of Wallis Island	12-May-26	69	4.6	90%	Y
La Grande Illusion	19-May-26	63	4.5	88%	
DJ Ahmet	09-Jun-26	62	4.3	83%	
Lollipop	23-Jun-26	20	4.3	83%	Y

Appendix B – Audience Scores

19 films to date, ranked by score and number of attendees. MC = members' choice.

Film	Date	Attendees	Score	Percent	MC?
The Marching Band	11-Nov-25	102	4.7	93%	
Bright Star	28-Oct-25	99	4.6	90%	Y
The Ballad of Wallis Island	12-May-26	69	4.6	90%	Y
La Grande Illusion	19-May-26	63	4.5	88%	
Chuck Chuck Baby	30-Sep-25	74	4.4	85%	
Souleymane's Story	17-Mar-26	55	4.4	85%	
All That Heaven Allows	10-Mar-26	52	4.4	85%	
The Man Without a Past	9-Dec-25	67	4.3	83%	Y
DJ Ahmet	09-Jun-26	62	4.3	83%	
Lollipop	23-Jun-26	20	4.3	83%	Y
A Real Pain	16-Sep-25	84	4.2	80%	Y
A Month in the Country	14-Apr-26	73	4.2	80%	Y
Picnic at Hanging Rock	06-Jan-26	59	4.2	80%	
Holy Cow	20-Jan-26	73	4.1	78%	
The Kingdom	28-Apr-26	50	4.1	78%	
Vermiglio	14-Oct-25	80	4.0	75%	
Santosh	03-Feb-26	74	4.0	75%	Y
On becoming a Guinea Fowl	25-Nov-25	59	3.9	73%	
Chungking Express	17-Feb-26	55	3.3	58%	

Appendix C – Speakers

We had 4 speakers over the course of the season. We did have a fifth lined up (for *The Ballad of Wallis Island*) but they had to cancel late in the day.

Film	Date	Speaker
Chuck Chuck Baby	30-Sep-25	Janis Pugh (director) and Anne Beresford (producer)
On becoming a Guinea Fowl	25-Nov-25	Tatenda Jamera
All That Heaven Allows	10-Mar-26	Professor Peter Evans
La Grande Illusion	19-May-26	Professor Ginnette Vincendeau