

Film

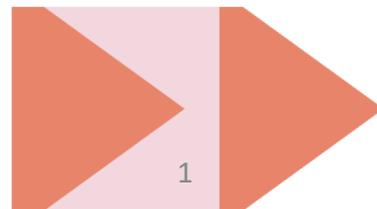
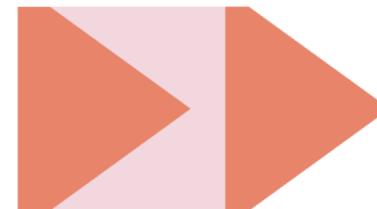
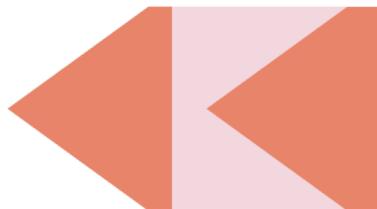
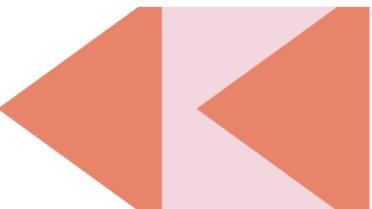
Feels Obsession



FAN Major Programmes Monitoring and Evaluation

# Initial Findings

Report by Liz Harkman & Jim Barratt



# BFI Major Programmes

Since 2018 Film Hub Midlands has led on BFI Major Programmes, UK-wide programming open to all FAN members, including an annual BFI 'Blockbuster' and National programming generated from within the Network. The UK-wide programme is project managed by Annabel Grundy for Film Hub Midlands who worked collaboratively with all stakeholders and partners to achieve the final results.

The aims of the BFI Major Programmes initiative are to:

- increase audience engagement with film and deepen the quality of cultural experience
- increase the confidence of FAN members to screen a wider range of films
- boost the engagement of audiences aged 16- 30
- increase the diversity of FAN audiences
- raise the profile of film as an art form and create a dialogue about its place in our cultural life

## Film Feels: Obsession

Film Feels is a FAN generated, curated campaign that launched in summer 2019 across the UK, designed to celebrate film's unique ability to transport audiences, to illuminate ideas, and to spark a conversation. A Film Hub Midlands Major Programme with the clear aim – to strengthen cultural programming and offer of specialised film across the UK, targeting small to mid-sized venues keen to extend their programming and audience engagement. It was open to all film exhibitors who approached the season in an engaging and enhanced way. Each year there will be a unifying theme for programmers and curators across the UK to respond to.

In July-August 2019, Film Feels explored cinematic obsessions - from auteurs to oddballs, imitation to identity theft, Stalkers to Stans, this theme offered a rich feast of genres, icons and subtext for audiences to sink their teeth into. Film Hub Midlands, Major Programmes offered members support for special events & seasons through dedicated funding, a Media campaign and social media activation to broaden awareness, access to critical assets and support to deepen engagement, a core menu of titles addressing the theme, available to book at flat rates and ring-fenced support for activity addressing young and diverse audiences.

## A new model

In delivering BFI Major Programmes aims, Film Feels takes a complementary but different approach to the more established Blockbuster model. The annual Blockbuster has a spine of national moments (including nationwide re-releases) linked to coordinated marketing and promotion across all BFI channels and platforms, with related events involving FAN venues and other partners. Film Feels takes a different approach, curated by FAN and with greater emphasis on working with smaller venues and deepening the cultural experience of audiences while stimulating conversations about themed programming.

While the shape and delivery of these seasons differ in important respects, they both share the same ambition to strengthen cultural programming around the UK, and to increase confidence among exhibitors to offer more innovative and impactful screening opportunities and events. An important question that will be explored in the final report on BFI Major Programmes, due for delivery in April 2020, will be to what extent do the distinctive features of each model help to achieve BFI Major Programmes' aims.

## Report overview

This reports summarises the initial findings of Film Feels Obsession and forms the second part of a 2-year evaluation of the BFI Major Programmes initiative including two other seasons: BFI Comedy Genius (Oct 2018 – Jan 2019) and BFI Musicals! (Oct 2019 – Jan 2020).

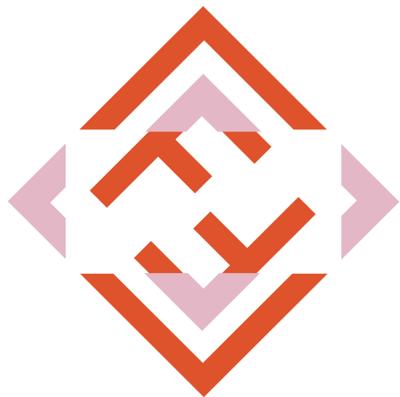
The report presents the main output data for FAN member projects funded via Major Programmes, demonstrating the scope and scale of delivery, alongside some headline evidence of key outcomes.

Because Film Feels is not a national Blockbuster season like BFI Comedy Genius, the report draws only limited comparisons with previous seasons as in most cases there is little to be gained from such benchmarking. Instead the report focusses on how this new model delivers in its own right against the BFI Major Programmes aims. In some cases, comparisons have been made against the Uprising! Spirit of 68 season that ran over the summer of 2018, as this season represents the first FAN generated programme delivered by BFI Major Programmes, managed by Film Hub Midlands.

A more comprehensive assessment of the season will feature in the final report, which will examine the key similarities and differences between these two approaches to the design and delivery of Major Programmes.

### **The evidence presented here is drawn from the following sources:**

- Existing documentary records (including project logs, booking lists and funding/ budget information/website and social monitoring reports)
- Audience surveys and delivery partner feedback
- Observations are drawn from qualitative interviews with delivery partners (FAN members, see appendix for full list of interviews) and with FAN Major Programmes Project Manager



Film  
Feels

# Summary

## Audiences

- Activity focusing on specific audience groups, often delivered by diverse led organisations, increased audiences across all target areas.
- Branding and social media campaign successfully increased appeal to a younger audience.
- There were successful efforts to increase the depth of audience engagement and conversations about film linked to the main theme, which characterises the Film Feels model, but the types of organisations participating already tend to attract more critically engaged audiences.

## Members

- Mixed offer of screening support and flat rate subsidy encouraged a range of participants. Flat rate subsidy titles tended to be taken up by larger and more established venues (e.g. Glasgow Film Theatre, Watershed, Chapter, Quad, Broadway, Picturehouse, HOME, Queens Film Theatre)
- Thematic programming succeeded in attracting smaller, mid-level venues and non-full time event cinema activities (pop ups and festivals), enabling more adventurous programming and creative risk taking
- The main challenge for larger cultural venues was in making thematic programming stand out from their general programme
- Strong sense of satisfaction from members participating and loyalty from larger cultural venues to ‘take part’ and ‘support’ these programmes

## FAN Major Programmes

- Achieved larger number of projects, screenings and admissions than Uprising despite similar investment levels (investment in Film Feels: Obsession was 7% higher than Uprising).
- Engagement from Wales and Northern Ireland remains low
- Film Feels takes a different approach to the Blockbuster model and the lack of a national re-release driven by the BFI made it feel less of a National moment. Lacked the same media attention as the BFI Blockbusters.

# Audience Engagement

**Audience: 9,197**

(not including additional 2,719 from South Bank Film Feels activity that was fully branded but without FAN investment)

**Total National Audience: 11,916**

**Screenings/events: 236**

(includes venues utilising flat rate subsidies, but doesn't include the 40 BFI South Bank screenings/events)

**Venues: 60**

(includes venues utilising flat rate subsidies)

## Audience profile\*

Female:	54%
16-30 year olds:	32%
Gay/Lesbian/Bisexual:	21%
BAME:	11%
Disabled:	9%
Disadvantaged	9%
New audience:	36%
Rating good / very good:	97% (for event or film)
Would attend again:	98%

## 40 projects were delivered across 8 Hubs

- **17 funded through Expressions of Interest** (a further 8 projects applied but were unsuccessful)
- **12 funded through Screening Support** (a further 2 projects applied but were unsuccessful)
- **11 screenings supported with a flat rate subsidy**

HUB	PROJECTS***	AUDIENCES	% of total audience	Screenings/Events	Investment
North	10	2,382	26%	57	£ 17,732
Northern Ireland	3	1,975	21%	40	£ 4,450
London**	7	1,689	18%	30	£ 21,270
Scotland	6	1,466	16%	48	£ 8,510
South West	4	655	7%	10	£ 3,430
Midlands	5	636	7%	31	£ 6,230
South East	3	203	2%	8	£ 1,600
Wales	2	191	2%	12	£ 2,050
	<b>40</b>	<b>9,197</b>		<b>236</b>	<b>£ 65,272</b>
<b>Uprising 2018</b>	<b>28</b>	<b>6,593</b>		<b>165</b>	<b>£ 61,135</b>

\*\* Not including BFI South Bank as venue was not in receipt of FAN investment

\*\*\* Data counts Flat Rate Subsidies as individual projects

\*Audience survey sample: 1,708 not including South Bank activity

# Audience Profile

		FOCUSED ACTIVITY**			
	ALL	16-30 yr old	BAME	LGBTQ+	ACCESS
Survey Sample	1,708	308	182	88	44
<b>FEMALE</b>	54%	60%	56%	45%	44%
<b>MALE</b>	41%	37%	43%	33%	54%
<b>IN ANOTHER WAY</b>	2%	0%	1%	21%	0%
<b>AGE 16-30</b>	32%	45%	25%	58%	40%
<b>AGE 30+</b>	66%	52%	73%	40%	60%
<b>BISEXUAL</b>	8%	12%	6%	17%	5%
<b>GAY / LESBIAN</b>	10%	7%	6%	41%	5%
<b>PREFER TO SELF-DESCRIBE</b>	3%	2%	2%	21%	17%
<b>HETEROSEXUAL / STRAIGHT</b>	71%	70%	77%	17%	57%
<b>YES - DISABILITY</b>	9%	7%	7%	21%	24%
<b>NO - DISABILITY</b>	87%	88%	92%	77%	68%
<b>YES - DISADVANTAGED</b>	9%	6%	15%	19%	47%
<b>NO - DISADVANTAGED</b>	84%	84%	80%	72%	53%
WHITE: BRITISH, IRISH, TRAVELLING COMMUNITY, ANY OTHER WHITE BACKGROUND	87%	89%	46%	76%	77%
MIXED: ANY MIXED / MULTIPLE ETHNIC BACKGROUND	5%	5%	9%	13%	9%
ASIAN OR ASIAN BRITISH	2%	2%	6%	3%	11%
BLACK: AFRICAN/CARIBBEAN/BLACK BRITISH/ANY OTHER BLACK BACKGROUND	4%	0%	36%	6%	2%
OTHER ETHNIC GROUP	0%	0%	2%	1%	0%
* doesn't include those who preferred not to say					
<b>Number of projects specifically aimed at target groups</b>		<b>6</b>	<b>2</b>	<b>2</b>	<b>2</b>

- Focused activity increased audiences across all target areas.
- BAME focused activity saw an increase of BAME audiences, especially those who identify as Black, African, Caribbean, Black British and other black backgrounds.
- LGBTQ+ focused activity successfully attracted an increased LGBTQ+ audience 79% (21% across the whole sample). These events also reached a larger proportion of younger audiences. LGBTQ+ activity also saw an increase in those identifying as disabled and disadvantaged.
- Activity with specific access elements boosted the audience who identify as disabled, from 9% across all events to 24% (+166%). These events also saw a large increase in those who identify as disadvantaged (from 9% to 47%, +422%). *Note: this was a small sample across two events.*

\*\* Focused Activity denotes activity identified by MP Project Manager to be aimed at specific audience target groups. Further breakdown on each activity on following slides. Survey does not include those who preferred not to answer

# Increased engagement of 16-30 year old audiences

Around one third (32%) of attendees were 16-30 year olds, which marks a slight increase from the earlier Uprising season (28%)

Screenings aimed specifically at 16-30 year old: **23**  
Projects aimed specifically at 16-30 year old: **6**

Of these 6 events\*

- **60%** of attendees were female
- **45%** were in fact 16-30 years old

Film feels has at the heart of it an intention to appeal to and serve young audiences through focus on events, enhanced activity and social marketing.

The primary target audience is younger people aged 18 – 28 from broad and diverse backgrounds – experience seekers, film-curious, engaged with culture and community.

## Observations:

- Film Feels: Obsession as a theme gave programmers more creative freedom to attract younger audiences across all activity not just those specifically aimed at young audiences.
- The very nature of many of the participating member organisations naturally attract younger audiences (*Cardiff Mini Film Festival, Encounters Festivals, Mash Cinema, Compass Presents, Palace Film Festival, We Are Parable, Deptford Cinema, Fragments Festival, Fringe, Saffron Screen, Screen Argyll, World of Film Festival*)
- Existing partnerships have been developed with Universities and Colleges that encourage and support engagement with younger audiences (*Deptford Cinema, Mash Cinema*)
- It was felt that the centralised marketing succeeded in the primary target objective and appealed to a younger audience (social media focused and Little White Lies coverage, as opposed to national press and posters)

# Increased engagement of diverse audiences

**Focused activity increases audience engagement across all targeted groups (sexual orientation, socio-economic, ethnicity and access)**

Projects specifically aimed at increasing diversity\*: **6**  
Screenings specifically aimed at increasing diversity: **35**

Diverse-led organisations involved include:  
**Birds Eye View, Fringe, Highfield Food Coop, Palace Festival, We Are Parable**

Audience profile at these 6 events\*\*

- **58%** New audiences (compared to 36% across the whole programme)
- Of those 58%, **24%** had only been once within the last year
- **98%** would attend again

*Compared across the whole programme*

<b>51%</b> were female	(54%)
<b>36%</b> were 16-30 years old	(32%)
<b>40%</b> identify as from a BAME community	(11%)
<b>35%</b> identified as bisexual, Gay/Lesbian or prefer to self describe	(21%)
<b>21%</b> self identify as disadvantaged	(9%)
<b>13%</b> self identify as having a disability	(9%)

## Observations:

- Organisations who saw an increase in target groups have existing experience and relationships with diverse communities
- Audience development with diverse communities is a long-term investment and requires more capacity than available within small to mid-sized venues
- Regional venues serving locations with limited demographic diversity can struggle with to meet diversity targets

\* Projects identified in response to [BFI Diversity Standards](#)

\*\* Survey sample 314 compared to 1,708 from all activity

# Providing a deeper cultural experience

## Quality of cultural experience\*:

Venue	98%
Film/Event	97%
Additional activity	93%

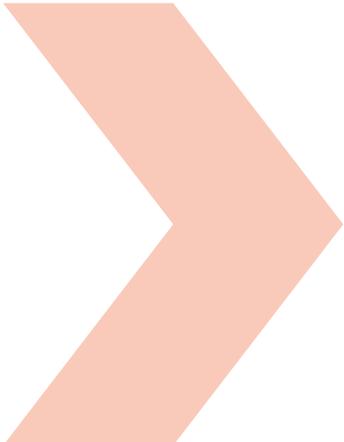
(\*rating 'Good' or 'Very good')

**Over half of all events were enhanced screenings (53%, 119)**

### Types of enhancements:

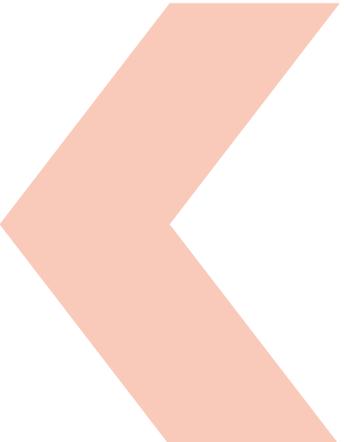
- Dance and physical theatre
- Live scores
- Introductions
- Special guests
- Q&As
- Articles commissioned
- Programme notes shared
- Poetry readings
- Accompanying exhibitions
- Additional non-film events; quiz/record fair

Cultural achievements, ranked by audience survey responses:	
Encouraged you to attend similar events	64%
Provided a worthwhile cultural experience	63%
Increased your appetite for independent British & international films	43%
Introduced you to new types of films	33%
Taught you something new about film	30%
Increased your awareness of film heritage	28%
None of these	2%



*"We delivered a creative writing workshop alongside the screening and had we had some amazing responses. [One] said she was an agoraphobic, she hadn't been out the house in a year. She couldn't say why she picked this event to attend but something drew her, and she was so glad because it meant she talked about her agoraphobia."*

**Participating Member**



# Achieving a higher profile of film as art form & a greater dialogue about films place in cultural life

## Observations:

- Film choices and theme lent themselves to more critical and topical discussions
- Types of organisations participating generally attract more critically engaged audiences
- Anecdotal feedback demonstrated audiences were already engaged and participating in conversations about film
- Academics were invited to introduce and participate in post-screening discussions, thus placing the films within a contextual debate
- The theme suited cultural venues and was more in line with traditional programming but gave them an opportunity to do something more creative and fun



**BFI Major Programmes created the infrastructure to centralise online traffic and encourage and enable conversation.**

A specific website was created for this purpose:

<https://filmfeels.co.uk/>

Writer Christina Newland was commissioned to write three articles on core titles to generate debate.

<https://filmfeels.co.uk/articles/gun-crazy-and-obsession/3/>

<https://filmfeels.co.uk/articles/all-about-eve-and-obsession/4/>

<https://filmfeels.co.uk/articles/knife-heart-and-obsession/2/>

Other articles were collected on the central website. These were commissioned by partner projects <https://filmfeels.co.uk/articles/>

The Major Programmes team also worked with Into Film for coverage of *Jawline* from a member of their reporting team/youth jury.

The articles provided the highest ranking page views within the sessions apart from the home page – with a total of **599 sessions** (of 30 mins or more) and **523 users**.

# Website Impact

<b>Visitors:</b>	<b>11,135</b>	Visits	<i>Comedy Genius*</i>
	<b>430</b>	Buy Tickets Clicks	<i>5,317</i>
		17% of unique visits	<i>233</i>
<b>50.6%</b>	18-34 years old	<b>2,464</b>	Unique Visits
<b>49.4%</b>	35+ years old		<i>3,425</i>
			<i>6.8% of unique visits</i>
<b>Incoming channels:</b>			
<b>56.6%</b>	Male	Direct	<b>35.6%</b>
<b>43.5%</b>	Female	Organic search	<b>30%</b>
		Social	<b>22.7%</b>
		(order of impact Facebook, twitter, Instagram)	<i>20.1%</i>
		Referral	<b>11%</b>
		Email	<b>0.4%</b>
			<i>36.6%</i>

*\*Comedy Genius national website stats for comparison where data available*

## Media Partnership

BFI Major Programmes engaged **Little White Lies** as a Media Partner to generate additional dialogue and conversation around the theme (Package Price £6,000)

<https://lwlies.com/articles/film-feels-obsession/>

The package included; single page article, digital article, social activation of digital article, sharing / activating the article across LWL Social Media through targeted posts, print ad, social share / poster launch, share film feels promo material on LWL social media, newsletter announcement - sent out to LWL's 15,000 Subscribers.

# Social Interaction



**1,316** Total tweets  
*(potential reach 8,862,312)*

**484** Direct Tweets

**810** Retweets received

**26** Replies

**1,890** Likes Received

396 Unique users  
*(potential reach 2,908,300)*

## Top users:

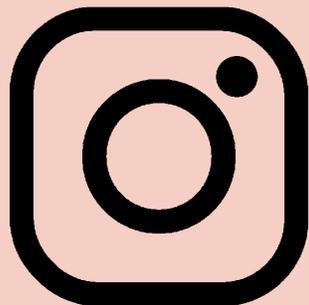
@filmhubmidlands

111 tweets / 320 likes / 154 retweets

@DeptfordCinema

76 tweets / 155 likes / 70 retweets

## Top Tweet:



184 Followers

Engagement rate 18.43%

Like rate 18.39%

Comment rate 0.05%

86 posts

144 followers

34 Average engagements per posts

34 Average likes per post

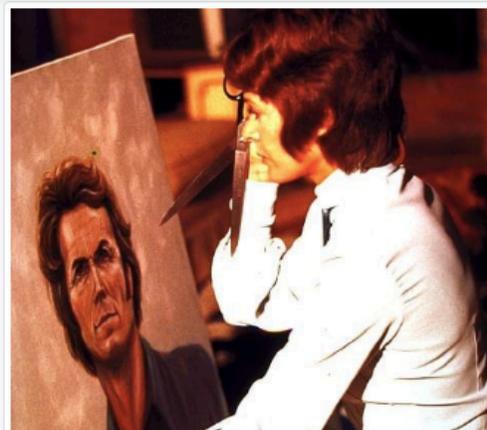


69 Likes 0 Comments

When Love oversteps Friendship . . . Xavier Dolan, Niels Schneider and Monia Chokri in HEARTBEATS (LES AMOURS IMAGINAIRES), Dir. Xavier Dolan, 2010 . . . #filmfeels #filmfeelsobsession #heartbeats #lesamoursimaginaires #canadiancinema #love #menagea trois #xavierdolan #nielsschneider #moniachokri #film #cinema Screening

by film.feels Monday, 5 August 2019

Show more



28 Likes 0 Comments

"Because this maiden she lived with no other thought than to love and be loved by you." Quote of the poem Annabel Lee, Edgard Allan Poe. . . Jessica Walters in PLAY MISTY FOR ME, Dir. Clint Eastwood, 1971 . . . #filmfeels #filmfeelsobsession #clinteastwood #jessicawalters #donnamills #playmistyforme #1970s #thriller #obsessedlove #iazz #annabelle

by film.feels Thursday, 1 August 2019

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film.feels Follow

46 posts 184 followers 144 following

film feels

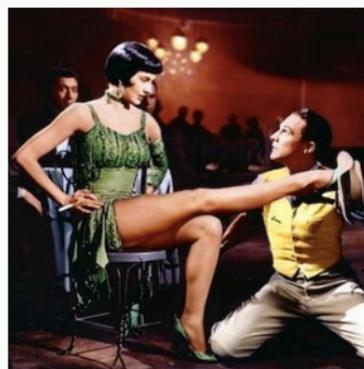
Celebrating independent #film #filmfeels and cinema, UK-wide. 2019 season: #filmfeelsobsession. #BFIBacked through #NationalLottery

Listings ->

filmfeels.co.uk

Followed by encountersff

POSTS TAGGED



# FAN Members participation

- **Total of 30 projects run by 41 unique members**
- **11 additional venues** (supported with flat rate subsidies)
- Mixed engagement through the Hubs (see table on page 4)
- **17 funded through Expressions of Interest** (a further 8 projects applied but were unsuccessful)
- **12 funded through Screening Support** (a further 2 projects applied but were unsuccessful)

## 96% Level of satisfaction with FAN

*'Support from the Hub was excellent, and this activity allowed us to take risks in year-round programming that we would not normally have done both in terms of content and geographic spread working with new venues. Not all of the risks paid off, but we had some important learnings and did genuinely reach new, young audiences.'*

Participating member

	Film Feels: Obsession		Uprising	
	% Awards	% Funding	% Awards	% Funding
London	33%	17%	0%	0%
Midlands	10%	12%	32%	46%
North	27%	24%	28%	21%
Northern Ireland	7%	10%	27%	11%
Scotland	13%	15%	6%	7%
South East	2%	7%	2%	4%
South West	5%	10%	0%	0%
Wales	3%	5%	5%	11%
<b>Unique Members</b>	41		28	

# Members valued the opportunity to participate

## Benefits:

- Opportunity for additional funding to reduce risks associated with more adventurous programming
- Opportunity to provide fun, creative counter-programming in normally quieter time of year
- Members were inspired by the theme and branding
- Benefit of National Campaign, provides support for additional marketing needs
- Raised the profile of activity/organisation
- Build network and make national connections
- Develop confidence in organisations' abilities
- Opportunity to attract new audiences using the theme to change the traditional perception of member activity
- Support suited small to mid-sized venues to deliver enhanced activity
- Straightforward process of application with clear points of access and support available

## Challenges:

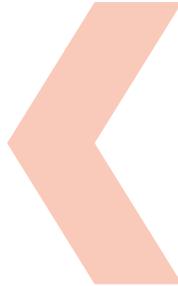
- Larger cultural venues struggle to make thematic programming stand out from their general programme
- The lack of a national re-release driven by the BFI made it feel less of a National moment
- Lacked the same media attention as the BFI Blockbusters



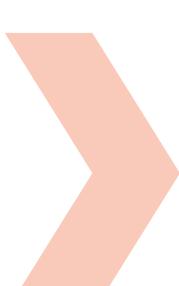
*'Although we did not work with a major archive, we produced the first DCP prints of Smooth Talk (from Screenbound) and Dance with a Stranger (from Park Circus) which has resulted in them both being available as DCPs for the first time and now available for further bookings.'*



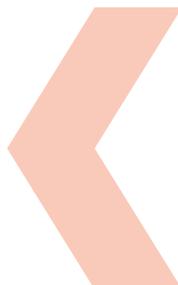
**Participating Member**



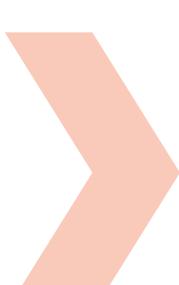
*'Support from the Hub was excellent, and this activity allowed us to take risks in year-round programming that we would not normally have done both in terms of content and geographic spread working with new venues. Not all of the risks paid off, but we had some important learnings and did genuinely reach new, young audiences.'*



**Participating Member**



*'I'm really pleased that we were able to bring short film to more audiences and help them to glimpse a little insight into the early work of this filmmaker. I'm also very pleased that 100% of the survey responses who scored the additional short film activity clearly enjoyed it as it shows us that audiences do have an appetite for short film'*



**Participating Member**

# Enabling more adventurous & creative programming

## 90 titles

19%	Documentary films
7%	Short films
1%	Archive film
40%	Screen Heritage

## A focus on specialised film\*

77%	Specialised film
53%	US films
30%	non-US International
17%	British films

### Increased confidence \*\*

96%	enabled programming a wider range of cultural film
92%	claim increased confidence in delivering events
88%	claim increased confidence in applying for funding
84%	claim increased confidence in general programming
65%	claim increased confidence in attracting more diverse audiences
50%	claim increased confidence in archive programming
4%	worked with the BFI National Archive or another major film archive

\* Based on [BFI Definition of Specialised Film](#)

\*\* based on 60 (92%) members narrative report responses

# Funding and leverage

**FAN National activity total spend:** £124,757.89 (includes BO, other funding, Inkind, other income)

**Total FHM investment:** £65,272 / 52%

**Overall SPH:** £7.10

## **Additional funding leveraged\***

**£29,905.75** generated from Box Office / **24%** of overall programme spend

**£11,032** other cash funding / **9%** of overall programme spend

Total: **£40,937.75** / **33%** of overall programme spend

*Average (mean) value of additional funding leveraged by projects: £1,364.59\*\**

**£18,548.14** inkind support / **15%** of overall programme spend

*Average (mean) value of inkind support leveraged by projects: £618.27\*\**

## **Observations:**

- Limited options for additional financial support outside of traditional BFI sources
- Timeframe from funding decision to delivery limits opportunity to acquire additional support
- Majority of additional support is inkind – generated via voluntary staff, academic partnerships for equipment etc

\* Source: Delivery partners financial reporting

\*\* Not including the 11 venues that received flat rate subsidy

# Appendix

Full list of qualitative interviews conducted;

## **FAN Major Programmes:**

Annabel Grundy          Film Hub Midlands

## **Delivery Partners:**

Jim McClean              Banterflix  
Joan Parsons             QFT  
Lisa Wardle              Lewes Depot  
Kate Wood                Towner  
Jody Tozer                Cardiff Mini Film festival  
Dave Taylor-Matthews   Encounters Festival  
Mark Cosgrove          Watershed  
Justine Atkinson        Aya distribution  
Jason Wood                HOME  
Dan Brown                MASH Cinema  
Owen Van Spall         Deptford Cinema  
Mia Bays                  Birds Eye View