



# Film Feels Hopeful

## FAN Major Programmes Monitoring and Evaluation

Report by Liz Harkman & Jim Barratt  
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## FAN Major Programmes

Film Hub Midlands has led on BFI Major Programmes, a cross-FAN, UK-wide programming initiative open to all Film Audience Network (FAN) members, since 2018. The initiative includes an annual BFI 'Blockbuster' and a moment of National coordinated programming generated from within the Network. From 2021 the UK-wide initiative was project managed by Manon Euler for Film Hub Midlands who worked collaboratively with all stakeholders and partners to achieve the final results. Manon managed all stakeholder management, opportunity promotion via the Hubs, engagement with members and coordinated the assessment panel who make the funding decisions.

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

## Report Overview

This report provides a summary of the initial findings of Film Feels Hopeful, the second season responding to the Covid-19 pandemic in 2020-21. Funding was designed to support exhibitors with programming and audience development initiatives in venue and online.

The report presents the main output data for FAN member projects funded via Major Programmes, demonstrating the scope and scale of delivery, alongside evidence of key outcomes. A more comprehensive assessment of Major Programmes is due for delivery in 2022.

In response to the shifted landscape, the methodology and framework for evaluation that was redesigned for Film Feels Connected remained in place. Methods of reporting were developed to capture data from online audiences; however, paper audience surveys were available if requested. All project reporting was collected via an online form and transferred into the more traditional Project Log. Some specific questions navigating the easing of UK lockdown and audience behaviours remained.

The evidence presented here is drawn from the following sources:

- Digital Project Reports and delivery partner feedback collected via online surveys
- Online and paper audience surveys
- Observations are drawn from qualitative interviews with delivery partners (FAN members)



## About Film Feels Hopeful

Film Feels is the framework for BFI FAN's UK-wide cinema season, with its own identity and marketing, designed to reach key audiences and support FAN Members' own programming and audience development.

The aim is to inspire programming that offers the viewer something extra - whether that's critical engagement, entertaining special events or rediscovered works presented in new ways - that foregrounds the power of cinema as a collective, bigger than life experience. FAN Major Programmes want to offer audiences a chance to discover films across eras, genres and national borders, and the venues and festivals that curate them.

Film Feels returned for 2021, once again celebrating films' unique ability to transport us, to illuminate ideas, and to spark a conversation. The theme was feeling Hopeful, welcoming programmes and events that look at films imbued with hope, dreams of the future and new ways of reimagining film itself with a particular emphasis on creating space for voices that don't get heard in mainstream programming. In response to easing of lockdown and reopening being possible for some, but not all, exhibitors, BFI FAN supported both in-venue, online, and hybrid proposals.

It was open in June to all film exhibitors who are BFI FAN members and operating programmes online, in venues or off site in Summer 2021. Grants up to £5,000 were available for organisations to present screenings and engagement activity as part of the season which took place across July – August 2021. Due to some challenges with reopening, some events took place in September 2021.

Key elements of the programme were:

- Small to medium-scale funding for special events & curated programmes
- Open to collaborative projects between organisations working locally or across different UK regions
- Flexible support for both online and physical, or hybrid, film programmes
- Media campaign, brand assets and social media activation to broaden awareness
- Access to dedicated Film Feels platform provision through Indy Cinema, for online programmes
- Advice, guidance and resources to help broaden reach and deliver accessible activity
- UK-wide listings resource to collate and promote BFI FAN activity

## Summary

### Audience Impact

- Whilst audience engagement is lower compared to Film Feels Connected it is evident from the responses of those who did attend, the season provided a deep and rewarding cultural experience, bringing communities together and to feel more hopeful.
- Audience attendance is comparable to Film Feels Obsession when considering the number of projects and screenings supported.
- Audience behaviour is still impacted by the pandemic. Whilst the need to continue to deliver activity online has waned for some, for others it remains a vital route to audience development and diversification.
- There is a significant increase in under-represented audiences across the whole audience (31%), a 4 percentage point increase from Film Feels Connected (27% overall) and a 20 percentage point increase compared to Film Feels Obsession (11% overall).
- There is a growing body of evidence for the impact achievable for developing diverse audiences when investing in targeted activity and supporting organisations who are led by diverse curators.

### Public Profile and Dialogue

- Further research on the individual and collective reach, impact and expertise of members own social media platforms and marketing strategies might give a different picture of the extent of the breadth of public profile and engagement.
- Investment and focus on accompanying writing, critical commentary, art work and publications generates context and encourages conversation for the season, whilst creating legacy and continued audience engagement.

### Members

- Members continue to experience considerable impact in the wake of the pandemic, ranging from inconsistent and unsustainable funding to frustration with distribution and access to specialised titles for one-off events outside a release run.

### Impact and Value for Money

- Spend per head was high, but this doesn't measure the deeper impact on audiences, the value of increasing capacity in organisations, the growing confidence of programmers, development of new skills or support for new entrants.

## Audience Profile

**52%** New Audiences

(8 percentage point increase from Film Feels Connected)

**58%** identified as female

**24%** 16–30 year olds

**27%** identified as LGBTQ+

**31%** identified as from under-represented ethnicities

**16%** identified as disabled, d/Deaf

### Comparisons with previous Film Feels season:

There is an overall reduction in female audience share.

**6 percentage point increase** in Black audience members across all activity and a **17 percentage point increase** in Black audience members for activity aimed at under-represented ethnicities.

**3 percentage point increase** in disabled and D/deaf audience members overall but a reduction of a **10 percentage point decrease** in events with access considerations reaching audiences identifying as disabled.

	ALL	Activity aimed at target audience groups**				
		16-30 yr old	Under-represented ethnicities	LGBTQ+	Access	
	Survey Sample*	408	24	121	48	232
FEMALE	58%	57%	56%	32%	59%	
MALE	35%	35%	36%	47%	32%	
NON-BINARY	3%	9%	3%	17%	3%	
PREFER NOT TO SAY	3%	0%	5%	4%	4%	
AGE 16-30	24%	28%	30%	43%	29%	
AGE 30+	71%	63%	65%	57%	65%	
BISEXUAL	12%	9%	13%	34%	14%	
GAY / LESBIAN	11%	0%	11%	24%	11%	
PREFER TO USE OWN TERM	4%	4%	3%	9%	3%	
PREFER NOT TO SAY	9%	9%	9%	2%	10%	
HETEROSEXUAL / STRAIGHT	65%	78%	63%	21%	62%	
DISABLED, d/DEAF	16%	13%	15%	17%	13%	
NON DISABLED	79%	78%	78%	80%	82%	
WHITE: BRITISH, IRISH, TRAVELLING COMMUNITY, ANY OTHER WHITE BACKGROUND	62%	65%	26%	63%	63%	
MIXED: ANY MIXED / MULTIPLE ETHNIC BACKGROUND	8%	22%	13%	11%	8%	
ASIAN or BRITISH ASIAN	6%	0%	10%	0%	9%	
BLACK: AFRICAN/CARIBBEAN/BLACK BRITISH/ ANY OTHER BLACK BACKGROUND	15%	9%	43%	20%	10%	
OTHER ETHNIC GROUP	2%	0%	3%	4%	2%	
PREFER NOT TO SAY	7%	4%	6%	2%	7%	

\* Sample varies to accommodate blank responses

\*\* Target audience groups activity has been identified by from project activity description. Further individual breakdown on following slides.



# Audience Engagement

**8,116\*** total admissions

**5,699** reported live physical admissions

**1,806** reported live online admissions

**323** reported watch-later admissions

**285** reported soft admissions

**33** projects funded

**251** screenings

**98%\*\*** would attend again

*(Consistent with previous Film Feels seasons)*

**82%** attended physically

**18%** attended online

SEASON	PROJECTS	AUDIENCE	SCREENINGS/EVENTS
Film Feels Connected, 2020	51	21,677	376
Film Feels Obsession, 2019	40	9,173	236
Uprising, 2018	28	6,593	165

\*Data collected from members project logs

\*\* Data collected from audience survey sample of 408 (317 online and 91 paper)

It is clear that the continued impact of the COVID-19 pandemic had an effect on audience engagement for the Film Feels Hopeful season. Whilst audience engagement is lower compared to Film Feels Connected it is evident that the activity delivered and the responses from those who did attend, the season provided a deep, rewarding experience, bringing communities together to feel more hopeful.

Audience engagement was significantly lower than Film Feels Connected, however, given the complex challenges with calculating audience engagement for online activity and in comparison with the attendance, projects supported and number of screenings for Film Feels Obsession the total audience attendance is as it should be.

Six projects were delivered online, five were hybrid (online and physical element) and 22 were physical screenings/events. From the audience feedback there appears to be an increase in confidence to attend physical screenings with 82% attending physically and 40% of those who watched online who would have attended physically (68% said they would have done in 2020). There is a noticeable decrease in those who attended online and those who would have attended online – suggesting the appetite for online engagement is reduced with the return to physical events. There are many possible reasons for this including the timing of eased restrictions and return to in person events, increasing confidence of audiences, the weather encouraging people outside and a suggestion of exhaustion at online participation.

The challenges of reporting audience engagement consistently continues, and was made even more challenging with the combination of in person, online watched live, online watched later and soft admissions. It is understood that ‘soft admissions’ is classified as unticketed in person attendance. The data provides some interesting statistics around audience behaviour for online and in person activity across different types of audience target groups (see table below and following pages).

Audience Engagement	Attended in person	Attended online
Would have attended online	<b>28%</b>	
Would have attended in person		<b>40%</b>
Would not have attended online	<b>36%</b>	
Would not have attended in person		<b>33%</b>
Watched live		<b>46%</b>
Watched at a later date		<b>54%</b>

# Audience Objectives

**6** Projects (18% of total projects)

**23** Screenings

**38%** New audiences\*

**96%** Would attend again

**95%** Reported a very good/good experience

**38%** 16-30 year-olds

**57%** identified as female

**31%** under-represented ethnicities

**13%** identified as LGBTQ+

**13%** identified as disabled

**42%** attended in person

**58%** attended online

\*Data from audience surveys  
Sample from 5 projects was 24  
(6% of the total number of audience surveys)

As with Film Feels Connected, Film Feels Hopeful shares the overarching audience objectives as FAN (boosting the 16 – 30 year old range and developing diverse audiences). However, the primary aim of the season is to celebrate film's unique ability to transport us, to illuminate ideas, and to spark a conversation. The focus this year was supporting members with reopening and engaging with audiences in the wake of the continued pandemic.

## Reaching Younger Audiences

For many of the members, engaging young audiences with the planning, development and curation of the activity was a key objective and how they see the future of long term audience development with the 16 – 30 year old audience.

Activity specifically aimed at younger audiences remains consistent with previous Film Feels seasons representing 18% of activity. There is a reduction in new audiences compared to an overall percentage of 54%, yet this targeted activity continues to increase the overall audience demographics for both age and under-represented ethnicities, yet it is lower in attracting audiences from the LGBTQ+ (reduction of 14 percentage points) or disabled communities (reduction of 3 percentage points). It is worth noting survey data is based on a small sample of 24 surveys from five projects, and there is a general assumption that it is harder to get young people to complete audience feedback forms.

What appears interesting from the audience feedback is the engagement in attending online events is higher with this age range (58% compared to 18% for the overall audience). This could suggest that more of the activity aimed at this target audience was delivered online and less in person. This contradicts the analysis of audience feedback from Film Feels Connected, which suggested that engaging younger audiences online appeared more challenging than in person events.

16 – 30 year old audiences	Attended in person	Attended online
Would have attended online	14%	
Would have attended in person		30%
Would not have attended online	50%	
Would not have attended in person		40%
Watched live		40%
Watched at a later date		60%

*'I loved how you had so beautifully curated all of these cultural references all while sharing such an important message. I felt so seen in the references. I've never watched something and felt so much like it was made for people like me. I learned so much from it and have found a new appreciation for art!'*

**Audience Member**

## Audience Objectives

**19** projects targeted underrepresented audiences

*(58% of total projects)*

**154** screenings

*(61% of total screenings)*

**57%** new audiences\*

**100%** would attend again

**95%** reported a very good /good experience

**59%** under-represented ethnicities

**49%** identified as female

**41%** identified LGBTQ+

**34%** 16-30 year olds

**16%** identified as disabled

**86%** attended in person

**14%** attended online

\*Audience survey sample from 19 projects was 169 (41% of the total number of audience surveys)

## Increasing Diversity

Increasing Diversity is a key FAN objective and has become a central priority for Film Feels. It is evident that this focus is having an impact on increasing engagement from diverse led organisations/curators and also audiences. There is a significant increase in under-represented audiences across the whole audience (31%), a 4 percentage point increase from Film Feels Connected (27% overall) and a 20 percentage point increase compared to Film Feels Obsession (11% overall).

It is evident that the growth of activity targeting specific demographics increases audiences (with a 28 percentage point increase).

There were nine organisations led by under-represented curators, including: Above the Line, Black Stock Films, The Batty Mama, London Kurdish Film Festival, The New Black Film Collective, Sheba Soul Ensemble, S.O.U.L Film Festival, Victoria Park Productions and We Are Parable. Of these 9 organisations, 22% received funding from Major Programme for the first time. There were also four organisations who either recruited curators from under-represented communities as a significant part of their project (Flatpack, Aya Films, and Glasgow Film Theatre) or who worked with partners to curate and promote activity (partners included Africa in Motion and We Are Parable). Based on the increase of diverse led organisations awarded funding over the last three seasons it seems that organisations who are led by under-represented communities have a greater success in attracting target audiences.

Members noted that there is still a considerable way to go to support diverse audience engagement. Funding for diverse-led organisations should be ring-fenced, more consistent and sustained to build deeper confidence with communities. It was also noted by members that under-represented communities will take longer to return to physical activity in the wake of the pandemic; that online activity reaches international audiences; and that as well as engaging authentic curators it is also vital to engage authentic marketeers.

Diverse audiences	Attended in person	Attended online
Would have attended online	38%	
Would have attended in person		46%
Would not have attended online	38%	
Would not have attended in person		33%
Watched live		96%
Watched at a later date		4%

*'the experience made me feel, for first time, a personal pride, purpose and value in myself as part of the Black Queer Community. In reflection the format of this type of event on my landscape. Inspiring. I'm grateful they were able to put it on.'*

**Audience Member**



## Audience Objectives

**20** projects delivered some element of access measures (61% of total projects)

**83** screenings (33% of total screenings)

**51%** new audiences\*

**97%** would attend again

**95%** reported a very good /good experience

**13%** identified as disabled

**59%** identified as female

**29%** 16-30 year olds

**29%** from under-represented ethnicities

**28%** identified LGBTQ+

**82%** attended in person

**18%** attended online

## Increasing Accessibility

Film Feels Hopeful supported over 60% of total projects who offered measures to broaden access, with 33% of screenings accessible. However, audience survey data from specifically targeted projects shows lower engagement from people who identify as disabled (when compared with figures across the whole season, a 3 percentage point decrease).

The level of accessible screenings and events was expected to decrease as activity returned to in person screenings of feature films where the access materials are less available and more costly. Of the accessible events delivered, 66% were with captions/descriptive subtitles, 12% audio described, 4% with sign language interpreter, 17% relaxed (autism/dementia friendly, carer/baby, or other noise-tolerant) screenings.

It was noted by some members that this was the first time they applied access measures to a physical screening and were encouraged with the success and impact on audiences. The audience survey feedback provides a largely positive response from audiences, many praising venues and producers for the care and effort put into making screenings comfortable and available. There were low income and free ticket offers which were cited as having a significant impact on whether audiences would attend or not – suggesting that cost is a common barrier for people who identify as disabled. One member said they have successfully introduced a pay it forward scheme as a result.

64% of the audience were aware that there were access materials provided.

Audience at accessible events	Attended in person	Attended online
Would have attended online	29%	
Would have attended in person		41%
Would not have attended online	34%	
Would not have attended in person		34%
Watched live		66%
Watched at a later date		34%

*'The venue is absolutely gorgeous, comfortable and easy enough to navigate. The film was a wonderful experience for the senses. The level of noise was just about what I could handle as an autistic person, but it made the point clear for neurotypicals.'*

**Audience Member**

\*Audience survey sample from 20 projects was 232 (57% of the total number of audience surveys)

## Cultural Experience

**26** projects delivered were enhanced  
(78% of total projects)

**146** screenings were enhanced

**95%** of audience rated experience of additional activity good or very good

### Range of enhanced activity included:

live introductions and post-film discussions, workshops, live and pre-recorded Q&A, poetry writing class & book publishing, engaging emerging curators, commissioning original artwork and writing, producing zine, live performance, pedal-powered screenings, quiz, guest speakers, filmmakers in attendance, DJ set, networking, interviews with talent.

*'One of the best events I have attended in a long time. Felt so welcoming and entertaining and joyful. Really great way to experience this cult classic, and the live performance element really elevated it.'*

**Audience Member**

*'A little, themed magazine, containing analysis and a little history, was supplied with the film. This was a good touch.'*

**Audience Member**

\* Data collected from audience survey sample of 408 (317 online and 91 paper)

Film Feels Hopeful was warmly embraced by members as a theme, as it reflected the desire to engage and encourage audiences to return to in person events. It also provided flexibility to suit different programming approaches and was open to interpretation to suit a variety of organisational types.

There were many interpretations of the theme beyond content and programming, including introducing new ways of working to support emerging talent, engaging artists, illustrators, writers and poets to provide art work alongside screenings, encouraging audiences and participants to create artwork through workshops and general outlook in response to significant world events (Black Lives Matters). It was also reported that the theme of hope was well placed to present titles from under-represented communities that was non-traumatic or experience/identity reductive, enabling a move away from titles that usually focus on Black trauma, whether that is slavery, criminality or poverty.

Members reported taking a more holistic approach to curating the film and enhanced activity, putting the programming into context in a more contemplative, thoughtful and cerebral way.

The opportunities for legacy beyond the season, that were ignited with Film Feels Connected, were developed with recorded content, the provision of access materials, commissioned artwork and writing, production of zines and collections of poems that will continue to reach audiences beyond the scope of this evaluation.

Audience survey cultural achievement measurements were newly introduced for Film Feels Hopeful, therefore it is not possible to provide benchmark comparisons. Audiences felt high levels of satisfaction with cultural aspects, and valued raised awareness and deepened understanding.

### Cultural Achievements, ranked by audience survey responses\*

<b>84%</b>	Made you feel welcome at the venue/event
<b>79%</b>	Increased your awareness of people's lives and experiences that are different to your own
<b>71%</b>	Deepened your understanding of the art and power of film
<b>70%</b>	Inspired you to watch more films like the one you have just seen
<b>62%</b>	Made you feel connected with a community of people watching the same film
<b>59%</b>	Made you think about yourself, where you live, or where you are from
<b>57%</b>	Provided an opportunity to socialise with friends or family
<b>54%</b>	Introduced you to new types of films

## Profile & Public Dialogue

**95%** of audience rated experience of event/film good or very good

*'It's important to bring specific films to an audience to highlight not only the themes and message of a film, but also the art form itself. While this film may be available through a streaming service it is important to allow choice and the opportunity to experience it on the big screen, so thank you for that!*

**Audience Member**

*'This was a fantastic film to show in a modern day island community. It sparked positive conversations around how we view island life today, and what the differences are 90 years later. I felt more connected to my heritage.*

**Audience Member**

*'I enjoyed the experience of watching these films because they brought different perspectives to issues that are not often seen or discussed in mainstream media, especially. I believe that Audiences should be given opportunities to engage with a variety of realities.'*

**Audience Member**

Film Feels is designed to engage audiences into deeper thinking about film and to spark conversation. It is evident from the audience feedback that for many this was achieved. Audiences felt welcome and that the environment created encouraged individual expression in a safe space.

Major Programmes provided a centralised website ([filmfeels.co.uk](http://filmfeels.co.uk)) to provide a listing of all Film Feels Hopeful activity, included online activity. The website had 57% less traffic than previous Film Feels Connected and 25% less than Film Feels Obsession.

A key feature of central support was the commissioning of 21 articles and reviews <https://filmfeels.co.uk/articles/>. Where possible these articles were written by young curators, interns and trainees within the team and paid a fee. There was a strong response from members regarding this initiative and it was welcomed by new entrants who developed writing and critiquing skills and saw their work published on a national platform.

Major Programmes invested in enhanced marketing and comms support via Gateshead based agency, Crystallised. Whilst this support generated coverage and some members reported on the benefit of their expertise, there were also challenges around the nuanced social media marketing needs and requirements that comes from a variety of different types of organisation. For example, the social media expertise held within a full time team at a venue will vary from the needs and expertise of an annual festival, community organisation or niche pop-up with a developed community.

It is apparent from member narrative reports that the focus of marketing strategies relies heavily on social media and that social media expertise across the members differs. It is clear a great deal of time and experience goes into developing marketing plans, developing online communities, working with influencers. What isn't clear is the impact of this on developing audiences beyond awareness and transferring to ticket sales and attendance.

Further research on the individual and collective reach and impact of the members own social media platforms and marketing strategies might give a different picture of the extent of the breadth of public profile and engagement that cannot be equalled by a central website or Film Feels social channels.

There was a sense of exhaustion and weariness from some members and their audiences regarding fresh dialogue, especially from diverse led organisations who feel the dialogue has been the same for a long time and still isn't changing – more airtime for positive stories, more representation, positive stories, more support is needed to reset the balance.

The theme helped with this due to the context within which the films were placed and how they related to the theme of hope – this encouraged and generated more discussion with the audience.

## Website Impact

## Visitors

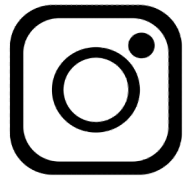
## Incoming Channels

	Hopeful	Connected	Obsession		Hopeful	Connected	Obsession		Hopeful	Connected	Obsession
Total visits	8,364	19,461	11,135	Female	49%	55%	44%	Direct	35%	35%	36%
Unique visits	1,506	2,845	2,464	Male	51%	45%	56%	Organic search	32%	20%	30%
'Buy tickets' clicks	320	1,456	430	35+ yrs old	47%	50%	50%	Social	25%	25%	22%
Peak visits	17-Aug	29-Jul		18-34 yrs old	53%	50%	50%	Referral	8%	11%	11%
								Email	0%	8%	0.40%

## Social Interaction



Account active only 19 days  
**17.3k** impressions  
**47** retweets received  
**88** likes  
**51** link clicks



Increase of **80** followers  
**49** posts  
**178** stories  
**1** IGTV video

## Visitor Location

Town/City	Page views	Town/City	Page views
London	1274	Truro	101
(not set)	657	Stoke on Trent	57
Manchester	330	Altrincham	52
Milton Keynes	204	Dublin	49
Glasgow	163	Birmingham	47
Sale	159	Nottingham	42
Croydon	130	Berlin	40
Edinburgh	112	Merthyr Tydfil	39
Bristol	103	Leeds	38

# Enabled risk, experimentation and innovation

**132** Total titles

**79** Feature Films

(33% of total titles)

**17** Archive\* Films

(13% of total titles)

**53** Short Films

(67% of total titles)

**24%** members stated they worked with the BFI National Archive, or another major film archive.

*'the support from this fund allowed me to explore a different and more collaborative - and more risky - way of programming, with confidence.'*

**Member**

*'We would not be able to take chances on specialist film or enable our film interns to be able to programme enhanced elements for the events without the support of Filmhub and these schemes.'*

**Member**

Film Feels Hopeful supported members to experiment with how they work with new emerging curators from underrepresented communities; build audience confidence; encourage audiences back to in person events and innovate with testing hybrid activity; explore new access provision and develop legacy projects.

Grant level increased, compared to Film Feels Connected ranging from £1,500 - £5,000 with 36% of awards £1,500 and under, 42% between £1,500 - £4,000 and 21% over £4,000. However, the size of grants available continues to have a significant impact on risk, ambition and scale of the projects delivered. Especially when social distancing remains in place, impacting physical events and opportunities to generate ticket sales.

However, feedback from members was consistent with previous seasons, with high level of claims that without funding enhanced activity, supporting new curators and providing accessible events would not be possible at all.

There was a general sense from members and FAN Major Programmes Project Manager that curatorial risks were less of a priority, given the timing of the season and the focus on re-engaging audiences.

Film selection and planning were also impacted by external factors that were assumed ongoing impacts of the pandemic including venue capacity (specifically relevant for non-venue organisations who struggled with availability of slots, social distancing restrictions and other imposed conditions placed by the venue), distribution windows shortening, increasing costs of venue hire, licensing, BO splits, titles being available, distributors being unresponsive and inflexible regarding theatrical, non-theatrical and online screening rights.

Short films remain popular curation choices, consistent with Film Feels Connected at 67% of total titles, and features the same at 33%. There was a significant increase in members who stated they with worked with the BFI National Archive or another major film archive, suggesting that archive content increased (13% of total titles).

	Shorts	Features	Total	FF Hopeful	FF Connected	FF Obsession
<b>Specialised**</b>	47%	53%	112	85%	98%	77%
<b>US</b>	11%	51%	36	27%	23%	53%
<b>Non-US international</b>	47%	64%	63	48%	45%	30%
<b>British</b>	42%	19%	33	25%	32%	17%

\* Titles identified as archive films

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



# FAN Members Participation

**33** projects were supported

**47** applications received

**97%** member satisfaction

**27%** new members to Major Programmes

**66%** members will continue to deliver online events

Film Feels continues to achieve high levels of satisfaction from members who were aligned with the positivity of the theme and valued the opportunity to encourage audiences back to in person events or continue to serve online audiences developed over the past two years.

The analysis of organisation type suggests that mixed arts venues, where film activity is not their primary objective, are beginning to return to delivering film screenings, with an increase from 0% who participating in Film Feels Connected to 9% for Film Feels Hopeful. Similarly, there was an increase in the number of Touring Cinema or Community Screen Network organisations and Film Clubs/Community Screens, from 2% for Film Feels Connected to 9% for Film Feels Hopeful, suggesting that once restrictions were beginning to ease they were keen to deliver in person screenings again. It was also suggested by members feedback that different members of the team were looking for new opportunities and support for delivering activities to their audiences, which is why some organisations who haven't participated previously engaged with this opportunity.

27% of members haven't received Major Programmes funding before\*, this is lower than the high numbers during Film Feels Connected (49%). Of those 49% members who participating in Major Programmes, 28% returned to participate in Film Feels Hopeful. 22% of those new members were festivals, 22% film society/community cinemas, 11% mixed arts venues and 44% classified as other (online curators, touring programme). 33% of these new members where from the Midlands, 22% from the North, 11% from Scotland, 11% London, 11% Northern Ireland and 11% from the South West.

See table on next page for details on Hub breakdown. It was noted that there were no projects from Wales or the South East which is due to navigating the differences across the devolved nations and reopening timetables and continued reopening, staff shortages and confidence for many members.

Organisation Type	Hopeful	Connected	Obsession
Film Festival	28%	31%	29%
Regular Pop Up Film Event	16%	29%	14%
Cinema (independent or local/national circuit)	16%	15%	32%
Film Club or Community Screen	13%	10%	21%
Touring Cinema or Community Screen Network	9%	2%	4%
Mixed Art Venue	9%	12%	0%
Other	9%	2%	0%

*'We feel like the online world can break down barriers to access and participation and move beyond geographical and other societal limitations'*

**Member**

*'I personally feel that online events do not work as its quite an isolating experience for the deaf community and it is difficult to engage online.'*

**Member**

\* Members engagement tracked back to Sci-Fi Blockbuster in 2014

*'We are in a rural location and our online platform offers a chance for people to engage with our programming if they can't travel or face other barriers to access.'*

**Member**

*'It has been an eye-opener and increased my desire to do more regional screenings (especially for different age groups). It has made me want to be more involved in the community and to improve access in general. The gap in provision in the regions is vast in comparison to London.'*

**Member**

HUB	PROJECTS	AUDIENCES	% of total audience	Screenings/Events	Investment	% of total investment
London	11	2,401	30%	156	£27,370	32%
Midlands	7	3188	39%	34	£20,350	24%
Scotland	5	750	9%	26	£15,350	18%
South West	5	953	12%	14	£13,000	15%
North	3	676	8%	16	£4,365	5%
Northern Ireland	2	148	2%	5	£4,099	5%
Wales	0	0	0%	0	£0	0%
South East	0	0	0%	0	£0	0%
	<b>33</b>	<b>8,113</b>		<b>251</b>	<b>£84,534</b>	
Film Feels Connected 2020	51	21,677		376	£59,909	
Film Feels Obsession 2019	40	9,173		236	£65,272	
Uprising 2018	28	6,593		165	£61,135	

## Value and Impact for Members

**88%** felt support enabled development of a wider range of cultural film offer

**58%** members read online event guides and articles at [thebiggerpicture.com](http://thebiggerpicture.com)

Increased confidence*	
<b>88%</b>	claimed increased confidence in general programming
<b>48%</b>	claimed increased confidence in archive programming
<b>82%</b>	claimed increased confidence in delivering events
<b>88%</b>	claimed increased confidence in applying for funding
<b>79%</b>	claimed increased confidence in attracting a more diverse audience group
<b>61%</b>	claimed increased confidence in attracting young people (16-30 yrs old)

\* Based on 33 member survey responses

Film Feels Hopeful successfully supported members with developing confidence in more holistic and considered approach to programming enhanced activity and assisted in the reopening and continued engagement of audiences. Member satisfaction remains high, yet under the surface there appear to be some challenges facing members in the wake of the pandemic.

## Benefits

- The theme Hopeful resonated with members across organisation types and enabled interpretation across programme, context and project design.
- Members felt empowered to test new ways of working with partners and curators from underrepresented communities to reach broader audiences.
- The flexibility between in person, online and hybrid was well received and encouraged members to respond in the best way at the time to reach their audiences.
- It was apparent that a more holistic approach was used in programme design, in a more considered and thoughtful way.
- There was a strong emphasis on creating written work to accompany the film programme, encouraging conversation and creating legacy.

## Challenges

- Members are increasingly challenged by the timeline, with the turnaround being too tight between funding being confirmed and project delivery. This has an adverse impact on marketing and audience development opportunities.
- There were considerable challenges for members working with distributors, regarding availability of titles, release windows, license costs, flexibility of theatrical and online.
- Non-venue members experience similar frustration with venues who were limited with slot availability, inflexible, isolating staff and continued restrictions impacting ticket sales and BO split.
- Some smaller non-venue members who are working with specific audience demographics will take longer to recover from the impact of the pandemic and the challenges of limited, inconsistent funding and low audience confidence.
- Feedback surveys continue to create challenges for members, some due to conflict with other funders and multiple different feedback agendas, others challenged with QR codes and audience comfort and willingness to complete – the impact on the data is apparent when the sample is dominated by a small number of events.

## Recommendations & Observations

- More ambitious projects require larger grant investments.
- Audience development takes time and continued investment to see a change in audience behaviour. There were comments that community audiences are frustrated with the lack of consistency offered with members jumping from one project grant to the next.
- Members commented on the need for wider support for smaller organisations coming out of the pandemic and some expressed issues with local Film Hubs (outside of this evaluation and not specifically related to Film Feels Hopeful).
- Further research and consideration is required to understand the benefits and impact of central marketing support and more attention could be given to the expertise and extent of reach within the network and the impact of social media efforts on ticket sales.
- Navigating social media and marketing seems to have become more challenging post pandemic – how to reach people, manipulate the platforms – especially if running events annually or periodically as the algorithms don't keep you at the top if you aren't regularly engaging audiences.
- Some members, new to funding, needed more support or feedback between the EOI and application stage regarding size of grant requested (asking for too little to deliver against expectations – this should be picked up by project management and assessors).
- Some additional communication is required with members once funding is awarded regarding any changes or challenged with projects due to circumstance and time lag– this could be supported by a risk register or detailed project plan requirement to ensure projects can still be delivered as proposed.
- Film Hubs or larger venues could provide some support and guidance around working with distributors, how to identify the rights holders, negotiation for licenses etc. – especially for one-off screenings that appear less financially viable or lucrative. Especially for non-traditional or multidiscipline members who don't programme films regularly and therefore don't have the same knowledge or relationships with distributors.
- Developing emerging curators, writers etc was a key theme for this season, yet this is not sustainable on small grants as there is limited support available for project staff costs and production costs.
- New curators being supported and developed but they don't hold the relationship with FAN, and therefore don't get the opportunities that arise again. If the member organisation moves on to new curators each time, where is the progress/development for these emerging curators?
- Diverse led organisations feel frustrated with the BFI Diversity Standards being unfathomable for small scale community events.

# Delivered Value for Money

## Total Season Cost

**£137,622**

## FAN Investment

**£84,534**

*61% of total project costs*

## Spend per head

**£10.41**

## Additional Funding Leveraged

**£14,584** ticket sales & donations

*10% of total project costs*

**£15,984** other income/match

*12% of total project costs*

Total additional funding **£30,568**

*22% of total project costs*

*Average (mean) value of additional funding leveraged by members **£926.30***

**£22,520** in-kind support

*16% of total Project costs*

*Average (mean) value of in-kind support leveraged by members **£682.42***

Level of FAN investment increased compared with previous seasons, yet reduced attendances resulted in an increased spend per head which challenges the traditional measurement of value for money. Yet as this report demonstrates, the real value is evidenced by members commitment to priority FAN objectives, increasing diverse audiences and building sector capacity by engaging and training emerging curators from under-represented backgrounds.

Film Feels Hopeful saw an increase in FAN investment but a reduction in total season cost, and other income including ticket sales and match funding (a 14 percentage point decrease against total additional funding compared to Film Feels Obsession). In kind support (16% of overall spend), which unsurprisingly increased for Film Feels Connected (33% of overall spend), has returned to a similar level as it was for Film Feels Obsession (15% of overall spend).

Members commented on the challenges with making budgets balance due to limited opportunity to increase ticket sales with social distance restrictions still in place, venue slot availability not always being prime audience slots, generating additional funds from sponsorship and providing discounted/free tickets to target audience groups.

Capped grants (maximum £5,000) impacted the scale of events, compounded by increased costs, venue hire, BO splits and expensive licenses.

There was evidence of a number of organisations who developed new partnerships with other members or community organisations working with specific audience demographics. These relationships were largely successful and will continue to be developed by members. It was also reported that funding had been used to work with emerging curators from underrepresented backgrounds, artists, illustrators and writers, workshop providers (artists, poets etc), thus providing paid employment for creative freelancers and enabling new skills to be developed.

*'It's been wonderful to be able to bring different films and discussions to our audiences and it absolutely wouldn't be possible without the support of Film Hub; certainly financially but also in terms of advice, guidance and a great attitude and belief towards what we do.'*

**Member**

*'It definitely helped a lot. Thank you for the support. I think several things would have been easier if I applied for more funding. I think I under requested, as I worried about being rejected for asking for too much.'*

**Member**



## Appendix

Full list of qualitative interviews conducted;

### FAN Major Programmes, Project Manager:

Manon Euler

Film Hub Midlands

### FAN Members:

Akulah Agbami

Sam Baker Groves

Sarah Bird

Fra Crickard

Holly Daniels

Megan Mitchell

Nia Reynolds

Lissi Simpson

Sheba Soul Ensemble

Flatpack Festival

Wild Rumpus

Portrush Film Theatre

Centre for the Moving Image

Matchbox Cine

Black Stock Films

Represent Me



Songs For While I'm Away, Bertha DocHouse



Nausicaa Of The Valley of The Wind, Broadway



Dating Amber, Irish Film London