

**Film**

**Hub**

**FILM FEELS  
CURIOUS**



**FAN**

BFI FILM AUDIENCE NETWORK



**THE  
NATIONAL  
LOTTERY**

**Midlands**



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# 1. INTRODUCTION

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 your programming and audience development.

Our aim is to inspire you to offer the viewer something extra - whether that's critical engagement, entertaining special events or rediscovered works presented in new ways - that celebrates the power of cinema as a collective, bigger than life experience. We want to offer audiences a chance to discover films across eras, genres and national borders, and to connect with the venues and festivals that curate and screen them.

Film Feels returns in 2022, once again celebrating films' unique ability to transport us, to illuminate ideas, and to spark a conversation.

This year we are feeling CURIOUS, and asking FAN members across the UK to (re)connect with their wondrous, inquisitive? selves: what makes you curious? Which strange films, peculiar filmmakers, weird genres or forgotten formats have piqued your curatorial interest? Enthuse and engage audiences through your love for the niche and the strange, with unexpected and intriguing programmes that will stimulate the mind and the senses.



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## 2. KEY INFORMATION AT A GLANCE

Theme: CURIOUS

Activity window: 1 June 2022 - 31 July 2022

Total amount available: £ 120,000

Financial support: up to £ 10,000

Applications open: Thursday 24 March 2022 (12:00 - noon)

First deadline (June activity): Monday 18 April 2022 (18:00)\*

Second deadline (July activity): Monday 2 May 2022 (18:00)\*\*

*\*For activity taking place in JUNE, please submit your proposal no later than 18.00 on **Monday 18 April 2022**. We aim to let you know the outcome no later than Friday 29 April.*

*\*\*For activity taking place in JULY, please submit your proposal no later than 18.00 on **Monday 2 May 2022**. We aim to let you know the outcome no later than Friday 13 May.*



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## 3. KEY ELEMENTS OF THE PROGRAMME

Film Feels is open to all film exhibitors who are BFI FAN members – regardless of location - and are operating cinema programmes online, in venues or off site in Summer 2022 (1 June - 31 July )

We are offering funding up to £10,000 for organisations to present screenings and engagement activity as part of the season including:

- Small to medium scale funding for special events & curated programmes
- Collaborative projects between organisations working locally or across different UK regions
- Flexible support for both physical and online, or hybrid, film programmes
- Media campaign, brand assets and social media activation to broaden awareness
- Advice, guidance and resources to help you broaden your reach and deliver accessible activity
- UK-wide listings resource to collate and promote your activity

All proposals should respond to the Major Programmes key strategic objectives, which are outlined in the following pages. Hub Members must also be able to set out how they will address the BFI Diversity Standards. Please get in touch with your local Hub or with Manon at Film Hub Midlands if you have questions about these or need assistance in addressing the Diversity Standards.



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Proposals must also demonstrate how they will operate safely with COVID-19 in mind, reference can be made to the UKCA's Cinemas - keeping workers and customers safe during Covid-19 Guidelines.



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## 4. THEMATIC PROGRAMMING PROMPT

Being curious may be the most human emotion of all - curiosity drives us to ask, question, search, in order to understand and learn something, know someone, find an answer, a solution. It's the desire to unlock the key to a mystery, the urge to understand the why and the how, head into the unknown, or just to find out how the story ends.

Curiosity may be a flaw sometimes: it may "kill the cat", be morbid, dangerous or simply nosy....but it is fundamental to our development and realisation as living, breathing creatures. Curiosity is also our way out of the ordinary: like collectors, we search for and gather curious facts, peculiar objects, cultivate niche interests, singular passions that are meaningful and unique to us.....artists may be the most explicitly curious of all, as they channel and turn their fixations into a work of art, hoping it will draw the viewer's attention, and in turn, arouse their own curiosity. What, if not curiosity, brings a filmmaker to direct their camera onto a particular object, or landscape, or person?

Of course, curiosity takes many different shapes and forms.

Maybe you love a good murder mystery and crave to know who did it?

Maybe you took the red pill and decided to follow the white rabbit, go into the labyrinth, and finally find life on Mars. Maybe the truth is out there after all.

Or you might want to rekindle with your inner child by diving into the lush, sometimes scary worlds of fairy tales and coming of age narratives.

Did you want to be a scientist but maths was not your forte? Or an explorer, but it's cold and dangerous outside, and the kettle



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is on. So instead you dig out lost films and rare archives, get your teeth into unfinished scripts, look for forgotten formats and discontinued film technologies....

Or maybe you just like it weird? What's that never seen before, censored film you mentioned? And why are all his films taking place in Baltimore? Why the multiple endings? The superimpositions and scratches on the reel? Did you hear people disappeared during the shoot? Apparently, a whole sequence is missing.

There is no right or wrong way to be curious. It's up to you to take us onto your very own distinctive, bizarre curatorial journey and to show us how you'll take an audience with you. Which is why this season is not dictated by strands or indicative titles but rather by wider, possible directions for you to explore what curious means to you freely.

### **What we are looking for**

Our priority will be to support proposals that offer 'something extra'. We expect projects to go beyond the everyday, making use of Lottery funds to enhance or deepen the film watching experience for audiences, or to reach those who previously have been under-represented or disengaged with independent cinema.

These might include: talent interviews, critical analysis, publications, Q&As and pre/post screening discussions, creative workshops, immersive screening, exhibition and interdisciplinary crossover...

We are also looking for projects that clearly embed access and inclusion, targeting new priority audiences, or under-represented groups for your organisation.

Projects that innovate - for example playing with interactive marketing or interactive viewing are also encouraged.



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## Possible directions:

Curiosity can be broadly defined in two ways: “a strong desire to know or learn something” OR “an unusual or interesting object or fact”. We are looking for proposals that explore:

- Films about curiosity: from murder mystery to fairy tales, science-fiction to coming of age, spy films to domestic thrillers, and more
- Curious films and filmmakers: peculiar films and filmmakers, who stand out for their unique, bizarre, distinctive style or theme
- Curious contexts: from cursed films to works banned for obscenity or political reasons
- Curious film formats and presentations: from early cinema pioneers techniques to 16mm/35mm projection, and from Smell-O-Vision and gimmicks to artist works playing with cinema’s forms and limits.
- Curiosity from the archives (for programme solely composed of UK archives, go to Changing Times section below)



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## 5. STRATEGIC OBJECTIVES

The following are key priorities for Major Programmes, proposals must be focussed on one or more of these areas:

- 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



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## 6. SCREENING FEES, RIGHTS AND LICENSING

You must clear licensing agreements for any films screened, through the rights holder or distributor.

We will not support projects that use unlicensed content or encourage piracy, and will expect you to indicate the sources you intend to use for your activity in your application.

Where you are able to negotiate exclusive content such as screening work directly licensed from a filmmaker, we will expect you to ensure the security of their content and to negotiate compensation with the rights holder, directly.

You can find 'How To' guides for delivering online activity, FAN guides and digital toolkits to help you tell new audiences about your events on The Bigger Picture's website [here](#).



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# 7. OUR COMMITMENT TO INCLUSION

## BFI Diversity Standards

In line with the [BFI Diversity Standards](#) we encourage activity aimed at, and/or co-produced with, under-represented groups.

The Standards focus on under-representation in relation to age, disability, ethnicity, gender, LGBTQ+, religion and belief (as they pertain to the Equality Act 2010), as well as socio-economic background and geographical location.

We are particularly committed to ensuring disproportionately affected audiences, such as Black, disabled, Deaf, and neurodivergent people, can experience independent film and be welcomed into cinema spaces.

All proposals will be asked to demonstrate how their activity promotes inclusivity among audiences, on screen and in the workforce.

We ask that all proposals embrace the standards, and priority will be given to proposals that do this in a clear and convincing way.

Applicants should particularly focus on standard D and how their proposal provides inclusive audience development opportunities.

The Hub team is on hand to help applicants engage with the Standards, please get in touch for more information.

## Access and Inclusion

We expect you to think about access for your project, particularly if you are targeting people who don't typically attend or have access to your events.



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We will ask you to tell us what you will do to remove barriers to participation as part of your application. This might include: sliding scales, discounts, or pay what you can afford schemes, relaxed screenings for audiences with autism, dementia, accessible screenings for d/Deaf and HoH audiences, and more.

We strongly encourage you to factor in access costs in your proposal's budget. If you are delivering activity online we expect to see provisions for subtitling, captions and/or audio description in your project budget and narrative proposal.

We recommend you consult the [Inclusive Cinema's](#) how to guides, case studies and training services.

SQUIFF's Deaf and Disabled Accessibility Guide is available as a word document [here](#).

More information on Matchbox Cineclub's professional subtitling service, Matchbox Cine Sub, for SDH/captions for D/deaf audiences can be found on their [website](#).

Your answer will show us how your project addresses standard D (relating to audience development activity) of the [BFI Diversity Standards](#).



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## 8. ADDITIONAL AREAS OF FOCUS

### Environmental Sustainability

We are committed to minimising the negative environmental impact of the work we support and ask all funding recipients to contribute to this aim: a further key priority of the fund is to encourage film exhibitors to embed environmental sustainability into their approach to exhibition.

Some inspiring examples of exhibitors working in this area include: Scott Cinemas, HOME, Curzon and Depot.

The BFI has a number of recommended resources that may be useful when planning around sustainability. You can find those resources, including the [ICO's green cinema toolkit](#), on the BFI's website [HERE](#).

### Prevention of Bullying, Harassment and Racism

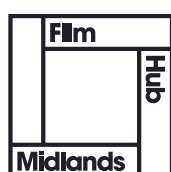
Bullying, harassment and racism have no place in our industries and we expect all organisations we fund to share our commitment to this principle.

The BFI and BAFTA have developed a set of principles and zero-tolerance guidance in consultation with organisations, unions and industry bodies across the film, television and games industry in response to urgent and systemic issues.

These documents can be found on the [BFI's Bullying and harassment prevention for the screen industries](#) webpage.

We ask all applicants to engage with these principles by, as a minimum, reading these documents and sharing them within your organisation.

All our funding agreements include a warranty seeking compliance with all applicable legislation and codes of practice relating to this matter.



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For initiatives involving children, young people or vulnerable adults, we expect applicants to have/put in place safeguarding and child protection policies.



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## 9. WHO CAN APPLY?

You must be a member of the BFI Film Audience Network to access our funding opportunities. FAN Membership includes organisations of various sizes and shapes - from community cinemas to festivals to multi-arts centres. Contact your local Film Hub for information or to become a Hub member (see links below).

[Film Hub London](#)

[Film Hub Midlands](#)

[Film Hub North](#)

[Film Hub Northern Ireland](#)

[Film Hub Scotland](#)

[Film Hub South East](#)

[Film Hub South West](#)

[Film Hub Wales](#)

We will not support applications from distributors or touring distribution costs as our funding is for film exhibitors that are part of the BFI Film Audience Network.



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## 10. USE OF FINANCIAL SUPPORT

Members can request up to £10,000 per proposal. Please note that we are not able to fund 100% of activity costs. While we do not have a set percentage requirement for match funding, we expect to see box office income and other partnership support - whether in cash, volunteer time or other in-kind contributions - included in the budget.

Each organisation will have its individual needs - however, broadly speaking, the fund can support the following costs.

### Eligible expenses:

- Social media spend such as boosted posts or targeted advertising
- Graphic design (note funded projects will need to follow Film Feels brand guidance and use the adequate logos and wordings)
- Host and talent speakers fees
- A reasonable estimate of coordination time
- Online transaction fees and screening licences
- In-venue screening licences
- Captioning or other access resources

If you are applying for the maximum level of funding we will expect to see a detailed breakdown of costs in your budget and would also expect to see income generation as matched funding.

This list is not exhaustive and other items may be considered.



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## Ineligible Expenses:

All proposed spend should contribute to the activity proposed.

Beyond this, there are some areas not suitable for support from the fund. These include:

- Filmmaking costs (including workshops), support for filmmakers to develop or distribute their own work, or for programmes that exclusively engage filmmaker audiences
- Capital costs covering building repairs, additional health and safety measures required due to Covid-19 including the purchasing of PPE.
- Programmes entirely comprised of free events, unticketed events or screenings where audience numbers cannot be reported
- General running costs of organisations not specifically related to the activity
- Activity that should be covered by statutory education, including events taking place on school grounds/in school hours
- Events not primarily focused on film exhibition
- Activity covered by existing funding arrangements
- Programmes that duplicate provision in the same area
- Activity taking place in a venue not open to the public - for example members only venues
- The set-up of new film clubs and opening of new cinema venues
- All proposals must be additional activity not covered by any support your organisation receives from your local Film Hub. We will not support costs to develop a new or unique standalone streaming platform for your organisation. You



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may partner with another existing platform provider such as YourScreen or through a venue.

If you are a venue or established festival and have already developed your own player, we will accept costs relating to specific screening, hosting or transaction fees for this season but we will not support annual licence or infrastructure costs.



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# 11. HOW TO APPLY FOR FINANCIAL SUPPORT

Application instructions and application forms are provided on our website:

[filmhubmidlands.org/major-programmes/film-feels-curious](https://filmhubmidlands.org/major-programmes/film-feels-curious)

If you have particular access requirements (for example easy read documents), would like to submit your application in another way or have queries about the application process, get in touch with our team who will be happy to discuss this.

If you have access requirements that mean you need assistance when applying for support, you may be able to request financial support through the [BFI Access Support Scheme](#), provided by TAPE Community Film and Music.

In order to apply you will be asked to submit a proposal form and budget. The proposal form will give you the opportunity to describe your activity and how it contributes to the Major Programmes priorities. If you have any questions about the fund, the submission process or would like to discuss your proposal before applying please get in touch.



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## 12. ASSESSMENT CRITERIA

Your proposal will be assessed by the Major Programmes team.

We will specifically look at:

**Activity eligibility:** does the proposed activity meet the priorities and timescale of the fund?

**Audience reach:** what are the audience targets, and will the planned activity deliver them? Subsidy per head will be a consideration. Whilst we appreciate projecting admissions in the current context may still be difficult please provide realistic estimated targets.

**Impact:** what is the cultural ambition of the proposed programme? Are relevant partnerships in place to effectively deliver the activity? Any proposed partnerships should be appropriate and (if possible) confirmed.

**Organisational experience:** is the organisation able to carry out the proposed activity, including delivering marketing, audience development and evaluation plans?

**Budget:** is your project feasible within the proposed budget? Are all reasonable costs considered (licence fees, production costs staffing, fees, marketing...)? Does the budget balance and are all costs eligible? Have access costs been included?

**Legacy:** what are the longer-term plans to continue to reach audiences?

**BFI Diversity Standards:** does the proposal clearly address the BFI Diversity Standards?

We will prioritise supporting projects that clearly embed access and inclusion, target priority audiences, or under-represented groups for their organisation. CURIOUS is also about engaging with new audiences, finding new partners, and engaging



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with communities by creating inclusive, meaningful collective experiences.

Please note that we expect this fund to be oversubscribed and may not be able to fund your activity even if it meets the criteria. Please also note we will need to take geographical spread into account when assessing projects overall. This is to ensure audiences across the UK can access the Film Feels season.

### **Assessing CURIOUS:**

We would like your application to clearly demonstrate why your proposal fits the brief, by articulating in which ways the films you want to show are CURIOUS:

Please think carefully about the following questions:

- Is the work curious in form? Or in substance (themes, narrative, subject)? Because of the context of its creation? Or the filmmaker who made it? Is the film exploring a rarely spoken of, or intriguing aspect of the world, humankind, History?

Please tell us how the proposal speaks of your professional and personal curiosity as a programmer/curator. And why you believe this proposal will in turn spark the curiosity and interest of your audiences, existing and new, by allowing them to discover something different, unique.

### **Additionality:**

Our priority for funding will be to support projects that offer 'something extra' and go beyond the everyday. Projects should offer enhancements that deepen the film watching experience.

For instance: talent interviews ; critical analysis ; Q&As ; pre and post screening discussions ; creative workshops ; publications (zines, collection of essays,...) ; immersive screening ; interactive viewing (in venue / online); exhibition and interdisciplinary crossover.



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We welcome small and medium scale projects and appreciate events will be different in size. However, irrespective of the scale, we expect original, outside the box enhancement so that the overall experience is different, intriguing, exciting and memorable to your audiences.

With that in mind, please think about how your specific proposal differs and stands out from your year-round programming. We do not award proposals that would happen with or without our support, such as regular releases you may already be tied to. We will award original proposals that stem from the brief of CURIOUS rather than integrate it to already existing activities.

### **Audience Targets**

As this project is focusing on innovation and quality of experience, we expect you to target your audience and provide realistic estimates for the number of people you will engage with.

If social distancing is in place at the time of your event, we will be anticipating lower targets.

For online activity, although the internet offers 'global reach', it's a crowded market with a lot of competition for attention.

We advise you to think carefully about who you want to engage with and how you will reach them. You may also need to factor in audiences for activity after any 'live' element, if you plan to record your activity or make it available after any initial event. If so, we will be expecting you to record "watched later" online admissions in addition to live ones.

Please detail these considerations in your application.



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# 13. DECISIONS AND FEEDBACK

## Unsuccessful proposals

If you are unsuccessful in your proposal, you will be contacted by email. Being unsuccessful does not prevent you from accessing future Hub opportunities.

## Successful proposals

If your proposal is successful, the assessment panel may discuss any required amendments and wish to see a revised plan before confirming financial support. This process can take additional time. Activity timelines will need to accommodate this.

You will be given a week from the day we get in touch with you to make any required changes to your plan. If there are no recommendations or amendments to be made, you will be sent a confirmation email setting out the terms and conditions attached to the financial support.

These will cover payment information, crediting guidelines and monitoring and reporting requirements. All funded activity will need to survey their audiences using our standard template - please bear this in mind when planning your evaluation strategies.

Please note that for awards above £2,000, applicants will be required to submit an ID check.

Film Hub Midlands is required to collect data to enable the BFI to undertake annual ID checks of all successful grant applicants before a contract is issued. This is not a credit check and will not affect your ability to receive credit from other organisations.



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## 14. COMPLAINTS AND APPEALS

The funding decision is final. Inevitably applications will be turned down and applicants may be disappointed by this result. Formal appeals against the final decision will not be considered unless the applicant has good cause to believe that the procedures for processing the application were not adhered to, or applied in such a way as to prejudice the outcome of the application.

A copy of the Complaints and Appeals procedure can be found [here](#).



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## 15. CHANGING TIMES

CURIOUS is a collaboration between Changing Times and Film Feels. If you are currently developing a programme consisting of Regional or National film archives events, then head to Changing Times to read more about the opportunities involved or contact Screen Heritage Producer Andy Robson at [andy@filmhubnorth.org.uk](mailto:andy@filmhubnorth.org.uk)



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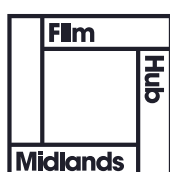


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## 16. STORY TRAILS

BFI Film Audience Network members are also invited to be involved with Story Trails, the augmented-reality and virtual reality (AR and VR) based project exploring the streets, squares, cinemas and libraries of 15 UK towns and cities using the archives collections of the BFI National and BBC during 2022. It is an opportunity to explore the hidden histories and lost stories in our towns, cities and communities.

For more details on the projects, tour dates and specific locations involved in Story Trails, please read more [here](#).



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# CONTACT US

To discuss any aspect of your project or to set up an informal conversation about your idea contact Major Programmes Manager Manon Euler at:

[manon@filmhubmidlands.org](mailto:manon@filmhubmidlands.org)

Film Hub Midlands is a sector development organisation supporting film culture in the Midlands region. The Hub collaborates with a range of organisations and individuals to help great films get made, screened and seen in the region. Our work is supported by National Lottery funding and we are proud to be a member of the BFI Film Audience Network and BFI NETWORK.

Major Programmes is a 'cross FAN' project, led by Film Hub Midlands, to deliver two UK wide audience facing programmes of creative, accessible, and culturally ambitious screenings and events annually.

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Supported by National Lottery funding, the BFI Film Audience Network (FAN) is central to the BFI's aim to ensure the greatest choice of film is available for everyone. Established in 2012 to build wider and more diverse UK cinema audiences for British and international film, FAN is a unique, UK-wide collaboration made up of eight Hubs managed by leading film organisations.

FAN also supports talent development with BFI NETWORK Talent Executives in each of the English Hubs, with a mission to discover and support talented writers, directors and producers at the start of their careers.



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