



# MUSICALS!



FAN Major Programmes Monitoring & Evaluation

Liz Harkman & Jim Barrett: October 2020

# FAN Major Programmes

Since 2018 Film Hub Midlands has led on BFI Major Programmes, a cross-FAN, UK-wide programming initiative open to all Film Audience Network (FAN) members. The initiative includes an annual BFI 'Blockbuster' and a moment of National coordinated programming generated from within the Network. The UK-wide initiative is project managed by Annabel Grundy for Film Hub Midlands who worked collaboratively with all stakeholders and partners to achieve the final results. Annabel manages all stakeholder management, opportunity promotion via the Hubs, engagement with members and coordinates the steering group 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 summarises the initial findings of BFI Musicals! A BFI Blockbuster that appeared in cinemas across the country from September 2019 to January 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. A more comprehensive assessment of the initiative will feature in the final report on Major Programmes due for delivery in 2021.

The evidence presented here is drawn from the following sources:

- Existing documentary records (including project logs, booking lists and funding/ budget information)
- Audience surveys and delivery partner feedback
- Observations are drawn from qualitative interviews with delivery partners (FAN member) and strategic partners (including FAN Hub executives, BFI and ICO)

## Audiences

- BFI Musicals! achieved high audience numbers and increased attendance across all target audiences (16-30 year olds and diverse audiences).
- The whole season reached 49% new audiences with high levels generated via targeted activity to specific audiences.
- BFI Musicals! saw an increase in activity aimed at LGBTQ+ audiences.
- Cross-FAN\* initiatives such as young people ticket offers succeeded in boosting younger audiences.
- Cross-hub\*\* activity achieved an increase in more ethnically diverse audiences (14% across all activity rising to 24% in cross-hub activity), an increase in reaching LGBTQ+ communities (20% across all activity rising to 33% in cross-hub activity) and a boost to 16-30 year olds attending (27% across all activity rising to 38% in cross-hub activity).
- Cross-hub activity generally has more success in attracting more national media coverage and social traction.
- Enhanced activity has increased by 7.5% since BFI Comedy Genius, which now represents 55% of programming.
- Audience satisfaction ranking for venue, event and additional activity remains over 94% rating good or very good.

## Members

- BFI Musicals! saw an increase in FAN projects and members participation compared to previous BFI Comedy Genius Blockbuster.
- There is mixed but consistent level of engagement across all Film Hubs. Film Hub Wales received the least investment although delivered a high number of events (92) and achieved one of the highest audience yields of 13%, demonstrating value for money and the lowest SPH (£2.53).
- There appears to be an increase in partnership development, where members were working with specific community groups and programming specialists to develop and deliver activity to a targeted audience (888 Club Film Club for HoH/Deaf; Make A Scene Film Club; Outburst Queer Arts Festival and Queer Classics).
- Members commented on the added value and support provided by FAN Major Programmes Campaign Coordinator.
- 90% of members claim increased confidence in applying for funding and general programming.
- Investment enables collaboration and development of new relationship, providing good value for money and encouraging legacy.

## FAN / Strategic Partners

- FAN Major Programmes continues to create opportunities for new curatorial voices and creative risk taking.
- Curatorial leadership and level of engagement from Film Hub Lead Organisations seems disconnected with BFI Cultural Programming team expectations.
- Saturation of programming opportunities is increasingly cited as a major barrier for participation.

\* Cross-FAN refers to initiatives developed by Cross-Fan leads; Young Audiences, Access & Diversity, Marketing & Comms, Screen Heritage, Major Programmes

\*\* Cross-hub activity refers to investments in activity that is delivered across-hub boundaries.





## Background

Since 2014, BFI Southbank and BFI Film Audience Network have collaborated to deliver annual Nationwide thematic film seasons to engage and delight audiences UK-wide. Celebrating genre, representation and craft in film, BFI 'Blockbuster' combines a high profile National campaign with a sustained (3-4 month) period of film programming at both BFI Southbank and in venues nationwide. Musicals is the BFI's sixth 'Blockbuster' season delivered in partnership with the Film Audience Network (FAN) and the Independent Cinema Office (ICO) delivering a National Tour. This is the second 'Blockbuster' managed by Film Hub Midlands.

## BFI Musicals!

The BFI's blockbuster season for 2019 was the UK's greatest ever celebration of big screen musicals. Musicals are the greatest show on film, the uplifting power of song and sometimes dazzling choreography delivering an emotionally-charged big screen experience that can take audiences on an unforgettable ride. From October to December this weird, wonderful and wildly popular genre, framing incredible performances with spectacular cinematography, fusing escapism and entertainment, spotlighting political themes and concealing subversive ones was celebrated at BFI Southbank in cinemas nationwide and on BFI Player.



# FAN Audience 28,776

**587** screenings / events

**73** UK projects

**71,095** engagements

Engagement; 38,488 combined audience (ICO Tour / BFI South Bank) 3,831 soft admissions (commissioned flash mobs)

Hub	No of Projects	Investment	Audience	% of total audience	Screenings / Events	% of total screenings/events
London	14	£ 21,706	3,867	13%	68	12%
Midlands	13	£ 36,922	3,425	12%	106	18%
Scotland	11	£ 23,161	4,055	14%	103	6%
North	10	£ 32,186	4,238	15%	74	13%
South West	6	£ 9,840	1,233	4%	33	17%
South East	6	£ 16,610	1,352	5%	37	6%
Northern Ireland	5	£ 16,377	3,213	11%	38	6%
Wales	4	£ 9,800	3,866	14%	92	16%
Cross Hub	4	£ 73,000	3,527	12%	36	6%
<b>Total</b>	<b>73</b>	<b>£ 239,602</b>	<b>28,776</b>	<b>100%</b>	<b>587</b>	<b>100%</b>

	Investment***	Projects	Admissions	New Visitors	Very Good & Good rating	Non-white	Female	Disability
Musicals	£239,602	73	28,776	46%	98%	10%	61%	8%
Comedy Genius*	£179,655	66	17,932	46%	98%	17%	55%	10%
Black Star*	£293,335	37	16,394	26%	98%	21%	62%	9%
LOVE	£421,231	62	31,473	44%	91%	16%	66%	8%
Sci-fi**	£567,688	59	65,210	29%	88%	10%	47%	6%

\* Musicals, Comedy Genius and Black Star figures omit Film Menu activity delivered by ICO

\*\* Sci-Fi consisted of individual PDF applications from 9 Film Hubs - all other Blockbusters had combined centralised project management

\*\*\* Comedy Genius investment does not include any project management costs - only direct investment in audience development activity

# Audience Profile

This table outlines the audience profile of those attending FAN activity during BFI Musicals!. The total survey sample was 4,380, representing 16% of audience from FAN activity only.

The three columns of focused activity highlights projects identified by MP Project Manager to be aimed at specific audience target groups. Further breakdown on each activity on following slides. The cross-fan activity column represents projects where activity was delivered across hub. The survey does not include those who preferred not to answer.

## Summary

- 61% Female
- 27% 16-30 year old
- 20% LGBTQ+
- 8% Disabled
- 8% Disadvantaged
- 14% Non-white
- 46% New audience

## Audience Satisfaction

- 98% rated good or very good
- 98% would attend again

	ALL	FOCUSED ACTIVITY			Cross-Fan activity
		16 – 30 yo	DIVERSE	ACCESSIBLE	
<i>Survey sample</i>	4,380	161	670	2303	655
Female	61%	69%	62%	62%	63%
Male	33%	30%	33%	33%	30%
Age 16-30	27%	43%	35%	23%	38%
Age 30+	65%	54%	64%	70%	62%
Bisexual	7%	14%	8%	6%	12%
Gay / Lesbian	10%	7%	14%	9%	15%
Prefer to self-describe	3%	1%	5%	3%	6%
Heterosexual / Straight	66%	68%	63%	68%	58%
Yes - disability	8%	7%	7%	8%	9%
No disability	85%	88%	87%	85%	87%
Yes - disadvantaged	8%	8%	12%	9%	14%
No - disadvantaged	80%	87%	67%	78%	79%
White: British/Irish/Travelling Community/Other	80%	91%	51%	77%	72%
Mixed: White and Black Caribbean/African/Asian/other	4%	7%	7%	6%	8%
Asian or Asian British: Indian/Pakistani/Bangladeshi/Chinese/other	6%	1%	15%	7%	4%
Black/African/Caribbean/Black British: African/Caribbean/Other Black background	4%	1%	17%	5%	12%
Arab/Any other Ethnic group	0%	0%	1%	1%	0%

# Audience

The data gathered is evidence of how the activity supported by BFI Major Programmes for BFI Musicals! meets the following aims through working with a range of partners across the UK;

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

BFI Musicals! achieved a boost in audiences ages between 16-30 year olds;

- Activity targeted at younger audiences successfully achieves **an increase in 16-30 year old audiences** compared to all activity (from 27% of all activity rising to 43% for targeted activity).
- The audience survey data tells us that these activities tend to see a reduction of audience ethnicity to 9% from 14% in general audience. However, general observations from members state that survey samples did not fully reflect the demographic profile identified by sight of audiences, this could be a comment on the type of evaluation methodologies used that are more accepted by engaged traditional audiences.
- Paid social media activity was identified as providing success in targeting audiences under 30 years old.
- Members who have active schemes to target 16-30 audiences attracted an increase of more diverse audiences with targeted activity (Showroom / The Dukes).
- **Members delivering activity included;** Benshi Young Programmers, Cinemagic, Leeds INDIs and Watershed/RIFE.

There were **four** projects with **22** specific screenings/events aimed at audiences between 16-30 years old reaching an audience of 181 (**4%** of audience surveys).

**New attendees represented 60% of audience.**

There were **12** projects and **60** specific screenings/events aimed at increasing diverse audiences reaching an audience of **670** representing **15%** of audience surveys.

**New attendees represented 70% of audience** for 10 of the 12 projects (two did not provide audience surveys).

**47%** of members delivered accessible screenings/events which made up **18%** of the total programme.

*“This event has defiantly made us more confident in programming LGBTQ+ focused events, having allowed us to strengthen our relations with LGBTQ+ organisations and audiences. Our LGBTQ+ audience growth over the year has been slowly improving, with this event being the most successful in terms of diversity.”*

Member

## BFI Musicals! achieved an increase in diversity of FAN audiences;

- Activity specifically targeted at **diverse ethnicities** successfully achieves **an increase** compared to all activity (from 14% of all activity rising to 40% for targeted activity).
- From the narrative reports it is evident that there was a significant amount of activity aimed specifically at LGBTQ+ audiences, which has resulted in a slight increase in audience figures from activity aimed at ethnically diverse audiences and younger audiences (an increase of 7%). However, it is not possible to extract these screenings from the data provided as audience feedback surveys are collated by members and not broken down by screening, and activity was delivered as part of a large season.
- A significant number of members were working in partnership with specific community groups and programming specialists to deliver activity to a targeted audience (888 Club Film Club for HoH/Deaf; Make A Scene Film Club; Outburst Queer Arts Festival and Queer Classics).
- Ticket offers were successful in ensuring price was not a barrier.
- Many of the members found working with poets, performers and illustrators enabled accessing broader networks in a credible and authentic way, therefore boosting younger audiences from ethnically diverse backgrounds.
- **Members delivering activity included;** Apsara Arts; The Batty Mama; Bernie Grant Art Centre; Black Stock Media; Cellar Door Productions; Cine-Sister; House of Rainbow; Our Mel; The New Black Film Collective; Phizzical productions; Tongues on Fire; Victoria Park productions; We Are Parable.
- **Types of accessible events included;** dementia friendly, captioned / descriptive subtitles, audio described, signed, baby and carer, other carer, autism friendly, other types of noise-tolerant' screening.



# Cultural Experience

The audience survey data provides evidence that a deeper quality of cultural experience is achieved;

*"Thank you so much for arranging the evening. You made a real positive difference to my best friend's recovery. [She] had been struggling as anyone would after serious surgery and to make matters worse her stay in hospital has been extended. I can't tell you how amazing it was for her to find out her favourite movie was being shown in such a dark time. To add to this amazing moment we of course got to meet the fabulous Patricia [Kelly]."*

Audience Member

- **60% of the total audience agreed the event provided a worthwhile cultural experience** with 25% of activity achieving a rating of over 75%.
- An overall ranking of **98% good or very good** for experience across both the venue and event remains consistent with the previous BFI Blockbuster's (see table on page 4)
- Audience feedback confirms additional activity contributes towards cultural experience, with **94% rating additional activity as good or very good**.
- Across the project **55% of activity was enhanced**. Type of enhanced activity included; Post-screening open discussions, networking, Introductions, Listening Party, Live Music, Poetry, Q&A, DJ, VJ sessions, workshops, sing-a-long, karaoke, themed food, dance, circus and drag performances, film notes, family resources, craft markets, fortune telling, off-site/site specific venues.

*"It's given me a new perspective on how musical theatre can interact with immersive cinema. We not used to having the audience within such close proximity to us dancers, was nice interaction and atmosphere."*

Dancer/Performer

Total Audience	Diverse Audience	16-30 yr old Audience	
98%	99%	99%	rate their experience at the event as very good or good
98%	96%	99%	rate their experience at the venue as very good or good
98%	99%	100%	would attend again
94%	95%	93%	rate additional activity as good or very good
72%	77%	75%	were encouraged to attend similar events
60%	72%	55%	agreed the event provided a worthwhile cultural experience
46%	70%	60%	were new attendees
37%	46%	33%	Increased appetite for independent British & International films
36%	44%	23%	Introduced to new types of films

# Reach

There was evidence of public dialogue about film's place in UK cultural life as a result of Major Programmes activity.

BFI Press Office coordinated a national press and marketing campaign, supported by ICO and FAN Major Programmes who recruited a Marketing Campaigns Coordinator to support members activity across the ICO menu and FAN Major Programmes.

This campaign was supported by;

**Centralised website** (hosted by BFI) with access to national programme activity, trailers, ticket links

- Website use is dominated by visitors seeking information on BFI South Bank with 54% of all ticket click throughs, compared with 3% to HOME, the highest click throughs from a regional venue.

**National Press campaign** led by BFI Press Office

- Members and Hub Managers reported value in National press campaign in generating a buzz and sense of being part of something national.
- BFI Press reported a drop in coverage volume and AVE compared to previous Blockbusters, but BFI Press team reported this season was the most successful press campaign since Black Star in terms of meaningful editorial.
- BFI Musicals! generated 55 major features and interviews (21% of total coverage), compared to 15 major features and interviews (2.5% of total coverage) for BFI Comedy Genius.
- This included one regional feature in the Belfast Telegraph (Weekend) and six regional news pieces.
- One key success of BFI Musicals! campaign was down to Robin Baker and Patricia Ward Kelly being available to talk to media with knowledge and skill.
- A strong media spokesperson or advocate for the project is vital, as is their availability to deliver regional press and attendance.
- Robin Baker (BFI) delivered 22 regional radio interviews.
- Patricia Ward Kelly was integral to the success of the coverage, she was available for regional events, generous and engaging for audiences.

**Social Media campaign** across BFI, ICO and FAN channels with members leading on their own activity

- Support from BFI social media has a huge impact on the reach of regional organisations marketing activity.
- Social media engagement helps to reframe film culture in the eyes of a new generation.

## Print:

**262** Items of press of coverage

**£1,1m** Advertising value equivalent (AVE)

## Web Engagement:

**54,028** website sessions

**6,256** ticket click through

Top cities (ticket clicks)

**London, Manchester, Birmingham**

Top venues

**BFI South Bank, HOME, Tyneside Cinema**

## Social Impact:

**1,986** Tweets

**391** Engaged twitter users

**5,985** Retweets received

**21,292** Likes

# Profile

*"We believed that there was an interesting conversation to be had, and that the visual album could be a way that new and/or young audiences define a musical. We felt that by creating an entire season that elevated the visual album simply a "long form music video" into something that presented fans with a new way to experience a body work was an interesting way to justify and establish this art form as a musical in its own right."*

Member

*"People want an enhanced experience to make film culture relevant. Film is a fixed cultural form so creating a live element like performance or projection mapping and reframing it, turns it into something that is automatically relevant, giving people a direct way into film culture that feels contemporary."*

Member

There is some evidence that film as an artform achieved a higher profile as a result of BFI Musicals!

- As a genre musicals had more mass appeal and emotional connection with audiences and resonated with FAN members more so than previous Blockbuster themes.
- Musicals were presented as a serious genre with high production values, yet their light heartedness enables them to surface some serious issues and deal with them in a way that is accessible and relatable for audiences.
- However, there was a general awareness of a lack of cultural or critical impact compared with previous Blockbusters.
- Within the context of the theme members were able to tackle challenging issues of homophobia and intersectionality with race, faith and sexuality.
- The musical theme lent itself to creativity and enhanced event cinema with site specific activity adding to the nostalgia of seeing classic films on the big screen.
- Enhanced activity enabled members to create a wider context to the film, leading to broader audience conversations around politics, race and identity.
- Members had an opportunity to engage a more intergenerational audience; young audiences were introduced to older films that they wouldn't normally watch through the appeal of performance or spectacle and older audiences watched films they are familiar with in a new way, non-traditional venues, enhanced with performance, dance, discussions and projection mapping.
- Diverse led organisations (Jewish Film Festival, We Are Parable, Victoria Park, Tongues of Fire, Phizzical Productions etc) took the opportunity to place the genre of musicals within their own community points of reference and context.
- Bollywood programming attracted multi-generational audiences and encouraged conversations spotlighting subtexts and political themes.
- Academic introductions and post film discussions led to a more engaged conversational approach to the context in which films are selected (Screen B14, Showroom Cinema, Portsmouth Film Society).

# Participation

BFI Musicals! saw an increase in FAN projects and members participation compared to previous Blockbusters, which is inline with positive feedback about the theme/genre of season.

- 73 projects
- 161 venues
- 70 unique members
- 49% new members

*"We want to say thank you for asking us to be part of the early stage meetings when the season was discussed. Also, for keeping us up to date so that when the call went out, we were ready with ideas, of which you considered two. We really appreciate the support and the faith you have in the work."*

Member

*"It's important for the venue to feel a part of a larger nationwide conversation, and therefore our audiences can also feel connected to that. The opportunity to try more 'event' style cinema is really appreciated as well. As a venue on the smaller side the Blockbuster seasons offer us an opportunity to stretch ourselves and to offer audiences something different and exciting."*

Member

- As with previous Blockbusters there is mixed but consistent level of engagement across all Film Hubs (see table on page 4).
- **BFI Musicals! saw an increase in cross-hub activity (four national projects).** There is evidence of Major Programmes working collaboratively with members to develop activity early in the process. These members feel supported in delivering national activity and have been able to grow their audience base and partnerships outside of their own hubs, building on previous work done with BFI Comedy Genius.
- There was an observation that creative ambition of members didn't match the BFI vision for a UK-wide programme.
- There was a broad participation across different types of exhibitor (24% cinema venue, 23% film society, 14% mixed arts venue, 14% film festival, 14% diversity producer, 4% immersive cinema producer, 3% young programmers group and 3% rural touring organisation).
- There appears to be an increase in partnership development, 29% of members worked with other specialised cinema groups such as; Match Box Cinema and Queer Classics in Glasgow, QFT partnered with Outburst Queer Arts Festival, Live Cinema partnered with Make a Scene Film Club. This supports increased audiences within target demographics, encourages future collaborations and spreads investment across further members.
- Feedback from members regarding the process is consistently high with **98% members were either very satisfied or satisfied with project management approach.**
- Members commented on the added value and support provided by FAN Major Programmes Campaign Coordinator.



## Confidence

Members have confirmed that participating in BFI Blockbusters enables them to be more adventurous and increase creative programming.

**133** titles (**12** additional in ICO Tour)

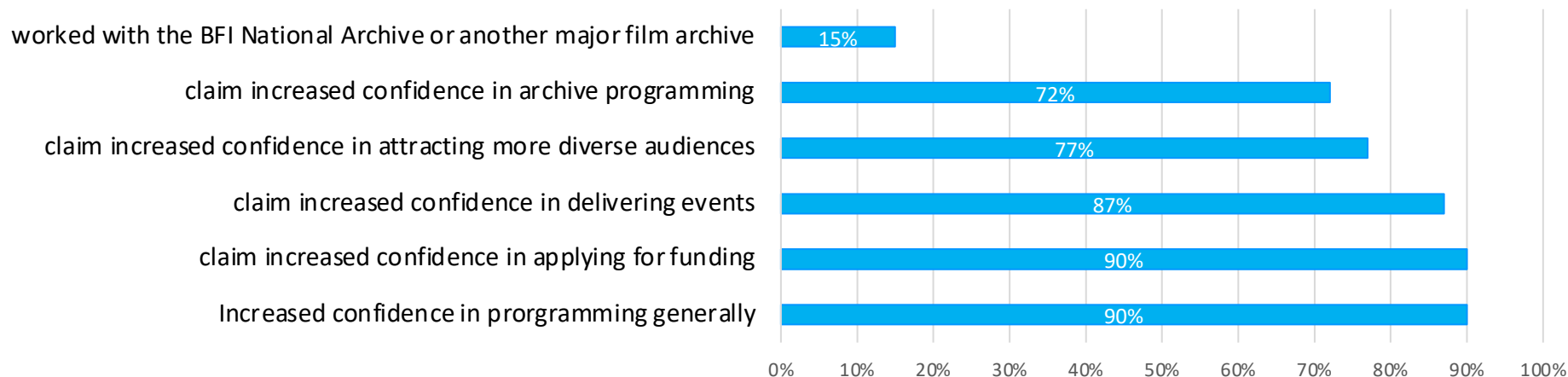
**73%** specialised film\*

**61%** US film

**27%** non-US International film

**12%** British films

- **Inclusion of specialised film titles increased by 29%** in comparison to BFI Comedy Genius, but British titles dropped by 22%. This could be due to less British musical titles available compared to British comedy.
- There is a general awareness that FAN Major Programmes creates opportunities for new curatorial voices and creative risk taking.
- Consistent reports on the time-consuming and challenges of securing rights for less accessible work. Support from BFI would be beneficial in identifying contacts and securing rights for titles that are generally more difficult for smaller regional venues to access.
- Curatorial leadership and level of engagement from Film Hub Lead Organisations seems disconnected with BFI Cultural Programming team expectations.
- There appears to be a tension between the over arching BFI aims for Blockbusters and the funding priorities of Major Programmes and overall aims of FAN. This will be explored in the final report.



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

based on 64 members narrative report responses

## Value to Members

Key values and challenges identified by members via narrative reports and qualitative interviews;

*"Our project again reiterated to us that our audiences appreciate introductions and contextualising activity, and that they value the opportunity to discuss the films they've seen with others. It's demonstrated how important it is for us as an independent venue to program events and activity that help foster a sense of community, and that film is all about bringing people together for a shared experience."*

Member

### National Significance & Support;

- Important for members and audiences to feel part of a nationwide conversation.
- Members benefit from visibility generated by the BFI's national campaign.
- Major Programmes team and Campaign Coordinator offers tailored advice and support.

### Creative Risk Taking;

- Enables members to push themselves out of their comfort zone and experiment.
- Financial support increases organisational capacity to test run activity that has a legacy beyond the season.

### Added Value;

- Experience increased confidence and skills in fundraising, event producing and programming for diverse audiences.
- Enhanced 'event style' activity creates long lasting audience impact and memorable moments.
- A strong sense of pride and achievement.

### Audience Development;

- Enables a more consistent and considerate approach when working with diverse communities.
- Support encourages and enables members to build partnerships with specialist organisations to support reach to broader communities.

## Challenges

- Members continue to experience confusion regarding the relationship between the ICO Menu, 'supported titles' and FAN Major Programmes.
- Turnaround and lead in time remains a challenge for members. But this is largely impacted on external issues with accessing rights and licensing, venue negotiations, finance etc rather than directly related to MP.
- Blockbusters would benefit from more support from the BFI in identifying contacts and securing rights, saving time and money. Especially if national rights were negotiated for ICO Menu 'supported titles', to include 'event' and 'site specific' clearance.
- Members have a general sense that the BFI could be more persuasive and supportive to acquire titles that smaller regional organisations would not normally have access to, especially when participating in a BFI led national season.
- Representation with the brand and season assets continues to raise concerns from the Black and Asian led organisations who felt the logo was not reflective of the broad diversity within the season.

# Value for Money

## FAN National activity spend

**£629,474** (includes BO, other funding, Inkind, other income)

## Additional funding leveraged

**£174,758** generated from Box Office  
*28% of overall spend*

**£88,470** other cash funding  
*14% of overall spend*

Total: **£263,228**  
*42% of overall spend*  
*Average (mean) value of additional funding leveraged by projects: £3,605*

**£117,644** inkind support  
*19% of overall spend*  
*Average (mean) value of inkind support leveraged by projects: £1,611*

Film Hub Midlands invested a total of £239,602, resulting in £8.33 spent per head. Funded projects leveraged an additional £380,872.

- The largest cumulative investment was to cross-FAN activity with 30% achieving an audience yield 12% followed by Film Hub Midlands with 15% investment also with an audience yield of 12%. Film Hub Wales received the least investment although delivered a high number of events (92) and achieved one of the highest audience yields of 13%, demonstrating value for money and the lowest SPH (£2.53) *Note: most of the audience in Wales comes via activity held at Chapter who delivered 80% of the activity.*
- Investment spread saw the largest grants awarded to cross-hub activity (30%) with an audience yield of 12% and the largest SPH (£20.70). This suggests that cross-hub activity is more expensive to produce and doesn't necessarily reach larger audiences than regional/local activity, although the cross-hub activity is higher profile, often larger in scale, delivered in site specific locations, delivered by immersive/expanded cinema producers working with multiple partners.
- Cross-hub activity also meets key audience objectives by **evidencing an increase in non-white audiences (14% rising to 24%) and an increase in reaching LGBTQ+ communities (20% rising to 33%) and a boost to 16-30 year olds attending (27% rising to 38%)**
- **Investment enables collaboration and development of new relationship**, providing good value for money. In almost all cases these collaborations are fruitful in attracting more diverse new audiences and will continue to be nurtured by venues/producers. Even in the cases where there are challenges with the relationship, the venues recognise the need and benefits and express a desire to continue to develop them with future events. Therefore, investment supports more organisations through collaboration.
- **Members leverage further investment** – New Media Scotland have since secured £20k from the Creative Informatics programme at University of Edinburgh to create toolkit for pop-up multi-sensory cinematic experiences based on experiences of producing Brigadoon for BFI Musicals!.
- **Members invest in shared resources** – Matchbox Cinema invested funding a captions file interested in sharing with other exhibitors, and this is an ongoing conversation with Film Hub Scotland and other Hubs around how we can connect up the funded production of captions with exhibitors to let them know they are available.



# Contributors

## Full List of qualitative interviews conducted;

### FAN Major Programmes:

Annabel Grundy      Film Hub Midlands

### Strategic Partners:

Liz Parkinson      BFI - Press  
Nyree Jillings      BFI - Marketing  
Rhidian Davis      BFI - Cultural Programming  
Robin Baker      BFI - Cultural Programming

### FAN Hub Managers:

Sally Folkard      Film Hub North  
Sambrook Scott      Film Hub Scotland  
Andy Rae      Film Hub Midlands  
Hana Lewis      Film Hub Wales  
Kate Ottway      Film Hub South East  
Hugh Odling-Smee      Film Hub Northern Ireland

### Delivery Partners/Members:

Claire Shaw      Cinemagic  
Johanna Leech      Strand Arts  
Lisa Brook      Live Cinema  
Jen Skinner      Screen Argyll  
Tony Jones      Cambridge Film Trust  
Alice Morelli      Creative Arts East  
Tara Sachdeva      Compass Presents



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