



Film Feels Curious

FAN Major Programmes Monitoring and Evaluation

Report by Liz Harkman
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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. 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 Curious. The season was designed to support exhibitors with programming and audience development initiatives in venue with some additional activity delivered 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 was covered in the Final Period Report delivered in October 2022 that covered the programme period 2018-2022.

Methods of reporting were developed to capture data from both in venue and online audiences; digital surveys were accessed via unique QR codes shared with all participating members 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 regarding the continued appeal of online activity remained.

The evidence presented here is drawn from the following sources:

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



About Film Feels Curious

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 2022, to inspire members to (re)connect with what makes them curious; what strange, peculiar filmmakers, weird genres or forgotten formats pique their curatorial interest and to engage and enthuse audiences with inquisitive and intriguing programmes that will stimulate the mind and the senses.

The season took place between 1 June – 31 July 2022 and was open to all film exhibitors who are BFI FAN members and operating programmes online, in venues or off-site. Grants up to £10,000 were available for organisations to present screenings and engagement activity. Applications opened in March with two deadlines: 18 April for events taking place in June and 2 May for events taking place in July. Curious was also presented in collaboration with Changing Times, run by Film Hub North, with a focus on developing programmes consisting of archive film events and repertory features.

Key elements of the programme were:

- 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 broaden reach and deliver accessible activity
- UK-wide listings resource and commissioned articles to collate and promote BFI FAN activity
- All proposals must meet the FAN Strategic Objectives and set out how they address the BFI Diversity Standards

Audience Impact

- Admissions are comparable to pre-pandemic numbers. However, members are still experiencing challenges to achieve target audience numbers, citing cost of living, train strikes, time of year (unexpected heat and increase in holidays), unknown audience behaviour as possible reasons.
- Film Feels Curious achieved a significant increase in young and LGBTQ+ audiences. But a reduced number of under-represented ethnic audience members.
- Audience feedback suggests that audiences were driven by the sense of community and collective experiences and felt welcomed and enthused by knowledgeable staff and presenters.
- Members continue to report the challenges with audience survey reporting, digital and QR codes have less impact than physical forms, responses are not fully reflective of audiences due to some audience members not engaging with the concept, monitoring questions are intrusive.

National Profile

- Film Hub Midlands managed and curated a UK wide marketing campaign with website, commissioned articles, PR support and social media reaching over 50% young audiences
- However, there is a sense from members that audiences are unaware of the UK-wide season and engaged with activity because it takes place locally to them, delivered by curators they are familiar with or a venue they regularly visit. Yet, the sense of a UK-wide collective is felt by the members participating.

Members

- Theme encouraged a playful response and was well received by curators.
- Consistently high levels of satisfaction from members, who frequently comment on the support and guidance provided by Film Hub Midlands Project Manager.
- The increase in cinema (as member organisation type) participation suggests capacity and desire for enhanced events is returning post-pandemic.
- The nature of the theme and identified screen heritage focus enabled a significant increase in archive titles programmed.
- Collaboration with Screen Heritage (Film Hub North) enabled new relationships to develop with members who traditionally have been supported by FHN for activity.

Audience Profile

46% New Audiences

(6 percentage point decrease from Film Feels Hopeful)

50% identified as female

36% young audiences

35% identified as LGBTQ+

11% identified as from under represented ethnicities

12% identified as disabled, d/Deaf

Audience Comparisons with previous Film Feels season:

12 percentage point increase in young audiences.

8 percentage point increase in audiences identifying as LGBTQ+ and **2 percentage point increase** in audience members identifying as non-binary.

20 percentage point reduction in under represented ethnic audiences.

4 percentage point reduction in audience members identifying as D/deaf and/or disabled.

8 percentage point reduction of audience members identifying as female.

* Sample varies to accommodate blank responses

** Target audience groups activity has been identified by Major Programmes Project Manager. Further individual breakdown on following slides.

	ALL	Activity aimed at target audience groups**				
		Young audiences	Under represented ethnic	LGBTQ+	Accessible events	
	Survey Sample*	515	225	49	153	373
FEMALE	50%	44%	77%	45%	51%	
MALE	41%	48%	21%	38%	40%	
NON-BINARY	5%	5%	2%	13%	6%	
PREFER NOT TO SAY	2%	2%	0%	2%	1%	
ASSIGNED A DIFFERENT GENDER AT BIRTH	4%	5%	4%	9%	4%	
AGE 16-30	36%	36%	52%	41%	33%	
AGE 30+	64%	64%	38%	59%	66%	
BISEXUAL	19%	20%	23%	28%	14%	
GAY / LESBIAN / QUEER	13%	10%	8%	30%	11%	
PREFER TO USE OWN TERM	3%	1%	4%	4%	3%	
PREFER NOT TO SAY	9%	9%	10%	10%	8%	
HETEROSEXUAL / STRAIGHT	56%	59%	54%	33%	56%	
DISABLED, d/DEAF	11%	11%	23%	13%	11%	
NON DISABLED	86%	86%	77%	83%	88%	
PREFER NOT TO SAY	3%	3%	0%	4%	1%	
STATE RUN / STATE FUNDED SCHOOL (SELECTIVE/NOT SELECTIVE)	74%	68%	72%	71%	71%	
LOW SOCIO ECONOMIC BACKGROUND	28%	25%	20%	21%	26%	
WHITE: BRITISH, IRISH / ANY OTHER WHITE BACKGROUND	85%	88%	74%	79%	85%	
MIXED: ANY MIXED / MULTIPLE ETHNIC BACKGROUND	5%	4%	9%	9%	5%	
SOUTH / EAST ASIAN or SOUTH / EAST BRITISH ASIAN	3%	2%	4%	4%	4%	
AFRICAN/CARIBBEAN/BLACK BRITISH/ ANY OTHER BLACK BACKGROUND	3%	2%	9%	4%	3%	
OTHER ETHNIC GROUP	0%	0%	0%	1%	1%	
PREFER NOT TO SAY	4%	4%	4%	4%	3%	

Audience Engagement

- 9,605* total admissions
- 7,769 reported live physical admissions
- 462 reported live online admissions
- 701 reported watch-later admissions
- 673 reported soft admissions
- 26 projects funded
- 151 screenings
- 63% enhanced screenings
- 35 venues
- 98%** would attend again

(Consistent with previous Film Feels seasons)

'So nice to have a queer film on, and to be sat in a room of queer people watching a film we were all laughing about and relating to. Hits differently! Thank you for putting on queer events! I would definitely attend future events like this! :)'

Audience Member

The Film Feels seasons share the overarching audience objectives as FAN (boosting the 16 – 30 year old range and developing diverse audiences), with an additional aim to inspire programming that offered 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.

Film Feels Curious continues to achieve high levels of audience satisfaction, with 98% wanting to attend similar events again. There is continued evidence of audiences returning to physical activity comparable to pre-pandemic (9,605 compared to 9,173 at Film Feels Obsession in 2019, with a similar number of screenings/events), which is encouraging. Members spoke frequently about the joy of delivering in person activity and seeing audiences respond to more challenging and creative programming. Audience feedback frequently referred to the delight of experiencing engaging enhanced activity in their local community and being welcomed by knowledgeable and friendly staff.

However, analysing audience data across target admissions against the reality of actual admissions, along with members testimonials regarding disappointing audience numbers, it is clear that the challenges to achieve expected audiences are still present.

Over the last two Film Feels season reports have tracked audience behaviour for engaging in online activity and physical activity. Film Feels Curious included three projects that had an online element, one that was watched live (achieving 462 admissions) and two that could be watched later (achieving 701 admissions). All audience surveys were collected from physical audiences and it was clear from this feedback that there appears to be an overall reduction in the general interest in attending events online (19% compared to 28% for Film Feels Hopeful). Reasons cited included – wanting to attend the venue, lack of concentration online, attending with others, enjoying the cinema experience and atmosphere, preferring live events and enhanced activity, distraction and connection challenges with online at home, wanting a big screen and some interaction.

SEASON	PROJECTS	AUDIENCE	SCREENINGS /EVENTS	VENUES	ENHANCED SCREENINGS
Film Feels Hopeful 2021	33	8,116	251	108	18%
Film Feels Connected, 2020	51	21,677	376	0	86%
Film Feels Obsession, 2019	40	9,173	236	60	53%

* Includes physical admissions and audiences who watched online live and later, and soft admissions

** Data collected from audience survey sample of 515 (385 online and 130 paper)

Audience Objectives

8 Projects (30% of total projects)

57 Screenings (38% of total screenings)

52% New audiences*

95% Would attend again

98% Reported a very good /good experience

20% under-represented ethnicities

53% identified as female

53% identified LGBTQ+

44% 16-30 year olds

15% identified as disabled/d/Deaf

*Audience survey sample from 6 projects was 202
(39% of the total number of audience surveys)

12 Projects (46% of total projects)

58 Screenings (38% of all screenings)

48% New audiences*

99% Would attend again

100% Reported a very good/good experience

36% 16-30 year-olds

44% identified as female

8% under-represented ethnicities

31% identified as LGBTQ+

11% identified as disabled

*Audience survey sample from 12 projects was 225
(44% of the total number of audience surveys)

Increasing Audience Diversity & Access

Film Feels Curious achieved a considerable increase (35% across the whole season rising to 53% for targeted activity) in audiences who identify as LGBTQ+, as a result in some targeted support to organisations led by and focused on this specific demographic (Birds Eye View, Live Cinema UK/Make a Scene, Radiant Circus and T A P E Collective). However, there is an overall decrease in audiences from under-represented ethnicities (a 20 percentage point reduction compared to Film Feels Hopeful, and an 11 percentage point reduction for specifically targeted activity). This may be due to a reduction in numbers of applications from diverse led organisation (Film Feels Hopeful received 13 applications from diverse led members and Film Feels Curious received just 7). Resulting in reduced support going to organisations with a specific target of reaching under-represented ethnicities (Film Feels Hopeful supported nine members and Film Feels Curious supported three members with a specific demographic target). Project Management team and Members commented on the theme which particularly resonated with activity aimed at LGBTQ+ audiences.

Film Feels Curious supported over 60% of total projects who offered measures to broaden access with 35% of screenings accessible. However, audience survey data shows lower engagement from people who identify as disabled at accessible events across the whole season (when compared to previous seasons), and a further 1 percentage point decrease for specifically targeted events. Accessible events delivered included captions/descriptive subtitles (92% of accessible screenings), autism friendly screenings (4%), sign language interpreter (2%), and dementia friendly screenings (2%). 54% of the audience were aware that there were access materials provided.

Reaching Younger Audiences

Film Feels Curious saw a significant focus on activity aimed at young audiences (46% of all projects, compared to just 18% for Film Feels Hopeful). This led to an increase in engagement from young audiences across the whole season (a 12 percentage point increase compared to Film Feels Hopeful) and a consistent impact across activity aimed specifically at young audiences.

For many of the members, engaging young people 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 young audiences. Members also commented on the need for funding to continue to support this activity and consistency and continuity with event delivery is vital to build and develop younger audiences.

'We wanted to give the youth programmers the opportunity to apply for a large pot of funding and for them to have the experience of delivering a programme from inception through to evaluation. The project has had the effect that the young programmers have grown in confidence and experience and are now very keen to apply for more funding opportunities and collaborate with more local youth groups to develop innovative programming plans'.

Member

Cultural Experience

25 projects delivered were enhanced (96% of total projects)

95 screenings were enhanced (63% of total screenings)

98% 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, record fairs, pop quiz, engaging emerging curators, commissioning original artwork and writing, producing zine, live performance, guest speakers, filmmakers in attendance, DJ set, networking, interviews with talent.

‘Loved seeing a film from a completely different culture, very interesting details such as the clothing, authentic cultural film experience.’

Audience Member

Film Feels Curious enabled a broad interpretation for members and encouraged audiences to engage in screenings and events to try something new.

There was a significant increase in audience survey cultural achievement measurements with audiences feeling high levels of being welcome, made aware about themselves and others, feeling connected to their community, inspired and had a deeper understanding of the art and power of film – all achieving over 90% response.

Members commented on the flexibility of the Film Feels season theme, providing a prompt to curate around, inspiring a more creative response. This curatorial prompt encouraged members to challenge new and established audiences who trust the curators/venue and encourage them to try genre/films that they would not normally engage with.

63% of screenings were enhanced (the highest percentage across all in person Major Programme seasons). Enhanced activity and curation brought in an element of fun and playfulness to the programme, reaching audiences in a new way (for example pub film quiz being a traditional male cinephile audience attracting younger female audiences who have never attended one before).

Members observed that placing specialised film within a context encourages dialogue and a different way to engage. They were able to position different types of films together, under one overarching broad theme. Some of the more specific collections from projects included – futurism, dystopia, psychic and mysticism, whilst the enhancement activity is designed to spark conversation and generate discussion between audience members.

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

Cultural Achievements, ranked by audience survey responses*	Curious	Hopeful
Made you feel welcome at the venue/event	96%	84%
Made you think about yourself, where you live, or where you are from	93%	59%
Made you feel connected with a community of people watching the same film	93%	62%
Deepened your understanding of the art and power of film	92%	71%
Inspired you to watch more films like the one you have just seen	91%	70%
Increased your awareness of people’s lives and experiences that are different to your own	90%	79%
Provided an opportunity to socialise with friends or family	74%	57%
Introduced you to new types of films	60%	54%

* Data collected from audience survey sample of 515 (385 online and 130 paper)

Profile & Public Dialogue

98% of audience rated experience of event/film good or very good

The project allowed us to reach out to family influencers, which we have tried, but never been successful in before due to monies now being expected, even from lesser-known bloggers and low level influencers.

Member

Film Feels is designed to celebrate films' unique ability to transport us, to illuminate ideas and to spark conversation, and it is evident from the audience feedback that for many this was achieved. Audiences were driven by the sense of community and collective experiences and felt welcomed and enthused by knowledgeable staff and presenters.

Major Programmes provided a centralised website (filmfeels.co.uk) to provide a listing of all Film Feels Hopeful activity, included online activity. The website had 27% more traffic than Film Feels Hopeful, however there were 10% less unique users and only 3% transfer to book a ticket.

Members reported the sense of lack of awareness from audiences regarding the season being UK-wide element, that they speak to their own networks, audiences and followers and therefore don't benefit from centralised marketing. They appreciate the centralised social media efforts and listings, but are unaware of the impact on bookings and feel that the season identity doesn't reach audiences UK-wide.

For the second year a key feature of central support was the commissioning of 25 articles, reviews and video essays (The Place Bedford, Birds Eye View) <https://filmfeels.co.uk/articles/>. Film hub Midlands actively worked with members and FAN Young Audiences led to commission articles by young curators & regional writers, FEDS trainees, recommended members of the FAN young consultants group within the team and paid a fee. The response from members regarding this initiative remains positive enabling written work to be published on a national platform.

Social media impact saw a significant increase in engagement on twitter and Instagram. Some members also commented on the ability funding enabled to use influencers to generate interest and dialogue around their events.

Major Programmes invested in enhanced marketing and comms support via Gateshead based agency, [Crystallised](#) who generated 70 pieces of coverage, with an estimated 858,000 views, an audience of over 690 million with 1,180 engagements. This is a significant increase in achieved press coverage for Film Feels Hopeful (4 pieces of coverage, 6,470 views and online readership of 196,000).

Audience Feedback

'The film was introduced by someone knowledgeable about the director, screenwriter and cast. The discussion about themes raised by the film was facilitated afterwards was fantastic. I really valued the opportunity to engage with members of my local community in an intellectual discussion.'

'The presentation was provocative, thought provoking and intellectually stimulating. It is so rare to be able to experience films like this in the digital age and I hope there will be more double bills curated where artists are spotlighted. The Q&A moderator - was outstanding! The discussion was skilful and really brought the film's themes to life. I left wanting to explore more of his work and influences.'

'I had a wonderful time being introduced to a genre I am not so familiar with. To watch a Wuxia film in the cinema was an amazing experience, and it felt exciting that the venue was showing something different. I really enjoyed the accompanying free zine that came with this event too; I'll be watching some of the recommendations that were listed in it in the coming weeks. As a whole this event felt fresh and exciting.'

Website Impact

	Curious	Hopeful	Connected	Obsession
	Engagements			
Total visits	10,643	8,364	19,461	11,135
Unique visits	2,571	1,506	2,845	2,464
'Buy tickets' clicks	320	320	1,456	430
Peak visits		17-Aug	29-Jul	
	Visitors			
Female	54%	49%	55%	44%
Male	46%	51%	45%	56%
35+ yrs old	49%	47%	50%	50%
18-34 yrs old	51%	53%	50%	50%
	Incoming Channels			
Direct	42%	35%	35%	36%
Organic search	26%	32%	20%	30%
Social	19%	25%	25%	22%
Referral	12%	8%	11%	11%
Email	0.90%	0%	8%	0.40%

Visitor Location

Town/City	Page views
(not set)	411
London	388
Edinburgh	234
Ashburn	69
Amsterdam	64
Belfast	61
Sheffield	54
Birmingham	45



Social Interaction

Twitter	Curious	Hopeful
Impressions	49,100	17,300
Direct tweets	66	30
Retweets received	122	47
Likes	303	88
Link clicks	166	51

Instagram	Curious	Hopeful
Followers	1,159	611
Posts	62	49
Stories	333	178
IGTV video	3	1
Accounts reached	29,900	2,514
Accounts engaged	377	
Impressions	171,570	
Website clicks	81	
Audience		
18-24 year olds	13%	10%
25-34 year olds	39%	40%
35-44 year olds	27%	30%
45-54 year olds	14%	14%

Hashtag Use

#FilmFeelsCurious	Curious	Hopeful
Instagram	559	290
Twitter	1,155	

Enabled risk, and an opportunity to be playful

148 Total titles

84 Feature Films

(57% of total titles)

11 Mid-length Films

(7% of total titles)

17 Archive* Films

(20% of total feature titles)

53 Short Films

(36% of total titles)

27% members stated they worked with the BFI National Archive, or another major film archive.

Film Hub Midlands collaborated with Film Hub North for the first time, connecting two cross FAN activities Major Programmes and Screen Heritage across an agreed theme – Curious. The nature of the theme and identified screen heritage focus enabled a significant increase in archive titles programmed (20% compared to 17% for FF Hopeful, 6% for FF Connected and 1% for FF Obsession).

Grant level returned to up to £15,000 with 12% of awards £1,500 and under, 38% between £1,500 - £3,999, 21% between £4,000 - £7,999 and 8% over £8,000. Feedback from members is consistent with previous seasons, with high level of claims that without funding taking ambitious creative risks, delivering enhanced activity, supporting new curators and providing accessible events would not be possible at all.

The theme gave members creative freedom, opportunities for developing emerging curatorial skills and understanding the audience impact, without the usual financial risks.

Film Feels Curious continued to support members working with new emerging curators and young programmers from underrepresented communities. Members observed the theme enabled them to curate around their own personal experiences of cinema, what it means to them, what made them curious about film.

	Total	FF Curious	FF Hopeful	FF Connected	FF Obsession
Specialised**	139	94%	85%	98%	77%
US	66	44%	27%	23%	53%
Non-US international	39	26%	48%	45%	30%
UK	44	29%	25%	32%	17%
Archive	17	20%	17%	6%	1%

‘We wanted to be a part of this funded season so show our solidarity with championing brave, genre-busting and experimental film; to be able to take a risk with specialised films which aren't able to guarantee the same box office returns as a bigger budget, more mainstream film. We would like to continue to take these programming risks so that we can work on building younger, more diverse audiences to inspire the next generation of film lovers, and to build on our reputation and legacy as a pioneering art cinema.’

Member

* Feature titles identified as archive films

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

Member Participation

26 projects were supported

42 applications received

(5 resubmitted, 12 rejected)

35% new members to

Major Programmes*

'We were attracted to the Film Feels Curious season as it is providing something different. I liked the wider theme of curiosity as there was less restrictions and more interpretations. I think it sparked more creativity in me as a film programmer and was pleased when audience members said what an interesting and unique season it had been.'

Member

Film Feels Curious achieved a broad range of members from all hubs and from all organisation types. Live and pre-recorded info sessions were offered online by Film Hub Midlands to increase low member engagement.

HUB	PROJECTS	AUDIENCES	% of total audience	Screenings/ Events	Investment	% of total investment
Midlands	4	2396	25%	32	£20,931	18%
Scotland	3	1103	11%	6	£15,870	14%
South East	2	877	9%	15	£15,821	14%
London	5	855	9%	20	£15,438	13%
Wales	2	99	1%	9	£11,531	10%
North	4	1667	17%	14	£12,392	11%
UK Wide	1	940	10%	25	£10,000	9%
South West	3	525	5%	10	£9,400	8%
Northern Ireland	2	1143	12%	20	£5,246	4%
	26	9,605		151	£116,629	
Film Feels Hopeful 2021	33	8,113		251	£84,534	
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	

The increase in cinema participation suggests capacity for enhanced events is returning since pre-pandemic.

Organisation Type	Curious	Hopeful	Connected	Obsession
Cinema (independent or local/national circuit)	27%	16%	15%	32%
Film Festival	23%	28%	31%	29%
Regular Pop Up Film Event	15%	16%	29%	14%
Mixed Art Venue	15%	9%	12%	0%
Film Club or Community Screen	8%	13%	10%	21%
Touring Cinema or Community Screen Network	8%	9%	2%	4%
Other	4%	9%	2%	0%

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

Value and Impact for Members

100% member satisfaction

100% felt support enabled development of a wider range of cultural film offer

65% members read online event guides and articles at thebiggerpicture.com

Increased confidence*

92%	in delivering events
92%	in applying for funding
88%	in general programming
88%	in attracting young audiences
85%	in attracting a more diverse audience
31%	in archive programming

'Working independently throughout the project, was personally very rewarding and increased my experience and capability in planning and delivering content and seeing a project through conceptualisation to completion. Overall, the experience has made me confident about delivering future ideas and events to the cinema's programme and eager to do so.'

Member

* Based on 26 member survey responses

Film Feels continues to reach high levels of satisfaction from members who frequently praise Film Hub Midlands Project Management for being accessible with support and guidance.

Benefits

- Members commented on the value of Film Feels funding, and the significance in developing pop-up enhanced special events, without it curators would not have been able to develop confidence to continue developing niche activity.
- Small pots of flexible funding to deliver activity that is more of a passion project, locally targeted audiences, creative programming, developing non programming staff, more risky, manageable within capacity of team
- Build connections with other cinemas, venues, creatives and organisations to develop meaningful collaborations
- Benefiting from non-traditional film audiences via collaborations
- To be able to develop collaborations and pay a fair fee
- Timeframe works better for some members (summer), organisations have more capacity to deliver activity out of their usual programming. Rest of the year venue is too busy
- Support provided, consideration from assessment team, encourages members to think about their proposals
- Members observed potential for increased opportunities for participating members across hubs to collaborate, engage, support each others activities

Challenges

- Turnaround from funding decision to season start is too quick. Ideally 6-8 weeks minimum is needed
- Time of year, hot weather can have an impact on attendance, volume of other competing activity, holiday season, lack of student engagement
- It was observed that the train strikes could have contributed to audience mobility and attendance
- Members continue to be challenged by audience behaviour, long term impact of the pandemic and rising cost of living, concerns about over activity saturation, who the audiences are, what they want, how to engage them, a lack of confidence in the future and the resilience of the sector, audiences are booking later making planning challenging
- Expectations need to be managed and measured regarding what audiences can be achieved (both by member and funder)
- Relying on other collaborators to bring an audience (venue, Q&A guests, hosts etc)
- Sense of collective exhaustion from members, constantly applying for funding to find new and creative ways to engage audiences takes time and energy
- Digital audience feedback forms and QR codes are challenging for some members, many venues reverting back to paper to achieve responses. Members observed that audience feedback forms are not reflective of actual audiences, some audience members simply don't engage with feedback forms
- There is a general sense that this process of data collecting needs to evolve and become less intrusive for new under-represented audiences

Value for Money

Total Season Cost
£195,693

FAN Investment
£116,629

Spend per head
£12

60% of total project costs

Additional Funding Leveraged

£38,914 ticket sales & donations
20% of total project costs

£6,444 other income/match
3% of total project costs

Total additional funding **£45,358**
23% of total project costs

Average (mean) value of additional funding leveraged by members **£1,744.55**

£33,706 in-kind support
17% of total Project costs

Average (mean) value of in-kind support leveraged by members **£1,296**

'I'm pleased with the outcome of the project in engaging with audience members that had never been to our venue before and therefore widening our engagement. We were able to offer something different and out of the mainstream something that would not have been possible without the film feels support.'

Member

FAN investment increased by 38% (compared to previous season) but continues to represent 60% of total season costs. Box office income more than doubled (compared to previous season) and represented 20% of the total season cost and other income (funding/sponsorship) represented only 3%.

Members reported continued challenges with engaging audiences, resulting in lower than target box office income and increasing production costs due to rising inflation as impacts on spend per head. Almost all members invest funds from own organisations and staff time as part of match funding and inkind support. Suggesting there are some challenges to ensure the budget balances when reporting on their activity and often the initial funding requests do not stretch so far as to provide support for staff time.

Members are grateful for the financial support and frequently state, this type of risk taking (delivering more costly enhanced activity) would not happen without it. Funding also enables members to work with external creatives, artists, writers, emerging and specialist curators, influencers and marketeers, whom they are able to pay properly for their contribution, again something that would not happen without the funding support.

	Total FHM investment (a)	FHM investment as % of total spend	Other income* (b)	Total spend on season (a+b)	Spend per head
FF: Curious	£116,629	60%	£79,064	£195,693	£12
FF: Hopeful	£84,534	61%	£53,088	£137,622	£10.41
FF: Connected	£59,909	41%	£86,594	£146,503	£2.79
FF: Obsession	£65,272	52%	£59,485	£124,757	£7.10

* Includes FHM investment, box office, match funding and inkind support

Appendix

Full list of qualitative interviews conducted;

FAN Major Programmes, Project Manager:

Manon Euler, Film Hub Midlands

FAN Members:

Justine Atkinson, Aya Films

Stuart Sloan, Docs Ireland

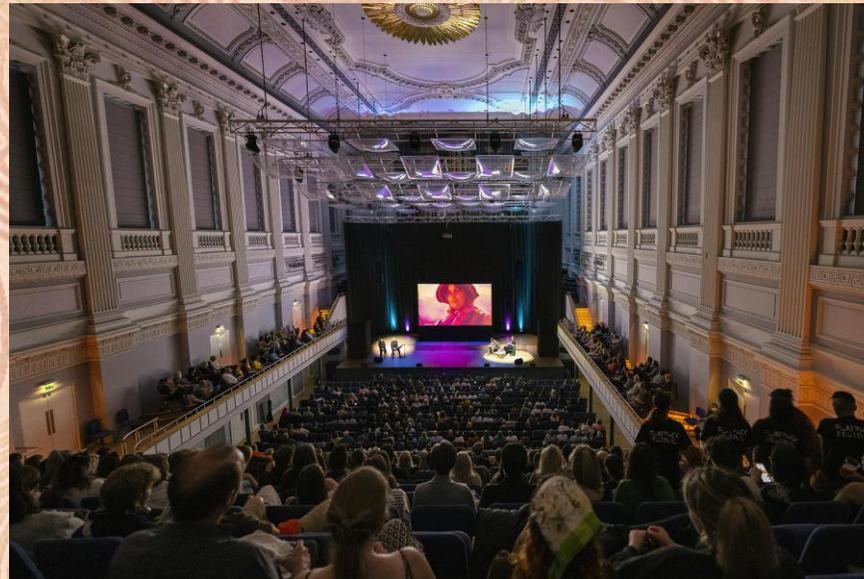
Charlotte Ashcroft, London Short Film Festival

Isra Al kassi, T A P E Collective

Dion Wyn, Wicked Wales x Ffilm Ifranc



Muriel's Wedding, Make A Scene



Joe Lycett, Flatpack



Electric Muses, Cinetopia © Lesley Martin