



BFI FAN Reflections

The past three years of the BFI Film Audience Network

2023—26



Foreword

Watching films together is a cornerstone of the UK's cultural life. By coming together to watch films, we can experience new worlds and far-away places. We share moments of joy and sadness, discover and learn something new or surprising, and also find space to reflect on our own lives and the threads of our shared history.

The BFI Film Audience Network (BFI FAN) is made up of over 2,100 member organisations that are dedicated to making those moments happen in every corner of the UK. Members include independent cinemas, film festivals, community cinemas, screen archives, and collectives, all driven by their belief in the power of film and their passion for sharing it with their communities and audiences.

A new BFI FAN funding cycle began in 2026, which sees the BFI supporting BFI FAN with National Lottery Good Cause funding for a further three years through to March 2029. This renewed investment recognises that, thanks to its UK-wide structure, BFI FAN can make significant impact at a hyper-local level while also being part of a truly nationwide programme. It plays an essential role in widening access to culture, supporting local economies, and sustaining a vibrant, diverse screen sector.

In this report, we reflect on the last three years, from April 2023 to March 2026, celebrating the creativity and commitment of BFI FAN members in bringing film to their communities and the significant UK-wide cultural moments they've helped shape.

The report has been structured to address BFI FAN's strategic priorities over the last three years, contributing to the ambitions set out in the BFI Screen Culture 2033 Strategy. These priorities included tackling barriers for audiences, bringing a wider choice of films to UK screens, increasing opportunities for families and young people to engage with film, and both building professional skills and improving environmental sustainability in the film exhibition sector.

Whether you're a member, an industry partner, a stakeholder, an audience member, or someone who supports us by playing the National Lottery, we hope you learn more about our work and are inspired to be involved in the work of BFI FAN into the future.

BFI Film Audience Network

NATIONAL LOTTERY GOOD CAUSE FUNDING



DEPARTMENT OF CULTURE, MEDIA AND SPORT



BFI



BUILDING PROFESSIONAL
SKILLS IN THE SECTOR

FUNDING FOR FILM
EXHIBITION PROJECTS

SHARING KNOWLEDGE
AND BEST PRACTICE



DELIVERING PROJECTS THAT FURTHER BFI FAN PRIORITIES

A WIDER CHOICE OF FILMS

ACCESS TO SCREEN HERITAGE

TACKLING BARRIERS FOR AUDIENCES

ENGAGING YOUNG AUDIENCES



FILM SCREENINGS

53,430

2023—2026

in numbers

NUMBER OF ADMISSIONS

1,656,383

UNIQUE LOCATIONS

1,620

PROJECTS SUPPORTED

1,213



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WHO WE ARE

BFI Film Audience Network

The BFI Film Audience Network (BFI FAN) is supported by National Lottery Good Cause funding and operates across the UK to ensure people have the maximum possible opportunity to watch and enjoy a rich and diverse range of films and have access to screen culture wherever they live and whoever they are.

Our aim is to broaden the choice of UK and international film available to audiences, and to strengthen the organisations that bring films and screen culture to their communities



Our aims

**Reach new
and existing
audiences**

**Widen cultural
choice for
communities
across the UK**

**Build professional
skills and share
expertise across
the exhibition
sector**

HOW WE WORK

Local activity that has a UK-wide impact

BFI FAN is a membership structure – free to join for any organisation that shares the core aims and is engaged in bringing a diverse range of films and screen culture to public audiences. The network is led by eight Film Hubs, based in every nation and region of the UK. Each Hub is run by an organisation with strong experience in film and exhibition, offering support to its BFI FAN members across the region, and ensuring that National Lottery resources are allocated in line with local needs and informed by on-the-ground expert knowledge.

Alongside this place-based work, the Film Hubs work collaboratively together, and with the BFI, to deliver UK-wide programmes, training and events. Each Film Hub takes the lead on a specific area of UK-wide activity to provide support and opportunities for members. These areas of focus include skills and events, environmental sustainability, equity, diversity & inclusion, young audiences, broader screen culture, screen heritage and UK-wide film seasons.

FILM HUBS LEAD ORGANISATIONS





If you're a film lover and you've watched a classic film at a community cinema, had a first look at a new international film at a local film festival or watched a new release at a multi-screen independent cinema, there's a strong chance that each of these film exhibitors is a BFI FAN member.

HOW WE WORK

Support for audience projects

At the heart of BFI FAN's work is offering financial support to selected member projects to deliver events that give more people the chance to enjoy a wider variety of films. Proposals are reviewed by the Film Hubs, which prioritise allocating available support to projects that aim to further one or more of BFI FAN's strategic objectives.

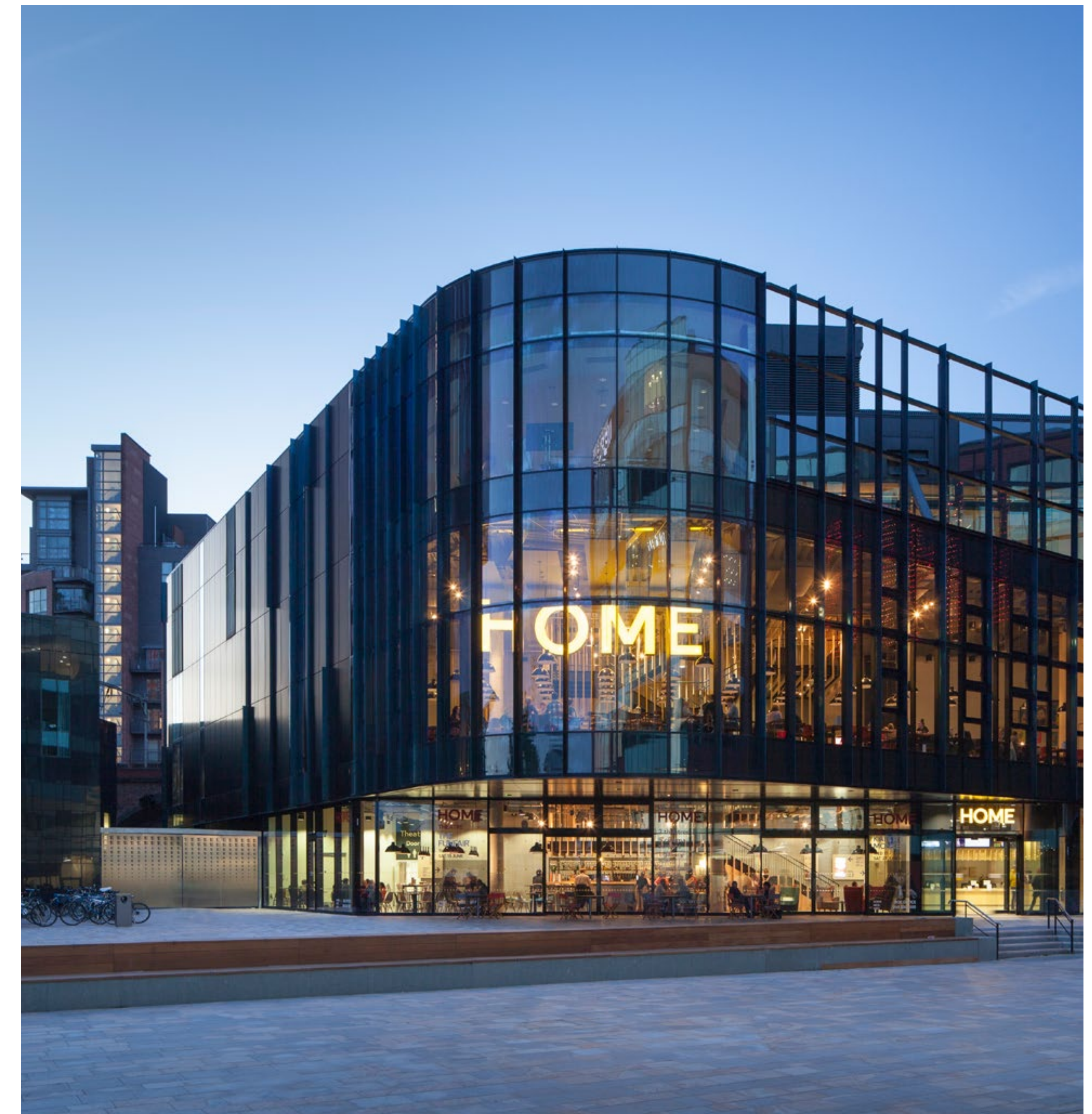
The Film Hubs also support member staff and volunteers with advice, guidance and signposting. They provide workshops and training sessions and offer bursaries to help members cover the costs of attending courses, conferences and industry events that build their professional skills or support them in their audience development work.

WHO WE ARE

Meet the members of FAN

BFI FAN's 2,100+ members span the entire UK and include cinemas of all kinds, film festivals, multi-arts venues, community screens, collectives and film archives. Their grassroots connection to communities and audiences is what makes BFI FAN uniquely effective: they respond to local interests and help ensure people across the UK have fair access to a wide range of film experiences.

The strength of BFI FAN lies in its people. It is the imagination, creativity and hard work of staff and volunteers at member organisations that bring exciting screen culture to audiences and make all the projects in this report possible. Additionally, BFI FAN relies on the participation of audiences themselves, who come together for a shared cultural experience and, in doing so, enrich and strengthen the life of their community.



2,100+

BFI FAN MEMBERS

MEET OUR MEMBERS

Film Hub Scotland

Film Hub Scotland is funded
by the National Lottery through
both BFI FAN and Screen Scotland

300

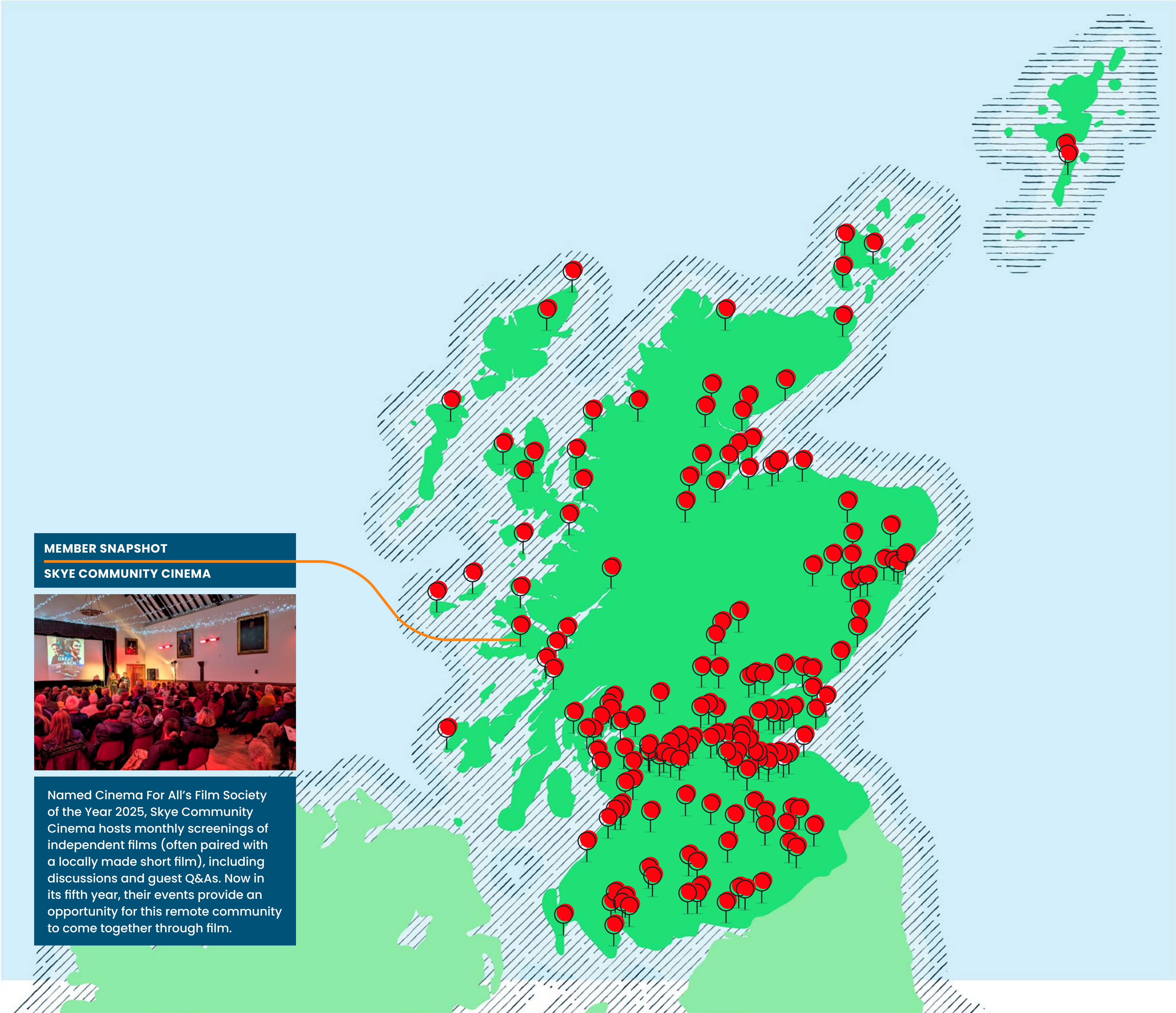
FILM HUB SCOTLAND MEMBERS

MEMBER SNAPSHOT

SKYE COMMUNITY CINEMA



Named Cinema For All's Film Society of the Year 2025, Skye Community Cinema hosts monthly screenings of independent films (often paired with a locally made short film), including discussions and guest Q&As. Now in its fifth year, their events provide an opportunity for this remote community to come together through film.



MEET OUR MEMBERS

Film Hub NI

MEMBER SNAPSHOT

NEWCASTLE COMMUNITY CINEMA



An important social hub used by the whole community. Newcastle Cinema aims to increase access to cinema, encourage connection, and engage diverse audiences with programming including 'Classics and Cake' to 'Knitflix' and 'World Cinema' programming

128

FILM HUB NI MEMBERS

MEET OUR MEMBERS

Film Hub North

287

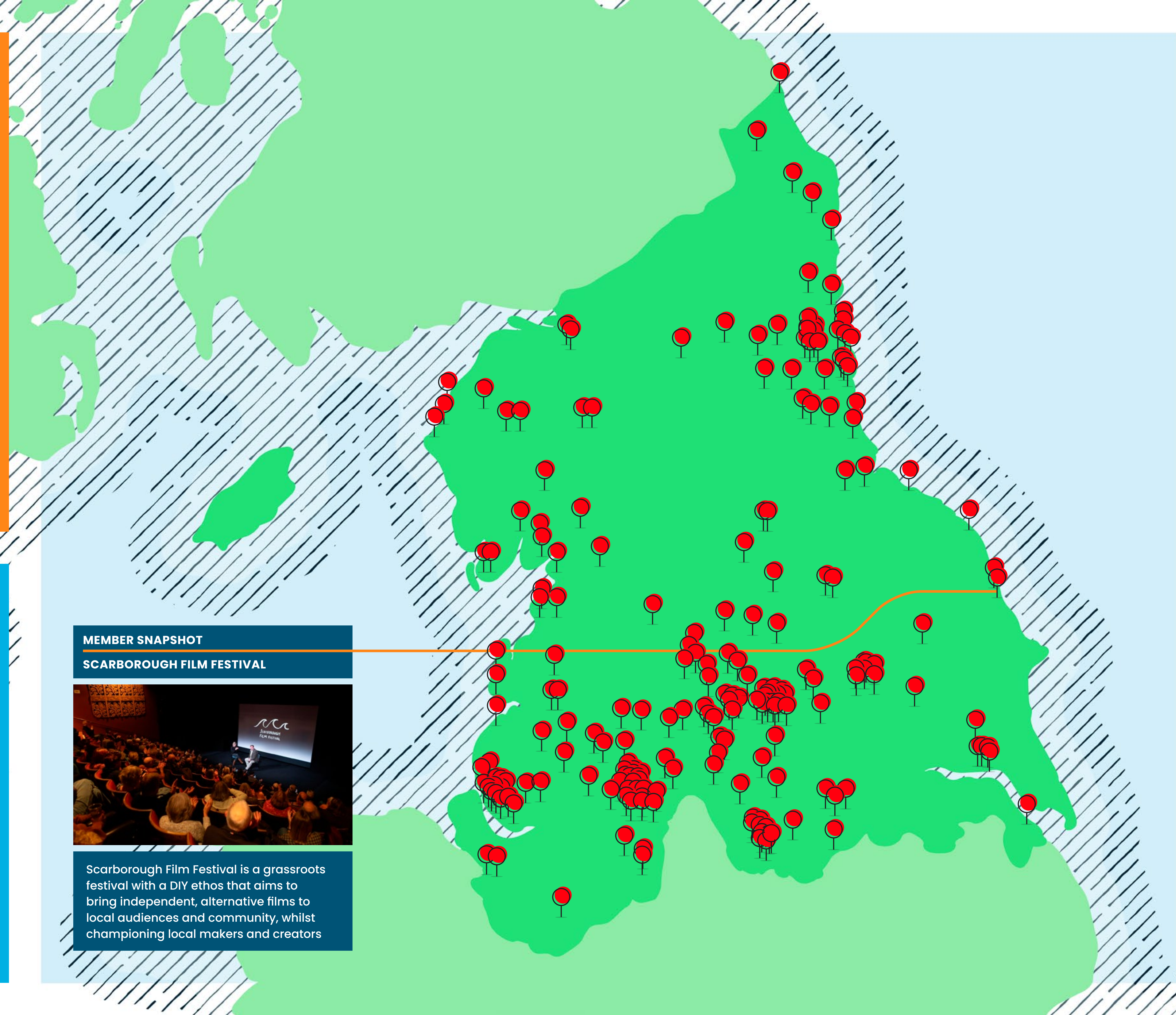
FILM HUB NORTH MEMBERS

MEMBER SNAPSHOT

SCARBOROUGH FILM FESTIVAL



Scarborough Film Festival is a grassroots festival with a DIY ethos that aims to bring independent, alternative films to local audiences and community, whilst championing local makers and creators



MEET OUR MEMBERS

Film Hub Midlands

MEMBER SNAPSHOT

DERBY QUAD



QUAD is Derby's Cultural Hub providing cinema, digital media and contemporary art exhibitions with a range of educational and creative activities.

265

FILM HUB MIDLANDS MEMBERS

MEET OUR MEMBERS

Film Hub Wales

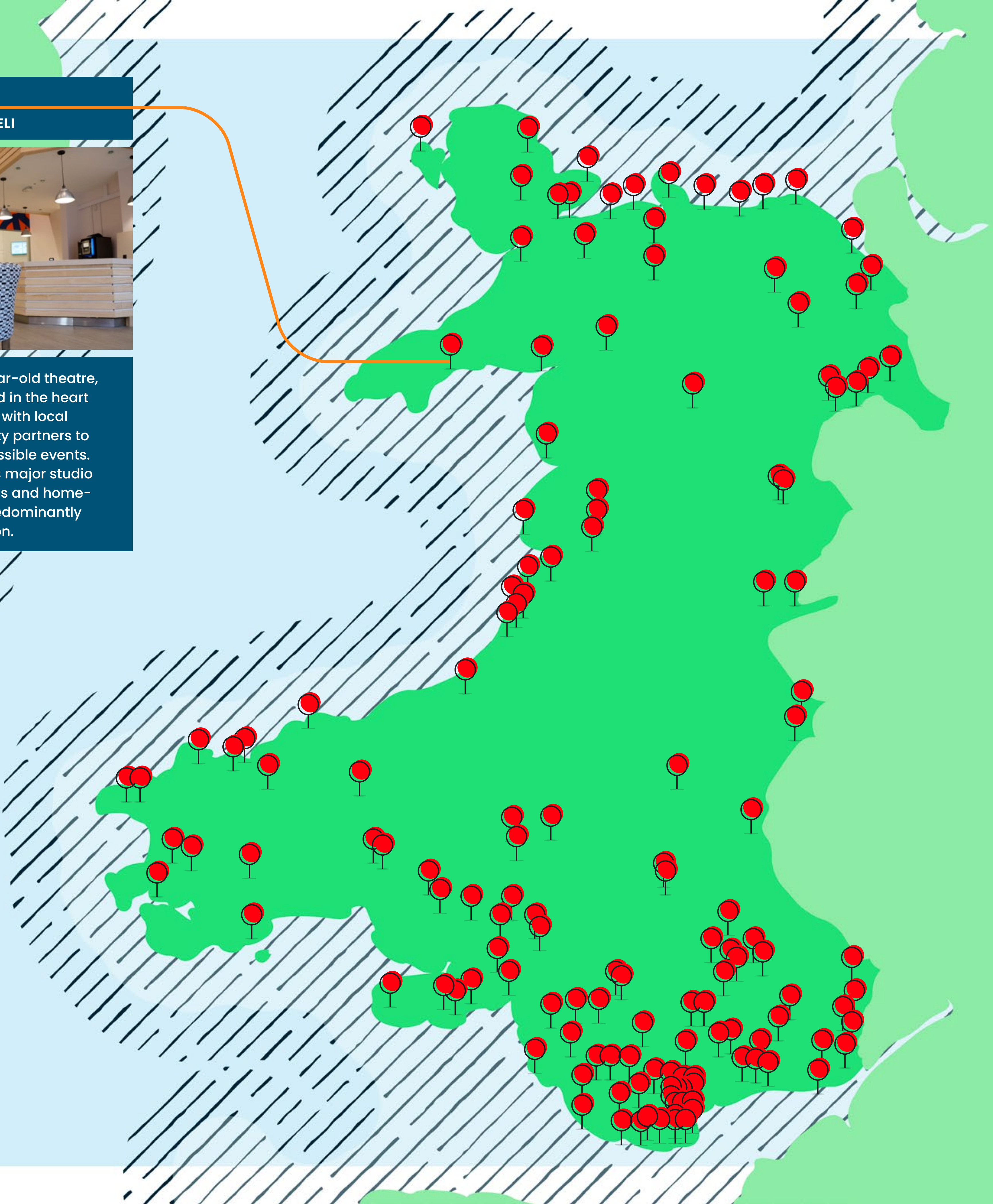
193

FILM HUB WALES MEMBERS

MEMBER SNAPSHOT
NEUADD DWYFOR, PWLLHELI



Neuadd Dwyfor is a 125 year-old theatre, cinema and library located in the heart of rural Pwllheli. They work with local businesses and community partners to deliver inclusive and accessible events. Their programme includes major studio releases, independent films and home-grown content for their predominantly Welsh-speaking population.



MEMBER SNAPSHOT

DIRT IN THE GATE MOVIES, CHRISTCHURCH



Dirt in the Gate Movies is dedicated to keeping 35mm film screenings alive at Christchurch's stunning Art Deco cinema, The Regent and each year hosts Grindfest, a three-day celebration of classic and cult genre films from all over the world.

MEET OUR MEMBERS

Film Hub South West

218

FILM HUB SOUTH WEST MEMBERS

MEET OUR MEMBERS

Film Hub London

460

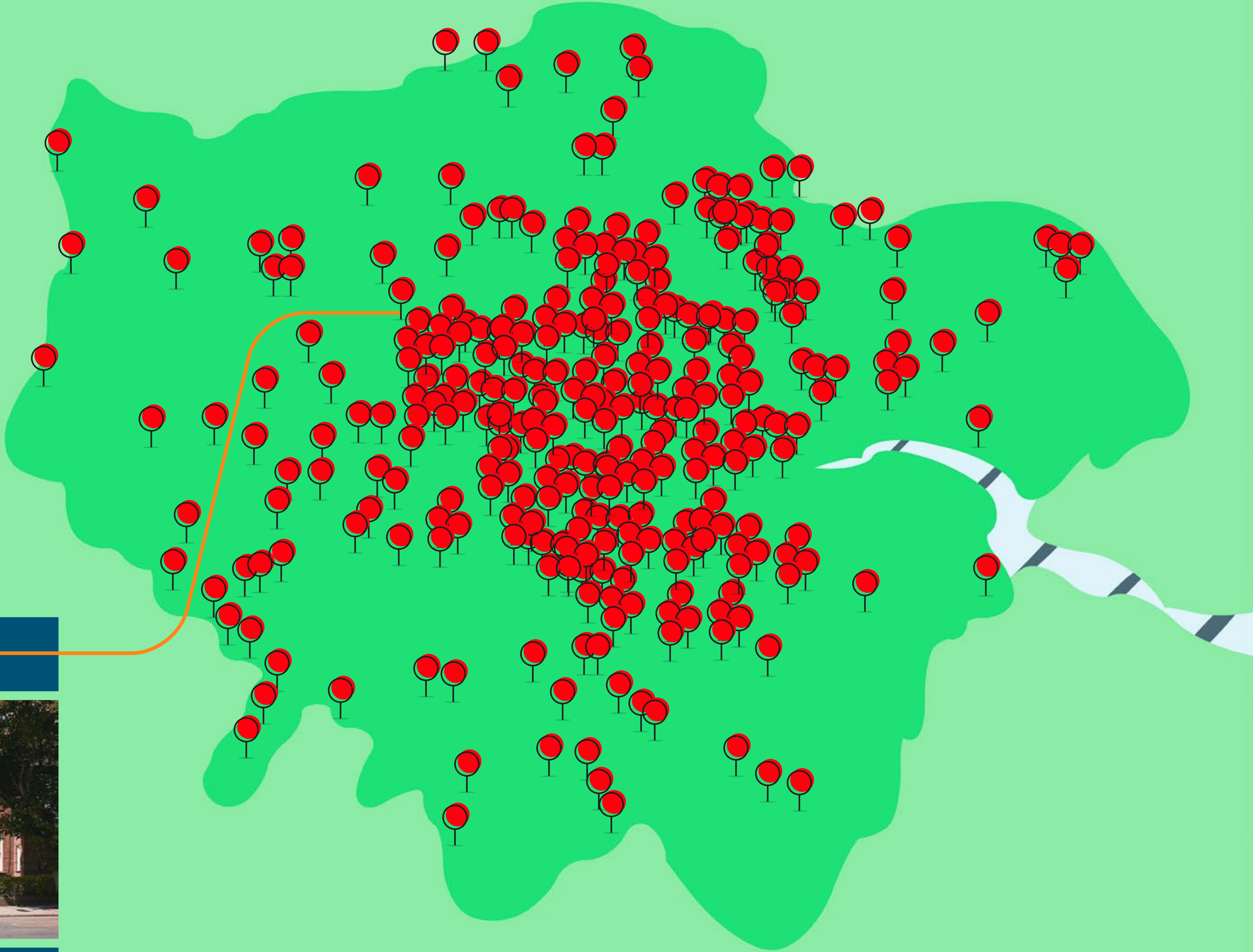
FILM HUB LONDON MEMBERS

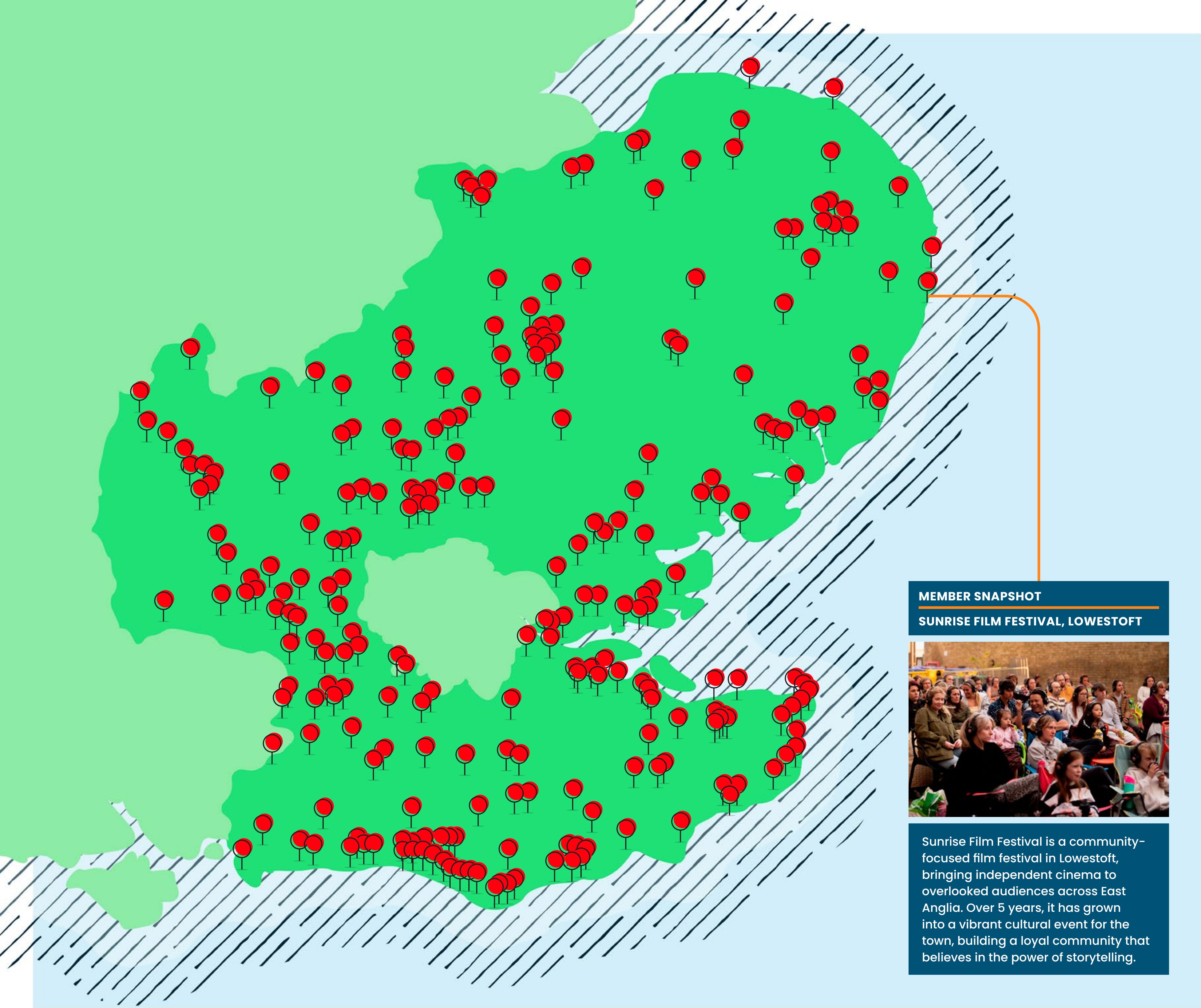
MEMBER SNAPSHOT

THE LEXI, BRENT



The Lexi is London's only social enterprise cinema, a volunteer-run picture palace with strong links to the local community.





MEET OUR MEMBERS

Film Hub South East

315

FILM HUB SOUTH EAST MEMBERS



Tackling barriers

TACKLING BARRIERS FOR AUDIENCES

Film should be for everyone

BFI FAN prioritises projects that seek to tackle barriers for audiences to ensure that whoever and wherever they are, people have a chance to enjoy watching films as part of their community.

We recognise that potential audiences for whom there are barriers to enjoying film include diverse cultural communities, d/Deaf people, disabled people and people with long-term health conditions, working-class people and people who are part of the LGBTQIA+ community. There are also entire communities with geographic barriers to accessing film culture as few or no organisations screen films in a place they can get to.

Our members are supported to tackle barriers in a myriad of ways, reflecting the specific local contexts, but often including increasing their accessibility measures, broadening their programme to be more reflective of their entire community, partnering with groups who have a history of marginalisation or exclusion, working with local creatives, or physically bringing screenings to new spaces or underserved communities.

In this section, we'll explore some examples of how BFI FAN members have successfully welcomed new audiences. We'll also look at the success of the Spotlight programme, the BFI FAN initiative designed to boost access to screen culture in culturally underserved locations.





Best representation of deaf experience in a feature film I have ever seen

AUDIENCE MEMBER ————— DEAF ACTION AT EDINBURGH DEAF FESTIVAL



TACKLING BARRIERS FOR AUDIENCES

Tackling barriers to accessibility

Accessible screenings can take many forms, but all prioritise making cinema-going more inclusive and enjoyable for audiences, especially those who may experience additional barriers.

Many BFI FAN members have worked hard to design and deliver accessible experiences. Examples include audio-described screenings, descriptive subtitled screenings, BSL-interpreted and live-captioned events, relaxed screenings that make the cinema experience more comfortable for Autistic and neurodivergent people, and dementia-friendly screenings. Beyond the screening itself, there are many other accessibility measures that make a difference for audiences, from accessible marketing to choice of physical venue.

The importance of accessibility is often underappreciated, but 24% of people living in the UK have a disability, so ensuring accessibility for audiences is a key priority for BFI FAN and its members.



CASE STUDY

Scottish Queer International Film Festival

Film Hub Scotland member Scottish Queer International Film Festival (SQIFF) in Glasgow is a pioneer in making a film festival as accessible as possible. Founded in 2015 and with community at its heart, SQIFF showcases diverse queer cinema and uplifting creative voices from the LGBTQIA+ community in Scotland and beyond. By showing work that people might not otherwise get a chance to see, the festival aims to facilitate a space for conversations on LGBTQIA+ topics and issues. The festival has been supported through Film Hub Scotland and by BFI FAN and Screen Scotland, and since 2025, reflecting its growth and success, has been supported by the BFI Audience Projects Fund.

SQIFF is a charity that takes a holistic approach to maximising accessibility, ensuring it is welcoming and inclusive of a diverse audience. All the festival venues in 2025 were wheelchair-accessible with accessible bathrooms. Additional access measures included low-level lighting to allow people to come and go from screenings, free face masks, quiet rooms with sensory toys, and relaxed seating options. SQIFF also provided detailed content warnings and access notes for all events, helping audiences make informed choices about their experience.

The entire film programme has English-language descriptive subtitles, with many also having audio description. All events have live captioning. BSL interpretation is available not only for live elements of events but also at the box office and for post-screening socialising. This approach, alongside engagement with the Deaf community, bore fruit: at the 2025 festival, audience members used BSL at every screening.

SQIFF employs an Access & Engagement coordinator to engage both individual audience members and groups to ensure there is strong awareness among people who might benefit from the enhanced accessibility. Accessibility best practice is factored into marketing too, including image descriptions, alt text for screen readers and large print, text-only and audio versions of their brochure available.

Their commitment to inclusivity goes far beyond accessibility measures. As well as their programme, which clearly aims to reach marginalised LGBTQIA+ audiences, they break economic barriers to participation through a pioneering Pay-What-You-Can-Sliding-Scale ticket price model and an Audience Travel and Access Fund, to help any audience member in Scotland with the costs of attending (e.g., travel or childcare).

“

**It was absolutely amazing.
The accessibility measures
were incredible and so well done.**

SQIFF ATTENDEE ————— FILM HUB SCOTLAND



SQIFF EVENTS

71

SQIFF ADMISSIONS

8,796

TACKLING BARRIERS FOR AUDIENCES

Engaging Global Majority audiences

BFI FAN recognises that meaningful and equitable access to film includes considering who feels invited, represented and able to take part. Across the UK, members are developing programmes for and in partnership with local communities, creating welcoming spaces for audiences that are representative of those communities, and making sure that their experiences are reflected on screen.

“



**This film has opened our eyes
to a world that's like us but different**

YOUNG ATTENDEE, AFRIKA EYE X BUDE ————— FILM HUB SOUTH WEST



BLACKPOOL FILM FESTIVAL 2024
TOTAL PARTICIPANTS

2,901

CASE STUDY

Engaging Global Majority audiences at the Blackpool Film Festival 2024

Blackpool Film Festival relaunched in 2024 as an independent multi-venue film festival run by Aunty Social CIC, a diverse-led organisation within a local authority that ranks as one of the most deprived in the UK and also has a lower level of ethnic diversity compared to the UK at large, with 94.7% of people describing themselves as white in the 2021 census. The film festival builds on Aunty Social's wider work, aiming to transform Blackpool into a town with a wide range of cultural spaces and initiatives where people of all backgrounds can come together to enjoy culture and creativity.

Blackpool Film Festival's audience survey data shows they are strongly connecting with underrepresented audiences, but their success in engaging Global Majority audiences in Blackpool stands out, especially for a festival with a broad cinema and events programme that isn't focused on engaging one specific diaspora.

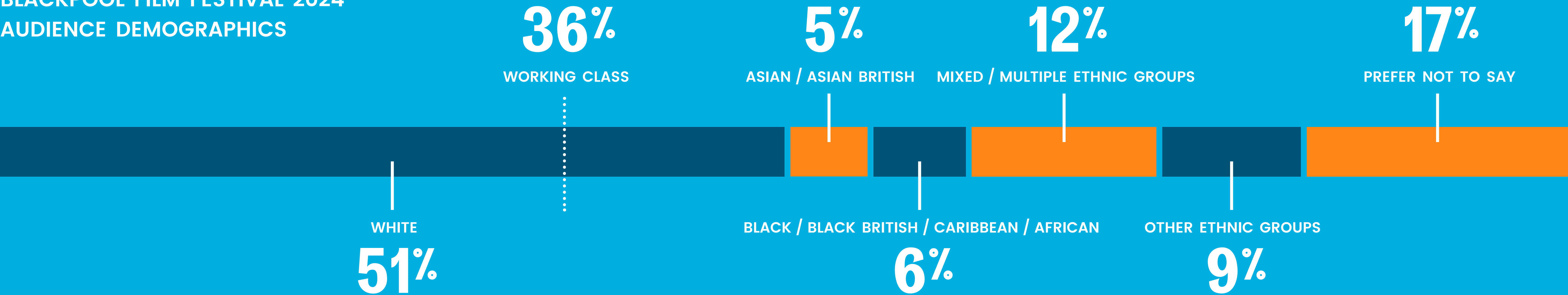
At the heart of this broad reach was a deeply embedded network of local community partnerships, including youth groups and colleges, filmmaking groups, women's groups, local authorities, asylum-seeker housing providers and other multi-arts festivals.

Their partnership with local authorities allowed the festival to subsidise event tickets for low-income families and was also able to create a fairly paid, dedicated part-time film festival officer role for a local young person who was able, along with a motivated team of volunteers to leverage these partnerships and break down barriers to engagement.

Other partnerships that reached younger and significantly more ethnically diverse groups within Blackpool were specifically activated through their programming, which included locally-produced work, young filmmakers and interactive events. For example, the young women’s group at United Youth Alliance, a community development organisation, partnered on a special screening of their documentary *Pier to Peer: A Seaside Sisterhood*, co-created by the group and director Sufia Sadullah.



BLACKPOOL FILM FESTIVAL 2024
AUDIENCE DEMOGRAPHICS





Further examples included the Young Filmmakers competition, on the theme of All Change, that focused on local and global films driven by a passion for social justice, a stop-motion animation workshop and an interactive stunt workshop to accompany a screening of British South-Asian comedy-action film *Polite Society*.

Building on several years of cultural engagement, the festival has built a strong connection with local asylum-seeking families, overcoming difficulties of inter-communal tension. At the festival, a group of families seeking asylum were carefully supported to safely attend festival events, including attending *The Witches* (1990), followed by a craft workshop. This partnership created a welcoming and safe space for children to play, create, and connect with children from other local families.

The result is a useful example of how a broad-based festival can successfully engage Global Majority audiences not by treating inclusion as a separate strand, but by building it into local partnerships, programming choices and practical access support.



**It brought back so many
memories of Brighton & Hove
from when I was a child**

AUDIENCE MEMBER ————— DAYS OF WONDER

TACKLING BARRIERS FOR AUDIENCES

Tackling socio-economic barriers

We want the enjoyment of film to be accessible to everyone, but film screenings are not always designed to enable people facing social and economic barriers to participate, even when distance is not an issue.

BFI FAN works to remove some of these barriers by encouraging members to develop a clear plan for engaging and welcoming people from all sections of the community.

Members can consider a wide range of approaches to further this objective, from implementing flexible ticket pricing models and programming films that feel attractive and relevant, to thinking carefully about marketing, outreach and potential partners for co-created programmes. Encouraging people to interact with venues beyond film events can also soften some barriers, while some members have gone further by bringing programmes into familiar spaces embedded in the communities they seek to reach.



CASE STUDY

The Days of Wonder project, Brighton & Hove

Over two years, BFI FAN supported Film Hub South East member videoclub and their partner Corridor to deliver 24 screenings celebrating the rich local history of early filmmaking, spanning 1896 to 1923, as part of the Days of Wonder project.

This history included the Brighton School of Pioneers, such as George Albert Smith, Laura Bayley, and James Williamson. These filmmakers not only captured historical scenes from the area but were also important innovators, whose comedies and trick films were international successes and are credited with some of the earliest examples of film editing. How could appreciation and awareness of these historical riches from the film archive be brought back into the life of the communities in which they were made?

Aiming to attract older audiences, many of whom were disabled, the project worked with both the Hangleton & Knoll Project Community Centre, in one of the top 10% of deprived wards in the UK, and the HOP 50+ Community Centre in Hove. By embedding cultural activity in the familiar and fully accessible spaces of these project partners, they were able to significantly remove physical, cultural and financial barriers to participation. Co-designing activity with the groups ensured sessions were well-attended and encouraged reminiscence, conversation and social connection.

Intergenerational and family-focused events brought further new audiences. Screenings were integrated with workshops that reimaged the film archive through optical tricks, experimental animation, and zine-making. For wider audiences, there were screenings with talks from film historian Frank Gray and exhibitions of historical artefacts of the local early filmmakers. The project created Queer Night at the Museum events that brought audiences at scale from Brighton and Hove's large LGBTQIA+ community. These events were held in familiar spaces for audiences, including youth centres, cafés, museums and community centres.

The project exceeded its audience targets by 27%. Key to this success was partnership working, drawing on the expertise of community groups, Screen Archive South East, Hove Museum of Creativity, and artists to create bespoke events that genuinely served the specific interests and needs of target audiences.

Days of Wonder was curated and produced by videoclub and Corridor in partnership with Brighton & Hove Museums and Screen Archive South East.



DAYS OF WONDER SCREENINGS

24

DAYS OF WONDER ADMISSIONS

1,829

TACKLING GEOGRAPHIC BARRIERS FOR AUDIENCES

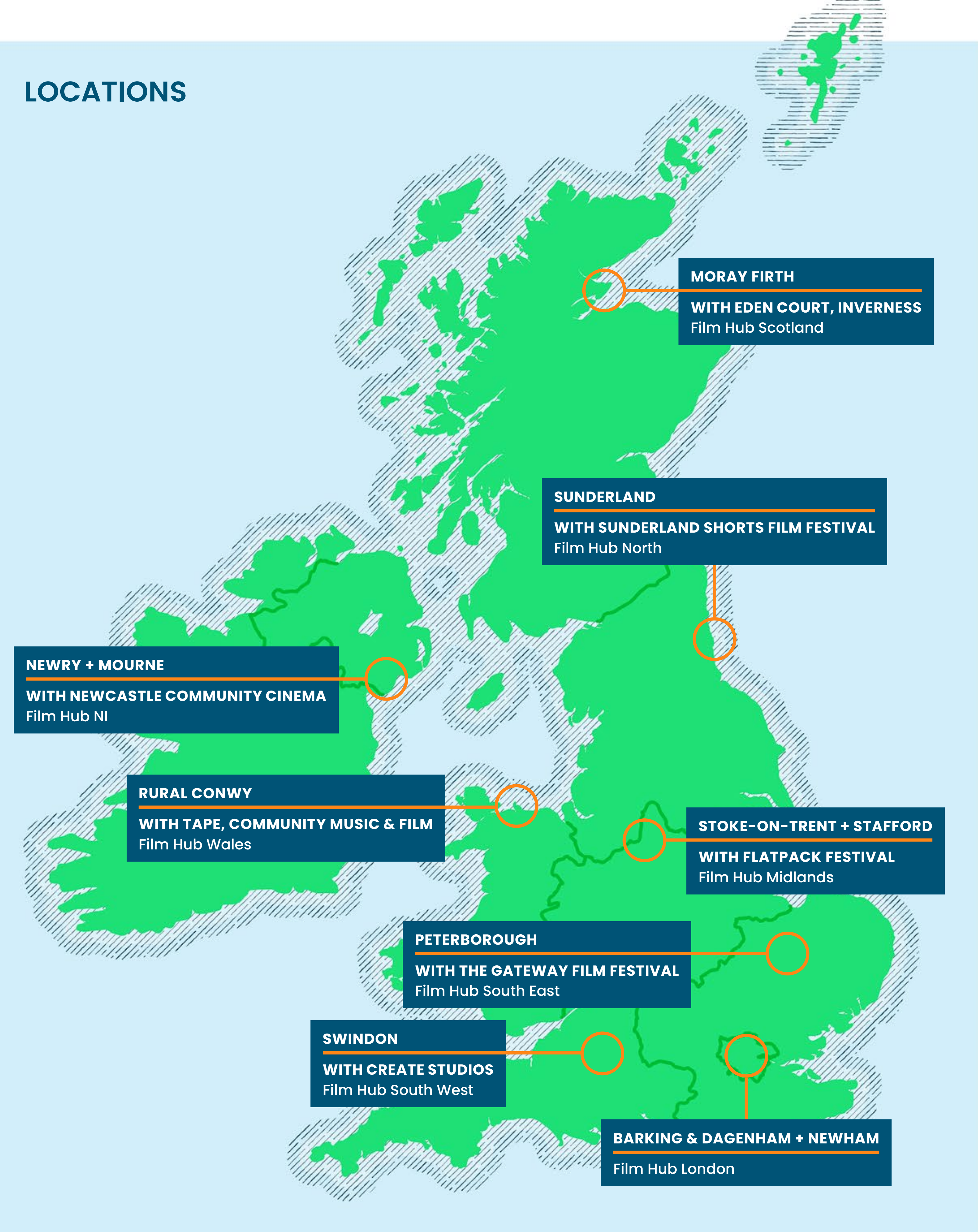
Spotlight Project: bringing film to underserved places

BFI FAN's Spotlight project took a hyper-local approach to developing screenings in eight geographic areas over a three-year period, each identified by their Film Hub as having little or no regular screening provision.

Spotlight staff worked with local partners, including Local Authorities, community groups and others, to establish new screening activity and increase the range of films on offer to audiences. The overarching aim of Spotlight was to improve access to film and screen culture and to equip local communities with the know-how and tools they need to establish new film clubs, festivals and cinemas that can continue after the initial period of Spotlight funding ended.

Spotlight proved to be a successful model across all eight regions and is continuing in 2026–2029 in new areas and with new partners. In this section, we'll look at one case study from the Moray Firth and the Highlands in Film Hub Scotland.

LOCATIONS



CASE STUDY

Spotlight on Moray Firth

Between 2023 and 2026, Film Hub Scotland delivered a pilot edition of the Spotlight project focusing on the Moray Firth region, spanning a wide stretch of the Scottish Highlands from Aviemore to Golspie and stretching eastwards to Elgin. Across much of this geographically dispersed area, many people have limited or no access to a nearby independent cinema, with journeys to the nearest venue often requiring significant travel time.

Led by Spotlight Coordinator Gražina Ščučkaitė and supported by Eden Court, a large multi-arts venue in Inverness that already had a year-round film programme, the initiative focused on building capacity for local community cinemas, establishing a supportive network of peer exhibitors, and increasing the number of screenings of independent film.

In 2023, independent film exhibition activity in the Moray Firth was provided by Eden Court and the Cromarty Cinema, a state-of-the-art venue run by a small team and located in a town with a population of 672. Other notable organisations included the commercial Moray Playhouse cinema in Elgin, as well as Film Forres and Cinema Nairn – two cinemas operating out of local community centres.

Over the next three years, Gražina identified and supported several other community organisations to start their own cinemas or kickstart screening activity from scratch. Ardross Community Cinema started its programme with a bang – a sold-out screening of *My Old School*, presented with a Q&A with Alan Cumming. Evanton Community Cinema managed to secure local council funding to purchase screening equipment to support their burgeoning programme. Cairngorm Community Cinema began its screening activity in a resort in Spey Valley equipped with a professional DCP projector.



SPOTLIGHT: MORAY FIRTH

TOTAL ADMISSIONS 2023 — 26

7,663



Meanwhile, existing organisations were supported to broaden their reach and diversify their programming: the Film Fan Wednesdays initiative at the Moray Playhouse brought a weekly screening of an independent film to the cinema, and Forres Mobile allowed Film Forres to take their popular screenings on the road. A new online platform called Cinema in the Highlands was set up to centralise listings and marketing for all screenings taking place in the Spotlight area.

Each year, the members had an opportunity to meet each other at a Spotlight Gathering Day, where they would receive bespoke training and have a chance to share programming recommendations, discuss relevant challenges, and set up screening partnerships. This model continues on as the Moray Film Weekender, organised jointly by Ardross and Evanton.

In February 2026, Spotlight culminated in the inaugural edition of the Elgin Film Festival, which brought more than 400 people to various venues in Elgin. Events included two open-air screenings of archival footage of Elgin projected on the façade of a local church, a stop-motion workshop for families and children, as well as screenings of independent hits such as *It Was Just An Accident* and *No Other Choice* at the Moray Playhouse.

Now that the Spotlight project has concluded in this location, the network lives on under the name of the Highlands Screen Network, currently coordinated by the Cromarty Cinema. Ten new film exhibition organisations from the Moray Firth have joined Film Hub Scotland as permanent members as a result of Spotlight, with many actively pursuing opportunities to further expand their programmes and engage local audiences.

Expanding choice for audiences





EXPANDING CHOICE FOR AUDIENCES

A wider choice of films for audiences across the UK

Supporting public access to and enjoyment of the widest range of film and the moving image, including independent UK and international film, documentaries, TV and screen heritage (especially those heritage collections that reflect the diversity of the UK) is a key objective of BFI FAN.

Each BFI FAN member is different, with programmes that reflect a kaleidoscope of film-curation approaches, but they are all motivated, in some way, by the essential desire to bring audiences together to watch great films, whether that's through cinema programming, seasons, festivals, strands, film clubs or community screenings. All the case studies throughout this report reflect this objective in different ways, demonstrating the creative drive that BFI FAN members show in designing events for their community.

In this section's case studies, we look at how BFI FAN has supported The Courtyard, Hereford, to significantly widen audience choice within their film programme, how Shankill Screen in Belfast have brought local screen heritage into the everyday lives of their community and how, each year, a BFI FAN UK-wide season has sparked creative projects on a shared theme in communities right across the UK.

CASE STUDY

The Courtyard, Hereford

The Courtyard, a multi-arts centre in Hereford, was supported in 2025-26 to create a Cinema Development & Programming Coordinator role to significantly expand the range of films available to local audiences.

The BFI FAN support for this role allowed them to move beyond a programme led primarily by mainstream release patterns, creating space for independent, international, repertory, family, horror, anime and community-led screenings.

During the project period, The Courtyard programmed 91 films across 200 screenings, including five curated film seasons and 12 events through the RADIX film club. This scale of activity exceeded the original plan and helped make specialised programming a regular, visible part of the cinema offer rather than an occasional addition.

The RADIX Film Club created a regular platform to grow audience enthusiasm for arthouse and world cinema, including 35mm screenings, anime and cult titles. Attendance rose from an average of 30 in 2024 to 40 in 2025, with early 2026 events averaging 64. RADIX Film Club became a key way to draw audience attention to specially curated events, enhanced by introductions, discussions, artist-designed promotional stickers, and targeted outreach to local creative communities.





Radix has been instrumental in bringing an incredible array of eclectic cinema that the Herefordshire film community might not otherwise experience

AUDIENCE MEMBER, THE COURTYARD ————— FILM HUB MIDLANDS

The Courtyard introduced a lower-cost ticket tier for community-focused, arthouse and foreign-language screenings and retained £3 tickets for My First Film Festival, which introduces the cinema environment and a wider choice of films to families. To make the programme more accessible, it increased the availability of subtitled, relaxed and dubbed screenings. Partnerships with The Jam Factory, Arts Alive, Flicks in the Sticks, Hereford College of Arts, Open Sky and community groups extended the activity beyond the venue and helped test different audience development strategies for younger, rural, student, LGBTQIA+ and Malayalam-speaking audiences.

The results show that broader audience choice, deployed alongside a focused audience development strategy, can strengthen both cultural impact and financial sustainability. The project achieved 5,008 admissions against a target of 3,000, and a broader range of film titles becoming a core part of The Courtyard's programme.

The project has left The Courtyard with greater confidence, stronger audience relationships and a clearer programming identity. Most importantly, it has demonstrated how dedicated investment in programming and audience development can broaden cinematic tastes at a local level, making independent and specialised film feel exciting, social and accessible.

EXPANDING CHOICE FOR AUDIENCES

Bringing archive films into community life

Screen heritage offers BFI FAN members a powerful way to connect audiences with film history, local stories and the moving image collections that help shape our shared cultural memory. Across the network, members have explored this area through local archive screenings, historical seasons, repertory programmes, events with live musical accompaniment, using heritage formats and experimental or immersive events.

Programming from the archive is not without its challenges, including identifying suitable materials in national and regional archives, negotiating rights, sourcing screening formats and presenting older works with care where they reflect outdated or exclusionary attitudes.

Film Hub NI, as BFI FAN Champion for Screen Heritage, has played an important role in supporting members through tailored advice, member events and the publication of directories and practical resources, including Exhibiting the UK's Hidden Moving Image Archives and the BFI FAN Screen Heritage Resource Guide. This support has helped build confidence across the network to address common challenges and enable more members to programme a richer mix of screen heritage content and hidden histories.



CASE STUDY

Shankill Screen, Belfast

In February 2026, Shankill Screen delivered a community-focused screen heritage project that brought historical archive film footage and photography of the Shankill Road in Belfast directly into the daily lives of residents. Despite its strong sense of local identity, the Shankill Road community has faced persistent economic challenges and is in an area that has been underserved by cultural organisations.

Rather than presenting archive material in a traditional screening setting, the project placed curated loops of footage from the Shankill area and from Belfast on television sets installed across a network of public spaces, including a dentist's waiting room, library, café, leisure centre and a pub. The approach was deliberately incidental: to weave footage into the flow of community life, reaching people where they already were. This lowered the threshold for participation and sparked active contribution and community engagement.





Crowds gathered around the TVs, prompting discussions of where they recognised people and places. It was a unique and unusual event.

SHANKHILL SCREEN ATTENDEE ————— FILM HUB NI

The project culminated in a free community gathering at the Shankill Mission, an artist studio and gallery space, where highlights were watched together, a local historian offered context, and audiences were invited to bring their own photographs and footage to contribute. People appreciated seeing familiar streets, buildings, fashions and faces represented, and several audience members commented on how it sparked conversations and reflections about the community.

At the Shankill Mission gathering, people readily came forward with personal film material and leads on where private archives were stored, creating a crucial foundation for a living archive held by the community itself.

Wider impacts included strengthened relationships with local venues and stakeholders, increased community pride, and a replicable, low-resource model for future heritage programming. By framing participation as permission-led – with personal material scanned and returned, nothing shared without consent – the project built the trust essential to sustaining this work long term.

EXPANDING CHOICE FOR AUDIENCES

UK-wide film seasons

BFI FAN, led by Film Hub South West, has delivered a series of ambitious UK-wide film seasons in each of the last three years. Each of these seasons created supported opportunities for BFI FAN members to programme creatively, while the national theme helped garner attention and audiences.

Members participated at a level that best suited them, either by building events around titles chosen from a curated menu of films, creating their own bespoke programme for their audience or creating innovative events and screenings that toured to BFI FAN members across different Film Hubs.



EXPANDING CHOICE FOR AUDIENCES

Celebrating iconic British directors

Cinema Unbound: The Creative Worlds of Powell and Pressburger (October–December 2023) was a wide-ranging exploration of the work of the seminal British filmmaking duo Michael Powell and Emeric Pressburger, whose collaborations spanned 24 films from 1939 and 1972.

Members responded to the programming opportunity with a huge range of creatively inspired events that included aroma-focused immersive screenings of *Black Narcissus* in Chester, Brighton and Glasgow, and a series of screenings in Orkney, Mull, the Isle of Tiree and Oban celebrating Powell and Pressburger's island films, including *I Know Where I'm Going!* and *The Edge of the World*.

Many events took place in unique locations, often linked to a film's production history or that resonated with its theme. Notable examples included a *Gone to Earth* screening in the rural Shropshire town of Much Wenlock where it was filmed; *Black Narcissus* screened in one of its key locations, the magnificent Leonardslee Lakes and Gardens, West Sussex; an immersive screening of *The Red Shoes*, featuring live dancers in the majestic setting of Exeter Cathedral; and a screening of romantic RAF drama *A Matter of Life and Death* at Nympsfield Airfield Aerodrome in Gloucestershire.



CINEMA UNBOUND
TOTAL ADMISSIONS

27,918

CINEMA UNBOUND
SCREENING + EVENTS

617



ART OF ACTION
TOTAL ADMISSIONS

23,912

ART OF ACTION
SCREENING + EVENTS

713

EXPANDING CHOICE FOR AUDIENCES

Setting the UK alight with Action films

The Art of Action season (October–December 2024) offered audiences an action-packed journey through cinema, from the jaw-dropping stunts of silent cinema pioneers via the daredevil ethos of Hong Kong filmmaking to today's intricate dynamic visual choreography.

Across the UK, 82 FAN members delivered more than 700 screenings and events. These included the BFI's rerelease of Kathryn Bigelow's *Point Break*; T A P E Collective and Invisible Women introducing UK audiences to never-before-seen Mexican luchadora "superhero" films; and Milk Tea and Fighting Spirit Film Festival bringing Black and Asian audiences together for titles like *Fist of Fury* and *Romeo Must Die*. Season partners, the British Stunt Register, also collaborated with FAN members on workshops and live action demonstrations.

EXPANDING CHOICE FOR AUDIENCES

Flooding the UK with emotion

Too Much: Melodrama on Film (October–December 2025) invited audiences to follow their emotions through the visual excess and heightened dramatics of melodrama. The season ranged from cult classics to lesser-known international gems, with more than 60 venues UK-wide hosting events and screenings.

The season celebrated ‘women’s pictures’ that express longing, rage and desire, infidelity, sexual abuse and scandal and the female stars who drew audiences to the cinema in their millions. Key titles included *All That Heaven Allows*, *Jonny Guitar*, *Brief Encounter* and *Stella Dallas*.

Highlights included Crip Melodrama: She’s Hysterical *Safe* Tour which aimed to recontextualise melodrama through a disability lens and The New Black Film Collective’s national celebration of Nigeria’s film industry Nollywood. Belfast’s Strand Arts Centre collaborated with Ashfield Girls High School for an interactive screening of *Carrie*. Invisible Women’s Stronger Than Love: ¡Too Much Mexican Melodrama! Tour showcased four restored films from Mexico’s Golden Age (1937–1955) and Electric Palace, Hastings’ melodrama season featured drag shows, zine workshops and screenings co-curated with Young Electric Film programmers and a lot more!



TOO MUCH: MELODRAMA ON FILM
TOTAL ADMISSIONS

23,477

TOO MUCH
SCREENING + EVENTS

661



BFI FAN REFLECTIONS 2023—26

Engaging young audiences



ENGAGING YOUNG AUDIENCES

The next generation

BFI FAN recognises that for many people, a love of cinema starts at a young age and can continue to enrich experiences throughout their lives. Developing young audiences for independent UK and international film plays a key role in the BFI's Screen Culture 2033 strategy and the future of the UK film industry. For BFI FAN members, young audiences represent a new generation who, if their interest in film is nurtured, will support cinema for decades to come.

Young audiences need greater access to events that are designed to genuinely engage and expand their interests and films that introduce them to the world of possibilities of cinematic storytelling. To connect young people with stories that feel relevant and exciting, it's essential to understand the specific needs of each age group. Different cohorts respond to different kinds of films, environments and activities, and they need to be welcomed in ways that reflect their stage of life and how they experience the world.

BFI FAN's support for young audience projects spans a wide range of activity: initiatives that bring a broader selection of films from the UK and around the world; innovative projects that introduce children to cinema in a welcoming, family-friendly setting, events that feel genuinely affordable for families and young adults; projects that align with young people's cultural interests and self-experimentation; and opportunities that make them feel part of a community built around film.

In this section, we look at two case studies: Cellb in Wales, that gives young people a real stake and voice in their local community venue and Enchanted Cinema in London, which brings interactive cultural exploration to family audiences.



CASE STUDY

Cellb in Blaenau Ffestiniog, Wales

Cellb is a cinema and multi-use space in Blaenau Ffestiniog in Snowdonia National Park that is run by social enterprise Gwallgofiaid. Despite its beautiful setting and strong community identity bolstered by its high Welsh language use, the town faces significant challenges around youth unemployment and deprivation.

Cellb has built a remarkable youth engagement programme through its creative workshops, Clwb Cllinc, centred around a committed group of 12–16-year-olds, many of whom have taken part since the age of eight.

These young people shape and deliver all aspects of the venue's activity through a model built around encouraging ownership, responsibility and community pride.

Film screenings form a key part of this youth engagement programme, led by a group of young programmers, aged 12+, who curate a regular Cellb Youth strand with the help of the adult team. Popular titles with Cellb's teen audiences included the documentary *The Road of Excess*, environmental documentary *Future Council*, teen runaway drama *Brides*, horror *Talk To Me*, and a range of music documentaries.



The add-on experience is the main way to get young people through the doors. It's the hook, and once they are in, they love it so much they keep coming back!

RHYS ROBERTS, CELLB COORDINATOR ————— FILM HUB WALES

To support the screenings, young people take on roles that include event curation, and technical support. A dedicated marketing team promotes the screenings locally, creating prescreening adverts and digital and print materials to be distributed by a street team.

The young people are most engaged in events that blend film with other creative elements, such as music, live streams, filmmaking workshops, pizza-making, graffiti sessions and skate events.

Cellb has been hugely successful in engaging and retaining young people as they grow into adulthood. By involving young people directly in running the venue, Cellb has created a space where they feel relaxed, confident and genuinely themselves. Cellb's fresh, positive outlook is clearly evidenced in the venue's programming and ethos.

CELLB ADMISSIONS

3,743

CASE STUDY

The Enchanted Cinema Tour, London

The Enchanted Cinema Tour in 2025 was a tour of 28 interactive cinema workshops for children and families, from The Cabinet of Living Cinema CIC. The tour focused on keeping events affordable and reaching families facing social and economic barriers to live arts and interactive cinema across the London boroughs of Hackney, Greenwich, Lewisham and Enfield.

Each event invited children to become part of a popup “orchestra”, soundtracking beautiful animated films from the last 100 years. Guided by professional musicians, they played world instruments such as the turtle drum, gopichand, lyre harp and gong, and created their own “foley” sound effects.

The experience was carefully designed to build a sense of exploration and attention, with on-floor-shoes-off seating, warm-up activities, a relaxed and playful atmosphere and a phones-in-bags policy. A sense of achievement was fostered through individual applause for children playing instruments, while avoiding stigmatising non-active participation.





Within this setting, the project introduced children to classic and animated films from the archive, including *Nosferatu* (1922), Lotte Reiniger's 1920s animations and two seasonal events in Enfield celebrating *The Snowman* (1982).

Families left with a clear sense of engagement and accomplishment, as well as a connection to the venues and the confidence to return. Young audiences discovered new forms of film and animation that they were unlikely to have experienced before, and were encouraged to explore and experiment with the musical instruments during and after the events.

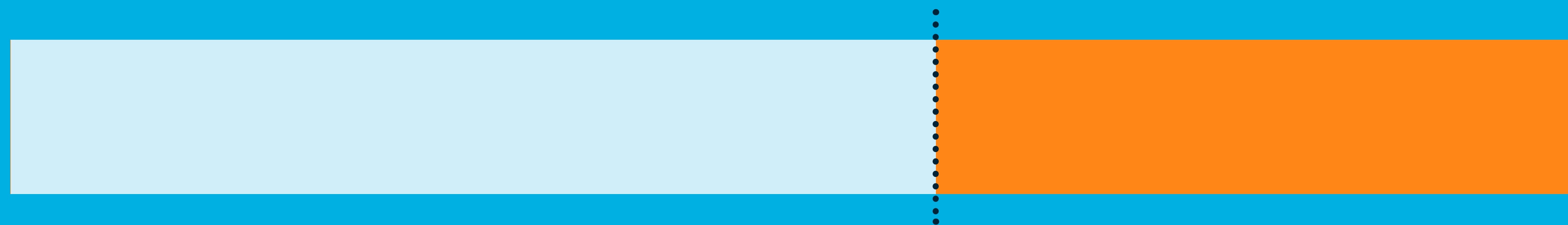
THE ENCHANTED CINEMA ADMISSIONS

960

TARGET

1,632

ADMISSIONS



“

Such a magical experience! It was fun, calming and I learnt so much about playing music. Thank you for being so inclusive and letting everyone join in.

AUDIENCE MEMBER, THE HORNIMAN MUSEUM ————— FILM HUB LONDON

Building skills in film exhibition





TOTAL PARTICIPANTS IN TRAINING PROGRAMMES

461

BUILDING SKILLS IN FILM EXHIBITION

Developing skills across the sector

As well as supporting member projects, BFI FAN is committed to developing its members' skills, knowledge and confidence, while creating space for inspiration and new ways of working.

Each Film Hub works to develop the exhibition sector with targeted training opportunities, meet-ups and capacity building sessions. BFI FAN also delivers a range of strategic professional development courses that are available to members across the UK and address key topics such as audience development, business skills and accessibility. BFI FAN is one of the few bodies that provides training opportunities that are tailored to the particular needs of film exhibition organisations. The BFI FAN wide skills programme is developed and delivered by Film Hub South East's lead organisation, the Independent Cinema Office, in collaboration with BFI FAN.

The section outlines the national training delivered from 2023-2026, including two editions of Revisiting Your Cinema Business Model and REACH: Strategic Audience Development, as well as three shorter intensive courses that aimed to tackle more specific skills needs, Accessibility Across the Board, Film Programming Essentials and Developing Your Sponsorship Strategy. It also looks back at the first edition of BFI FAN CON, a conference that brought members from across the UK together in Belfast in 2024.

TRAINING COURSE

Revisiting Your Cinema Business Model

Financial sustainability underpins venues' ability to flourish and continue to bring film to their communities. This course offered realistic strategies on how cinemas can respond and adapt to financial challenges, profound changes in audience behaviour, and transformations in the film industry at large.

The training filled an important skills gap by offering bespoke business skills training tailored to the needs of independent cinemas alongside six months of support from expert mentors. Key modules included financial planning and reporting, data-driven audience development, and strategies for maximising commercial and earned income.

All the venues have taken steps forward in their business approach. Leigh Film Factory developed a strategy for introducing digital projection alongside a new placemaking marketing approach, leading to a 20% increase in ticket sales. Pontardawe Arts had similar success, with the programme helping to shape a successful capital development project for a second screen. National Science and Media Museum was able to strengthen its cinema's position in a mixed-arts context through new financial modelling, a revamped membership scheme and its first cinema business plan.



**I learned different ways
of monitoring finances
and profitability across
all areas of our business**

RYCBM PARTICIPANT ————— 2024



TRAINING COURSE

REACH Strategic Audience Development

Attracting new and different audiences is fundamental to BFI FAN's strategic objectives, so a key training opportunity, REACH: Strategic Audience Development, focused directly on film exhibitors building strategic skills in growing and diversifying their audiences.

This was a practical training programme combining presentations, workshops, and hands-on project delivery. Each participant prepared a real-life audience development project that they delivered in their organisation over the duration of the course. Every project was shaped by its local context and the organisation's audience development goals – whether it was building new audience relationships from scratch in a new project or looking at who is (or is not) in an existing audience to see if deeper connections could be made with different age groups, communities or interest groups.

26 different organisations were represented across the two editions of the programme, including recent BIFA Cinema of the Year award winners The Magic Lantern Cinema, Portrush Film Theatre, Rich Mix and The Ultimate Picture Palace.

Some of the projects delivered included a series of filmmaking workshops for deaf individuals, organised by course participants Take One Action, which culminated in a screening of their work as part of the festival. Another participating organisation, Warwick Arts Centre, used the REACH programme to greatly extend its accessible cinema offer, introducing relaxed screenings alongside a deaf film club. We also saw several participants create new membership schemes for their organisations, including Chichester Cinema & Norden Farm Centre for the Arts.

“

The programme has been immensely invigorating, and I feel so much more confident in my role as an exhibitor

REACH PARTICIPANT ————— 2025



TRAINING COURSE

Accessibility Across the Board

Created and delivered by BFI FAN's Equality, Diversity and Inclusion Champion and Accessibility Consultant, Charlie Little, this course focused on providing participants with the insights and knowledge required to understand the social model of disability, modern accessibility measures and to establish their own Disability Action Plan, a key tool to improving access for staff and audience members across an organisation's work. An online version of the course has also been made available, allowing exhibitors to develop their Disability Action Plans at a time and pace that works for their organisation.

AATB PARTICIPANTS WHO SAID THEY LEARNED
SOMETHING NEW OF VALUE TO THEIR ORGANISATION

100%



I valued the relaxed and friendly
atmosphere. Charlie Little
is a brilliant facilitator!

ACCESSIBILITY ACROSS THE BOARD PARTICIPANT ——— 2024/25





TRAINING COURSE

Film Programming Essentials

Supporting members to develop essential skills in film programming, including understanding film copyright, research and curation, and strategic planning, the course built fundamental but specialist skills for members screening films to their community.

Alongside developing key practical skills, a range of case studies explored how organisations successfully adapted their programming to reach new audiences, for example by introducing new strands targeting underrepresented groups and by restructuring existing programmes to be more appealing to them.

“

The ideas and lessons flying around were very insightful and inspiring. It made me realise the strengths and scope my venue holds.

FILM PROGRAMMING ESSENTIALS PARTICIPANT

FILM PROGRAMMING ESSENTIALS
PARTICIPANTS WHO SAID THEY
ACHIEVED THEIR GOALS

100%

TRAINING COURSE

Developing Your Sponsorship Strategy

This intensive course provided members with practical knowledge and confidence to build a sponsorship strategy to help them effectively secure new financial partnerships.

The first session introduced delegates to the core principles of sponsorship and fundraising, led by Jennifer Frees of the Toronto International Film Festival, and supported participants in defining their organisational value and beginning to shape a compelling sponsorship deck.

The second session deepened this learning through case studies from Sheffield DocFest and Montrose LandxSea Film Fest, illustrating a range of partnership models and approaches. Delegates then took part in a facilitated sponsorship workshop to apply these lessons to their own context and received guidance on preparing their own sponsorship deck.



OVERALL PARTICIPANT RATING

4.8/5 ★



It was great to understand the broader scope of who might want to partner and also what other festivals were doing to approach their potential sponsors

DYSS PARTICIPANT ——— 2026

“



To be able to take the time and be part of these discussions at Bath Film Festival was an incredible help. We're now filled with new ideas for our neck of the woods

BURSARY RECIPIENT ————— SCREAMS BY THE SEA

BUILDING SKILLS IN FILM EXHIBITION

Training & Professional Development Bursaries

Each Film Hub offers bursaries to its members to support them in accessing training and professional development, including UK-wide BFI FAN training and events, as well as opportunities from beyond the network. In addition to the direct cost of the training or event, these bursaries can help with other costs such as travel, accommodation, childcare, or digital access.

Bursary recipients have attended a wide range of events including Cinema Rediscovered, the BFI London Film Festival, BFI FAN CON, ICO Screening Days, Distributor Slate Days and Grimmfest, and training such as The Box Archive Day, Get Grants' Legacy Fundraising Course and various UK-wide BFI FAN training courses.

BURSARIES AWARDED

442

BUILDING SKILLS IN FILM EXHIBITION

BFI FAN CON

The inaugural BFI FAN Conference, BFI FAN CON, took place at Queen's Film Theatre in Belfast from 11 to 13 September 2024. This was a rare chance for over 150 members to come together to strengthen their professional networks, explore new approaches to bringing film culture to audiences and build their confidence in undertaking new projects.

Expert speakers joined us to talk about AI and contemporary collecting in the Archive, while the BFI, Creative Industries Independent Standards Authority (CIISA) and Escapes all updated us on key sectoral initiatives.

Case studies from BFI FAN members, largely drawn from a UK-wide Open Call in early 2024, included sessions on film festival year-round innovation and guest curation, learnings from the Spotlight programme, reaching family audiences, people-centred film exhibition, how film can be a force for health and wellbeing and how cinema can play a role in nature restoration. Panels included tracing the journey through major capital redevelopment, the new wave of interest in repertory cinema, the Irish cinema distribution landscape, and an affinity group discussion for Global Majority delegates.

A session on the importance of descriptive subtitles was followed up with wider Deaf awareness training from the British Deaf Association. Delegates got involved practically at workshops on placemaking and branding, and a board game that challenged players to manage the different aspects of a sustainable organisation.



BFI FAN CON ATTENDEES FROM ACROSS ALL FILM HUBS

150



“

BFI FAN CON provided practical strategies for engaging diverse audiences, which is crucial for our goal. The insights gained are immediately applicable to our work.

ATTENDEE, BFI FAN CON

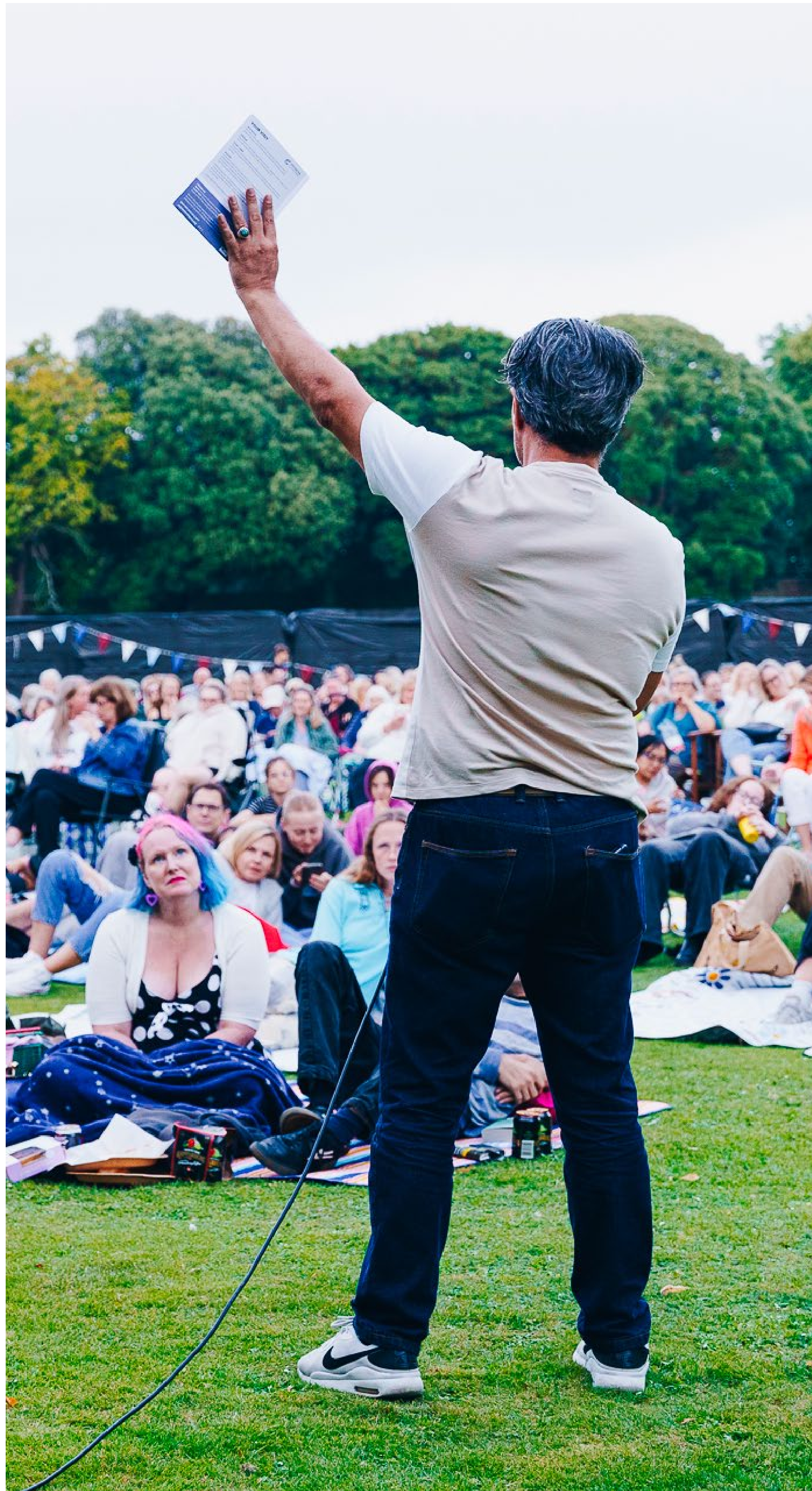
FILM HUB NI

A sense of exploring the city and its film culture, guided by the team at the iconic Queen's Film Theatre, shaped the social and networking elements of the conference. These included an opening night reception and screening of restored Northern Irish classic *Cal*, a conference dinner in the Great Hall of Queen's University Belfast, and a cinematic walking tour of Belfast at the conference close.

Participants left feeling inspired, equipped with fresh ideas and practical strategies, and motivated to collaborate and innovate in how they built connections with their audiences.

DELEGATES WHO SAID THEY WOULD
RECOMMEND BFI FAN CON TO OTHERS

99%



Improving environmental sustainability in film exhibition



IMPROVING ENVIRONMENTAL SUSTAINABILITY IN FILM EXHIBITION

Our environmental champions

BFI FAN's environmental champion, Film Hub North, with the support of Julie's Bicycle and the BFI, has equipped members with practical knowledge and easy-to-access tools to better identify ways they can mitigate their carbon impact (often lowering their long-term energy costs in the process), make positive contributions to their local environment and consider how they can further audience awareness and engagement through their cultural programming.

BFI FAN has developed a range of bespoke toolkits and resources for film exhibitors. These include the DIY Retrofit Guide for UK Film Exhibitors, which offers practical ways to reduce carbon impact while lowering long-term operating costs, and Demystifying Terms 101: A Glossary for Sustainability Funding, designed to help exhibitors navigate funding opportunities and build a strong case for sustainable capital improvements.

A range of specific support and initiatives were made available to BFI FAN members to support their own work in this area:



CARBON LITERACY ONLINE COURSE

Delivered in 2024 and 2025 by Historic England and Heritage Buildings and Places, this course was tailored for film exhibitors in heritage venues. This entry-level, action-focused training equipped participants with a strong understanding of the climate emergency, its impact on heritage sites, and the national and international policy context. It also highlighted the benefits of taking action and practical low-carbon approaches within heritage settings, empowering organisations to begin making sustainable changes.

GREEN HOUR WEBINAR SERIES

This successful series of webinars provided an accessible entry point for members to learn about actionable topics such as digital sustainability, tracking environmental impact, sustainable procurement and fundraising for retrofitting. The series featured guests from sector organisations, including Greater Manchester Arts Sustainability Team, Vision25, Julie's Bicycle, Abandon Normal Devices, National Lottery Awards for All England and case studies including Curzon Clevedon, Montrose LandxSea and T A P E Collective.

MENTORSHIP AND BESPOKE CONSULTATIONS

Between March and July 2024, eight exhibitors took part in the Green Exhibitors Mentorship programme, engaging in group sessions and one-to-one support to plan the next stage of their environmental sustainability journey. In 2025, 15 member organisations benefited from a two-part consultation led by Mandy Kean (Mustard Studio) and Simon Curtis (Greater Manchester Arts Sustainability Team), helping them develop tailored Climate Action Plans to reduce their environmental impact.



CASE STUDY

99p Films, Cornwall

99p Films, a community interest company based in Penryn, South West Cornwall, was funded between 2024 and 2026 to deliver a distinctive programme of social cinema events across Cornwall. Over this period, the organisation delivered 20 events in both traditional cinema spaces and non-traditional venues such as community centres, using the power of documentary film as a catalyst for environmental awareness and increased social participation.

Each event was designed as a collective experience, with screenings followed by interactive post-film discussions and a communal feast. These predominantly vegan meals were sourced with sustainability in mind, prioritising organic, regenerative and locally produced ingredients, often from farms just metres from the screening locations, thereby supporting local growers and reducing environmental impact.

The curated film programme focused on ecological and social themes relevant to Cornish communities, including energy, farming, marine ecology, the refugee crisis, houses and bees. Screenings featured titles such as *Six Inches of Soil*, *Ocean with David Attenborough*, and *Forgotten Temperate Rainforest*, many of which would not otherwise have been shown in the region.

To facilitate discussion and strengthen audience relationships with local community groups, 99p Films partnered with a range of trusted organisations, including the Woodland Trust, Natural England, University of Exeter and the Cornish Wildlife Trust, to connect on-screen issues with local expertise and action. Building on this, they piloted a participatory research model, enabling audiences to contribute to structured discussions, identify opportunities for local action and feed insights back to local government.

Environmental sustainability was embedded across all aspects of delivery, from 100% biodegradable risograph-printed marketing materials to a solar-powered office, the purchase of second-hand computers and projectors, ethical suppliers for banking and phones, and low-carbon travel - including electric tandem bicycles for staff. These efforts were recognised through a nomination for Most Sustainable Small Business at the Cornwall Sustainability Awards.

Audience development was central to the model, with a strong focus on engaging underserved and lower-income communities through a touring approach and partnerships with local community centres. The organisation’s signature 99p ticket price helped remove financial barriers, while creative marketing strategies, from bus posters to murals and community-produced content, broadened reach.

Overall, 99p Films demonstrates how social cinema can successfully build audiences while embedding environmental sustainability both on screen and in practice, creating meaningful cultural and community impact.



99p FILMS ADMISSIONS



As this report is published in September 2026, BFI FAN members are gathering in Newcastle upon Tyne for their conference, BFI FAN CON. They will be there to share and learn from fellow BFI FAN members and others from the UK and beyond.

BFI FAN CON will celebrate successes in crafting wonderful programmes, reaching new audiences, inspiring a love of film in the next generation, breaking down barriers to participation and adapting to a constantly evolving sector. What BFI FAN members do is only possible through working in partnership on a local level with organisations and individuals in their community, their Film Hubs, the BFI, the wider industry and with the vital support of BFI National Lottery Good Cause funding.

BFI FAN reaches far and wide, thanks to our passionate member organisations making extraordinary things happen in communities right across the UK. Whether in major urban centres, market towns or rural areas, they will continue to invigorate the cultural, social and economic life of places and communities into the future.

See you in the cinema!



JOIN US

Become a Member of BFI FAN

If you're an organisation that regularly screens films to audiences in the UK you can join the BFI Film Audience Network for free through your local Film Hub. We are always keen to welcome new members.

Join FAN today



GET IN TOUCH

Talk to us

We hope that you enjoy finding out more about the wide range of activities that FAN supports and delivers in this report. If you'd like to collaborate, support us or find out more about activity in specific areas of the UK, reach out to your local Film Hub. If you'd like to talk to us about the work we do across the UK, email filmhubse@independentcinemaoffice.org.uk