

BFI Film Audience Network 2017-2022 An Overview

Contents

Introduction	03
FAN Aims and Priorities	04
FAN Structure	05
FAN Activity	07
Funding Available	09
Appendix A – Film Hub Lead Organisations in Detail	10
Appendix B – BFI FAN Deliverables and Outcomes 2017-2022	12

In [BFI2022](#) we set out our commitment to giving everyone, everywhere in the UK the opportunity to enjoy and learn from the richest and most diverse range of great British and international filmmaking, past, present and future¹. The BFI Film Audience Network and the BFI Audience Fund are central to this commitment and will be underpinned by our desire to boost diversity and inclusivity – to build a broad film culture across the UK which recognises and values the quality of difference and seeks to rebalance under-representation on screen, in the workforce and in audiences.

The BFI Audience Fund is an open access fund, intended to support a range of film activities that are able to demonstrate a clear fit with BFI2022 strategic priorities. Guidelines are available separately, [here](#); this document relates to the BFI Film Audience Network (FAN).

INTRODUCING FAN

The BFI Film Audience Network was set up in 2012, using funds from the National Lottery, to support a stronger and more connected approach to growing audiences for British and international film on the big screen.

For the next five years of our strategic plan, we want to build on the early successes of FAN, to refine and strengthen its unique role in growing film audiences in the UK and to help it achieve even more – in line with the overarching priorities of BFI2022.

Our new strategy will boost the overall resources and decision-making capability available to FAN and as a result will ask more of its leadership.

It is our expectation that there will be eight Film Hubs covering the UK, made up of organisations that share a commitment to the aims of FAN and the strategic priorities of BFI2022. Three of the Film Hubs will be formed by the nations of Scotland, Wales and Northern Ireland and one will support activity predominantly in the Outer Boroughs of Greater London.

The remaining four will cover the rest of England in the North, the Midlands, South East and South West. Each Hub will be led by a Film Hub Lead Organisation (FHLO), which will have responsibility for strategic decision making functions within its Hub.

In addition, and new for BFI2022, FAN in England will be given responsibility for filmmaking talent development within their Hub regions as partners in [BFI NETWORK](#)². Further details on these developments and the strategic parameters of FAN 2017-2022 are outlined in this document.

¹ In BFI2022, 'film' means anything that tells a story, expresses an idea or evokes an emotion through the art of the moving image – whilst honouring the platform for which the work was intended.

² In Wales, Scotland and Northern Ireland the BFI's existing NETWORK partners will continue to lead on the delivery of talent development in their respective nations. We will ask these organisations to collaborate with their FHLO to create productive partnerships that bring filmmakers and audience development closer together.

The vision of FAN is to build a wider, more diverse UK cinema audience with a richer appreciation of British and international film.

ITS AIMS ARE TWOFOLD:

- To develop a larger, more diverse, confident and sustainable audience for a wider range of British and international film – with a primary focus on the collective viewing experience
- To create a stronger, more connected and confident sector for the distribution and exhibition of a wider range of British and international film.

THE SPECIFIC BFI2022 PRIORITIES FOR FAN ARE TO:

- Increase access to a wide range of independent British and international film for audiences, especially those outside central London
- Increase engagement with BFI supported activities across the UK and enhance the quality and cultural depth of audience experience
- Increase access to the UK's screen heritage especially via BFI's National Film & TV Archive and those of the regions and nations
- Enhance the quality and reach of audience facing activity, deepen knowledge and build capability in its membership

AND

- To do this with a particular emphasis on increasing the diversity of audiences and boosting the number of 16-30 year olds engaging with FAN activity.

Working with their membership and other partner organisations – including for example Into Film and regional and national film archives – the Film Hub Lead Organisations that make up FAN will undertake a programme of activity intended to address these priorities and contribute to the FAN outcomes as described in Appendix B. This activity will take place both at Hub level and on a FAN-wide basis.

FAN Aims and Priorities

FILM HUBS

As outlined above, we anticipate there will be eight film Hubs across the UK in FAN 2017-2022 (for more detail please see the FAN Geography map available [here](#)).

In the first iteration of FAN, there was no Hub centred on Birmingham or the West Midlands. Instead the city of Birmingham was covered by the South West & West Midlands Hub and the remainder of the region was split across two Hubs (SWWM and North West Central).

Going forward we believe it is strategically important that Birmingham is at the heart of a future FAN structure and are therefore proposing a new Midlands Hub – potentially to be based around Birmingham and Nottingham and ensuring that the West Midlands is no longer separated. This change will have a knock-on effect on the current North West Central Hub and Film Hub Central East resulting in a single Hub across the North with East Anglia becoming part of the South East.

This division of English Hubs mirrors those of Arts Council England which we believe will create improved opportunities for cultural partnerships and collaborations.

Running alongside these boundary changes, we are also planning to streamline some aspects of FAN, for example around membership, administration of Hub funding and evaluation of Hub member activity. We would also be keen to see FHLOs seek opportunities for collaborating more closely on 'back office' functions in order to make best use of resources.

FAN MEMBERS

Members are likely to include a range of organisations such as independent cinemas (full and part time), arts centres with a film programme, film societies, film festivals, community venues, multiplex cinemas and film archives, along with others such as education providers, galleries, museums, online providers, broadcasters, local TV, libraries and production companies.

The level and nature of an individual member's involvement in FAN will vary according to its role, remit and capacity but it is expected that all supported activity will contribute to the achievement of the FAN outcomes.

There will be a single set of inclusive membership guidelines and criteria which will apply across the whole of FAN so whilst an organisation might be a member of a specific Hub, it will be on the same basis as members elsewhere.

FILM HUB LEAD ORGANISATIONS (FHLOs)

Each Hub will be led by an FHLO – a delivery organisation (or partnership) that has organisational strength and experience in cinema exhibition and an acknowledged track record in developing audiences for independent British and international film. FHLOs will act as cultural leaders, collaborators, curators, campaigners and facilitators as well as being a source of guidance to FAN members and other FHLOs. Displaying a clear commitment to the priorities of BFI2022, they will stimulate new ideas, ensure a diversity of activity is supported and delivered, develop a broad range of partnerships and address the FAN outcomes with flair and ambition.

Additionally – and new for BFI 2022 – they will be asked to take a leadership role for one of the cross-FAN activity areas outlined in the following section (FAN Activity). FHLOs in England will also take on the responsibility of supporting emerging filmmaking talent in their Hub region.

Further details on the role and make up of FHLOs can be found at Appendix A.

HUB ADVISORY GROUP

The FHLO will have responsibility for strategic decision making functions within its Hub and will be supported in its work by a Hub Advisory Group. The role of this group will be to assist with strategic planning, decision making and offering advice about specific sectors or areas of expertise. We would expect the Group to be largely made up of a representative selection of Hub members but would also wish to see non-Members forming part of the group where they have useful and relevant expertise to offer – especially in relation BFI2022 FAN priorities.

STRATEGIC PARTNERSHIPS

We anticipate FAN working closely with other existing film organisations where it will achieve greater impact to collaborate. Such organisations may not form part of the FAN structure but would have resources, expertise or remits that complement those of FAN. Examples could include Into Film, the UK Cinema Association, the Film Distributors' Association, the Independent Cinema Office, Cinema For All, Creative Scotland, NI Screen, Ffilm Cymru Wales, BFI Film Academy, Creative Skillset, national and regional film archives and the BFI itself.

In order to maximise the benefit of the BFI's Lottery investment in FAN, we would also expect FAN to avoid duplication with the work of existing film organisations.

HUB BASED ACTIVITY

Audience development

We anticipate that the FHLO and Hub members will plan and deliver a programme of creative, accessible and culturally ambitious screenings and events, often supported by a range of partners and always underpinned by dynamic strategies for achieving FAN's audience objectives.

This might be a mixture of strategic, longer term initiatives and one-off short term projects.

Film Festivals

Under the first iteration of FAN, FHLOs were not able to offer support to film festivals unless it was for new or extended activity. This was in order to avoid duplication with the BFI Film Festival Fund. However, this approach sometimes made it hard for FHLOs to be strategic about audience development across their Hub and as part of the extended remit for FAN, this restriction will no longer apply. Unlike the BFI however, FAN is not a distributor of National Lottery funds and will not be running an equivalent to the BFI's 'open access' Audience Fund.

It is intended that those film festivals which are largely local in their reach will be eligible for support from their Hub – subject to fitting with FAN/Hub priorities and in line with agreed decision making processes. Where a film festival is identified as a key delivery partner for the Hub, we would envisage them forming part of the Hub Plans that will be submitted to the BFI at Stage Two.

FHLOs will be required to agree their approach to film festivals with the BFI and those Hubs operating in Scotland, Wales and Northern Ireland will need to work with Creative Scotland, Ffilm Cymru Wales and NI Screen respectively to agree complementary approaches.

Touring community cinema schemes

The BFI will no longer offer financial support to community cinema touring operations that are contained within a single Hub – these will now be eligible for support solely from their home Hub (where they meet strategic aims). Conversely those touring operations that cross more than one Hub are likely to be eligible to apply for support from the BFI Audience Fund.

Member support

FHLOs will formulate an annual Hub programme of member support and development activity designed to increase capability and expertise, boost confidence and promote the exchange of knowledge and information – with a particular focus on the priorities of BFI2022.

Talent development

As part of the BFI's commitment to plurality in decision-making, we will support the recruitment of BFI NETWORK talent developers based within the English Hubs, to work with the FHLOs and their membership, the BFI Film Fund and the other NETWORK partners to identify, develop and showcase early film talent.

We believe that vibrant and inclusive cultural cinemas can act as important hubs for creative people – as places to meet, make connections and exchange ideas; to gain inspiration, increase confidence and deepen knowledge of the art and history of film. FHLOs in England will be tasked with making the most of their central cultural position in order to seek out, harness and develop emerging filmmaking talent wherever it may be found. Just as with their audience work, as talent developers the Hubs will have a clear remit to boost diversity and challenge under-representation.

CROSS-FAN ACTIVITY

Whilst the main focus of FHLOs and their work will be at Hub level, we also want to empower FAN to function effectively across the UK where there are clear opportunities for maximising impact, improving effectiveness and working more strategically. To achieve this we will boost available funding for selected cross-FAN activity areas and ask each FHLO to undertake a formal leadership role in at least one of these.

Under FAN 2012-17 FHLOs allocated some of their annual funding to cross-FAN activity in areas such as young audiences, capability, diversity and support for new releases – with one FHLO taking an informal leadership role in each case. Going forward this funding will be held on behalf of FAN by the lead FHLO for each of the agreed cross-FAN areas.

Working to a brief drawn up by the BFI, each lead FHLO will engage with the rest of FAN (and others as applicable) to plan an annual programme of cross-FAN activity designed to complement (and be funded separately to) Hub-based activity. Once this plan is approved, the lead FHLO will be responsible for the funding, co-ordination/delivery and reporting of the activity.

As well as delegating more funding decisions to FAN, this approach will create a greater strategic focus to FAN-wide activity, streamline communications and improve collaboration, as well as increasing the ability of FAN to fundraise against specific projects.

Indicative cross-FAN areas include:

Programming (including major programmes)

A UK wide audience facing programme of creative, accessible and culturally ambitious screenings and events delivered with a range of partners and underpinned by a robust and dynamic approach to reaching target audiences.

Diversity and Inclusion

A programme of work to boost the engagement with FAN of diverse under-represented audiences.

Screen Heritage

A UK wide audience facing programme of creative, accessible and culturally ambitious screen heritage based activity, underpinned by a robust approach to reaching our target audiences and supported by partnerships with national and regional film archives.

Young Audiences

A programme of work to boost the engagement of young audiences with FAN, with a particular focus on 16-30 year olds.

Support for New Releases

A year round programme of work designed to increase audiences for selected, newly released specialised films.

Member Support and Development

A programme of sector facing events and activities designed to deepen knowledge and enhance the ability of FAN members to respond to BFI2022 priorities.

Evaluation and Data

Contributing to the independent evaluation of FAN and taking an oversight position of all audience data, evaluation and performance data from across FAN.

Audience Marketing and Communications

A cross-FAN strategy for audience communications and marketing activity.

Education

Developing a cross-FAN approach to in-venue Education activity.

Non-Theatrical and Community Cinema

A co-ordinated approach to boosting audiences and broadening choice in non-theatrical and community settings.

The final set of cross-FAN areas will be determined through the FAN application process; some of the above identified areas may be combined and/or additional areas may be added at the BFI's discretion.

The BFI has allocated approximately £3m of National Lottery funding annually to FAN. This allocation does NOT include support for talent development which will be funded separately.

Of the total FAN funding allocation, it is envisaged that around two thirds will be spent at Hub level and one third will be used for cross-FAN activity, although the final division will be determined during the planning process.

Funding Available

09

Appendix A

FHLOs in Detail

FILM HUB LEAD ORGANISATIONS IN DETAIL

The key role of an FHLO will be to achieve the outcomes of BFI2022 by working within its Hub region and across FAN to develop audiences, build partnerships, support members and initiate innovative programmes of activity.

Specific annual deliverables will be agreed with each FHLO as part of the planning process. This document lays out the qualities and generic ongoing functions that would be expected of an FHLO.

FHLO EXPERIENCE

Film Hub Lead Organisations will act as cultural leaders, collaborators, campaigners, curators and facilitators – as well as being a source of guidance to FAN members and other FHLOs. Displaying a clear commitment to the priorities of BFI2022, they will stimulate new ideas, ensure a diversity of activity is supported and delivered, develop a broad range of partnerships and address the FAN objectives with flair and ambition.

FHLOs as organisations will be expected to have a visible track record of excellence in audience development, communications and specialised film programming as well as being able to demonstrate a robust knowledge of the breadth of film culture. They will have robust organisational capacity in financial management and governance. Specifically, FHLOs are expected to have demonstrable success in delivering effectively against the BFI2022 Measures of Success as outlined in Appendix B.

PERSONNEL REQUIREMENTS

In terms of FHLO staffing, it is envisaged that the lead role/s within the Film Hub management will be predominantly creative in focus with the senior team holding knowledge and skills in at least one of film programming/curation AND/OR audience development, communications and marketing. It is expected that this knowledge will be demonstrated by current or recent experience in one or more of these fields. Senior staff will also be expected to be able to demonstrate strong strategic planning capability.

The lead FHLO staff should be supported by a robust administrative/co-ordination function, with additional strategic input being provided by the FHLO organisation/ partnership and also by the Hub Advisory Group.

In England, FHLOs will also provide talent development support through dedicated – and fully funded – BFI NETWORK talent developers.

MAIN FHLO FUNCTIONS AT HUB LEVEL

The FHLO will have the following primary functions in relation to its Hub responsibilities:

- Taking a clear creative lead role in its Hub – generating distinctive programming/audience development projects and delivering them directly, in partnership with other FAN members or via a third party as appropriate
- Underpinning the capability and capacity of the FAN membership through a range of interventions including the provision of advice, information, and market/audience intelligence; putting in place opportunities for knowledge transfer and professional development; and supporting/delivering audience facing communications to raise the profile of specialised film screenings and events
- Providing financial support for projects or initiatives that are generated by Hub members and which meet the aims of FAN/BFI2022
- Undertaking business planning, reporting and monitoring activities in relation to Hub activity as per guidance from the BFI
- Developing and nurturing a wide range of strategic and delivery partnerships – in particular with film organisations that are contributing to the aims of the BFI2022 strategy
- Evaluating the success and effectiveness of Hub activity and the FHLO itself
- Acting as the main point of contact for the Hub, collecting, collating and distributing data and information on its activities as required
- Levering additional funds into the Hub
- Ensuring Lottery funding is used in line with agreed Plans and that financial arrangements for the receipt and use of such funds are robust and fit for purpose
- Supporting members to take an active role in both Hub based and cross-FAN activities
- In England only, working with the BFI Film Fund to nurture new and emerging filmmaking talent through supporting short film production and feature idea development; and collaborating with NETWORK's UK-wide partners to arrange regional provision in areas such as professional development.

An FHLO will not generally be expected to deliver events or initiatives of a national nature unless it is operating in the capacity of lead organisation for the relevant cross-FAN area (see below).

MAIN FHLO FUNCTIONS AT FAN LEVEL

In addition to carrying out their Hub functions, FHLOs will be invited to apply to take lead responsibility for one of the indicative cross-FAN activity areas outlined in the main body of this document. In some cases this will involve extensive planning, project management, leadership and co-ordination; in others it will primarily involve acting as a point of contact and communication conduit. In many cases it will involve working with other partners including BFI funded organisations and the BFI itself. Funding available to the lead FHLO will vary in each case and will reflect the scope and nature of the role.

FAN DELIVERABLES	FAN OUTCOMES	BFI2022 MEASURES OF SUCCESS	PERFORMANCE INDICATORS ¹
<p>Creative, accessible and culturally ambitious screening and events programmes – delivered with a range of partners and aimed at a range of audiences (with an emphasis on increasing the diversity of audiences and on engaging young audiences).</p> <p>Minimum requirements</p> <p>a) Large scale FAN-wide screening and events programmes: two annually – one of which is curated in response to the BFI Blockbuster theme (or equivalent).</p> <p>b) Hub-based portfolios of screenings and events: one annually per Hub.</p>	<p>A more diverse audience is engaging with FAN activity (both in numerical terms and as a proportion of overall audiences).</p> <p>There is a growth in FAN audiences along with enhanced opportunities for them to enjoy an in-depth cultural experience – including gaining a deeper understanding of the art of film.</p> <p>There is an increase in FAN audiences aged 16-30 (both in numerical terms and as a proportion of overall audiences).</p>	<p>Increased the diversity of audiences and talent supported across all BFI activities.</p> <p>Increased engagement with BFI activities across the UK and increased the quality and cultural depth of their experience.</p> <p>Increased participation of 16-30 year olds across all BFI activities and funded programmes.</p> <p>Improved employers' ability to recruit a skilled workforce across the UK.</p>	<ul style="list-style-type: none"> • Number and range of audiences • Number and range of titles where relevant • Number, type and geographic location of delivery partners • Number and type of opportunities to deepen engagement with film • Satisfaction ratings (audiences and partners) • Value for money
<p>Member development activities designed to enhance the quality and reach of audience activity by building the capability of FAN members.</p> <p>Minimum requirements</p> <p>a) Strategically significant cross-FAN initiatives: three annually.</p> <p>b) Hub-based portfolios of member support: one annually per Hub.</p>	<p>FAN members are more knowledgeable and effective in their work, including in their ability to respond to BFI2022 priorities.</p>		<ul style="list-style-type: none"> • Number and range of participants • Number, range and geographic location of activities • Satisfaction ratings (participants and partners) • Value for money • Leverage for BFI funding • Increase in capability

BFI FILM AUDIENCE NETWORK DELIVERABLES AND OUTCOMES 2017-2022

This table sets out the key BFI2022 Measures of Success against which FAN will be delivering activity – along with the minimum annual requirements and the intended outcomes of this activity. It also presents the Key Performance

Indicators that will contribute to our understanding of how effective FAN is being in working towards these outcomes. A comprehensive list of the data that will need to be collected by each FHLO will be made available separately during the Lottery application process. Precise targets and deliverables will be agreed annually as part of the planning process.

ENGAGING YOUNG AUDIENCES

FAN DELIVERABLES

A programme of activity delivered with Into Film intended to increase the number of 16-19 year olds attending jointly organised screenings/events.

Minimum requirements

- FAN-wide initiatives delivered with Into Film: one annually.
- Hub-based activity programme jointly delivered with Into Film: one annually per Hub.

FAN OUTCOMES

There is an increase in the number of 16-19 year olds attending screenings/events jointly organised with Into Film.

BFI2022 MEASURES OF SUCCESS

Increased participation of 16-30 year olds across all BFI activities funded programmes.

PERFORMANCE INDICATORS ¹

- Number and range of audiences
- Number and range of titles
- Number, type and geographic location of delivery partners
- Number and type of opportunities to deepen engagement with film
- Satisfaction ratings (audiences and partners)
- Value for money

ACCESS TO SCREEN HERITAGE

Creative, accessible and culturally ambitious programmes of screenings and events centred on screen heritage content with a particular focus on BFI2022 screen heritage priorities; to be delivered with a range of partners including the BFI National Film & TV Archive and other regional and national archival collections.

Minimum requirements

- Large scale FAN-wide screen heritage screening & events programme: one annually.
- Over the course of BFI2022, at least two of these FAN-wide programmes should relate to BFI2022 Screen Heritage priorities including TV.
- Hub-based screen heritage programmes: one annually per Hub.

There is an increase in audiences for screen heritage material, especially films drawn from the BFI National Film & TV Archive and those of the regions and nations.

Increased access to the BFI's National Film & TV Archive and those of the regions and nations.

- Number and range of audiences
- Number and range of titles
- Number, type and geographic location of delivery partners
- Number and type of opportunities to deepen engagement with film
- Satisfaction ratings (audiences and partners)
- Value for money

¹ FHLOs will be advised separately as to the precise information they will need to collect to underpin these KPIs