

ImagineAsia Evaluation Report

By Amanda White and Pratap Rughani

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Monsoon Wedding (2001) Directed by Mira Nair.

"I very much welcome Britain's growing film links with South Asian countries. More is available from South Asia on screen in Britain than at any time and is attracting ever growing audiences. The industries are working together on production too. This festival will, I am sure, help to bring to audiences in Britain a much larger range of opportunities, giving us access to a huge store of cultural riches we can all enjoy.

It is of great importance to everyone that we celebrate the cultural diversity which we have in this country, and film is an art form which reaches out to more people than any other. A sharing of cultures brings people closer together, and the more we know about, understand and enjoy the range of cultures which we have in Britain, the better."

**Prime Minister Tony Blair
on ImagineAsia, February 2002**

(ImagineAsia brochure.)

ImagineAsia Evaluation Report

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EXECUTIVE SUMMARY

By Amanda White and Pratap Rughani

The Evaluation

This evaluation report on the ImagineAsia project was commissioned by the *bfi*. As independent evaluators we drew together and interpreted qualitative and quantitative analysis undertaken by the *bfi* during the project and independent field research into audience views which took the form of six focus groups in different parts of the UK. The evaluation is focused to assess whether the project fulfilled its original aims, which are defined as follows:

Aims

1. Engage with a range of British Citizens of South Asian origin and develop sustainable relationships.
2. Engage with young people from 16 – 35 years of age.
3. Raise public awareness and access to South Asian /British Asian film culture.
4. Cultivate a wide range of partnerships, including within South Asian communities.

Findings

Overall

a) The eight month long ImagineAsia project was a new step for the *bfi* and was a major achievement culturally, politically and even to some extent commercially. The *bfi* met its costs on the project through the annual spends of Departmental budgets with an additional project budget of 85K, mainly spent on publicity. Some sponsorship and grant support was also raised.

b) The project created a positive *bfi* presence across the UK (as represented by over 50 partners across England, Scotland, Wales and Northern Ireland), as well as on the international stage.

1. Did the project engage with a range of British Citizens of South Asian origin and develop sustainable relationships?

c) ImagineAsia engaged with a much broader range of South Asian film cultures and audiences than had previously been achieved by *bfi*. This resulted in a new enthusiasm among many British Asians to develop ImagineAsia further. Many were encouraged to see the *bfi* embracing a more contemporary Britain and saw this as a significant development for a national agency.

d) While a huge and very successful step has been taken and concerted attempts were made to source diverse product, the project fell short of its full cultural expectations as the content overall was skewed towards India's Bollywood cinema. Other South Asian communities and film cultures (Pakistani, Bangladeshi and Sri Lankan) will need a higher profile in any future ImagineAsia project. This is particularly relevant given the cultural sensitivities between UK Asian communities. Evidence based on social research indicates that Pakistani and Bangladeshi communities suffer greater social exclusion than other Asian communities. Both of these communities felt underrepresented by ImagineAsia.

2. Did the project engage with young people from 16 – 35 years of age?

e) ImagineAsia has made inroads in attracting new and younger audiences but more work is needed in this area by the *bfi* and partner organisations, especially the 16-25 age group.

3. Did the project raise public awareness and access to South Asian/ British Asian film culture?

f) ImagineAsia was perceived to have captured the 'zeitgeist' of 2002. ImagineAsia publicity was able to reach national and international media from the Guardian to Times of India to The Hollywood Reporter. Of the publicity audited by The Institute of Public Relations the Project generated a free advertising value equivalent to £1,619,704 for *bfi*. The Project also developed strong links with UK Asian media partners, which have in some instances been sustained.

g) A very strong message emerged from Focus Groups around the country that ImagineAsia should continue. Many were of the opinion that it would not be logical to drop the project after successfully establishing it as a new *bfi* brand. Significantly, these findings are equally clear among critics of ImagineAsia. There was a call for ImagineAsia 2 to be planned.

h) The *bfi* played a key role in the advocacy, supply and tour of a broader range of Asian films and related materials, such as film posters. It also created a platform for South Asian visiting film practitioners touring the UK, (including a Visiting Arts tour). ImagineAsia demonstrated the *bfi*'s commitment to continued engagement in the regions and servicing this need. The recent rationalisation of *bfi* Cinema Services has created concern especially among regional partners that the promotion of a wider film culture does not have a clear delivery mechanism in terms of touring.

i) There were a range of positive responses to large scale ImagineAsia initiatives including the ImagineAsia Opening and Closing Nights (including Moving Image club nights); The Edinburgh Film Festival's Shah

Rukh Khan talks; *Bollywood in Love* and *Bigger Than Bollywood* touring exhibitions, Selfridges and the V&A's *The Art of Bollywood*. The publishing of new books/ DVDs and the NFT's two month Satyajit Ray season were perceived as further successes of the Project.

4. Did the project cultivate a wide range of partnerships, including within the South Asian communities?

j) The project did succeed in cultivating a wide range of partnerships from public institutions, commercial companies and community based organisations such as, Selfridges, Sony Television, The V&A, The British Library and the Bangladeshi Film Festival.

k) In terms of project delivery although the development of new models of partnership was generally perceived as a positive step forward, there had been in some instances a mis-match of expectations between partners and *bfi* despite the clarity of partner contracts.

l) There were calls for the *bfi* to supply marketing and publicity expertise to smaller partners and generally support South Asian audience development.

Key Recommendations

1. Did the project engage with a range of British Citizens of South Asian origin and develop sustainable relationships?

a) i) There should be an immediate follow up to the ImagineAsia brand to sustain engagement with Asian partners and audiences. A yearly national event focusing on South Asian cinema similar to Black History Month is suggested or even ImagineAsia 2.

ii) The ImagineAsia brand should be gradually expanded to include other South Asian film cultures eg. Nepali films.

b)The *bfi* should work with partners to target socially excluded South Asian communities especially Bangladeshi, Pakistani and Sri Lankan communities to balance the over dominance of Bollywood. Renewed efforts should be made to secure funding for this purpose from other agencies.

c)The *bfi* should work in collaboration with the UK Film Council to commission a feasibility study into developing distribution of South Asian (non-Bollywood) films, supported by an education programme, working with regional film theatres and multiplex chains.

d)A South Asian marketing and audience development programme should be devised and implemented with partners and regional screen agencies, with the *bfi* providing marketing and publicity expertise. Future *bfi* major projects should be supported by a clear marketing strategy.

e)The *bfi* should carry out market research to benchmark the current level of South Asian audiences across its diverse activities.

f)The *bfi* (in partnership with South Asian practitioners), build-in the programming of South Asian film seasons and talks at NFT linked to ImagineAsia month.

2. Did the project engage with young people from 16 – 35 years of age?

g)The *bfi* should engage more effectively with young people by:

i) consulting with external organisations and practitioners with successful track records of engaging young people nationally and regionally.

ii) involving young people in *bfi* programming/ planning decisions through 'ideas groups' such as at NFT.

iii) encouraging *bfi* / partners to develop more planned activities, for schools, colleges and universities, such as, the roll-out *bfi* Education Projects/NFT based education workshops and screenings to regional venues.

h) In the lead up to future festivals the *bfi* host education workshop days for partner education officers. The programme should discuss and exchange ideas for speakers, films and potential local funding sources.

3. Did the project raise public awareness and access to South Asian/ British Asian film culture?

i) NFT (in collaboration with ImagineAsia partners) should devise touring packages of South Asian/ British Asian cinema to be distributed around the UK.

4. Did the project cultivate a wide range of partnerships including South Asian communities?

j) ImagineAsia seminar or conference should be organized with key partners and practitioners, with a view to developing a South Asian audience programme. A draft plan for future Asian film activities should be discussed and developed. This should include a 'problem solving lab' – to help share new ideas and broker problems.

k) There should be wider use of specialist sponsorship and marketing expertise to penetrate more widely into the British Asian communities and support regional partners activities.

1. INTRODUCTION

ImagineAsia was a hugely successful, all-singing all-dancing masala festival. There hasn't been anything quite like it before. As one of the *bfi*'s largest ever events it broke new ground on several fronts: introducing a broader appreciation and mainstreaming of South Asian film cultures to a cross over audience in the UK; launching a raft of new publications and educational materials; successful NFT seasons and talks; new theatrical and DVD releases, young peoples events; touring exhibitions, screenings and talks around Britain.

ImagineAsia cultivated new connections with South Asian audiences and practitioners; pioneering a new model of partner-based initiatives; connecting the worlds of fashion and music to film; developing new commercial, public sector and community based partnerships and leading all of this under the banner of Diversity at the British Film Institute.

ImagineAsia was originally conceived in 1998 as a One *bfi* Project. Each *bfi* department contributed planned activities for the project, which were built into the *bfi*'s first corporate-wide Cultural Diversity Strategy, which aimed to engage more effectively with minority communities. ImagineAsia was championed by former Director Jon Teckman and was led by the Head of Diversity Cary Rajinder Sawhney.

As Jon Teckman stated:

“ImagineAsia was the flagship for the *bfi*'s Cultural Diversity Strategy, aiming to get us more engaged with South Asian communities and to raise the profile of South Asian cinema.”

Nasreen Munni Kabir, a *bfi* Governor and Chair of the Governors' Diversity Committee added:

“Diversity is now an integral part of the *bfi*'s thinking. If ImagineAsia has lead to a sustained engagement with South Asian communities by the *bfi* then it has been a success.”

Starting work in earnest on the project in 2000, *bfi* officers discussed the project with a range of external partners who had previously been consulted over the development of the *bfi*'s Cultural Diversity Strategy. Initial partners included the regional and national arts boards and screen agencies who helped facilitate the *bfi*'s engagement with a broader range of organisations around the UK. It quickly became apparent that a large range of organisations were interested in being involved in what was in many ways a cross-arts project.

ImagineAsia was achieved with great imagination, determination and energy on a relatively small budget, with more limited resources than previously established festivals. The *bfi* met its costs on the project through the annual spends of

Departmental budgets with an additional project budget of £85K, mainly spent on generic publicity. Some sponsorship and grant support was also raised. The project was scheduled across 8 months to allow the maximum number of partners to be involved. A year later the festival's exhibitions are still on tour, books are being published and regional partners are continuing to develop further events. ImagineAsia has had a long after-life and isn't finished yet. (see Appendix 1)

Through ImagineAsia the *bfi* joined up with a diverse range of organisations which included new collaborations with major public organisations such as the British Library, National Museum of Photography, Film & Television, British Museum to commercial partners including Selfridges, CineWorld, Lollywood Promotions and Eros International. Regional cinemas all over the UK participated including Chapter Cinema in Cardiff, Queens Film Theatre in Belfast, ICA in London, Phoenix in Leicester, and Glasgow Film Theatre. A wide range of film festivals also collaborated from the *bfi*'s London Film Festival to Edinburgh, Leeds, Birmingham, Commonwealth Film Festival, Bite The Mango, Bangladeshi Film Festival. A range of community based and arts organisations also participated. The ImagineAsia working group meetings were evaluated as an opportunity for many of these organisations to network during the development of this project.

The impact of ImagineAsia in the film sector and beyond has been considerable and has attracted a wide range of champions, commentators and critics.

“ImagineAsia was a big success. What you have started to build, build up. Don't drop it, expand it – continue with the screenings.”
(Shekhar Kapur, film director.)

“I knew the *bfi* as a London based organisation that did amazing work in film culture but I didn't realize that the *bfi* would be involved in an event that was so wide and national.” (Birmingham focus group.)

Media coverage included high profile as well as wide-ranging outlets (mainstream and ethnic media), with significant international coverage too. This coverage ranged from American broadsheets to Indian cable networks and brought ImagineAsia to a huge international audience. The resulting media coverage translates as an audited free advertising cost equivalent of £1.62 million.

It also produced a very diverse range of cultural synergies, innovative ways of working, and some unexpected results as Dr Paul Hainsworth states:

“We wanted to show films about cultural diversity. When there was ceasefire in 1994 there was a rise in racism here that people outside don't know about – Here in Northern Ireland, ImagineAsia helps us build understanding between communities.”

In the social and political spheres, ImagineAsia has been applauded at a time when the *bfi* has been the focus of Parliamentary scrutiny and is in the process of re-defining several of its key relationships, it has significantly helped the *bfi* present itself as a more contemporary organisation with a UK-wide relevance, adapting to new realities. It is cited as proof that the *bfi* is evolving and that social inclusion is a priority.

“The ImagineAsia project was the first stage in the development of our cultural diversity and social inclusion project that was a project where we precisely did go out and not just foist a particular project on particular audiences, but we had partners throughout the UK, community organisations, grass roots organisations, different kinds of cinemas, different kinds of youth and community centres. That is a model of the kind of project we are determined and committed to developing for the future.”

(Adrian Wootton, former Acting Director of *bfi* (oral evidence to the Public Accounts Committee 7/5/03.)

Comments from focus groups highlighted that the new ways of working initiated by the project were essential to the future of the organisation and the fact that:

“If there is a future for the *bfi* it is through events like ImagineAsia.”

(Edinburgh focus group.)

2. EVALUATION AND METHODOLOGY

“We recognise that we are not doing sufficient evaluation. We are going to do more.” (Adrian Wootton, former Acting Director of *bfi*, submission to the Public Accounts Committee 7/5/03.)

Independent evaluation is a relatively new step at the *bfi*. In conducting our research we became increasingly aware that this was the first time that many partners and internal staff had had their ideas and opinions directly and independently solicited.

Study Scope

This research document evaluates the success of the ImagineAsia project against its four stated aims. Research material was gathered through interviews, focus groups and quantitative data.

Research Aims

The aims of this research document is to assess the following:

- Evaluate the existing qualitative and quantitative research against the four stated aims and objectives of the project.
- To understand the impact of ImagineAsia on a range of audience members through the forum of six focus groups organized throughout the UK.
- Undertake a qualitative assessment of the impact of the project from the perspective partners and *bfi* staff.

This information combined with quantitative analysis of data will suggest future opportunities and lessons for sustaining relationships with diverse British Asian communities, and suggest improved ways of working for future *bfi* major projects including, working effectively with external partners and young people.

Study Methodology

The key methods used in this research are set out below:

Desk Research

The initial period of research required familiarisation with key source documents, looking in detail at existing data and evaluation papers. These included:

- The *bfi*'s Cultural Diversity Strategy
- Publicity Materials / the press strategy for ImagineAsia

- Minutes from the ImagineAsia working group meetings
- Audience attendance figures

Quantitative Data

A range of data was collected and processed prior to the start of this consultancy, some of which is referenced within this report.

- Evaluation of opening night – 59 questionnaires
- Closing Night evaluation – 32 questionnaires
- Evaluation of the Satyajit Ray Season – 320 questionnaires
- Partner Questionnaires – 67 partner organisations
- Library evaluation
- Bollywood in Love exhibition evaluation
- Sales figures for Publishing/Access
- Press evaluation (including research by Paper Clip company)

Interviews

We undertook in-depth interviews with a range of staff at the *bfi* and at partner organisations during the course of our study. This included interviews with 25 people in total.

Focus Groups

We facilitated six focus groups, organised in collaboration with the regional partners. Each group consisted of eight to ten people. British Asians who were represented in 1st, 2nd and 3rd generations. These included targeted communities e.g. Sri Lankans and Bangladeshis.

The focus groups took place after the desk research, internal interviews and quantitative data had been analysed, in order to use this forum to cover any gaps in the evaluation.

Focus Group Locations

Care was taken to arrange focus groups around the UK in order to obtain a diverse range of viewpoints on ImagineAsia.

- Belfast, Wednesday 9th April 2003 (11 participants)
- London, Bangladeshi group, Tuesday 22nd April 2003 (7 participants)
- Birmingham, Wednesday 30th April 2003 (6 participants)
- Edinburgh, Thursday 8th May 2003 (5 participants)
- London, Sri-Lankan Community, Friday 9th May 2003 (8 participants)
- Manchester, Wednesday 14th May 2003 (8 participants)

In addition a member of the research team attended a key strategy meeting / de-brief of ImagineAsia in Birmingham. It should be remembered throughout that some of the more critical comments apply to the way that the *bfi* has operated historically and therefore many of the endemic or systemic difficulties apply to working practices generally rather than ImagineAsia in particular. We estimate that many observations would feature in other projects if they were similarly evaluated. The *bfi* and its Diversity department are to be congratulated on taking this step into a more open and transparent regime.

3.1 Did the project engage with a range of British citizens of South Asian origin and develop sustainable relationships?

“Cultivating an Asian audience is key because the Asian community is a very reliable audience for cinema. If you had 2 million Italians you wouldn’t find 80% of them going to the release of a new movie, whereas 80% of Indians do – there’s a passion there already for cinema so you’re not having to create it.” (Munni Kabir, *bfi* Governor.)

3.1.1 Introduction

ImagineAsia engaged with a much broader range of South Asian film cultures and audiences than had been achieved before for the *bfi*. This resulted in a new enthusiasm among many British Asians to develop ImagineAsia further. Many were encouraged to see the *bfi* embracing a more contemporary Britain and saw this as a significant development for a national agency.

“ImagineAsia must continue since we can’t access these films in any other way and we can’t afford to bring these films or practitioners over.”
(South Asian partner.)

“Cinema here [Belfast] only caters for the majority ethnic population not a minority, so it would be great to see ImagineAsia repeated - it’s beneficial for everyone to get a broader viewpoint.” (Belfast Focus Group.)

One of the main achievements of the project was to develop partners within the South Asian media. This is discussed further in 3.3.

3.1.2 Patrons and Supporters

The *bfi* Diversity team enlisted the support of a range of high profile South Asian screen celebrities who gave their name and therefore added kudos to the Project at an early stage. This helped to raise the profile of ImagineAsia not only within the *bfi* and its partners but also with Asian media and audiences. Care was taken to include a cross section of Muslim and Hindu names though there was a clear Bollywood focus. Some of the project’s patrons went on to be guests of the festival including Shah Rukh Khan, Aamir Khan, Shyam Benegal, Meera Syal and Shabana Azmi. Credited project advisers were arguably more culturally diverse. Importantly the *bfi* enlisted the support of Prime Minister Tony Blair to write the foreword of the ImagineAsia catalogue and invited Tessa Jowell MP to attend the Opening Night, both of which helped raise the profile of the project with a broader range of opinion formers and media.

3.1.3 Audience Development

“ImagineAsia made the *bfi* accessible to people who didn’t know it existed. We made contacts with communities in Scotland, Wales, and the North of England. It took the *bfi* to various regions. We did that before but not to these communities.” (Latif Imdad Hussein, *bfi* staff member.)

The *bfi* showcased a wide mix of events at the National Film Theatre (NFT). The ImagineAsia Opening Night was held at NFT, featuring the screening of British Asian director Asif Kapadia’s award-winning film “The Warrior”. It was attended by some of the most respected names of South Asian cinema and other celebrities who helped raise the media profile of the event, including Meera Syal, Sharmilla Tagore, Gurinder Chadha, Yash Chopra, Terry Gilliam and Jonathan Rhys-Meyers.

The opening night evaluation indicated that over 90% of respondents were favorably impressed with ImagineAsia and would recommend other ImagineAsia events to friends. A high proportion (over half) were NFT regulars. Of the 59 respondents, half were white, 36% were of South Asian origin and 9% were new to the NFT. (These figures are not necessarily a representative sample since *bfi* employees and associates formed a more significant part of the respondents than may otherwise be expected).

The centerpiece of the NFT’s contribution to ImagineAsia was a major Satyajit Ray retrospective, one of their most popular seasons of the year, drawing a diverse audience of 17,523 people and a total box office gross of £85,709. At the Ray opening night 27% were under 34 whilst 26% were British Asian or from South Asian origin.

Engaging with South Asian audiences is relatively uncharted territory for the *bfi* and more detailed research is needed. However, some important initial steps were taken in audience development. From March 2002 the NFT Marketing department took on an audience development consultant who worked on promoting the NFT’s Satyajit Ray and Shyam Benegal seasons, as well as the *Tongues on Fire* festival, to South Asian audiences at street level in community groups and through local councils, such as Tower Hamlets.

The issue of the need for more market research was brought up by a number of staff respondents. ImagineAsia definitely did engage with ‘new audiences’ but it is difficult to tell to what extent, as *bfi* does not currently undertake market research across all its functions. ImagineAsia forged relationships with new venues and partners, such as Cine-UK and thereby engaged with new audiences. In terms of the screenings the only data available is box office returns, which does not include information on how much of the audience was comprised of South Asian people.

Around the UK partners activities drew mixed audiences with events such as Edinburgh Film Festival's on stage talks by film star Shah Rukh Khan attracting an estimated 1,500 people, to less successful events in other cities. 48% of partners however estimated audience attendances in excess of 400 people.

In addition, ImagineAsia was perceived as helping to update the image of Britain abroad, (which is being increasingly recognised as changing), a view echoed by the impressions of visiting film directors:

“Britain is no longer a mono-cultural country. In terms of its acceptance of its multiculturalism, cinema plays a very important role. If the canvas can be broadened to include everyone who is part of Britain. It helps them, to create bridges. South Asian cinema has helped establish something stronger in British culture. Creating a sense of self-esteem and confidence in cultural amalgamation. Enriching the local culture. Not to be rejected any more.” (Shyam Benegal, film director.)

ImagineAsia achieved some new recognition from South Asian governments. Cary Sawhney states:

“In May 2002 the Indian Minister for Information and Broadcasting came to the *bfi* to hear about the festival and explore synergies with the UK film scene and we were also pleased to host a visit by the Deputy High Commissioner of Pakistan to a screening of *Zargul* at the Ritz, Brixton.”

Dozens of initiatives with over fifty partners were undertaken, yet one response is still striking:

ImagineAsia's stated aim was to platform a diverse range of South Asian film cultures. *bfi* activities alone were not expected to cover all aspects of South Asian film culture on their own and this was one of the stated reasons for developing external partners. While a huge and very successful step has been taken there are obvious gaps and flaws in the programming and the appeal of the events. A number of respondents within the South Asian/British Asian communities commented on this including key practitioners. Given the historical tensions between some of the Indian sub-continent's communities it's particularly important that the *bfi* is not seen to be wholly favouring one part of Indian film culture. Feeling can run extremely high on this point. This was put most precisely (and moderately) by ImagineAsia featured director Shyam Benegal:

“Indian cinema is much wider than what was represented at ImagineAsia. The impression outside India is that Bombay cinema is the main story. But only 20% of films come from Bombay/Mumbai & they are all Hindi films. There are a much larger number in South India, representing 4 other languages in the South, and also many films from the East. In future the *bfi* can have a much better regional spread – and also make greater efforts to include Nepal. Some films are being made there that could catch notice.

There are also good Bangladeshi filmmakers doing important work. Their work may look a little rougher but they are films worthy of notice and broaden our contact with other social and cultural traditions.”

The ImagineAsia co-ordinating team worked hard to achieve a pan-South Asian mix in the programming and attempted to secure a broader mix of film and TV projects. Some events fell through for a variety of logistical and even political reasons (the prospect of a further Indo-Pakistan conflict made travel between Britain and the Indian sub-continent fraught over a key period of ImagineAsia). Nevertheless ImagineAsia managed to secure some Visiting Arts support for tours from Pakistani, Bangladeshi and Sri Lankan filmmakers (see Appendix 2). It’s important not to underestimate the difficulties of achieving this but more needs to be done. Focus group research identified on-going resentments especially among Pakistani, Sri Lankan, Bangladeshi and South Indian respondents who felt under-represented. Many respondents already have strong views on this point (see Recommendations). No reference to Nepal’s nascent filmmakers was made.

ImagineAsia’s ambition to represent South Asia was therefore only partially realised. It was an excellent first step but falling short of this claim has led to on-going frustration especially among excluded groups. This is heightened by the fact that the success of the British Indian community is not matched by the Bangladeshi and Pakistani communities who feature more strongly as targets of social inclusion policy.

Analysis of bfi Screenings/ Events/Activities in terms of South Asian cultures

Country of Origin	Number of films	Number of screenings	Number of special events	Number of other activities
Pakistani	6	29	6	4
Bangladesh	3	24	6	5
Sri Lankan	8	33	7	3
Indian (Bollywood)	2	252	3	7
Indian (Bengali)	36	125	2	5
Indian (Kerala)	1	2	2	4
Indian (Tamil)	1	31	1	4
Indian (Art House general)	15	61	2	7
Asian Diaspora	6	83	4	5
Pan South Asian	N/A	N/A	3	5

‘Other Activities’ includes:

Book releases, DVD + Video Releases, South Asian cinema poll, *bfi* ImagineAsia website, Poster tours, Library exhibition, Education resource pack, 16+ Resource guide, ImagineAsia Opening Night, ImagineAsia Closing night.

A very strong message emerged from Focus Groups around the country: ImagineAsia should continue. Many had expectations that ImagineAsia would and could not see the point of investing so much in successfully establishing a new brand only to drop it. Significantly, these findings are equally clear among critics of ImagineAsia. Despite voicing their reservations, all agreed that the *bfi* should build on its greater knowledge and contacts base to further refine ImagineAsia. Overwhelmingly, contributors resisted a choice between continuing with ImagineAsia and starting another major Diversity project. They argued that the *bfi* should do both.

Many partners felt that there was a need to look at the possibilities of supporting the distribution of a broader range of South Asian films and that the *bfi* had a key role to play in developing this sector.

A significant observation from Focus Group members from South Asian communities is that word of mouth is a big factor in attendance at films and events. Anecdotally, this seems to be a more significant factor among South Asians than among white contributors. Although more thorough research on this point would be needed to quantify findings between ethnic groups, the ImagineAsia co-ordinating team did well to bring key opinion formers in the Asian community on board.

3.1.4 Create Links With Film Industry Practitioners And Role Models

ImagineAsia was the first *bfi* initiative to target Britain's largest ethnic minority – British South Asians. ImagineAsia engaged the support of British Asian and South Asian industry professionals and role models. Many practitioners from the South Asian community welcomed the initiative but felt that it's taken a long time for the *bfi* to recognise the natural synergy between South Asian film culture and the *bfi*'s remit to reflect Britain in its diversity.

The support of practitioners ranged from advising on programming, appearing at events and speaking on behalf of the project. Artists such as Shyam Benegal, Shah Rukh Khan and Mira Nair were 'in conversation' following screenings.

These relationships with industry role models, provided not only support but also advice on content and programming for the festival. ImagineAsia tapped in to the wealth of expertise within the British Asian and South Asian film industry. Most *bfi* departments recognised this aspect of the project as valuable, and felt that their 'products' benefited from these relationships.

However, as is to be expected in an ambitious and wide-ranging matrix of partnerships involving forging new connections, there are bound to be teething problems. All practitioners appreciated the *bfi*'s new-found enthusiasm for South Asian & British Asian film, yet several South Asian partners have unresolved questions.

This cuts both ways. Some *bfi* staff were also dissatisfied with aspects of their relationships with some South Asian partners and practitioners (see 3.4). There are several instances of both sides frustrated on separate points about the attitudes of the other partner, yet they have not yet felt able or willing to express these openly to each other.

Our research therefore placed us in the middle of an incomplete conversation. One of the most valuable aspects of the ImagineAsia Evaluation could be in further identifying the difficulties (often springing from frustrated ambitions of both sides) and encouraging the *bfi* to bring these to a positive and constructive resolution. It is therefore very important that these partnerships are thoroughly discussed and taken forward into the next phase. Having solicited South Asian / British Asian partners' opinions it is important for the strengthening of relations that the conversation is continued. (See 3.4 recommendations for partnerships).

RECOMMENDATIONS

1.i) There should be an immediate follow up to the ImagineAsia brand to sustain engagement with Asian partners and audiences. A yearly national event focusing on South Asian cinema similar to Black History Month is suggested or even ImagineAsia 2.

ii) The IA brand should be gradually expanded to include other South Asian film cultures eg. Nepali films.

2. The *bfi* should work with partners to target socially excluded South Asian communities especially Bangladeshi, Nepali, Pakistani and Sri Lankan communities to avoid the over-dominance of Hindi and Bollywood film. Renewed efforts should be made to secure funding for this from other agencies.

3. The *bfi* work in collaboration with the UK Film Council to commission a feasibility study into developing distribution of South Asian (non-Bollywood) films, supported by an education programme working with regional film theatres and multiplex chains.

4) South Asian marketing and audience development programme should be devised and implemented with partners and regional screen agencies with the *bfi* providing marketing and publicity expertise. Future *bfi* major projects should be supported by a clear marketing strategy.

5) The *bfi* should carry out market research to bench mark the current level of South Asian audiences across its diverse activities.

6) The *bfi* (in partnership with South Asian practitioners), build-in the programming of South Asian film seasons and talks at NFT linked to ImagineAsia month.

3.2 Did the project engage with young people from 16 – 35 years of age?

“If you haven’t heard about the mammoth ImagineAsia festival being organized by the super cool British Film Institute (*bfi*) then log on to www.bfi.org.uk/imagineasia to find out about the best film festival ever organized in the UK.” (Eastern Eye 10/05/02.)

3.2.1 Introduction

ImagineAsia took place over the summer of 2002 and beyond. References to South Asian culture were everywhere in shops, television, sports events, theatre and cinema. Selfridges’ ‘Indian Summer’, the opening of “Bombay Dreams” a new Lloyd Webber musical on the West End stage and Channel 4’s ‘Indian Summer’ focusing on the cricket combined to help ImagineAsia catch the zeitgeist.

The *bfi* corporate strategy states that young people are a target audience for all business areas. In interviews *bfi* staff asked about this corporate aim expressed opinions such as “people that age (16-35) go to the cinema but they don’t go and see classic cinema – their parents do”. It is also recognised that “young people want new product, which is buzzy – it is possible to get to this audience but it takes strategic effort and financing to do it.”

It was also apparent that in each *bfi* business area, apart from the Education Department that little is known about the end user for products. This is partly due to the nature of specific business areas distributing materials, and the lack of resources for audience research:

To engage a young audience for ImagineAsia the strategy included:

- Cross arts and music events
- An education programme

3.2.2 Cross Arts and Music Events

“Education events, club nights, festivals, partnerships all tied into youth and Asian communities. The person who hears about the *bfi* at a club night, if later he sees a video, DVD or book with the *bfi* logo, he may pick it up.” (Ali Jaafar, *bfi* staff member.)

The challenge for ImagineAsia was to come up with a strategy to motivate young people to find out about ImagineAsia. This requires creating partnerships with organisations that do appeal to the target audience, organising ‘cross arts’ events. During ImagineAsia ‘cross arts’ events were used to appeal to both the youth and South Asian audiences (the latter is explored in 3.1 & 3.3).

These events by *bfi* and partners took film as their inspiration such as the Bollywood in Love poster exhibition at the V & A museum, Bollywood Productions Theatre's filmi dance workshops, Amrik Chokran's Digital Arts Events and the Bollywood fashion display and events at Selfridges, Oxford Street. There were also film and music events celebrating the prominence of film soundtracks and music to South Asian audiences.

“The great thing about ImagineAsia was that it appealed to a younger audience nationwide. At the opening night party the Bhangra club night was amazing! A first for the *bfi*!” (Jon Teckman, ex-Director, *bfi*.)

Film and music events were organised to both launch and close the festival. To measure the success of these some audience research was undertaken. The following section analyses this research in light of the target aim to attract a young audience.

The London ImagineAsia launch events on 25th April 2002 combined a gala screening of “The Warrior” (Dir: Asif Kapadia), with a moving image club-night event at the Hanover Grand. This event was organized in collaboration with Asian club promoters Kuch Kuch and included DJs, live performances and projections of film images from Bollywood films. The promoters sent text messages to over 1,000 people inviting them to the event. Over 800 people enjoyed the evening that was filmed by Sony TV and broadcast internationally. Eros, Film Four Distribution, Rasa Restaurants and Cobra Beer also supported the evening.

The Birmingham closing night event, 22nd November 2002, was organised in collaboration with the Birmingham International Film and Television Festival, and involved “Mira Nair in Conversation”, a celebrity question and answer event followed by a moving image club night at ‘52degreesnorth’ organised by club promoter Shaanti, which again attracted a young audience. Other club nights were planned to take place in venues around the UK during ImagineAsia but sponsorship fell through.

3.2.3 Opening and Closing Night Evaluation

At the opening and closing night events, questionnaires (see Appendix 3) were given to audience members. Given the festive nature of both events, and the fact that people are generally resistant to filling out questionnaires meant the response to this research was limited.

The following compares audience reaction to each of the evenings and extracts common observations.

	Opening Night	Closing Night
Sample	59	32
Gender male	44%	48%
Female	56%	32%
Age 25-35	47%	48.8%
Under 25	19%	3.2%
Ethnicity South Asian	31%	52%
Screening only	5%	45%
Both	70%	55%
Party only	25%	N/A
Success Very	51.5%	22.6%
Quite	31%	48.4%
Not very	2%	3.2%
Missing	15.5	25.8

The Opening Night audience was 66% under 35 years of age, 19% of which were under 25. The Closing Night consisted of 52% under 35 years of age and 3.2% of these were under 25. Although in both events over half of the audience were of the target age group, the significant minority were under 25 years of age.

The opening night was a success with 76% stating the club night was excellent or good and 86% would recommend future *bfi* events to others. At the closing night 55% went to both events and 71% thought that the evening was very or quite successful and 87% thought the club night was good or excellent and 93% would recommend future *bfi* events to others.

Regarding the ethnic breakdown of the audience a third (31%) were South Asian at the Opening Night and just over half (52%) at the closing night. This category included Indian Pakistani, Bangladeshi and Asian “other” audience members.

Before the opening night 89.5% knew either a lot or a reasonable amount about the *bfi*, and 12.5% were newcomers to the National Film Theatre. At the Closing Night 71% knew a little or a lot, and 67% would like to know more about the organisation and it’s activities. The high figure represents the fact that a number of *bfi* partners, guests or staff (52%) took part in this research.

When asked which *bfi* activities would they most like to find out about, for the opening night they wanted to see film screenings (67%), music club nights (57%), exhibitions (48%) and at the closing night: screenings (80%), books (65%) and talks (61%).

3.2.4 The Partners

Partners responding to a research questionnaire stated that 60% of audiences for screenings were estimated to be less than 35 years of age. Of that figure 2.8% were under 25.

As with the opening and closing night data, the venues and partners also find it difficult attracting people under 25, and also express their concerns to attract this audience:

“There’s a real quest for us here to stay in touch with our roots. There is a particular concern among older people to get younger Bangladeshi Britons connected with their history/culture but there’s a big communication gap with young people. Many attempted to speak ‘on behalf’ of younger age groups but few younger people attended the events.”

(London Bangladeshi Focus Group.)

The focus groups were an ideal opportunity to find out what the younger audience thought. These groups consisted of a mix of age, gender and culture including younger people. Many were film enthusiasts, and had strong opinions about ImagineAsia ranging from:

“The choice of films was not really very appealing. I would like to see more Bollywood films, everybody loves Bollywood.”

to:

“It was great to see films like ‘Bend it Like Beckham’ because of the British context. I like to see positive role models; I would like to see more emphasis on British Asian films.”

3.2.5 The Education Programme

Bollywood and Beyond Teaching Pack

A major new teaching resource, “Bollywood and Beyond” was produced. It was the world's first Indian cinema educational package aimed at teachers and students of post-16 Film and Media Studies, and consists of a video and CD-ROM providing an introduction to Indian Cinema.

A targeted publicity strategy promoted the education pack, including advertising in educational press, promotion at education events including ‘The Education Show’ (NEC March 2003) the UK’s largest teaching and education exhibition.

Up until June 2003 the sales for “Bollywood and Beyond” teaching pack were around 200 copies which compares well with sales of other teaching packs.

3.2.6 Educational Events

A further aspect of the educational programme within ImagineAsia was the education events organised by *bfi* Education Projects at the National Film Theatre. These were popular, and attended by teachers and students in London and the South East.

Partners were also encouraged to organise educational events. Throughout the UK they offered educational events and activities based on the screening programme, educational materials or touring exhibitions and marketed these events to a local audience. For example, Lighthouse Cinema in Wolverhampton organised a number of one-day workshops/seminars based on a range of subjects including the Bollywood and Beyond teaching pack. Also, in Birmingham the Midlands Arts Centre (MAC) hosted the Bollywood in Love poster exhibition and organised dance, arts, and fashion and drama workshops for 5 – 16 year olds. These were funded by Birmingham City Council.

“What was good about ImagineAsia was the range of events we were able to offer – the education workshops allowed us to get all ages, from the age of five years old upwards, to see the posters. We also get a large community of Asian people in the area and this is a safe place where couples and younger people can come and the exhibition and films transcended these different age ranges.” (Birmingham focus group.)

Not all partners offered Education events. Smaller partners found the fees for speakers, venues, film prints and publicity prohibitive. Those that did created their own programme based on resources from the *bfi* but catering to their own audience.

“If you are trying to capture a new audience they have to be more inventive and imaginative with the marketing and advertising. I would like to see more children orientated events. I liked the line up and the mix but if there could be more given over to children and possibly with a workshop linked to it that would be great.” (Belfast focus group.)

3.2.7 Other Education events : The *bfi* Library Bigger Than Bollywood Tour

Though not specifically targeting young people the *Bigger Than Bollywood* exhibition provided a strong education element, it toured a range of regional libraries around the country and three Sixth Form colleges. A 26-page booklet accompanied the exhibit including background essays on South Asian cinema, one of which was specially commissioned. About 29,000 copies of this booklet (printed as an A4 document) were distributed. No audience evaluation was undertaken.

This exhibition showcased film publicity and poster images from the cinema of India, Pakistan, Sri Lanka and Bangladesh. It was a wide-ranging exhibit

including the silent era, short films, sci-fi, horror, as well as Bollywood. The run has been extended and is on tour throughout 2003. A virtual version is available on-line, through the ImagineAsia website. Several public and college libraries reported a positive response to the exhibit.

RECOMMENDATIONS

7. That the *bfi* should engage more effectively with young people by:

i) consulting with external organisations and practitioners with successful track records of engaging young people nationally and regionally.

ii) involving young people in *bfi* programming/ planning decisions through 'ideas groups' such as at NFT.

iii) encouraging *bfi* / partners to develop more planned activities, for schools, colleges and universities, such as, the roll-out of *bfi* Education Projects/NFT based education workshops and screenings to regional venues.

8. In the lead up to future festivals that the *bfi* host education workshop days for partner education officers. The programme should discuss and exchange ideas for speakers, films and potential local funding sources.

3.3 Did the project raise public awareness and access to South Asian/ British Asian film culture?

3.3.1 Asian Media And PR Strategy

Great progress was made in this area. Prior to ImagineAsia there had been no recorded coverage of the *bfi* in the Asian Press. During the ImagineAsia Festival period (verified by research from the Paperclip Company) ImagineAsia achieved 87 items in UK Asian media (not including film reviews or listings information). The resulting media coverage translates as an audited advertising cost equivalent of £329, 518. (UK Asian + UK Asian Consumer.)

“I didn’t know anyone in the Asian media before and now I have a whole stack of contacts. Nowadays the Asian Press approach us for comment on film issues and stories.”

(Lucia Hadjiconstanti, PR Officer, Corporate Communications.)

Further qualitative analysis (from the Metrica Media Analysis Reports, (commissioned by *bfi* Corporate Communications) showed extended interest in ImagineAsia that helped build the perception that the *bfi* had a serious and on-going programme of South Asian/British Asian cinema.

April-May 2002: 30 articles in the ethnic press.

June-July 2002: 33 articles in the ethnic press.

Oct-Nov 2002: 24 articles in the ethnic press compared with zero for the same quarter in 2001.

The ImagineAsia website was a key vehicle for the communication of ImagineAsia initiatives (see 3.3.4 for further information). In addition the festival was featured on a range of websites including BBC Online, Clickwalla, Redhotcurry.com and several others.

ImagineAsia also helped update the image of the *bfi* abroad and achieved national coverage in a range of Indian and Pakistani press and other media. The Paperclip report (independently commissioned) identified 14 items in the international press.

There was a wealth of coverage in high-profile specialist and national Press including “The Hollywood Reporter”, “The Times of India”, “The Guardian”, “The Times” and in the Pakistani media.

The Sony TV partnership was very effective for the *bfi*, with Sony producing a television programme about the festival that was broadcast three times monthly over six months on their international network.

ImagineAsia raised public awareness and access to South Asian/British Asian film culture through:

- Mainstream national and regional media coverage
- Project branding
- Producing a range of South Asian/British Asian film related products

3.3.2 UK Mainstream National and Regional Media Coverage

“The *bfi* was able to add an ‘intellectual voice of authority’ to media reports on Selfridges’ Bollywood month and Bombay Dreams and therefore offer them added credibility while allowing the *bfi* to piggy-back name mentions on much larger publicity budgets.” (Cary Sawhney, Head of Diversity, *bfi*.)

During the ImagineAsia Festival period (verified by research from the Paperclip Company) ImagineAsia achieved 222 items of media coverage (not including film reviews or listings information). This translates as an audited PR Value equivalent of £1,619,704 as calculated by the Institute of Public Relations. In addition, there was plentiful media coverage of individual *bfi* ImagineAsia events, but these did not register in the research when there was no specific mention of ImagineAsia.

Metrica Media Analysis Reports provide some qualitative analysis of key messages that the *bfi* are keen to communicate. Key messages analysed by Metrica for ImagineAsia are grouped under the section: “Improved regionality, cultural diversity and social inclusion.”

The report noted a big jump in the recognition of this message and concludes:

“This can be attributed to the high proportion of articles mentioning the ImagineAsia festival.” (Metrica Media Analysis April-May 2002.)

“24% of all articles conveyed the message ‘Aims to improve regionality, cultural diversity and social inclusion.’” (Metrica Media Analysis June –July 2002.)

Under the message: “Improved regionality, cultural diversity and social inclusion” Metrica reported:

“The ImagineAsia festival continued to generate positive coverage and provided an excellent source of delivery for this message. The close of the festival generated positive retrospectives in the Asian ethnic press.”
(Metrica Media Analysis Oct-Nov 2002.)

Importantly no marketing strategy was developed for the project as a pan-institute marketing department did not exist at the time, this had ramifications on the overall clarity of the marketing of the project across the *bfi*, however the Corporate Communications Department worked closely with the Diversity Department to develop a Press Strategy and branding, building on existing role models such as the London Film Festival and Bite The Mango festival in Bradford.

“We’ve never done this before and introducing a new brand is always an uphill task. This time there were just too many sub-brands: Bollywood and Beyond, Beyond Bollywood, Bollywood in Love. With too many sub-brands you’re just diluting the message. So having to communicate this to the press was confusing and we couldn’t build up from one activity to another.” (Press Officer, *bfi* Corporate Communications.)

The plan was for regional practitioners to engage with press in their regions and contact the *bfi* if they needed additional support. The resulting regional publicity was very patchy as could be expected in a ground-breaking project, new to many regions. It is worth considering whether the *bfi* could have more pro-actively offered promotional expertise to local venues to help them communicate their programme to local media.

“ImagineAsia failed in the university because I never saw any students going. Maybe because of the lack of publicity. Even at the art college there was no publicity. It failed miserably as far as students going. Certainly not from Jordanstown.” (Belfast Focus Group.)

3.3.3 Project Branding

“The promotional material was good, it was lively, youthful and interesting and it got me thinking about Asia and aspects of life in a way I wouldn’t have focused on before. It seemed to tie in with media awareness of Asia and Asian culture– it seemed to capture the zeitgeist.” (Belfast focus Group.)

The ImagineAsia brand was created to offer a logo and generic name for all ImagineAsia activities. The ImagineAsia style guide and web page offered advice to partners using the logo. The ImagineAsia logo was featured on all *bfi* ImagineAsia products, as well as all promotional and publicity material produced by partners and in-house.

The success of the branding is difficult to assess post-project. However, in speaking to partners and *bfi* staff opinions about branding concur:

“The branding helped promote our education project. It gave us a profile showing that the project was part of a much larger initiative.”
(Manchester focus group.)

There were however, practical considerations that need to be considered and the logo was perceived by some marketing staff as difficult to work with in practice as it didn't work well in a mono format. Branding the project was successful as a concept, and more careful consideration needs to be given to the practical application of a logo when briefing future designers.

ImagineAsia went some way to affect the perception of the *bfi* in the nations and regions. Focus group attendees were asked questions about whether people knew about the *bfi* prior to ImagineAsia, and whether ImagineAsia had changed their view of the organisation. The attendees were community representatives, film enthusiasts or students, and were aware of the *bfi* but not sure about its role. There was a general view expressed that ImagineAsia was an important project for the *bfi* to deliver because:

“It is the British Film Institute and it should be more reflective of Britain.”

(Manchester focus group.)

This finding was supported by the government's recent Policy Review Committee.

3.3.4 ImagineAsia Outputs

Publishing

Prior to ImagineAsia, only one South Asian title featured on the *bfi* publishing list. ImagineAsia marked the point where publishing turned that around.

Six new titles are out now (as well as the Encyclopaedia of Indian cinema). The editorial department are now much more aware of South Asian film culture which has helped result in a further six commissions due for publication over the next three years. The list of titles are: “Nurjehan: Melody Queen” by Nasreen Rehman; “Bombay” by Lalitha Gopalan; “Contemporary South Asian Film and TV” edited by Lalit Mohan Joshi; “ Indian TV Industry” by Shahina Fazal and Daya Thussu; “ The Indian Cinema Book” edited by Kaushik Bhaumik and Leila Jordan; and “Indian Film Industry” by Nitin Goval and Ranjani Mazamdar.

Up to the end of March 2003 sales totaled 3,030 units for the 5 titles from *bfi* Publishing and revenue of £20,664. In addition sales of a projected 5,000 copies (minimum) are expected to be made through Indian co-editions licensed by the *bfi* to Penguin India, OUP India, Harper Collins India and Roli Books. Whilst direct sales by *bfi* are 11% short of a comparable basket of non Anglophone cinema titles, and 30% less against total averages of Anglophone titles, if the Indian sales are included in the totals, the unit sales are such that world sales in all editions for ImagineAsia titles will be nearly twice the average of all titles—thanks to the large but not especially lucrative Indian market.

“It is early days to quantify sales since these titles are advancing in a developing market, but sales are “generally compatible with other non-English language subjects.” (Andrew Lockett, Head of Publishing, *bfi*.)

Education

See 3.2.

Video Publishing.

Two new titles were launched, on DVD and Video, which are part of the general catalogue. Both are titles from the Bengali art director Ritwik Ghatak: Sales figures until March 2003 are:

River Called Titas - 55 Units sold (VHS)/ 760 units sold (DVD)

Cloud Capped Star- 74 units sold (VHS)/ 833 units sold (DVD)

The sales are doing better than some other foreign titles eg. An Actor's Revenge, but not as well as more established names. The sales target is 3,000 units over 5 years.

Website

ImagineAsia had it's own website that included information about activities and events taking place throughout the country. This was seen as a valuable publicity tool for partner organisations and was maintained by the ImagineAsia co-ordinating team.

The *bfi* ImagineAsia site averaged 16,500 page impressions per month with a total for the 8 month ImagineAsia period of 132,000. 40% of these were for the listings section of the site, with a strong showing for the “50 essential South Asian Films” section, which underlines the educational value of the site. The ImagineAsia website is still active and from January to September 2003 received 117,800 page impressions.

National Film and Television Archive

Bollywood In Love Exhibition

This poster exhibit of major Bollywood love stories enjoyed a high media profile. The Metrica Media Analysis Report for August-September 2002, under its message delivery section concludes:

“The ‘Bollywood in Love’ exhibition was an excellent source of delivery for the ‘improve regionality, cultural diversity and social inclusion’ message.”

This exhibition involved the first cataloguing of the National Film Archives' Asian poster collection, undertaken by Mr Gohil, a Hindi film specialist. The exhibition itself is still in demand and still on tour. It's easily accessible to a mainstream audience and has been toured in a range of public venues including the Watershed in Bristol, the Waterman's Centre, London, the MAC in Birmingham, Cartwright Hall in Bradford and the Linen Hall library in Belfast. The easy-to-digest poster exhibit received a strong public response. Although not all venues have supplied figures, four venues estimated a total of 110,000 visitors.

This was particularly heartening in Bradford, where the Cartwright Hall attracted many more visitors than usual in an area that has suffered from heightened tensions between Pakistani, Indian and white groups. A successful press launch in Bradford helped place the exhibition in a positive context of bridge-building.

Library

See 3.2

Cinema Services Touring Programme

The "Beyond Bollywood" Touring film programme enjoyed a good response from venues. There were 241 screenings in 23 venues, which is the third largest total of any *bfi* tour (beaten only by the London Lesbian & Gay Festival tour & "Drawn to be Wild").

Attendance, however, was disappointingly low (a total of 5,000 tickets sold) averaging 20.8 people per screening. This adds financial pressure to venues since many were unable to meet print costs from box office takings. Future tours would benefit from assistance with marketing expertise.

However 10 regional venues now have regular South Asian screenings, pointing to a gradual establishment of South Asian Cinema in the commercial sector. These tend to be dominated by Bollywood product, in part due to the greater availability of these titles. (For recommendations on the future choice of films and their regional spread see 3.1.)

The demise of *bfi* Cinema Services this year has left a perceived gap in the promotion of a wider film culture especially in the regions. The *bfi* now has an even more significant role to play in servicing this need.

"We're looking for a legacy. To build on what we've learned – but the loss of Cinema Services is a huge blow. How are we to access these films now?" (Birmingham Steering Group.)

The ImagineAsia co-ordinating team accessed grant funding from Visiting Arts to tour a range of films and film-makers from Pakistan, Sri Lanka and Bangladesh.

These included tours of film-makers Usmaan Peerzada, Tareque Masud, Jayantha Chandrasiri, Asoka Handagama and Tanvir Mokammel. (See appendix 2 for schedule and range of screenings and talks).

National Film Theatre

A highly successful two month tribute to the great Bengali director, Satyajit Ray took place in July/ August 2002. Ray introduced Indian Art cinema to the West. His breakthrough film Pather Panchali (the first part of the acclaimed Apu Trilogy), was screened at the NFT in the 50s and it was the NFT that first championed his work and brought it to the attention of British audiences.

The NFT's Shyam Benegal season achieved moderate success and they also hosted Tongues on Fire Festival in 2002 for the second year running. Actor Aamir Khan also gave a Guardian Lecture on his film "Lagaan."

Recommendations

9. NFT (in collaboration with ImagineAsia partners) should devise touring packages of South Asian/ British Asian cinema to be distributed around the UK.

3.4 Did the project cultivate a wide range of partnerships including South Asian communities?

“With ImagineAsia I wanted to encapsulate the vision of the new ‘post funder *bfi*’ 2001. A *bfi* that worked in partnership with organisations big and small around the UK on a level playing field rather than a hierarchical one of funder and funded. This involved a new way of thinking for the *bfi*, which was not without its challenges, but ImagineAsia was the first *bfi* output to put this ethos into practice. The challenges of bridging these new relationships with organisations who perceived the *bfi* as a has-been and who were actively vying for finances from the new funder – the Film Council was a complex one. Most partners embraced the ethos of ‘Hearts and Minds’ programming while a few still looked to the *bfi* as a financial supporter which, I constantly stated, it could not be any more.”

(Cary Sawhney, Head of Diversity, *bfi*.)

3.4.1 Partnerships

In spite of developing written partner agreements the process of realising this vision of partnership was not without its problems which highlighted persistent images of the *bfi* as a lead body:

“*bfi* needs greater clarity over what it means by ‘Partner Organisations’. A big problem is that they don’t know how to work in partnership. The relationship is invariably London-based. There’s a sense of it being a one way relationship, with regions doing things on the *bfi*’s terms. There was not enough of the spirit of partnership.” (South Asian partner organisation.)

3.4.1 Regional Venue Partners

ImagineAsia developed a new pattern of working with a large pool of partners in order to deliver across the range of objectives. This marked a significant change in the *bfi*’s culture and enabled this ambitious project to be realised, and carried out in a more consultative style:

“The fact that we had such a number of partners was impressive. I mean, even as the festival started we were getting calls from groups saying how can we be involved? All around the country, partners were attracted to the project and by the concept of saying “what do you want to do?” not “here are 12 films you should screen”. The fact of achieving this level of involvement was a success.” (Jon Teckman, ex-Director, *bfi*.)

3.4.3 ImagineAsia Partnership Research

The following research is the result of a partnership survey conducted post-ImagineAsia. A total of 45 partners responded to the research questionnaire (See Appendix 5).

About The Events

- 75% of the partners organized 1 – 5 events.
- 93% of partners said ImagineAsia events were quite or very successful.
- 69% based their success rating on feedback from audiences, however, only 7% of partners felt that the success of ImagineAsia was based on building new audiences.

Audience

- 49% of partners estimated that their audiences were 400 and above.
- A third of the partners felt that the audience numbers were less (33.3%), equal (33.3%) or more (33.3%) than they would normally expect at their events.
- 69% of the partners felt that events were either quite or very successful in attracting a young audience.
- 64% of the audience was felt to be under 35 years of age, although it is worth noting that this splits in to 20.8% less than 25 years of age, and 61.1% between 26-35.
- 90% of partners thought that events were quite or very successful in attracting this audience with 68% perceived as Asian or Asian British.

Experience of ImagineAsia

- 72% said it was good or excellent with 93% saying that it was fair, good or excellent.
- A range of advantages of being involved in ImagineAsia festival was commented on. The following are a summary of comments: Being part of a national campaign, support with marketing and publicity, reaching out to a larger audience, linking with other organisations, publishing, access to certain films and the exhibitions.
- There were a range of disadvantages of the partnership with the *bfi*. The following are listed: lack of funding, management of project not effective enough, limited access to material, too much emphasis on London and “own” events got lost in the larger ImagineAsia schedule.

- 75% said that they will continue to host further events related to South Asian films. N.B. Focus Group research indicated that partners programmed Asian films before ImagineAsia.
- 55% had already planned activities related to South Asian films.

Comments on partnership with *bfi*:

Positive:

- 35.7% of those questioned felt the partnership with the *bfi* in ImagineAsia was advantageous for offering them national publicity.
- 9.5% felt they benefited from being associated with the *bfi*'s prestige and reputation.
- 7% felt they benefited from the expertise offered by the ImagineAsia team.
- 26 % said they benefited from partnership with *bfi* and ImagineAsia by allowing them to reach new audiences.
- 12% said they benefited from access and communication with partner organisations around the country, thanks to ImagineAsia working groups.

Negative:

- 9.5% complained about the lack of funding available from the *bfi*.
- 4.7% complained about the management of the project.
- 7% complained that their events were swamped by the ImagineAsia brand and found it difficult to retain their identity.

ImagineAsia Working Group Meetings

- 51% of partners attended the ImagineAsia working group meetings in London, 42.9% found the meetings useful.
- 57% felt that they were not enough involved in the decision making process of the project.
- 64% agreed a little or a lot that the meetings were a chance to network.

Promotional Material

- To promote the event ImagineAsia produced a range of promotional material including a brochure, flyer and a poster.
- 76% of partners thought that the promotional material was useful in promoting ImagineAsia.
- 95% partners rating the design of the material as fair to excellent.
- 54% used the website a little and 9% used it a lot.
- 39% of the partners used the ImagineAsia partners website.
- 81% used their own websites to promote ImagineAsia.

About Your Relationship With The *bfi*

- 82% knew a little or a lot about the organisation through ImagineAsia.
- 80% previously had some kind of relationship with the *bfi*.
- 58% felt that they had learnt a little or a lot more about the *bfi* through ImagineAsia.
- 73% said they would like to work again on a cultural diversity project in partnership with the *bfi*.
- 71% said that they would develop activities to attract South Asian audiences.

When asked what the *bfi* could do to sustain their relationship with South Asian audiences the following comments were made:

Programming – advice on and access to films	33%
Publicity & marketing advice and support	20%
Regular updates and information	7%
Financial support	10%
Provide access to speakers	33%
Audience Research to help target audience	5%

When asked which of the following activities would you be most interested in knowing more about the following responses were given:

Books	38%
Theatrical releases	67%
Educational activities	58%
Video/DVD	38%
Exhibitions	45%
Public performances	34%
Music and film club nights	45%
Talks by film personalities	74%

3.4.4 Partner Relationships

It is difficult to evaluate each of the individual concerns but there are substantial questions that flow from these:

Despite clear partnership agreements outlining that no financial support was available from the *bfi*, partners continued to criticise this policy. This may have been accentuated by the fact that the Film Council's regional screen agencies were in the process of being set up and in some cases were not able to support regional initiatives. In addition relations with Asian film groups were delicate as some felt that the *bfi* was 'taking over' while others felt that they should be awarded a special role.

“They were running the show as their show yet calling us partners. For example we couldn’t display our posters. We felt a moral obligation to join ImagineAsia and yet we didn’t get any support or advice or sponsorship. Other festivals were mentioned at the launch – yet not ours.”

(Asian partner organization.)

3.4.5 Sponsorship

The range of sponsorship organisations formed another layer of partners. In the initial stages of planning ImagineAsia financial sponsors were sought, however a number of factors, not least the global, political situation meant that it was difficult to secure a major sponsor.

“The project did not have enough money and there was not enough confidence to raise sponsorship. There was undoubtedly a money problem on the project. ImagineAsia made a great network of contacts in the press and future diversity projects would benefit from this in terms of getting sponsorship. Cinema advertising is just getting its act together in terms of targeting advertising to Asian audiences.”

(Paul Brett, former Head of Cinema Services, *bfi*.)

Generous amounts of ‘in kind’ sponsorship were, however, raised along with some cash sponsorship and grant aid. During the eight-month long project ImagineAsia’s main sponsors included Film Four, The Royal Lancaster Hotel, Rasa Restaurants, Eros International, Cobra Beer and Visiting Arts (who contributed a £5,000 award to finance the travel costs for Sri Lankan, Pakistani and Bangladeshi filmmakers to the United Kingdom).

ImagineAsia Sponsorship Evaluation

The following is an evaluation of sponsorship questionnaire research conducted in early 2003. (See Appendix 6).

100% of the sponsors felt that their sponsorship of ImagineAsia had been value for money.

80% of sponsors felt that their partnership with the *bfi* in terms of ImagineAsia was good to excellent, with the remaining 20% feeling that it was fair.

They were also asked about their previous knowledge of the *bfi* and how much they knew of the *bfi* and its activities, prior to the festival. 80% answered that they knew a reasonable amount about the *bfi* and that they had also previously worked with the *bfi*.

When asked if they had learnt more about the *bfi* as a result of their partnership with ImagineAsia, 60% felt that they had learnt a little more, compared to 20% who felt they learned a lot more, and 20% who felt it had not made any

difference. This is obviously an area that the *bfi* should look at with future projects.

When asked if they would like to find out more about the *bfi*'s activities as a result of the ImagineAsia festival, 100% of those asked said that they would. A further 40% replied that they would consider sponsoring future *bfi* Cultural Diversity events, with 60% answering that it would be reliant on the specific project.

RECOMMENDATIONS

10) An ImagineAsia seminar or conference should be organized with key partners and practitioners with a view to developing a South Asian audience programme. A draft plan for future Asian film activities should be discussed and developed. This should include a 'problem solving lab' – to help share new ideas and broker problems.

11) There should be wider use of specialist sponsorship and marketing expertise to penetrate more widely into the British Asian community and support regional partners activities.

4.1 Conclusion

A very strong message emerged from Focus Groups around the country: ImagineAsia should continue. Many had expectations that ImagineAsia would and could not see the point of investing so much in successfully establishing a new brand only to drop it. Significantly, these findings are equally clear among critics of ImagineAsia. Despite voicing their reservations, all agreed that the *bfi* should build on its greater knowledge and contacts base to further refine ImagineAsia. Overwhelmingly, contributors resisted a choice between continuing with ImagineAsia or starting another Diversity project. They argued that the *bfi* should do both.

23/10/03.

APPENDICES

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APPENDIX 1

ImagineAsia ongoing activities:

1. Bollywood in Love Poster Tour:

Toured MAC, Birmingham Charnwood Arts, Loughborough Linen Hall Library, Belfast Soho House Museum, Birmingham, and plans to tour overseas in Madrid and Barcelona.

2. Tongues on Fire (Asian Women Film Festival)

– ongoing annual event at NFT in March 2004.

3. bfi Publishing:

- Shyam Benegal- December 2002.
- Dilwale Dulhania le Jayenge – December 2002.
- Nurjehan- 2004 tbc.
- Contemporary South Asian Film + TV – A Survey- 2004 tbc.
- Indian Film Industry- Planned 2004 tbc.
- Black and Asian British cinema book – Planned 2004 tbc.

4. bfi Access:

- DVD + Video: - Release of Pakeezah – 2003 tbc.
- Release of Name of a River- July 2003.

5. Rasa Festival of Southern Indian film- June-July 2003

6. Dartington Arts (Along with SW Screen and Picture This)

– Have commissioned a Moving Image performance piece by Ansuman Biswas. Given £4,000 grant by SW Screen and offered exhibition space by Dartington. Currently in research stage, final product should be delivered by end of June, early July. Premiere scheduled for Autumn 2003. Audience expected to be regular arts audience of Dartington Arts, as well as link up with Dartington College.

7. Glasgow Film Theatre (in association with *bfi* and Visiting Arts)

-Screening of the Long Night followed by Q&A with screenwriter Mohammed Hanif. – February 2003.

8. Watershed Cinema, Bristol (in association with *bfi* and Visiting Arts)

-Screening of The Long Night, followed by Q&A with director Hasan Zaidi and screenwriter Mohammed Hanif- February 2003.

9. ICA, London

-Screening of The Long Night- July 2003.

10. Bangladeshi Film Festival, London

-Ongoing annual event with *bfi* support- June 2003.

11. Stories R Us: The Narrative in Diaspora Filmmaking, India

-March 2003- British Council seminar and festival with a focus on how narrative and storytelling is shaped and interpreted by the Indian Diaspora. Cary Sawhney invited to make presentation on ImagineAsia, and *bfi*'s work with South Asian film industry.

12. Queen's Film Theatre, Belfast, Northern Ireland

Screening of "Race to the Bottom" (about Bangladeshi textile workers) in December 2002.

13. Foyle Film Festival, Derry, Northern Ireland

Screening of "Race to the Bottom" – December 2002.

14. Edinburgh Film Festival – Several South Asian premieres and screenings- August 2003.

15. Bigger Than Bollywood Library exhibition – Touring across UK until at least end of 2003. Possible link up with Manchester based Zion Arts Centre for overseas tours still to be confirmed.

16. ImagineAsia website- Ongoing coverage of South Asian film on a dedicated *bfi* website.

Appendix 2

bfi ImagineAsia Activities From April 2002-September 2003:

ITEM	NATIONALITY/ FILM TYPE	NO. OF SCREENINGS/ HITS/ACTIVITIES	NUMBER OF VENUES	PARTNERSHIPS
Usmaan Peerzada- (Q&A + tour around country)	Pakistan	Q&A + Screenings of Zargul	3- Tyneside Cinema, Newcastle, Britxtton Ritzy, Commonwealth Film Festival, Manchester	In association with Visiting Arts grant
Tareque Masud (Q&A + tour around country)	Bangladesh	Q&A + Screenings of Songs of Freedom + Words of Freedom	3- Glasgow Film Theatre, Genesis in London, Cornerhouse in Manchester	In association with Visiting Arts grant
Jayantha Chandrasiri (Q&A)	Sri Lanka	Q&A + Screenings of Fire and Water	1- ICA	In association with Visiting Arts grant/ partnership with ICA
Asoka Handogama + Iranthi (Q&A + tour around country)	Sri Lanka	Q&A + Screenings of Flying With One Wing	3- London Film Festival, Birmingham Film Festival, Wales International Film Festival	In association with Visiting Arts grant/ partnership with Birmingham Film Festival
Tanvir Mokammel (Q&A + tour around country)	Bangladesh	Q&A + Screenings of Tree Without Routes	2- NFT , Tyneside Cinema, Newcastle	<i>bfi</i> London Film Festival
Aamir Khan (Interview)	India (Bollywood)	Interview	1- NFT	<i>bfi</i> event
Shyam Benegal (Interview)	India (Art House)	Interview as part of retrospective at NFT	1- NFT	<i>bfi</i> event

Shah Rukh Khan (Interview)	India (Bollywood)	Interview as part of retrospective at Edinburgh Film Festival	1- Edinburgh Film Festival	In association with Edinburgh Film Festival
Mira Nair (Interview)	India (USA)	Interview + Screening of Hysterical Blindness for Tongues on Fire/ Interview for ImagineAsia Closing Night	2- NFT , Birmingham Film Festival	In association with Birmingham Film Festival
Adoor Gopalakrishnan (Q&A)	India (Kerala)	Q&A + Screening of Shadow Kill as part of London Film Festival	2- NFT, Tricycle	<i>bfi</i> London Film Festival
Dr P.K Nair (Lecture)	India (Art House)	Lecture and seminar on South Asian cinema	1- University of Wales	<i>bfi</i> event in association with University of Wales
BEYOND BOLLYWOOD- Wrestlers (Screenings)	India (Bengali)	22	16	<i>bfi</i> Tour
BEYOND BOLLYWOOD- Tree Without Roots (Screenings)	Bangladesh	19	13	<i>bfi</i> Tour
BEYOND BOLLYWOOD- Bhopal Express (Screenings)	India (USA)	33	23	<i>bfi</i> Tour
BEYOND BOLLYWOOD- Calmness (Screenings)	India	14	11	<i>bfi</i> Tour
BEYOND BOLLYWOOD- Death on a Full Moon Day (Screenings)	Sri Lanka	19	11	<i>bfi</i> Tour
BEYOND BOLLYWOOD- A Slender Smile (Screenings)	India	15	9	<i>bfi</i> Tour

BEYOND BOLLYWOOD- Maya (Screenings)	India (USA)	36	20	<i>bfi</i> Tour
BEYOND BOLLYWOOD- I Have Found It (Screenings)	India (Tamil)	31	20	<i>bfi</i> Tour
BEYOND BOLLYWOOD- My Little Devil (Screenings)	India (Art House)	18	12	<i>bfi</i> Tour
BEYOND BOLLYWOOD- Zar Gul (Screenings)	Pakistan	26	19	<i>bfi</i> Tour
BEYOND BOLLYWOOD- Split Wide Open (Screenings)	India (Independent)	8	5	<i>bfi</i> Tour
Walls Within (Screenings)	Sri Lanka	2	1- ICA	In partnership with ICA
Compensation (Screenings)	Sri Lanka	2	1- ICA	In partnership with ICA
Pilgrimage (Screenings)	Sri Lanka	2	1- ICA	In partnership with ICA
Saroja (Screenings)	Sri Lanka	2	1- ICA	In partnership with ICA
Fire and Water (Screenings)	Sri Lanka	2	1- ICA	In partnership with ICA
Choorian (Screenings)	Pakistan	49	7	In partnership with Lollywood Promotions
Mandhi Wale Hath (Screenings)	Pakistan	36	6	In partnership with Lollywood Promotions
Long da Lushkara (Screenings)	Pakistan	9	3	In partnership with Lollywood Promotions
Ekour Love Story (Screenings)	Pakistan	14	2	In partnership with Lollywood Promotions
Nurjehan Tribute Night + Screening	Pakistan	1	1	In partnership with Lollywood Promotions

Lift Kara Dea (stage play)	Pakistan	18	18	In partnership with Lollywood Promotions
Hi Mere Bilo (stage play)	Pakistan	18	18	In partnership with Lollywood Promotions
Mother India (Theatrical Release)	India (Bollywood)	228	19	<i>bfi</i> release in partnership with CineWorld
Mughal-E-Azam (Screenings)	India (Bollywood)	24	22	Theatrical Release
Satyajit Ray Season (Screenings)	Indian (Art House)	109	1- NFT	NFT Season
Shyam Benegal (Screenings)	Indian (Art House)	24	1- NFT	NFT Season
A River Called Titas (Access release)	Indian (Art House)	55 Units sold (VHS) 760 units sold (DVD)		<i>bfi</i> Access release
A Cloud Capped Star (Access release)	Indian (Art House)	74 units sold (VHS) 833 units sold (DVD)		<i>bfi</i> Access release
ImagineAsia Website	South Asian content	132,097 page impressions		
Mother India (Book Release)	India (Bollywood)	773 units sold		<i>bfi</i> Publishing release
Yash Chopra (Book Release)	India (Bollywood)	638 units sold		<i>bfi</i> Publishing release
Cinema of Interruptions (Book Release)	India	713 units sold		<i>bfi</i> Publishing release
DDLJ (Book Release)	India (Bollywood)	107 units sold		<i>bfi</i> Publishing release
Shyam Benegal (Book Release)	India (Art House)	8 units		<i>bfi</i> Publishing release
Asif Kapadia + Meera Syal (Q+A followed by screening on Opening Night)	Asian Diapora	1	1	ImagineAsia Opening Night
The Warrior	Asian Diapora	1	1	ImagineAsia Opening Night

Meera Syal (Interview)	Asian Diaspora	1	1	In partnership with Tongues on Fire
Anita and Me (screenings)	Asian Diaspora	3	2	In partnership with Birmingham Film Festival, London Film Festival

APPENDIX 3

ImagineAsia Opening Night Evaluation

1. Which ImagineAsia launch event did you attend?
Screening of The Warrior (NFT) Opening Night Party Both
 2. How successful do you think the NFT screening of The Warrior was as an opening event to launch ImagineAsia? (please tick one)
Very successful Quite successful Not very successful
 3. How would you rate the opening night party? (please tick one)
Excellent Good Fair Poor
 4. Did the event give the opportunity to meet *bfi* staff? Yes No
 5. How much did you know about the *bfi* ImagineAsia festival before this event?
A lot A reasonable amount A little Nothing
 6. Do you feel like you have learnt more about the ImagineAsia festival as a result of the launch event(s) you attended?
A lot more A little more No difference
 7. As a result of this event, would you recommend upcoming ImagineAsia events to others?
Yes No
 8. Have you seen a copy of the ImagineAsia brochure?
Yes No
 9. If yes, how informative did you find it?
Very informative Provided some information Lacked information
 10. Have you visited the ImagineAsia website? Yes No
 11. Do you think you will visit the ImagineAsia website in the future to find out about other festival events?
Yes No Maybe
 12. Are you interested in attending other ImagineAsia events?
Yes No Maybe
- About your relationship with the *bfi***
13. How much do you know about the *bfi* and its activities?
A lot A reasonable amount Very little Nothing
 14. How often do you visit the NFT?

Once a month or more Every 2-3 months Occasionally This was my first time

15. As a result of this event, would you like to find out more about the *bfi*'s activities?

Yes No Maybe

16. Which of the following activities would you be most interested in knowing more about? (please tick as many as apply)

Books released	<input type="checkbox"/>	Exhibitions	<input type="checkbox"/>
Film screenings in your area	<input type="checkbox"/>	Public performances	<input type="checkbox"/>
Educational activities	<input type="checkbox"/>	Music and Film Club Nights	<input type="checkbox"/>
Video/DVD releases	<input type="checkbox"/>	Talks by film personalities	<input type="checkbox"/>
Competitions	<input type="checkbox"/>	Magazines - special issues	<input type="checkbox"/>

About You

Please tick the appropriate boxes below.

Gender: Male Female

Age: Under 25 26-35 36-45 46-55 Over 55

APPENDIX 4

***bfi* ImagineAsia Closing Night Questionnaire**

Dear friend

We hope that you enjoyed the closing of ImagineAsia, a the UK's largest ever festival celebrating South Asian film. We would be most appreciative if you could provide your feedback about the launch event(s) by completing this confidential questionnaire which should take no more than ten minutes to fill in. **(Please return your form to Ali Jaafar in the *BFI*, 21 Stephen Street, London W1T 1LN)**

About ImagineAsia

4. Which ImagineAsia Closing night event did you attend?

Mira Nair interview Closing Night Party Both

5. How successful do you think the interview of Mira Nair was as an event to close ImagineAsia? (please tick one)

Very successful Quite successful Not very successful

6. How would you rate the closing night party? (please tick one)

Excellent Good Fair Poor

7. What did you like about the closing night event(s) you attended:

8. Was there anything you didn't like about the closing night event(s) you attended:

6. Did the event give the opportunity to meet *bfi* staff? Yes No

7. How much did you know about the *bfi* ImagineAsia festival before this event?

A lot A reasonable amount A little Nothing

8. Do you feel like you have learnt more about the ImagineAsia festival as a result of the closing event(s) you attended?

A lot more A little more No difference

9. As a result of this event, would you recommend upcoming ImagineAsia to others?

- Yes No
10. Have you seen a copy of the ImagineAsia brochure? Yes No
11. If yes, how informative did you find it?
- Very informative Provided some information Lacked
information
12. Have you visited the ImagineAsia website?
Yes No
13. Do you think you will visit the ImagineAsia website in the future to find out about other *bfi* events?
Yes No Maybe
14. Are you interested in attending other ImagineAsia events?
Yes No Maybe

About your relationship with the *bfi*

15. How much do you know about the *bfi* and its activities?
A lot A reasonable amount Very little Nothing
16. How often do you visit the NFT?
Once a month or more Every 2-3 months Occasionally This was my first
time
17. As a result of this event, would you like to find out more about the *bfi*'s activities?
Yes No Maybe
18. Which of the following activities would you be most interested in knowing more about? (please tick as many as apply)

- | | | | |
|------------------------------|--------------------------|-----------------------------|--------------------------|
| Books released | <input type="checkbox"/> | Exhibitions | <input type="checkbox"/> |
| Film screenings in your area | <input type="checkbox"/> | Public performances | <input type="checkbox"/> |
| Educational activities | <input type="checkbox"/> | Music and Film Club Nights | <input type="checkbox"/> |
| Video/DVD releases | <input type="checkbox"/> | Talks by film personalities | <input type="checkbox"/> |
| Competitions | <input type="checkbox"/> | Magazines - special issues | <input type="checkbox"/> |

About You

Please tick the appropriate boxes below.

Gender: Male Female

Age: Under 25 26-35 36-45 46-55 Over 55

Ethnicity: **Asian/Asian British** **Black/Black British** **White**

Indian	<input type="checkbox"/>	Caribbean	<input type="checkbox"/>	British	<input type="checkbox"/>
Pakistani	<input type="checkbox"/>	African	<input type="checkbox"/>	Irish	<input type="checkbox"/>

Bangladeshi
Sri Lankan
Other Asian background

Other Black background

—
—

Other White background

—
—

Mixed

Black Caribbean and White
Black African and White
Asian and White
Any other mixed background

**Other Ethnic
Categories**

Chinese
Middle Eastern
Any other (please specify)

Where do
you live?

Wales
London
West Midlands
Yorkshire and the Humber

Scotland
South East of England
East Midlands
East of England

Northern Ireland
South West of England
North East of England
North West of England

In what capacity did you attend the *bfi* ImagineAsia launch event(s)?

Invited guest Press/journalist Partner in ImagineAsia Sponsor Member of the public

APPENDIX 5

bfi ImagineAsia Evaluation Questionnaire
About the partner

Partner organisation:

Name:

Position:

Date:

About the Events

9. How many events did you organize? _____

10. What type of events did you organize as part of ImagineAsia?
 And during which months did these events take place?

	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan
Exhibitions										
Screenings										
Educational activities										
Workshops										
Conference										
Talk/Seminars/Debates										

11. In which region did the events take place?

Wales	<input type="checkbox"/>	Scotland	<input type="checkbox"/>	Northern Ireland	<input type="checkbox"/>
London	<input type="checkbox"/>	South East of England	<input type="checkbox"/>	South West of England	<input type="checkbox"/>
West Midlands	<input type="checkbox"/>	East Midlands	<input type="checkbox"/>	North East of England	<input type="checkbox"/>
Yorkshire and the Humber	<input type="checkbox"/>	East of England	<input type="checkbox"/>	North West of England	<input type="checkbox"/>

12. How successful do you think the events were?

Very successful Quite successful Not very successful

13. What are you basing this on?

Attendance level Feedback from audiences New audiences Other _____

14. Which event was most successful? _____

15. Which event was least successful? _____

16. How many people did the events attract? If possible please specify

Less than 50 50-100 100-200 200-400 More than 400

17. Is this Less/ Equal/ More than the number of people attending your events?

Less Equal More

About the Audience

18. Did you carry out any audience research? Yes No

19. Would you be willing for the findings to be integrated into a larger evaluation of ImagineAsia?
Yes No

20. Do you maintain a customer database that can be used for the ImagineAsia evaluation?
Yes No

21. Do you think the event was successful at attracting a young audience between 16-35 years?
Very successful Quite successful Not very successful

22. Do you think the event was successful at attracting an ethnic audience?
Very successful Quite successful Not very successful

23. What was the average age of the audience?
Under 26-35 36-45 46-55 Over 55

24. What was the perceived ethnic make up of your audience?

Black/Black British	<input type="checkbox"/>
White	<input type="checkbox"/>
Mixed	<input type="checkbox"/>
Other Ethnic Background	<input type="checkbox"/>
Asian/Asian British	<input type="checkbox"/>
Indian	<input type="checkbox"/>
Pakistani	<input type="checkbox"/>
Bangladeshi	<input type="checkbox"/>
Sri Lankan	<input type="checkbox"/>
Other Asian background	<input type="checkbox"/>

Partnership in ImagineAsia

25. How would you rate your partnership with the *bfi* in term of ImagineAsia?
Excellent Good Fair Poor

26. What were the advantages of being part of the ImagineAsia festival:

27. Were there any disadvantages of your partnership with the ImagineAsia festival:

28. Do you feel like you have learnt more about South Asian films as a result of your partnership?

A lot more A little more No difference

29. Will you host more events related to South Asian films as a result of your partnership?

Yes No Maybe

30. Have you already planned activities related to South Asian films?

Yes No

If yes please
specify _____

ImagineAsia working group meetings

31. Did you or your colleagues attend any of the ImagineAsia working group meetings?

Yes No

If Yes, how many did you attend? _____

32. Do you think the meetings were useful as part of the planning progress for the ImagineAsia festival?

A Lot A Little No

33. To what extent did you feel involved in the decision making process?

A lot A reasonable Very little Not

34. Did the meetings give the opportunity to network with *bfi* Staff?

A Lot A Little No

35. Did the meetings give the opportunity to network with other ImagineAsia partners?

A Lot A Little No

Promotional Material

36. In your opinion how useful was the ImagineAsia brochure in promoting the events?

Excellent Good Fair Poor

37. How would you rate the design of the brochure/flyer?

Excellent Good Fair Poor

38. Did you display copies of the ImagineAsia flyer at your venue? Yes No

39. How many copies of the flyer did you use? If possible please specify

Less than 1000 1000-2000 2000-5000 more than 5000

40. Did you display copies of the ImagineAsia brochure at your venue? Yes No

41. How many copies of the brochure did you use?

Less than 100 100-400 400-800 more than 800

42. Did you use the ImagineAsia website to promote events?

A Lot A Little No

43. How useful do you think the ImagineAsia website was in promoting your events?

Excellent Good Fair Poor

44. Did you use the ImagineAsia partners site to download ImagineAsia branding?

Yes No

45. Did you use your own website to promote the events?

A Lot A Little No N/A

46. Did you brand the events on your website with the ImagineAsia logo?

Yes No

47. Did you brand the events on other promotional material with the ImagineAsia logo?

Yes No

If Yes, please specify what material _____

About your relationship with the *bfi*

48. How much did you know about the *bfi* and its activities prior to the festival?

A lot A reasonable amount Very little Nothing

49. Did you previously have any relations with the *bfi*?

Yes No

If yes please

specify _____

50. Do you feel like you have learnt more about the *bfi* as a result of your partnership?

A lot more A little more No difference

51. As a result of the ImagineAsia festival, would you like to find out more about the *bfi*'s activities?

Yes No Maybe

52. As a result of the ImagineAsia festival, would you consider a future partnership on other Cultural Diversity events?

Yes No Maybe

53. Will you develop new activities to attract South Asian audiences?

Yes No Maybe

54. What can the *bfi* do to help you sustain your relationship with South Asian audiences?

55. Which of the following activities would you be most interested in knowing more about? (please tick as many as apply)

Books released
Theatrical releases
Educational activities
Video/DVD releases

Exhibitions
Public performances
Music and Film Club Nights
Talks by film personalities

10. As a result of the ImagineAsia festival, would you like to find out more about the *bfi*'s activities?

a) Yes **100%** b) No

11. As a result of the ImagineAsia festival, would you consider sponsoring future *bfi* Cultural Diversity events?

a) Yes **40%** b) No c) Maybe **60%**