



BFI FILM AUDIENCE NETWORK 2017-2022

STAGE ONE GUIDELINES FOR APPLICANTS

These Guidelines should be read in conjunction with the accompanying document [BFI Film Audience Network 2017-2022: An Overview](#)

Closing date for applications: 9 JUNE 2017

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1. INTRODUCTION

In BFI2022 we set out our commitment to giving everyone, everywhere in the UK the opportunity to enjoy and learn from the richest and most diverse range of great British and international filmmaking, past, present and future¹.

The BFI Film Audience Network (FAN) is central to this commitment and will be underpinned by our desire to boost diversity and inclusivity - to build a broad film culture across the UK which recognises and values the quality of difference and seeks to rebalance under-representation on screen, in the workforce and in audiences.

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

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

Our new strategy will boost the overall resources and decision-making capability available to FAN, and as a result will ask more of its leadership. These Guidelines set out what we are looking for.

We are inviting applications from organisations that wish to become Film Hub Lead Organisations (FHLOs) within FAN for the BFI2022 Strategy period 2017 to 2022. This application process is open to all potential applicants that wish to become FHLOs and can meet the eligibility criteria below. However, applicants should note that based on the successful delivery of BFI FAN in its first years of operation, the BFI is inviting (by way of solicitation) previous partners to apply to continue to operate as FHLOs but (in relation to England) within modified geographical areas (please see Appendix A as well as the Map available on the BFI FAN [website](#) for more detail). All applications will be assessed against the criteria set out below and solicitation of an application does not mean that it will necessarily be successful.

There will be three stages to the funding application process:

Stage One will involve the selection of FHLOs

Stage Two will involve the preparation of detailed business and delivery plans for their Hub by those FHLOs

Stage Three will involve confirmation of FHLOs in the leadership of the identified cross-FAN activity areas (see below).

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

These Guidelines relate to Stage One. They set out what we are looking for in a prospective FHLO and include assessment criteria and details of the application process. They should be read alongside the document [BFI Film Audience Network 2017-2022: An Overview](#) (from here on referred to as the [FAN Overview](#)) and all related appendices.

The priorities for FAN will reflect those of BFI2022 and are to:

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

AND

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

The *FAN Overview* lays out the strategic parameters for FAN including the main FAN Deliverables and Outcomes as mapped against BFI2022 Measures of Success. All FHLOs will be expected to develop activity in support of these, working in partnership with others where appropriate – in particular those film organisations that are also contributing to the aims of BFI2022 such as Into Film and the national and regional film archives.

It is our expectation that there will be eight film **Hubs** made up of geographically specific groupings of organisations that share a commitment to the aims and objectives of BFI2022 and FAN. Three of these Hubs will be formed by the nations of Scotland, Wales and Northern Ireland and one will support activity in London (predominantly in the Outer Boroughs of Greater London). The remaining four will cover the rest of England with Hubs in the North, the Midlands, South East and South West (see Appendix A for more detail).

However it is recognised that the final determination of Hub geographies will be influenced by the applications we receive for the role of FHLO.

2. WHAT ARE WE LOOKING FOR?

FHLO as cultural leaders

FHLOs will act as cultural leaders, collaborators, curators, campaigners and facilitators as well as being a source of guidance to FAN members and other FHLOs. Displaying a clear commitment to the priorities of BFI2022 they will stimulate new ideas, ensure a

diversity of activity is supported and delivered, develop a broad range of partnerships and address the FAN outcomes with flair and ambition.

Stage One applicants will need to demonstrate they are capable of fulfilling these functions and are able to deliver strongly against BFI2022 priorities for FAN. They should do this by providing evidence of a successful track record in specialised film programming and audience development, by bringing forward creative and dynamic headline proposals for addressing FAN priorities and by providing evidence that they have the credibility required to act as cultural leaders to FAN members.

Applicants should read the *FAN Overview* document and its appendices for a comprehensive overview of FHLO functions and the expected experience of personnel.

Cross-FAN leadership

New for BFI2022, FHLOs will now be invited to take lead responsibility for one of the identified cross-FAN areas and at Stage One will be asked to indicate which of these they wish to be considered for. The indicative cross-FAN areas include:

- Programming (including major programmes)
- Screen Heritage
- Young Audiences
- Diversity and Inclusion
- Member Support and Development
- Audience Marketing and Communications
- Support for New Releases
- Evaluation and Data
- Education
- Non-Theatrical and Community Cinema.

The final set of cross-FAN areas will be determined as part of Stage Two and further information will be made available to successful applicants at that point. Additional areas may be added at the BFI's discretion and/or some areas maybe be combined.

Talent development

From 2018/19 the English FHLOs will also be responsible for filmmaking talent development within their Hubs as partners in [BFI NETWORK](#).² This will mean working with new and emerging filmmakers, through supporting short films and the development of feature ideas.

Stage One applicants will need to demonstrate they have the ability to think strategically and creatively about how to approach this area of work. Those who are

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

successful will be given additional guidance and asked to provide further detail at Stage Two.

BFI Diversity Standards

Inclusivity for us means having a film culture that stretches across the UK in a meaningful way with everyone able to engage with film, culturally and professionally, regardless of their identity, background, and/or circumstances.

We have developed the [BFI Diversity Standards](#) to help applicants contribute to these aims. We ask applicants to embrace the Standards and consider how they can implement the core principles within their Hub activity as an FHLO. For Stage One this means exploring the positive implications and opportunities of supporting meaningful representations of diversity on screen, in project leadership and creative practitioners, through providing access and opportunities to industry, and through a commitment to ensuring greater access for as wide an audience as possible.

3. FUNDING AVAILABLE

Approximately £3m annually will be available to support FAN over the period January 2018 - March 2022. It is envisaged that around £2m of this will be for Hub-based activity and £1m will be directed towards cross-FAN work - with the final division being determined as part of the Stage Two process. These figures do not include support for talent development activity (in England) for which there will be a separate allocation.

We are looking to engage FHLOs for the duration of the BFI2022 strategy period with indicative funding levels for the term agreed at Stage Two. Precise funding levels will be agreed annually with progression to each financial year dependent on:

- Achievement of agreed minimum deliverables during the previous year
- Agreement of a Delivery Plan and Budget for the following year and
- Continuing availability to the BFI of National Lottery funds at least at current levels. Funding can only be guaranteed to the extent that National Lottery continues to operate and the BFI continues to receive sufficient funds from it.

Hub Activity

A proportion of Hub funding will be allocated towards FHLO running costs (including staff) but the majority of expenditure should be on audience development and member support in line with BFI2022 priorities for FAN.

In previous years the BFI capped FHLO operational costs at 30% of the overall annual award. Given the expanded nature of FHLO functions and skills under BFI2022, the BFI will take a more flexible approach to these costs as long as the benefit to audiences and/or members is clear. In order to reduce duplication and make best use of available resources, at Stage Two we will ask successful applicants to explore opportunities for sharing some operational functions and costs with other Hubs.

For guidance purposes, applicants could make a working assumption that there will be eight Hubs across the UK in which case the average annual award would be £250,000 per Hub. However, applicants should consider a range of factors when drawing up their budgets and bear in mind that the BFI will need take into account the different sizes and populations of Hubs, other sources of funding available and the varying levels of exhibition activity across the UK.

Cross-FAN Activity

Approximately £1m per annum has been allocated to cross-FAN activity and will be used by nominated lead FHLOs to co-ordinate, manage and deliver activity on behalf of FAN and in line with agreed cross-FAN plans.

Detailed information on each of the identified cross-FAN areas will be made available at Stage Two - including indicative levels of funding. The majority of the funding will be directed towards audience facing or member support activity with some allocation towards the operational costs of the lead FHLO; the level of this will reflect the complexity or scale of the work to be undertaken.

Partnership funding

Successful applicants will be expected to lever an element of partnership funding annually as an important demonstration that there is genuine support for the programme from the community or others who will benefit from the activities. The partnership funding should be drawn from a range of sources, be made up of cash and in kind and be at least the equivalent of 20% of the Hub's annual National Lottery funding.

4. WHO CAN APPLY?

The BFI is looking for FAN leadership from UK based film organisations that have a strong and demonstrably successful track record in specialised cinema exhibition and audience development. It is our preference that such organisations are multi-screen cinema venues but we will take a flexible approach to this on a case by case basis if we believe BFI objectives for FAN can still be fulfilled.

The BFI will consider applications from UK-based partnerships provided at least one of the main partners has the track record required and in which at least one of the other partners has robust experience in audience development/communications, film programming or an activity which speaks directly to the BFI2022 priorities for FAN.

Whilst a FHLO could be a profit making organisation (or a partnership including a profit making organisation), FHLO funding is strictly for non-profit making activity.

In the case of an FHLO partnership, the BFI will be looking in particular to ensure there is clarity around responsibilities and communications and that all partners contribute meaningfully to strategic decision making and/or are able to take lead responsibility for discrete areas of work as appropriate to their remit, strengths, location etc. Where

a Hub is especially large in geographic terms, we would wish to see FAN representation in more than one location in order to better facilitate activity across the Hub.

In neither of these scenarios should this automatically lead to FHLOs employing several members of staff but rather could involve making arrangements with relevant organisations who would take on specific functions as appropriate to their specialisms/location.

In recognition of the expanding remit of FAN and in order to allow greater flexibility to FHLOs, the BFI will consider a leadership model in which some (not all) of the organisations that make up an FHLO partnership are based outside the Hub region. In such cases, we would need to understand the clear rationale behind this position and be convinced it is the best approach to meeting Hub needs and achieving FAN outcomes.

Who cannot apply?

Applications from the following will not be eligible:

- Individuals applying in a personal capacity
- Unincorporated organisations or partnerships
- Organisations based outside the UK.

5. HOW TO MAKE A STAGE ONE APPLICATION

There will be three stages to the application process. This section provides detail on Stage One; please see Section 7 for an overview of Stages Two and Three.

Stage One (the subject of these Guidelines): Application to become an FHLO -> April to July 2017

Please note that at Stage One you do not need to include information relating to expenditure on talent development activity. This will be required at Stage Two.

To make an application you should submit a fully completed **application form** (available at <http://www.bfi.org.uk/supporting-uk-film/distribution-exhibition-funding/film-audience-network>) along with the following documentation:

- Your current organisational business plan to include information on your senior management, governance and oversight procedures as well as your risk registers and details of any potential conflicts of interest in this application*
- Separate management accounts for the most recent two quarters including your most recent forecasts with anticipated reserves to 31 March 2017 *
- Your last set of audited accounts *
- Your full organisational budget for the next 3 years including anticipated movement in reserves and clearly indicating the BFI element therein *

- An outline budget showing anticipated annual costs of FHLO operations and activity and indicative partnership funding (this will be top line at Stage One); please use the template provided
- An organogram showing proposed FHLO staffing and their key functions
- Details of your last four film programmes (or equivalent) AND a specific case study of recent work you have undertaken to successfully reach one or more of the BFI2022 target audiences (please use template provided)
- Written support for your application from at least some of the key exhibition delivery organisations in your proposed Hub.

** For those applications which are being made on behalf of an FHLO partnership, we will need copies of the items marked with an asterisk * for all those partners with responsibility for BFI National Lottery funding and for the strategic leadership of the FHLO.*

The Stage One application form is the core of your FHLO application and is the place where we wish to see demonstrable evidence of your capacity to take on the role of an FHLO both in terms of cultural leadership and the practical delivery of Hub management functions. With regard to talent development we will also ask you to describe how you envisage this work relating to your proposed FAN activity and to your organisation as a whole - including any existing talent work you undertake.

You should refer both to these Guidelines and the *FAN Overview* when completing the form as well as taking note of the guidance within the form itself.

Please submit your application, along with all the required documentation, by email to audiences@bfi.org.uk no later than Noon on Friday 9 June 2017 (the closing date).

6. WHAT HAPPENS NEXT?

Acknowledgement

Once you have submitted your application, the BFI will confirm by email that it has been received and a unique ID number will be assigned to this. You should receive this acknowledgment within two weeks of submission.

We will check that your application is eligible for assessment taking into account the parameters we have set out in these Guidelines and checking the application for completeness. If it is ineligible, we will send you an email to inform you that your submission will not be progressing further. We do not normally allow applicants to resubmit, but we may at this stage allow you to rectify an error on your application, if this is the sole reason that it is ineligible.

Assessment

If you are eligible, we will assess your submission taking into account the following criteria:

A. Cultural leadership

We will wish to see evidence of a creative approach to undertaking FHLO cultural leadership along with a robust track record in developing audiences for specialised film.

Specifically we will be looking for:

- Demonstrable success in reaching and developing a wide range of audiences for a wide range of independent British and international film, especially for young and diverse audiences
- Creative and cultural leadership capabilities including evidence of senior FHLO staff having proven experience of film programming and/or marketing
- A full time, year round independent British and specialised exhibition programme, preferably in a multi-screen venue
- Knowledge and understanding of film culture including expertise in programming specialised film and knowledge of screen heritage
- A demonstrable track record in developing and nurturing a wide range of strategic and delivery partnerships
- Experience of delivering film education/engagement programmes
- Evidence that your approach to cultural leadership will be hands on, creative and audience facing and that you have the credibility within the exhibition sector to take on this leadership role.

B. Strategic approach

We will wish to see an engaging and convincing outline of your strategic approach to addressing the FAN priorities as outlined in these Guidelines and the FAN Overview.

Specifically we will be looking for:

- A compelling vision for FAN and for your proposed Hub region
- A clear and convincing indication of your approach to achieving the BFI2022 outcomes for FAN
- Evidence of a strong insight into the exhibition landscape of your proposed Hub and what your potential members can contribute to FAN
- A sense of your approach to working with local film festivals and how they might contribute to achieving Hub objectives
- A clear commitment to embedding the principles of the BFI Diversity Standards into your work and that of your members
- Strategic leadership including a proven ability to balance a range of interests and priorities
- Evidence of your ability to think strategically and creatively in relation to both cross-FAN leadership and talent development (in England).

C. Organisational capacity

We will wish to gain an insight into how you will undertake the tasks associated with being an FHLO as well as seeing concrete evidence of your organisational capacity and capability.

Specifically we will be looking for:

- A convincing case that your organisation/partnership could make a significant contribution to the success of FAN both culturally and operationally
- If applying on behalf of a partnership/consortium we will wish to see specific information on how you intend for the arrangement to function in terms of responsibilities, decision making and governance
- Experience of and insight into, performance management and evaluation systems
- Financial and management competence including managing budgets effectively and robust financial controls
- Robust governance arrangements along with evidence of organisational financial sustainability over the next three years and beyond
- Information on how you have managed any previous BFI funding (if applicable)
- Experience of fundraising for film activity
- Evidence of a clear understanding of the tasks associated with managing an FHLO
- Creative and appropriate outline proposals for the delivery of FHLO activities and functions
- An outline of your approach to talent development including how it will fit with other activities in your organisation and the Hub (England only).

Please note that at any point during the assessment process we may ask for further information relating to your application or to your organisation if we think such information is necessary to assist us in the assessment process, and we may undertake due diligence in relation to applicants. We may also contact you in order to clarify aspects of your application, or to discuss it with you in more detail.

Next steps and recommendation

Following assessment, the BFI may do one of the following:

- Approve the application in its entirety
- Request further work be done on the application
- Reject the application in its entirety.

Where there is more than one strong application for a specified Hub area, we may invite applicants to work together to develop a single submission OR we may invite each applicant to further develop their proposals prior to the BFI making a decision on next steps. If there are no strong applications for a specific Hub area, we may decide to solicit an application or consider changing the geographic delineations.

Successful Stage One applicants who are ready to proceed to Stage Two (business planning) will be designated as FHLOs and be advised as to the indicative level of National Lottery funding against which to draw up Hub Plans. A small award of funding may be made towards the costs of this. Indicative funding levels for the Hub business plan will be dependent on a range of factors including the quality and ambition of outline plans at Stage One, likely levels of partnership funding, nature of delivery partnerships and the perceived needs of the Hub (including size and population).

Stage Two applicants will also be asked to submit outline proposals for one or more of

the identified cross-FAN areas – to be determined by the BFI.

We aim to notify applicants of the outcome of the assessment process within 12 weeks of the deadline for the receipt of applications. If we require additional information in order to complete our assessment, this will extend the date by which we will notify applicants of our decision.

Unsuccessful applicants will be informed of the decision in writing.

7. OVERVIEW OF STAGES TWO and THREE³

Please note the broad timings given below are likely maximums and that after Stage One timings will vary according to each applicant's readiness to proceed. Our aim is for all new FHLOs to be in place from October 2017 onwards, with FAN 2017-22 fully operational from January 2018.

Stage Two: Hub Planning -> July to October 2017

Designated FHLOs will be issued with further guidance by the BFI and invited to submit the following:

- Hub Business Plan to 2020 (to be refreshed and updated for 2020-22)
- Hub Delivery Plan for 15 months from January 2018 to March 2019
- Outline proposal for leadership of at least one cross-FAN activity (to be advised by the BFI).

The BFI will review these submissions against the strength and ambition of plans, their value for money, impact on BFI priorities and the quality of proposed partnerships.

Once the BFI has approved the Hub Plans, the FHLO appointment will be confirmed and a funding agreement issued setting out the amount of the Lottery funding for the initial period (of 15 months to 31 March 2019) and the terms and conditions of funding (please see BFI Lottery Funding General Conditions included at Section 9 for a summary).

Stage Three: cross-FAN planning -> September to December 2017

While the Stage Two assessment process is underway, the BFI will also review the outline proposals regarding cross-FAN activity. When all FHLOs are confirmed, the BFI will then determine which organisations should be invited to take a cross-FAN leadership role, provide an indication of the total amount of funding available for each activity and finalise a timetable for the submission of a fully developed Plan. In some cases an award of funding may be made towards the costs of this planning process. Each cross-FAN Plan will be evaluated on its strength and ambition, value for money, impact on BFI priorities and quality of partnerships. On approval, a funding agreement will be issued confirming the minimum deliverables and level of funding

³ See Appendix B for further information

available for that cross-FAN area, and an award will be made to the applicant FHLO to administer on behalf of FAN.

8. QUESTIONS AND GETTING IN TOUCH

If you have any queries about these guidelines, please refer to the Frequently Asked Questions on our website [here](#). If you require further information you can email us at audiences@bfi.org.uk.

9. BFI LOTTERY FUNDING GENERAL CONDITIONS

1. The information in these guidelines can change. The law and Government regulations on distributing National Lottery funds may also change. The BFI therefore reserves the right to review this funding scheme and/or change its policies, procedures and assessment criteria.
2. The application form does not necessarily cover all the information the BFI uses to decide which applications to fund. The BFI can ask applicants for extra information.
3. All applications are made at the applicant's own risk. The BFI will not be liable for loss, damage or costs arising directly or indirectly from:
 - The application process;
 - The BFI's decision not to provide an award to an applicant; or
 - Dealing with the application.
4. Please check your application form carefully. The BFI will not process applications which are incomplete or which do not comply with these guidelines.
5. The BFI's decisions on applications are final.
6. The BFI will not pay any funding until it has received a fully executed copy of the funding agreement and any conditions precedent to that agreement have been satisfied or waived by the BFI.
7. The BFI will publicise information on the number of applications it receives and the awards made. This information will include the name of the successful applicant, award amount, project name and project details.
8. The Freedom of Information Act 2000 gives members of the public the right to request certain information held by the BFI. This includes information held in relation to applications to the BFI's Lottery funding programmes or schemes. Therefore if you choose to apply to the BFI you should be aware that the

information you supply, either in whole or in part, may be disclosed under the Freedom of Information Act.

9. Sometimes the BFI's Governors or members of staff may be involved in some way with applicants. This interest has to be declared in applications from such applicants. The relevant Governor or staff member will not be involved in assessing the application or the decision to make an award. Applicants are advised not to try to influence the success of their application by approaching a Governor or staff member.
10. It is important that applicants carefully check the information given in the application form. The BFI standard terms and conditions entitle it to withhold or reclaim an award in the following circumstances:
 - If the application was filled in dishonestly or with incorrect or misleading information about the organisation or the project whether deliberately or accidentally; and
 - if the award recipient acts dishonestly or negligently to the disadvantage of the project.

The BFI will follow up cases of suspected fraud and will pass information to the police.

11. The BFI requires that any measures taken by applicants to address underrepresentation are fully in compliance with the Equality Act 2010 – see more at www.equalityhumanrights.com.
12. Complaints and Appeals: The BFI's decision is final. Inevitably applications will be turned down and applicants may be disappointed by this result. Formal appeals against the final decision will not be considered unless the applicant has good cause to believe that the procedures for processing the applications were not adhered to, or applied in such a way as to prejudice the outcome of the application. A copy of the BFI's Complaints and Appeals procedure can be obtained on request from the BFI's Communications Office.

APPENDIX A: FAN GEOGRAPHY

Film Hubs in England

Film Hub North

Barnsley; Blackburn with Darwen; Blackpool; Bolton; Bradford; Bury; Calderdale; Cheshire; Cumbria; Darlington; Doncaster; Durham; East Riding of Yorkshire; Gateshead; Halton; Hartlepool; Kingston upon Hull; Kirklees; Knowsley; Lancashire; Leeds; Liverpool; Manchester; Middlesbrough; Newcastle upon Tyne; North East Lincolnshire; North Lincolnshire; North Tyneside; North Yorkshire; Northumberland; Oldham; Redcar and Cleveland; Rochdale; Rotherham; Salford; Sefton; Sheffield; South Tyneside; St. Helens; Stockport; Stockton-on-Tees; Sunderland; Tameside; Trafford; Wakefield; Warrington; Wigan; Wirral; York

Film Hub Midlands

Birmingham; Coventry; Derby; Derbyshire; Dudley; Herefordshire; City of Leicester; Leicestershire; Lincolnshire; Northamptonshire; Nottingham; Nottinghamshire; Rutland; Sandwell; Shropshire; Solihull; Staffordshire; Stoke-on-Trent; Telford and Wrekin; Walsall; Warwickshire; Wolverhampton; Worcestershire

Film Hub South East

Bedfordshire; Bracknell Forest; Brighton and Hove; Buckinghamshire; Cambridgeshire; East Sussex; Essex; Hertfordshire; Kent; Luton; Medway; Milton Keynes; Norfolk; Oxfordshire; Peterborough; Reading; Slough; Southend-on-Sea; Suffolk; Surrey; Thurrock; West Berkshire; West Sussex; Windsor and Maidenhead; Wokingham

Film Hub South West

Bath and North East Somerset; Bournemouth; Bristol, Cornwall; Devon; Dorset; Gloucestershire; Hampshire; Isles of Scilly; Isle of Wight; North Somerset; Plymouth; Poole; Portsmouth; Somerset; South Gloucestershire; Southampton; Swindon; Torbay; Wiltshire

Film Hub London: to include all Greater London boroughs

Plus Scotland, Wales and Northern Ireland

A map outlining these areas is available on the BFI FAN website [here](#).

APPENDIX B: OVERVIEW OF STAGES TWO and THREE

1. INTRODUCTION

This Appendix provides:

- an overview of the process for Stage Two (business planning) and outlines the information we will be looking for
- a summary of the process for Stage Three (cross-FAN activity)
- a summary of the standard terms and conditions of funding.

Please note the information in this Appendix may be subject to change.

2. STAGE TWO – HUB PLANNING

2.1 Process Overview

Successful Stage One applicants may be awarded a small amount of Lottery funding towards the costs of Stage Two Hub planning and will receive further guidance from the BFI regarding how to approach this.

At this point, successful applicants that are in a sufficient state of readiness to proceed will be designated as Film Hub Lead Organisations although final confirmation of this status will be subject to the successful submission and approval of Hub plans.

Designated FHLOs will be required to work with identified FHLO partners and key Hub members (as appropriate) to draw up a Stage Two Hub Business Plan for their Hub to March 2020 and a detailed Hub Delivery Plan for 15 months from January 2018 to March 2019. It is envisaged that Hub Business Plans will be reviewed and refreshed for the period 2020-2022.

During the Stage Two process there will be a formal opportunity for each applicant to meet the BFI in order to discuss their draft submission and receive feedback.

As part of the assessment process we will consider all aspects of the proposed Plans and evaluate whether, taken together, the approach and activities as outlined will successfully contribute to BFI2022 priorities and the achievement of FAN outcomes (as outlined in the *BFI FAN Overview 2017-2022*). We will also consider issues such as audience impact and cultural ambition, value for money, effective planning, robust management systems, the approach taken to diversity and commitment to partnership working.

Following assessment, we will either:

- Approve all aspects of the submission and make an offer of funding at which point the Hub will become operational

- Approve elements of the submission but ask for aspects of it to be resubmitted or revised. We may make a conditional offer of funding in order to release some funds whilst revisions are taking place
- Reject the submission and seek an alternative approach for the Hub concerned.

Once the BFI has approved Hub Plans sufficiently to proceed, the FHLO will be confirmed and a funding agreement will be issued.

2.2 Hub Business Plan requirements

It is expected the Hub Business Plan will include the following information, some of which will already have been outlined at Stage One and some of which will be new.

All proposed activity will need to respond to the BFI2022 priorities and contribute to the achievement of the FAN Outcomes (as outlined in the FAN Overview document).

Hub context

This will require more detailed information on the geographic area to be covered including geography, spread of population, film infrastructure, significant organisations, key cultural events and providers and notable opportunities or threats presented by the nature of the Hub.

It will also ask for a list of the likely members of the Hub as at the point of submission and for the identification of any organisations that are regarded as key to delivering Hub plans.

Hub strategic goals under BFI2022

This section will form the core of the Hub business plan and will require designated FHLOs to describe the 2-4 year strategic goals for their proposed Hub in the context of BFI2022, the specific changes to be brought about and why, the key initiatives and proposed partnerships to achieve these, measurable targets and a plan for evaluating progress overall.

FHLO Cultural Leadership

This section will ask for more detail on how FHLOs will provide cultural leadership for the Hub over the course of the FAN project; we will want to understand the FHLO's creative priorities and see specific proposals for how it will inspire priority audiences to engage with Hub activity in particular and specialised film in general.

FHLO Management

This section should confirm the governance, oversight and staffing arrangements of the FHLO.

Applicants will be asked to provide an organogram showing how they intend to organise new and existing staff along with relationships to any partners involved in delivering FHLO functions.

Additionally we will wish to understand how the FHLO will approach the tasks associated with creative and strategic leadership, management and administration of the Hub including the talent function; we will want to see outline job descriptions for FHLO staff. This section should closely refer to the FHLO tasks as outlined in APPENDIX B of the *FAN Overview*.

If the FHLO will be based on a partnership arrangement, applicants will be asked to lay out in detail the constituent parts of the partnership and the roles/responsibilities of each organisation involved. Whilst the application will be submitted from a single organisation, it will be done so on behalf of the full partnership and will need to be formally confirmed as being a joint proposal.

In order to reduce duplication and make best use of available resources we will ask FHLOs to identify opportunities for sharing resources, functions and costs with other Hubs.

2.3 Hub Delivery Plan requirements

The Hub Delivery Plan will ask for an in depth description of planned activity for the 15 months from January 2018 to March 2019 and for an explanation as to how these will help the FHLO achieve its identified strategic goals in relation to audiences and its membership. It is likely to include the following sections.

FHLO Cultural Leadership activity

A description of how, in practical terms, the FHLO will provide cultural and creative leadership across the Hub region - including any activity that will be delivered directly to audiences and / or Hub members

Hub activity to include:

- proposed strategic audience development initiatives including both year round and time limited interventions
- the FHLO's approach to generating new activity and stimulating creative engagement across Hub membership
- approach to working with film festivals
- key partnerships in support of strategic initiatives
- plans for Hub members' to boost their professional development and capability, especially in relation to the BFI 2022 priorities.

Talent development (England only)

Each English FHLO will have a remit to identify and develop new and emerging talent with their Hub region. This may include support for short films and the development of feature ideas.

Applicants will be provided with set parameters within which to plan their talent development work, including:

- the types of activities that can be supported

- shared terminology for each element of the programme
- the process for appointment of the staff member responsible for NETWORK in each FHLO
- reporting structures for talent development staff in relation to the FHLO and the BFI Film Fund
- Approval mechanisms for the support provided to filmmakers.

Financial Plan

This will require a detailed financial plan covering both FHLO management functions and Hub activity and including any partnership funding.

All activity funding will need to be mapped against the FAN outcomes.

Successful Stage One applicants will be notified of the indicative figure against which Stage Two plans should be developed.

Deliverables and Targets

For the 15 month Delivery Plan to March 2019, we will want to see the following mapped against the FAN Outcomes (as per the *FAN Overview*):

- key deliverables for the Hub e.g. programmes of work, strategic initiatives, planned interventions, milestones, events etc.
- quantitative targets for Hub based activity e.g. admissions, screenings, member beneficiaries
- any other impacts sought e.g. changes in attitude, increase in confidence etc.

Evaluation and performance

We will expect Hub deliverables and targets to be ambitious yet achievable and applicants should note any key dependencies or factors which may affect their ability to achieve them. **Once agreed, these deliverables and targets will represent the minimum annual requirements against which Hub and FHLO performance will be evaluated.**

Applicants should also outline how the FHLO will track and evaluate its annual performance – both in terms of member activity and in terms of delivering its FHLO functions. This should include reference to data collection, the setting of targets, milestones, member feedback mechanisms and other key performance measures.

Cash flow

This will set out a proposed cash flow for Hub expenditure over the period.

Risk Management

This will require a risk analysis for the FHLO and the Hub along with an indication of the measures that will be taken to mitigate these risks.

3. STAGE THREE OVERVIEW – CROSS FAN ACTIVITY

As outlined in the *FAN Overview*, the areas identified as potentially benefiting from a cross-FAN approach include:

- Programming (including major programmes)
- Screen Heritage
- Member Support and Development
- Young Audiences
- Diversity and Inclusion
- Data and Evaluation
- Audience Marketing and Communications
- Support for New Releases
- Non-Theatrical and Community Cinema
- Education.

The final set of cross-FAN areas will be determined as part of the Stage Two process and further information will be made available at that point. Additional cross-FAN areas may be added later at the BFI's discretion and/or some areas may be combined.

Successful Stage One applicants will be invited to submit an outline proposal for one or more of the identified cross-FAN activity areas. The BFI will review these proposals and once all FHLOs are confirmed, determine which organisation should be asked to lead each area. If no suitable lead FHLO can be identified, the BFI may invite another FHLO to submit a proposal or seek an alternative leadership approach.

The BFI will work with successful cross-FAN leadership organisations to confirm an indicative level of Lottery funding and a timetable for the submission of a fully developed Plan for the 15 months from January 2018 to March 2019. In some cases an award of funding may be made towards the costs of this planning process.

The level and nature of information required at Stage Three will depend on the cross-FAN area concerned and successful applicants will be issued guidance on this in due course.

Each cross-FAN Plan will be evaluated on its strength and ambition, value for money, impact on BFI priorities and quality of its partnerships. On approval, a funding agreement will be issued confirming the minimum deliverables and level of funding available for that cross-FAN area and an award will be made to the applicant FHLO to administer on behalf of FAN.

4. OFFER OF FUNDING – STANDARD TERMS AND CONDITIONS

The following standard terms and conditions will be included in the Offer of Funding:

Use of the award:

The award of National Lottery funding must be used exclusively for the purposes for which it was requested as set out in the Hub delivery plan.

Supporting the National Lottery through branding and publicity:

National Lottery ticket sales are going down reducing the funding available to Good Causes. We aim to address this and ask all our partners and award recipients to increase visibility by:

- promoting and proudly displaying the National Lottery logo; and
- warmly and energetically finding ways to get all beneficiaries to spread the word.

It is therefore an important condition of BFI funding that the source of the funding (being the National Lottery) is prominently acknowledged throughout all aspects of the programme including through display of the BFI/National Lottery lock-up logo (e.g. marketing materials, website) and through agreed verbal and written acknowledgment (e.g. press releases, social media) and that award recipients take frequent opportunities to highlight not just the fact of the funding, but why it is funded, and therefore the good work that's possible through the National Lottery.

You will be required to comply with all branding guidance issued by BFI (which may be updated from time to time).

Partnership funding:

You will need to provide updates on securing partnership funding. The BFI shall have approval over any terms attaching to the provision of partnership funding by any third party (such approval not to be unreasonably withheld or delayed). Progression to further financial years may be subject to agreed levels of partnership funding for preceding year having been secured.

Third party relationships:

You will be required to enter into collaborative working relationships with the other FHLOs and other bodies engaged in film strategy in the UK.

Payment of the Award:

The BFI will agree a cashflow schedule for instalments of the award. It is anticipated that the funding will be paid quarterly in equal instalment. Payments will be subject to BFI of a report on expenditure in the previous quarter and the cashflow may be adjusted in order to ensure that any surpluses are kept to a minimum. Awardees must either hold a separate designated bank account for payment of the award or account for use of the funding through a separate cost centre in its ledgers.

The funding agreement will also include provisions relating to underspend and/or overpayment of the award and measures relating to safeguarding the payment of National Lottery funds (including events of default and termination provisions).

Data collection and protection:

The BFI will put in place a centralised system for the collection and collation of audience (and other) data from across your Hub for reporting purposes. The costs associated with this (approximately £5,000 each year for each FHLO) will be retained by the BFI and paid directly to a third party agency engaged to undertake this work order to ensure a consistent approach to data capture across all the FHLOs.

You will be required to comply with the provisions of the Data Protection Act to the extent that you act as a data processor.

Monitoring and performance review:

You will be required to report at quarterly intervals to BFI on performance, partnership funding, expenditure, risk and any governance issues. You will also be required to attend annual review and planning meetings as advised by the BFI.

Further annual funding will be conditional upon and subject to:

- achievement of the minimum **deliverables** for the previous full year or reporting period;
- Evidence of the continued financial viability of the organisation and that partnership funding at agreed levels was obtained;
- Agreement of a **Delivery Plan, Budget and Risk Register** for the next year, and
- Continuing availability to the BFI of National Lottery funds at least at current levels. Funding can only be guaranteed to the extent that the National Lottery continues to operate and the BFI continues to receive sufficient funds from it.

BFI may from time to time request further monitoring information from you in order to help monitor and evaluate the scheme. The BFI and/or its authorised representatives and/or the National Audit Office may also request reasonable access to your premises and/or to information you hold in order to audit compliance with the terms of the award.

Compliance:

You will be required to comply with relevant domestic and European legislation in relation to procurement as if you are a Contracting Authority for the purposes of the Public Contracts Regulations 2006.