



FILM HUB NORTH **OUR NORTH GUIDELINES**

1. Background

The British Film Institute (BFI)

In [BFI 2022](#), the BFI set out a 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 future. The [BFI Film Audience Network \(FAN\)](#) is central to this commitment and will be underpinned by the BFI's desire to boost diversity and inclusivity - to build a broad film culture across the UK which recognises and values the quality of difference and seeks to rebalance under-representation on screen, in the workforce and in audiences.

The Film Audience Network (FAN)

BFI FAN is a unique collaboration made up of eight Hubs managed by leading film organisations and venues strategically placed around the country. FAN has been the backbone of the BFI's strategy to ensure the greatest choice of film is available for everyone.

Film Hub North (FHN)

FHN is an innovative partnership between three of the main independent cinemas in the UK - [HOME](#), [Showroom Workstation](#) and [Tyneside Cinema](#). FHN is the largest of the 8 Film Hubs in the UK, covering Cheshire, County Durham, Cumbria, Greater Manchester, Lancashire, Merseyside, Northumberland, North Lincolnshire, Tyne & Wear and Yorkshire.

FHN Vision: By 2022, the audiences for British and international film and the collective cinema experience in the North of England will have grown, be more diverse, younger and open to a wider range of specialised films that celebrate the cultural richness of the world. FHN will have played a critical and catalytic role in making this happen and will be known for pioneering programming, audience engagement, putting our network at the front of technological and cultural change and engaging the world through film.

2.0 Our North

Through an annual season of film, Film Hub North will celebrate 'Northern-ness', what it means to be Northern and how this is represented on screen. For our inaugural edition, we're focusing on the writers that have been instrumental in bringing Northern voices to wider audiences, and we're partnering with the [Great Exhibition of the North](#) to shine a spotlight on the region's cultural life.

FHN have curated a core programme of titles that are available to Hub Members at a discounted rate. Accompanying these films will be additional content, including marketing assets, programme notes and more to be added over the coming weeks.

FHN are also providing an open pitch pot for Members to curate their own season of titles and events in line with the overall theme of Our North: celebrating Northern stories. Members are encouraged to respond to the core titles in imaginative ways: take inspiration from the films that speak to your audiences and locality, plan additional screenings and events, and produce an Our North season of your own.

Every FHN Member taking part in the season will receive additional focused marketing support from the FHN team and marketing agency Crystalsd to ensure your activity reaches your target audiences.

2.1 The Core Programme

The focus of this year's Our North core programme is on key writers from the FHN region: Jim Allen (Manchester), Shelagh Delaney (Salford), Andrea Dunbar (Bradford) and Barry Hines (South Yorkshire).

Spanning television, short and feature filmmaking, and showcasing a variety of voices and genres, the Our North core selections offer flexible programming options and plural visions of life in the North.

The titles below form the main programme and are available to Members at the discounted rate of 30% net of box office returns with a £80 minimum guarantee. Members are responsible for covering film rental fees at this reduced rate. Costs associated with the supply of screening materials will be covered by FHN where applicable.

Jim Allen

Days of Hope | Dir Ken Loach, 1975 (Format: DVD) | Ep.1: 89 min, Ep.2: 99 min, Ep.3: 77 min, Ep.4: 129 min = total 394 min

This four-part historical series is Jim Allen's most ambitious script and remains one of the most important pieces of political television drama produced in the UK. The series follows the lives of a working-class family from the First World War to the General Strike of 1926.

United Kingdom | Dir Roland Joffé, 1981 (Format: Digibeta) | 90 min

Epic in scope and sharply critical of government policies, this was Allen's last major work for television. It is an expansive tale of a North East housing estate's collective unwillingness to buckle under government cuts and police intimidation.

Shelagh Delaney

Red, White and Zero | Dirs Lindsay Anderson, Tony Richardson, Peter Brook, 1967 (Format: DCP) | 98 min

A portmanteau of three shorts, featuring The White Bus, Red and Blue and Ride of the Valkyrie. The White Bus, directed by Anderson and adapted by Shelagh Delaney from her surreal short story, follows an impassive young girl leaving her suicidal life in London and returning to her home in Northern England on a bizarre bus trip.

The White Bus (47 min) is also available to screen from DVD without the other two films.

Andrea Dunbar

Rita, Sue and Bob Too | Dir Alan Clarke, 1987 (Format: DCP, DVD/Blu-Ray - dual format) | 93 min

Adapted by Andrea Dunbar from two of her stage plays, this is a cult British comedy-drama about two Bradford schoolgirls who have an affair with a married man. What follows is both serious and light-hearted by turns, as the teenage friends come to blows over their illicit lover.

The Arbor | Dir Clio Barnard, 2010 (Format: DCP, DVD & Blu-Ray) | 92 min

A unique piece of work that tells the true story of Andrea Dunbar's troubled life, leading to her death aged just 29. The film uses personal accounts from her family and friends which are lip-synced by actors, merging documentary and performance to compelling effect.

Barry Hines

Threads | Dir Mick Jackson, 1984 (Format: DVD) | 112 min

A BBC television drama, written by Barry Hines (Kes). Threads is the story of a working-class family in Sheffield and examines a thirteen-year period during which Britain is devastated by a series of nuclear attacks. Based on actual government research into the effects of a nuclear bombing.

2.1 The Our North Pitch Pot

In addition to receiving a discounted rate on the above titles, Members can access the Our North Pitch Pot in order to programme an accompanying series of films/events that align with the overall theme of celebrating Northern stories.

Members do not need to apply to the Pitch Pot and can simply screen one or more of the core titles. Any Member applying to the Pitch Pot must programme at least one of the core titles in order to access support for additional activity that has the potential to enhance their current programmes and develop new audiences.

Support from the Pitch Pot could be for a one-off special event or a series of curated films. Proposed activity can also include additional opportunities for audience engagement, for example: speakers, Q&As, programme notes or other audience-building enhanced activity.

Proposals submitted under this season will be assessed against the potential to meet some or all of the following Our North season outcomes:

- A programme that matches the overall theme of Our North: celebrating Northern stories
- An approach to programming that demonstrates on screen diversity
- An approach to programming that supports diverse filmmakers
- A strategy to reach previously underserved audiences
- A growth in young audiences (aged 16-30)
- A growth in one or more underserved audience groups

Before applying to Our North, we recommend that Members read the [BFI Diversity Standards](#) as applicants will be asked to demonstrate how they embrace them. In particular, you will be asked to consider the on screen representation of the titles you choose, the diversity of the crew/talent involved and the way you plan to cater for different audiences (including access provision).

Hub Members may use the Our North Pitch Pot to support targeted screenings and events, for example you may wish to:

- Screen titles that are written by, starring or directed by local talent
- Screen titles that tell a story of your local landscape
- Invite a special guest to introduce a screening and hold a Q&A session
- Use additional spaces to deliver pop-up screenings in or around your venue
- Access screen heritage relevant to your audience, region and history

2.2 What Activity Can Be Supported?

The Our North season and Pitch Pot is open to all FHN Members. Membership is now open and organisations must sign up as Members in order to access FHN opportunities. You can access the Membership form and guidelines [here](#). **Please note that previous members of FHN and Film Hub NWC will need to reapply for Membership.**

Hub Members can apply for between £150 and £1,500. If you feel you need more, please [get in touch](#) as this will be considered on a case by case basis.

Eligible expenditure:

- Speaker fees
- Film rights
- Marketing and PR
- Accessibility costs
- Proportion of staffing costs specifically for the delivery of the project
- Venue hire
- Volunteer costs
- Evaluation
- Other project specific expenditure

Activity we cannot support

- Activity that does not reflect the overall theme of Our North
- Core venue and staffing costs not specifically related to the proposal
- Filmmaking costs
- Screenings/events that are already taking place - we can support additional activity to supplement existing events
- Activity that is already covered by existing funding arrangements
- Activity that duplicates provision in the same location
- Activity that is not related to film or the moving image
- Activity that should be covered by statutory education
- Programmes entirely comprised of free events

2.2 How To Take Part

To take part in the Our North season follow the checklist below:

- Decide on your core title/s and proposed dates
- Complete the [Our North Expression of Interest form](#). The EOI form gives you the opportunity to describe your project and the activities that you wish to be supported by FHN.
- If you would find it helpful to discuss your ideas prior to submitting your EOI or if you have any questions, please contact info@filmhubnorth.org.uk.
- The Hub team will contact you within 5 working days of submitting your EOI to discuss your ideas.
- If you are successful in your EOI, you will be contacted by email to discuss any recommendations from the FHN team, core programme bookings, funding for wraparound activity (where applicable), and crediting, reporting and evaluation requirements.

2.3 Key Dates

- Activity must take place between **1st July and 31st August 2018**.
- Proposals will be reviewed by the FHN team within 5 working days of receiving the form.
- The closing dates for EOIs is the **8th June**. We ask that you submit your proposal at least 3 weeks before your screening/s to allow for a response and enough marketing lead-in time to support your activity.

2.4. What happens if I am unsuccessful?

If we feel that your EOI does not meet the overall themes of the season, you will be contacted by email. Being unsuccessful does not prevent you from accessing future Hub opportunities.

3.0 Use of FHN awards

Support from FHN must be used exclusively for the purpose set out in your proposal or the revised plan agreed with FHN. Any underspend should be reimbursed to FHN so that this may benefit future projects. Please note proposals will need to maintain financial records including invoices and may be audited.

3.1 Payment of awards

On agreement of your award, you will be asked to invoice Film Hub North who will pay you by BACS.

3.2 Monitoring

You will be asked for a short update on any successes/challenges and for data related to your activity once it is complete. This data is required for all BFI Film Audience Network activity and is aggregated in order for us to measure the success of the season and the Hub's activity overall. We use this aggregated data to share overall Hub performance information with the wider Membership, FAN and the BFI. You are also required to use the UK FAN Audience Survey Form to gather data on your audiences. This data can be used in your report to us in addition to building knowledge of your project's reach.

You may also be asked for digital images and case studies/blogs that can be used as content for the Hub website.

3.3 Branding Guidelines

All Hub supported activity must carry the BFI Film Audience Network and Film Hub logos (print and online) - further details will be sent you if you are successful in your proposal.