

CURIOUS

Engagement Fund Guidelines



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Funding at a glance

Awards up to: **£10,000**

Applications open: **24 Mar 2022**

Applications close: **19 Aug 2022**

Apply at least: **10 weeks in advance of activity**

Activity window: **1 Jun 2022 – 31 Oct 2022**

INTRODUCTION

Changing Times

Changing Times is a nationwide screen heritage programme delivered by the BFI Film Audience Network (FAN). It is an exploration of over a century of social change as documented by the UK's public film and television archives. Each year, the programme takes a distinct theme with the aim of discovering stories from the archive that engage contemporary audiences and highlight the many voices and hidden histories that make up our collective past. The theme for 2022 is *CURIOUS*.

CURIOUS

CURIOUS is a programme supporting archive film events and screenings that celebrate the human desire to learn more about the people and things around us.

Taking place from **June - October 2022**, CURIOUS will support film screenings that showcase the unexplored and unexpected, through ambitious collaborations between exhibitors and archives. It is a chance to celebrate the collections of our National and Regional Film Archives and invite audiences to experience something new through the moving images of the past.

More information on the programme theme and inspiration for archive research can be found in the [CURIOUS **Creative Brief**](#).

Engagement Fund

The Engagement Fund will support exhibitors to forge collaborations with the UK's Regional and National Film Archives, and to develop archive film programmes inspired by the theme of CURIOUS. Priority will be given to projects that showcase material from the Regional and National Film Archives.

Applications can be made at any time from **24 March 2022 to 19 August 2022**. This is to allow exhibitors to plan their own project timelines and respond to changes in the sector. All activity is expected to be delivered by **31 October 2022**.

FOCUS AREAS

Our objectives

Projects supported through the Engagement Fund should respond to one or more of the below aims:

- To unearth unexpected stories from your region, town or city or the communities through the lens of archive film
- To examine unexplored perspectives in UK film collections through ambitious collaborations between exhibitors and archives
- To boost audience engagement with the UK's screen heritage, **with a particular focus on reaching young people (aged 16-30) and engaging under-represented audience groups**

We are especially interested in receiving proposals that complement the [StoryTrails](#) project which is taking place during the summer and autumn of 2022 and forms part of [UNBOXED: Creativity in the UK](#).

StoryTrails is a deep dive into our collective history, an immersion in the lost and untold stories that shaped our towns, cities and communities – and a chance to start a

conversation about who we are now and where we're going next. Using screen heritage in new and innovative ways, StoryTrails will be taking place across the UK between 1 July and 30 September 2022. If you would like to organise a complementary activity, please see more [here](#) and contact us for further information.

GET INSPIRED

Example activity

Funding can support a range of exhibitors to develop both traditional and experimental screen heritage events.

Example projects may include:

- Archive film programmes enhanced with introductory speakers, panel discussions or workshops
- Pop-up or touring programmes that bring screen heritage to audiences in community settings
- Immersive, site-specific, cross-art or live accompaniment events that use archive footage in creative, ambitious ways
- Projects engaging under-represented audience groups as co-curators, content creators or event partners

- Festivals dedicated to archive or repertory film, or festivals that want to integrate screen heritage material within their programmes

- Partnerships with relevant organisations working outside of conventional film exhibition - eg. academic researchers, artists, community groups, museums, galleries and heritage organisations.

THE ARCHIVES

Working with the archives

We've put together a [best practice document](#) to help programmers develop screen heritage projects and collaborate with the Regional and National Film Archives. Following this guidance will improve your project planning and the overall strength of your application.

A full list of Regional and National Film Archives can be found in our [Archive Contact List](#).



CONSIDERATIONS

BFI Diversity Standards

The [BFI Diversity Standards](#) are a set of principles which inform the Hub's work and the activity we fund. The Standards primarily focus on under-representation in the screen industries in relation to the protected characteristics defined in the [Equality Act 2010](#), as well as geographical location, socio-economic background and caring responsibilities.

We are particularly committed to ensuring that audiences for archive film are ethnically diverse, and that cinema spaces are welcoming and inclusive to under-represented audiences such as disabled, D/deaf, and neurodivergent people. We encourage projects produced by or in collaboration with under-represented groups.

All Engagement Fund proposals will be asked to respond to the Standards, demonstrating how their activity promotes inclusivity among audiences, on screen and in the workforce. Projects do not need to meet every Standard or criteria, but we encourage applicants to engage with the Standards as fully as possible.

Responding to the Standards

We've provided a brief guide of the sort of information you should provide in relation to each Standard below. The Hub team is on hand to help applicants interpret the Standards further, please [get in touch](#) to discuss this.

- **Standard A - On screen representation:** Tell us about your film programme; does it feature meaningful representations of under-represented groups? Do the films feature themes, stories or locations not often seen in cinema?
- **Standard B - Project team:** Tell us about your team; are key personnel representative of your local area and/or the project's intentions? If your project involves recruitment or partnership working, are processes in place to ensure these opportunities are inclusive? Smaller project teams may wish to discuss volunteer/community participants and/or the filmmaking teams represented in their programme.

CONSIDERATIONS

- **Standard C - Industry access:** Tell us about any professional or informal development opportunities within your project; will the project team take part in training or mentoring programmes? Will your activity provide new employment opportunities or career progression for team members from under-represented groups? Will you be engaging community groups or participants?

- **Standard D - Audience development:** Tell us about your audiences; are you planning to engage under-represented groups? How will you do this - do you have a community engagement strategy or appropriate partnerships in place? What steps are you taking to make your events accessible and welcoming to disabled audiences?

The [BFI FAN Inclusive Cinema](#) site has a number of resources to support exhibitors including [Dismantling Structural Inequality](#) and [Subtitling, BSL and Audio Description](#).

Online Events

If your proposal involves online activity, it should respond to the Engagement Fund's overall aims. In addition, it should meet the expectations outlined below for accessible and sustainable virtual events.

- Online activity should support your organisation's existing film offer and brand, and should function in some way as an audience development tool for in-person activity
- There should be clear reasoning for activity that takes place online if in-person or hybrid events are also viable options
- Online events should provide audiences with an enhanced experience - they should be clearly differentiated from widely available streaming services
- Activity should deliver best practice in terms of accessibility, safeguarding, rights management and presentation standards

CONSIDERATIONS

Environmental Sustainability

We are committed to minimising the environmental impact of the work we support and ask all funding recipients to contribute to this aim. In your proposal, please summarise the steps you are taking to minimise the environmental impact of your project.

Some inspiring examples of exhibitors working in this area include: [Curzon](#), [Depot](#), [HOME](#) and [Scott Cinemas](#). The BFI has a number of [recommended resources](#) that may be useful when planning around sustainability.

Safeguarding

Projects involving children, young people or vulnerable adults should have appropriate safeguarding and child protection policies in place. Where relevant, you will be asked to confirm this in your application.

For more information on safeguarding, read the [Guide to Safeguarding for Film Exhibitors](#) published by our colleagues at Film Hub London.

Bullying, Harassment and Racism

Bullying, harassment and racism have no place in our industry and we expect all organisations we fund to share our commitment to this principle.

The BFI and BAFTA have developed a set of principles and zero-tolerance guidance in consultation with organisations, unions and industry bodies across the film, television and games industry in response to urgent and systemic issues.

These documents can be found in the [BFI's Bullying, harassment and racism prevention hub](#). We ask all applicants to engage with these principles by, as a minimum, reading these documents and sharing them within your organisation.

Environmental Sustainability, Safeguarding and Bullying, Harassment and Racism are not formal assessment criteria, but the information you provide will be used to gauge how we may support you further in these areas and ensure best practice across the BFI Film Audience Network. If a proposed action will incur additional costs, you can include these in your budget for consideration.

FUND DETAILS

Who can apply?

You must be a member of the BFI Film Audience Network in order to access the Engagement Fund. To become a Member, get in touch with [your local Film Hub](#).

How much can I ask for?

Members can request **up to £10,000** per proposal. Eligible expenses and application instructions are outlined in the following pages.

When is the deadline?

Applications can be made at any time from **24 March 2022** - **19 August 2022**.

We hope this will allow applicants to develop plans at their own pace and respond to changes as the exhibition sector restarts once again.

Applicants should submit their proposals at least **10 weeks in advance of their project start date** to allow time for assessment, project development and marketing lead-in.

When will I hear back?

Proposals will be assessed on a monthly basis from April 2022.

To be considered in the next upcoming monthly assessment, your proposal should be submitted on or before the cut-off dates listed below.

- 15 April 2022
- 13 May 2022
- 17 June 2022
- 15 July 2022
- 19 August 2022

When you submit your proposal, you will be informed of your assessment date and when you will receive feedback.

We are offering the **CURIOUS** screen heritage programme as a collaboration with **Film Feels** being run by Film Hub Midlands. If you are interested in developing a programme consisting of independent, national and international short, mid and feature films then head to [Film Feels](#) to read more about the opportunities involved or contact Major Programmes Manager Manon Euler: manon@filmhubmidlands.org

FUND DETAILS

Eligible expenses

Each project will have its individual needs - however, broadly speaking, the Engagement Fund can support the following costs.

- Curation fees, rights clearances and editing costs relating to the materials in the Regional and National Archives
- Film rights and print transport for repertory feature programmes
- Project-specific staffing costs - e.g., curation, project management, audience development
- Venue hire and project-specific technical costs
- Marketing costs
- Event production costs for enhanced screenings - e.g., guest speakers, live scores
- Accessibility costs - e.g., creating accessible supporting materials, subtitling fees

- Audience development, outreach and community inclusion costs
- Costs related to online activity - e.g., web platforms or hosting fees

This list is not exhaustive and other items may be considered eligible.

FUND DETAILS

Ineligible expenses

All proposed spend should go towards the activity detailed in your application. Beyond this, there are some things we can't support. These include:

- Filmmaking costs, support for filmmakers to develop or distribute their work, or for programmes that primarily engage filmmaker audiences
- Capital costs, including building improvements, purchasing equipment or additional health and safety measures required due to Covid-19
- Programmes entirely comprised of free events, unticketed events or screenings where audience numbers cannot be reported
- General organisational running costs not specifically related to the proposed activity
- Activity that should be covered by statutory education, including events taking place on school grounds/in school hours

- Events not primarily focused on film exhibition
- Activity covered by existing funding arrangements
- Programmes that duplicate provision in the same area
- Events taking place in a venue not open to the public - e.g., members only venues

This list is not exhaustive and other items may be considered ineligible.

APPLY NOW

Application documents

To apply for funds, please complete and submit the documents listed below.

The Proposal Form is your opportunity to tell us more about your project and its target audiences, and to show how your activity meets the funding objectives set out in these guidelines and responds to the [CURIOUS Creative Brief](#). You'll also be asked about the motivations behind your activity; why it's important and what it will provide to audiences locally.

More information on how your proposal will be assessed is provided in the following pages. Note that your proposal may be reviewed by an external assessor unfamiliar with your organisation or its work, so you should aim to describe your plans and relevant experience clearly and concisely.

- [Proposal form \[.docx\]](#)
- [Budget template \[.xlsx\]](#)
- [Equality Monitoring Form \[.docx\]](#)

Submitting your application

Completed application documents should be submitted via email to our Finance and Data Coordinator, Andrew Beadling: info@filmhubnorth.org.uk.

If you have access requirements that mean you need assistance when applying for funds, you may be able to request financial support through the [BFI Access Support Scheme](#).

If you have any questions about the fund or the application process, or would like to discuss submitting an application in a different way, please [get in touch](#).

FEEDBACK

Assessment criteria

Your application documents will be assessed by the Film Hub North team. External assessors will also be brought in to review your proposal.

The panel will consider the following assessment criteria:

- **Eligibility** - Is the applicant a Member of their local film Hub? Does the project primarily focus on UK screen heritage?
- **Fund objectives** - Does the proposal respond to one or more of the Engagement Fund aims?
- **Archive collaboration** - If the proposal involves footage from the Regional or National Film Archives, are the necessary partnerships in place? Priority will be given to projects that feature titles and material held in the National and Regional Film Archives. We encourage all applicants to have spoken to the National and Regional Film Archives beforehand to ensure that budget costs are realistic.
- **Creative Brief** - Does the project respond to the CURIOUS Creative Brief? What is the project's thematic

focus? How does it engage contemporary audiences with archive film?

- **Organisational capacity** - Are the proposed activity and timescale achievable? What are the long-term plans to reach audiences? Does the organisation have the required staff, partnerships and venue buy-in to deliver the project?
- **Audiences** - Are projected admissions realistic? Is there a clear need for the activity - does it provide audiences with access to films otherwise unavailable locally?
- **Marketing & Evaluation** - Who are the target audiences and how will they be reached? Does the applicant have experience of reaching audiences in this way? What does success look like and what will the organisation learn from the project?
- **BFI Diversity Standards** - Does the proposal clearly respond to the BFI Diversity Standards? Will activity address under-representation among audiences, on screen or in the workforce?

FEEDBACK

- **Budget** - Have all costs been considered and are they reasonable/eligible? Does the budget balance? Does the project represent value for money? Have details of income been provided? Have access costs been included? Have appropriate staffing costs been included?
- **Subsidy per head** - Does the project represent value for money? A reasonable cost per head is around £5-10, but we recognise that there can be increased costs when exhibiting Screen Heritage material. We are therefore able to be flexible depending on the nature of your project.

Proposals will be scored using the CURIOUS [Engagement Fund Assessment Form](#). You might find it useful to refer to this form when writing your proposal to ensure that you're providing all the information the assessment panel will be looking for.

Successful proposals

If your proposal is successful, the assessment panel may discuss amendments and wish to see a revised plan before confirming funding. Project timelines will need to accommodate this process.

If there are no recommendations or amendments to be made, you will be sent a confirmation email setting out the terms and conditions attached to the funding. These will cover payment information, crediting guidelines, audience surveying, and monitoring and reporting requirements.

If your project is approved, you will be sent a contract setting out the terms and conditions attached to the funding. Your contract will contain clauses on the following areas, along with relevant templates, guidelines and assets:

- **Monitoring and reporting** - Successful proposals will be required to survey audiences and undertake project reporting and evaluation. Reporting requirements will be proportionate to the scale of your project and the amount of funding.

FEEDBACK

- **Branding** - Promotional materials for all supported activity must carry the FAN logo and relevant credits where appropriate. All promotional materials must be signed off by the Film Audience Network prior to publishing, printing or sharing.
- **Payment** - Film Hub North is managing the Engagement Fund. The Sheffield Media and Exhibition Centre Limited (Showroom), as signatory for Film Hub North, will pay you by BACS. For funding requests over £1,500, payments will be split with a lump sum upfront and the remaining amount paid post-activity and only after we have received all agreed reporting. You will be asked to submit an invoice for both payments. For amounts between up to £1,500, you will be asked to submit an invoice after we have received all agreed reporting. If this is an issue, please get in touch.
- **Use of funding** - Support must be used exclusively for the purpose for which it was requested, as set out in your Proposal Form and budget. Note that projects will need to maintain financial records including invoices, and that these may be audited.

Unsuccessful proposals

If your proposal is unsuccessful, you will be contacted by email with notes from the assessment panel. We are not able to accept resubmissions or revisions of proposals that have previously been unsuccessful. Being unsuccessful does not prevent you from accessing future FAN opportunities. For more information on how to feedback on this funding opportunity or Film Hub North's work more generally, please consult our [Feedback & Complaints Policy](#).

GET IN TOUCH

Contact us

We recommend you get in touch with our team to discuss ideas and raise any queries before submitting your application.

Andy Robson, Screen Heritage Producer
andy@filmhubnorth.org.uk

The BFI Film Audience Network

Supported by National Lottery funding, the BFI Film Audience Network (FAN) is central to the BFI's aim to ensure the greatest choice of film is available for everyone.

Established in 2012 to build wider and more diverse UK cinema audiences for British and international film, FAN is a unique, UK-wide collaboration made up of 8 Hubs managed by leading film organisations and venues strategically placed around the country.

To get involved with CURIOUS and other FAN opportunities, join your local film hub. The eight Film Hubs are:

- [Film Hub London](#)
- [Film Hub Midlands](#)
- [Film Hub North](#)
- [Film Hub Northern Ireland](#)
- [Film Hub Scotland](#)
- [Film Hub South West](#)
- [Film Hub South East](#)
- [Film Hub Wales](#)

GET IN TOUCH

Regional and National Film Archives

Get in touch:

- [BFI National Archive](#)
- [The Box](#)
- [East Anglian Film Archive](#)
- [London's Screen Archives](#)
- [Media Archive for Central England](#)
- [The National Library of Scotland Moving Image Archive](#)
- [The National Screen and Sound Archive of Wales](#)
- [North East Film Archive](#)
- [North West Film Archive](#)
- [Northern Ireland Screen](#)
- [Screen Archive South East](#)
- [Wessex Film and Sound Archive](#)
- [Yorkshire Film Archive](#)

