

# CINEMA UNBOUND: THE CREATIVE WORLDS OF POWELL AND PRESSBURGER

## Project Guidelines for FAN members

### Introduction

Michael Powell and Emeric Pressburger's creative partnership in the 1940's created some of the most stylistically ambitious, thematically rich, subversive and sensual British films ever made.

**CINEMA UNBOUND: THE CREATIVE WORLDS OF POWELL AND PRESSBURGER** will be a major UK-wide film and event season this autumn, celebrating how these filmmakers transformed British cinema, the vast, subversive, and seductive creative universe they created and how their work has gone on to influence the world of cinema and bled into wider popular culture; from Kate Bush to The Simpsons, allowing for various entry points into their work.

FAN is excited to be working alongside the BFI to bring these extraordinary films and unique vision of these creative geniuses to audiences – on the big screen – across the UK.

We are now inviting cinemas, festivals and multi-arts & media organisations to present seasons, events and screenings which celebrate the work of Powell & Pressburger and their influence.

Look at the [Creative Brief](#) for more information about the programme scope and to get some inspiration.

### Project aims include:

- Re-position P&P as amongst the most inspiring film artists Britain has ever produced.

- Change understanding and perceptions of their work as connected to contemporary film and popular culture.
- Engage new – especially younger and underserved - audiences across the UK.
- Transform access to the work of P&P and the BFI's collections across the UK.

**There are three ways FAN members can engage with the programme and access support:**

- 1) **MENU: Access up to £500** (£125 per film) for programme enhancement, wraparound activity and audience development when you book one or more of the four key titles:
  - *A Matter of Life and Death (1946)*
  - *Black Narcissus (1947)*
  - *I Know Where I'm Going (1945)* – re-released theatrically on 20 October
  - *The Red Shoes (1948)* – re-released theatrically on 8 December

The application process is very simple. You will be asked to list which films you would like to screen, projected number of in-person screenings and admissions, and top-line information on how you will spend the budget to enhance your activity - e.g., marketing costs and wraparound activity, such as guest speaker. Please note: this funding is not to cover minimum guarantees.

To book the titles (available on DCP and non-theatrical formats – AD/DS files will be made available), contact the BFI team: [bookings.films@bfi.org.uk](mailto:bookings.films@bfi.org.uk)

- 2) **BESPOKE: Apply for up to £15,000** (average awards circa £5,000) to develop a more bespoke season of films within the parameters of the [Creative Brief](#) diving deeper into Powell & Pressburger's filmography and/or exploring their influence on more contemporary titles. There is also scope for site-specific, immersive and 'event cinema' projects activity involving P&P titles. [See Creative Brief for inspiration.](#)

Your Hub can provide you with a longer list of titles that are available in UK distribution. If your bespoke activity includes 'Menu' titles (see above), please include costs associated with those screenings within your activity budget rather than applying separately for the menu. If you would like further inspiration and guidance from some of the BFI curators involved as well as connecting with other organisations that are also developing bespoke and cross-FAN activity, we recommend you attend the Cinema Unbound Sprint on Wed 31 May at Watershed in Bristol. [Register your interest here.](#)

You will be asked to fill in an application form online and submit a [budget in the template provided.](#)

- 3) **CROSS-FAN:** Apply for up to £15,000 to support programme/marketing/outreach activity with the potential to scale or tour across the UK and/or projects involving multiple events in more than one region/nation. If your Cross-FAN activity includes Menu titles, please include costs associated with those screenings within your [activity budget](#) rather than applying separately for the menu. If you would like further inspiration and guidance from some of the BFI curators involved as well as connecting with other organisations that are also developing bespoke and cross-FAN activity, we recommend you attend the Cinema Unbound Sprint on Wed 31 May at Watershed in Bristol. [Register your interest here.](#)

## TAKING PART

This section explains how you can take part in this season and what you need to do next.

### Eligibility

You must be a member of the BFI Film Audience Network to access support from this programme. If you are not a member, please contact your Film Hub Lead Organisation.

- [Find your local BFI Film Audience Network film hub | BFI](#)

## What is the timeline?

- Cinema Unbound Sprint on Wed 31 May at Watershed in Bristol.

[Register your interest here](#) for this event and note that travel bursaries are available.

- Deadline for **Bespoke, Cross FAN Proposals** (and **Menu** Expressions of Interest to be included in initial listings announcement) – Friday 30 June 5pm (BST)
- Decisions made: 24 July 2023
- After the deadline, the call for **Menu** applications will be kept open on a rolling basis until Mon 16 Oct 2023.
- BFI Full Programme announcement: early Sept
- Period of Activity: Mon 16 Oct – 31 Dec 2023 (except for the Menu which can be booked until 29 Feb 2024.)

## Access support for Film Audience Network members

FAN is committed to making its funding accessible for all. Access support is provided by TAPE to applicants who are D/deaf, hard-of-hearing, Disabled or neurodiverse people, and people with sight loss, where this support is needed for someone to make a funding application.

- [Find out more about TAPE's access support here.](#)

### Meeting the Creative Brief:

For those of you developing Bespoke or Cross-FAN activity, your proposal must fit within our [Creative Brief](#) and demonstrate added value to the UK-wide season.

Here are some examples of how you might want to approach this, but we are also open to other ideas you come up with:

- Create ambitious programme/audience development initiatives and marketing

hooks to offer audiences exciting routes into the worlds of Powell and Pressburger.

- Broaden and deepen audiences' understanding of the directors' works, their subtly radical nature and how they reflected the world around them and film-makers of today.
- Spotlight elements of their work and/or more contemporary works that have been influenced by them that have the potential to connect with new, underserved and underrepresented audiences with programming.
- Involve young creatives in the development and delivery of wraparound activity that has the potential to resonate with their peer groups.
- Programming that supports and promotes lesser-known works that otherwise wouldn't get shown, including archives, forgotten films, and underexposed viewpoints.
- Tapping into an appetite for collective viewing of work and discussion, which could include immersive and interactive technologies elements.

### **Be part of a UK-wide Press & Marketing campaign:**

This FAN-wide 'moment' is an opportunity for audiences across the UK to immerse themselves in a connected programme backed by a BFI-led Press & Marketing campaign. Participating exhibitors will also access marketing assets (social media, poster artwork, etc) primarily focussed on the Menu titles but also adaptable for other bespoke activity. It's worth highlighting how your activity could add value to this campaign (e.g., specific regional angles of your activity or guest speakers/co-curators/influencers that have the potential to generate interest.)

All participating FAN exhibitors are invited to provide top-line information about their events which will enable BFI to amplify events (through social media, listings and press releases.) Regional and National highlights will also be included in the BFI's UK wide Press Releases.

In addition to the activity being supported via BFI FAN, the BFI will also be delivering a range of activities in person, in print and online which will help raise the profile of the season.

## **How does this programme sit within FAN and BFI's Screen Culture 2033?**

Each Film Hub has been awarded funding from the BFI National Lottery to support regional activity delivering against the priorities set out in [BFI's Screen Culture 2033 strategy](#).

As part of this FAN wide programme in 2023-24, FAN members can access support directly from their regional Film Hub to create activity that engages audiences in the work of Powell and Pressburger and more contemporary UK independent and international films inspired by their work.

### **Public Engagement:**

Big screen experiences are the priority for this fund, but in-person projects involving some online and hybrid events will be considered where this represents a valuable opportunity for audience development.

The focus of the [BFI's Screen Culture 2033](#) and this fund are on UK independent and international films and wider moving image works such as documentaries, TV and archive materials. We are also open to exploring immersive and interactive technologies such as gaming, VR/AR/XR and wider screen-based technologies that interact with cinema experiences.

We are keen to support activity that helps to achieve wider aims for FAN around audience development, access, and inclusion in the context of BFI's Screen Culture 2033 strategy as detailed below:

Beyond this, priority will be given to projects which effectively respond to one or more of the following focus areas which reflect the BFI's Screen Culture 2033 strategy:

### **Creating opportunities for young audiences:**

Opportunities for young people (aged 25 and under) and children and their families

to develop a relationship with screen culture. This might include young curators/influencers schemes, marketing campaigns and ticketing initiatives. Collaborations with Into Film and talent development programmes such as BFI Academy+ are encouraged but note that our support is focussed on public facing activity rather than formal education programmes. Organisations will need to demonstrate that they have safeguarding policies in place. If you are not sure where to start, get in touch.

### **Tackling barriers to inclusion:**

We are committed to ensuring that the breadth of communities can enjoy a range of film and are working to tackle under-representation in the exhibition industry: be that on our screens, in the workforce or among audiences. Particular attention will be paid to projects that address social, economic and geographical barriers for audiences in new and meaningful ways such as activity that prioritises outreach with community engagement at their heart.

See below for more information on BFI Diversity Standards and access considerations.

### **BFI Diversity Standards**

Project proposals should take an inclusive approach to audience development, setting out how they will address the updated [BFI diversity standards](#). This means giving clear consideration to fair representation on screen, in the workforce and ensuring that audiences feel welcome in your cinema spaces.

The Standards focus on the protected characteristics defined in the UK [Equality Act 2010](#), in relation to age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation, gender fluid and non-binary identities, religion and belief - as well as socio-economic background, language, caring responsibilities, geographical location and wider intersectional experiences.

Larger awards will be expected to respond in more detail. Please see the Inclusive Cinema '[Dismantling Structural Inequality in Your Cinema](#)' guide to support action and get in touch if you need help interpreting the Standards. [See our example of best practice here.](#)

## **Access**

We expect you to think about access for your project, particularly if you are targeting people who don't typically attend or have access to your events. We will ask you to tell us what you will do to remove barriers to participation as part of your application.

This might include (but is not limited to): sliding scales and discounted tickets; pay what you can afford schemes; relaxed screenings for audiences with autism; dementia-friendly screenings; accessible screenings for d/Deaf and Hard of hearing audiences.

We strongly encourage you to factor in access costs in your proposal's budget. If you are delivering a hybrid programme with online activity, we expect to see provisions for subtitling, captions and/or audio description in your project budget and narrative proposal.

## **Use of financial support**

Members can request up to £15,000 per proposal. Based on previous activity, we anticipate average awards will be circa £5,000.

### **Note that we are not able to cover 100% of activity costs.**

While we do not have a set percentage requirement for match-funding, we expect to see box office income and other partnership support - whether in cash, volunteer time or other in-kind contributions - included in the budget.

Requests for larger amounts will need to have demonstrable audience reach and strategic impact. Each organisation will have its individual needs - however, broadly speaking, we can support the following costs.

## **Eligible expenses**

- Marketing, Advertising and PR.
- Bespoke asset creation (note: funded projects will need to follow brand guidance and use the adequate logos, provided assets and wording).
- Wraparound activity costs (such as co-curator, host and speakers' fees).
- Venue hire and activity-specific equipment hire costs.
- Activity-specific staffing costs – e.g., curation, marketing or project management.
- Audience development expenses – e.g., young programmers' workshop.
- Screening licences, film rights costs and print transport.
- Captioning or other access costs, such as BSL interpretation, providing transport for isolated audiences.
- Event or screening costs such as venue or equipment hire
- Event documentation (such as photography and filming)

If you are applying for the maximum level of funding, we will expect to see a detailed breakdown of costs in your budget and would also expect to see income generation as matched funding.

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

## **Ineligible Expenses:**

All proposed spend should contribute to the activity proposed. Beyond this, there are some areas not suitable for support from the fund. These include:

- Support for filmmakers to develop or distribute their own work, or for programmes that exclusively engage filmmaker audiences
- Capital costs covering building repairs
- Programmes entirely comprised of free events, unticketed events or screenings where audience numbers cannot be reported

- General running costs of organisations not specifically related to the 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
- Activity taking place in a venue not open to the public - for example members only venues

*Please note: proposals must be additional activity not covered by any support your organisation receives from your local Film Hub or by other National Lottery programmes such as BFI's Audience Fund.*

### **Budgeting and subsidy per head**

We want our projects to reach as many people as possible and try to make pragmatic judgements around costs and impact when we are allocating funds.

As a guide we suggest the following amounts would aim to reach the accompanying number of audiences.

Please note that this is a guide, and we are flexible, particularly if your project is targeting under-served audiences or clearly addressing access issues.

<b>Amount allocated per minimum admissions</b>
£500 / 60+ admissions

£2,500 / 300+ admissions
£5,000 / 600+ admissions

£7,500 / 800+ admissions
£10,000 / 1,000+ admissions
12,500 / 1,250+ admissions
£15,000 / 1,500+ admissions

### **Environmental Sustainability**

BFI FAN is committed to minimising the environmental impact of the work we support and is asking all recipients of Bespoke or Cross FAN financial support to do what they can to contribute to this aim. We expect you to have an Environmental Sustainability Policy in place, and that you try to keep the environmental impact of this project to a minimum.

Some inspiring examples of exhibitors working in this area include: [Scott Cinemas](#), [HOME](#), [Curzon](#) and [Depot](#).

BFI FAN have also commissioned this [Simple Guide to Making Your Cinema Greener](#) and the BFI has several [recommended resources](#) that may be useful when planning around sustainability here.

### **Prevention of Bullying, Harassment and Racism**

Prevention of Bullying, Harassment and Racism Bullying, harassment and racism

have no place in our industries, 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 Bully and Harassment Prevention Hub](#).

We ask all applicants to engage with these principles by, as a minimum, reading these documents and sharing them within your organisation. Applicants for all types of funding support are asked to confirm that they have, or intend to put in place, an anti-bullying and harassment policy for their organisation. If you do not currently have a policy in place, please get in touch and we can signpost you to additional resources to help you to develop your policy.

### **Safeguarding**

Safeguarding For initiatives involving children, young people 18 or under or vulnerable adults, applicants are asked to confirm that they have safeguarding and child protection policies in place. If you do not currently have a policy in place, please get in touch and we can signpost you to additional resources to help you to develop your policy.

### **How to submit your proposal**

- Read the Creative Brief, and the guidance above, to make sure your proposal is eligible for support
- Fill in an [Equal Opportunities Form](#) (to be completed online ONLY).
- Submit your proposal online.
- Download and complete a project budget using this template. Use the 'notes' section to show your calculations. (e.g., £200 x 3 days – producer)

### **Advice**

Our form asks for key information about the number of people you will reach, the film titles you will present and your marketing strategy so that we can see how well it fits with the season and whether the proposal is realistic. The more specific you can be about these elements the better we can assess your proposal.

If you are having trouble completing an application or would like to talk to us before you submit a proposal, please get in touch with your local Film Hub for assistance.

## How we assess your proposal

The Film Hub team will review the proposals and may refer to external programme advisors for a second opinion. We'll look at your proposal and budget to decide about whether we can support it. As part of this we will consider:

- **Meeting the Creative Brief:** how well the project meets the creative brief and the creative quality of the idea,
- **Audience Reach:** the audience potential in particular younger audiences and other priority audiences for BFI FAN
- **Organisational capacity:** the strength of the team behind it and partners involved
- **Budget:** Are all reasonable costs considered? Does the budget balance and are all costs eligible? Have access costs and income been included? Does the project represent value for money (subsidy-per-head)? Have appropriate staffing costs been included?
- **Partnerships & Match-funding:** Whether in cash, volunteer time or other in-kind contributions, we expect to see some partnership support. This is an important demonstration that there is genuine support for the activity and potential added value.
- **Legacy:** How does the activity fit into the organisation's longer-term audience development plans?

- **Geographical spread:** We seek to ensure a wide range of organisations and areas are receiving support, to enable audiences to benefit from increased access to cultural cinema beyond the mainstream offer where they live.
- **Access & Inclusion:** does the proposal address under-representation among audiences, on screen or - where applicable - in the workforce? Does it respond to the BFI Diversity Standards?

## What Happens Next?

### **If your project proposal is successful**

If we agree to support your project, we'll send you an offer detailing target audience and any grant conditions, which will then form the basis of the funding agreement.

Please note that for amounts above £2,000, you will be required to submit an ID check.

BFI Film Audience Network is required to collect data to enable the BFI to undertake annual ID checks of all successful grant applicants before a contract is issued. This is not a credit check and will not affect your ability to receive credit from other organisations.

### **If your project proposal is unsuccessful**

If we're unable to support your project, we'll let you know and then offer feedback and advice to help you move forward.

### **Successful Ideas – Agreement**

After you accept your offer and any targets or conditions, we will send an agreement to confirm the terms of your award, and the project you will deliver.

## **Payment schedule**

- Your funding agreement will include a payment schedule and any conditions that need to be met before payment is made.
- As a rule, we stage payments 80% on receipt of signed contract and 20% after completion, when we have received your reporting information.
- We reserve the right to vary these ratios for larger-scale or risky projects.

When you receive a funding agreement it will contain clauses on the following:

## **Branding**

You must use the BFI Film Audience Network and BFI logo plus season-specific branding on your website and marketing materials. This includes prominent acknowledgement of the National Lottery, as it is crucial that we promote to the public how well The National Lottery supports film in the UK.

## **Evaluation and Reporting**

We need to evaluate projects and programmes to make sure they are fit for purpose and so that we can make them better.

If you screen titles from the Menu, reporting requirements will be minimal, but you will be asked to fill out the Project Log and share the Film Audience Network online audience survey (see Demographic and Survey Data).

**Project Log;** a list of screenings, admissions data and further information (event type, number of accessible screenings, type of accessibility, etc...) and a short narrative about your experience of the fund and the impact of the activity on your practice.

If you receive funding for a Bespoke or Cross-FAN project, you will also be asked to supply the following at the end of your project:

**Final budget:** a [complete expenditure report in the template provided](#), to make sure the funds have been spent how we agreed, and to show our funders any leverage on the programme overall.

### **Demographic and Survey Data**

You also must use the Film Audience Network online audience survey provided by our team, to capture information back from your audience. This is in the form of a QR code or custom URL.

We only ask for this data in an aggregated form and won't be asking you to transfer any personal data about your audience.

We are, of course, happy to provide you with the feedback collected for your events.

### **Contact us**

To discuss any aspect of your project proposal, your ideas, please contact your local Film Hub.