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**Transformative Film Culture for Hull 2017:**

**Strategic Partners**

**REPORTING Template**

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| **Please note: Your FINAL REPORT should be made up of the following items:** |
| 1. **This completed NARRATIVE REPORT Template**   **Please use the EVALUATION tab on the KPI BUDGET Spreadsheet you received with your Project Plan as a guide to inform this NARRATIVE REPORT.** |
| 1. **Updated BUDGET sheets**   **Please update the BUDGET sheets on the PROJECT REPORT TABLE to provide your actual income and expenditure for the project set against your original proposed figures.** |
| 1. **An updated KPI and PROJECT REPORT TABLE**   **Please complete the PROJECT REPORT TABLE and feed screening activity information into the KPI tab. Please ensure to provide explanations for any variance (either way) to your projected figures.** |
| 1. **Copies of any marketing or other materials created for your project. Please ensure you include (where possible) images, press cuttings, and any other relevant materials.** |

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| **Organisation:** | Hull Independent Cinema |
| **Project Title:** | Pride in Hull Film Festival / LGBT50 |

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| 1. **Please provide a summary of the delivery of your project, highlighting in particular any critical successes, and any significant issues, you encountered.** |
| Hull Independent Cinema organized a short series of films with a focus on LGBT content and inclusivity for the 2017 Pride in Hull Film Festival as part of the Hull 2017 LGBT50 celebrations.  The event took place over three days, 21 July, 25 July and 28 July.  The films were screened at three venues – Vue Cinema Hull, Kardomah94 and Hull Truck Theatre.  Tickets are films at Hull Truck and Vue Cinema Hull were £7 standard and £6 for HIC Members and Students. All Kardomah94 tickets were £5  Films included:  Special Preview Screening of GOD’S OWN COUNRTY  Yorkshire Premiere of TOM OF FINLAND  BFI Archive Footage Supercut QUEERAMA with short film THE COLOUR OF HIS HAIR  BRITIAN ON FILM: LGBT (collection of archival short films)  GIRLS LOST  WHO’S GONNA LOVE ME NOW?  52 TUESDAYS  The programming was a combination of the current and recent award winning cinema and archival footage to celebrate how far the LGBT community has come in the last 50 years.  Successes:  GOD’S OWN COUNTRY  After much pushing at Picturehouse and no response, Graham at Pride in Hull was contacted by Picturehouse about a special preview screening of GOD’S OWN COUNRTY in which director Francis Lee would attend. HIC agreed to include this in the Pride in Hull Film Festival as a special late addition; regardless of the fact HIC has less than two weeks to promote. We found out before announcement that Francis Lee was no able to attend. Despite this, Hull 2017 and Pride in Hull Film Festival gave it a huge push and we sold out of the event. Picturehouse was very happy and we closed out the Festival on a high note.  Challenges:  VENUE/DATE LIMITATIONS  This project was given very specific, pre determined date and venue, 25 July and Kardomah94 respectively, by Pride in Hull, which made scheduling, and programming tough. The venue was pre-booked and the date set to not compete against their other events. I had limited formats at Kardomah94 and Tuesday may have no been an ideal timeslot to host all day films. We were lucky in that Hull Independent Cinema already had a pre-booked date at Hull Truck on 25 July, which we decided to use towards the Festival. Of course, new release films only come on DCP now so I had to choose between a current release or a restored archive title. I chose QUEERAMA as it had been having some press, met the archival footage requirement and was a new release for Hull. We also had the opportunity to have the Yorkshire premiere of TOM OF FINLAND and was asked to screen a film on 20 July, before Pride even began, as a kick off.  PROGRAMMER OUTSIDE OF THE LGBT COMMUNITY  As a cisgender straight programmer, I didn’t have a large understanding of the LGBT cinema community outside of the general independent film community (MOONLIGHT, GOD’S OWN COUNTRY etc). I took direction in some instances from Pride in Hull, who also have a wider understanding of the community and some of the feedback was the films were LGBT stories but may not have been LGBT friendly. I also took recommendation from Cian Smyth on directions to take. If we were to do this project again, I would take advisement from someone directly in the LGBT cinema community.  PRIDE IN HULL 22 JULY CELEBRATIONS  For whatever reason, the video materials HIC had put together to screen at Pride in Hull on 22 July, were not screened. Pride in Hull could not give me an explanation of how this happened. We were also not allowed to flyer directly to Pride attendees and flyers were put in a corner of Pride in Hull’s community booths and may not have been seen by many people. We were told that Hull 2017 volunteers would be handing them out on the street in advance but the day of that this also did not happen. |
| 1. **Did the project meet your aims, objectives and intended outcomes (please see the Evaluation tab on your project’s KPI & Budget spreadsheet for guidance)? Please demonstrate how these were achieved. If they were not achieved then please outline why you think this is the case.** |
| While we did meet the KPIs for numbers of titles, screenings, archival footage etc, we did not meet the attendance target and our financial loss was offset somewhat by the sell out screening of GOD’S OWN COUNTRY. I believe the attendance numbers weren’t achieved due to lack of targeted marketing towards the LGBT community. As an outsider to Hull, I also believe that Hull is still extremely uncomfortable with sexuality. Some of these films may have appealed to audiences without the branding of LGBT but once LGBT branding is placed in front of it, maybe people think it’s not for them.  We also had extremely limited execution of marketing in the week leading up to with materials being created very late and our marketing coordinator only being part time. Our online resources and time were limited by time frame, Hull Film Festival was only weeks before and the messaging of LGBT got lost. We supplemented this with paid social media advertising. Hull 2017 did assist in lots of way through their channels including being in an LGBT50 insert. |
| 1. **Please outline how your marketing strategy helped you achieve your Audience target figures. If you did not reach these figures, please explain why you think this is, and what you might do differently if dealing with a similar situation in the future.** |
| Our marketing strategy relied on several factors we use for our regular programme:   * In printed programme was 9k distribution * Slides/trailers at regular screenings * Hull 2017 supported marketing * Press coverage (of which there was quite a bit)   We also had flyering at Pride day on 22 July.   We did do some LGBT themed films in the lead up to the LGBT festival which Pride in Hull was involved with co-marketing to bring more awareness to the upcoming Festival:  MOONLIGHT (March)  JONATHAN (May)  THE PASS (June)  Unfortunately these events were not in the printed guide, which the exception of MOONLIGHT, so were fairly low attended.  We didn’t meet our target figures and I believe this is due to two main factors: The festival had almost no targeted marketing at the LGBT community outside of the Pride Week events (upon which our flyers were left in the plastic wrap at some events). We did do some paid social advertising. The event was extremely close to two other major events (Hull Film Festival and new season launch) being done by HIC, which limited available social media platform space and marketing availability from a time perspective. This meant we didn’t do enough long lead marketing.  Pride in Hull did do limited marketing, but despite repeated attempts, did not actually list general film information and had the dates and copy wrong on their site.  In the future, I would do targeted flying for at least one month in advance at local LGBT venues. I would also not run this event so close to one of our Festivals/launches. HIC really was overloaded in the month of July.  I think we would also request to choose a date and time placement within the bigger LGBT festival ourselves or hold the event during a different time of the year. |
| 1. **Please describe how the project addressed issues of access, and how it engaged with diverse audiences and differing perspectives in the programme and activities.** |
| HIC doesn’t often show LGBT stories, so we were adding to the issues of these types of films not being available to the LGBT diverse audiences in Hull. The LGBT Festival offered these perspectives for the audiences it serves best. One of the films was subtitled and some of the archival footage was silent. |
| 1. **Please provide an outline of your work with partners on this project. What went well? What didn’t? Did you engage with all the partners listed in the project plan? If not, why not?** |
| We worked with two partners: Hull 2017 and Pride in Hull.  Hull 2017 and HIC has a great working relationship now. Our films went up quickly and we were included in all marketing did H17 did of the larger Festival and events. They were also extremely supportive of the GOD’S OWN COUNTRY screening putting extra resources behind the film.  Pride in Hull is also a volunteer run organisation, so they were more challenging to work with. They often had misinformation, put up announcements before the agreed date, didn’t post any actual film information on their site, created their own posters without HIC logos and missed on putting our event information up or distributed at Pride in Hull on 22 July. In the future, I would have a written marketing agreement with Pride in Hull 2018. We would also prefer to be part of the date and time decision-making process, versus being shoehorned into times and dates, which were disjointed and it made it harder to market as a mini film festival. |
| 1. **Please provide an overview of the press and media coverage that your project achieved.** |
| We received several pieces of press coverage from Hull Daily Mail.  See this folder for printed images:  God’s Own Country Announcement:  <http://www.hulldailymail.co.uk/whats-on/film/special-film-premiere-coming-hull-215229>  Programming Announcement:  <http://www.hulldailymail.co.uk/whats-on/whats-on-news/lgbt-films-shown-across-hull-126969> |
| 1. **Please outline any further legacy from your project, and any potential for its future sustainability. How will your project’s outcomes contribute to future growth for a cinematic audience in Hull?** |
| Based on the limited success of this project, I think several changes would need for it to be sustainable.   1. More targeted marketing at the LGBT community 2. A date/times chosen further in advance to properly fit into the Pride in Hull program or organization at a different time of year 3. An LGBT knowledgeable programmer with a passion for the community   This project did help us develop a relationship with Pride in Hull further and we gained relationships with Picturehouse Entertainment and new distributors (Peccadillo) and QUEERAMA filmmaker Daisy Asquith. |
| 1. **Please provide any other conclusions or recommendations you may have about any aspect of your project.** |
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| 1. **In what way(s) did your project benefit from its association with the wider Transformative Film Culture for Hull 2017 project? Were there any negative implications to being associated with the wider project? In what way did your project contribute to the cultural objectives of the wider project? If you have any further comments on this relationship, please also add these here.** |
| Further reach with marketing under the Hull 2017 umbrella  We received God’s Own Country based on Hull’s CoC status and UK Pride (which is because of Coc 2017). We contributed to the cultural objectives of the year as the main partner providing film experiences to Hull and Pride in Hull 2017. |

**Please email all elements of your report to** [megan@filmhubnorth.org.uk](mailto:megan@filmhubnorth.org.uk)

**OR post to Megan Liotta**

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**Thank you.**