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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 2017 |
| **Project Title:** | Where Are We Now |

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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.** |
| Now entering their 6th year of programming, Neu! Reekie! is a writers’, musicians & artists’ collective, DIY record label and independent publishing house. They showcase a unique fusion of spoken word, animation, film and music and they came to Hull to produce the festival: Where Are We Now? The title WHERE ARE WE NOW is a homage to the maestro / magic maker David Bowie but also aims to tackle head-on the fractured state of the UK at the moment - no politicians, just provocations through pertinent and ground breaking arts and culture - the voices that unite us. As the UK lurches into uncharted political terrain, fracturing along geographical and social fault lines, schisms are opening up which suggest increased tension and volatility lie ahead. Neu! Reekie!, Scotland’s most cutting edge arts collective, posed the question: Where Are We Now? Mixing it up with hip-hop, live music, film, animation, poetry, spoken word, literature, visual art, street theatre and staged happenings representatives from Scotland, England, Northern Ireland and Wales debated and explored their own relevance. A high octane programme of concerts, salons, exhibitions, provocations and lively debates around a radical film festival lit the fuse. The film program was important to frame the identity, direction and scope of the weekend Festival. Screening documentary and feature films (with shorts where appropriate) created a cultural tapestry or snapshot of where the UK is at in 2017, and where the boundaries and dominant narratives are being challenged. These included hosted screenings featuring directors, participants and guest curators, followed by discussion and debate. Within the Festival new works were commissioned and bespoke collaborations unveiled between film-makers and headline music/spoken word acts. We also assembled archive footage and film provocations that were followed by panel discussions, debates and reactive performances. The resultant film program was provocative, responsive to social flux, and attempted to question/deconstruct/dismantle the dominant social, political, cultural & sexual narratives. |
| 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.** |
| AIMS:   1. To develop Hull’s film programme content 2. To develop audiences (new and existing) for Hull’s film programme 3. To develop marketing and publicity activity for film exhibition in Hull   1. We were able to develop Hull’s film programme content through this project by programming screenings and special events linked to the Where Are We Now festivals intention to explore the contemporary political situation in England, Scotland, Wales and Northern Ireland. Screenings of features including ‘I Am Not Your Negro’, ‘Where to Invade Next’, ‘ChemSex’ and ‘I am Belfast’ and the inclusion of shorts (including animations) within the programme for ‘Where Are We Now #1” demonstrate some of the variety in content provided through this events contribution to Hull’s film programme.  2. To date we have been unable to achieve a statistically significant sample size in audience responses to our survey due to a failure in our box office system. As such we only have minimal responses from paper surveys completed at one of the screenings and observational reports from staff attending the events to base our answers on regrading developing new and existing audiences for Hull’s film programme.  3. See Answer to C below. |
| 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.** |
| Neu! Reekie! Is an established brand that has been delivering events since December 2010 and since that date Neu! Reekie! has produced over 90 shows, each 2-3 hours in length, conceptualised from scratch, never repeating the same show twice. The majority of shows sell out before doors open. Neu! Reekie! presented the festival Where are we Now? and with a fan base of 10,000 followers on social media and 3,500 email subscribers, they used their strong platform to advertise the festival in Hull. This combined with the Hull 2017 Marketing platform and extra PR and marketing activities.  Target audience figures were achieved through national, regional and local marketing activities. The event was included in the Hull 2017, Made in Hull, Season Guide and was mentioned at the Hull 2017 press launch on 21st September. The event was listed on the Hull 2017 website with a direct link to our box office. We also provided social media content to fans and followers to promote ticket sales. Flyers and posters were used to promote the festival to local audiences, as well as press releases to gain local and national media coverage. |
| 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.** |
| The accessibility of venues was considered in the programming of the festival to enable diverse audiences to participate. Two events within the programme included BSL interpretation: Momus on David Bowie (2nd June) and a discussion with the director of I am Belfast (3rd June). The nature of the festival as a whole, and the film programme within this, was provocative, responsive to social flux, and attempted to question/deconstruct/dismantle the dominant social, political, cultural & sexual narratives – as a result creating the potential to engage diverse audiences and differing programmes. |
| 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 you intended to? If not, why not?** |
| Across the project we worked with 5 venues on film screenings, 4 venues for other events and Hull Independent Cinema on the delivery of the pre-festival film programme. The majority of these were partners we have worked with previously and with whom we have a good working relationship ensuring the event ran smoothly. |
| 1. **Please provide an overview of the press and media coverage that your project achieved.** |
| The festival, of which the screenings formed part, received coverage in both local and national media outlets including:   * <http://www.hulldailymail.co.uk/where-are-we-now-full-line-up-for-weekend-festival-in-hull-announced/story-30364860-detail/story.html> * <http://www.hulldailymail.co.uk/pregnant-charlotte-church-turns-the-air-blue-at-hull-city-hall-show-review/story-30369614-detail/story.html> * <http://www.mirror.co.uk/3am/celebrity-news/charlotte-church-slips-gold-sequinned-10551063> * <http://www.hulldailymail.co.uk/pregnant-charlotte-church-wows-at-hull-city-hall-gig-wearing-gold-sequinned-hot-pants/story-30369540-detail/story.html> * <http://www.heraldscotland.com/arts_ents/15328024.Performance__Where_Are_We_Now___1__City_Hall__Hull/> * <http://www.on-magazine.co.uk/arts/yorkshire-theatre/where-are-we-now-review-hull-city-hall/> * <http://coffeetablenotes.blogspot.co.uk/2017/06/where-are-we-now-1-young-fathers.html> |
| 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?** |
| The film programme for Where Are We Now introduced new and provocative titles to existing film audiences in the city, as well as combining film alongside other art forms to develop new audiences, particularly for shorts. This programme contributes to the film programme that runs through 2017 in Hull and is threaded through other City of Culture events. |
| 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.** |
| The association with the wider Transformative Film Culture for Hull 2017 project enabled us to think about programming works that fitted within the theme of this specific festival, but also that are able to contribute to the ongoing audience development for film in the city. |

**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.**