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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:** | Dead of Night: Hull Horror Film Festival 2017 |

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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.**
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| Dead of Night: Hull Horror Film Festival was a five-day festival celebrating the best in new, classic and cult horror across two venues – Vue Cinema Hull and Früit – over Halloween weekend 2017, 27-31 Oct. The festival presented four new horror films, one cult classic horror, three classic horror films and one special event based around a classic comedy horror. One of our new horror titles – Another Wolfcop – was a UK premiere. Each night (with the exception of Sunday) had two back-to-back screenings at 6:30pm and 8:30pm respectively. The 6:30pm film was always a new horror film, with the 8:30pm film being a classic. On Sunday 29 Oct, our partner Cult Cinema Sunday presented their annual Halloween Mystery Movie, which turned out to be Texas Chainsaw Massacre, and was the only film presented that day. The other films were as follows:Fri 27 Oct: TRAGEDY GIRLS (USA) and HELLRAISER: 30th Anniversary Restoration (UK)Sat 28 Oct: REPLACE (Canada/Germany) and SUSPIRIA: 40th Anniversary 4K Restoration (Italy)Sun 29 Oct: Cult Cinema Sunday: Halloween Mystery Movie: TEXAS CHAINSAW MASSCAREMon 30 Oct: BETTER WATCH OUT (USA/Australia) and GHOSTBUSTERS Live Script Read with Middle Child TheatreTues 31 Oct: ANOTHER WOLFCOP (Canada) and THE EXORCIST: Director’s Extended Cut (USA)Ticketing:Individual tickets were offered at the standard price of £7 and £6 for HIC members and students. We also offered New Horror, Classic Horror and Day and Full Festival passes for those interested. New/Classic Horror Passes: £22 standard, £18 for HIC members and studentsFull Festival Passes: £32 standard or £28 for HIC members and studentsDay Passes: £12 standard, £10 for HIC members and studentsTickets are Cult Cinema Sunday were not included in passes and had to purchase separately. **Successes:**Our First UK PremiereDead of Night presented Hull Independent Cinema’s first UK Premiere: ANOTHER WOLFCOP. This was a huge gain for us and something we can use going forward to secure bigger premieres for both Hull Film Festival and Dead of Night in 2018. Those who attended the film gave us very positive feedback on the title. However, it was unfortunately one of our lowest attended films. We believe this may have been because it was a UK premiere, the public didn’t have a wider knowledge of this film from reviews, trailers etc. We also received a personalised introduction from the film’s director Lowell Dean. GHOSTBUSTERS Live Script ReadThe GHOSBUSTERS live script read was a totally new event and idea for us. It was something Festival Director Damien had wanted to do for quite a while and this event gave us the opportunity to do so. Based on the idea of Jason Reitman’s Live Script Reads at UCLA, we copied a similar format for horror comedy classic GHOSTBUSTERS. We partnered with local theatre group Middle Child to provide the actors to read the script and give the screenplay a Hull twist. We found receiving the rights to the film script relatively easy and did not cost us any money. Middle Child provided 8 actors to play the main roles and other various characters. They re-imagined the script to take place in Hull vs New York (Hull University instead of Columbia, Newland Ave instead of 5th Ave etc). They also included clips from local media personalities Peter Levy and Burnsy in place of the New York City ones in the original script plus various other sound and musical cues to make it a performance. The event turned out to be our biggest seller of the Festival, boosted by Middle Child’s reputation in Hull. However, we believe this event took place too late in the evening and suffered from being in a cinema setting vs a proper stage. If we do a similar event again, we will have it at another venue and begin the event earlier in the evening and have it be the only thing taking place. We ran behind due to the turn around time being so tight between a film and event and needing more rehearsal/tech testing time than anticipated. This lead to attendees leaving the event early to catch buses home. However, I believe this event benefitted the project as attendees saw the links between film and theatre. We also had the North East Ghostbusters cosplay group attend the event and provide a more immersive experience to those waiting in line offering photos with plasma packs and chances to interact with ghost slime.Increased BudgetDue to our surpluses from Hull Film Festival and the Women of the World events we were able to bring forward to this event, we had a much bigger budget than original. This allowed us to expand the event to five days and put on a more ambitious special event. We also were able to cover the costs of a Vue only venue hire for a longer period of time and weren’t reliant on using Hull Truck theatre which requires two ticketing platforms.HBO Only TicketingSince we had the main events entirely at Vue, we were able to stick to one ticketing provider for this event. For Hull Film Festival, we had to spilt the ticketing over two companies due to two different venues, one of which had their own ticketing services we were required to use. Using only Hull Box Office made the ticketing offers more seamless for customers and easier to advertise. BrandingAs this was our second annual Dead of Night, we had a opportunity to create strong branding for the event. We choose an image from local artist Gemma Klein of a women reaching for a severed hand in a popcorn bag. This image was placed over an eye catching yellow background. The logo remained the same. We also developed an extended Dead of Night website with each film having it’s own page. **Issues:** Production and Technical at VueVue‘s production and technical presentation continues to be an issue. There were many technical glitches, films that came on screen 5+ minutes into the film, films with no sound, lights coming on to early, lights not going down etc. We had an issue at most screenings. Each night I would rehearse the switches required with the night’s projectionist, however even with HIC staff in the booth to keep them on cue, they struggled. We were often left to check and adjust sound levels on our own by their staff. We provided their projection room with a schedule listing of films, aspect rations, run times and preferred sound levels but these were often ignored on the day. We don’t know what the solutions to these issues are aside from more training and rehearsal in house. We are limited in venues in Hull, especially since Hull Truck has limited dates to offer us and Middleton Hall at the University has made it financially impossible for us to operate out of their space. We’re not sure where else we can go. We have brought issues forward to Vue management and we were met with passive aggressive behaviour at subsequent film screenings. Loss of Marketing OfficerShortly after Hull Film Festival, we had to replace our Marketing Officer. Jamie came on board in August and developed a marketing plan and strategy for Dead of Night. As the position was part-time, he was working also working part-time in another position. His other part-time position offered him full time permanent hours and he had to leave HIC as our contract was short term. He left abruptly late Sept, just after our programming launch date. This presented us with a few issues as we had no one executing on marketing strategy as a focus and the team were left to fill in the holes. We also may have missed press opportunities as there were limited staff resources to follow up on items and we hobbled together what we could. This also meant more work had to be done voluntary since we had lost the paid member of staff. Lack of Marketing MaterialsWith each film being VERY new or VERY old, there were limited marketing materials available including DCP trailers. Therefore we had nothing to run at our regular events in the lead up aside from printed materials. We also had to source our own photos and there were not quad posters for any of the films with the exception of one. In the future, I would recommend budgeting for DCP creation of trailers including a Festival trailer. Tight timelines/ Team ExhaustionWe once again created a tight timeline for ourselves, immediately launching DON programming after releasing Hull Independent Cinema’s Oct-Dec season. This created a massive amount of work for our graphic designer Paul, who is also a trustee, and does this work in his spare time. Turn around was expected quickly from all parties – programming, design, communications – which lead to stress and exhaustion among the team, who are mostly voluntary. The Festival Director also asked for the announcement to be pulled up two weeks. My advice would be to secure dates and promote the event, even if programming has not been announced for many weeks, even months in advance. At this point in the 2017-year, all team members were getting exhausted from working other projects.  |
| 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.**
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| We did meet all KPIs for this event. We did not on the surface meet the total admissions KPI but we did meet the paid admissions KPI, we didn’t give out as many free tickets as were available in the KPIs. I believe this is a good thing. We also were just under the target revenue on the budget but this was made up by us not using the entire contingency in the budget so we did break even on the whole. Interestingly, our 20-29 and 30-44 age brackets were much higher than expected. Our usual 45+ brackets were lower than our regular and HFF screenings. Perhaps this genre appeals to those ages more than others, even with the classic horror films, or alternatively, this could have been because our main marketing strategy was paid social advertising and social media is more heavily used by these age brackets. |
| 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.**
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| Our Marketing Strategy included:1. Press Releases to local and regional media
2. Print advertising distributed in local establishments, Hull Daily Mail and other local publications
3. Social Media Advertising
4. Cross promotion from our partners: Hull 2017, Vue Cinema Hull, Middle Child and Cult Cinema Sunday
5. Targeted campaigns at film and Middle Child bookers on Hull Box Office

The strategy helped us reach our target audience figures as it was varied and relied on word of mouth from our partners, which was the #1 “How did you hear about this event” answer on our audience feedback surveys.  |
| 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.**
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| Aside from being in an accessible venue, Hull Independent Cinema has a long way to go with addressing additional issues of access including signed, captioned and relaxed screenings. I do believe this projected in engaged with a more diverse audience as there was something for all adult age groups and the types of horror films – home invasion, body modification, religious horror for example – offered something for all types of fans. Our comedy horror film TRAGEDY GIRLS offered something totally different than the supernatural camp of ANOTHER WOLFCOP and we still provided something for fans who wanted to see a film they grew up with again on the big screen.  |
| 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?**
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| Yes, we engaged with all partners on this project and even brought in two more: Cult Cinema Sunday and Middle Child Theatre. Middle Child Theatre:This was our first time working directly with Middle Child on an HIC event. The relationship was a bit muddled and should probably have had a contract or MOU. However, the relationship was fruitful and lead to our most popular event at Dead of Night, GHOSTBUSTERS. Middle Child provided:* Actors for the live script read
* A re-write of the script as required for the read
* Cross promotion of our event over their social and marketing channels

Cult Cinema Sunday:We have a long-standing relationship with Cult Cinema Sunday, so this worked well once again. Their crowd is also a good target audience for the Festival. Cult organized their event and we cross promoted each others events and included the Halloween Mystery Movie in our programme. Cult Cinema Sunday provided:* The venue for their event
* The licensing for their event
* Organized their own tickets under Hull Box Office
* Ran the event on the ground
* Cover costs associated with the event
* Provided cross promotion of the Dead of Night to its audience

Hull 2017 UK City of Culture:Hull 2017’s relationship once again was to provide overarching marketing support and this helped us tremendously once again to reach new customers. Hull 2017 provided:* Full listing of our events on their website
* Coverage on the front page over the month of October
* Social media mentions of the event
* Inclusion on the Oct eNews sent out by Hull 2017 to their database
* Acted as a ticketing agent for our films
* Inclusion in the printed Tell the World season guide
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| 1. **Please provide an overview of the press and media coverage that your project achieved.**
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| Dead of Night received:1 piece of print coverage in Hull Daily Mail1 piece of tv coverage on BBC Look North 8 pieces of web coverage, mostly from UK horror blogsPlease see attached breakdown for links and more information. \*\*Note: As we lost our Marketing Officer, there may be other pieces of coverage that were missed in our round up. |
| 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?**
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| I think this project will continue in 2018 although I don’t believe it will be sustainable in its current incarnation unless additional funding is secured to cover Vue’s flat fee venue hire and licensing costs or returns to a box office spilt venue such as Hull Truck Theatre. We do believe this project offers something entirely different to our other programming and will draw in new audiences to Hull Independent Cinema. We saw a lot of new faces at this event who have returned to other HIC screenings. It is also nice to offer something that is targeted at the cult film crowd in Hull, who might not see our regular independent and world film programming as something of interest to them.  |
| 1. **Please provide any other conclusions or recommendations you may have about any aspect of your project.**
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| N/A |
| 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.**
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| The project benefitted from the additional marketing and support the overall project provides.  I honestly don’t know what the negative implications would be from more support and exposure.  |

**Please email all elements of your report to** megan@filmhubnorth.org.uk

**OR post to Megan Liotta**

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**Thank you.**