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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:** | Hull Noir Ted Lewis Film Season |

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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.** |
| In partnership with Hull Noir, as part of their crime literary festival, HIC presented three films related to iconic British crime writer Ted Lewis. Lewis attended Hull School of Art & Design and based his best selling novel, GET CARTER, in nearby Scunthorpe. These films were presented between the opening night of the Festival and the main weekend between 13 – 16 November. Each film was introduced with a short presentation by Festival co-founder and Ted Lewis biographer, Nick Triplow.  Films:  POINT BLANK (1967)  13 November, 7:30pm  Inspired Ted Lewis’s creations especially GET CARTER  GET CARTER (1971)  15 November, 7:30pm  Film adaptation of Lewis’ most famous novel  DEAD MAN’S SHOES (2004)  16 November, 7:30pm  Yorkshire filmed and set, inspired by Lewis’ writing.   Each film was held at Vue Cinema Hull.  Successes:  DEAD MAN’S SHOES: This film was particularly successful over the other two films, possibly because it was locally set, isn’t aired on TV as regularly and is a film that could be considered a “teenage nostalgic film” for many of the audience, in that is came out while they were teenagers and gave them a chance to see it again on the big screen.  Significant Issues:  Vue:  Vue’s production and technical once again provided a challenge for us. Two of these films were only available on bluRay format, which is not ideal for Vue. We made it work but production was not as seamless as it could have been. The staff at Vue have limited experience in live production beyond pressing play as most cinemas are now entirely automated. Due to the production year of POINT BLANK, all the credits are at the beginning of the film. Vue’s system unfortunately automatically raised the lights before the end of the film because the lights are forced to rise with one min left on the film (the system assuming the credits are at the end) for “safety reasons”. This was unfortunately out of our control. Vue’s mic also did not work very well. Lighting for speakers always leaves something to be desired. Any future events at Vue, I would consider have an P&T budget to deal wit these issues.  Marketing Officer:  Unfortunately HIC lost it’s Marketing Officer in September to reason beyond our control. Some marketing opportunities/coverage may have been missed due to the lack of full time staff. |
| 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 end up financially sound on this project, we did not reach out target audience figures. I believe this to be because they were very higher to begin with then our normal screenings (100 per screening vs 70 per screening) and the fact that these films are all older and available to the public on various platforms. The public often does not see the value of going to the cinema for something they can watch at home. GET CARTER is also regularly played on TV. I believe these were the two biggest factors in not reaching target figures. |
| 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.** |
| HIC had a two pronged approach to this project for marketing:  1. Younger demographic who use internet media forms: Social Media  2. Older demographic who use traditional media forms: Newspaper ads, printed program, posters  We also used Hull 2017’s platforms to reach audiences including: eNews, website, social media etc  I believe the marketing for this event was widespread but the content being older, can sometimes be a struggle. |
| 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.** |
| Aside from being in an accessible venue, I don’t believe project addressed other issues of access. I believe we did connect with a new crowd for this event, it was great to see new faces at the screenings. |
| 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?** |
| Hull Noir:  I loved working with the Nick Triplow and Nick Quantrill. They were easy to communicate with and knew exactly what they wanted from the project. It was probably one of the easiest partner projects all year for me personally. All updates to website were made quickly and there was good cross promotion and inclusion of this project across all Hull Noir channels and marketing. Nick T’s introductions were well received and presented.  They provided: the event concept and programming, pre-film talks, cross promotion  Hull 2017:  Working with Hull 2017 on this project went very well! They offered cross promotion of our screenings via marketing support and web presence on their site. Working with Bethany Watson went smoothly.  They provided: Web presence on Hull 2017, eNews, social media inclusion, printed materials for the public |
| 1. **Please provide an overview of the press and media coverage that your project achieved.** |
| Our film season was covered in two articles by Hull Daily Mail , coverage in local Browse Mag and a mention in the Yorkshire Post as part of a wider Hull Noir article:  <http://www.hulldailymail.co.uk/whats-on/film/how-classic-gangster-film-carter-769394>  <http://www.hulldailymail.co.uk/whats-on/whats-on-news/week-long-crime-writing-festival-762567>  <http://browsemagazine.co.uk/film-hull-independent-cinema-presents-hull-noir-festival/>  <https://www.yorkshirepost.co.uk/news/analysis/hull-noir-shedding-light-on-the-dark-side-of-life-1-8845612> |
| 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?** |
| I think working on Hull Noir again next year is definitely something HIC will do again. The think the event is sustainable as part of our regular screening series. It also brings HIC to a wider audience who may not consider film but love literature. |
| 1. **Please provide any other conclusions or recommendations you may have about any aspect of your project.** |
| Great project! |
| 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.** |
| **Benefits:**  New relationships!  Additional marketing support from Hull 2017  New audience access, reaching new faces who may have not heard or considered us before  **Negatives:**  None!  **Contributions:**  Created links between different art forms for new audiences. |

**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.**