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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:** | Substance Film Festival and Substance Live |

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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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| Some of the most exciting and innovative women making music in the UK today came together for Substance Live: The Future Of The North – a major music event staged in Hull as one of the last big events of its City of Culture year. Within Substance live, there were two newly commissioned shorts and a recut of a Blast Theory and Hull 2017 co-production "We Made Ourselves Over" screened within the event. These were screened across 4 screens around the performance space, creating an immersive experience. This marked a particularly success in that it was the first time a number of the music artists had worked with audio-visual content. The use of film in Substance Live worked extremely well filling between the longer turnarounds. Referenced in one review as..."To lower the temperature and dramatically shift the mood in what is a brilliantly judged piece of scheduling, scenes from 2097: We Made Ourselves Over are then shown. A dystopian vision of Hull in 80 years time, the interactive science-fiction film is produced by the experimental artist group Blast Theory. It makes for fascinating, if unsettling viewing. This short filmic interlude precedes a performance that harnesses a similar cinematic power. " **The substance film festival featured 16 short films taking inspiration from the northern landscape explored through four strands over four evenings: Award Winning Films, Place is a State of Mind, Human Stories and Complex Relationships. Each evening includes a Q&A panel with the film-makers.** The northern landscape is one that has been shaped by a constant sense of motion. From Manchester to Teesside, and from rural to urban, all locations included in this wide-ranging bracket have been a locus for social and political upheaval; its roots run deep. However, a combined population of 14.9 million, a collective, singular sense of identity is no longer reflective of the area’s complexities. Its locality is spreading, and its influence is perpetually evolving – entering new realms, crossing borders and inspiring the next generation. Film is a mechanism through which to connect, engage and celebrate with all things northern. From narratives based in inner-city neighbourhoods, to stories that draw parallels with other countries, these unique screenings offer personal perspectives in a universal world. Be inspired by the breadth of emotions, be humbled by each film’s cultural resonance and leave with the notion that land is more than a geographical location; it’s a hive of activity, a platform of creativity and a state of mind. The question arises: what does it mean to be Northern in a globalised world? Whilst audiences at all four performances were low, for a quarter of attendees this was their first attendance at a cinematic event in Hull.  |
| 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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| Whilst the film festival was originally intended to screen 9 features, the final programme include 16 short titles programmed across 4 evenings. The average capacity per screening was increased from 110 to 170, however this still represents a reduced overall capacity of 680. Total ticket sales reached 189 (112 paid and 49 free tickets) representing audience attendance at 28%. The use of film within the Substance Live event incorporated film screenings with live music performances, potentially reaching new and different audiences to the cinema based film festival. The event was nearly sold out with 692/700 tickets sold.  |
| 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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| Whilst the film festival was promoted across a range of marketing and comms activity, it is possible that the lack of information able to be shared about the festival until less than a month before an event, combined with the amount of other activities promoted in Hull during 2017 and audience fatigue towards the end of the year, all resulted in lower than anticipated audience numbers at the film festival. Around a quarter of audiences found out about the film festival through a brochure and another quarter through the Hull 2017 website. The lack of audience reporting finding out about the event through social media indicates the potential to use these platforms more effectively in the future. Substance Live received a lot more traction and coverage with local and industry media and this is reflected in the strong audience figures at this event. |
| 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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| The selection of 16 shorts titles enabled a variety of genres and perspectives to be programmed, all centred on the festivals overarching focus on the future and identity of the North. Audience surveys suggest the festival did well at attracting those who have not previously engaged with a cinematic event in Hull. The diversity of audience demographics was broadly in line with what was expected. For Substance Live, free tickets were given to carers of people with disabilities who booked for the event and consideration was given to their needs within the space.  |
| 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?**
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| Hull 2017 worked with Hull Independent Cinema and Aesthetica in the programming and delivery of the Substance Film Festival.  |
| 1. **Please provide an overview of the press and media coverage that your project achieved.**
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| <https://www.yorkshirepost.co.uk/what-s-on/music/women-set-the-scene-for-major-music-event-as-part-of-hull-2017-1-8886137><https://www.yorkshirepost.co.uk/news/eyecatching-installations-in-hull-will-make-light-of-december-nights-1-8818016><http://www.godisinthetvzine.co.uk/2017/12/11/substance-live-future-north-hull-city-hall-09-12-2017/><http://thequietus.com/articles/23645-substance-live-hull-jane-weaver-nadine-shah-hannah-peel-tickets><http://www.godisinthetvzine.co.uk/2017/12/11/substance-live-future-north-hull-city-hall-09-12-2017/> |
| 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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| Having introduced a number of audience members to cinematic events for the first time, Hull Independent Cinema were able to promote their ongoing programme with the hopes of encouraging these audiences to re-engage.  |
| 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.**
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| The offer within the Substance festival built upon themes and potentially developed audience from other events within the wider Transformative Film Culture for Hull 2017 project such as Women of the World Festival and Where Are We Now. |

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

**OR post toMegan Liotta**

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**Thank you.**