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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:**  | Serious Events Ltd |
| **Project Title:** | The Abominable Dr Phibes (as part of Mind on the Run: The Basil Kirchin Story) |

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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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| In partnership with Hull2017 and a range of other organisations, Serious produced ‘Mind on the Run: The Basil Kirchin Story’ – a weekend celebration of the musical life and legacy of the post-war genius of British music, Basil Kirchin.The event featured over 80 artists across three days of concerts, screenings and talks in Hull City Hall, between 17 - 19 February 2017. Basil Kirchin composed the soundtrack to many films, including British comedy horror classic ‘The Abominable Dr Phibes’ (1971) directed by Robert Fuest, written by William Goldstein and James Whiton, and starring Vincent Price and Joseph Cotton.Vincent Price plays Dr Philbes, a theologian and organist and the soundtrack of the film incorporates scenes where Dr Phibes plays works by the composer Mendelsohn on the organ, with other parts of the soundtrack being music by Kirchin.With support from the BFI, ‘Mind on the Run: The Basil Kirchin Story’ featured a late night screening of this film, and as the City Hall has a pipe organ, we programmed this work specially so that the organ could be used in the public presentation.Emerging British keyboard player composer, Alexander Hawkins was commissioned to create walk in music to be played in advance of the screening and to play the organ parts where appropriate – especially at the end of the screening.We engaged Live Cinema to clear the rights for use and encountered resistance from Park Circus, the owner of the copyright, to live music to picture unless it was a full orchestral version of the score – something that was neither appropriate to the film and the way that it had been envisaged (ie, there is not a full orchestral score in the film), nor our own musical intention which was to be light touch and a bit ‘theatrical’ with the use of lights, costume and the use of the venue’s instrument. As a compromise, we secured a licence for a screening and made a feature of the organ and organist before the opening credits and after the closing credits. This worked to great effect. Although a late night screening, the audience stayed to the end of the last note and gave the experience a standing ovation.Reviews included this one from Richard Williams’ blog: The Blue Moment:‘*Among Basil’s credits was the score to The Abominable Dr Phibes, the truly bizarre 1971 British horror film in which Vincent Price played the eponymous villain, who celebrated his dreadful deeds by letting loose on a pipe organ. The film was screened on Friday night, with the figure of a caped Alexander Hawkins emerging through a gauze screen from time to time, playing music live on the City Hall’s mighty organ: the third largest in England, it is said, and the possessor of a massive 64ft pipe which, if unleashed at full volume, would probably turn the Victorian building’s foundations to dust.’* |
| 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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| Our aims and objectives were to:1. Screen a film that had a soundtrack that included music by Basil Kirchin, specifically the cult classic, ‘The Abominable Dr Phibes’.
2. Programme a late night film screening for the enjoyment of the audience for the entire ‘Mind on the Run: The Basil Kirchin Story’ event.
3. Make use of the Hull City Hall Organ in the weekend event festival.
4. Commission a contemporary composer to create work in response to the film, to be played on the Hull City Hall organ and to play existing repertoire as appropriate.
5. Attract and entertain an audience.

Outcomes:1. Screening of a significant piece of British film with a soundtrack by a significant, if obscure, British composer.
2. Inclusion in the programme as part of a weekend celebration of Basil Kirchin.
3. Commission a new work from a contemporary British composer in response to the film and the existing music.

Achieved1. All aims and objectives were achieved.

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| 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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| The capacity of the hall was set at 534 plus 12 wheelchair spaces. The audience was 222 tickets sold plus 28 weekend passes, with a guest list of approx. 50.The event was communicated to audiences as part of the overall communications plan which includes print, PR and online communication, locally, regionally and nationally.Original audience estimates for the event were ca. 1,000 tickets but, in advance, the entire weekend event underperformed against box office, so we adjusted this in the weeks prior to take account of the fact that the audience for such a niche event was more limited than actually envisaged and hoped.Despite this, the paying audience that it did attract were committed to the performance and enjoyed it immensely, with one telling the producer ‘…this was brilliant, and exactly what should be happening here in the City Hall.’ |
| 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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| Accessibility: 1. Access: The screening was held in the Hull City Hall – an accessible building.
2. Affordable Pricing: Tickets were free to those who had a ticket to the concert at 19:00hrs and £10 or £6 (concession) to those who only attended the screening. There was also a heavily discounted Weekender Pass.
3. Diversity/Differing perspectives: as there was no barrier to attendance, the programme catered to diverse audiences and differing perspectives.
4. Programme/Activities: the weekend was about the musical legacy of Basil Kirchin , who although obscure to contemporary audiences, is increasingly being seen as an influential British film composer, active during a key period for British film in the 60s and early 70s. Screening this film alongside other elements of output his ensured that the full scope of his oeuvre was made available to the public.
5. In addition, it was one of four films of varying kinds that were programmed to bring Kirchin to life for this audience and to reflect his legacy: one was a 60 minute documentary commissioned from Hull-based filmmakers Nova Studios; one was a 15 minute film of the landscape of Holderness in East Yorkshire which was accompanied by a new soundscape that was performed live as part of a BBC Concert Orchestra performance which was a new commission for Bob Stanley and Pete Wiggs from the indie band St Etienne working collaboration with filmmaker Esther Johnson, and one was a 2.34 minute ‘video-clip’ from 1957 called ‘Drum Fire Dance’ of Basil Kirchin and his band that was provided courtesy of [British Pathé](https://www.youtube.com/channel/UCGp4u0WHLsK8OAxnvwiTyhA), that was screened to herald each live performance of the weekend.
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| 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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| Partners for the Weekend event ‘Mind on the Run: The Basil Kirchin Story’: The entire weekend programme was produced in partnership by Serious Events Ltd, Hull2017 (UK City of Culture), J-Night, Nova Studios and the University of Hull.Partners for the Screening of ‘The Abominable Dr Phibes’: as above, plus BFI, Park Circus and Live CinemaAs indicated above, Park Circus granted a licence for the screening without live accompaniment and although we had prepared Alexander Hawkins for longer playing time, due to this stipulation, he was only able to effectively top-and-tail the screening rather than perform extensively to picture. We/he made the best of the situation and the audience were effectively treated to a concert before and after the screening.New work: in response to the original work (film and music) the organist and composer Alexander Hawkins created new music that set-the-scene for the screening, punctuated and followed it – adding a new dimension to the work and integrating it into the rest of the weekend programme.Technical Crew:All technical provision and expertise was provided locally by HPSS. They were exemplary in every way and showed the local audience that a classy and high quality presentation of a multi art-form event that included concerts, films and talks was possible. |
| 1. **Please provide an overview of the press and media coverage that your project achieved.**
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| London Jazz News:*‘The weekend, brilliantly curated by Serious and J-Night for Hull 2017, had many musical highlights. Each set focussed on new work inspired by one or more aspects of Kirchin’s work. On the first evening DJ Revenu’s quintet concentrated on the use of electronics while* ***Sean O’Hagan****’s nine-piece group drew on Kirchin’s film music especially I Start Counting written for the film of the same name. This led naturally into the showing of the horror film The Abominable Dr. Phibes with* ***Alex Hawkins*** *playing the pipe organ parts on the City Hall organ integrating these sections into Kirchin’s score. The power of the live organ played by Alex in a flowing cape added a stunning extra dimension to the showing of the film.’*Jazzwise, the UK’s biggest selling jazz magazine:*‘Late on the Friday night, a screening of The Abominable Dr. Phibes (a 1971 British horror flick) was accompanied by* ***Alexander Hawkins*** *on the mighty pipe organ of Hull City Hall. A kitsch classic, this Vincent Price vehicle also possesses a genuinely unsettling sense of terror, as Phibes triumphs over all in his drive to discover ever more imaginative murder methods. The presence of Hawkins didn't rule out an airing of Kirchin's original ensemble score, as the organist was used sparingly, only during the parts of the film where Phibes is actually sitting at his own instrument. This was a canny strategy, as Hawkins suddenly and sporadically became visible, lit up in a crimson glow, behind and below the frontal screen, draped in his silken cape. Like the movie, this was at once dramatic and amusing in its spectacular thrust.’* |
| 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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| Legacy: 1. A new audience for this cult British film from 1971 and for the music of Basil Kirchin.
2. Further screenings possible with other renditions of the event in the future.

Future Sustainability:1. Greater awareness of Basil Kirchin and his legacy has the potential to lead to further presentations of this work, either in its entirety or constituent parts, which might include a screening of ‘The Abominable Dr Phibes’.

Future Growth of Cinematic Audience in Hull:1. A late night screening in the Hull City Hall was part of a larger project (in this case a weekend festival) shows that this could be done for other curated programmes, whether multi art-form or in a film festival format.
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| 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 association with the wider Hull 2017 TFC project gave a wider context to the presentation of the film element of Mind On the Run. In particular the opportunity for audience development for live cinema events and overlap with existing audiences for cult cinema as developed through Hull Independent Cinema etc. The association showed that the work was part of wider programme and one of many unique cinema experiences taking place throughout the year, as the event took place relatively early in the 2017 programme it also acted as statement of intent, an example of the type of events audience could expext through 2017 and what will set the year apart in terms of cinema.* *There were no negative implications to being associated with the wider project, initially the project was set to work with Live Cinema UK, but it became apparent that the relationship was not suitable for the needs of the event. Aside from this association was a wholly beneficial one and added to the success of the event.* *There were some issues getting the rights to a live sound track for Dr Phibes, this was to be expected in the presentation of an entirely new piece of work. The rights were held centrally in the US and it was next to impossible to explain the context of the event  however this was resolved by performing live using the City Hall organ at the before the film started and at the end of the film - and playing excerpts of music at appropriate moments (when there was no speech) during the film.*  |

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

**OR post to Megan Liotta**

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**Thank you.**