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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:**  | University of Hull |
| **Project Title:** | Anthony Minghella Retrospective |

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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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| The Anthony Minghella Retrospective ran smoothly. All advertised elements were delivered; the target audience was exceeded; and the feedback from audience members indicates a high level of satisfaction with the event, and strong intentions on the part of a majority of patrons to attend similar events in future.The main challenges were operational. Some of these were unavoidable and characteristic of an event that seeks to supplement film screenings with external talent. We were unable to secure industry talent (eg. Jude Law, Juliet Stevenson), and negotiations with license-holders were protracted and time consuming. Others were part of teething problems in running events using the University’s systems (which meant that box office and marketing processes and decisions were slower than they ought to have been). |
| 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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| The programme delivered fulfilled the criteria set out in the KPIs with respect to number and type of events and audience figures. The demographic breakdown of our audience does not quite match the targets set, but not always in a negative way, and in the case of ethnicity, we were not far from target.  |
| 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 audience target was relatively modest: this was an event early in 2017, falling just before payday, and a long time after most people’s last payday! We also knew that because we were running a programme of old and easily available films, we would have to build content around the screenings, and that we would not be looking at sellout crowds.The overall audience exceeded the audience target comfortably. Audience feedback indicates that people were alerted and attracted to the event by media across the range of those employed in our marketing strategy. Our web presence was, it seems, the single main driver of ticket sales, but brochures/leaflets and mailouts also played a significant role, and added to word of mouth.The event’s overall profile was a product of four factors: 1) a design concept/poster pushed out digitally and in print across multiple channels (posters, brochure entry, flyers delivered to houses, digital signage); 2) press coverage, in newspapers and on radio; 3) access to the mailing lists of the University and Hull Independent Cinema; 4) Hull2017’s web presence (website and social media). I believe this will have acted as a mutually-reinforcing set of promotional channels, which would make people repeatedly aware of the event, creating buzz in addition to awareness. It demonstrates how a small marketing budget combined with in-kind services of promotion and associated prestige can generate a large profile for an event at relatively low cost.The main lessons learned go back to the points made above. The lead-in times for the main print material should have been greater, to get it out longer before the event. We might also have benefited from a more eye-catching, slightly less subtle and text-heavy poster (beautiful though it was). |
| 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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| Middleton Hall as a venue is well equipped to accommodate patrons with mobility issues and hearing difficulties. It is fully wheelchair accessible, inside and outside the auditorium, and has hearing loop technology.The INTO FILM screening opened up the retrospective to younger audience members living further away, and also gave school pupils brief access to a university environment.The screening of *Cold Mountain* was used as an occasion to deal sensitively with issues of historical representation, cultural memory, and racism, with respect to the American Civil War. These issues were excellently handled by our visiting speaker Professor Will Kaufman. Will’s talk was probably the source of the greatest number of appreciative comments in the feedback we received. |
| 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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| I was guided through the event delivery process by Anna Plant from Film Hub North, and Liam Rich, a Hull2017 producer. Anna kept us (as a delivery team) focused on achieving our KPIs and meeting delivery milestones; Liam had a keen eye on marketing strategy throughout; and both were invaluable in coming up with ideas and strategies for assembling a sellable event.Sometimes communications within, between and across the University and Hull2017 were slightly sub-optimal, but only to the extent that decisions and actions were delayed, or slight misunderstanding intruded, rather than any initiative being completely frustrated. |
| 1. **Please provide an overview of the press and media coverage that your project achieved.**
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| Please see the spreadsheet for full information. The main highlights of our press coverage were a double page spread in the Yorkshire Post, a spot on ‘Burnsy’ on Radio Humberside, and mention in several national BBC web pieces. |
| 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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| Although the Hull connection of Minghella should not be underestimated as a factor in the success of this event, I think its success also demonstrates that *retrospective*  film programming is a viable, sustainable proposition, if events are programmed intelligently, marketed assiduously, and budgeted prudently.Retrospective material is already part of Hull’s current film culture. Hull Independent Cinema focus on contemporary content, but also screen older material, albeit often under very specific banners (children’s/family cinema, silent cinema). WeWatchFilms tend to screen blockbusters from the late 70s onwards. Cult Cinema Sunday’s centre of gravity is 1980s and 1990s cinema. Film from the ‘classic’ era (roughly, 1930-1960) is less well represented. A Hitchcock retrospective ran last year, delivered by HIC, with modest success.I believe the University is the natural home for retrospective material. It fits a business model based on relatively cheap and straightforward licensing of back catalogue material, an appeal to an existing demographic of patrons aged approximately 45-65 who attend other cultural events at the campus, and it can take advantage of its access to academic speakers who can enhance retrospective programmes.Therefore, the Minghella retrospective has helped to build and audience for and has demonstrated the potential viability of film retrospectives, which could be the University’s signature contribution to the exhibition ecology of the city. |
| 1. **Please provide any other conclusions or recommendations you may have about any aspect of your project.**
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| The event fulfilled it targets and objectives thanks to the contributions of all parties involved. I also think it acted as a ‘capacity-building exercise’: it was relatively small-scale and ‘safe’, and it helped us as University members feel our way into the Hull2017 experience. Speaking personally, this has been a totally transformative experience for me, and I have learned as much from this process as I have from any other single experience during my time at the University of Hull. |
| 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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| Anna Plant’s personal input was absolutely invaluable, and having a ‘line’ to the BFI helped. In the end, my estimation is that the specific project label and programme were not crucial to the success or delivery of this particular event, perhaps due to its particular, niche nature. I would want to add that I am already experiencing a much stronger sense of benefit from this association in my organisation of Hull: City of Culture, which is an event that more naturally aligns with and stands to benefit from this umbrella. |

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

**OR post to Megan Liotta**

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**Thank you.**