

CINEMA REDISCOVERED

2019 FESTIVAL REPORT



"The UK's leading festival dedicated to classic cinema." **Georgia Korossi**, [Sight & Sound](#)

Cinema Rediscovered returned to UNESCO City of Film Bristol and surrounding area for its fourth edition 25 -28 July 2019, diving deep into the legacy of British filmmakers, putting lesser known cinematic visions centre stage, celebrating cinema innovation and all things analogue. The festival is also home to Reframing Film Heritage industry gathering and launches a touring programme across the UK and Ireland with support from BFI awarding funds from National Lottery and sponsors.

"Bristol is rapidly becoming Britain's most cinematic city. Designated a UNESCO City of Film in 2017, its reputation for great cinema screenings and heritage is growing and growing. One of the newest, shiniest gems in its movie crown is Cinema Rediscovered a kind of West-Country offspring of Bologna's Il Cinema Ritrovato." **Pamela Hutchinson**, [Silent London](#)

Over 5,699 Festival Admissions

Including 2,517 Ticketed Admissions (26.48% increase from 2018)

2,882 Non-Ticketed Admissions (free drop-in events)

Across three venues Watershed, Curzon Clevedon Cinema & Arts, 20th Century Flicks.
61.21% growth in box office from 2018 - See full [sales analysis](#)

In addition, throughout Harbourside festival (20 – 21 July) which attracts 250,000 visitors, archive shorts from BFI Player were showcased on Bristol's Big Screen.

Over 1,791 On Tour Admissions & Streaming views:

865 Admission to date for the touring programme across 13 venues across UK.
MUBI UK Views: 926 MUBI views in the UK in August .



“Cinema Rediscovered should be a destination for all film lovers; it has an exciting programme that creates a dialogue between the past and the present.” **Roisin Mullins, Programme Coordinator [Film Hub North](#)**

An expansive programme including 8 UK Premieres

32 feature films, 15 shorts and 1 VR piece from 12 countries including 8 UK Premieres

27% of the films were by women filmmakers

22% of the films were by Black and Minority Ethnic filmmakers

“Amazing event - loved all the screenings, introductions and Q&As! More of the same please!” **Audience Comment**

A collaborative approach with 30 partners

From the Opening [Philip French Memorial Lecture by Simran Hans](#) presented with Festival of Ideas and the Observer and [Hail County, This Morning](#) co-presented with Come The Revolution to The Analogue Room, a collaboration with Graeme Hogg (Artist and Co-founder of The Cube) and Rosie Taylor (Film & Media Archivist, also co-director of South West Silents), Cinema Rediscovered is truly collaborative.

We also worked with MUBI Notebook on the Film Critics workshop and Limina Cinema Immersive for a discussion about the potential of VR in reframing the archives and a presentation of [‘Venice Through a VR Lens, 1898’](#), a unique partnership between the BFI National Archive and Bristol Bristol-based design and graphics company BDH.





Diving deep into the legacy of British filmmakers such as [Nic Roeg](#) (from *Performance* to *Eureka*) and Bristol-born Mike Hodges who returned to the festival for an in-conversation with broadcaster Samira Ahmed after a 20th anniversary showing of *Croupier*.

Putting lesser known cinematic visions centre stage including a [Focus on Moustapha Alassane](#) from Il Cinema Ritrovato's 50th anniversary celebration of FESPACO and [A Passion for Remembering: The Films of Maureen Blackwood](#) including a skype Q&A with Maureen Blackwood following a programme of her shorts and a showing of Sankofa's debut feature *Passion of Remembrance*, the first film by a black British woman to be released theatrically in the UK.

"I wanted to make films about lives and issues that were forgotten" Maureen Blackwood, [Sight & Sound Interview by Karen Alexander](#)



Sparking debate with intros, talks and strands such as [Gluttony, Decadence & Resistance](#) which presented *The Cook, The Thief, His Wife and Her Lover* alongside lesser known Czech titles by Vera Chytilová and Ester Krumbachová. There were plenty of opportunities to engage in discussions with a whole range of talks from film criticism and repertory programming (Scala Rediscovered) to cinema innovation.

"My first time visit, but I hope not the last. Great to be amongst fellow film enthusiasts."
Audience Comment



With eight UK premieres this year and a Touring programme, Cinema Rediscovered is fast establishing itself as a launchpad for new restorations. These included:

- Alfred Hitchcock's *Notorious* starring Bristol's own Cary Grant (9 Aug - BFI)
- Chan-wook Park's classic revenge thriller *Oldboy* in 4K (2 Aug – Arrow Films)
- 25th anniversary of landmark documentary *Hoop Dreams* (25 Oct - Violet Pictures)
- Shorts by pioneering Nigerian filmmaker Moustapha Alassane *Le Retour d'un Aventurier* and *Samba Le Grand* (Argos Films, CNC, La Cinémathèque Afrique)
- Al Reinert's *For all Mankind* with its seminal score by Brian Eno (Janus Films)
- Closing film *Une Femme Douce*, Robert Bresson's first feature in colour, newly restored 50 years after its initial release in 2K digital c/o Paramount and Park Circus got its UK Premiere at the festival and went on to screen at ICA (London) for three weeks and toured to 13 venues including Glasgow Film Theatre (Glasgow) Tyneside (Newcastle), Watershed (Bristol) DCA (Dundee), Hyde Park Picture House (Leeds), Showroom (Sheffield), Home (Manchester), Broadway (Nottingham), Filmhouse (Edinburgh), Eden Court (Inverness), Exeter Phoenix (Exeter) and QFT (Belfast).

"Still difficult, devastating and captivating 50 years on"* Peter Bradshaw *Une Femme Douce* review, [The Guardian](#) **5 star review*

"Touring as part of the Cinema Rediscovered festival, Robert Bresson's 1969 classic finds its way back on to UK screens."* Christopher Machell, [Cinevue](#), **5 star review*

- Our partnership with the Hungarian Film Archive continued following the success of last year's *My 20th Century*, with the UK Premiere of Márta Mészáros' *Adoption* going on to screen at the ICA in London for two weeks, touring to eight venues across the UK. *Adoption* also streamed on MUBI in over 243 territories with 926 MUBI views in the UK (only) during its 30-day run in August.



*“Celebrated as the first Berlinale Golden Bear awarded to a female director, Márta Mészáros’ *Adoption* is a powerful meditation on agency and womanhood in a world that waits to give permission.”* [UWE MA in curation student Julia Ray](#)

50 events creating an informal, inclusive & inspiring space

Every public event / screening was introduced and or accompanied by a discussion. involving 41 guest speakers. In line with our commitment to inclusion on and off screen, we were delighted that 39% of our guests identified as women and 12% as BAME.

Five Festival event highlights...

- **UK Premiere of a new 4K restoration of Hitchcock’s *Notorious*** (1946) starring Ingrid Bergman alongside Bristol’s Archie Leach (aka Cary Grant) introduced by film critic/historian Pamela Hutchinson ahead of its UK release by BFI.
- **World premiere of *Filmfarsi***, a found footage essay that surfaces Iranian low budget thrillers and melodramas suppressed following the 1979 Revolution with director Ehsan Khoshbakht. His widely shared piece in The Guardian, led to an additional screening and Q&A added during the festival due to public demand.
- **Performance Producer Sandy Lieberman and Jay Glennie** author of the definitive book on the film in conversation about the myths and the weirder realities of making this legendary film before touring the UK.
- **South West Silents’ celebration of Alice Guy-Blaché**, one of the first filmmakers to direct a narrative fiction film, and the first known woman filmmaker with live piano accompaniment by Meg Morley introduced by Pamela Hutchinson.

“I found the variety of screenings excellent, and the introductions to the showings first rate.” **Audience member**



The Analogue Room...

Drop-in attracted over 50 Participants

New this year, the Analogue Room drop-in space proved very popular, giving people a chance to get their hands on film, have a go at identifying film stock and try out splicing, making up and even projecting 35mm with a little help from Graeme Hogg, Artist and Co-founder of the Cube Cinema, and South West Silents Co-Director and Film and Media Archivist Rosie Taylor. The day culminated in 45s & 35s, a unique night of live vinyl and film projections in Watershed's café bar with special guest Mr Hopkinson, a video artist and DJ based at BEEF and the Cube Microplex. [Watch a short film](#) documenting the day c/o of UWE Film students.

Audience analysis

"Love the range of events and films and the atmosphere. Great to meet both old friends and new people particularly youngsters." **Audience member**

19% of audiences were new bookers.

Notorious, Oldboy and The Man Who Fell to Earth were most successful in attracting new bookers *It's Alive, Maureen Blackwood Shorts, Black Rainbow and Film Critics Insights* were attended by the highest proportion of pass holders.

According to an audience survey (151 respondents):

96% rated their experience at Cinema Rediscovered as Excellent / Good

98% are highly likely/ likely to attend an event/screening like this again

The festival committed to being as welcoming, accessible and inclusive as possible. To that end, we are monitoring how well we are connecting with specific audience groups.



Demographics (151 audience e-surveys)

- 16% Aged 16 – 30
- 11% BAME (note 13% preferred not to say)
- 15% LGBTQ+ (note 19% preferred not to say)
- 12% D/deaf / Disabled (note 12% preferred not to say)
- 40% Female / 45% Male / 1% Non-Binary
- 13% Prefer not to say / 1% Prefer to self describe

Audience Feedback: (151 audience e-surveys)

How did audiences find out about the event?

- | | |
|--------------------------------------|--------------|
| 61% Watershed website / e-newsletter | 8% Leaflet |
| 21% Word of Mouth | 7% Poster |
| 13% Twitter | 6% Trailer |
| 12% Facebook | 2% Instagram |

Networking: a gathering for exhibition & archive practitioners

“CR is one of the most important festivals in my calendar due to the quality of curation, speakers, films and networking opportunities.” **Audience Comment**



“A unique festival experience. Welcoming, inclusive and collaborative, just wish there was more time to saturate all that it has to offer, as it’s such a rich program of screenings, content, workshops and opportunities... I loved it.” **Industry Peer**

Reframing Film Heritage returned for its third edition to open up a conversation on the potential of reframing archives and create a space to share best practice. The event brought together 45 archive and exhibition practitioners from across the UK. It was co-presented with BFI Film Audience Network (FAN) partners including Film Hub North, leading on major FAN wide film screen heritage activity with support from National Lottery.

Andy Robson, Screen Heritage Producer at Film Hub North, led a panel of exhibitors who presented case studies highlighting their approaches to archive film.

75% of survey respondents took away useful contacts, inspiration and ideas.

“My festival opened with a session titled Reframing Film Heritage, which became a thematic frame of reference for my experience of the weekend as a whole. The contributors considered what film heritage was and who its gatekeepers were. Curator Karen Alexander and Il Cinema Ritrovato Co-director Ehsan Khoshbakht discussed the need to reconsider conventional understandings of the past, challenging the idea that cinema history is a coherent, homogenous narrative.” **Roisin Mullins, Programme Coordinator [Film Hub North](#)**



New this year was the opportunity to book a one-to-one with representatives from leading archive and rep specialists such as BFI Distribution, Park Circus, Independent Cinema Office and FOCAL International as well as opportunities to watch previews.

The day ended with a networking event which brought together exhibitors, archivists, distributors and film critics. See full [programme](#)



Beyond Boundaries Intro to Film Curation

Film Hub South West presented a one-day workshop exploring film programming and curation as part of Cinema Rediscovered, gathering 14 participants from across the South West. This workshop was offered as part of **Beyond Boundaries**, a rolling fund aimed at supporting people and organisations that are currently **under-represented** in the sector.

57% of attendees were from a BAME background.

43% consider themselves to be from a disadvantaged background.

57% were LGBTQ and 14% consider themselves to have a disability.

86% of attendees were aged 20 -30.

A platform for talent



3rd edition of the Film Critics Workshop...

10 UK-based 16-30 participants were selected from 100 applications.

Led by critic and programmer Tara Judah, the 3rd edition of the Film Critics' Workshop provided a space for a mix of creative minds to discuss the current and future state of film criticism as well as encouraging peer sharing and practice based learning.

Outcomes: 16 editorial pieces from 10 different writers (including a couple of pieces from alumni participants) ranging from [Intimacy and Adoption](#) by Savina Petkova to [Early Cinema and contemporary Internet culture](#) by Storm Patterson were published on the [Cinema Rediscovered blog](#).

MUBI Notebook also published two pieces: [Excavating the Past through Cinema](#) by Naomi Gessesse and [Be Cool, Break The Rules](#) by Freddie Johnson. Two of the participants will be receiving further mentoring at this year's Encounters Film festival as 'festival bloggers.'

"I learned so much and came away feeling really empowered. I was really in awe of how generous you were with your insight and honesty, it was invaluable." Participant

"This is giving me the confidence to push forward in this career path." Participant

"I loved the clarity. We all knew exactly what to do and when to do it. I felt very welcomed by the critics and was absolutely not afraid to ask questions. As an introvert, I felt accepted for who I am. I made some amazing friends. The energy of the group was amazing." Participant

Our Volunteers

Our 17 volunteers, recruited from 110 applications through open call were once again at the heart of our success. A huge thank you to all involved and Volunteer Coordinator Kaden Ellis who has now gone on to coordinate volunteers at Encounters Film Festival.

"The atmosphere at Watershed was also inviting and relaxed. This was certainly assisted by the friendliness of staff and volunteers. I will be back for next year's edition." Audience member



Engaging young people in collaboration with Into Film...

Into Film brought some of their Young Reporters and Youth Advisory Council members to to experience the festival. Over four days, they attended screenings, met inspiring directors and film industry professionals, participated in talks. Read their [blog](#).



“As a passionate filmmaker it was great to see classic films being restored and understanding new ways of how to tell a story.” **Scott - Competition Winner**

“The Film Critics Insights talk was fascinating - I'm passionate about analysing and reviewing films, and it was a privilege to hear what it's really like to work as a film critic and their advice about pursuing a career in this field was invaluable.” **Archie - Young Reporter**

Press & Marketing coverage

Press coverage was extensive including national publications and media outlets such as The Guardian, The Independent, The Observer, Sight & Sound c/o Sarah Harvey PR and local media coverage in 24/7, Metro, BBC Bristol Radio.

Press Highlights included:

National:

- **Silent London** – 4 July - [Back to Bristol: Cinema Rediscovered 2019](#)
- **The Guardian** – 11 July - [How Iran's 'filmfarsi' remains the biggest secret...](#)
- **BFI News** – 22 July - [Five things to see at Cinema Rediscovered 2019](#)
- **Sight & Sound** – 24 July - [Maureen Blackwood: "I wanted to make films about lives and issues that were forgotten"](#)
- **The Independent** – 25 July - [Why film-makers cut movies after their premieres](#)
- **The Skinny** - [The Best Film Events in Scotland in August](#)
- **Film Review** - 3 August 2019 [Un Femme Douce](#)
- **Moviescramble** – 20 August 2019 - [Cinema Rediscovered on Tour](#)

Local:

- **Bristol 24/7** – 7 June [Did a working-class Bristolian eccentric invent cinema?](#)
- **Bristol 24/7** – 24 June [Will The transgressive arthouse staples of yesteryear offend woke audiences?](#)
- **Bristol Post** – 12 July - Carry on Kissing
- **Bristol Post** – 25 July – Silver screen gems from golden age & beyond



This was combined with paid advertising, an outdoor marketing campaign, bespoke branding assets, print including flyer with highlights, a zine (c/o Jo Kimber and Alec Stevens from Tainted Tales and with artwork by Jasmine Thompson)

Online Marketing

Much of our focus this year has been on bespoke video content and an extensive social media campaign led by Watershed's team with the input of specialists Lorena Pino, Liz Chege and partners.



Watershed Marketing campaign:

Watershed did an extensive tracked online marketing campaign in order to understand which elements were the most effective. A variety of deliverables were produced including day cards, video content promoting specific strands such as the [Analogue Room](#). In total, 3,208 people directly visited watershed.co.uk as a result of the campaign.

By far the most popular channel was the Watershed weekly email, with over 35% of people coming through here. The next most popular channels were the Facebook events (21% of visits), a Bristol 24/7 partnership email (13.4%), and various Facebook trailers and video content (most of which had significant online spend behind them).

Website visits From 29 May - 31 Jul 2019

11,349 page views

Landing page at <https://www.watershed.co.uk/cinema-rediscovered-2019/>

The “strands” landing pages also proved popular (583 – 124 page views)



Dedicated Industry campaign:

New this year, we introduced new communication targeting industry peers and highly engaged festival delegates focussing primarily on industry networks and social media. This included bespoke communication and the “soft” launch of a dedicated festival newsletter aimed primarily at delegates as well as highly engaged audience members and partners which gained 42 subscribers. See a couple sample newsletters:

[https://mailchi.mp/a6589d013ac3/cinema-rediscovered-newsletter?e=\[UNIQID\]](https://mailchi.mp/a6589d013ac3/cinema-rediscovered-newsletter?e=[UNIQID])

[https://mailchi.mp/b21802651a27/cinema-rediscovered-newsletter?e=\[UNIQID\]](https://mailchi.mp/b21802651a27/cinema-rediscovered-newsletter?e=[UNIQID])

Average Open rate for the newsletter mail out was 73%, with an average 10% click through rate and engagement better before the festival than during the festival.

We plan on developing this for the 5th edition.

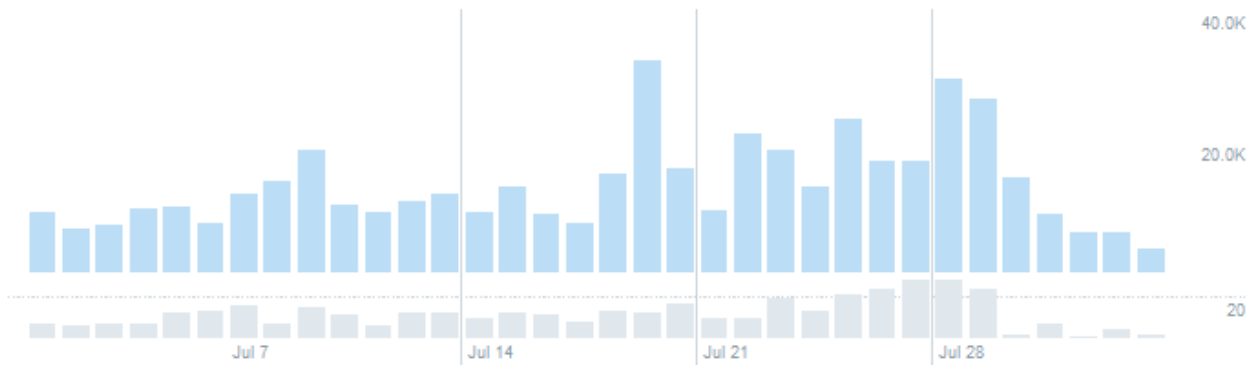
Social media:

On average, the CineRedis twitter account released 40 - 100 tweets a month. In the lead up to the 2019 festival edition, we increased this frequency 100 fold releasing approximately 400 tweets in the month of July.

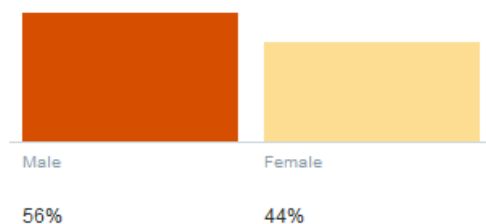
This led to an increase in impressions from 158.6k impressions to over 450k impressions over a 34 day period (July - early August).

Our twitter mentions more than doubled from 131 mentions (June) to 872 mentions (July) and our unique profile visits increased from 689 (June) to more than 4,000 in July as we gained new followers and festival attendees.

Your Tweets earned **452.6K impressions** over this **34 day** period



Gender



JUL 2019 SUMMARY

Tweets
400

Tweet impressions
437K

Profile visits
4,368

Mentions
872

Our tracked links showed that access via mobile devices still ranks as the top referrer for link clicks confirming that investing time in social media engagement is an avenue worth sustaining.

This was the first year that Cinema Rediscovered had a dedicated festival trailer (courtesy of our new festival partner Silk Factory). It's no surprise that it was our top media tweet in July with over 10,000 impressions within only a few days. We hope to release a trailer next year and also sooner in the marketing strategy to take advantage of follower engagement.

Additionally, our top tweet celebrated Bristol's heritage announcing screenings of with archive films in partnership with BFI. The tweet was media heavy with stunning photographs and with such a large local following, led to over 31, 000 impressions in July.

Tweet activity

Cinema Rediscovered @CineRedis
 Heading to @BristolHarbFest this wknd? Look out for short archive films fr the fab #BFIPlayer collection on @BigScreenBris by Millennium Square playing throughout the festival & get involved in helping @BFI identify the locations: <https://contribute.bfi.org.uk/#/> #cineredis19 pic.twitter.com/7puYSAEQgt

Reach a bigger audience
 Get more engagements by promoting this Tweet!

Get started

Impressions	31,365
Media views	4,137
Total engagements	113
Media engagements	61
Detail expands	21
Likes	14
Retweets	8
Profile clicks	5
Link clicks	4

Top Tweet earned 31K impressions

Heading to @BristolHarbFest this wknd? Look out for short archive films fr the fab #BFIPlayer collection on @BigScreenBris by Millennium Square playing throughout the festival & get involved in helping @BFI identify the locations: contribute.bfi.org.uk/#/ #cineredis19 pic.twitter.com/7puYSAEQgt



Social media proved particularly effective when involving “influencers.”

Il Cinema Ritrovato co-director Ehsan Khoshbakht’s tweets about the world premiere of his new film *Filmfarsi*. His tweets mentioning Cinema Rediscovered consistently trended on our timeline leading to him remaining on the top of our mentions list. This sets a worthwhile trend for future partnerships and special films screenings. Our sharing of Peter Bradshaw’s review of Bresson’s *Une Femme Douce* ahead of the tour led to Bradshaw following our Twitter account (our top follower in the month of August).

Top Tweet earned 6,417 impressions

Celebrated as the 1st @berlinale Golden Bear awarded to a woman Márta Mészáros' *Adoption* (1975) is a powerful meditation on agency & womanhood in a world that waits to give permission + a great intro to her work. See it at the fab @showroomcinema Sun 6pm showroomworkstation.org.uk/adoption pic.twitter.com/79j6OxhH2O



👁️ 2 🗨️ 8 🍷 18

You Retweeted



Ehsan Khoshbakht @Eh... · 11/07/2019
This is something I wrote for @guardian about Iranian pre-revolutionary mainstream cinema. All films, stars and most directors were banned after the 1979 revolution. I've also made a film about it — #Filmfarsi — which I'll be showing on July 26 @CineRedis.



How Iran's 'filmfarsi' remains the biggest secret in cinema history theguardian.com

🗨️ 6 🔄 42 ❤️ 130 📤

Top media Tweet earned 3,649 impressions

“Devastating & captivating 50 years on”
★★★★★
@PeterBradshaw1 @guardian

Following its UK premiere at #CineRedis19, the new restoration of Robert Bresson's 1969 *Une Femme Douce* opens today @ICA & tours to cinemas across the UK theguardian.com/film/2019/aug/... pic.twitter.com/yr6JfFUwQ



👁️ 8 🍷 11

Inviting young film critic Simran Hans to give the annual Philip French lecture in partnership with Bristol Festival of Ideas continued to engage new and young followers, particularly young people of colour.

We were also delighted to be able to widely share her lecture in [audio](#) and [writing](#).

Pinned Tweet



Simran Hans @heavier... · 01/08/2019
My Philip French memorial lecture on criticism is now online. Listen to the audio here



Simran Hans 25 July 2019
Bristol Festival of Ideas
SoundCloud

🗨️ 9 🔄 32 ❤️ 188 📤

31 editorial pieces from different 22 writers

From 29 May - 31 Jul 2019 there were 1012 page views of articles

These included a piece on [“Archiving & restoring Africa’s film heritage: Visions & Challenges”](#) by Mark Cosgrove and [“The confinement of liberty in *Une Femme Douce*”](#) by Tara Judah to [“Analogue Rules! Beginner’s guide to reel film”](#) by Tom Vincent published on our own and partners’ platforms on blogs such as the [Cinema Rediscovered Blog](#), [South West Silents](#), [MUBI Notebook](#), [watershed.co.uk](#) and RIFE social media channels

*“This fast-growing festival, focused primarily on revival and archival cinema, is one of the freshest and most vital in the UK, despite its focus on *ahem* old things. It seems to engender a mood given to thinking critically about film in a way that faster paced festivals, geared towards new releases, hype and securing distribution, can sometimes struggle to cultivate.”* Fedor Tot (Film Critics Workshop Alumni), [Flip Screen](#)



10 Things we have learnt...

1. There's an appetite for getting hands-on with film and DIY print (zine)
2. Cult films with a specific community of interest attracted the highest proportion of new audiences (such as Oldboy)
3. The inaugural festival trailer c/o Silk Factory proved effective in cinema and online; our top media tweet in July with over 10,000 impressions within a few days.
4. Lunchtime talks proved very popular and got people together but we could do with leaving a little more time for comfort breaks
5. The expanded Reframing Film Heritage event and one-to-ones with distributors and Cross-FAN leads proved popular. With more resources, there is scope for an expanded industry focus with a preview screening day.
6. The Film Critics workshop alumni and guests are key advocates for the festival
7. Good stories (such as Filmfarsi and Cary Grant), a dedicated PR and influencers proved effective but more investment is needed in social media and local press.
8. Open calls opportunities (Volunteering, Film Critics Workshop), commissions (writing, illustration, event curation) and partnerships (Into Film, RIFE) are effective in connecting with younger and more diverse groups.
9. Curatorial collaborations with Park Circus (Une Femme Douce), BFI (Notorious) and MUBI (Adoption) had a significant impact on audience reach and profile.
10. Our partnership with BFI Player and Bristol Big Screen during Harbourside expanded the reach and visibility of archive film and the festival at no costs.



Thank you to our sponsors, partners, friends & audiences.

Cinema Rediscovered could not exist without your support and shared passion for cinema.

Presented by:

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In partnership with:



ARNOLFINI

Bristol Festivals



centre national
du cinéma et de
l'image animée



With support from:



BFI

MUBI



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