

1st Flatpack Festival

Evaluation report

This is an overview of the first Flatpack Festival, broken down into the main operational areas. We hope to outline how the festival was planned and delivered, assess how well it met its aims, and outline some key learning points which might be taken forward to a second festival.

Staffing and administration

The festival was delivered by a core team of two:

Ian Francis (F/T) – programme, PR, overall coordination

Pip McKnight (P/T) – volunteers, administration, event coordination

Cristina Pinero Maese provided part-time voluntary support from October to January, with a particular focus on PR. Dave Gaskarth designed the Flatpack visual identity, advance flyers and festival brochure. Freelancers coordinated box-office and technicals during the festival itself, and a team of 15 volunteers supported the core team with stewarding, front-of-house and guest liaison.

The festival office is an attic space at a house in Birchwood Crescent, Balsall Heath, equipped with two computers, two phones, a printer and a fax. 7 Inch Cinema is currently registered as a sole trader and in the process of setting up as a company.

Planning timeline

August 2005 - Secure initial funding, fix dates and venues

September 2005 - Programme research, finalise funding

October 2005 - Book programme, advance publicity

November 2005 - Sign off brochure, national press, advance screenings

December 2005 - Event logistics, regional press, brochure distribution

January 2006 – Final publicity push, volunteer briefings, main event

Feb/March 2006 – Admin, evaluation, planning for 2007.

Budget

Funding of £15,449 was secured from Arts Council England, Urban Fusion, Screen West Midlands and Birmingham and Solihull BusinessLink, to be supplemented by £3,085 income. (See **appendix A** for budget summary.) Expenditure broke down as follows:

Programme	£ 6,693.41
Shipping	£ 716.35
Guests	£ 1,368.45
Technicals	£ 1,022.64
Promotion	£ 5,336.48
Administration	£ 3,396.67
Total:	£ 18,534.00

Given that Flatpack was our first event on this scale, we were delighted to secure the necessary funding, meet income targets and deliver a complex festival within a relatively modest budget. It should be made clear that this was very much a prototype, and a considerable amount of time and resources (to the approximate value of £10,000) were given in kind in order to make it happen.

PR and promotion

The festival was conceived as a natural progression from two years of short film events, and we wanted to retain the informal feel and eclectic, scattershot programming which have made those nights a success. At the same time, it was important to signal our progression to a far more ambitious roster of events and screenings, and to create an identity which would attract a wider regional – and hopefully national - audience. An email list of 800, good links with media courses and a strong, city-wide reputation would provide the foundation, but it was clear that we would need to work on extending our audience in order to hit attendance targets of 1700.

Visual identity

The idea behind the Flatpack name was to suggest a portable, user-friendly event which might spring up anywhere. The designer worked from this initial brief, creating a logo which quoted the imagery used on packing-boxes as well as a Flatpack font for use throughout our print material. Many film festivals use a mixed palette of stills to suggest the range of their programme, but we felt that it was important to establish an identity for the festival above and beyond any individual programme elements – the idea being that if someone is signed up to the festival as an overall experience they will be willing to try out things that they've never heard of. With this in mind we used striking illustrations for the advance flyer and brochure cover.

Brochure

(5000 x 2-colour A5, 32 pp)

The lynchpin of our campaign and a good chunk of the marketing budget, this needed to present a large amount of information in a form which would be easy to pick up and flick through. We also wanted to send out a message that this was not your average film festival. Feedback suggests that the booklet did the job: “*reads well and looks terrific – totally distinctive from the mass of tourist info that passes for a cinema programme these days*”; “*beautifully designed*”. Production was occasionally fraught and distribution started 2 weeks later than planned, just before Christmas. Next year the goal will be to produce a larger run and get them out from early December.

Website

Finances didn't allow for a new website from scratch, so we contracted 3Form to upgrade our existing 7inch site and add an extra section for the festival programme. We were able to lay out all programme and venue information and post regular updates, but it was unfortunate that the design didn't reflect our print identity. There is also massive scope for more interactivity, streaming films, press downloads and so on, and we hope to explore these possibilities with festival number two. 7inch.org is already a well-used resource, but Flatpack had a marked effect on site traffic. Average visits per month were about 8,000 during autumn 2005, doubling in January to over 17,000 (61,000 hits). It's also notable that interest in the site continued to attract over 13,000 visits per month in February and March, suggesting that the festival has helped to raise the general profile of 7 Inch Cinema activities.

Targeted promotions

Certain parts of the programme were clearly of interest to a particular audience: media students for *Unpacked*; rail enthusiasts for *Train Shorts*; techno fans for *Tresor Berlin*. Targeted print and emailouts helped to flag up certain events to certain groups, and word of mouth did the rest – one of the most successful examples being *Metal: A Headbanger's Journey*, which was co-promoted with Capsule through a flyer campaign and pulled in the kind of large, enthusiastic young crowd that you wouldn't normally find at a film festival. The challenge for the future is to encourage these 'niche' audiences to dip into other parts of the programme.

Tshirts, bags

Seemingly a bit of a luxury on a tight budget, but pretty cost-effective in helping to create a sense of festival buzz. Half of the Tshirts were worn by staff and volunteers, and half of the bags were used for delegate packs at the Unpacked day. The remainder were used as gifts for guests or sold at our information stall, recouping an extra £140 for the budget.

Press

In the absence of a dedicated PR coordinator or publicist, this was done in a somewhat piecemeal fashion. We were given invaluable advice by contacts at the BBC and Sport England, and targeted our press releases quite carefully at key titles. Previews in the Wire and the Guardian were helpful in building general awareness, the regional media were extremely supportive with picture previews and listings, and a contra deal with Flux magazine enabled us to place a quarter-page ad in their January issue. (See **appendix B** for a list of media coverage.) The diversity of the programme - the difficulty of pinning it down in a snappy sentence - was always going to make this a tricky 'sell', but we wanted to make a virtue of this in our publicity. Writers at the Metro and Birmingham Post had some reservations about the lucky dip approach:

"It's a toss-up whether you'll find yourself admiring the end result or bemused as to how it all fits together, but the festival's eclectic energy is undoubtedly impressive."

- while the Guardian was more forgiving:

"Wilfully eclectic... Hard to imagine this being anything other than fun."

PR summary

It has often been argued that Birmingham needs a single-genre film festival in order to create the kind of visibility achieved by other similar events (eg, Brief Encounters, Sheffield Documentary Festival), but part of Flatpack's aim was to show that a specialist industry event isn't the only route to attracting a national audience. We would hope that the festival's jumbled, friendly nature reflects the city that it takes place in, and conversations with journalists and guests from outside the region suggested that it was partly the event's regional specificity (eg, heavy metal history, *Telly Savalas looks at Birmingham*, local bands and filmmakers) which made it attractive. To build on these foundations it will be necessary to call on dedicated PR support for future festivals.

Programme

A four-day festival of screenings and events centred around Birmingham city centre and Digbeth, running from 19-22 January 2006. Main areas for the screening programme included short film, experimental work, music documentaries and a small number of feature previews, while events ranged from in-depth discussion to impassioned karaoke. (See calendar, **appendix C**, for details, and **appendix D** for a box-office summary.)

Screenings

4 fiction features

6 documentaries

9 shorts programmes

The challenge here was to build a screening programme without 'name' directors or exclusive previews. It is always more difficult to attract an audience for retrospective or shorts programmes, and there's no doubt that it was the events and features which proved the most popular elements. Nevertheless, there was enough interest across the board to suggest that people are not put off by the mix and willing to jump between the different areas. Some highlights:

Metal: A Headbanger's Journey (21.01.06, IMAX)

Premiere for a new Canadian film about the history of heavy metal. Given the Midlands' vital role in spawning this music and its recent resurgence here, it was fitting that Birmingham was able to host the first UK screening of the film. Unfortunately we were unable to lure one of the film's stars Tony Iommi from his Warwickshire mansion, but there was a genuine sense of occasion to the evening and the aftershow party was also a resounding success. Documentary features in general proved enormously popular, averaging 70 people per screening.

Mirrormask (21.01.06, Electric)

Ostensibly a big-budget fantasy movie, this was actually produced on a shoestring by a team of young animators and so an ideal fit for the DIY ethos running through the programme. It proved one of the most popular films, easily filling the 100-capacity Electric.

Train Shorts (21.01.06, mac)

There was a large contingency of very punctual rail enthusiasts for this compilation of shorts, but the experimental nature of some of the film also attracted an academic/art audience which made for an interesting mix.

Audible Picture Show (22.01.06, Electric)

A small but very appreciative crowd 'watched' a varied selection of short films without images, compiled and introduced by Edinburgh-based filmmaker Matt Hulse. Three of the pieces were submitted by local artists, and the show demonstrated the potential for cinema-based sound events.

Events

2 talk/discussion events

3 social events

4 film/music events

A key part of 7 Inch Cinema's approach is combining film with other artforms and putting it into fresh contexts and unusual venues. Although much of Flatpack was cinema-based, it still featured an ambitious series of live events which ran the gamut from production seminars (Unpacked) through a complex evening of performance and film (Wonderland no.3) to matinee events which mixed screenings and music (Modulate Drop-In, Kodachrome Wake, etc). Judging from the feedback it was undoubtedly the uniqueness of these events and the festival's strong social dimension which people responded to. Some highlights:

Unpacked (19.01.06, Vivid)

A day of seminars exploring different facets of independent production and distribution, this was an excellent way to introduce some of the artists and ideas featured elsewhere in the programme. Discussion during and between sessions was animated, and feedback from both audience and guests suggested that many of them found the day a useful and enjoyable experience.

Wonderland no.3 (20.01.06, Electric)

Inspired by early fairground bioscopes, a packed programme which featured: Edwardian films accompanied by a specially-commissioned new score; the first UK presentation of the Vladmaster Experience, featuring 100 3-D viewmasters clicking in unison; and a Bristol-based performer who plays 10 instruments at once by sampling and looping them. The complexity of this event nearly finished us off, but it provided a centre-piece for the festival, a memorable night out, and it helped to sum up our programme policy. It also had some positive knock-on effects. Birmingham klezmer band The Destroyers developed new skills in film composition and are now building

their Mitchell and Kenyon scores into a full show, while one event became a five-date UK tour for Portland artist Vladimir (visiting Coventry, Hereford, Bristol and London). 7 Inch Cinema coordinated the tour, and would hope to do more of the same on future festivals.

An Afternoon with Henry Jacobs (22.01.06, Electric)

A genuine exclusive, gathering for the first time in the UK a selection of audio and film work by pioneering sound artist/humourist Henry Jacobs. The man himself – now 81 - was very supportive and sent rare material as well as taking part in a 10-minute filmed interview especially for the festival. Host Peter Blegvad was unable to attend due to back troubles but he did record a piece for Radio 3's *The Verb*, broadcast the preceding night. Feedback on the day was uniformly enthusiastic, many expressing gratitude at having the chance to discover someone that they'd never heard of. The short by John Veltri which Flatpack commissioned is now growing into a more ambitious documentary portrait of Jacobs' life and work, and we are touring the retrospective programme to Bristol in April.

Venues

All venues were positive and very helpful throughout the weekend. The aim was to keep the festival as concentrated as possible within the city centre and Digbeth, and all apart from mac were within easy walking distance of each other. The venues were also chosen to reflect the diversity of the programme itself, so that on Saturday afternoon audiences could wander from a surround-sound event in a reclaimed warehouse to a UK premiere at the 300-seater IMAX. The Electric provided an excellent centre of operations, ideally equipped for live events and discussions and distinctive enough to be a selling point in itself. The limited capacity (100) can be an issue with more popular screenings, and it would be worth exploring a longer run at the IMAX if we are to expand the features programme in the future. It's also worth noting that mac was our most popular venue per seat, attracting over 200 people for the three shows we held there. The Sunflower Lounge proved too cramped as our main social venue, and we will be looking at other options for next year.

Technicals

Perhaps the weak link in this first festival. The entire thing went off without a significant hitch, but there was a very tight margin of error and this manifested itself in occasionally shaky starts to screenings and events. Although the intention was to contract a dedicated production coordinator for the Electric, budgetary limitations meant that most of the responsibility for this was shared between core festival staff and an over-stretched projectionist. We hope to display a little less ramshackle charm and a little more military precision at Flatpack no.2, and a full-time production coordinator will be essential.

Ticketing

Also over-stretched – particularly at the Electric, where we crammed 16 shows into 3 days – but on the whole box-office worked surprisingly well. Customers were able to pre-book at most individual venues, and box-office staff were well-informed about the wider programme. IMAX, being the largest and least accustomed to festival screenings, were probably the least informative, but a detailed front-of-house briefing will probably avoid this next time around. There were quite a few queries about a festival pass, but this can cause issues when calculating box-office cut with individual distributors. To encourage more experimentation we will look at offering something along the lines of a 5-for4 deal next time around. We will also explore the cost implications of online ticketing more fully next year. A centralised booking system would be ideal, but this may be some way off. To ensure accessibility all film tickets were £5 full price or £4 concessions – cheaper than most festivals and indeed many local cinemas.

Audiences

It is a significant challenge gathering detailed and reliable audience data for a small festival with no centralised booking system, and for this prototype event we made a decision not to bombard customers with monitoring forms. So, this summary is necessarily based on some anecdotal evidence. To begin with the numbers: total attendance was 1,886, an average of 67 per event. When added to the 175 who attended the Flatpack matinees in November, this was well above our target of 1600 people. Part of the plan was to offer a number of free or very cheap events as entry-points for curious potential attenders, and so only 1,058 of the total were paying customers. (Box-office takings amounted to £4,596, and after taking off venue costs and film rentals £2,039 of this went back into the festival budget.) As has been noted, features and social events were the most popular elements, while shorts packages attracted an average audience of just over 30 – suggesting that there is more work to be done on promoting this part of the programme.

It would be tricky to generalise about the Flatpack audience. Our print promotion and social events were clearly pitched at a youngish crowd (20-35), but the range of material on offer also attracted families, teenagers, film-buffs and pensioners. Many customers were from the Birmingham area but with a significant proportion from the wider West Midlands. The bulk of the delegates at Unpacked were students from Hinckley, Coventry and Wolverhampton, and elsewhere in the festival the geographical mix included Leamington, Worcester, Bristol, Shrewsbury and Walsall, all visitors who had made a special trip for Flatpack. We hoped to keep a fluid boundary between those making and those watching the films, and it's worth noting that at least three of our Unpacked speakers (from Manchester, Somerset and Oregon) went on to be repeat attenders at screenings and events throughout the weekend. One of them, herself the coordinator of an established short film festival in London, later wrote:

“...this festival left me totally reinvigorated for what a film fest can be... programmed really imaginatively and diversely...instinctive and well informed.”

The enthusiastic response of our guests - and their willingness to devote a whole weekend to the festival rather than simply grabbing a cab to New St at the earliest opportunity - was a clear indication of Flatpack's potential as a destination event for people outside the region. It also helped give our local audience a bit of civic pride, and many feedback respondents mentioned meeting new people as an important part of their festival experience. (See **appendix E** for more comments)

Local artists

One of Flatpack's main aims was to play a role in developing Birmingham's creative community – through showcasing opportunities, networking and social events, and a programme designed to raise questions and encourage new approaches. Rather than ghettoising artists within a 'local talent' slot, we hoped to weave their work into the wider programme. Birmingham and international artists sat alongside one another at the Unpacked sessions. Regionally made films could be found in many of the shorts programmes, as well as preceding features. A range of local musicians performed at events throughout the weekend. Our animated festival ident was produced by a Birmingham-based artist, photographers and filmmakers from the area documented the event, and our unique brochure and visual identity was testament to the talent of one local designer. The only catch being that none of these people were paid proper professional rates. The festival's long-term future cannot depend on goodwill and favours, and we will need to budget more realistically for Flatpack no.2.

Summary

All in all, we feel that Flatpack no.1 was a very good start. Our stated aim was “to build a distinctive international festival from the ground up”, and the foundations are clearly there.

Strengths

Distinctiveness

There aren't any other festivals like this. It's the kind of event that people will be willing to travel for, and it is unique enough to catch the eye of jaded journalists.

Atmosphere

Thanks to a supportive local crowd and small, intimate venues, there was a palpable and inclusive buzz about the events which is very difficult to manufacture.

Accessibility

Large parts of the programme might be labelled as 'obscure' or 'specialist', but were presented clearly and attractively as something to be enjoyed.

Attention to detail

The content, style and structure of the festival were carefully thought through, and audiences responded strongly to this.

Weaknesses

Overload

The danger of the lucky dip approach is that audiences can be overwhelmed by the range of options. We feel that we've avoided this so far, but if the festival is to grow then the different programme elements will need to be carefully managed.

Overstretch

A sustainable festival cannot survive purely on idealism and late nights in the office. 7 Inch Cinema will need to think strategically about the staffing and infrastructure needed to deliver this kind of event.



Ian Francis
March 2006

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Appendix A Budget Summary

INCOME

Funding

Arts Council England	£ 5,000
Urban Fusion	£ 5,000
Screen West Midlands	£ 4,380
BusinessLink	£ 1,069

Other income

Box-office	£ 2,039
Advertising sales	£ 250
Tour income	£ 650
Merchandise sales	£ 146

Total: £ 18,534

EXPENDITURE

Programme	£ 6,693.41
Shipping	£ 716.35
Guests	£ 1,368.45
Technicals	£ 1,022.64
Promotion	£ 5,336.48
Administration	£ 3,396.67
Total:	£ 18,534.00



Appendix B Summary of media coverage

NATIONAL PRESS

Guardian Guide
Picture preview

The Wire
Preview in Out There listings

Flux Magazine
Quarter-page advert

REGIONAL PRESS

Birmingham Post
Preview and listings

Whats On
Preview and listings

Metro
Preview and listings

Sutton Coldfield News
Half-page article

Fused Magazine
Picture preview

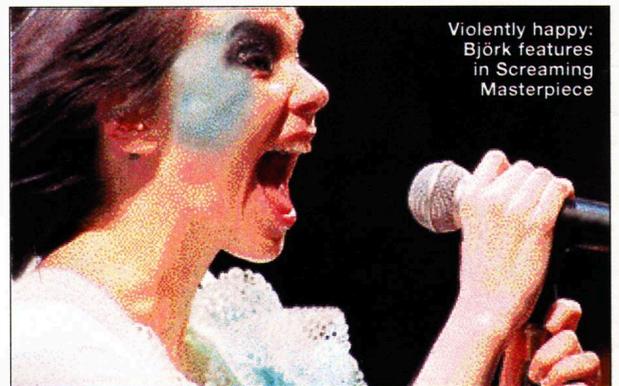
RADIO

BBC Radio 3
10-minute item on The Verb, 21.01.06

BBC Radio WM
10-minute interview on Paul Franks show

ONLINE

guardianunlimited.co.uk
thewire.co.uk
bbc.co.uk/birmingham
producersforum.org.uk
icbirmingham.co.uk
lux.org.uk
sonicartsnetwork.org.uk
channel4.com



Violently happy:
Björk features
in Screaming
Masterpiece

FESTIVAL Flatpack Festival

'An unholy mish-mash' is how the Birmingham-based alternative sound and vision collective, 7inch, proudly describes the four days of shorts, features, music videos, animation and documentaries that make up its first Flatpack Festival. As befits the name, it's a toss-up whether you'll find yourself admiring the end result or bemused as to how it's all supposed to fit together, but the festival's eclectic energy is unquestionably impressive.

Launching proceedings is the Opening Do (tonight, The Rainbow, High Street, Digbeth, 7pm, £2. Tel: 0121 772 8174) featuring ukulele and yodelling-loving DJs Sugarfoot Stomp. From then on, it's a cornucopia of aural and visual oddities, including tomorrow's Wonderland No. 3 (Fri, Electric Cinema, 47-49 Station Street,

Birmingham, 7pm, £7, £6 concs. Tel: 0121 643 7879), a series of short films intended to capture the spirit of Edwardian fairground picture shows, beginning with the 1981 curio Telly Savalas Looks At Birmingham.

Slightly more sober is the premiere of graphic novelists Neil Gaiman and Dave McKean's debut feature, MIRRORMASK (Sat, Electric Cinema, 2pm, £5, £4 concs), a surreal thriller starring Gina McKee and Rob Brydon.

The festival ends not with a whimper but a shriek, with Alexander Ergis Magnusson's documentary on the Icelandic music scene, Screaming Masterpiece (pictured, Sun, Electric Cinema, 9pm, £5, £4 concs), a tongue-in-cheek examination of the numerous musical eccentrics to hail from the sparsely populated country. *Jim Burke*
Tonight until Sun, various venues, Birmingham, times and prices vary. www.7inch.org/flatpack

FILM

Metal: A Headbanger's Journey

Running time: 60mins

While contemporary metal has fragmented into numerous daft sub-genres, it was the Midlands and the mighty Black Sabbath that spawned the whole scene some 36 years ago.

By way of acknowledgement, Canadian Sam Dunn's documentary, which features an interview with Sabbath guitarist Tony Iommi, receives its UK cinematic premiere as part of the Flatpack festival. Despite being a proud metalhead, Dunn approached his subjects objectively to create a deft, concise examination of an art form that's as much a way of life as a musical genre. *Andrzej Lukowski*

Sat, IMAX Theatre, Millennium Point, Curzon Street, Birmingham, 7.30pm, £6, £4.50 concs. Tel: 0121 202 2222. www.metalhistory.com



neilgaiman.com
factmagazine.co.uk
capsule.org.uk
nettribution.co.uk

BLOGS

andypryke.com
hartnup.net
sheshark.blogspot.com

Flatpack Festival BIRMINGHAM

This wilfully eclectic new fixture includes everything from a wake for the discontinued Super-8 film stock to a screening of 1981 promotional travelogue Telly Savalas Looks At Birmingham. There's a rare outing for sound artist Henry Jacobs' counter-culture TV show The Fine Art Of Goofing Off (pictured), and an airing of The Liars' new DVD, while oddball documentaries on heavy metal and Dave McKean's Mirrormask feature seem

perfectly at home in this anything-goes lineup. Shorts, discussions, gigs and animations fill the gaps in the programme. Hard to imagine this being anything other than fun. PO'N
*The Electric Cinema,
Thu 19 to Jan 22,
www.7inch.org.uk*



PREVIEW



Treat yourself to some audio-visual fun and games this month as Birmingham based mobile film and music outfit 7 Inch Cinema skip back into town. The Flatpack Festival, billed as a 'ready-made revolution in film-going', showcases at the Electric Cinema from 19 – 22 January.

Fresh from the underground, the Festival promises 'an unholy mishmash of shorts, animation, features, music, documentary and live events', in a collection of old and new material. A plethora of strange and wonderful performances are available, for example new animation from bizarre Estonian satirists Frank and Wendy, hit Icelandic music documentary 'Screaming Masterpiece' and the hotly anticipated feature debut of graphic novelists Dave McKean and Neil Gaiman.

We're sure there is nowhere else you could find such other oddness as latenight 'splatterfest' 'Evil Aliens', or Oregon's simultaneous 3-D viewmaster experience 'Vladmaster', and if you haven't yet visited the Electric Cinema, one of the country's oldest working cinemas, this could be the perfect opportunity. Full programme details are available at www.7inch.org.uk.

appendix C
(calendar)



Appendix D Box-office summary (by venue)

ELECTRIC

Total paying:	455
Total box-office:	£ 2,234.00
Total comps:	123
Total audience:	578

MAC

Total paying:	207
Total box-office:	£ 745.50
Total comps:	22
Total audience:	229

IMAX

Total paying:	153
Total box-office:	£ 867.00
Total comps:	30
Total audience:	183

VIVID

Total paying:	45
Total box-office:	£ 354.00
Total comps:	17
Total audience:	62

RAINBOW

Total paying:	146
Total box-office:	£ 292.00
Total comps:	31
Total audience:	177

SUNFLOWER LOUNGE

Total paying:	52
Total box-office:	£ 104.00
Total comps:	188
Total audience:	240

22 GREEN ST

Total audience:	167
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SCRUFFY MURPHY'S

Total audience:	250
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TOTAL PAYING:	1058
TOTAL BOX-OFFICE:	£ 4,596.50
NET BOX-OFFICE:	£ 2,039.00
TOTAL AUDIENCE:	1886



Appendix E **Selected feedback**

Press

“An outcrop of the regular nights of shorts and music held at the Rainbow pub in Digbeth by enterprising cineastes 7 Inch Cinema, this debut mini-fest offers an eclectic weekend of shorts, animation, documentaries, features, talks and live events.” - The Birmingham Post

“Hard to imagine this being anything other than fun.” - The Guardian Guide

“A plethora of strange and wonderful performances” - Fused magazine

Guests

“Some amazing work screened and I made some really useful contacts ... The programme was very well thought out and your evident enthusiasm as organisers really shone through.”

“Thanks for inviting me. I really enjoyed myself. The highlights were the Vladmaster which I thought was wonderful, the Destroyers and the Bollywood film. I was also amazed at the audience response at the Rainbow. Everyone got up to watch the films!”

“This festival left me totally reinvigorated for what a film fest can be. Excuse me if I spiral off into hyperbole, but the programme, the people and style of fest just don't seem to fit in with the way that everything else seems so hyper-defined and funding-box-ticking, it was just programmed really imaginatively and diversely. It felt instinctive and well informed.”

“I wish you all the best with Flatpack. Of the festivals I've been to, it's one of my favourites.”

Audience

“I thought you put a fantastic programme together and was greatly impressed at the hard work it must have taken.”

“I wanted to thank you for a blissful Sunday afternoon... [7 inch cinema] are the only people programming cinema the way I would like to see it go. Both in terms of the programming content and the varied approaches to screenings your festival employed. I've only been to a few of your evenings in Digbeth (I live in Leamington and don't drive, so it's not easy for me to get back and forth to Birmingham), but every time you do something it seems wonderful. Please don't stop.”

“Just wanted to drop you a line to congratulate you on the success of the flatpack festival. I tried to attend as many events as i could and had a great time. My personal highlight was the vladmaster + destroyers show. I met so many lovely and inspiring people over the weekend. I'm filled with ideas and inspiration to carry on making short films. I wish I had submitted one of my films for screening. I hope it was the first of many flatpack festivals.”

“Really great to be walking across town and bumping into people going from one event to the next, or hanging out in bars waiting – just fantastic.”

“Last night I went to the screening of “Tresor Berlin” (after a small panic that it had sold out!). I can't tell you how much I appreciated it. I'm a massive techno fan and always wanted to go to Tresor but never got the chance...there were parts that made the hair on the back of neck stand up. Anyways, much respect to all at 7 inch and thanks again for giving the folks of Brum a chance to see something different.”

“Just wanted to congratulate you on the Flatpack Festival, it was easily the best line-up of stuff I've ever seen put together in the UK. Pukka stuff!”