**Support for**

**AUDIENCE DEVELOPMENT**

**call for proposals eacea 22/2015**

**APPLICATION FORM**

**ANNEX 1\***

\* This annex has to be uploaded as Annex 1 of the eForm

Part E - Work Programme

**E.1. GENERAL DATA**

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| **organisation name: Live Cinema Ltd** |
| **Title Of The Action: Live Cinema EU** |
| **Type Of Action (See Guidelines 2.2):**  **□ ACTION 1 – Film Literacy**  ✔**ACTION 2 - Audience Development Initiatives**  (tick as appropriate) |
| **Timetable of the action in 2015 (see Guidelines 3):**  *The action/ period of eligibility of costs will start between the 1/07/2016 and the 01/01/2017 and will last 12 months.* |
| **Date of start of the action: dd/mm/yyyy**  **23/10/16** |
| **Date of end of the action: dd/mm/yyyy**  **23/10/17** |
| **Detailed timetable of activities:**  *Please specify any major activity / event connected with the implementation of the action and its related period (example: kick-off meeting, conference, workshop, screening, event, etc.)*   |  |  |  | | --- | --- | --- | | Month/Year | Activity | Location | | *October 2016* | *Workshop 1* | *Wroclaw, Croatia or Reyjavik TBC* | | *January 2017* | *Workshop 2* | *Wroclaw, Croatia or Reyjavik TBC* | | *March 2017* | *Workshop 3* | *Wroclaw, Croatia or Reyjavik TBC* | | *July 2017* | *Events 1 + 2* | *Motovun, Croatia; Wroclaw, Poland* | | *August 2017* | *Event 3* | *Hull, UK* | | *October 2017* | *Event 4* | *Reykjavik, Iceland* | |
| **USEFUL LINKS: (I.E. ACTIVITY WEBSITE, BROCHURES, ETC…)**  The activity will benefit from listings in all film festival and Hull 2017’s brochures and websites as part of the core programme for the festivals’s 2017 editions, plus regular updates on Live Cinema.org.uk and a collective home on Vot.io as part of our digital strategy.  Live Cinema Ltd – [www.livecinema.org.uk](http://www.livecinema.org.uk)  Beautiful Everything – [www.beautifuleverything.co.uk](http://www.beautifuleverything.co.uk)  Votio (Beautiful Everything’s film festival tool) – <http://vot.io>  King’s College London – [www.kcl.ac.uk](http://www.kcl.ac.uk)  Hull UK 2017 City of Culture – [www.hull2017.co.uk](http://www.hull2017.co.uk)  Reykjavik international Film Festival – [www.riff.is/en](http://www.riff.is/en)  T-Mobile New Horizons (Wroclaw) - [www.nowehoryzonty.pl/](http://www.nowehoryzonty.pl/)  Motovun Film Festival - <http://www.motovunfilmfestival.com/> |

**E.2. DETAILED DESCRIPTION OF THE ACTION**

Summary of the project or activities (this summary must also be inserted in section C.1 of the eForm – max. 2000 characters)

Live Cinema EU will for the first time, bring together international leaders in creating live cinema events (film screenings enhanced with live music, theatrical performance or increased audience participation), to explore whether audience size for European films can be increased through the development of live elements at film screenings as part of core festival programming.

Live cinema projects in the UK now constitute a vital part of the film exhibition economy, with almost 50% of exhibitors create live cinema events as demonstrated by Live Cinema UK’s forthcoming (May 2016) research funded by Arts Council England Grants for the Arts. Examples include the Royal Albert Hall’s regular live soundtrack events to films such as Interstellar, The Godfather and Alien, and Secret Cinema’s immserive productions including Star Wars: Return of the Jedi which grossed over £6 million in summer 2015. This project aims to replicate the success of such success across Europe, utilising European films.

Three European film festival partners, plus Hull 2017 UK City of Culture, will work with Live Cinema UK, King’s College London and the University of Brighton over a 1 year period in the area of live cinema. The participating festivals demonstrate a history of exciting screening locations and live soundtrack events, but have never engaged internationally with the concept of live cinema. Utilising international learning from the UK, we will work to develop the Live Cinema EU programme, consisting of:

• 3 workshop/seminars in host countries to establish the current scope of live cinema events in that country, with visiting experts from the UK, to inspire programming ideas and cross-country learning. The vast knowledge of partner film festival directors will be shared and utilised to identify European film titles which will be screened at the final events with additional live activity taking inspiration from the selected films’ content.

• Continuous development over the period to commission four new live cinema events, taking inspiration from European films for the participating festivals in their 2017-18 cycle. We will work together to establish the nature of these events, which could be a single new commission that tours all involved festivals, or something unique to each festival. A final live event from one of the three European festivals will be replicated in Hull, UK City of Culture 2017

After this initial project, we aim to establish a European network for live cinema to continue to programme and co-fund activity, aiming to apply for a larger grant from Creative Europe next year to invite more festivals to participate, festivals which could include Tromso (Norway), La Rochelle (France), Ghent (Belgium) and Helsinki (Finland).

Pleaseanswer **each** question **of the form** (write "not applicable" where questions are not relevant). **MAXIMUM 25 lines per answer.**

This part will be assessed on the basis of the award criteria (see section 9 of the guidelines).

**1. Relevance and european added value**

1. Please present the content and objectives of your action, including its European dimension, novelty value of your action compared to your core activities and those of your partners', as well as information about the films that will be covered by your action.

**OBJECTIVES**

**Bring together regions currently working in isolation:** The participating festivals now happen in isolation with few opportunities to come together and cross-programme and co-commission EU-wide, after the ceasing in operation of the European Coordination of Film Festivals. This project acts as a test bed for a new network structure for the creation and distribution of innovative film events through international participation. By partnering with festivals from the north, east and south of Europe, we will share international learnings for the first time, compare experiences and develop strategies for moving forward with audience development through live cinema.

**Establish live cinema events as a novel method of attracting audiences to European films:** Despite 255 non-English language films being released in the UK in 2015, with 122 of these being EU members, non-English language films accounted for just 2% of UK box office total (£22 million, BFI Statistical Yearbook 2015), nowhere near the 10 year high in 2004 of 4.6% at £38million. In addition, the international market share of European films has declined from 20% to 18% in 2014 (The Theatrical Market for European Films Outside Europe, European Audiovisual Observatory).The project will test whether audience size for a European film can be increased through the introduction of live cinema elements, comparing audience size across participating festivals and that of the UK production in Hull 2017. In turn, we aim to learn and disseminate best practice for audience engagement from European festivals, where public attendance far exceeds the UK average comparative to population.

**Create sustainability for new live cinema work**: creating new live cinema productions offers longevity outside of the traditional European film distribution cycle. For example, live soundtrack commissions such as Asian Dub Foundation’s La Haine, originally commissioned in the UK in 2007, is still exhibited at international venues 9 years after conception. We aim to support the events produced as world premieres in 2017 by booking further international dates of the productions beyond the project lifespan

**Establish current knowledge of live cinema in host countries and new learning opportunities.** No data currently exists on the scope of live cinema events in Europe. Live Cinema UK have conducted the world’s first industry research in the genre with king’s College London (‘Live Cinema in the UK’, forthcoming May 2016), and wish to compare these findings with international partners to identify international variance. King’s College London’s support will evaluate knowledge gained from international partners, and identify key areas for development.

**Novel area of focus for all partners:** This will be the first international project for Live Cinema UK, and indeed a world first in terms of creating and evaluating live cinema events at an international level. For festival partners, all have previously held what could be termed as ‘live cinema’ events, and wish to increase their audience for such events through focussed development and funding, which will be available to them through this project for the first time. Due to the live artistic elements of live cinema, traditional arts funding streams are unable to fund film activity as a rule (e.g. Arts Council England), and in turn film-focussed funding streams have not been quick to recognise the benefits of integrating wider art forms into film via live cinema. This project will provide secure funding for new activity where it has not previously been available.

**FILMS COVERED BY ACTION**

Due to the nature of the project, films to be exhibited as new live cinema works will be decided upon through workshop activity, utilising the combined expertise of the three participating festival’s comprehensive knowledge of European film (see PARTNERS for festival director experience)

The majority of live cinema productions to date take either American or British films as their source, for example, Secret Cinema’s Return of the Jedi, Sneaky Experience’s Harry Potter, or big budget live soundtrack events at the Royal Albert Hall including Interstellar and The Godfather. There are some examples of non-English language films being highly successful, for example, the aforementioned Asian Dub Foundation’s live soundtrack to La Haine. The project will identify European titles through our workshops, either archive or new releases, that have the potential to draw a new audience not currently being reached thanks to the introduction of live elements. This project will explore the possibility of creating live cinema events around new European releases to combat the downturn in attendance at European film screenings in the West, utilising the participating festivals’ relationships with European distributors to identify through their programming upcoming releases which could be complemented by live activity at their World or National premieres.

2. Please present the audience development strategies and their adequacy in order to reach audiences and explain how the project will increase the interest in European films.

**New methods of audience participation:** By partnering with Beautiful Everything, who already work with a variety of UK film exhibitors in digital and audience development, the project will test methods of engaging audiences before, during and after the final events in Europe. This will involve creating bespoke engagement plans for each festival and event. To do this they will assist by analysing each festival’s current digital and marketing strategy at the workshops, and then establish how this can be improved through the utilisation of the new vot.io platform (now fully tested and operational in the UK).

**Cross-arts audience draw:** Our current UK based research shows that audiences for film and all associated art forms can increase through interest generated at live cinema events. 70% of respondents to our public survey of live cinema attendees attend theatre events several times a year or more, and 54% attend popular music concerts on the same regularity. New partnerships and promotional channels can be opened through festival publicity appearing in, for example, music magazines thanks to live soundtrack programming. Workshop activity will collate partner’s wider stakeholders and establish how these organisations can be engaged in targeting live cinema activity to new arts audiences.

**New revenue and audience size through addition of live elements:** Live cinema currently increases audiences for archive and cult films through representing films with new live and immersive elements. For example, Back to the Future would not have generated £3.5million at the UK box office on re-release in 2014 (source: Rentrak) were it not for Secret Cinema’s immersive 3 month installation in London. This project will test whether European films can create a similar audience draw and box office revenue for non-English language films.

**2. Quality of the content and activities**

1. Please describe the format and target group/territories of your action. Describe the learning material and other information tools that will be used, as well as your pedagogical methods (for Action 1 – Film Literacy) or participatory features (for Action 2 – Audience Development Initiatives).

**PARTICPATORY FEATURES: WORKSHOPS**

The three workshops will be developed in coordination with King’s College London and the University of Brighton with world-class academic input on learning and structure of workshop events. The workshops will be highly engaging for all participants and will actively promote knowledge sharing between European countries.

The three workshops are designed for the decision makers and programmers of each participating festival. Each will be a day long workshop for an intimate group of maximum 2 representatives from each festival plus one guest speaker, one representative from the University of Brighton and King’s College London respectively, one member of digital partner Beautiful Everything and Lisa Brook of Live Cinema UK, bringing total attendees to 10-11 people. The workshops will take place at each of the participating countries: Poland, Croatia and Iceland, in order to fully immerse particpants in the film culture of that country. Site visits will be included in workshop programming to see film activity in the evenings following the workshop, and inspire ideas for site-specifc screening activity. This will be pre-planned with the host country to enhance maximum learning and knowledge sharing whilst in the participating country.

Between workshops, Basecamp or similar online tools will be used as a discussion board to further develop ideas, with structured ‘homework’ for each festival developed to move projects forward between each, an outline is as follows:

WORKSHOP 1:

- Overview of programme

- What is Live Cinema? Presentation from Lisa Brook, findings from Live Cinema in the UK report.

Introductions from each festival – what is ‘live cinema’ in your country? Each asked to prepare what their key targets are for the next year. Feedback from all, comparisons and contrasts between countries noted.

- Dream events – workshopping film ideas, collaborating artists and venues that festivals would love to host but have previously not had the opportunity.

-Engaging audiences: before, during and after. Audience development through digital session with Beautiful Everything, identifying audience development aims and establishing an objectives framework

-Site visit in host country

WORKSHOP 2

-Closing in on films: update on films from all festivals

-Site visit in host country

-Dates and venues

-Trialling voto.io platform

-Engaging partners

-Guest speaker: creating live experiences – Colm McAulliffe and/or Guy Morley Julia Benfield

WORKSHOP 3

- Going live – project timescales and project management drawn up with each festival

- Marketing workshop – final development ideas for vot.io platform, benchmarking audience targets and defining how to reach target audience through potential partnership established during previous workshops

- Evaluation framework – drawing up besoke plans for each event and how online resources including vot.io can support this

- Site visit in host country

**PARTICIPATORY FEATURES: AUDIENCE**

Participation is key to live cinema activity. Not only does it add an additional marketing ‘hook’ to audiences, which is key for this project in attracting new audiences to European cinema, but also it offers the opportunity to engage more deeply with the film in an immersive learning and cultural environment. This project will encourage audience participation before, during and after the final film events, utilising digital tools (see Question 2.3) in preparation and evaluation of the events, alongside a high level engagement at the screenings themselves. Examples of audience participation at previous Live Cinema UK and partner projects, which will be discussed as options during workshop planning include:

- Promenade and immersive theatrical interventions

- Tweetalongs

- Digital – choose your own ending

- Live commentaries – inviting experts and directors to ‘interrupt’ films, either for comedic impact, or for learning opportunities, for example, a director commentating live on his film as he would for DVD commentary.

- Live audience data capture around film and wider “live” experiences, also potential to capture audience insight (ie demographics etc)

- Live audience emotional tagging to describe their feelings before and after their film experience as well as their broader live cinema and/or event experience. For example what 3 words describe how you feel.

- Live and captured audience feedback that could potentially be visualised during events

- Personalised festival curated recommendations driven by their feedback on other films either at the same festival or beyond it

- Personalised audience recommendations driven by their feedback on other films either at the same festival or beyond it

- Deeper engagement into a film’s back story, creators and producers through a mobile designed interface so the audience can interact while at the festival and while engagement is at its peak

2. Please, describe your methodology, and its adequacy, with regards to the choice of speakers, experts and/or tutors and the selection of films (for Action 1) and its adequacy, in choosing the audience/films/territories (for Action 2). Detail the promotion strategy implemented in order to reach the target audience and territories.

Partner festivals have been approached due to their current audience size, and previous explorations of exciting and creative ways of representing European films, and a drive to grow their audience further through innovation. The director of each film festival offers a comprehensive knowledge of European cinema, learning from which will form the film choices for the final live cinema events.

Audience size when compared to population and comparative UK festivals has been a key factor in identifying target territories to participate in the project:

Annual attendance in participating festival regions:

Motovun – annual attendance of 30,000

Wroclaw – annual attendance of 90,000

Reykjavik – annual attendance of 20,000

Wroclaw for example now has an audience size of 90,000, greater even than the A-list Edinburgh Film Festival (50,000), and 14% of the city’s entire population. Reykjavik welcomes an impressive 18% of the Icelandic capital’s 119,000 population, and perhaps most impressively, Motovun, a town of just 931 residents, attracts a stunning 30,000 attendees annually. The project will identify how partner festivals have achieved such success, and how live cinema can help them continue to grow their audience through reaching out to a non-festival-going audienc. We are particularly keen to see how festivals of smaller attendance can learn from these leading examples.

Our methodology for this is two fold: 1), to learn, develop and share how international festivals attract large public audiences, and 2) increase these numbers further through live cinema events, engaging new festival attendees through the ‘novelty’ of live cinema.

Our UK based research has found that there is no current mechanism for either 1) distributing live cinema productions, or 2) reporting live cinema data. They are often commissioned and booked by festivals and venues individually, and as with most film festivals, attendance data for individual events is not accessible as with standard box office income monitored by Rentrak in the UK. This project tests a new distribution method through festival partnerships and co-comissioning which we would aim to expand in the long term, taking learnings from this first pilot year, and working with festivals to identify how best their event data can be collated and shared.

Guest speakers will attend each workshop based on theme and stage in the event development process. Beautiful Everything will participate through helping partner festivals define their audience development aims, and how these can be achieved through utilising their vot.io platform, tailored to each festivals needs. Key live cinema producers from the UK will be invited to present case studies to inspire activity, and offer one to one advice for festivals. These are likely to include Colm McAuliffe (Cork Film Festival) Guy Morley (No Nation) and Julia Benfield (Sneaky Experience). Each offers unique experience in bringing live cinema events to new, non-cinematic audiences, which we believe will be key to audience growth.

Current Live Cinema UK research shows that 45% of live cinema event attendees are aged 18-35, and 93% being employed. This young, affluent audience is drawn by novel elements, and are not necessarily film festival attendees, often drawn by the novelty elements and even sometimes being unaware that the event is part of a film festival, as Live Cinema UK experiences regularly with its UK productions. The reason they are attending the final live events and their knowledge of its place in the film festival is a key area we will evaluate through audience data capture.

Each event will be presented as core programming at partner festivals’ 2017 editions, benefitting from extended listings on festival websites, printed brochures, and a vast amount of coverage via associated social media (see next question).

3. Please, describe the outreach mechanisms of your action. How will your action use the existing distribution platforms (festivals, cinemas, Video On Demand services, TV, social media, etc.…) in order to reach and retain the audience?

The project will use all available pltforms to reach new audiences for live cinema events, bringing new first time attenders to each festival. Live cinema itself is an outreach mechanism: we know that in the UK, attendees of live experiences such as Secret Cinema and live soundtrack events for Hollywood films are not regular attendees of arthouse or world cinema. We aim to see whether live cinema events can engage new audiences with festivals for the first time through the emphasis of live cinema events, promoted across social media and digital platforms.

Social media and digital strategy will play a key role in promotion of the final events, utilising existing partner networks including:

Motovun: 23,000 Facebook likes, 1,300 Twitter followers

Wraclaw: 23,000 Facebook likes, 2,600 Twitter followers

Reykjavik: 14,000 Facebook likes, 2,500 Twitter followers

Hull 2017: 22,300 Facebook likes, 31,100 Twitter followers

Marketing budget has been identified to help target each event to wider festival audiences. Using Live Cinema UK’s expertise in social media advertising and contracted digital partner Beautiful Everything’s experience in online brand engagment and digital audience development, the project will build upon and refine each festivals’s current marketing practices to attract new audiences to European film events who do not currently attend the respective film festival. This could be through targeting social activity to music fans for a live soundtrack event, and cross-promotion and ticket competitions with music festivals, both of which Live Cinema UK has used exensively in the UK.

Additonal online activity, driven by insight and content created and gathered through vot.io, could include:

- Audience data (film and event voting and emotions captured) to be used post event for online and social marketing after the event (for retention) as well as ahead of any repeat 2017 re-run events and also the 2018 festival (acquisition).

- Using the vot.io platform to recommend and share deeper film content beyond the live cinema experience. This content within reason can live well beyond the event and help to support other festival communities. This in turn supports the following year's outreach.

Though this project aims to develop a new method of commissioning and distributing live cinema events, we will build upon and learn from existing partner festival successes in distribution of European films. We will analyse previous key European film successes in terms of audience attendance and on-going international reach for films which have held world/regional premieres at each partner territory, and use these findings to identify key upcoming films which could follow a similar successful distribution formula, beginning with a live cinema event.

4. Please, provide a detailed outline of the potential risks and gains of your action.

As with all cinema events, there is always a risk of attendance being lower than expected. The high cost of production for the live elements of film events means that substantial box office income is essential. In turn, however, the attraction of the novel elements of live cinema events means audiences are happy to pay a premium to experience film outside of a standard cinema environment, offsetting higher costs of productions. In addition to the contingency outline in our budget, Live Cinema UK have stringent financial procedures to ensure projects are delivered to target income from public funding bodies. Live Cinema UK has vast experience in successfully delivering new live events with very specific box office targets including projects for Arts Council England and the British Film Institute, and has never held an event falling short of box office target.

The gains of this action far outweigh the above risk:

- Increased audiences for participating festivals through large scale live cinema events

- New infrastructure: Network for distribution of live cinema events in Europe for first time

- International promotion and and PR between particpants

- Knowledge sharing from high level film programmers at each partner festival

- Pilot year success will lead to future applications for an expanded network

5. Please present the innovative aspects of your project in relation to audience development.

The project is innovative in terms of its use of a new co-commisioining and distribution structure for live cinema. Not only is there no network in Europe to report on and form partnerships for the co-comissioning of new live events, but there is no distribution platform for live event productions based around film screenings in the UK or Europe. This project will adDress both of these mid term aims, establishing best practice for an innovative new model of distributing events across the world which are highly engaging and bring new audiences to European cinema.

Key to festival engagement is moving beyond the limitations of traditional cinema screenings to engage audiences through the added value of unique locations. For example, Motovun is famed for it’s unique screening locations, with two of its four large capacity venues, Cinema Trg in Motovun’s central square and Cinema Billy overlooking the Adriatic coast. Locations such as these attract the annual UK led Independent Cinema Office Developing Your Film Festival course every July. Reykjavik utilises venues from caves to swimming pools, drive ins and even living rooms. Site visits will be incorporated into workshops visits for all three countries to inspire locations for the final live cinema events.

The utilisation of vot.io with our digital partners Beautiful Everything provides innovative digital audience engagement not previously trialled across Europe. Vot.io is unique in its ability to engage audiences online directly in a film festival’s programme, offering a rick pre and post cinema experience through using an online plug in for exisiting festival websites, or as a new standalone site for the festival (both of which will be offered to festival partners). Vot.io’s innovative features combine may functions currently used by festivals through separate programmes, or that don’t exist at all:

Data gathering – pre and post event information gathering from users

Engaging votes on experiences of films

Other film recommendations at the festival based on previous votes

Linking to articles based on voter interest

Reaction gathering post-event

Live audience interaction and feedback at final events

The project will also explore the importance of the explicit role of festival directors and their supporting team’s expertise in the curating of film content in the attraction of new audience members to festivals. This will be delivered through the vot.io platform and will have an explicit relationship with the festival team members, allowing them to more easily and quickly create and edit film festival listings and content.

It is not just the use of vot.io as a platform that will be offered through our partnership with Beautiful Everything. The continued growth of multi-screen viewing at home and the role of mobile technology in the identification and participation in cinema events can no longer be ignored. Beautiful Everything will develop audience engagement strategy with partner festivals, engaging them in how digital can be used to improve experience and in turn increase audience attendance from new sectors which will be a core part of the projects aims. Partners will also be engaged in nvestigating the use of live audience feedback to not only enhance the experience at the final live cinema events, but also inform future events will be part of these aims.

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| **3. Dissemination of project results, impact and sustainability**  1. Please, describe the short,- mid,- and long term effects with regard to the objectives of the Call for Proposals, in particular the impact on the overall interest in European audio visual works.  **Short term**  Larger audience attending each festival due to large-scale live cinema events. New audiences attracted to festivals who have never attended before. Audience viewing European film they would not usually go to because of live activity – evidenced in surveys and qualitative research before, during and after event through digital partner Beautiful Everything and research partners at King’s College London  **Mid term**  Second stage application for 2017-18 with further European festivals and film exhibitors including Europea Cinemas members, participating in co-commissioning and audience development workshops, plus major European distributor engaged as partner to develop live cinema events for new release titles and archive on their slate. Example distributors of European content may include pan-European distributors such as Wild Bunch, or regional leading distributors of independent European film such as Le Pacte (France), Arthaus (Norway), Gutek Film (Poland), Pandora Film (Germany) and other members of Europa Distribution.  International tours of commissioned live cinema events from the programme, including areas with decreasing attendance of audiences for European films, namely the UK and possibilities in the USA explored with Live Cinema UK partners Alamo Drafthouse.  **Long term**  Pan-European network of film exhibitors commissioning new events based on European film with detailed audience feedback for annual report to be published by Live Cinema UK to evidence audience growth for European film through live cinema activity  2. Please explain the dissemination plan and the capacity of your action to continue and use its results beyond the end of the funding period. How well can the results of your action be used beyond its lifetime? Can they be transferred and tailored to the needs of others, or embedded in other areas?  Live cinema event activity has never been collated on a national basis. Our forthcoming Live Cinema in the UK report has found there is no national infrastructure for the commissioning, booking, and data capture of events. The Live Cinema UK network is now actively working to provide this infrastructure, and this project aims to develop an international infrastructure simultaneously, with both UK and EU activities learning and inputting from each other over the next year.  The new live cinema productions themselves can be toured internationally well beyond the lifespan of the project; see above for information on Asian Dub Foundation’s La Haine. Projects and festivals will be added to the forthcoming Live Cinema Database, funded as part of the Live Cinema in the UK research project, highlighting international productions available for booking.  A final public report will be created in the same vein as the forthcoming Live Cinema in the UK report, which will be circulated by the Live Cinema Network, and will be included in upcoming academic writings. The learning and results of this project will go forward to establish best practice for distributing live cinema events internationally, which we would look to further develop and expand with a second Creative Europe bid in the 2017-18 cycle, inviting more festivals, exihibtors and European distributors to collaborate.  3. How will the results (both tangible and intangible) of your action be measured?  A bespoke evaluation plan will be drawn up for each final event through the workshop process.  We will seek to measure and evaluate all project objectives throughout the activity. Key data will include:   * Attendance at events and yield against previous festival editions * Audience profile: age, geodemographics, income, ethnicity, current engagement level with European titles, whether events have encouraged them to watch more European cinema * Number of attenders new to live cinema events * Number of attendees new to the film festval * Responses to Vot.io experience activity * Level and depth of interaction through social media * Open rate and click through rate of email newsletters and web links to festival websites and vo.tio   Methods to evaluate the above will include:   * Box office data: ensuring each event includes data capture at point of purchase to learn key info about audiences prior to event, as well as to monitor income and attendance closely to reach the project’s targets. * How vot.io can be used to capture further audience information online in advance of, during, and after each event * Qualitative methods: King’s College London and University of Brighton will assist with qualitative plans for the events in order to capture the audience experience. This will include ‘vox pop’ interview with audience members to a pre-planned frame * Post-event survey: each event will have a bespoke survey available in print and online for audiences to provide quantitative and qualitative feedback on their experiences. This will be developed in partnership with Beatiful Everything as well as King’s College London and the University of Brighton to ensure the highest quality of academic research methods as well as innovative digital implementation techniques   Long term intangible results to be measured include:   * New film distributors engaged in live cinema events: measured by distribuotrs of final source films asked if they have licensed content for live events before * Inter-country participation: festivals working together for the first time as opposed to current status of festivals operating in isolation   Additionally, a final consultation and survey will be conducted with each partner to evaluate their experiences of the action. |

**4. Quality of the team**

1. Please, describe the structure of the partnership. Present the expertise and the complementarity of the partnership with respect to the activities to be implemented. Present the key members of the management team and describe their expertise and their role in the action.

The key management team consist of:

- Lisa Brook, Live Cinema UK

- Dr Sarah Atkinson, King’s College London

- Helen Kennedy, University of Brighton

This management structure brings together the fields of film events management, research and academia, and digital and audience development respectively, with each member of the management team having previously worked with Live Cinema UK on innovative UK projects, now looking to expand the benefits of our collaborations to Europe. In addition, Beautiful Everything will be subcontracted to deliver digital audience development activity utilising their platform Vot.io.

Festival partners will participate in the three workshops, before presenting a new commission at Wroclaw, Reykjavik and Motovun 2017 respectively, with one event being replicated in the UK as part of Hull UK City of Culture 2017.

MANAGEMENT TEAM

The project will be managed by **Lisa Brook of Live Cinema UK**: the UK’s only organisation focused on bringing artists, exhibitors, distributors and producers closer together to create amazing experiential cinema experiences.  Lisa recently acquired funding from Arts Council England to conduct the world's first industry research into live cinema, culminating in the world's first Live Cinema Conference in London this May 27th in partnership with King’s College London. Lisa works with a who's who of clients and partners across the UK including the BFI, Sneaky Experience, Leeds International Film Festival, Sheffield Doc/Fest, Bradford City of Film and the National Media Museum, with collaborating live soundtrack artists including DJ Yoda, British Sea Power, Public Service Broadcasting and Asian Dub Foundation. Prior to establishing Live Cinema UK, Lisa held senior positions Leeds International Film Festival and Sheffield Doc/Fest where she worked on the world premiere live events of From the Sea to the Land Beyond with British Sea Power, and The Big Melt with Pulp's Jarvis Cocker.

Learning outcomes, workshop planning, research and evaluation will be led by **Dr Sarah Atkinson, King’s College London and Helen Kennedy, University of Brighton**. Sarah and Helen have been engaged in a number of public engagement activities through their research and are currently working with Live Cinema UK to undertake the first piece of national industry research into the Live Cinema economy, and have recently been interviewed by the BBC and Le Monde about this project. They are the only academic researchers to have published on the subject of live and experiential cinema and audience engagement (see Atkinson, Sarah and Kennedy, Helen W. (2015) [*“Where We’re Going, We Don’t Need an Effective Online Audience Engagement Strategy”: The case of the Secret Cinema viral backlash*](http://eprints.brighton.ac.uk/14663/); Atkinson, Sarah and Kennedy, Helen W. (2015) [*‘Tell no one’: Cinema auditorium as game-space – Audience participation, performance and play*](http://eprints.brighton.ac.uk/14356/)”)

Sarah has been publishing, researching and teaching in the areas of Digital Storytelling and Digital Audience Cultures for 15 years and is currently Senior Lecturer for Digital Cultures at King’s College London. Helen is an educator and researcher in media, and an expert in the culture of game cultures and play. She is deputy head of the University of Brighton College of Art, Design and Media.

Digital and audience development consultancy will be contracted to Ed Richardson of **Beautiful Everything.** Ed will address through workshop activity how live venues need to evolve to match and better changes in the film viewing experience in the face of the rise of video on demand. How can we improve the out of home film viewing experience? This will be addressed with all project partners at all workshops, examining existing audience engagement techniques and exploring how audiences can be engaged more widely, and deeply, through live cinema events.

Ed Richardson’s and the wider teams experience with vot.io has included re-shaping film festivals approach to audience engagement, developing bespoke digital technology to do this both on the ground at the event and online in advance and during the post-event period. Growing thematic audiences online for nationwide seasons of films using community driven activity that can bring resource benefits, audience insight and shared content capabilities. Workshop activity will establish key objectives for niche audience development and creating online platforms to support these audiences. Prior to the creation of vot.io, the experience at Beautiful Everything exceeds 55 yrs of global brand development and strategic online planning for brands that include the likes of PlayStation, Tescos, Oxfam, Dr. Martens and The Open University.

PARTNER FESTIVALS

The three participating film festivals, plus Hull UK City of Culture, offer a wealth of expertise and years of experience in creating exciting film events and developing large public audiences.

**Motovun Film Festival takes** place in the streets and squares within the walls of the small medieval town of Motovun, nestled on a hilltop close to the Adriatic coast. Films are shown in two outdoor and two indoor theatres. The festival is regularly attended by numerous filmmakers from all over the world and some 30,000 visitors from Croatia and the neighbouring countries. Motovun Film Festival's program presents international films – primarily European feature-length films – while trying to include works from as many countries as possible. We want our program to show how colourful the world of cinema is. Regional journalists often refer to Motovun as a “Woodstock of the film” and “Cinema Paradiso”. With its intensive program lasting daily from 10 a.m. to 5 a.m., with its concerts, exhibitions and social events, Motovun has become known as a town that never sleeps. **Igor Mirković is** **Motovun Film Festival’s director** as well as being a TV journalist and filmmaker. Igor’s experience as a filmmaker brings complimentary qualities to the project through being able to give insight from a filmmaker’s perspective simultaneously as a film exhibitor.

**Roman Gutak** is the director of **T-Mobile New Horizons Wroclaw**. In the 80s, he pioneered multiple film events promoting world cinema and directors that were almost unknown at that time in Poland. Not only did Roman Gutek form Warsaw Film Festival in 1985 and acted as its director until 1992 but he also became one of the founders of Film Art Foundation and was its distribution director between 1990 and 1994. Roman’s experience in distribution and bringing unseen films to new territories. Worclaw is also the European City of Culture 2016, bringing with it a cultural legacy, which this project will contribute to, whilst complementing and tying in to international partnership priorities for Hull UK City of Culture 2017,

**Reykjavik International Film Festival** brings to the project a focus on audience experience and engagement through special events. **Hrönn Marinósdóttir** is the director ofRIFF, an eleven day film festival that takes place in Reykjavik in September and October each year. It started in 2004 so this year from September 29th – October 9th the 13th edition of RIFF will take place. RIFF screens films from all over the word but the emphasis in on European films, which are about 70% of the films, screened at RIFF, as part of the festival’s funding commitment to the Creative Europe Film Festivals fund. Special Events of the last few years including Swim-in Cinema, Drive-in Cinema, Living Room Cinema, Film Concert, Cave-in Cinema, Hot Tub Cinema and Children’s Program.

**Hull UK City of Culture 2017 -** Hull was announced the winner of UK City of Culture 2017 in 2013. The award is given to a city every four years that demonstrates the belief in the transformational power of culture. To deliver on this promise, Hull City Council set up Hull UK City of Culture 2017 as an independent company and charitable trust. The team are working hard to plan and deliver 365-days of transformative cultural activity in 2017. The arts and cultural programme for the year will celebrate the unique character of the city, its people, history and geography. In 2017, the programme will run from 1 Jan to 31 Dec. This year will be split into four seasons, each with something distinctive, intriguing and created to challenge and thrill.

With the Live Cinema EU action making its final stop for 2017 in Hull, the project will benefit from national publicity in the UK, highlighting the inter-European workings of the project and the formal partnerships Hull has with Reykjavik as its twin city, and Wroclaw as outgoing European Capital of Culture.

2. Please describe the added value the partnership brings to the action.

**Funding:** The action is generously supported by Hull City of Culture 2017 who will be providing 9500 Euros to cover costs of bringing one final live cinema event to Hull in 2017. This will cover production, technical costs and artist fees. Further match funding comes from Kings College London and the University of Brighton to cover travel cost and attendance at workshops and festival events as well as staff time in developing content for the workshops and research and evaluation methodology. The Live Cinema Network further contributes to staff time on this project. Beautiful Everything will be contributing staff time and development resource beyond the funding scope to ensure the project achieves its objectives. Further in kind support comes from each festival in the production of marketing materials for each festival in which the live cinema final events will appear, as well as festival staff time spent attending the workshops (travel and accommodation only is covered in the attached budget), and for staff time in-between workshop events preparing content and ideas.

**Audiences:** The combined audience of participating film festivals is over 140,000 people. With solid existing audiences figures, each festival brings a captive audience to which to promote the final live cinema events. Utilising three countries plus the UK, we are able to cover a vast spread of EU audiences, and cross-promotion between festivals for the final events can be utilised to encourage ‘festival tourism’ for future editions.

**Knowledge**– Live Cinema UK and Dr Sarah Atkinson of King’s College London are the only organisations in Europe, to our knowledge, dedicated to the development and research of live cinema, and thus the only partners who can deliver this unique project. partners have the expertise. The knowledge accrued to date through the Live Cinema in the UK research project is invaluable, some of which has been shared in the above answers and directly inputs into this project.

The vast programming knowledge of the participating festivals is likewise invaluable. With a focussed concentration on European films as the basis for live cinema commissions for the first time, festival partners bring with them decades of film exhibition knowledge to be shared through the workshops, including what audience engagement methods have and haven’t been successful in the past for them, as well as knowledge of upcoming European releases from European distributors and the ability to have conversations as using these titles as key films for the new live cinema event commissions.