



[LIVE CINEMA EU] [FINAL PROJECT REPORT]

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[EXECUTIVE SUMMARY]

Live Cinema EU for the first time brought 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 hosting live cinema events (Live Cinema in the UK Report 2016). The majority of source films for live events, however, are of American and British origin. The Live Cinema EU project aimed to replicate the success of such events across Europe, utilising European films. Three European film festival partners, plus Hull 2017 UK City of Culture, worked with Live Cinema UK, King's College London and the University of Brighton over a one year period in the area of live cinema.

OBJECTIVES

- Bring together regions currently working in isolation
- Establish live cinema events as a novel method of attracting audiences to European films
- Create sustainability for new live cinema work
- Establish current knowledge of live cinema in host countries and new learning opportunities

GAINS

- 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 participants
- Knowledge sharing from high level film programmers at each partner festival
- Pilot year success will lead to future applications for an expanded network

GOAL

- 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 Boombeam and research partners at King's College London and University of Brighton

METHOD

The participating festivals Motovun Film Festival (Croatia), T-Mobile New Horizons Film Festival (Wroclaw, Poland) and Reykjavik Film Festival (Iceland) were selected as partners for their history of exciting screening locations and live soundtrack events, but had never engaged internationally with the concept of live cinema.

Utilising international learning from the UK, the programme consisted 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.
- Four final new live cinema events based on European films; one in each host country plus Hull, UK City of Culture 2017
- Audience evaluation and interaction at each event plus build of a bespoke digital platform by project partners Boombeam to encourage audience interaction and data collection

FINDINGS

Full findings can be found on pages 11-15. Key results include:

- Live cinema events are effective in increasing audience reach for European films with a high percentage wanting to view more European film from attending a live cinema event (66%)
- Live cinema events increase film festival attendance with a high percentage of first time attendees (46%)
- Over 700 sessions logged via bespoke digital platform for event interactivity and data capture

[PROJECT IMPLEMENTATION 1: WORKSHOPS]

Together with project partners King's College London and the University of Brighton along with digital consultants Boombeam, three 2 day workshops were devised and held with attendance from all project partners: Motovun Film Festival, Nowe Horyzonty International Film Festival (Wroclaw) and Reykjavik International Film Festival.

Workshop 1: Leeds, UK, 14th - 15th November 2016

Objective focus:

**Establish current knowledge of live cinema in host countries and new learning opportunities
Bring together regions currently working in isolation**

The first meeting of all Live Cinema EU partners took place during Leeds International Film Festival in November 2016. The combined workshop and festival visit encouraged international participation and learning through attendees experiencing the UK's biggest public-facing film festival outside of London, meeting Festival Director Chris Fell, and viewing the Festival's screening venues, encouraging much discussion around how temporary venues are utilised by festivals for screenings and live cinema work. The workshops focussed on festival participants getting to know the rest of the project team, to establish current knowledge of and participation in live cinema activity in each festival's home country.

The first workshop comprised of the following:

Guest speakers: Colm McAulliffe – freelance programmer and Creative Producer, Chris Fell – Director of Leeds International Film Festival.

Presentation 'What do we mean by Live Cinema?' by Lisa Brook, Live Cinema UK

Baseline setting: Each festival was asked to prepare 10 minute presentation, to include:

Brief introduction to each Festival, and past live cinema work:

- What Live Cinema activity takes place in your country?
- What are main challenges for the festival in staging Live Cinema?
- What audience data is currently collected, and what is known about your audiences?
- How has your audience changed over the last 5 years?
- How might you expect it to change over the next 5 years?
- Have you used technology in innovative ways in the past to engage with your audience? If so, please tell us a little about it.
- How might the use of technology be restricted at your festival?

Dream event brainstorming: guest speakers and the project team worked with each festival participant to begin initial idea generation, inspired by introductory presentations. Festival participants were asked how these ideas would engage new audiences for 1. the festival and 2. European film.

Audience development: lead by Boombeam, the workshop addressed how live cinema events can engage with audiences including

- Inspiration - how digital platforms can enhance live events
- Defining our audience - what new audiences do you want your festival to attract through a live event?
- Idea generation: How we can connect before, during and after using digital technology and content

Workshop 2: Zagreb, Croatia. 28th February – 1st March 2017

Objective focus:

**Establish live cinema events as a novel method of attracting audiences to European films
Increasing audience size for festival and European film.**

The second meeting of participants took place during ZagrebDOX festival, allowing participants to experience another festival that they had never before attended. Motovun Film Festival is based in Zagreb throughout the year, and their relationship with ZagrebDOX benefited the project greatly as it allowed participants to access a festival outside of the immediate project team.

[PROJECT IMPLEMENTATION 1: WORKSHOPS cont.]

The two day workshop comprised of:

One to One sessions with each festival and the UK based project team (Live Cinema UK, University of Brighton, King's College London, Boombeam). This allowed the festival participants to speak in a more focussed session without the extra dimensions of group dynamics. Updates were shared on live cinema event ideas and feedback integrated into the following day's group workshop, where current status of new event concepts was shared across the groups with feedback from festival co-participants and guest speakers.

Ideas discussed at this stage included:

Reykjavik: two possible events were tabled

1. A presentation of Sigur Ros' film HEIMA in a swimming pool, with floatation devices for audience members to watch a screen tilted from the roof at an angle as a 'floating cinema'
2. Possibility of a live score with Icelandic composer Olafur Arnolds

Wroclaw : two events ideas which had made good progress had been dropped in the week prior to the workshop, meaning Wroclaw participants spent their time reframing ideas with the project team to include new titles. This initial titles were:

1. Manifesto - new release compilation film to be presented episodically across a gallery space. Idea was dropped as festival senior management wanted to programme the title as a traditional screening in cinema.
2. Irreversible presented in an underpass - festival senior management felt the content would be too extreme for an immersive event, which the project team took on board.

Motovun: two possible events were discussed

1. Aki Kurasmaki live score to Juha with Croatian band - Juha being shown at the very first edition of Motovun and 2017 being the festival's 20th edition.
2. 'Corrected' European Film Hitsory with Singing and Dancing - a brand new live cinema event concept comprised of clips from the hitsory of European cinema, retelling the history of Europe as satire.

Guest speaker Johanna Kolinjen (Nostradamus Project) delivered a session to the group on experience design for immersive events, which was incredibly beneficial to the project in addressing how different audiences in different countries are more or less inclined to participate in live cinema events, and what they might need to feel comfortable in an event where more is expected of them than to simply sit and watch the film. Topics covered included how to pick a project (what factors are already decided: European dimension, festival dates), best practice on the design of the social and physical environment of the event, and the importance of lead live cinema events in framing the audience's overall experience and perception of their festival experience.

Marketing, PR and announcements – festival timelines were examined and cross referenced to work on deadline for decision on which live cinema idea would be taken forward by each festival.

Workshop 3: Wroclaw, Poland. 10th -11th May 2017

Objective focus:

- Increasing audience size for festival and European film.
- Create sustainability for new live cinema work

The final workshop for all participants took place at Kino Nowe Horyzonty, the host cinema for Nowe Horyzonty Film Festival which was to take place in August 2017. The project team and participants explored the 9 screen art house cinema, and the cultural make up of Wroclaw itself including the cultural and social district surrounding the cinema itself, learning about the city's recent designation as European Capital of Culture in 2016 and the role that film and live events played in this.

The final group workshop comprised of:

Guest speaker Sam Hunt – Hull UK City of Culture 2017. Sam joined the group to present feedback on their current ideas, and to help the festivals consider which of their ideas may be most suitable for transfer to Hull in November for the final event. Sam's insight into audiences and Hull's cultural economy was vital in helping aid the project team and festivals on transferring a selected project to Hull.

Final concept ideas – each participant had moved their ideas on considerably since the last workshop, with many changes to last concepts discussed:

- Wrocław explored the concept of pop up immersive screenings as marketing for their festival, and a final live cinema event linked to this. The concept they had developed of presenting a film in episodes throughout a building, initially envisaged as being the new release *Manifesto*, was redeveloped with the film *To Each His Own Cinema*, which went on to be the final event produced.
- Reykjavik addressed the significant cost implications needed for a floating cinema – without sponsorship, the idea would have to be abandoned. Reykjavik continued to develop the live score concept, workshopping artist ideas who were available in the festival period of October. Feedback and input from Hull was vital at this point as an Icelandic weekend had just been produced as part of the city's programme. A new idea, again which was eventually realised, was discussed: participation with Improv Iceland to improvise European film trailers for the wider festival programme and famous European films.
- Motovun presented their concept for a live, interactive score with Mr Lee and Ivanovsky, with the participation of audience members playing bespoke water bottle instruments, and utilizing the Boombeam platform to cue enhanced audience interaction. This project came to fruition with the film *Tuvalu* as opposed to *Juža*, due to rights acquisitions and artist preference. Motovun also confirmed pop up screenings in site specific venues would take place in advance of the festival in addition to this project: like Wrocław, the festival recognized the potential of unusual live screenings to draw attention to the festival as marketing, as well as being central to festival programming.

One to one meetings took place between Boombeam and festival participants to refine the technical needs of each organization, and how the Boombeam digital platform could be integrated with their event ideas, and enable them to gather valuable audience data.

Following this final workshop, the project team continue to develop the event concepts and bespoke digital platforms for each event remotely, utilising a group forum set up by Boombeam, though email and Skype contact was found to be most effective and preferred by all project team.



Project team at final workshop in Kino Nowe Horyzonty, Wrocław, Poland

Digital consultants Boombeam worked with the project team and beneficiary festivals to develop digital platforms using the Boombeam web platform to:

1. Generate interest and information on festival events pre-festival
2. Be an integrated tool for audience participation at live cinema events
3. Act as a data capture tool post-event

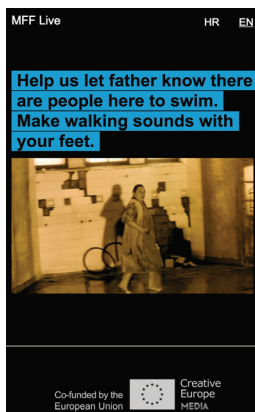
As a web-based app, the Boombeam platform was accessible by any web browser with bespoke URLs created for each festival for maximum compatibility on all devices. A specific, downloadable app, for example, would be unachievable for multi-festival use, as would require multiple platform versions created and large guaranteed wifi for download.

Motovun Film Festival

The Boombeam digital platform was customised for Motovun Film Festival to use content to promote and inform their audience ahead of the event as to what to expect. By informing the audience of the expected experience, that we could encourage greater participation. Due time limitations and festival staff, the pre-event content generation didn't happen to the degree that we initially hoped for, but the embedded poll on the Motovun site generated data that had never before been captured by the festival.

On the night, the platform changed state into a "Live Experience", where it was used to deliver interaction instructions for the audience that was timed with the live score via a prompt on the subtitles. This showed good interaction participation, as detailed in the data section of this report. The Motovun website also implemented an Audience Poll via their own website, to gain further audience insights.

The Motovun platform can be viewed here <https://mff.boombeam.io/en> and the "Live Experience" is in a holding state here: https://mff.boombeam.io/real_time/performances/1 Screenshots below demonstrate the live mobile version in Croatian and English.



Nowe Horyzonty Film Festival

A stand-alone digital platform was created separately from the main Nowe Horyzonty website, that gave the Boombeam team more freedom to manipulate and have fun with the experience delivery. The release of content and events was timed to encourage intrigue and exclusivity about the pop-up events, beginning in advance of the festival.

Physical audience interaction took place after each pop up event by performers passing paper tickets linking audiences to the platform to encourage further participation. For each pop-up event, Boombeam worked with the programming team at Nowe Horyzonty to identify related films in the main programme, to encourage a festival journey of "if you liked that, you'll also like this..." linking to the European shorts that were part of To Each His Own Cinema, the main event.

Each pop-up event and the main To Each His Own Cinema event also carried an audience poll to provide insights about the audiences attending the pop-up events, versus the audience attending the main festival events.

The digital platform for Nowe Horyzonty is still live here: <https://nh.boombeam.io/>

Reykjavik International Film Festival

The Reykjavik events covered by the digital integration were broader than the single live cinema event commissioned for the festival (Nuntius with live score). To create a greater sense of activity than the singular event, the platform was used to promote a number of other cinema pop-up events around the city as part of RIFF Around Town, as well as the Nuntius event.

In addition, the original plan had been to create a live experience through the digital platform and greater film integration into an improvisation event during the festival (Improv Iceland), however this was dropped at the last moment, due to a lack of willingness from the improv team to use technology during the event. This is address in Project Results (see later).

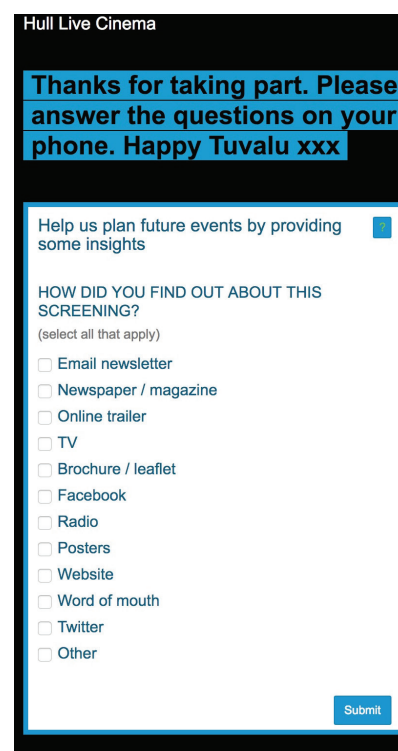
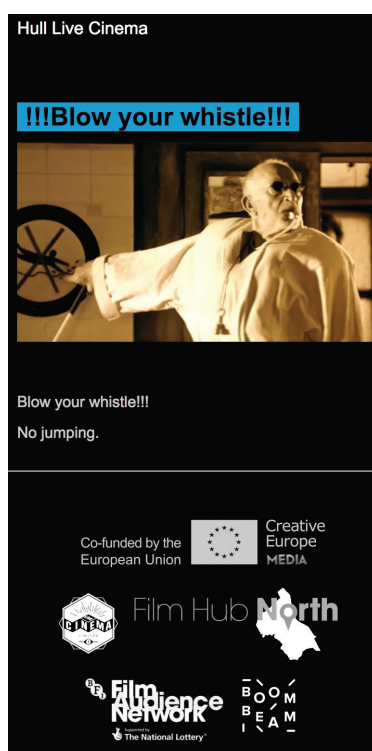
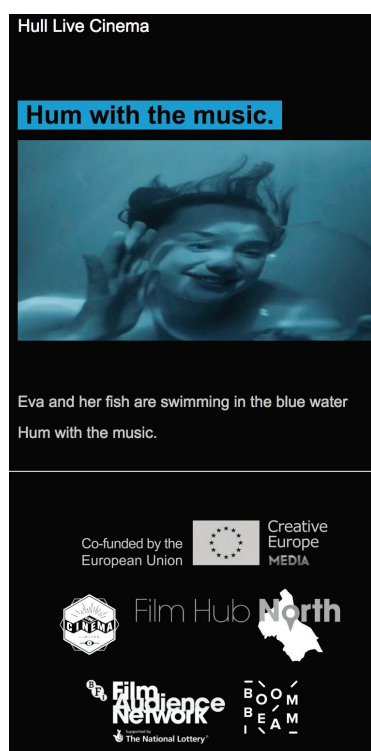
The digital platform and supporting content can be viewed here: <https://riff.boombeam.io/>

Hull City of Culture

The Hull event was a replication of the Tuvalu event in Motovun, with a few changes to the interactive elements to encourage further participation, based on the experience in Croatia. As with Motovun, a digital platform was created to cue live participatory elements and capture feedback from the audience. As Hull UK City of Culture has an active year-round digital platform for other cultural event promotion, this was only activated on the night for the live event.

An intro slide was created that was projected on the screen ahead of the evenings event to ensure the audience knew what was about to happen upon arrival and how to get involved – i.e. the URL to use to interact. Then the platform was used to deliver interaction instructions to the audiences' personal mobile devices, as with Motovun, that were prompted by the use of a physical prop held up by one of the project team members at specific times during the film. The use of the prop worked well and encouraged a sense of group participation in the interactive element. In addition, we added a number of other audience props under seats (whistles and demonstration signs) for use at certain stages of the experience and this were positively embraced by the audience and used at the right times – the feedback from the music artists was very positive about their introduction on the night.

The Hull platform is still live here: <https://hull.boombeam.io>



Screenshots from the live Boombeam platform for Tuvalu at Hull

[PROJECT IMPLEMENTATION 3: FINAL EVENTS]

Motovun Film Festival

Tuvalu + live score by Mr Lee & IvaneSky

Friday 27th July 2017. Motovun, Cinema Trg, Croatia

Attendees: 780

Motovun developed a brand new re-score to Tuvalu, a modern silent film by German director Veit Helmer, creating a brand new soundtrack performed live by Mr Lee & IvaneSky, formed by two of Croatia's leading musical artists Damir Martinovic "Mrle" (frontman of Croatian rock pioneers Let 3) and Ivanka Mazurkijevic.

The band utilised audience members to accompany them by playing their unusual handmade instruments, and all attendees were invited to be part of the score using their mobile phones, with interactive elements designed by Boombeam that cued the audience to help create the soundtrack through cheering, clapping, and gargling water. The audience were cued by a red dot and URL appearing on screen at key moments.

The event was then presented in Hull as part of Hull City of Culture 2017 to a sold out audience at Mr Lee & IvaneSky's first UK live show. Live footage from the Motovun event utilised as a trailer for the Hull repeat event can be viewed here: <https://youtu.be/Z8lwy8RedAY>



Nowe Horyzonty Film Festival

Pop up screenings + To Each His Own Cinema immersive event

Friday 11th August 2018, N.O.T. Wroclaw

Attendees: 235

Two approaches involving live cinema were finalised through the workshop process. Live cinema was utilised as a marketing activity to promote festival via pop up screenings across the city with actors attending each and promoting attendance for the main live cinema event To Each His Own Cinema. Each screening featured live actors and performers, who at the end of the performance and screening handed out tickets linking to the bespoke Boombeam platform, with information on the main event with screening location and free tickets, and further information on each of the European films in the Nowe Horyzonty wider programme.

Bespoke print and digital media including high quality video was produced and shared to promote the free pop up film screenings of sections of To Each His Own Cinema, and was shared across festival online channels.

The final live cinema event was a free presentation of To Each His Own Cinema, segmenting the 34 short films of the To Each His Own Cinema compilation commissioned for the 60th Cannes Film Festival across multiple rooms of the former cinema building at NOT Wroclaw, with theatrical intervention and audience participation.

Detailed video of both parts is available at the following links giving the best overview of the experiences:

Pop up events with performers promoting To Each His Own Cinema: <https://youtu.be/X7EtQJuryEY>

Final live event: <https://www.youtube.com/watch?v=sfqcvBQFm9s>



Reykjavik International Film Festival

Pop up screenings + To Each His Own Cinema immersive event

3-5 October 2017, Nordic House + various locations, Reykjavik

Attendees: 450

Reykjavik presented two live cinema events as part of their 2017 programme: one live soundtrack, and one theatrical intervention.

As country of focus for RIFF 2017, the festival selected a Finnish project for their main live cinema presentation. A live score to was presented to Nuntius, starring the Finnish futurist actor Mr. Normall with live sound performed by electronic musicians Jimi Tenor and Jori Hulkkonen.

The second key event was a film themed improvised comedy event inspired by cinema was also included as part of the 2017 programme, presented by Improv Iceland.



[PROJECT RESULTS]

Our combined method of the Boombeam platform and its integrations into event activity was augmented with qualitative on-site audience surveys, designed and implemented by King's College London and the University of Brighton. The surveys were translated and administered at each festival's live cinema event(s) to complement the digital survey and to offer insights from participants who didn't want to or couldn't participate via their mobile phones. Over 700 sessions were logged across Wroclaw, Motovun, Reykjavik and Hull events.

Our results confirm our initial objective: to demonstrate that live cinema activity can increase audience size for, and interest in, European films at festivals.

1. IMPACT OF LIVE CINEMA IN INCREASING ATTENDANCE AT FESTIVALS

53%

of audiences
were first time
attendees of a
live cinema event

46%

of audiences
were first time
attendees of the
host festival

KEY FINDING: The novel approach of live cinema events is effective in attracting new attendees to festivals, even if they have never been to a live cinema event before.

2. ENGAGEMENT WITH EUROPEAN FILMS

66%

of audience were
encouraged to view
more European films
because of attending
event

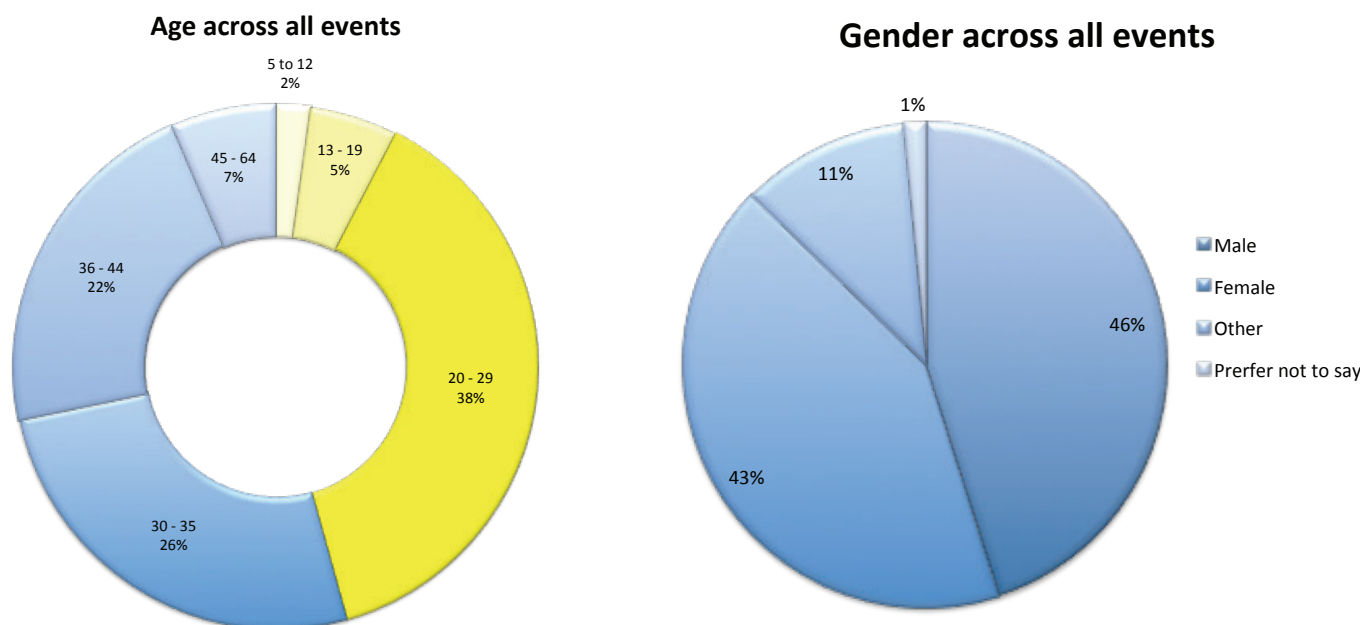
77%

would prefer to
see a European
film if it had
a live cinema
element

KEY FINDING: A positive experience at a live cinema event encourages audiences to see more European films, and the addition of live elements can attract a larger audience to European titles who would not otherwise attend a 'straight' screening.

3. AUDIENCE DEMOGRAPHICS

The Boombeam platform allowed us to gather audience demographic data and collate across countries and events, providing insights into the international live cinema audience for the first time.



KEY FINDING: Audiences for live cinema events across countries are represented by the highest single age group of audiences aged 20-29 (38%). With 71% of audiences being under 35, live cinema events based on European films appeal to a young age group, unlike the predominate age group for viewing European film in the UK: primarily a 50+ 'arthouse cinema' audience (BFI Statistical Yearbook, 2016 and 2017). Most notably in terms of gender is the 8% of audiences defining themselves as 'other', indicating that live cinema events have particular appeal to a non-binary audience above the population average (1% in the UK, Gender Identity Research & Education Society).

4. PRESS COVERAGE AND AUDIENCE FEEDBACK

The uniqueness of live cinema events when included in a film festival programme garnered a wealth of media coverage including a national television news piece on HRT covering Motovun's event, an extensive piece with VICE Poland on Wroclaw's To Each His Own Cinema event, and BBC Look North covering the repeat of Motovun's event in Hull. This extensive coverage can in part account for the high percentage of first time festival attendees.

1. WORKSHOPS: LEARNINGS AND IMPACT

International collaboration

Participants greatly valued the experience of visiting two international film festivals (Leeds and Zagreb Dox) they had never attended before, and exploring the cities as cultural hubs, comparing festival activity to their own festivals. Participants were more keen to attend workshops if two participants from each festival could attend the workshops outside of their home countries, and markedly impacted the confidence of participants when two attendees were present. Participant feedback highlighted the desire to, if more budget had been available, have more workshops closer to their events for on the ground support, meeting collaborating artists, attending rehearsals etc.

Live cinema prior knowledge

Festivals were already creating and presenting live cinema work, but the term was not used in their host countries. 'Special events' or similar was a more frequent term. Participants already used live cinema as marketing, particularly the previous years' secret screenings at Wroclaw and Motovun taking audiences to secret locations before and during the festival.

Audience knowledge

In comparison to UK festival experience, participating festivals had less of a baseline knowledge on their audience demographics. This encouraged the project to focus on implementing digital polling activity to gain as much insight about their audience profiles, in addition to any project specific data.

Selection of European titles and live cinema concepts

A number of factors affected the choice of live cinema events and the various changes in which projects would move forward for each festival (outlined below in Problems Faced). The process of producing a new live cinema event is a living, constantly shifting project for festivals with additional complexities to programming a 'straight' screening, but which ultimately have larger impact and great payoff, as evidenced by the increase in first-time attendees attracted by live cinema events.

2. FINAL EVENTS: LEARNINGS AND IMPACT

Digital integration is most effective when it is part of the event creative content

The most number of sessions for the Boombeam platform were logged for the Tuvalu interactive live scores in Motovun and Hull, followed by Wroclaw, when compared to Reykjavik where the planned live interaction for Improv Iceland was not followed through. The balance between creating further engagement and interaction, but without distracting from the film experience, was well achieved, and the audience feedback reflected this. A variation in the willingness of each audience to engage with the digital platforms from festival to festival, that seem to imply a cultural variation. Icelanders in particular seemed less inclined to respond to the digital platform, when compared to the other three festivals.

Live cinema events are effective marketing strategies

As well as being key highlights of festival programmes, the novel nature of live cinema events are an effective tool to draw attention to a festival in press and media more widely, as evidenced by the number of first time festival attendees at live cinema events. Press coverage and online engagement was generated most effectively by live cinema events when:

A big name in host country is involved (Mr Lee and Ivanovsky drew much attention to Motovun's event)

An unusual aspect is added to the event (in the case of the Hull transfer of Tuvalu, the water bottle instruments were the piece that attracted most intrigue from media and audiences)

Pop up and secret screenings take place prior to the festival with 1) site specific or 2) performative elements (as regularly practiced by Motovun and Nowe Horyzonty festivals)


Transferring projects and international touring

The selection of Tuvalu as the project to transfer to Hull was based on the following factors:

- Project was not site specific (as with Nowe Horyzonty's event)
- Project was transferable in timescale (Reykjavik's live score would premiere only 4 weeks before Hull date)
- Project integrated digital interaction into its creative content and was extremely well received in Motovun with a high percentage of audience utilising the Boombeam platform

In order to transfer a live cinema project like this outside of a home country, we found the following key learnings:

- Digital platforms must be altered to fit UK co-funder remit (in this case, additional audience questions were needed for feedback to Hull UK City of Culture and British Film Institute).
- No knowledge of film chosen or artist involved does not prevent a live cinema concept from touring outside of home



country: with sufficient marketing support, as was received from Hull UK City of Culture, an unknown film and unknown (in the UK) band was well received by a sold-out audience.

Team involvement

The interaction on behalf of our team to encourage interaction from the audience, seem to break the ice and reduce audience inhibition with project team members leading in participatory activities, even at events where the same language wasn't spoken by the UK project team and the audience. Live cinema producers can and should become part of their experiences, and audiences will follow by example.

3. PROBLEMS FACED

The project on the whole has been hugely successful, however as with all multi-partner projects, a few problems were encountered, and combated, by the team which have provided learnings that we will carry forward to any future projects.

Licensing of film content

A common area of difficulty in creating new live cinema work, as identified by Live cinema UK previously in the 2016 Live Cinema in the UK Report, is identifying and receiving permissions to augment film content by the film's rights-holder. This is a known difficulty in the sector and was evidence in the project through the project ideas development process, where Motovun's original idea for a Run Lola Run event was not achievable due to lack of content with rights-holder in Croatia. Ongoing live cinema training and sector development should continue to work with rights-holders and exhibitors on highlighting the benefits of presenting work as a live cinema event.

New release titles

In the case of Nowe Horyzonty, the original live cinema concept to present the new release Manifesto in a segmented exhibition across various spaces was vetoed by senior festival management as a straight screening was preferred for new releases. Future projects should work with all senior festival management to make all parties aware of the benefits of presenting a live cinema event tied to a new release for maximum impact, which could sit alongside a 'straight' screening as part of the programme.

Artist trust and development

The planned Improv Iceland digital integration at Reykjavik did not go ahead as planned. The actors on the night were too nervous to trial the audience vote integration without a full trial and having not discussed how this would work at length with project staff and the digital team at Boombeam. This was disappointing, but emphasises a key learning that project teams should have contact with artists themselves as soon as possible in the planning process when presenting live cinema work using new techniques that artists may not be comfortable with.

Reykjavik International Film Festival change of staffing

The above was also impacted by a change in staffing at Reykjavik over the project live-span with the festival's producer, who had attended two of the three workshops with the festival director attending the first, left the festival shortly before the programme deadline. This left the festival and project teams with a rushed handover period and less time and consistency in the planning of the final events. This could be combated if the project were repeated by requiring at least two attendees from all participating festivals attend the workshop process, which was very difficult within budget for Reykjavik due to the expense of European flights from Iceland.

4. LEGACY AND FUTURE ACTIONS

Project partners are already reviewing further opportunities to extend the Live Cinema EU programme, with participation of Boombeam, Nowe Horyzonty and Motovun Film Festivals confirmed and keen to take forward. Together with Live Cinema UK, the project teams are reviewing current funds including the Training and Distribution of projects online funds from Creative Europe, with the view to fulfil our mid-term aim of creating a wider Live Cinema EU project in the next year.

Future work should address the following as core programme activity based on feedback from all partners:

1. **Working directly with distributor/rights-holders** to show the benefits of creating live cinema activity around titles produced
2. **More workshops including a pre-festival on site visit** with digital and delivery team, and wrap up workshop activity for reporting period and next steps.
3. **More time on site with festivals with project team** to integrate with core staff and meet artists participating in advance of final events

Lisa Brook, Director of Live Cinema UK presented the findings and learnings from the project at the Live Cinema Symposium with King's College London and the University of Brighton in December 2017. The project will also be integrated into future Live Cinema UK talks and presentations including a confirmed panel at South by South West in Austin, Texas, in March 2018, and at the Live Cinema Summit as part of Sheffield Doc/Fest in June 2018.

Referring back to the original objectives, goals and aims of the project, Live Cinema EU achieved the following:

OBJECTIVES

ACHIEVED? EXTENT OF ACHIEVEMENT

Bring together regions currently working in isolation	✓	COMPLETE
Establish live cinema events as a novel method of attracting audiences to European films	✓	COMPLETE
Create sustainability for new live cinema work	✓	ONGOING
Establish current knowledge of live cinema in host countries and new learning opportunities	✓	COMPLETE

GAINS

Increased audiences for participating festivals through large scale live cinema events	✓	COMPLETE
New infrastructure: Network for distribution of live cinema events in Europe for first time	✓	ONGOING
International promotion and and PR between participants	✓	COMPLETE
Knowledge sharing from high level film programmers at each partner festival	✓	COMPLETE
Pilot year success will lead to future applications for an expanded network	✓	ONGOING

GOAL

Larger audience attending each festival due to large-scale live cinema events.	✓	COMPLETE
New audiences attracted to festivals who have never attended before	✓	COMPLETE
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 Boombeam and research partners at King's College London and University of Brighton	✓	COMPLETE

