**SCHEDULE OF SERVICES**

**INTRODUCTION**

The Kicking and Screaming Experience is a 2-15min panoramic multi-image film with an additional floor projection. The film was commissioned in 2011 and its original concept was narrated through the eyes of 11-year-old twin boys that narrate the viewer the story of football in Liverpool; one supporting the Blues, the other the Reds. The narrators show the passion and commitment to each football club that spans over time.

The story starts and ends at a derby match. The dialogue in the film is engaging and entertaining, narrating the story at a fast pace, capturing a portrait of Liverpudlian society. They tease, they mock and sometimes talk directly to camera to involve the viewer in the conversation.

The film takes full advantage of the theatrical setting and exploits the potential of archive materials, incl. film, interviews, news broadcasts, photographic and graphic imagery and artefacts, transporting the audience at each stage from this ‘dramatic spine’ into highly visual multi-image interludes.

Football defines the city, but it also divides the city and the film displays this complex equilibrium. The twin boys are back in the 1890s, kicking a ball down the cobbled street. They peer in at the Sandon pub, overhearing the committee members as the row erupts and causes the most famous split in club football. The city now has two clubs: Everton and Liverpool.

The film continues following the twin boys through several decades: the 30s, exposing the growth in their football rivalry, post-war 50s and baby boom, the 70s as they press their noses to a shop window and watch the bank of screens. The era springs to life as great strikers and national strikes juxtapose. In the 80s three times at Wembley. With faces painted and dodgy haircuts, the boys are there. Triumphs in Europe mean the boys need passports. Scousers go on tour.

This triumph, however, goes hand in hand with the tragedies of Heysel Hillsborough and. Scarves stretch across Stanley Park. The city sets rivalries aside and unites in grief. Close friends have died. The football lives on. Television changes the game again. Bedroom posters and ‘must have’ stickers. Rafa’s Reds and Moysey’s army. The boys dream of this day. This day when they walk out at the front of their teams, Z cars rises above the cacophony, You’ll Never Walk Alone reaches its crescendo. Two tribes go to war. This is what it means. This is what it will always mean.

**THE IMMERSIVE THEATRE**

The immersive experience starts as visitors arrive to the immersive theatre. As they enter the theatre the atmosphere is set. On the floor is a projection of the pitch, white lines freshly marked. On the walls behind the ‘terrace’ are giant images of Liverpool and Everton fans packed into the Kop and the Gwladys St stand. They are cleverly produced as layers of fans from different eras. On the screen ahead is a live-action panoramic image of the stands - empty. It is well before kick-off, a fluttering corner flag is all that moves, perhaps a steward walks through shot. Visitors can feel the tense atmosphere of the big match ready to kick off soon. A sense of anticipation has been created and what follows takes full advantage of the panoramic screen, the floor projection and the sound which completely surrounds and immerses the audience. Using full-screen panoramas, multi-layering and split screen techniques, and supported by dramatic and often very graphic floor projections, a story unfolds with twists and turns, as unpredictable and magical as the game itself.

**SCOPE OF WORKS**

With the reinstatement of the Wondrous Place Gallery aiming at updating, improving and refreshing the content, accessibility and design of the gallery, the “Kicking and Screaming Experience” needs to be updated to reflect recent events in football and to adjust its narrative style to represent an inclusive and diverse picture of football in Liverpool.

The original film was created in 2011, with the majority of its content still relevant to this project. We invite bidders to work from the existing film and to present an upgrade in style and design, as well as an expansion of the narrative that incorporates new footage of recent events in football in Liverpool.

**MAIN OBJECTIVES**

* To offer a refreshened and reinvigorated experience of our Football Immersive Theatre.
* To showcase a film that better reflects the diversity of football fans.
* To include additional footage and improved content, interpretation and design that attracts a wider and more diverse audience.
* To showcase and amplify the inclusion of groups historically excluded from the social picture of football in Liverpool.
* To reuse current film footage as and if appropriate.
* To update content for existing narratives within the film and plan appropriately to adapt the film to new AV equipment purchased as part of the reinstatement project.
* To include new content to represent Liverpool’s contemporary history of football.
* To update license agreements due for renewal.

**MAIN CONTENT UPGRADES**

* Update to Anfield film to include the changes to the Main Stand and potential further extension currently in planning.
* Contemporary crowd footage, e.g., fans with additional needs, food bank collection points, fans wearing facemasks.
* Footage of specific fans, e.g., Speedo Mick.
* Clips from recent games, including the BLM commemoration from the June 2020 game when the players all wore the BLM shirts on the centre circle.
* Footage of a Female Merseyside Derby (the games have been played since 2011).
* Remove footage that shows the goal scored by Jason Koumas of Tranmere against Everton FC.
* Include new key figures, including male players, managers such as Ancelotti and Klopp as well as female footballers e.g., Fara Williams (half Red, half Blue).
* New section inserted in the ‘heroes’ section to add the words “…and some are home grown…” inserting new people such as Gerrard and Rooney, Alexander Arnold and Tom Davies.
* Update showcasing content from the 2019 game in Madrid to reflect the sixth win, with updated fan footage in Madrid and footage either of the Salah penalty or Origi goal. Also, there’s a good banner that says ‘Let's talk about six Baby’.
* Contemporary footage of the key managers, images from the Girlfans Project and of street art from around the city.
* Delete extra or irrelevant footage to maintain the film duration under 20 minutes.

**MAIN DESIGN UPGRADES**

* Update of graphics and fonts to a more up-to-date style that reflects current trends in football media and that audiences are used to seeing nowadays.
* Include contemporary footage that tracks significant events that have happened since 2010.
* Propose a better narrative solution to tell the story of football than the twin boys’ approach. The proposed alternative should have a strong core in diversity and inclusion and is future-proof.
* Addition of missing match information that is missing, clearly mapping which cup, match, score etc. are being showcased.
* More goal footage.

These upgrades should be taken as a wish-list, rather and a list of compulsory changes. The expect the producers of the upgraded film to collaborate in the creative process with NML’s project team and we welcome creative suggestions from bidders.

**COPYRIGHT**

New footage and imagery are the responsibility of the AV Software provider, and therefore the provider is responsible for the research, source and purchase any required copyright licenses/rights and it should be included as part of the proposed package fee.

NML requires all copyright license clearance to be at least ten year or, preferably, for the lifetime of the gallery. NML will require copies of the project files and media, so the AV presentation can be updated if and when necessary.

**AUDIENCE**

The immersive is aimed at a general audience but needs to be accessible for visitors on the autism spectrum and dementia. The AV will also need to include subtitles.

**ON-SITE INSTALLATION**

The producers are responsible for supporting the AV and hardware contractors on the final on-site audio mix to ensure that the soundtrack is perfectly balanced within the theatre space and within the new acquired hardware.

**HANDOVER**

Once the final version of the software content has been signed off by the Client, it will be the responsibility of the content producers to deliver the final version of the AV files to the AV Hardware contractor.

NML will require copies of the project files and media together with the content management system. NML reserves the right to update and edit the content of the film in the future if and when required.

NML will require any solutions to have a degree of flexibility and be adaptable in accordance with our changing environment and for any temporary exhibitions.