**FOOTBALL IMMERSIVE THEATRE**

**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.

NML want to refresh the hardware and control system in this immersive theatre bringing a more maintainable and effective solution than the previous offering. The successful AV contractor will be responsible for all elements of the system’s design, supply, installation, configuration, training, and handover. They will work closely with NML and the external content producer to ensure that the display is configured to requirements.

**HARDWARE SPECIFICATIONS**

**Media Source Audio & Video**

Due to limited space both the video and audio media sources will be situated in a control room on the other side of the gallery. There is existing Cat5e infrastructure in place but due to it not being utilised for several years we would strongly recommend testing and tracing the cables so any issues can be rectified before the main install.

**Projection**

The projectors should be laser-based – using a light-source derived from a laser instead of a traditional lamp. The projectors may use DLP or LCD technology, however DLP-based projectors are preferred. Lamp-based projectors of any sort are not acceptable.

Four (4) projectors are expected to cover the larger wall section. The floor projection would be covered by another two (2) projectors. All projectors are to be ceiling mounted. The projections should be edge blended. It is expected that the finished installation provides a completely seamless projected image on the walls and floor area at the front of the space.

NML would expect the 4 wall facing projectors to have lenses with a ratio of 1.45 – 2.32:1 the 2 floor facing projectors.

The projectors should be a minimum of 6000 Lumens.

**Audio**

NML’s existing audio infrastructure will be used this includes speaks amp and induction loop. Spec’s of which can found on the existing kit list. Please note that the speakers that are to be reused are already in situ and are cabled back to a control room on the same floor across the gallery.

**Operation and Maintenance**

The system need to power its self down at close every day then back automatically every morning the show should then be controlled on a button press by NML staff on demand . The system needs to allow for museum staff to be able to easily adjust the timings for this so can accommodate late night events.

It is important to note that this display is within one of NML’s permanent galleries so we need the maintenance of to be manageable on a long-term basis for our in-house team. The system used should not have a single point of failure to allow any issues to be addressed in a quick cost-effective manner.

All projectors shall be warrantied for a minimum of 3 years, all other equipment and installation works shall be warrantied for at least 12 months following installation.  Any deviation from this must be clearly outlined as part of your proposal. Any additional costs that may be incurred during this period, along with any exclusions or limitations should also be provided with your proposal.

Upon completion and handover of the system, an O&M manual must be provided detailing the system, an operational guide and maintenance procedures. A list of manufacturer’s warranties, stating the duration and extent of coverage should be included in the O&M manuals provided once the system is handed over. An onsite handover session should also be carried out with NML’s internal team.

Your proposal should include a proposed support agreement covering the first 12 months that follow the handover of the installation.

**BEATLES IMMERSIVE THEATRE**

**INTRODUCTION**

The Beatles – Here, There and Everywhere, is a 15 minute ‘immersive’ experience. A theatrical multi-media sensory show, housed in its own sound proofed auditorium. It examines, in-depth, the story of The Beatles, and explores the role that Liverpool played in their development. The immersive also focus on the evolution of the band, their distinct musical influences, particularly from America, and how they also drew on the influences and character of the city, to create a musical and cultural phenomenon that swept around the world, and in turn gave Liverpool a new identity.

The immersive film explores their lives, from their birth and childhood in the city, their formative musical experiences and influences, the creative ‘skiffle’ and ‘Mersey Beat’ scenes, Beatlemania, national acclaim, and global success, whilst reflecting on their affection for the city, expressed in song. This immersive aim at giving the visitor a deeper insight into the social and cultural environment of Liverpool at that time, the national and global impact of the band, as well as a greater understanding of their attitude, creativity and subsequent influence on popular culture today.

**THE IMMERSIVE THEATRE**

This immersive theatrical experience is at the centre of the music exhibition space at the Wondrous Place Gallery. The show is currently signposted within the gallery and the exterior entrance and the queuing area of the auditorium is styled and dressed in such a way as to gently introduce elements of the content of the show to the visitor and build up a sense of anticipation. The exterior wall essentially acts as a low-key, pre-show entertainment area offering imagery, posters and fascinating facts for the visitor to absorb as they queue for the main show.

The queuing and entrance point area to the theatre is positioned to allow for maximum comfort, with occasional seating. Visitors are also encouraged to enjoy the view from the large window that covers the south wall of the building. Historically, a museum staff member was on hand to control the shows. However, currently the visitor flow in and out of the space is no longer staffed.

This immersive is an entertaining, dramatic and high energy theatrical experience and, as such, the auditorium takes on different looks throughout the show. On entering the auditorium, it feels welcoming, with background music playing and lighting that allows the visitor to acclimatise to the space.

**HARDWARE SPECIFICATIONS**

**Media Source Audio & Video**

Due to limited space both the video and audio media sources will be situated in a control room on the other side of the gallery. There is existing Cat5e infrastructure in place but due to it not being utilised for several years we would strongly recommend testing and tracing the cables so any issues can be rectified before the main install.

**Projection**

The projectors should be laser-based – using a light-source derived from a laser instead of a traditional lamp. The projectors may use DLP or LCD technology, however DLP-based projectors are preferred. Lamp-based projectors of any sort are not acceptable.

Seven (7) projectors are expected to cover the full “360” area. All projectors are to be ceiling mounted. The projections should be edge blended. It is expected that the finished installation provides a completely seamless projected 360 image around the room.

NML would expect the lense ratio to be 1.45 – 2.32:1.

The projectors should be a minimum of 6000 Lumens.

**Audio**

NML’s existing audio infrastructure will be used this includes speaks amp and induction loop. Spec’s of which can found on the existing kit list. Please note that the speakers that are to be reused are already in situ and are cabled back to a control room on the same floor across the gallery.

**Operation and Maintenance**

The system need to power its self down at close every day then back automatically every morning the show should then be controlled on a button press by NML staff on demand . The system needs to allow for museum staff to be able to easily adjust the timings for this so can accommodate late night events.

It is important to note that this display is within one of NML’s permanent galleries so we need the maintenance of to be manageable on a long-term basis for our in-house team. The system used should not have a single point of failure to allow any issues to be addressed in a quick cost-effective manner.

All projectors shall be warrantied for a minimum of 3 years, all other equipment and installation works shall be warrantied for at least 12 months following installation.  Any deviation from this must be clearly outlined as part of your proposal. Any additional costs that may be incurred during this period, along with any exclusions or limitations should also be provided with your proposal.

Upon completion and handover of the system, an O&M manual must be provided detailing the system, an operational guide and maintenance procedures. A list of manufacturer’s warranties, stating the duration and extent of coverage should be included in the O&M manuals provided once the system is handed over. An onsite handover session should also be carried out with NML’s internal team.

Your proposal should include a proposed support agreement covering the first 12 months that follow the handover of the installation.