

BFI – P&A AWARD CASE STUDY***A LIAR'S AUTOBIOGRAPHY:
THE UNTRUE STORY OF MONTY PYTHON'S GRAHAM CHAPMAN***

Not a documentary, not a Monty Python film, A LIAR'S AUTOBIOGRAPHY is a barmy bizarre adaptation of the novel of the same name: a hilarious account that takes us through the highs and lows of Graham Chapman's life. The animation biopic features the work of 14 UK animation houses in 17 different styles shot in stereoscopic 3D. It brings together the recorded voices of Graham Chapman, John Cleese, Terry Jones, Michael Palin, Terry Gilliam and surprise guests, Cameron Diaz and Stephen Fry.

Marketing Approach

As the title of the film suggests, two main marketing avenues were immediately apparent and it was decided that the marketing and PR strategy had to majorly focus on the Monty Python's popularity and legacy. This didn't mean that the animation element would be ignored but rather, celebrating the Pythons would appeal to a broader section of the general public attracting their avid fans, their films and their series and/or introducing them to the younger generation who may have heard of them from their elders.

Target Audience

To tap into an already existing fan base and the legacy of the Monty Pythons, called for a strategy which would incorporate the recognizable comedy and irony of the Pythons.

CORE

- 35yrs + male, avid Pythons fans and those who have grown up watching Monty Python series.
- 20yrs + male, community of animation enthusiasts, university/art college students or professionals: opportunity to tap into a younger audience who will not have grown up with the show but who will be responsive to animation and an online led campaign.
- 25yrs + male and female art house audience

BROAD

- 30yrs + male (principally) and female, fans of British comedy
- 25yrs + male and female, may not be avid Python fans but have heard of the film through publicity, word of mouth. This audience may be responsive to more direct forms (vs. challenging) of social media and a bold offline marketing campaign

Overall Distribution & Marketing Strategy:

- **Simultaneous Theatrical + VOD release (8th Feb)** closely followed by the **DVD/BD release (18th Feb)**: A less conventional & more inclusive form of release to maximise exposure of film through less limited, multi-platforms. This unique strategy can also help set precedence for increasing audience accessibility & viewing for films that are more of a 'hard sell' theatrically, but which can benefit from a wider exposure through digital platforms.

- Leveraging our access to the UK residing Monty Pythons, Terry Jones, Michael Palin, Carol Cleveland, as much as possible although Terry Gilliam who was unavailable throughout the run of the campaign due to another project, John Cleese was touring in Australia and Eric Idle who resides in the US chose to disassociate himself from the project.
- Leveraging the 3 UK residing directors and the legendary sound engineer of all the Monty Python films, Andre Jacquemin who is another source of Graham Chapman stories.
- Graham Chapman's personal belongings and movie props (eg. Brian's sandal) from Monty Python films were lent to us by his life partner, David Sherlock, to exhibit at the event screening as a strategy to draw fans to the event.
- The animation angle was exploited through **Adobe** who sponsored a global animation competition communicated via their own online/social media channels including and supported by our own print and online PR/ social media.
- Tapping into the novel's readership as the film is an adaptation of the book.
- We decided to collapse the window between the theatrical and the home entertainment release because we were aware that a large portion of the Monty Python fan base, the 40yrs+ male bias, avid Python fans who have grown up watching Monty Python series may not be so inclined to rush to the cinema to watch this film and therefore the home entertainment release would target them.
- Two Student animations created by students during the open competition selection process for choosing animators working on the film were selected to feature as Extras for the Home Entertainment release.

Distribution Plan Summary:

3 major release events for the theatrical release of the film:

- (i) LFF Cult Gala – 16th October 2012
- (ii) LoCo theatrical – 24th January 2013
- (iii) UK theatrical release day in date with Premium VoD – 8th February

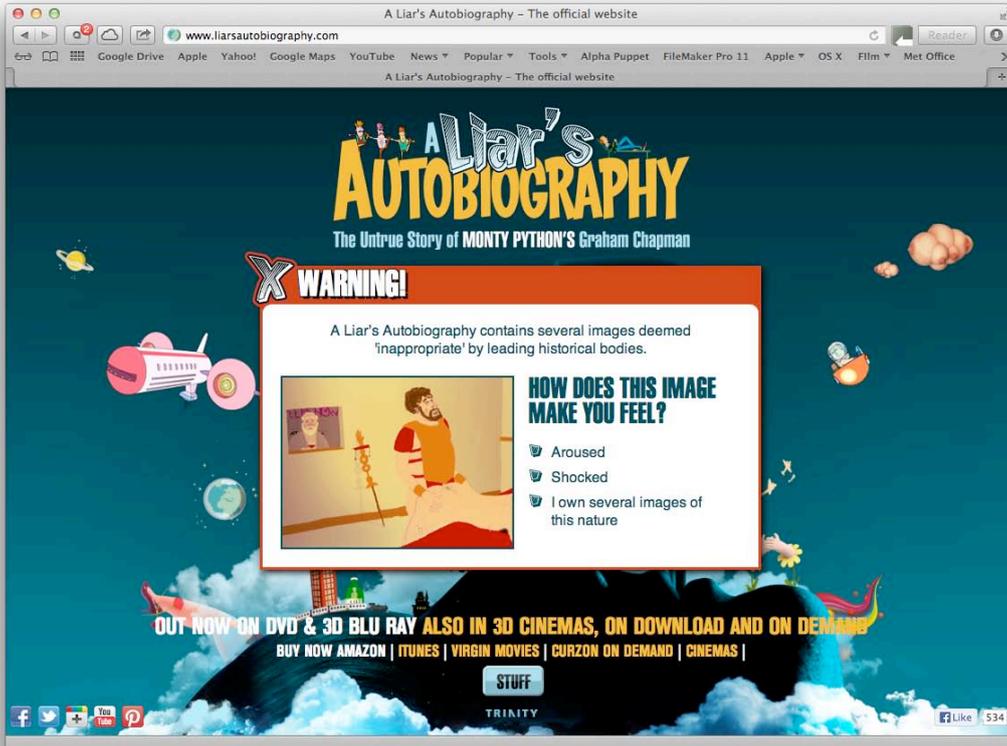
- 2 cross network screening Programmes
- 1 Home Entertainment release /event screening.

Distribution/screening Dates in detail:

1. World Premiere – Toronto Film Festival to present the film internationally (which included) plus Q&A with the directors ,Terry Jones and David Sherlock
2. UK/European Premiere - 16th October London Film Festival Cult Gala Premiere + Intro by Monty Pythons + Gala Reception with Monty Python exhibition + Python characters
This would act as the key performance indicator of the film.
3. 24th January 2013 LoCo Film Festival :Event Screening + Q&A with Contemporary Comedians : “What have the Pythons Ever Given Us?” + Animation Exhibition
4. 8th February UK Theatrical Release of film + Q&A with Directors, Carol Cleveland + Andre Jacquemin (sound engineer on all Python films) + Premium VoD: Virgin Movies + Curzon On Demand
5. 11th February VOD Release
6. 12th February VUE Cinema nationwide network – One Night Only Screening
7. 18th February DVD & 3D Blu-Ray release
8. Meet the Animators Special screening + forum discussion with the animation houses who worked on the film inviting current animation students and professionals to celebrate the DVD / 3D Blu-Ray release.
9. 12th March Cityscreen across network screening.

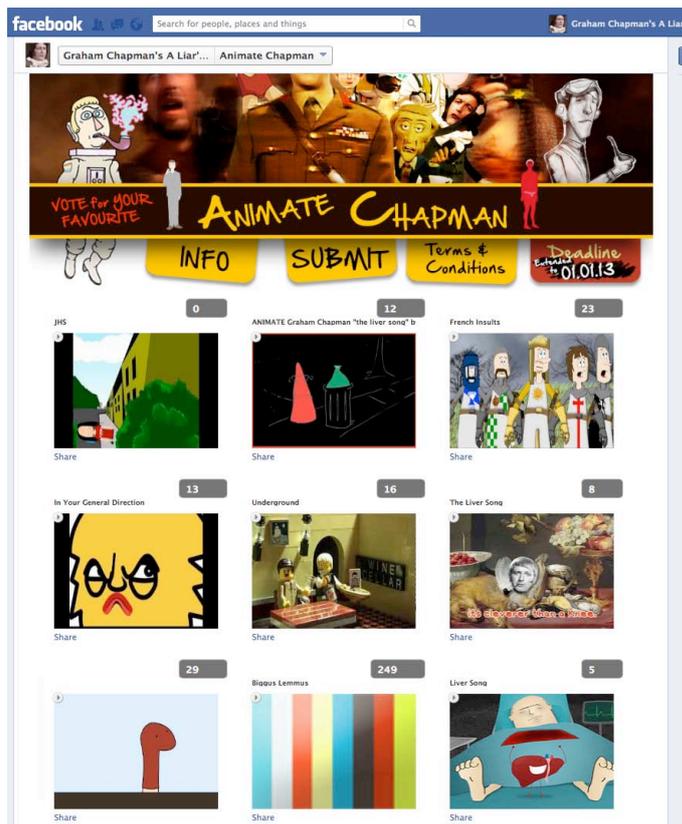
ONLINE MARKETING

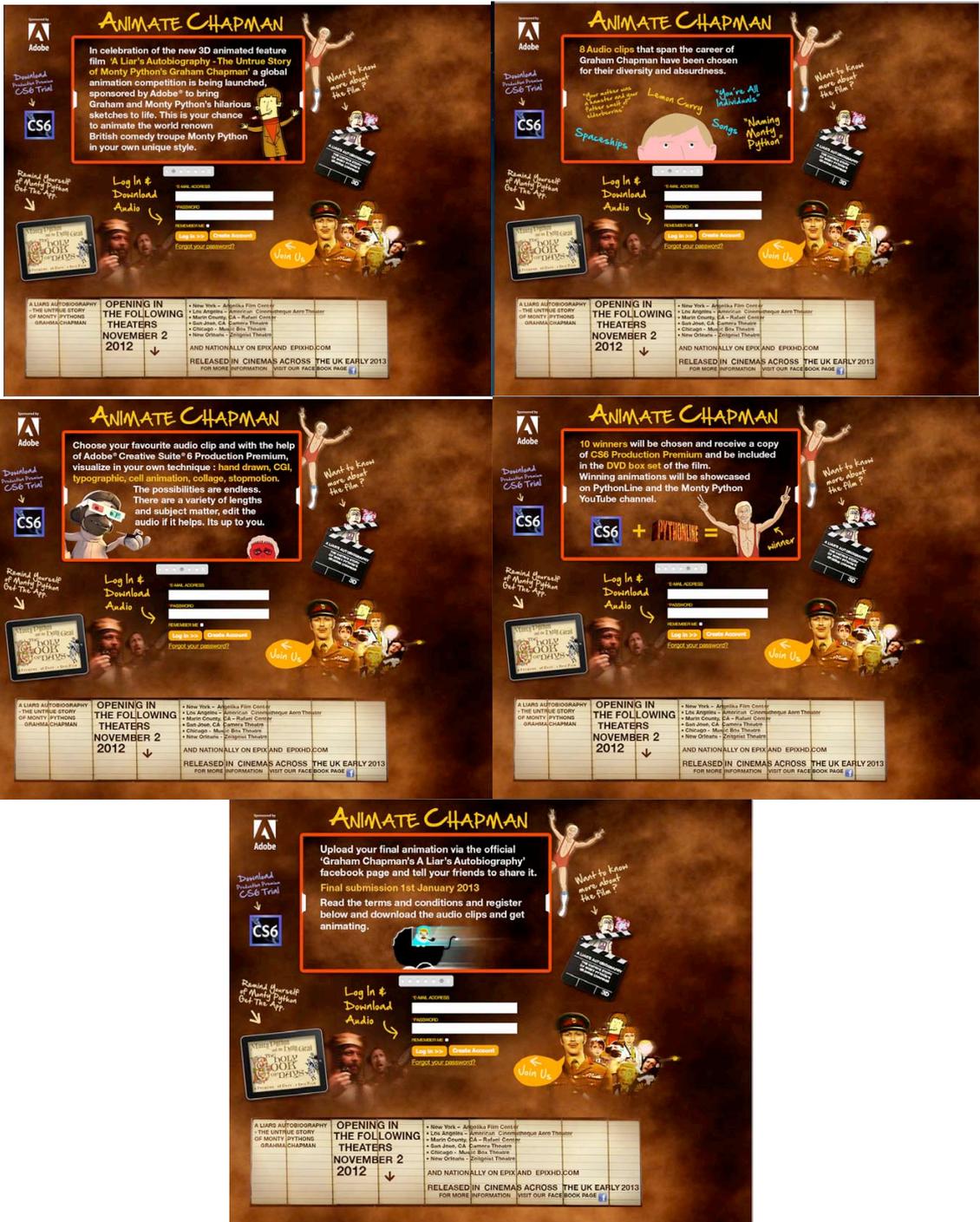
- www.liarsautobiography.com - **official Website**: An interactive and innovative site taking the user through a Monty Pythonesque take on website warning pages that also houses accesses to a variety of materials. It received over 13k unique visitors in the UK.
- www.facebook.com/aliarsautobiographymovie **official Facebook Page**: became the main ‘hub’ for all online activity and distribution of an array of content: including clips, links to YT videos, updates via engaging posts, stills from special screening events and links to existing Monty Python assets available online.
- **YouTUBE clips** from Monty Python back catalogue of films and TV sketches were linked to on the official FB page as well as clips taken from the new feature to act as teaser clips and to comment on any current affairs or events eg. “the silly olympics” during the Olympics or a screenshot of Graham and David meeting to celebrate Valentine’s Day.
- **Twitter**: Encouraging real-time interaction via hash tag and a dedicated ‘Liar’s Autobiography’ twitter and occasional plays on the idea of Graham tweeting from the grave (which was also shared on FB).
- **Created content for online usage - Behind-the-Scenes clips, voice-recordings (shot during production by Epix), stills etc.** were released strategically and in collaboration with the US PMK + Epix pre+post US release on various sites: online PR sites: YT, Vimeo, Facebook, Twitter etc. Some online assets were held back for UK release and some footage was edited down for UK theatrical virals and Home Ent releases Extras.
- Additional filmed footage from events (including voxpops) and photos were also posted across social media platforms.
- **Direct links with existing Python fan base were initiated and sustained pre-release and throughout the theatrical onto the Home Entertainment release. For example:**
- **Pythonline**: a website site dedicated to ‘all things Python’ with a large Python fan base following premiered the trailer globally and links to the film’s website. The trailer still sits on the homepage.
- **Official [Monty Python You Tube Channel](#)**: Having secured the film’s trailer premiere globally on PythOnline, the trailer was also uploaded to the official channel for all Monty Python clips and has had over 294k views.
- **A pre-release video ‘Graham Chapman’s Xmas in Heaven’**, the famous song from “The Meaning of Life” covered by Bob Saker featuring a montage from the film was released via Trinity’s own channel. Pythonline didn’t feel it had enough global appeal.
- **Official and unofficial/fan pages of Monty Python films + series** (NB. There is no Pythonline fb page).
- **QUIT** – the anti-smoking charity ran a competition linking to Graham Chapman’s fight against throat cancer due to smoking.



Online Competitions

“ANIMATE CHAPMAN” – a global online and facebook competition launched in conjunction with Adobe – www.animatechapman.com (no longer live but please refer to screenshots below). The competition was open to students, amateurs and professional animators alike with the incentive of 10 winners to win a copy of Adobe’s CS6 Premium.





Applicants' animations were showcased on the fb/aliarsautobiographymovie page via YouTube uploads within the specially created Facebook app which linked to the www.animatechapman.com website for applicants to download the necessary materials in order to take part. The app allowed for a voting system for viewers to choose their favourite entry. One winners was chosen by fans on the Facebook page and nine other winners were selected by a panel of judges including the animation producer, the directors and two two animators from the film. The top ten winners can be seen on the dedicated YouTube channel: http://www.youtube.com/playlist?list=PLMkDX4O3KoT3dYW-alDv8G5i_-jLuutC2&feature=mh_lolz

Exposure was garnered from Adobe's vast social media base, on Adobe's website (one of the 100 most viewed websites in the world), blog as well as other online platforms including a competition dedicated website.

- **Online PR competition** for Home Entertainment Release via SWCP: Posters, DVDs + Blu-rays were successful.
- **Audience Quiz at the ‘Meet the Animators’ Screening** for DVD/Blu-ray launch. 5 DVDs or Blu-rays were given away if an audience member could answer a simple question about the film after the screening.
- **Online Promotion with charity Quit.org:** Trinity Film collaborated with Quit.org to support this charity on the premise that Graham loved his pipe but his family and Trinity films don’t want others (especially children) to become addicted to smoking. For every DVD/Blu-ray copy bought by the 8th February, Trinity would donate a £1 for each DVD sold to the charity.

Social Media

This involved an online strategy involving: Facebook, Twitter, Pinterest and YouTube whereby created and existing assets were disseminated to keep social media audiences engaged and incited to interact.

- <https://www.facebook.com/aliarsautobiographymovie>
- <https://twitter.com/aliarsautobio>
- <https://plus.google.com/u/0/111668613231062522107/posts>
- <https://www.youtube.com/user/aliarsautobiography>
- <http://pinterest.com/aliarsautobio/>

- Facebooks ads were used throughout the online campaign in order to locate Monty Python fans, fans of the each Python member, animations, official fan pages of the Monty Python films etc. Below is an example of the targeting breakdown for one Facebook ad.



Name	Status	Actions	Advert Reach	Freq.	Clicks	Click-Through Rate
ALA - ADVERT GENERAL 1	✓	666 Page Likes	152,430	7.2	2,030	0.186%

Advert Preview	Targeting
<p>Monty Python's NEW DVD</p> <p>The closest you'll ever get to a NEW MONTY PYTHON film. Starring 5 PYTHON'S - UNSEEN Footage</p> <p>3,980 people like Graham Chapman's A Liar's Autobiography - official</p> <p>View on Right-hand Side · Create a similar advert</p>	<p>This advert targets 560,000 people:</p> <ul style="list-style-type: none"> • who live in the United Kingdom • age 15 and older • who like #Morecambe and Wise, #Fawcay Towers, #Michael Palin, #Monty Python and the Holy Grail, #Graham Chapman, #Eric Idle, #Monty Python's Flying Circus, #Monty Python's The Meaning of Life, #Terry Jones, #Spamalot, #Brian, #John Cleese or #Terry Gilliam • who are not already connected to Graham Chapman's A Liar's Autobiography - official

Max. Bid ?	Avg. Price ?	Total Spent ?	Cost per Action ?
Auto Optimised CPM	£0.42 Optimised CPM	£459.23	£0.69 Page Likes

[Edit](#)

Performance

2,261 Total Actions?

- 936 Page Photo Views?
- 666 Page Likes?
- 287 Page Post Likes?
- 372 Other Actions?

[See full actions report](#)

Your Sponsored Stories
When you created your last advert, Sponsored Stories were also set up to help you achieve your goal. You'll see these stories in the Adverts Manager next to your basic adverts.

Learn More

Status?	Reach?	Freq.?	Social reach?	Actions?	Clicks?	CTR?	Max Bid?	Price?
0	0	0.0	0	0	0	0.000%	Auto Optimised CPM	£0.00 Optimised CPM

Advert Preview [Edit](#) **Targeting** [Edit](#) **Performance** [Edit](#)

Monty Pythons in 3D
NOT a documentary, not a Monty Python film but starring the MONTY PYTHONs in Cinemas FEB 8
You like this.
View on site - Create a similar advert

This advert targets 1,124,260 users:

- who live in the United Kingdom
- who like #Backkader, #Fawty Towers, #Michael Palin, #Monty Python and the Holy Grail, #Graham Chapman, #Monty Python's Flying Circus, #Monty Python's The Meaning of Life, #Terry Jones, #Tim Burton, #Monty Python's Life of Brian, #John Cleese, #Rowan Atkinson or #Terry Gilliam
- who are not already connected to Graham Chapman's A Liar's Autobiography - official

Sponsored Story Preview [Edit](#) **Targeting** [Edit **Performance** \[Edit\]\(#\)](#)

Trinity Staff likes Graham Chapman's A Liar's Autobiography - official
Graham Chapman's A Liar's Autobiography - official
Like
View on site - Create a Similar Sponsored Story

This sponsored story targets 20 users:

- who live in the United Kingdom
- who like #Backkader, #Fawty Towers, #Michael Palin, #Monty Python and the Holy Grail, #Graham Chapman, #Monty Python's Flying Circus, #Monty Python's The Meaning of Life, #Terry Jones, #Tim Burton, #Monty Python's Life of Brian, #John Cleese, #Rowan Atkinson or #Terry Gilliam
- who are not already connected to Graham Chapman's A Liar's Autobiography - official
- friends who liked the page Graham Chapman's A Liar's Autobiography - official or whose friends are already connected to Graham Chapman's A Liar's Autobiography - official

http://www.liarsautobiography.com - Advert

Advert Preview [Edit](#) **Targeting** [Edit](#) **Performance** [Edit](#)

A Liar's Autobiography - official
For some naughtiness in the extreme à la MONTY PYTHON. DON'T TRY IT! You might like it!
You like Graham Chapman's A Liar's Autobiography - official
View on site - Create a similar advert

This advert targets 1,219,460 users:

- who live in the United Kingdom
- age 15 and older
- who like #Fawty Towers, #Michael Palin, #Monty Python and the Holy Grail, #Graham Chapman, #Eric Idle, #Monty Python's Flying Circus, #Monty Python's The Meaning of Life, #Absolutely Fabulous, #Spamalot, #Monty Python's Life of Brian, #John Cleese, #Monty Python
- who are in the category Gaming (Social/Online)

Suggested bid: £0.24-0.66 GBP

- Official/unofficial facebook pages related to the Monty Pythons were messaged and tagged in various posts regarding the release of the film ad the animate chapman competition.

Twitter:

In collaboration with John Wood, we were able to reach Python fans on Twitter mainly through references to Monty Python film moments, quotes and the vast availability of Python videos on Youtube via the global and official YouTube channel – Monty Python YouTube.

Galvanising influential tweeters (especially known Monty Python fans) were targeted (see table below) to tweet or retweet about the events (better still if they tweeted live from them) and mentioned the release of the film.

Twitter profile	No. of followers
@mrTonylaw	21,497
@pythonquotes	8,575
@Stephen Fry	6,135, 931
@russellbrand	4, 815, 454
@noelfielding	315,775

@Edibow (Edith Bowman)	190,001
@pythonjones (Terry Jones)	121,236
@terrygilliamweb (auto-tweets from FB page)	31, 224

(ii) Tweeting assets and online content.

(iii) Graham Chapman tweeting from the grave.

Eg. “Seventy-two! F@%k!! Only consolation is that Cleese will always be two years older. And slightly taller.”

“How did Michael Palin become Britain's Nicest Man? Obviously, his time as a merciless slum landlord has been long forgotten. “

“Rumours about a film of my life still to be confirmed. I’m insisting I should be portrayed by The Hoff, and none other.”

RELEASE BREAKDOWN

Event 1: 2012 Toronto Film Festival World Premiere of the film

Aims + Outcomes

Placed the film on the radar internationally encouraging international sales of the film. Introduced the film to international press in anticipation of the impending theatrical/ VoD release on the EPIX channels.

The international debut of the staple “Live Gravecam” introduced by Jeff Simpson with Terry Jones pre-screening:



Event 2: LFF Cult Gala

Summary of event:

- Reception pre + post screening with VIP guests reaching out to Python contemporaries including comedians/actors and Chapman family.
- Monty Python exhibition in the Empire's foyer
- Intro by LFF director, Clare Stewart with 3 directors, Pythons Michael Palin, Terry Jones + Carol Cleveland
- An impromptu performance by The Gay Mens' Chorus who stood up in the middle of the film to sing along to the famous Python song rendition "Sit On My Face" in the feature.
- Post- screening Q&A with 3 directors + 3 Pythons (Michael Palin, Terry Jones + Terry Gilliam).

EXCLUSIVE

A VERY NAUGHTY GALA

Graham Chapman biopic is this year's LFF Empire Gala

W E DON'T KNOW IF YOU'VE NOTICED, BUT London's had a fairly eventful summer. And autumn's not going to be any quieter, for October will see the city host some of the biggest names in world cinema as the 56th BFI London Film Festival swings around.

This year, we're particularly excited to be hosting our very first Gala screening. And this year's Cult Gala In Association With Empire is *A Liar's Autobiography* — The Untrue Story Of Monty Python's Graham Chapman.

As you might be able to discern from the marquee-busting title, it's a film about Graham Chapman, aka the dead one from Monty Python. More specifically, it's an animated film about Chapman's life, split into a variety of different chapters.

And, thanks to the magic of audio recordings, it also stars Chapman as narrator, along with actual not-dead Pythons John Cleese, Terry Gilliam, Michael Palin and Terry Jones, whose son, Bill, co-directed the movie. We spoke to Jones about the film and his pride at being directed by his son.

A Liar's Autobiography is the Empire Cult Gala at the LFF, Terry, Pleased?

"That's great. I'm so happy for my son, Bill, and Ben (*Timlett*, co-director) and Jeff (*Simpson*, co-director). I'm very excited about it. I think it's a brilliant film, actually. It's unlike any other animation I've ever seen, and it's very Python. It's totally Python."

Your son directed it — did it take much persuasion to sign on?

"(*Laughs*) No, I knew I had to do it. It was a family obligation! Bill and Ben (*Jones Jr's production company*) are so easy to work with. There's no ego at all. Bill comes up with great suggestions. But we wanted to do it for Graham, really. It's the quintessential Graham because it's so wild and goes off in all sorts of directions."

Graham died in 1989. Do you think about him often?

"Occasionally. I never really knew him. He was a difficult man to know. I remember once having lunch with him, and we didn't have anything to say to each other! That was early on in the Python days, though. I think he was a mystery because he was insecure, basically, as we all were. Except John and Mike!"

Eric Idle is the only Python who's not involved. Otherwise, is this as close to a Python reunion as we're going to get?

"I think that it is, actually. We've got Graham's voice! I don't know why Eric didn't want to do it."

Aptly, the Empire Gala screening will be at the Empire, Leicester Square, on October 16. For more information, visit <http://whatson.bfi.org.uk/lff/>

A LIAR'S AUTOBIOGRAPHY IS OUT IN 2013.

Main: A suitably weird moment from Chapman's surreal story. **Above:** Terry Jones and Michael Palin record their parts. **Below:** Graham Chapman rendered as art.

26 **EMPIRE** NOVEMBER 2012

Empire Magazine, Nov 2012

The aim of the LFF Cult Gala screening was:

- to use it as a launch pad to announce the release of the film and the return of the Pythons that built on the tagline, “the first film the Pythons (including the dead one) have starred in for over 20 years” whilst simultaneously playing on the irony of the PR statement that “this is not a Monty Python film”.
- to create a “Pythonesque” evening for the LFF audience with the Python spirit and the legacy of their globally successful films. This was achieved through various elements outlined below:
 1. **Talent attendance** - The Red Carpet screening was attended by two Pythons, Michael Palin and Terry Jones alongside renowned UK comedians including Sanjeev Singh and Barry Cryer, which helped create a great buzz around the screening.
 2. **Audience interaction** - Six actors dressed in Chapman characters paraded the red carpet interacting with the Pythons, invited comedians and the audience. The Gay Men’s Chorus provided an impromptu performance of one of the film’s songs in the middle of the screening. The audience were provided with song sheets and were encouraged to sing along.
 3. **In-house Marketing** materials such as life size Chapman standees were created & displayed across the cinema foyer to set the tone.
 4. Various **Python paraphernalia** was displayed in the cinema foyer providing the audience with the opportunity to see key items which feature in the Python films and series. In addition

animation models including the memorable Sigmund Freud puppet and his office armchair and table from the feature were also displayed as an example of the animation skill and talent of the 14 animation companies who worked on the film.

5. A glass-etching of the film's artwork which was signed by the Pythons at the Graham Chapman plaque unveiling at Graham's local pub in Highgate.



Outcomes/Achievements:

- LFF helped to create an initial buzz around the film in the UK, introducing and placing it on the radar for a wide potential audience whilst at the same time injecting it into the existing and fanatical Monty Python fan base.
- Publicity resulting from the LFF Cult Gala was plentiful, with the event being widely covered online and in print.
- There was a lot of interest and extremely positive response received from the exhibition at the LFF screening which included Monty Python props, Brian's sandal from "The Life of Brian", Graham Chapman's Cambridge scarf for example.
- The event served as a great 'testing-ground' for audience reception and the various animating activities that can be created for the London Comedy Film Festival screening due to take place in the new year.
- **Vox pops** with actors and members of the general public who attended the screening were filmed capturing their reactions to the film and commenting on their viewpoint on the legacy of the Chapman and the Pythons. This material was later effectively used in parts of the iTunes podcast and the exclusive content cut for Vue Cinemas and as part of the overall digital distribution campaign.
- Vox pop/interview footage with celebrity comedians was requested by Getty and Reuters for their broadcasts and other syndications via SWCP.
- Photography from the event was used in print PR and online/social media as part of the overall theatrical and Home Entertainment campaigns.

Event 3: Loco Film Festival

LoCo Film Festival's mission is to kickstart the next generation of British comedy film talent. The festival champions the craft of comedy film-making through training, screenings, outreach and funding and brings together audiences with the cream of UK comedy.

All marketing material surrounding this event was communicated via a collaboration between in-house social media/online channels and LoCo's own marketing channels with additional support from the BFI's social media team.

Made Visual's Justin Weyers also designed flyers for the Animation exhibition which were circulated to the LoCo film festival's database, posted on their website and on social media again.

Aims:

- LoCo screening just prior to the film's cross-platform release was crucial for reaching out to a more mainstream comedy audience serving as an excellent vehicle to further awareness and create greater attention around the film's unique cross platform release.
- A Liar's Autobiography was the opening night film of the festival to celebrate the comedy of Chapman/the Pythons and to champion the skill and ingenuity of British animators.

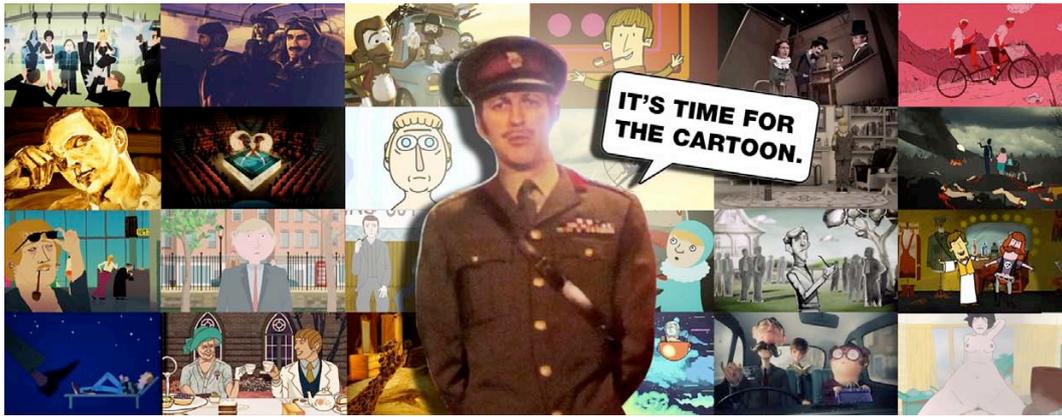


Summary of the Event Screening:

1. Introduction with Pythons, Terry Jones, the directors plus a personal message from Terry Gilliam incorporating behind the Scenes footage about the animators and the sound recording on the film.
2. A panel discussion with two renowned UK comedians, Tony Law, Rebecca Front and based on the premise of "What have the Monty Pythons ever Give us?"
3. The Animation exhibition in the BFI Green Room was open daily throughout the LoCo Film Festival. Workshops with Animators + Made Visual Studio about animation including a children's session.



Outcomes/Achievements:



- Repeating the animation exhibition we installed at LoCo to demonstrate the skill and imagination that went into the making of the film. This was clearly a success at the LoCo film festival where the public were able to put their questions to professional animators who were present in person whilst referring to the different styles from the feature. In addition to this, LoCo incorporated a children’s animation workshop which further created awareness about the film whilst simultaneously introducing the general public to the 3D animation medium. This worked in the following ways:
 - (i) Introduced the general public to the techniques behind animation
 - (ii) the transformation of Graham Chapman and the rest of the Monty Pythons was fascinating for Python fans including actors dressed up as guards at the entrance.
 - (ii) a fun ‘animated’ atmosphere was created for the audience (adults and children) thereby creating early pre-release buzz at the hub of British cinema – the BFI Southbank.

- The UK release event at LoCo Film Festival enabled us to offer Vue Cinemas extra content shot on the night of the LoCo screening exclusively cut for Vue. This was instead of an initial discussion of the more costly live transmission of the LoCo event at the Vue sites. In the end, the feature was screened at 40 sites as a ‘one night only special’ which included the extra content featuring:
 - a personal message from Terry Jones
 - a cut down edit of the panel discussion with comedians, Rebecca Front, Tony Law and Ben Farrell.

- Celebrity comedians such as Simon Pegg who tweeted about the film to his 2.9 followers after the LoCo screening, provided a good opportunity to raise awareness amongst a more mainstream audience who may not have grown up watching the show but who will be sensitive to contemporary UK comedians/public figures.

- Social Media Activity peaked - Vox pop interview with celebrity comedian/actor, Simon Pegg who attended the screening as an audience member talked about his memories of Monty Python growing up and their influence on comedy. This was also used as part of an iTunes podcast. Social media reports demonstrated that Simon Pegg’s tweet to his 2.9 followers caused a major buzz spike in twitter mentions and retweets.

Simon Pegg @simonpegg
Went to see the beautifully animated Graham Chapman biopic 'A Liar's Autobiography' at @LOCOFilmFest. Filthy, hilarious and heart warming.

LOCO @LOCOFilmFest
@simonpegg thank you! glad you enjoyed the film, we've loved working with Bill, Ben, Jeff & @trinity_films

Rebecca Front @RebeccaFront
@simonpegg damn, I was there. Missed you. Hope you're marvellously well...x

@BFI BFI UK
We're the British Film Institute. We promote greater understanding of and access to film and television culture.
www.bfi.org.uk
120,997 Followers | 10/10
An online tour of the intricate A Liars Autobiography exhibition, exploring the life of Graham Chapman, @BFI Southbank <http://t.co/tGmTNIor>
25 Jan 2013

@simonpegg Simon Pegg
Actor/writer - Shaun of the Dead, Hot Fuzz, World's End. Also, phaser for hire. GSOH. Must love dogs.
www.peggster.net
2.9 million Followers | 10/10
Went to see the beautifully animated Graham Chapman biopic 'A Liar's Autobiography' at @LOCOFilmFest. Filthy, hilarious and heart warming.
25 Jan 2013

- The LoCo event also helped us secure prime position on iTunes, with whom we did a series of podcasts based on the event and extra content. Celebrity voxpops featured in this.

iTunes content & marketing screenshots:

“Flowcase”

WRECK-IT RALPH
Clips, Featurettes & Games

A LIAR'S AUTOBIOGRAPHY
Early Release + Podcast

TAKEN 2
Available to Rent

New to Rent or Own

Madagascar 3: Europe's Most Wanted
The Perks of Being a Wallflower
Room 237
Beasts of the Southern Wild
A Liar's Autobiography...
Pusher
Sinister
Savages

Films
All Categories

FILMS QUICK LINKS
Renting & Buying Films
All HD Films
Films Under £5
Film Bundles
Pre-Order Films
Documentaries

Extra content listing:



Podcasts:

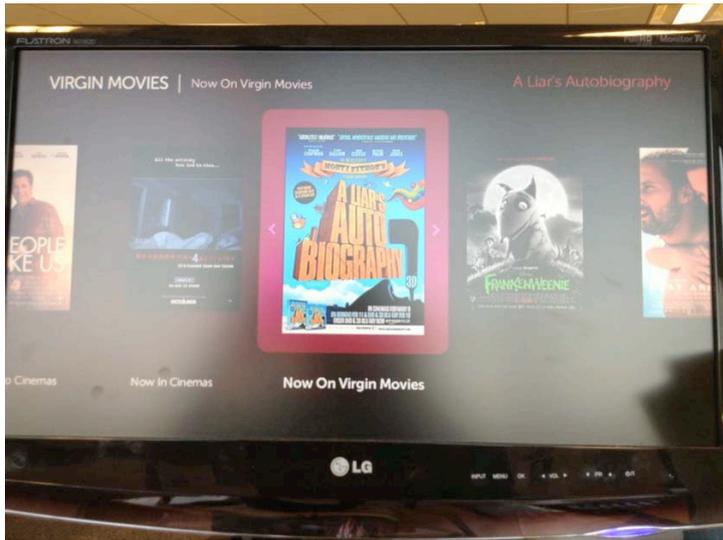
Name	Time	Released	Description
1 A Liar's Autobiography Trailer	2 min	11 Feb, 2013	Trailer for the animated biopic of Monty Python's Graham ...
2 A Liar's Autobiography - Feature Clip	2 min	11 Feb, 2013	Watch a feature clip from A Liar's Autobiography: The Untr...
3 Monty Python Panel Discussion	13 min	11 Feb, 2013	Panel discussion on the legacy of Monty Python's comedy ...
4 Premiere Screening Interviews	2 min	11 Feb, 2013	Comedians including Simon Pegg and Sanjeev Bhaskar tell...
Total: 4 Items			

Filmflex (Virgin Media) onsite marketing:

“Today” – film of the day for the opening weekend



“Now on Virgin Movies” for 3 weeks



Clickthrough page from “Discovery”bar-----



Event 4: UK Release + Q&A with Directors, Python Carol Cleveland + Andre Jacquemin

Aims:

- Celebrate its UK release with the Pythons, Terry Jones, Michael Palin, Terry Gilliam and Carol Cleveland in attendance.
- A final opportunity to visit the exhibition in the Curzon Soho cinema bar displaying Brian’s sandal, the Sun crest, Graham’s Cambridge scarf, the Freud puppet etc. In addition an exhibition of the animation sketches with thanks to the LoCo Film Festival.
- To attract Monty Python fans to come to the heart of London to celebrate the release and perhaps meet the Pythons themselves.



Outcomes/Achievements:

A personal tweet from Terry Jones about the release of the film.



Challenges of Marketing Strategy:

- Galvanising the existing Monty Python fan base to go to the cinemas to watch the film / in 3D!
- Targeting of a more youthful audience than core audience and LGBT audience who would champion the first man to come out on public TV.
- The Monty Python members weren't very active on Social Media and the two who are: Terry Gilliam and John Cleese were working on other projects at the time. However Terry Jones tweeted about the theatrical release.
- Targeting and inciting support on social media from fans of currently popular animations such as South Park, Family Guy, American Dad, Ted to watch an animation about a character from an older generation.
- Creating enough PR and online buzz from the event screening to encourage regular cinemagoers who might be interested in the latest innovative features to watch the film at the cinema.

Screening Programme 1: Vue Cinemas:

The cross-platform release of the film was a struggle for Vue Cinemas and reason enough for them to turn us down. However, we offered them an exclusive cut of the LoCo event before the fact, and the exclusivity of this extra content was sufficient to overcome their reluctance to screen the film. This meant that they could present the feature as a one-night only screening featuring exclusive content just for their audience; this included a personal message addressing the Vue Cinema audience from Terry Jones who commented on how impressed he was with the creativity, quality and in particular the average age of the animators involved in the film being 28 years old.

The beneficial outcome of this was that we attained a cross network screening without the cost of a live transmission.

Screening Programme 2: City screen Network

We originally approached Cityscreen in 2012 with the idea of a live transmission event around the film's release, which was the only way there were going to give proper support the film. This proved unfeasible due to budgetary and logistic constraints, as we couldn't guarantee talent attendance with enough notice needed to market the event properly through Cityscreen's network, and the costs of transmission were too high to take a chance on a moving target.

In the end, Cityscreen gave us a one-night Tuesday slot following the press profile of the film, but the offer came too late for them to be able to schedule it in February and therefore the film played on 20 Cityscreen sites on the 12th of March.

It is difficult to say whether the attendance would have been higher had they screened the film closer to release date, as the film as a whole didn't perform well in cinemas outside of events and festival screenings.

Home Entertainment Release

The DVD and Blu-ray will feature exclusive, unseen value added materials:

- Anatomy of a Liar - TV documentary on Graham Chapman with long unseen interviews from all the Pythons - 47min
- Private Super 8mm footage of Graham Chapman over the years including the very first moments of the Footlights club with John Cleese – never seen and exclusive – 20min
- 6x Behind The Scenes of the voice recording and the animation, featuring Terry Jones, Michael Palin and Terry Gilliam as well as Cameron Diaz - 12min
- Trailer – 2min
- Feature voice track x 2 - with Graham Chapman, and with the directors and sound person
- Student animations x 2 - animations created by students during the open competition selection process for choosing animators working on the film.

Our home entertainment sales strategy also included specialised ads for general retailers with exclusive marketing.

Releasing across various exhibiting channels is a unique way of ensuring that the film is able to benefit from a large audience exposure at the same time as significantly increasing accessibility, which is less achievable through a conventional theatrical and home entertainment holdback model. Such a model also sets precedence for less conventional and more inclusive release strategies.

Key Partners:

- SWCP : Online/Offline press, promotions for theatrical and Home Entertainment release.

- **ThinkJam** facilitated in the online placement of clips and provided 6x weekly full buzz social media monitoring report and analysis including influencer search on title, peak buzz, overview on the social media fan base, demographics and evaluation of performance.
- **John Wood** (own PR firm called [Worldwide PR](#)) proclaimed the ‘biggest Monty Python fan of the world’ who has unparalleled knowledge of the Monty Python back catalogue and reaches deep within the Python fan community. John has been embraced by all the Pythons and has been promoting Spamalot as well as contributing to the Monty Python documentary *Almost The Truth*.

John successfully collaborated on the copy and tone of Twitter updates and engaged with numerous Python enthusiasts available online. He was involved in the setting up and sustaining of various social media platforms alongside Trinity’s already established FB, Twitter and YT presence in order to extend awareness about the film. Additional platforms were Pinterest and Google+. He also successfully engaged with Python Eric Idle (residing in the US) who was negative about the film on twitter, nonetheless indirectly sparked curiosity about the film amongst his own followers.

- **MadeVisual Studio, Justin Weyers (the film’s Animation Producer) was one of the animator responsible for the ‘Biggles’ section in the feature.**

Justin was responsible for the educational aspect of the animation pre- release, during the making of the film and carried through to the Home Entertainment release.

A number of animation courses were approached for their interest in being trained in the Stereoscopic 3D technology and challenged to create their own version of one part of the film during the open competition selection process for choosing animators working on the film. Two student animations were chosen to then be featured on the DVD + Blu-ray as Extras.

He collaborated with Trinity on the design of the ‘Animatechapman.com’ website and Facebook app as a mechanism for entrants and fans to like/share and vote for the competing videos via the platform.

Justin Weyers + MadeVisual Studio were also responsible for curating the animation exhibition and running the workshops for the LoCo Film Festival.

Justin’s efforts to share his experience of this new 3D stereoscopic technology led to him securing a great relationship with Adobe and ensuring the film was utilised as a showcase by Adobe and screened at animation festivals worldwide. He collaborated on all the stills for Offline/online PR.

- **Adobe** - Exposure garnered from Adobe’s vast social media base (Fb + Twitter), on Adobe’s website (one of the 100 most viewed websites in the world), blog as well as other online platforms including a competition dedicated website.
- **Epix (US)** - created video assets for online which were syndicated in the US and UK. These included: behind the scenes clips, meet the animators sequences, exclusive interviews and clips from the film
- **EOne Canada** - distributed the film in their territory
- **EOne UK** – responsible for iTunes and its promotion in the UK
- **PMK** – US press interviews, features, coverage and TV/ online placements

RESULTS/FIGURES

Cinema Figures

Type	Box Office figures	Notes
LFF – Cult Gala	24,937.50	October 16 th , 2012
LoCo Event	3,275	January 24 th , 2013
Curzon	3,075	February 8-14 th , 2013
Vue special	1,736	February 12 th , 2013
Cityscreen special	1,343	March 12 th , 2013
Other	2,453	-

These figures were in line with our medium expectations though originally we did not expect the events being so successful on box office terms, and similarly we anticipated better regular theatrical numbers. The obvious conclusion is that while the theatrical audience for *A Liar’s Autobiography* responded very favourably to special events and events, they were less prepared to engage with as a standalone theatrical experience, despite the 3D factor. In fact, the 3D component of the film, driving higher ticket prices, could in fact have acted as a deterrent to a ‘regular’ theatrical audience.

VoD viewing figures

Pricing was as follows:

- Full feature
 - iTunes: DTR £3.49/4.49 HD, DTO £9.99/13.99 HD (DTO accounted for approximately 65% of views)
 - Filmflex: £5.99 premium/ 3.99 standard (we couldn’t fit the 3D element on Virgin due to 3D inventory oversupply)
 - Curzon on Demand: £10 premium/ 4 standard
- Extra/ bonus content
 - iTunes: £1.89 extra sold as TV content, podcasts free of charge
 - Filmflex: Free
 - Curzon on Demand: Free

TYPE	Totals
Filmflex Additional Content views (to May 31 st)	950
Filmflex Feature views (to May 31 st)	1,947
iTunes views (Feature and Additional Content, to April 30 th)	3,268
Curzon on Demand views (to March 1 st)	34

VoD figures were below our expectations despite a large marketing effort and take up from the VoD platform. The film failed to find an audience on Curzon on Demand, reinforcing the theatrical lesson that traditional cinema audiences were less receptive to the film.

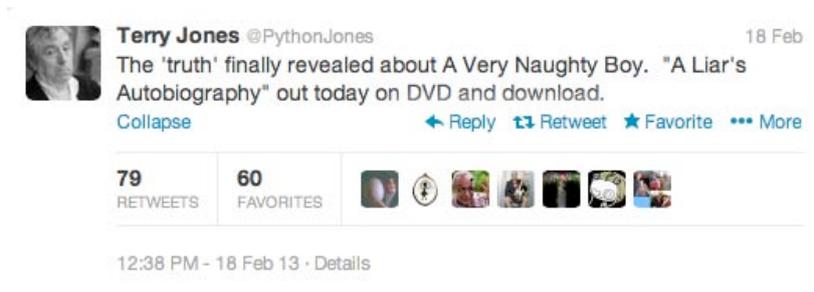
Home Entertainment

The DVD and Blu-ray first shipment was just under 15k units, down from an anticipated 17.5k. This was largely due to the demise of HMV at the end of 2012/ early 2013. *A Liar's Autobiography* was the first independent title to find its way back on the shelf of the freshly rescued retailer. *A Liar's Autobiography* was also placed on general stores shelves in Morrisons, Tesco and ASDA but sales were overwhelmingly Amazon/ HMV lead.

By the time of the home video release (February 18th), talent goodwill was somewhat eroded by prior events and we were not able to achieve in-store marketing, though we had managed to get out custom messages recorded before release. We were also severely hindered by the repercussions of HMV's administration, which meant only a lastminute deal could be struck and we were prevented us from pre-release, in store marketing.

In retrospect, a better home entertainment strategy, in addition to the cross-platform marketing message, would have been to release the DVD and Blu-ray in synch with the event screenings/ VoD release. Earlier and more inclusive marketing of the DVD material could have potentially achieved higher sales.

One conundrum facing cross-platform releases is the difficulty to achieve wide press coverage while promoting mentioning the home entertainment release. Film media are still reluctant to give column inches to film released concurrently on home entertainment. The stigma of "straight to video" is still looming and has yet to be overcome.



Facebook results

Orders & pre-orders connected via the FB tab created by ThinkJam between 5th Feb- 28th Feb*

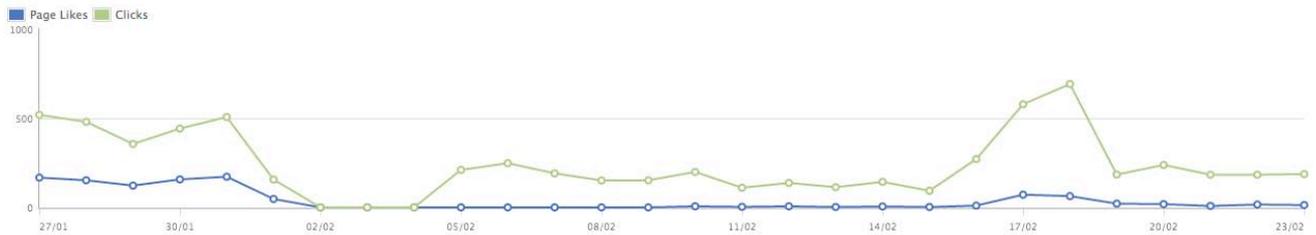
TYPE	PRE-SALE Figs.
iTunes Via FB tab	467
Amazon Via FB tab	348
Curzon On Demand Via FB tab	N/A
Virgin Home Movies via FB tab	98

**Number of uncomplete transactions not known*

We did a series of Facebook campaign starting at the end of 2012 and culminating with the campaign summarised below:

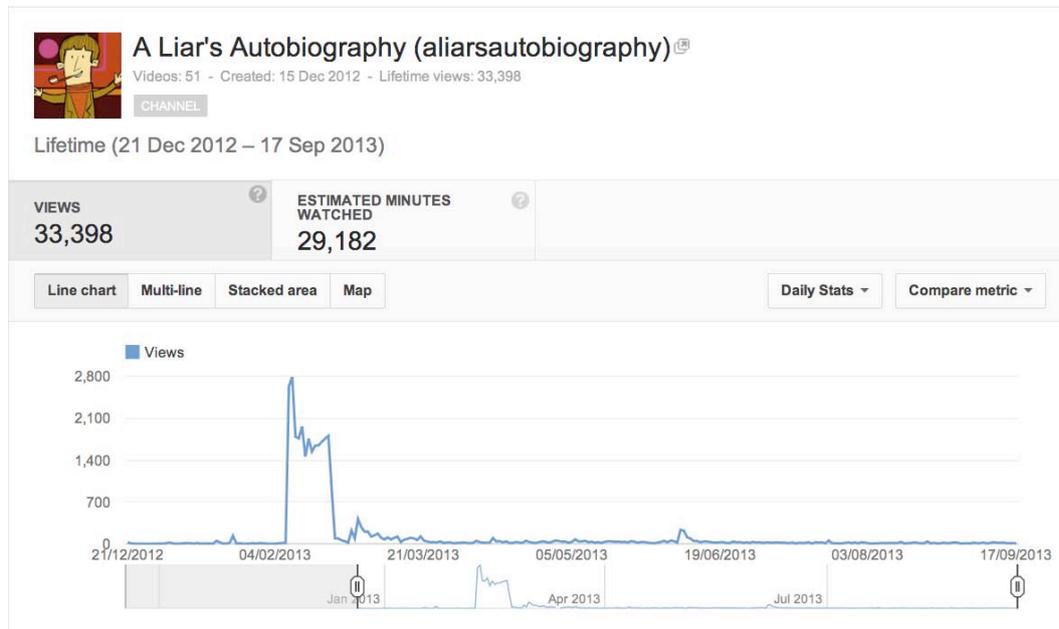
12,149,906 Impressions **11,079** Clicks **8,818** Actions **0.091%** CTR **£2,207.72** Spent **£0.18** CPM **£0.20** CPC

Date range	Campaign	Advert Name	Impressions	Social impressions	Social %	Clicks	Social clicks	Click-Through Rate	Social CTR	CPC	CPM	Spent	Actions	Page Likes
Lifetime	ALA_GENERAL	ALA - ADVERT GENERAL 1	5,035,486	213,457	4.24%	5,710	103	0.113%	0.048%	Auto	Auto	£1,148.36	5,677	1,535
Lifetime	ALA_GENERAL	Graham Chapman's A Liar's Autobiography - official - Likes - Sponsored Stories	496,869	490,769	98.77%	1,562	1,475	0.314%	0.301%	Auto	Auto	£194.12	1,657	475
Lifetime	ALA_GENERAL	ALA_DVD_GENERAL	2,148,961	0	0.00%	676	0	0.031%	0.000%	0.30	0.10	£205.38	0	0
Lifetime	ALA_GENERAL	In animation + audience of DVD	1,828,573	0	0.00%	581	0	0.032%	0.000%	0.28	0.09	£162.44	0	0
Lifetime	ALA_GENERAL	ALA-GENERAL-TITLE-DVD	611,829	0	0.00%	162	0	0.026%	0.000%	0.50	0.13	£80.87	0	0
Lifetime	ALA_GENERAL	python/animation WATCH tab	780,606	0	0.00%	178	0	0.023%	0.000%	0.41	0.09	£72.89	0	0
Lifetime	ALA_GENERAL	Life of Brian DVD	170,724	0	0.00%	56	0	0.033%	0.000%	0.30	0.10	£16.96	0	0
Lifetime	ALA_GENERAL	Barmy comedians	456,993	314,950	68.92%	165	94	0.036%	0.030%	0.28	0.10	£46.59	31	18
Lifetime	ALA_GENERAL	https://www.facebook.com/aliarsautobiographymovie/app_137777129721261 - Sponsored Stories	126,371	126,371	100.00%	1,006	1,006	0.796%	0.796%	0.10	0.83	£105.40	782	54
Lifetime	ALA_GENERAL	Animation Monty Python audience DVD	226,292	0	0.00%	81	0	0.036%	0.000%	0.34	0.12	£27.44	0	0
Lifetime	ALA_GENERAL	https://www.facebook.com/aliarsautobiographymovie/app_137777129721261 - Sponsored Stories	104,146	90,850	87.23%	287	192	0.276%	0.211%	0.17	0.47	£49.40	177	47
Lifetime	ALA_GENERAL	In animation + audience of 2	17,315	14,416	83.26%	2	2	0.012%	0.014%	0.19	0.02	£0.38	1	0
Lifetime	ALA_GENERAL	https://www.facebook.com/aliarsautobiographymovie/app_137777129721261 - Sponsored Stories	145,741	130,477	89.53%	613	518	0.421%	0.397%	0.16	0.67	£97.49	493	78



In September 2013 the film has been offered to purchase directly from a Facebook page tab to over 4k fans.

Dedicated YouTube Channel



Online Stats

- The 10 winners of the ANIMATE CHAPMAN competition collectively had 1,785 views on the dedicated YouTube channel once they were announced as the winners.

- Exclusive clips (UK only): These are clips which have been uploaded on both the ALA dedicated YT channel and separately by third parties and/or Trinity YT channel.

TRAILER launch featured on Monty Python YT channel	302, 919
Trailer featured on dedicated ALA YT channel	3,953
Sit On My Face	2,255
Scarborough	748
Biggles	574
"Christmas In Heaven"	569
Women He Slept With While Thinking About Men	446
The Hotel Porter (i don't remember this one being one of the exclusives)	190
Anatomy of A Liar (shortened version)	173
Obsessing with Fame	164
Terry Jones' Verbal Warning	168
Growing Up In Leamington	142
Film teaser	131
Quite A Lot Happens/Sexual Awakening	110
Freud- Cameron Diaz	106
Life Of Brian	105

- UK exclusive clips placements - not all videos are available to play at this time:

View London - trailer

dedicated page - <http://www.viewlondon.co.uk/films/a-liars-autobiography-the-untrue-story-of-monty-p-film-video-49057.html>

Horror Cult Film - Trailer and clips

Dedicated page - <http://horrorcultfilms.co.uk/2013/02/two-clips-and-trailer-for-a-liars-autobiography-an-animated-tale-of-monty-pythons-graham-chapman/>

LSQ TV - Trailer

Dedicated page - <http://lsq.tv/7455/a-liars-autobiography-official-trailer.html>

Contact Music – Trailer

Dedicated page - <http://www.contactmusic.com/video/a-liars-autobiography-trailer>

Screenrush - trailer

Dedicated page - <http://www.screenrush.co.uk/films/film-195605/trailer-19472185/>

NME- Trailer

Dedicated page - <http://www.nme.com/nme-video/monty-python-a-liars-autobiography-trailer/2133411169001>

NME - Monkey Clip

Dedicated page - <http://www.nme.com/nme-video/monty-python-a-liars-autobiography---monkeys/2133472118001>

Female first – Clips

Dedicated page - <http://www.femalefirst.co.uk/movies/a-liars-autobiography-clips-278163.html>

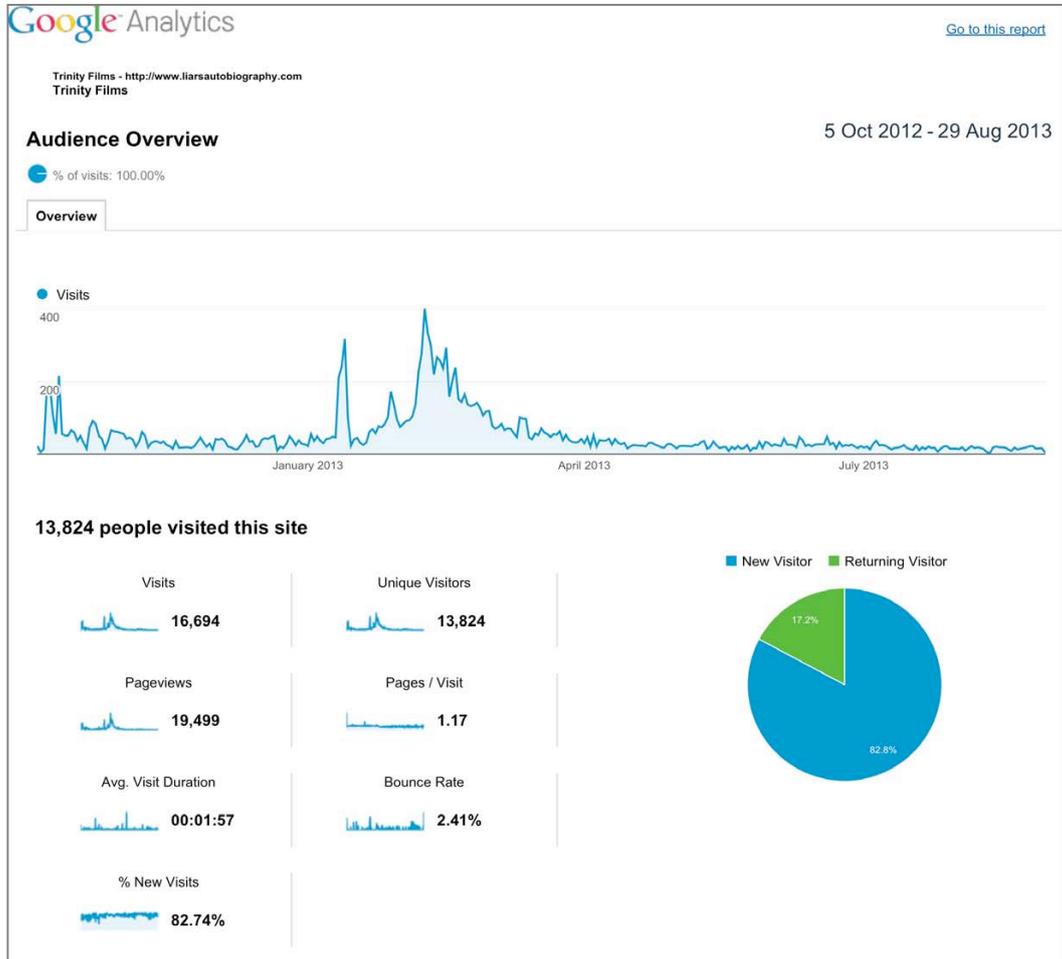
Marie Claire - Trailer

dedicated page - <http://www.marieclaire.co.uk/video/2127875967001/a-liar-s-autobiography-3d-trailer.html>

Bring The Noise - trailer and clips

Dedicated page - <http://www.bringthenoiseuk.com/201302/music/news/film-news-graham-chapman-biopic-a-liars-autobiography-trailer-and-clips-revealed>

- Google Analytics for www.liarsautobiography.com



- Website for Animate Chapman (www.animatechapman.com): Total visits on front page from when it was set up to when it closed was 13,236 of which 70% of them were new visits. 720 people had entered submission by the final submission date. The legacy website is: <http://www.projectchapman3d.com>

Award Legacy:

1. Database of Animation/Arts based Online/Offline PR
2. Database of arts/animation universities + colleges for future screening/projects .
3. An understanding of PR for the animation/creative press.
4. Experience of time necessary to carry out a collaborative project with a multinational company such as Adobe.
5. Website can be re-used.

Overall Challenges:

1. Limited access to Monty Python stars as part of the PR and Marketing Strategies:

- a. The attendance of **John Cleese** (who would perhaps be recognisable to a wider audience) and **Terry Gilliam** (a source of inspiration for animators with a separate fan base for his own films) might have had a bigger impact on box office figures at any of the event screenings. However, they were both working on their own individual projects outside of the country.
 - b. A screening with Terry Gilliam, followed by an animation panel would have been extremely exciting in bringing the film to the attention of animators. Footage from such a screening would have also been used as an extra on the Home Entertainment release.
 - c. A personal tweet from Terry Gilliam about the Adobe ANIMATE CHAPMAN competition and about the release of the film or DVD/Blu-ray.
2. We could not coincide the release schedule with the event screenings and exhibitors are liable for release dates as well.
 3. Collapsing the window with just 1 week's staggering between the theatrical and the cross-platform VoD release was too confusing for the general public to consume who are still unused to such close windows.
 4. There was an issue with mixed messaging. Despite cross-platform release info on all creative online and print materials, some audiences were unaware of each platform release and some didn't even realise the film had a DVD release.
 5. ANIMATE CHAPMAN's didn't have the global reach expected because it was mainly publicised via social media channels. It would have benefited from a global marketing and PR campaign led by Adobe thereby fully maximising on its thousands of fans. A decision to tailor the competition to animation semi-professionals may have also been too limiting as well. Nonetheless, audience participation and the feedback received about the competition was extremely positive. A more hands-on involvement from Adobe and perhaps Terry Gilliam would have increased the prominence and reward for this competition.
- Lack of or limited interaction and response from other Monty Python channels and platforms on social media and online.
 - Galvanising a younger generation of 20-35yrs+ male & female, fans of adult comedy and adult animation (i.e. audience demographics of South Park, Family Guy, American Dad, Ted) to watch an innovative feat of animation.
 - The US release of the film via Epix on the 2nd November which was a couple of weeks after the LFF release maximized on the buzz around the film being featured at the London Film Festival, but this was confusing for global audiences.
 - The online availability of assets / created content and PR surrounding the US' Epix release hindered the exclusivity of the UK's PR and marketing strategies and again confused audiences in the UK.

Overall Conclusions (Do differently's)

1. Event orientated/ red-carpeted event screenings are far more successful than regular release screenings. However, a lot of time and effort is put into the event making and this is no guarantee in producing further sales or screenings for the distributor. The event screening would be a one-off.

2. The LoCo release in January could have acted as the UK Day and Date release of the film at the cost of premium screen sacrifice at the Curzon Soho a few weeks later but for the benefit clearer messaging. The film would have had one single release event at LoCo where all marketing and PR efforts would have been concentrated, thereby culminating in one publicity event attended by the Monty Pythons, press and celebrities.
3. It would have been better for the the VoD release to immediately follow an event screening such as the LoCO Film festival screening event in order to maximise fully on the buzz generated at the event. The VoD release messaging could have been communicated clearly and widely immediately after the LFF screening in October.
4. If the film did not have a slot at the LoCo Film festival it would have been better to have had the UK theatrical release occur much sooner after the LFF Cult Gala to maximize on the buzz generated around the film and the festival.
5. Although the LoCo festival screening in January did indeed work to refuel the buzz generated from the LFF Gala screening, the gap between it and the LFF Gala was far too wide.
6. Release messaging could have been clearer as it was too confusing for audiences and proved difficult in the marketing campaign's messaging. In addition, the national press shows sustained reluctance to embrace cross-platform releases. It also represents a practical issue : cinema and home entertainment are editorially separated in many publications and websites.
7. Pursued the animation angle more extensively to showcase the achievement of 14 animation houses working with the new stereoscopic 3D technology/ art form to the rest of the animation audience/industry. This is based on the animation screening's attendance figures which was similar to that of the Curzon's release night and undeniably the popularity of the animation exhibition at the LoCo Film Festival's green room.
8. A screening event to celebrate Graham Chapman's life featuring a panel discussion with Graham Chapman contemporaries, fellow Pythons and celebrity comedians. The aim of the event would be to create a standout, interactive evening, targeted at Python fans, comedy fans etc.
9. Although some assets were held back for the UK release, Epix's (US) online and network dissemination of co-owned (UK + US) assets meant that that the exclusivity of assets were compromised for the UK release, despite new ones being created as part of the UK PR and marketing campaigns.
10. A Live webcast of LoCo's panel discussion would have been a unique opportunity for the event to be made accessible to a much wider audience across the UK rather than having to rely on specially created content to be played at a later date in cinemas and VoD. Additionally, this wider exposure would have increased buzz working towards the VoD release the following day.



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