



Delivering European Cinema Globally

Launched in September 2017 with the backing of Creative Europe's MEDIA funding programme, **MUBI** set out to expand the audience for European cinema, cultivate new interest in European filmmaking, and increase the accessibility of European films online.

Programming

Our diverse library of European content and our curatorial approach to programming formed the foundation of our offer to new audiences worldwide: to encourage interest in European cinema for its cultural, educational, and entertainment value.

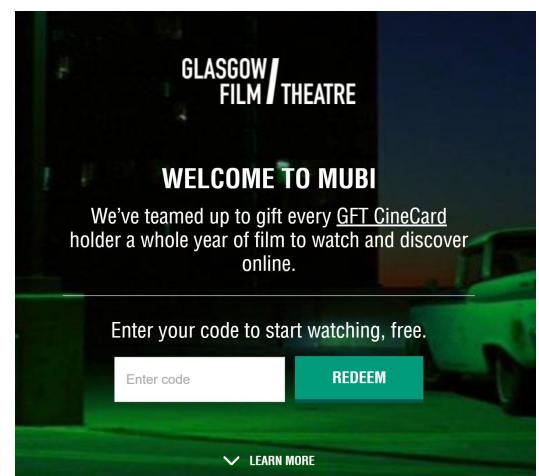
- **1,154** out of **1,831 (63%)** films programmed globally during the project period were of EU origin, with titles hailing from across the continent including France, Germany, Hungary, Italy, Poland, Spain, Sweden, UK etc.
- We ran programming specials featuring critically-acclaimed European auteurs such as Maurice Pialat, Pere Portabella, Aki Kaurismaki, Jean-Luc Godard, Jonas Mekas, Federico Fellini, Ingmar Bergman, Agnès Varda, Pier Paolo Pasolini, Nicolas Winding Refn and more.
- Our celebrated *Special Discovery* programming strand included new and exciting works from emerging European talent such as Léa Mysius, Julian Radlmaier, Pedro Pinho, Filipa Reis and João Miller Guerra.



Partnerships

Through various partnerships, we have been able to target audiences outside of our normal reach and reinforce the availability and accessibility of our European content. This included:

- Brand partnerships such as *So It Goes* (Global), *Film Comment* (US), *Birds Eye View* and *Little White Lies* (UK), with whom we organised a 35mm celluloid screening weekend in London.
- Cinema partnerships with Alamo Drafthouse and Acropolis Cinema (US), Genesis Cinema, The Lexi Film School, NOMAD and Glasgow Film Theatre (UK). The GFT partnership resulted in **964** new trialists.
- Festival partnerships with Quinzaine and Straight 8 (Cannes), Human Rights Watch Film Festival London, Sheffield Doc Fest, London Short Film Festival, Locarno in LA, Green Man Music Festival (UK), and World Cinema Festival Amsterdam (NL).
- Event and promotional screenings such as *Even Magazine's* screening of *PIERROT LE FOU* (US), *THE INFERNO UNSEEN* at the Museum of the Moving Image (US), and Jonas Mekas with *Serpentine magazine* (UK).
- YouTube Essays (i.e. ScreenPrism, with **1,265** MUBI trialists at a **\$12** cost per trial) and Podcast partnerships.





Schools Programme

Our Schools Programme offered free access to MUBI's library to film students around the world, cultivating interest in European cinema from the ground up by promoting MUBI as an educational tool for students and teachers.



- The initiative rolled out worldwide to more than **60,000** film students and to **180** CILECT member schools including La Fémis (FR), Netherlands Film Academy (NL), London Film School (UK), and the University of Television and Film Munich (DE) following a successful pilot with the National Film and Television School (UK).
- The Schools Programme generated over **21,334** redemptions over the project period, a huge success reinstating the importance of European film in academia.
- Teachers and film students are invited to sign up at: <https://mubi.com/filmteacher> and <https://mubi.com/filmstudent>

Paid Social

Paid Social (Facebook, Instagram, Search and YouTube) campaigns were key to engaging a wider and diverse audience and to exposing our European content through videos, trailers, editorial posts, and calls to action to sign up to the service and watch specific films or programming specials.

- Between September 2017 and August 2018 our Paid Social campaigns generated **87 million** impressions, **480k** link clicks, and over **11k** conversions (new trials started).
- Top performing creative “Godard Forever” generated **590,719** impressions, **2,405** link clicks and **132** conversions.
- Total reach across all campaigns/territories was **2,021,800**.

Brand Campaign

From July to August 2018, we implemented a wide-reaching global brand campaign using one bold creative concept highlighting our support for European cinema. The ads themselves became a point of discussion about inclusion, cinephilia and the purpose online platforms serve in introducing audiences to new content.

- In UK, we set up a digital Search and Video campaign, bespoke print advertising (*Screen International, Little White Lies, Sight and Sound, The Observer, FT Weekend*), audio campaign (Adam Buxton's Podcast), tube and fly-postering campaign in London, Manchester, Bristol and Glasgow, and editorial commissioned pieces in our digital magazine the Notebook.
- In US, we set up print advertising (*American Cinematographer, Filmmaker Magazine, Film Comment, The Hollywood Reporter*), digital Search and Video campaigns (including a major expansion of YouTube video essay sponsorships), NYC Subway Media, Direct Mail campaign and analytics study measuring lift in brand awareness.



