

THE PLAN 3

THE STRATEGY OF "THE COSMONAUT"



RIOT CINEMA COLLECTIVE

ILLUSTRATED BY *Steph Frenson*



WHAT IS IT

It's one of the first projects in the world that tries to combine a new model of business based on added value and a more involved audience.

“**THE COSMONAUT**” is a feature length film produced by Riot Cinema Collective which proposes a new model of financing production and distribution, making full use of the tools of communication available: Internet, social networks, communities and mobile phones.

In regards to the **FINANCING**, “The Cosmonaut” has been one of the most successful projects in the world in the use of **CROWDFUNDING**, having raised €400.000 from over 4,500 people who have made small and medium sized donations to make the film.

We have generated, well before the premiere, an enormous **COMMUNITY** of fans who, through their participation in our social networks, games, and events, have helped to promote the film, that will finally be **DISTRIBUTED** in an innovative way, thanks to the use of **CREATIVE COMMONS** licenses and the **INTERNET**.

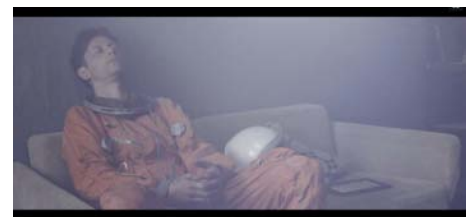
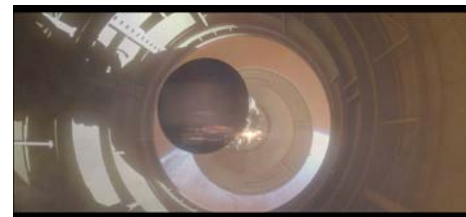
As well as this, a new paradigm in the way new audiences consume content lead us to change our own paradigm of **PRODUCTION**, thus making the traditional film into a **TRANSMEDIA** project, so that we can build a story-universe through the use of different platforms like text, photo, audio and images, all part of the main story



1.- THE FILM

“THE COSMONAUT” begins in 1967 with the arrival of Stas & Andrei, two young friends, to the recently constructed Star City, where the first cosmonauts train to go to space, and where a race against the clock goes on against the Americans in a bid for sovereignty of space.

Stas and Andrei will live first-hand the political intrigues, the power struggles and the successes and failures of the majestic USSR in what has come to be some of the biggest achievements of the 20th Century. They will soon meet Yulia, a telecommunications engineer with whom they will establish a deep friendship, always teetering on the verge of love but without it ever happening.



“THE COSMONAUT” is the story of three characters surrounded by a historical event that lasted for over fifteen years: Successes, failures, accidents, conspiracies, favoritisms and secret missions. From Riot Cinema team, amongst the youngest in the Spanish film industry, we have been working for over three and a half years preparing the portrait of an era which has not yet been told about, filled with unique locations and a highly detailed photography, production design and acting work.

2.- KEY NUMBERS

“(…) We are on the verge of a very important technological change. The container greatly affects content. What was once considered the window for exploitation (first going to the cinemas, then DVD, video on demand, then pay tv and finally terrestrial TV) that model is bankrupt. It went bankrupt because the technology has gone ahead of it. The solution lies in finding new business model.”

FERNANDO BOVAIRA, producer of “Agora” and “The Sea Within” among others.

I- CROWDFUNDING: A financing method praised by magazines like Time or Wired. During the three years of financing for “The Cosmonaut”, anyone could become a producer for as little as 2 euros. They all received a welcome pack as well as having their names on the credits, making the project one of the most successful in the world both in economic terms as well as in number of participants

II- COMMUNITY: This method and the continued presence in social media allowed us to create a community of people (fans of the film) who collaborate in the production and distribution, raising awareness and helping in small tasks.

We calculate the community of “The Cosmonaut” to be in the thousands, among which we have influencers as well as the sympathy of the media outlets who talk about us very often.

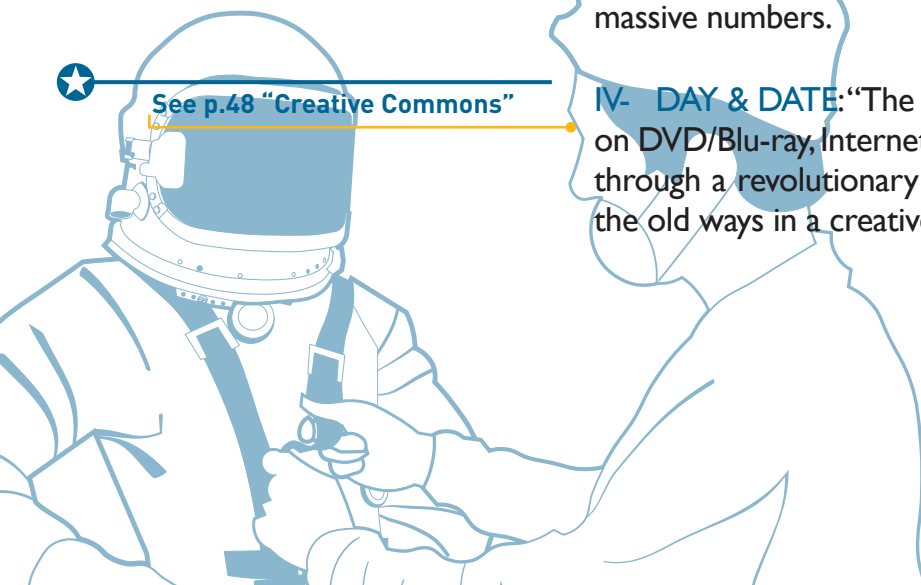
III- CREATIVE COMMONS: “The Cosmonaut” uses a license which goes beyond the concept of copyright, and under certain conditions, allows the film to be distributed for free, for it to be copied, remastered and modified thus generating new material which stems from the original. This allows for infinite and new lines of business, and it furthers the scope of distribution in massive numbers.

IV- DAY & DATE: “The Cosmonaut” will open simultaneously on DVD/Blu-ray, Internet (free and in HD) TV and film theatres through a revolutionary system of distribution which exploits the old ways in a creative manner.

★ **See ANNEX “New consumption”**

We consume more culture than ever but we spend less on it and do so in different ways.

★ **See p.48 “Creative Commons”**



3.- ACHIEVEMENTS

● What have we accomplished so far?

Since May 11th 2009 (the day we launched our website) we have achieved:

308.935 Euros invested by 598 INVESTORS and more than 4145 PRODUCERS.

A CONSTANT PRESENCE in online and offline media (both nationally and internationally)

Almost every TV **IN SPAIN** (eg: Cuatro, TVE, La Sexta, TVE2, CNN+), radios (eg: SER, 40 Principales, RNE, Radio Circulo), newspapers (El Pais, El Mundo, ABC, Publico, ADN, CincoDias) magazines (eg: Fotogramas, OnMadrid, Metropoli), and more than 300 blogs have all talked about us.



INTERNATIONALLY: The film has been requested by both Sundance and Berlin film festivals for their consideration. It has been included as a case study in Sheri Candler and Jon Reiss' "Selling your film without selling your soul". Mentions in Wired magazine (UK) and noticeable presence online in blogs such as Brian Newman's, former CEO of the Tribeca Film Institute, and The Workbook Project (leading reference for new media and indie films in the US).

CONFERENCES IN OVER 100 EVENTS, BOTH NATIONALLY AND INTERNATIONALLY: festivals, universities and institutions (Pixel congress in Paris, World Conference of Screenwriters, Oxford University, UB, UOC and ESCAC in Barcelona, Universidad de Navarra, Universidad de Valencia, Medialab Prado, Campus Party Spain and Campus Party Europe, Camon Alicante, EOI, etc.).

CASE STUDY at universities, doctoral thesis and marketing and business schools like the Instituto de Empresa, one of the most prestigious in the world.

● What they've said about us

“One of the Creative Crowd’s Greatest Hits.” WIRED UK

“Their crowdfunding video turned me into a Cosmonaut.” Brian Newman

“Has The Cosmonaut discovered the future of cinema?” Todd Brown, TWICH

“If their example takes hold, we are entering a new era in Spain.” TVE

“One of the best examples of the power of the internet.” CNN+

“The most stimulating film project in Spain nowadays.” EL PAIS

“Innovation, courage and rigor.” Pedro Perez, FAPAE

“A provocative new paradigm. A trailblazing project worth following.” Peter Broderick

● Awards



I Premios a la Innovación Audiovisual en Internet RTVE.es

WINNER - FICTION



Foro de Proyectos de Creatividad
CAMPUS PARTY EUROPE
WINNER



Red Innova 2010-
Most Innovative Internet Startup
ENDEAVOUR FOUNDATION
SELECTED



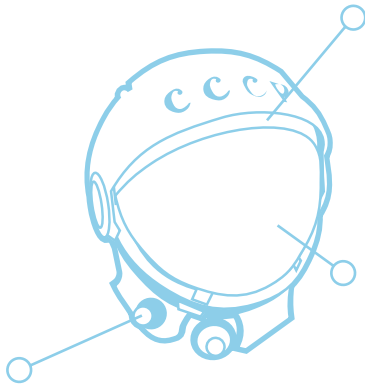
Most Innovative
Tech Startup
RED INNOVA
EOI BUSINESS SCHOOL
SELECTED



Power To The Pixel
Pixel Lab
SELECTED



US Film Industry
Immersion Programme L.A.
LATC / EGEDA
SELECTED



4.-FINANCING

The total budget for “The Cosmonaut” was set at 860.000 Euros at the start of the project, three years ago. What follows is a breakdown of where the money has been used in the budget (including the amounts raised and what is left to be achieved), and a more detailed vision of the income which has allowed the project to happen to date (November 2012).

Of the total budget of 860.000

AMOUNT NEEDED FOR	ACHIEVED	TO BE ACHIEVED
Salaries	82.016,89 €	220.365,46 €
Preproduction	46.491,25 €	18.810,51 €
Filming	257.802,85 €	0 €
Postproduction	69.654,79 €	110.330,00 €
Distribution	25.828,25 €	28.700,00 €
TOTAL	481.794,03 €	378.205,97 €

Achieved so far

PROVENANCE	AMOUNT
Merchandising	138.061,52 € ¹
Private investors	260.880,38 €
Awards and others	22.906,57 €
ICAA grant for the use of new technologies in Transmedia	99.595,00 €
Team members who have swapped their salary for an investment percentage	123.640,27 € ¹

Total amount obtained via crowdfunding:
398.941,90 €

(1) If you have any doubt about this amounts, drop us an email

In “THE COSMONAUT” we have used unconventional ways of financing (crowdfunding and micro-investments, awards...) as well as conventional financing (sometimes we met our objective, other times we didn't) In our forthcoming book “Riot Cinema Workbook” you can find in detail all the hows and whys and what mistakes to avoid.



p.24 «Riot Cinema Workbook»

TRANSMEDIA

ADDITIONAL CONTENT GUIDE



TRANSMEDIA

“A transmedia narrative is that which uses multiple platforms where every element contributes in a unique way to create a narrative universe for the spectator/player/user. The use of different platforms creates different “access gates” through which the consumer can submerge himself in.” HENRY JENKINS

Cinema seems trapped in films which last 90 to 120 minutes for reasons now obsolete (film cans, advertising pauses...).

During the editing of “The Cosmonaut”, we not only did “The Cosmonaut”, but also 32 pieces of between 2 and 15 minute which expands the universe of the film and which, at this point, are as important as the movie itself. They are not satellites.

Of course, the film can be watched alone and be understood, but our story-world includes the transmedia pieces, which are crucial to understand the universe where our story is set up. The same thing works for the book and the narration created to be told through Facebook.

Now, finally, we truly understand what the meaning of **TRANSMEDIA** is and we are quite excited about it because we have probably discovered the future of film (and the ability to tell stories). We have reinvented the language so that you, the spectator, can live the story of “The Cosmonaut” in a richer way.

We hope you enjoy it as much as we did making it.

“The reason why people are talking about transmedia is because they are confronted by the fact that the system is no longer working. There’s no money. Big sales companies are not paying what they promised they’d be paying. Only light in this dark system is this blinking thing of transmedia”
MICHEL REILHAC, Executive Director, Arte France Cinéma.

Our distribution model allows us to not have to constrain ourselves to standards, and that is why we can explore the world of “The Cosmonaut” from many and different perspectives.

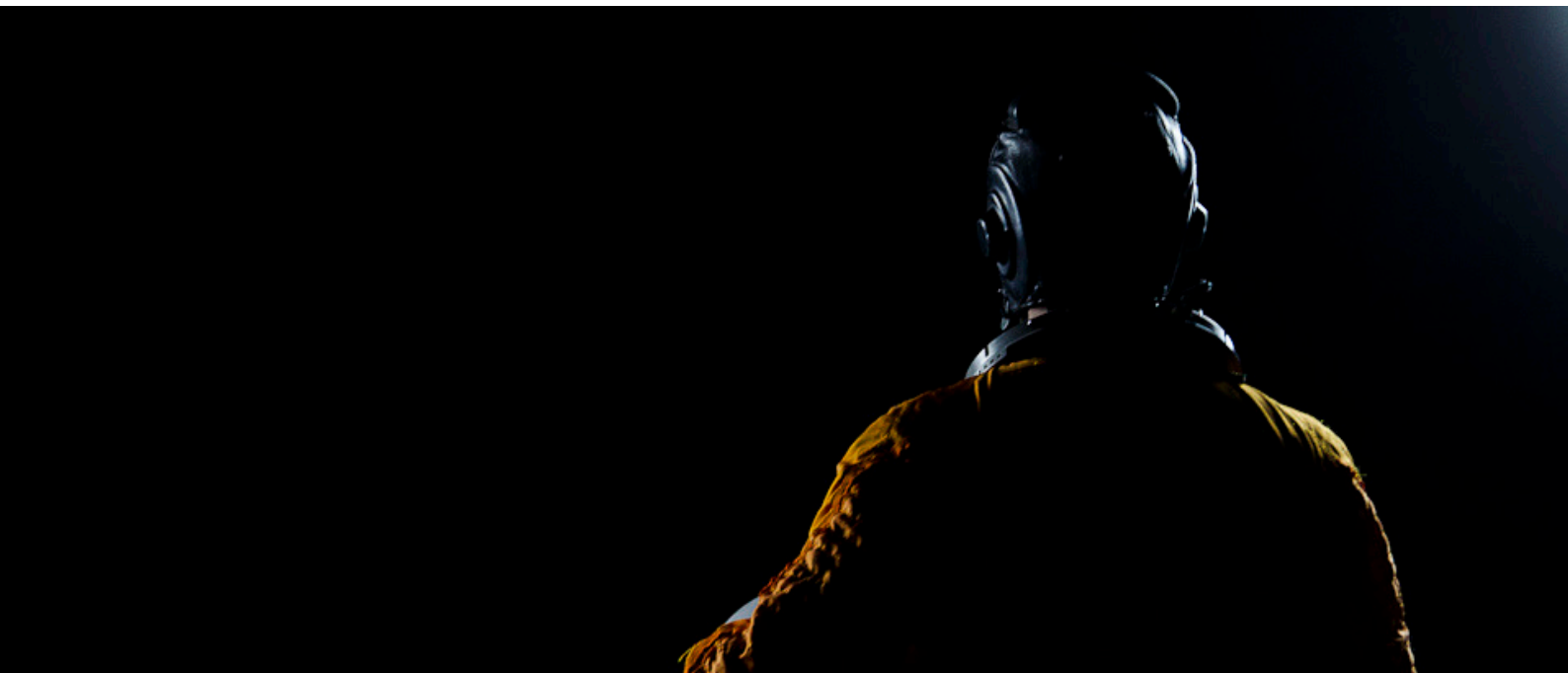
• Objectives

CREATIVE FREEDOM. We want to tell a story without being limited by the format.

THAT THE SPECTATOR CAN CHOOSE which parts of the story interest him the most, how much he wants to get involved, how much he wants to see.

That the different formats we will use allow us **DIRECT MONETIZATION** of the contents in a richer and more ample way than what a simple film can allow.

To convince **BRANDS** to get involved through these contents, with **ENDLESS POSSIBILITIES** to explore.



WHAT FOLLOWS is a list with all the contents that are being generated around the universe of “The Cosmonaut”, all of which are able to be monetized and which also further the participation of the audience.

• Types of content

- CLASS 1 - FREE

All the transmedia content available on our website, in the DVD-USB of the film and in different platforms, available to everyone. Some of them will be premiered the weeks prior to the premiere, others at the same time and some of them later on.

- CLASS 2 - K PROGRAMME

One of the most important things of the experience of “The Cosmonaut” will be the K Programme. K Programme will include many interesting and unseen content which you will only be able to enjoy if you have subscribed. The subscription will be paid once only.

see p.34 K Programme



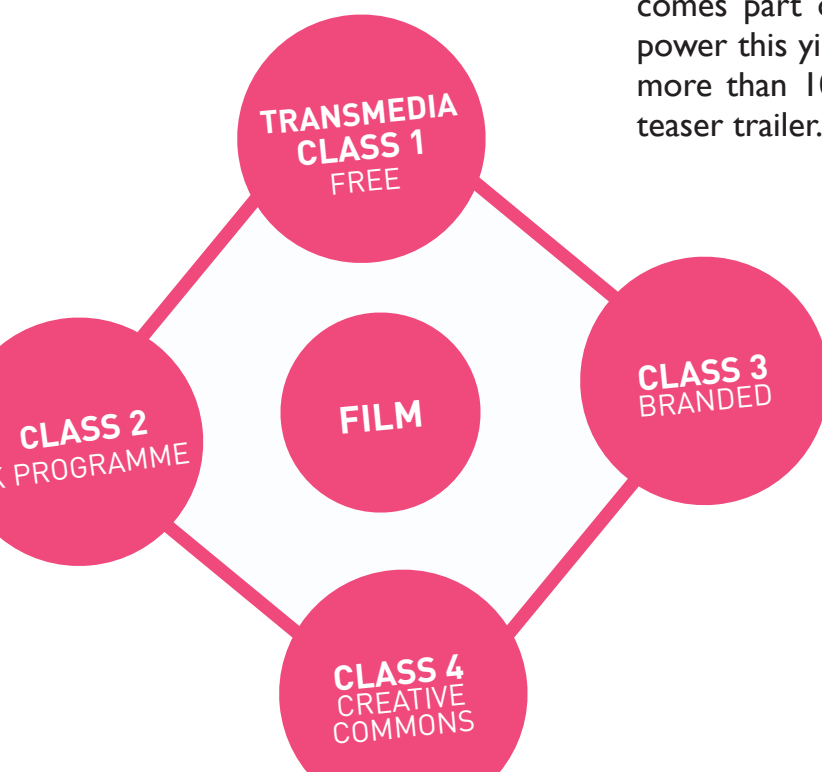
- CLASS 3 - BRANDED

This content can only be produced if we achieve sponsorship from a brand who is willing to assume the costs of its development in exchange for making it a sponsored product.

They only take place if paid for by a brand, who has an opportunity to expand their image getting involved with a creative community and relating themselves with a fascinating story, through which they can generate new content and thus engage with the users.

- CLASS 4 - CREATIVE COMMONS

Take any part of “The Cosmonaut” and make your own creations. Whatever it turns out to be, it immediately becomes part of “The Cosmonaut”. We experienced the power this yields at the Teaser Remix Experience, where more than 100 users created their own version of the teaser trailer.



1.-WEBISODES

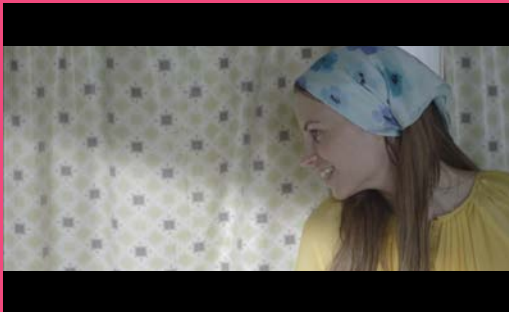
The Transmedia stars. The webisodes explain parts of the universe of the The Cosmonaut which remain more obscure in the film, by presenting secondary plot lines... There are 35 pieces, some filmed on purpose while others are gems which we encountered during editing and which for various reasons didn't make the final cut.



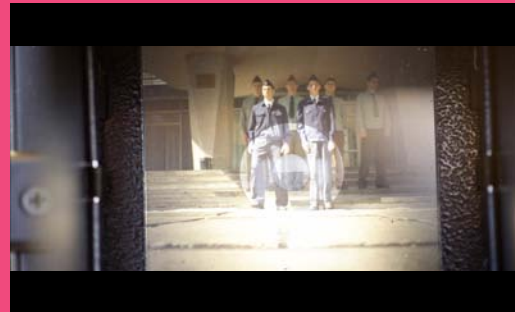
THE OKBS The Americans had NASA. Russians, however, had different agencies which competed against one another. Some say this was the reason they lost the Space Race.



LOST COSMONAUTS The policy of the soviet supreme was clear: "If something goes wrong it becomes a state secret" Four chilling stories about lost cosmonauts.



THE GOOD OLD DAYS "They were going to flip a coin to see who asked me out first. I remember we laughed a lot. And the lake, and the sunny Sundays and all those stories..." - Yulia.



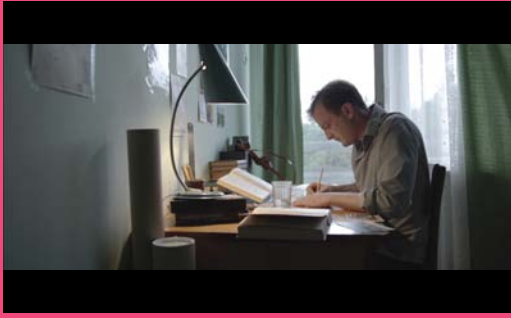
A CORRECTION The events told in Lost Cosmonauts aren't a laughing matter. Or aren't they?



RADIO HOOLIGANS "The spectre for short wave between 25900 and 27000 kHz is as inhospitable a place as space, you never know what you'll find" - from the Survival Manual for the Pirate Radio.



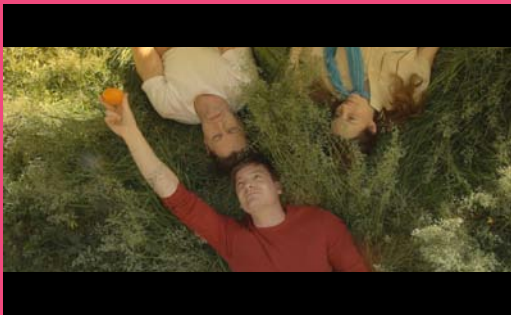
THE MOON LANDING When you lose a race...you don't wait to see the trophy being given. Where were you when the Americans won the Space Race?



WALLS HAVE EARS Guy Code. Rule 7: if there is a sock on the door... you've been graciously sexiled. Andrei and Stas avoid censorship and military mics, but not their hormones...



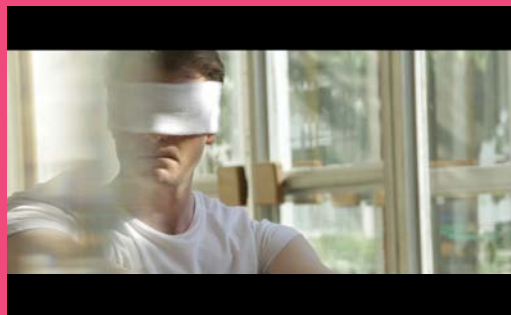
SUNDAY BALLROOM "Girls just want to have fun"
- Stas



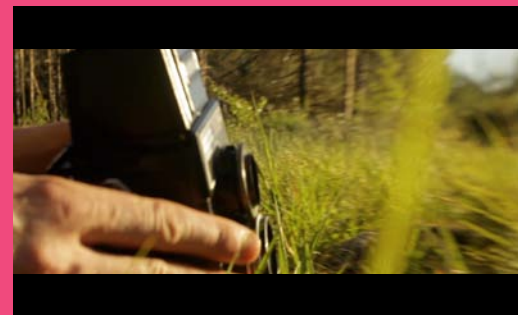
TRIANGLE



BLIND What happens when you go blind? Only Stas is able to cheer Andrei up during the hard times.



MYTHS OF THE NEAR FUTURE "Civilised life is based on a huge number of illusions. The trouble is that we forget that after a while and we are shocked when reality is torn down around us." - BALLARD



PORTRAITS Andrei tries to take a few shots of his friends. It won't be an easy task.



AUTOSTOP The Hitchhiker's Guide to Star City



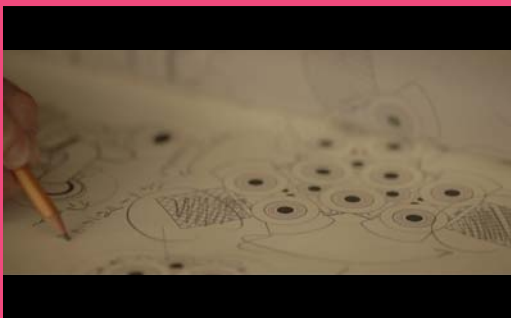
SMOKESCREEN Korolev and Chelomei competed against each other to see their programmes through. In the end, the NI beat the UR700...but lost the war against the americans.



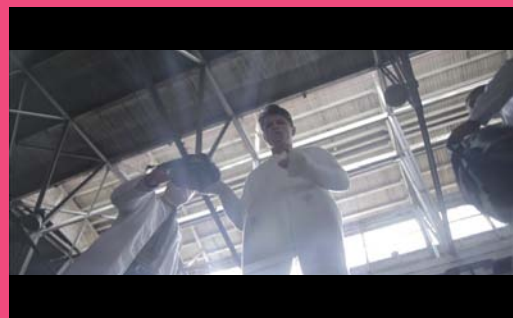
THE MESSAGE When they were both cadets, pranks were first order of the day. Years later, one in particular haunts Andrei following Stas' disappearance.



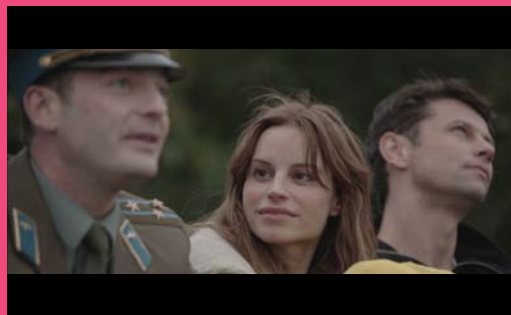
INDUCTION PARTY 1971 Some years before dying, Gagarin invented a ritual to welcome the new recruits to the 'Fraternity of the Cosmonauts'



BOOSTERS FROM: Moscow TO: Florida
AMERICAN AIRLINES - US741 THU 25OCT
TERMINAL A
ON BOARD: LUNCH



UNDERWATER There is only one easy way to simulate zero gravity to train the cosmonauts. To submerge them in 37000 litres of water.



WHY THE MOON When Yulia asks why the Russians and the Americans insist on going to the moon and not say, Mars, Stas has the answer.



NARROWEST HINGE 'And the narrowest hinge in my hand puts to scorn all machinery'
-WALT WHITMAN.



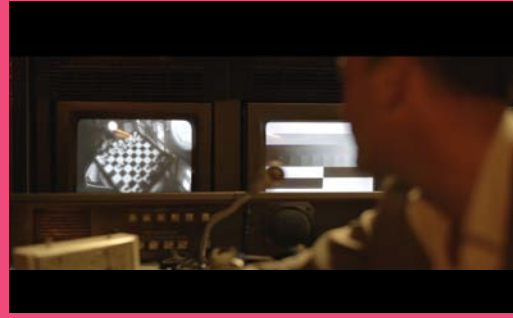
THE RITUAL Before lift off, every cosmonaut must endure rigorous rituals in honour of Gagarin. "One small pee for a man..."



KOLIBRI "I once heard a story about a breed of hummingbirds. The male courted the female two at a time. The one who lost, flew towards the sun..."



TRAVELING TO THE MOON To lift a 16,000 tonne rocket you need an initial speed thrust of 38,000 km per hour. The trip to the Moon lasts three days...



SPACE CHESS Checkmate mate



THE X FILES The content of this piece will allow your imagination to fly, but first you will have to find it... As with all erotic material in the USSR, this is a secret.



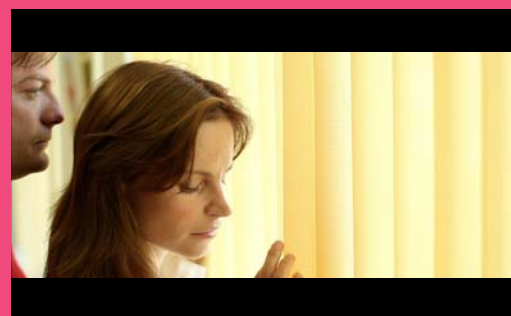
REENTRY "Stas, can you hear me?"



SMALL ACCIDENT A radical way to reinterpret a scene of the film. Only for close observers.



NEWYEAR'S EVE 1975 ends...



ICAROPHOBIA From the "Dictionary of Space Medicine" by Hans Von Kubert, 1974 - "Icarophobia is a rare variation of agoraphobia which affects pilots and astronauts".



ALTERNATE ENDING To interpret the film one way or another may depend greatly on this episode. With music from the master Edward Artemiev.



THE MOON FILES The Moon files is probably the most important piece in the Transmedia universe of "The Cosmonaut". It is a 15 minute short film where we will see everything that happens to Stas since the moment he loses contact with Earth until his return. Many things are left unexplained in the film which are disclosed in this short film. A system fail in the energy levels of the ship, a trip through space filled with memories, a conclusion.

The universe of the film, told in first person.

Based upon the primitive military IT messaging network used by the cosmonauts, Nayik covers the cadet years of the main characters and ends shortly after the beginning of the film, in 1971.




Through the use of 13 different Facebook profiles, with 7 main characters and 6 secondary ones, whose roles will develop in the main characters timelines, we will create a fiction which will interact throughout 6 weeks with the personal profiles of the fans who wish to join in.

As well as Stas, Andrei and Yulia, in Nayik we will also find key characters in the story, like Chelomei and Kamanin, or historic ones like Yuri Gagarin or Vladimir Komarov. Wall comments, pics, documents and songs could be followed daily on social networks, or enjoyed afterwards in a website.

3.-THE HUMMINGBIRD



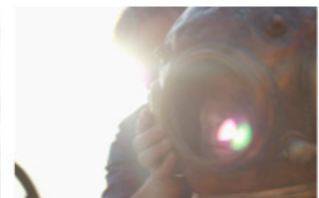
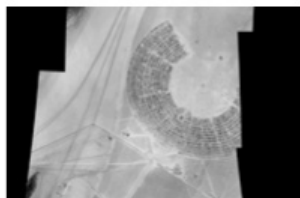
THE HUMMINGBIRD BELIEVING IS A CHOICE

A documentary by Watergun based on  THE COSMONAUT

<http://watergun.tv/project/the-hummingbird/>

The Hummingbird is a fictionalised documentary about a group of filmmakers who visit the set of “The Cosmonaut” in former USSR territories. A call from Anna, a young Russian who claims to be the daughter of a lost cosmonaut, makes them wonder how much truth there is around the ‘black legend’ upon which the film is based on.

Their trip will take them to places where unknown and hidden events from the Soviet space program took place. They will interview people and follow ambiguous clues which will bring them closer to the elusive truth, impossible to attain.



4.- THE VOYAGE OF THE COSMONAUT

“The Voyage Of The Cosmonaut” is a memento album. It is also a poem book in the shape of a diary. It contains scrap notes, fragments, moments lost in time. Photographies too.

“The Voyage Of The Cosmonaut” is an assortment of notes and thoughts from Stas, Andrei and Yulia during the years in which the story takes place.

They are their intimate diaries, intertwined with historical events, and which, at one point, includes the thoughts of the creators behind this project - Bruno, Carola and Nicolás, and the pictures of something that became more than a shoot, it became a voyage.

The format we will use to transmit this part of the transmedia will be a collectors book, with extreme care taken in its design, cover, pages. This book is thought up as a memento itself. It will contain the memories of what our story means.

There will also be a digital edition accessible to all the members of K Programme.

“Poetry For Cosmonauts” was our first experience as editors. The end product and its packaging have been highly praised, and recently the second run of 500 copies sold out. We wish to take even more care and detail in “The Voyage Of The Cosmonaut”.





“I once heard a story. It was about a breed of hummingbirds in South America. The males courted the female two at a time. The bird who was rejected would raise his feathers for a second and then he would start to fly towards the sun, until he died of exhaustion.”

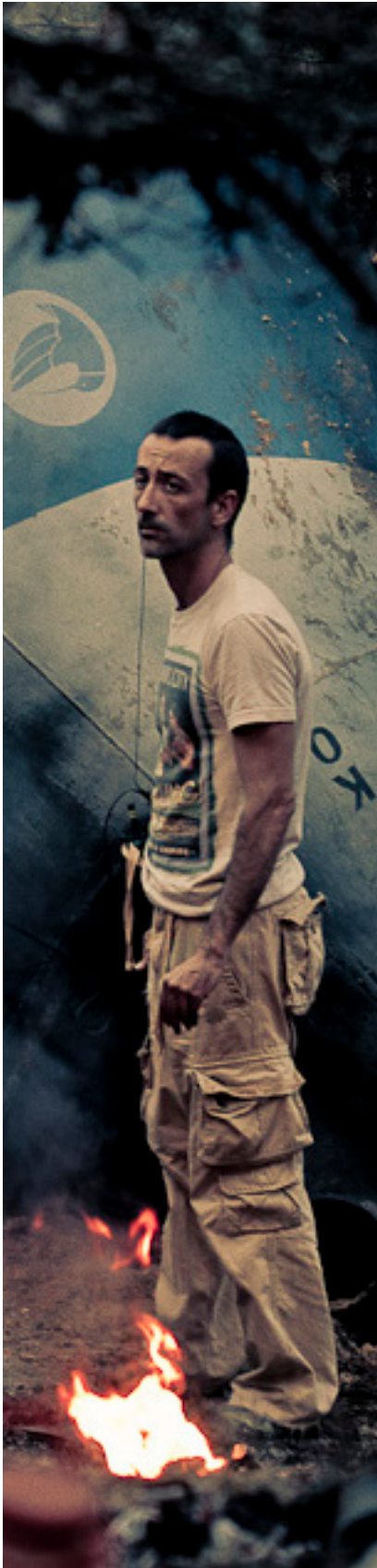


“Your mouth of a pale red, like a fish freshly opened.” It’s part of a song Yulia used to sing. I remember Yulia. In fact, she’s the only thing I remember of the last days before the launch. Her and the northern lights.”



“I am not very ambitious. The only thing I ask for is that they don’t forget me. Nothing else. That they remember me as being ugly or silly, but that they remember me. That is how we exist. In memories. If no one remembers you...”

5.- FIGHTING OF



News that a Russian investor would finally withdraw his pledge of 120,000 euros and the entire shooting of “The Cosmonaut” being at risk was only the tip of the iceberg. We thought that after that, Karma would be kind to us and everything would run smoothly. How wrong we were.

On the second day of shooting we were on our cabins ready to start the day. The washing machine we were promised didn't work and we had 35 uniforms that needed to be ready in a few hours, piled up without a chance of washing them. The air was heavy and the constant buzz of what came to be Latvia's worst plague of mosquitoes kept tormenting us. Expenses were spiralling and we'd only had one day of shooting and been less than 72 hours on Latvian soil, during which time the first member of the team had already returned to Spain. At that moment we held a meeting and adopted two decisions that would mark the way for this documentary: we would appear as calm as possible in front of everyone who could watch us when we were streaming, but we would also allow Alberto, who was in charge of the making-of, to film everything. The film of course, but also the early morning meetings, the fights, the quarrels, the drunkenness, the problems. No one would ever ask the camera to be turned off during an awkward situation.

This film is witness to one of the hardest things we have done in our lives. Shooting “The Cosmonaut” became a point of no return. Trapped. We couldn't come back. We couldn't not shoot. Had we done so, our careers would have ended. We would have let everyone down, our prestige down the drain. Our first and last movie... and it was almost so.

This documentary is a portrait of the hell we lived in Latvia and Moscow during 8 weeks. A testimony of survival. A trip which, as Herzog says, forced us to reach the limits of sanity, to fight against fate, to live with evil and persevere in our dreams.

6.-MUSIC

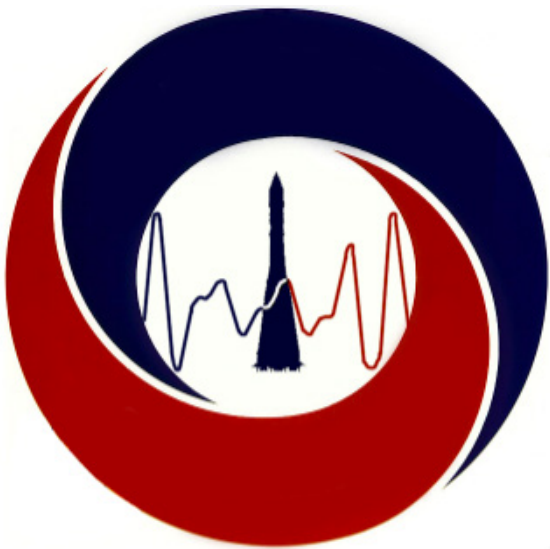
• Official Soundtrack



After four months editing and three different cuts without finding the tone for the film, Nicolás met **JOAN VALENT**, composer of scores for films like *La Chispa de la Vida* from Alex De La Iglesia, and the only living Spaniard who is published by classical music label Deutsche Grammophon.

He had a stab at editing a scene with one of his compositions. Joan didn't know it then, but when he created his album "Insula Poetica", he was, in reality, composing the future score of "The Cosmonaut". It was love at first sight, and the resulting score is absolutely spectacular. A dream come true.

• I hear voices from Space



KAI OCHSEN, founder of German label **FK DIGITAL RECORDS** (an alternative music label to the mainstream distribution channels who promotes digital media and quality electronic music) fell in love with "The Cosmonaut" and produced an album where his group of 20 bands composed tunes inspired by the plot of the movie. Distribution will be digital, and maybe in a pendrive like Radiohead did with their album *In Rainbows*.

As well as thinking it was a great idea..the album itself turned out to be incredible. We ended up using a lot of the tunes for the transmedia.

• Transmedia Sessions

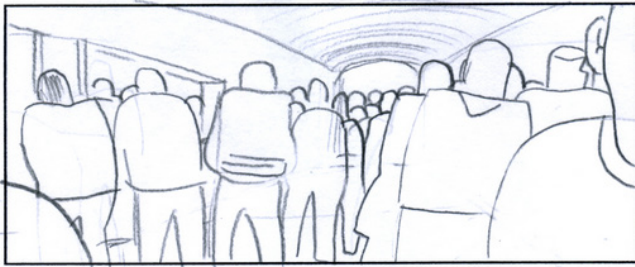


Another key musician in "The Cosmonaut" has been **RE-MATE**. We were all already fascinated by his music and he loved the idea. We agreed he would compose some songs as a way to collaborate. Some can be heard in the Webisodes, others in the first official trailer (which was praised by the music) and we now put them all together in this kind of alternative soundtrack, which includes music from artists like **TRYAD**, **CUMIE**, **LITTLE TOYS**, **EDWARD ARTEMYEV**, and classical composer **PAVEL CHESNOKOV**, alongside the artists from FK Digital Records.

7.- EDUCATIONAL CONTENT

- Pack for students and film schools.

We believe it is important to transmit what we learn and that is one of the reasons that in “The Cosmonaut” everything has always been transparent and we have been telling people on a daily basis about how the project advanced, what problems we encountered and how we had decided to do this or that.



The DVD we will sell to schools and students at a reduced price will contain the movie, the Linear cut, all the musical scores, an audio commentary from each of the departments of the film and access to download all the contents of the movie - Contract models, budgets, dossiers, storyboards, all the script versions, including the technical one... In essence, a trip through the project which can be used by the student or the teacher to learn the insight of how a project is created from its inception, how it evolves and how it changes, for better or worse, the end result.

In short, the DVD we would have liked to have as the only textbook when we were studying and which will be complemented with the book “Riot Cinema Workbook”.

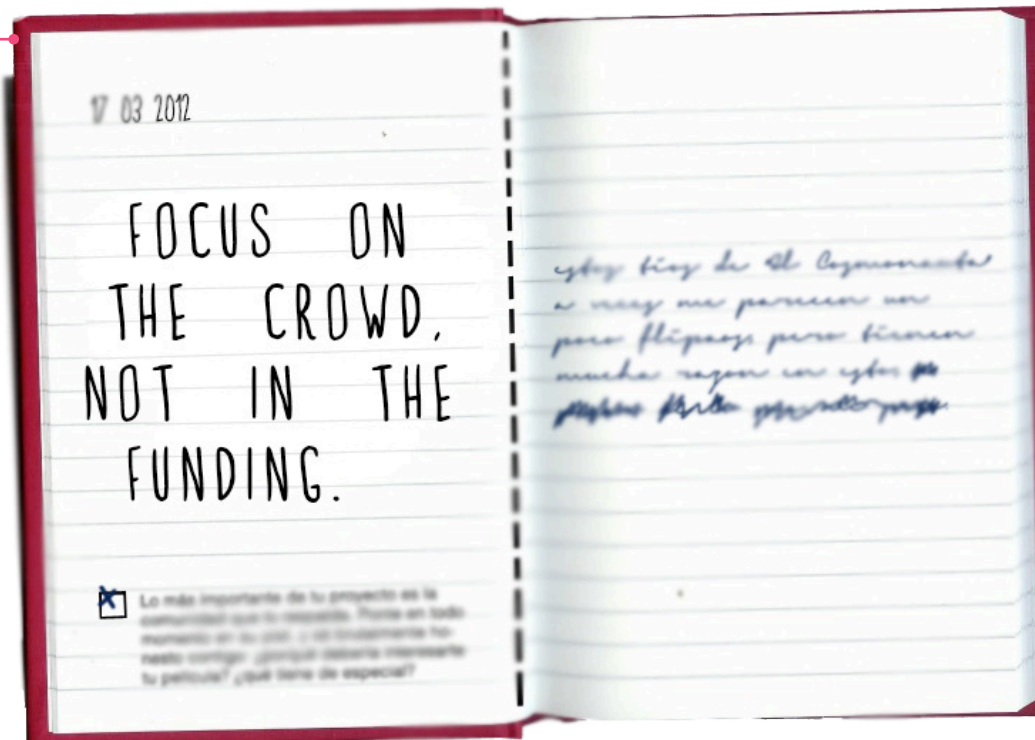
• Riot Cinema Workbook

A small indie film manual which collects in about 100 phrases and small footnotes all the experience we have accumulated in over three and a half years producing cinema to the limit. It contains a section for your own notes and a quick glossary (sort of 'Are you planning on crowdfunding? Pages 12 and 24.' 'Internet, where do I begin? Pages 50 and 52.')

A guerrilla manual, physical, handwritten, ready for combat or for shooting, or to have in the shelf of a production company.

We are still thinking this one out.

The pages can be cut and shuffled randomly as if they were a deck of cards, like Brian Eno's 'Oblique strategies', and each one includes a score sheet, much like a Cosmopolitan test. Add them both to see how 'cooked' your project is. Of course this has no more value than that you wish to give it.



• Linear Cut

It is said that a film is born at the editing room. “The Cosmonaut” has had six deaths and one resurrection. It was on the seventh cut that we finally found the film we wanted to do. Once we had the key (tons of thanks to César Velasco-Broca who helped us think how to turn everything around) everything ran smoothly.

Before that there were 6 variations over a linear version of the film that didn't quite work for us. It is fascinating, because though it may sound impossible, they are two completely different films. Very little in common. The characters are not the same depending on the version. The rhythm changes. The empathy shifts. Everything is different.

We wanted you to see it too. We will bring to light the last of the linear cuts so you can compare and learn, much like we did.

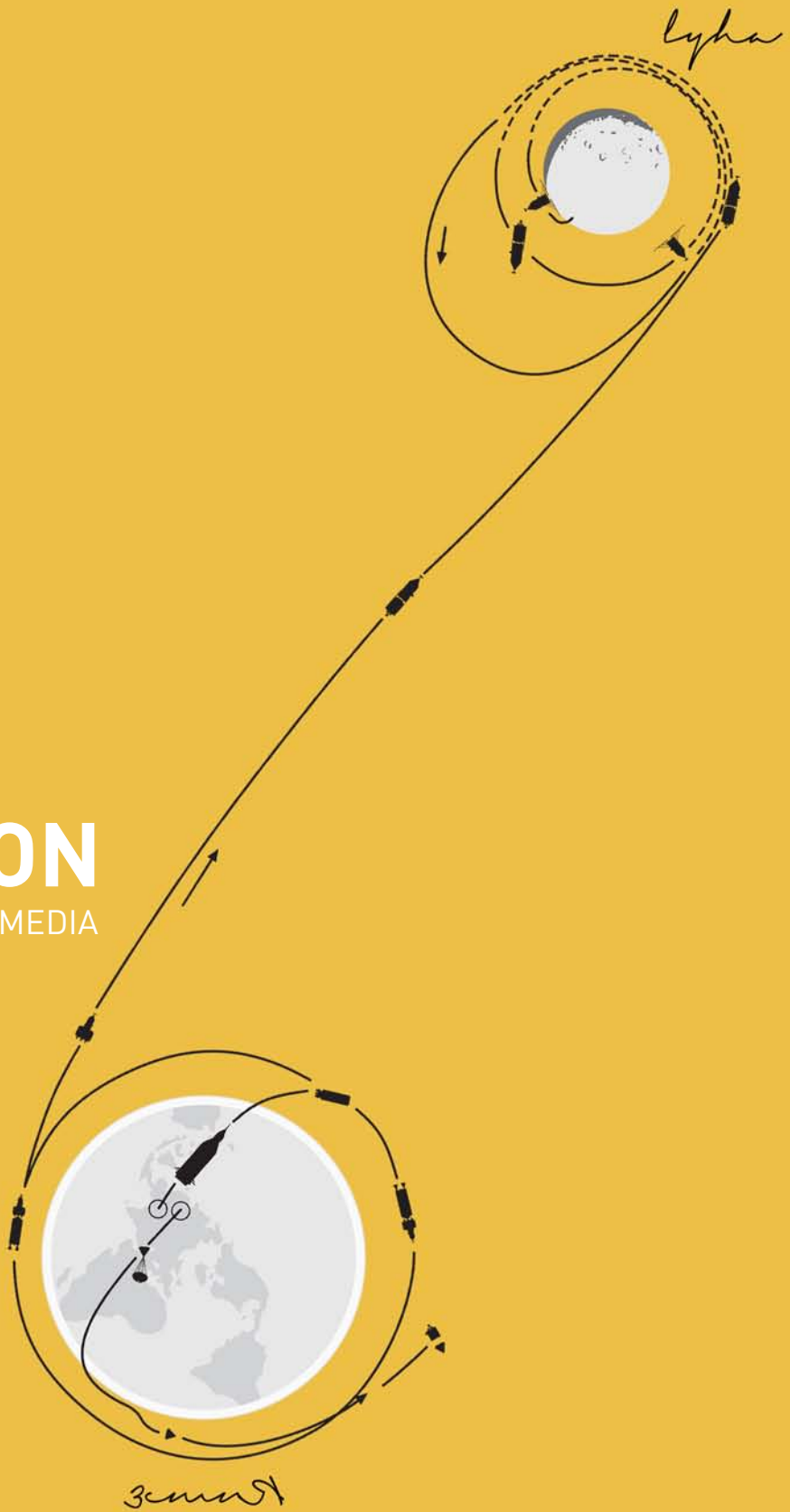


The obsessively detailed visual map we made with frames from the movie in our editing room, and from which Lineal Cut came out.



DISTRIBUTION

STRATEGY DEPENDING ON MEDIA



1.- DISTRIBUTION FLOW

• Changing the paradigm

Until now it was the exhibitor or distributor who decided when and how you had access to the film. Internet has changed that paradigm and it is now the users who decide how to enjoy the contents, but above all, they decide when.

With this in mind we planned on designing a distribution system adapted to this new reality. A system which had the spectator and his needs in mind above all else.

- **SIMULTANEOUS PREMIERE:** Cinema, Internet, DVD-USB and TV.

See Pages 35-36, "Sidekicks"

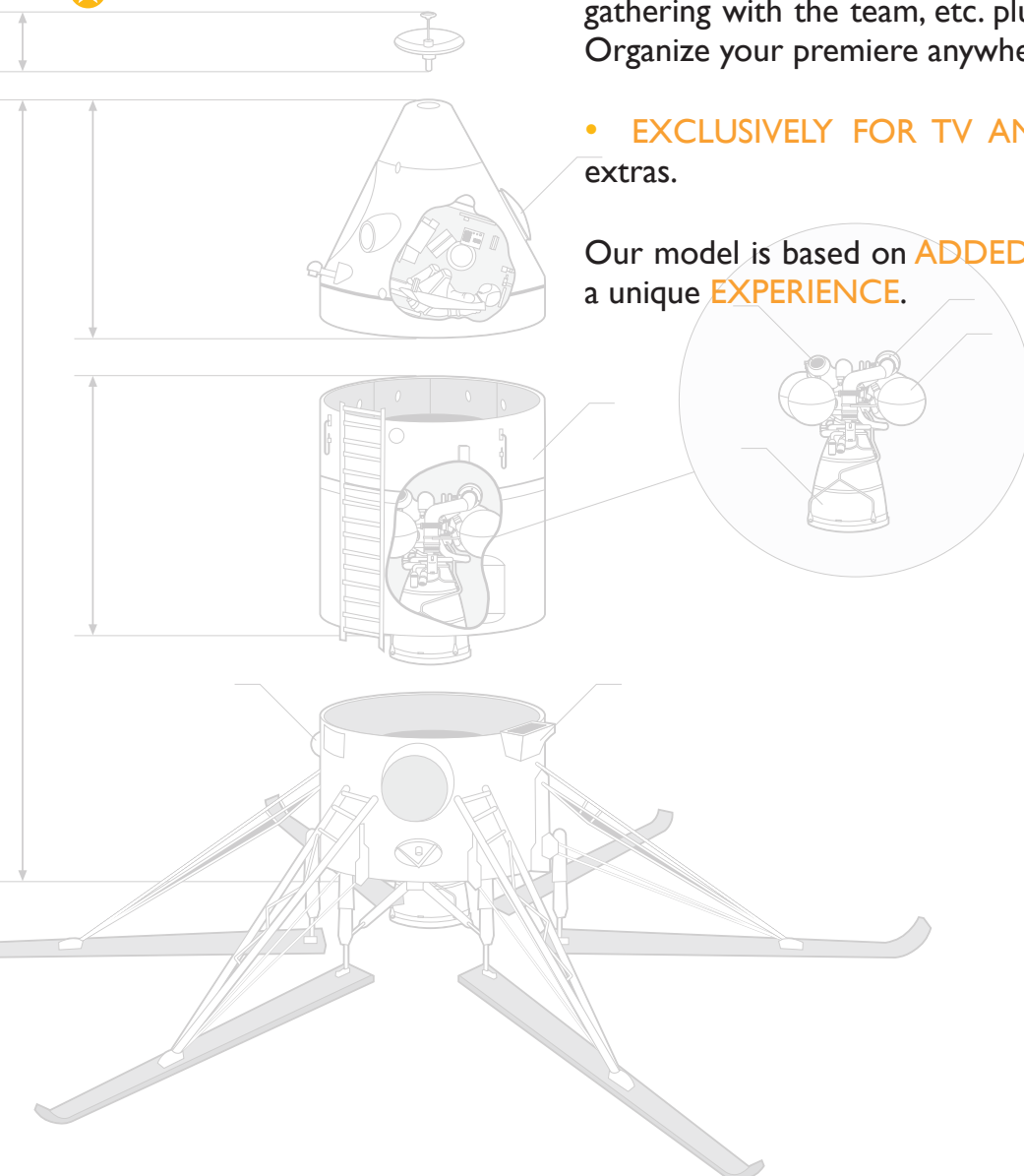
- **FREE ONLINE EXHIBITION AND IN HD:** Share to view system + 'Sidekicks' concept.

Pages. 34, 35, 42.

- **CINEMA PREMIERE AS AN EXPERIENCE:** Tie-in party, gathering with the team, etc. plus Partnership Programme - Organize your premiere anywhere in the world.

- **EXCLUSIVELY FOR TV AND VOD:** Alternate ending, extras.

Our model is based on **ADDED VALUE** and the creation of a unique **EXPERIENCE**.



2.- AN EXPERIENCE

The data we have give us a clear idea about a recurrent situation - Audiovisual content is easily accessible and without cost, and users are ready to put quality and legality first. It is impossible, and we believe, futile, to fight against this trend.

Nonetheless, the increase in sales of special edition DVDs or almost a 50% increase in terms of spectators going to screenings when a film is presented by the director or actors, make a tendency clear - The audience is willing to pay for an experience.

1) The user, whether allowed to or not, will consume content for free.

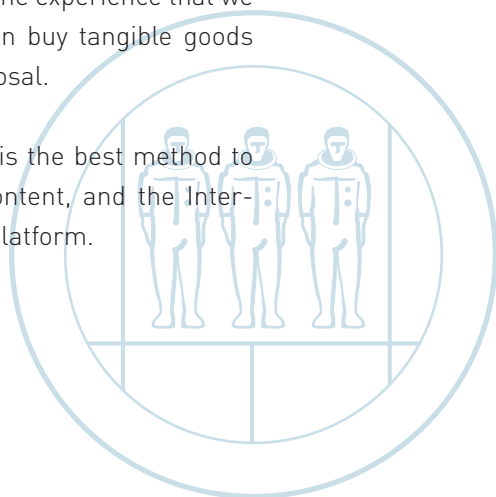
2) If allowed to consume and distribute the content freely, the film reaches more people.

3) Our economic model is based on added value, in the things which can't be copied, so that, the more people that watch the movie, the more will want to participate afterwards in the experience that we offer, or even buy tangible goods at their disposal.

4) The user is the best method to distribute content, and the Internet is their platform.

A signed book, a concert, a film festival or a digipack with a frame from the film...All this 'packaging' (continent) is added value which makes the product (content) more attractive and worthy of the economic disbursement.

It is about giving the spectator things which can't be copied. Authentic things. Experiences. We want to generate a series of unique moments for the user, allowing him to get involved and participate, to live "The Cosmonaut" as something bigger than just a film.



• Former results

From the beginning, we planned on doing events which could make the film tangible during its 2 years of pre-production. So, we did a **MUSIC FESTIVAL** where the best of the Indie scene played, as well as **THREE PARTIES**: One commemorating the first 1000 producers and two 'Yuri's Night' (12th April, marking the launch of Yuri Gagarin). All were packed and became trending topics in the Spanish twittersphere. The interaction and games are a constant - the 'Blue Star' cocktail, Gagarin's favourite, Russian style vodka shots, spatial photocall, projections...



All the events we have planned have been immersive. Experiences which go beyond the party or the music, which submerged fans into a cosmonautic experience which made something unique and memorable for each of them.

3.- MERCHANDISING

Gross sales of 138.063 euros from sales from our shop guarantee “The Cosmonaut” as a successful merchandising experience. From designer T-shirts to pencils going through exclusive insignias and parchments, every product from “The Cosmonaut” is a compromise with our fans of delivering something beautiful which you will want to keep, something that connects you to the film.

20€
DVD EDICIÓN ESPECIAL (¿TE LO VAS A PERDER?)
[Más info](#)

¡Resévala ahora!
 Cantidad
 1

SPECIAL COLLECTORS EDITION DVD
 Reserve your deluxe edition, numbered and signed. Includes poster, soundtrack and extras.

2€
LA SOLUCIÓN SOVIÉTICA
[Más info](#)

¡Quiero la solución!
 Cantidad
 1

PENCIL 'THE SOVIET SOLUTION'
 A singular story and a loyal community leave this simple pencil out of stock time and again.

4€
PARCHE BORDADO PROGRAMA KOLIBRI
[Más info](#)

AGOTADO TEMPORALMENTE!
 Cantidad
 1

PARCHMENT 'PROGRAMME KOLIBRI'
 The official parchment of the project has had several editions.

4€
PACK DE CHAPAS "COSMOKID"
[Más info](#)

¡Las quiero!
 Cantidad
 1

STICKERS AND INSIGNIAS
 limited edition, they change in style once in a while

20€
I SUPPORT PIRACY (BLUE VERSION)
[Más info](#)

Quiero esta camiseta.
 Cantidad Tallas
 1 M (chica)

DESIGN T-SHIRTS
 Revered National prize winner Isidro Ferrer is amongst others in charge, more than 8 models have sold out regularly.

11€
POÉTICA PARA COSMONAUTAS - EDICIÓN COLECCIONISTA
[Más info](#)

Quiero este libro
 Cantidad
 1

BOOKS
 The star “Poetry for Cosmonauts”, the book which inspired the script, and whose reprinting was paid for entirely by a fan.

8€
(AGOTADAS) INSIGNIAS SOVIÉTICAS
[Más info](#)

Quiero esta insignia
 Cantidad
 1

2€
WELCOME PACK
[Más info](#)

Quiero ser productor
 Cantidad Participa con
 1 Sólo 2 euros

4€
PACK DE PEGATINAS
[Más info](#)

¡Lo quiero!
 Cantidad
 1

Through our store we have sold over 25 products with surprisingly high numbers of sales, like original soviet insignias which lasted only hours!

4.- THE COSMONAUT EXPERIENCE

It will all kick off at a big festival like Berlin, or SXSW, where we will premiere the film. Weeks later, one of our most awaited surprises will begin.

THE COSMONAUT EXPERIENCE will be 6 days where 'The Cosmonaut' will be the sole protagonist. A week filled with events and content that end with the world premiere of the film.

We want to concentrate the experience as much as possible. It is not just about extending their stay at the cinemas but about bringing in as many people as possible to a once only screening that will make the experience unique.

During one week all kind of activities related to the film will take place.

- **CONFERENCES AND MASTERCLASSES** with members from every department (Costume design, photography, sound...) in different schools and cultural places, which you can also attend online.
- **CONCERTS AND ACTIVITIES** related to the original soundtrack.
- **WEB LAUNCH AND FIRST FREE ONLINE PIECES** (chosen among the strongest).
- **GATHERINGS BETWEEN FANS AND TEAM MEMBERS** from the movie.
- **DRAWS** with exclusive material from the film.



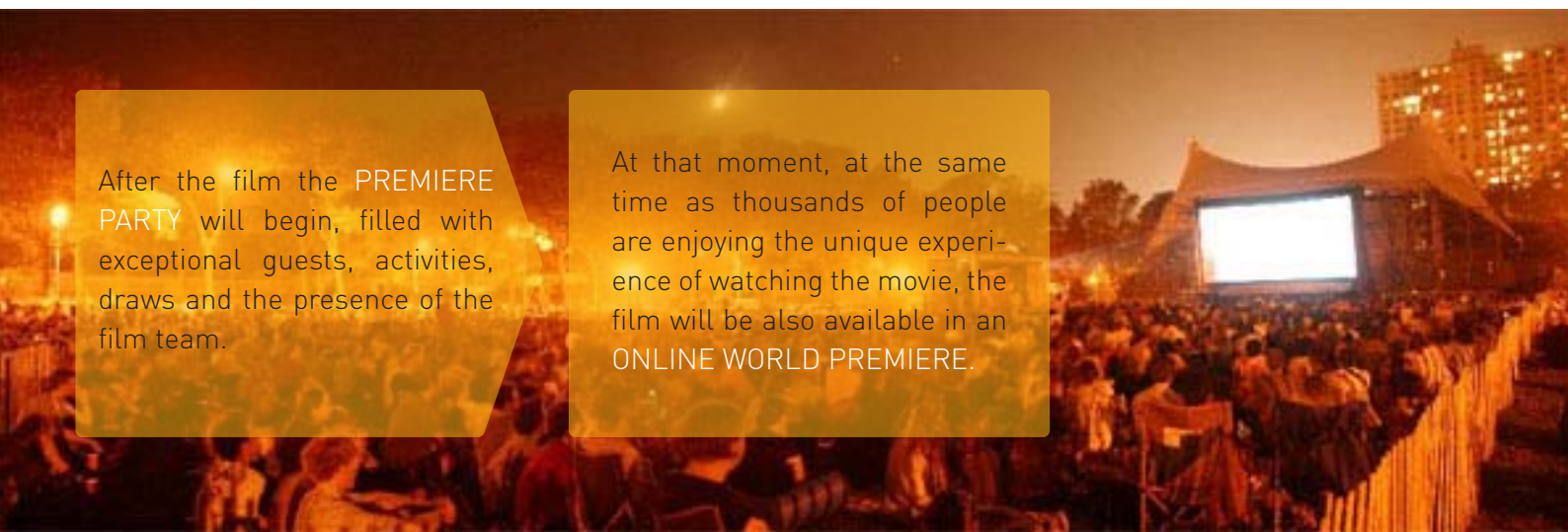
• World Premiere

• MADRID

We will premiere on a friday. It will take place somewhere that can fit in thousands. Can you imagine watching a film with 2000 friends?

• BARCELONA

The next day, after your typical wakey wakey to get over your hangover, the team in full will board the bus on their way to Barcelona to repeat the experience on saturday night.



After the film the PREMIERE PARTY will begin, filled with exceptional guests, activities, draws and the presence of the film team.

At that moment, at the same time as thousands of people are enjoying the unique experience of watching the movie, the film will be also available in an ONLINE WORLD PREMIERE.

Former experiences, such as the live feed during the shooting of the film, which we showed to fans for an hour so they could see what went on behind the scenes, live and on a daily basis, have been tremendously satisfactory and have generated fabulous bonds with them.

The film in full. Djs. projections, draws, cosmonaut cocktail, exclusive merchandise, the possibility of talking with the creators of the movie and of living a lot of experiences.

During these events we will be connected to thousands of people around the world, streaming, answering questions and participating in parties from anywhere in the world.

We will try to make the Cosmonaut Experience weekend one of the most memorable in our lives.

5.- BRANDS

! 'SOMERS TOWN' is a low budget British movie which premiered in 2008. The film has been financed entirely by Mother Vision in name of Eurostar. The amount received was 500,000 Euros and was given away in a disinterested way so as to foster culture. Nonetheless, the benefits were large and the brand announced their enthusiasm for its reception.

! 'HOME', by Yann Arthus-Bertrand, was shown for free on the Internet, and was financed entirely by PPR (a French multinational in charge of brands like Fnac, Puma, Gucci or YSL) as part of their PR strategy. Their sponsorship was announced one month before the film premiered. The same production team acknowledges that their benefits in spectators have been very satisfactory. (in December 2009, 400,000 viewers on the Internet and 8.3 million watched it on France2) and despite the fact that the film was free on the internet, it sold a further 100,000 DVDs and Blu-rays.

“The Cosmonaut Experience” brings about an incomparable frame for brands to concentrate all the attention in an event that will probably be covered by the media and followed by thousands of fans around the globe who are eagerly awaiting the premiere. The interaction with the brands can be structured in many ways, from sponsorship of main events to participation on the online exhibition, as well as the different activities or the contents of the movie themselves.

If you are a brand we would love to have a coffee with you and tell you what we can do together.



See [annex BRANDED CONTENT](#)



6.- K PROGRAMME

• The experience in the web



The K Programme logo was originally designed for the movie, and has since become the emblem for the great community of producers of "The Cosmonaut".

When we started to think what would happen after we premiered the movie, we realized we needed the best way to keep in touch with our community, to update them with news, share experiences, and above all, give them access to the many materials that would not be available for free on the internet. That's how the idea for K PROGRAMME originated.

K PROGRAMME is a kind of private club open to all people who wish to be involved with "The Cosmonaut" and with Riot Cinema Collective, that is, with us.

Flat fee- You pay a fixed amount once (5 Euros) and from that moment on you have access to all the benefits associated with being part of our community.

• Benefits

- **ALL THE CLASS 2 TRANSMEDIA CONTENT-** More than 50 minutes of additional material with the most juicy parts of the story.
- **DIGITAL BOOK 'THE VOYAGE OF THE COSMONAUT'**, photos and diaries of the characters and the shoot. A powerful mix of fiction and documentary.
- **DRAWS** to win material from the film.
- Access to the controversial and juicy "FIGHTING OF".
- **DOWNLOAD OF ALL 3 SCORES.**
- Subscription to an **EXCLUSIVE NEWSLETTER** where we reveal secrets from the movie. Everything behind the cameras, before anyone else gets a chance to see it.

7.- SIDEKICKS.



They are Beatles fans. They probably drove hundreds of miles and slept in the rough to see their idols. Before that they bought their vinyls, and after the concert they got their t-shirts. They never once thought how much it cost them but what they received instead, an experience. A unique and unforgettable experience.

Musicians know this well, us filmmakers are more clumsy. But one thing I am clear about, when that connection between the fan and the idol exists, money is not important. Its not a question of paying or not paying, but of whether or not we can recoup that connection.

I am convinced that if we are able to reconcile with our audience, give them a work of quality, and treat them for what they are, the most important thing in our profession, then they will pay us back the favour and money won't be an issue.

But to do this we must find the way to make them feel a unique and unforgettable experience with our films. And that happens if we use technology to give them those films when and how they want it. To give them that in the best possible quality. To give them everything they ask for, however they demand it, and hope to give them that extra added value which makes the experience unique and unforgettable, which further enhances them or which completes it, and where they truly feel that connection with the director, producer, actor or distributor, so that money is not an obstacle.

And I know this speech strays from the line we have tread until now, which was mostly technical, concerned on the why's, how's and what's, about added value and the new channels of distribution, but, the more I immerse myself in the film and enjoy this process I am sharing with thousands of fans, when I read their replies and reactions regarding our new version of the script, teaser, any of our parties or any little detail for that matter, the more I am convinced that if we fix this, the rest will follow naturally.

Nicolas Alcalá,
Director of the film.

• Artist plus Fan = Sidekicks.



Parallel to the premiere of “The Cosmonaut”, we plan on launching a campaign, indirectly linked to Riot Cinema Collective, to promote this idea and to try to recover the relationship between fan and artist. We like the word sidekick because it defines the complicity between both.

The idea will be simple, a kind of ‘decatalogue of good practice’ and some accompanying graph with which to identify with, share or use as an avatar on facebook or twitter.

It will be briefed in a small manual in pdf format that you can print and distribute.

We want people to endorse it, share it, demand it.
We want famous artists to join this movement.



The basic idea, in short, is to convince people it’s time to get involved. To bet on talent and choose which five artists will be his sidekicks. Five artists, it doesn’t matter if they are musicians, directors, designers... Five artists who they will champion loyally, buy everything they do, they will be their followers, their benefactors, their sidekicks.

This way, artists start to generate small communities of unconditional fans who will help them continue creating their work.

8.- DVD, BLU-RAY, USB

The physical edition of the film will have two possible formats

- **BASIC:** a DVD and Blu-ray edition, in a cardboard box with a detailed design, with only two contents available- The film and the “Fighting Of”. Estimated price> DVD 10 €, Blu-ray 12-14 €.
- **COLLECTORS EDITION:** A numbered and signed edition, for the first time in Spain it will be published on Pendrive format, and encapsulated on a scale model of the Kolibri capsule as shown in the movie. Estimated price- 25/30 €.
- A low cost edition may be available as a promotional gift in magazines or newspapers, estimated price around 4.95 €.
- **FILM STUDENT PACK**

We will produce a special edition DVD for educational purposes for schools and students alike, with an audio commentary of the film done by all departments, where we will tell how you can produce a film like “The Cosmonaut” with the few tools we had at our disposal.

In this case, the price to pay will be to use the license for the content given in digital format for their ease of use. Both schools and students who wish to access this content must confirm their interest or educational purpose.

School Price: 250 €

Student Price: 50 €

9.- TV

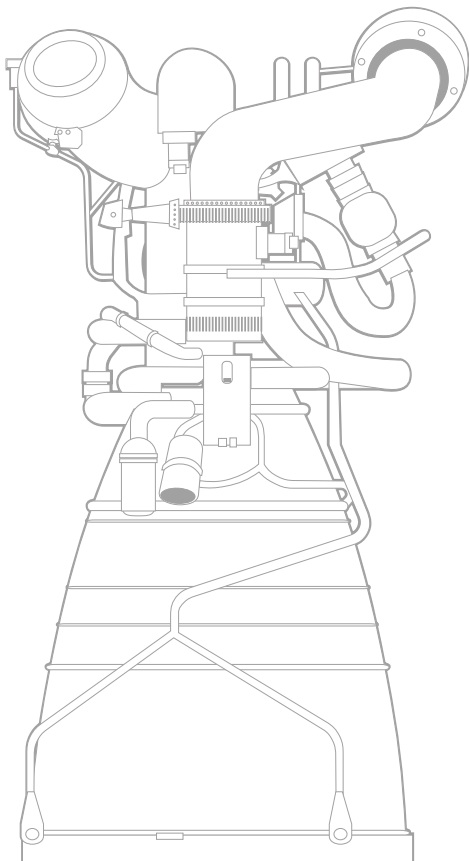
TV's are on a complete benefit situation when it comes to showing "The Cosmonaut".

Generally they have to wait between 12 and 36 months while the film is shown on cinemas and has a run on the DVD and Blu-ray market. With our model, they can show it from day one, thus promoting its viewership greatly, reaching those who couldn't see the film in any of the other formats.

Instead of watching it on the internet (download time, worse quality, etc) it is likely that most spectators would like to watch it on their TVs, in better quality than in their computers.

We anticipate reaching some agreements like the parallel premiere to The Cosmonaut Experience and its corresponding retransmission to the media present at the event (with the later screening of the synchronized film) or the possibility of reaching joint agreements to premiere the film in the TVs own online websites.

Due to all these benefits, we hope to close an agreement of distribution with some of the main national TVs as well as some foreign ones. Negotiations that are already underway.



10.- CINEMA

Let's be honest, our distribution model, free on the internet, with Creative Commons, day and date and multiplatform is an absolute madness. As it is very unlikely we will find a distributor willing to show "The Cosmonaut" in 400 screens, plus it's a model that bores us and we find to be on its deathbed... We have decided to go crazy with our distribution in cinemas.

What does that mean? It means the distribution will be DIY.

Why? Because we believe conventional distribution models wouldn't allow us to reach all the places where "The Cosmonaut" has a possible audience.

How do you know we aren't mistaken? Because people from around the globe have written to us, from LA to Moscow, Paris to Bogota, or London to New York, they are all interested in organizing the premiere of the movie.

One of them has a 1200 seat cinema, another wants to hire a bus and tour around 25 small towns and cities screening the film. Another one is going to open his living room for anyone who wants to see it. An ad agency is going to organize a party while showing the film.

The model?
You invent it.



• Partnership Programme.

! It doesn't matter if you are a local or an international distributor, an exhibitor, or the owner of a concert hall or gallery, just anyone who wants to become part of our experience. If you have a place where to show the film and an audience to watch it, then we can do this together.

The model is very simple. To organize hundreds of parties and screenings around the world is impossible, but organizing just one is easy. That's where you come in.

YOU write to us and propose screening "The Cosmonaut" in your city.

WE check if you meet the minimum requirements (it's an easy step) and we give you the OK.

YOU prepare everything, **THE CINEMA** or place where it will be shown, the tickets, popcorn or whatever you can think of, and if you feel like it, the after-party.

WE provide the necessary **POSTERS**, the **ONLINE SUPPORT** and we send you a **COPY OF THE MOVIE** (DVD, DCP or film, depending on the needs) with a ton of merchandising to make the experience more complete.

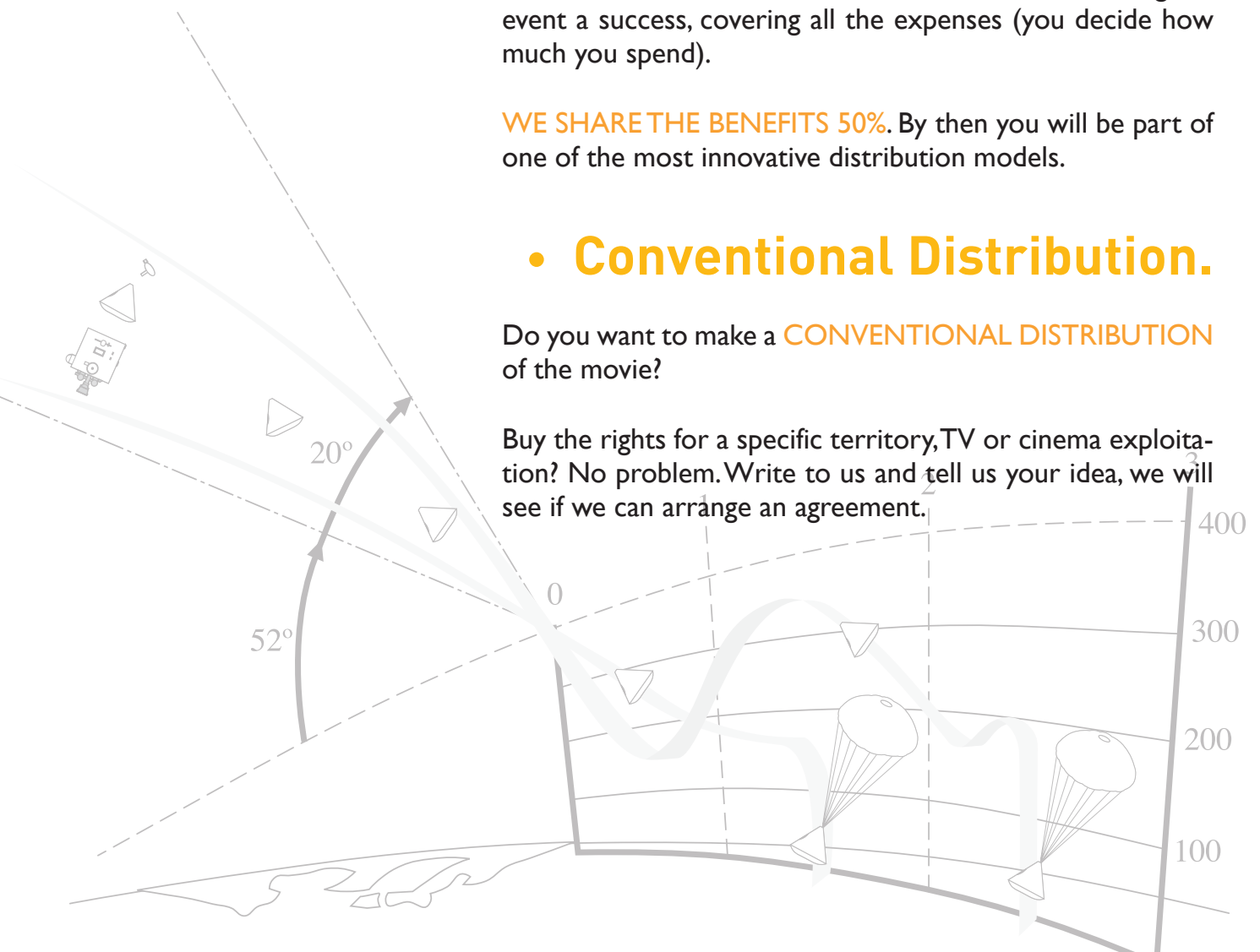
YOU TAKE CARE OF THE PROMOTION and of making the event a success, covering all the expenses (you decide how much you spend).

WE SHARE THE BENEFITS 50%. By then you will be part of one of the most innovative distribution models.

• Conventional Distribution.

Do you want to make a **CONVENTIONAL DISTRIBUTION** of the movie?

Buy the rights for a specific territory, TV or cinema exploitation? No problem. Write to us and tell us your idea, we will see if we can arrange an agreement.

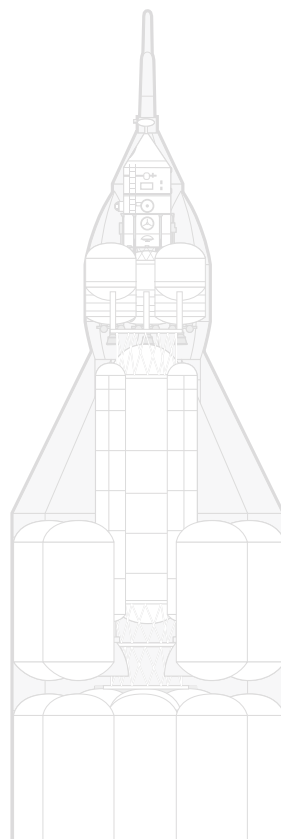
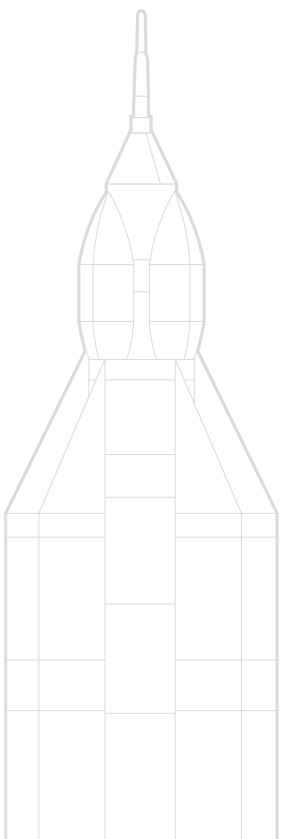
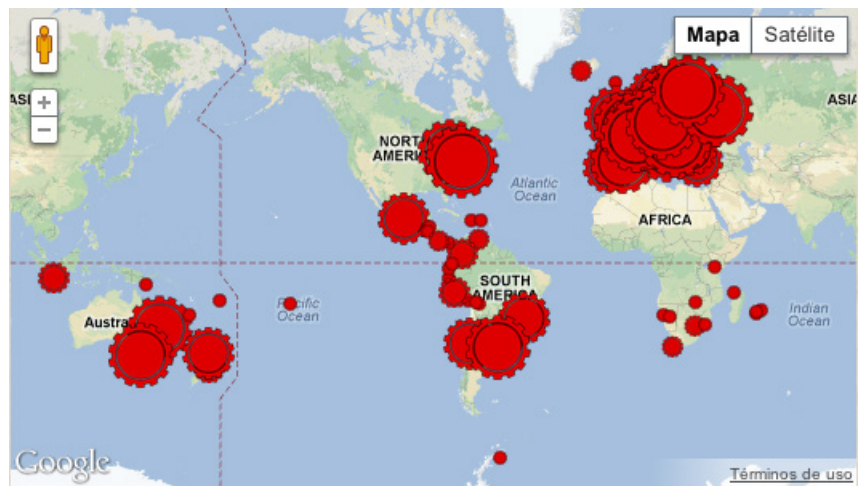


• On Demand

We will put in place two ways to ask for screenings of the movie.

- **THE FIRST ONE**, the **FANS** will ask to see the screening in their city, choosing what type of screening they would like, whether it be cinema, free or paid, with or without the added experience), which will serve exhibitors to see the volume of assistance approx by city and the experience the audience demands.
- **THE SECOND ONE** will be for **EXHIBITORS** to apply for a 'tailor made' screening license.

"Demand Iron Sky", our first reference is the initiative from Iron Sky which has mapped with some exactitude the communities of fans of the film.



11.- OFFICIAL WEBSITE

“I sometimes suspect that we’re seeing something in the Internet as significant as the birth of cities. It’s something that profound and with that sort of infinite possibilities. It’s really something new; it’s a new kind of civilization.” - William Gibson (1995)

“The Cosmonaut” was born on the web and we believe its there where the stories will develop all their potential for the coming decades.

The era of cinemas, of physical devices, of exhibition sales and the old ways of distribution are extinct or in the process of decomposing.

With whatever sense of loss our bet is for the future. “The Cosmonaut” is a manifesto from an age. Or better yet, the beginning of one.

We are going to screen “The Cosmonaut” the way we believe the audience wants to watch them. We want the official website to be not only a place for revolutionary viewing, but also a place for educational purposes, experimentation and of living the experiences related to our passion: To tell stories.

We want it to become a creative universe where the spectator takes part to a degree unknown until now and where you can develop the full potential of the web and the different platforms to access the Internet.

ALL OF THE PLATFORMS’ SOURCE CODE WILL BE PUBLISHED UNDER A CREATIVE COMMONS LICENSE (PROBABLY BY-SA) SO THAT EVERYONE CAN USE IT TO EXHIBIT AND DISTRIBUTE FILM AND TRANSMEDIA CONTENT ON THE WEB.

• Share to View

Our objective is for the largest number of people possible to watch our film. That is why we will offer it for free in HD on the internet, with only one condition: You have to share it to watch it.

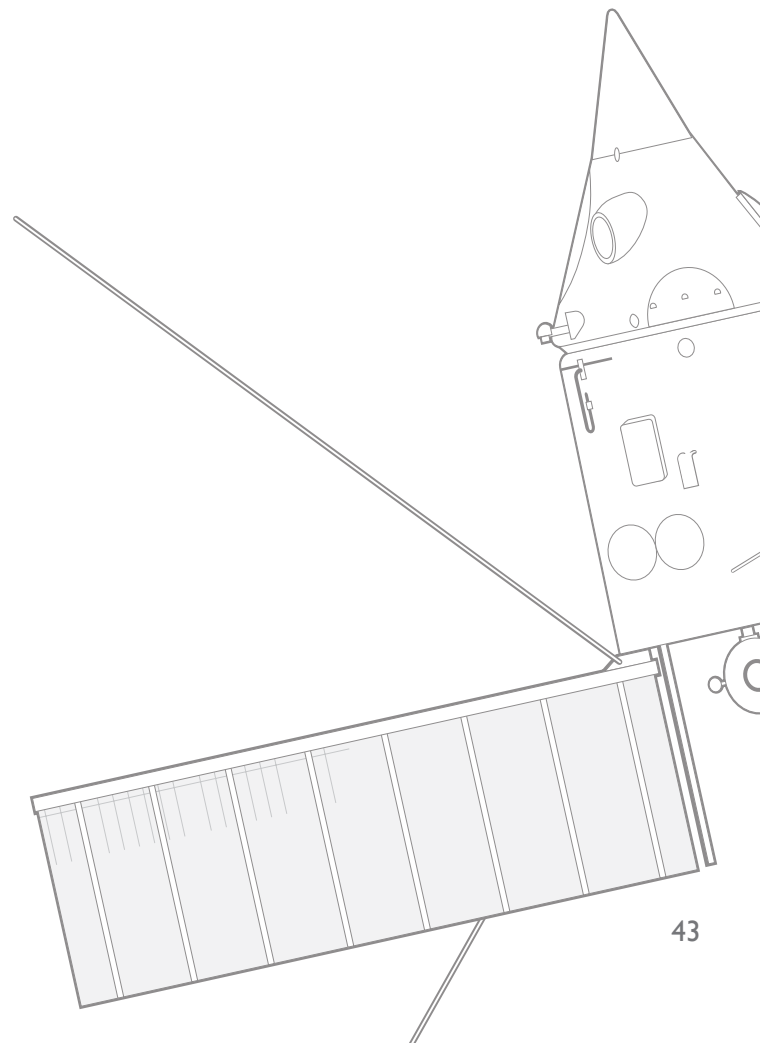
Normally you have to pay for content. (Pay per view) In our case we will apply the Share to View model. Before pressing play on our web we will ask you to log in with Facebook Connect and share with your friends in your wall that you are about to watch the film, or that you at least send it to one person by email.

This way, you make a small effort and we can reach many more people and prove our model is one where free content is truly something that could work.

Every time they ask us if it isn't madness distributing the film for free on the internet, we always answer the same- 'If you limit your distribution it is possible that 100 or 200 people will decide to pay for it at the cinema and maybe a few more buy the DVD. In total 300 people will have seen and paid for the film. But if we achieve one, two or 10 million viewers who can see the film for free, it is likely that more people will decide to buy the DVD, to be part of the experience by adding a donation. In the end, the economic results will be larger and we will have reached a larger audience.

Once you have seen it you can freely choose if it was worth it and if you wish to pay a small amount to buy one of the many incredible products we offer on our store.

Direct relationship between creator and his audience. We want you to be our sidekick, remember?



• Timeline

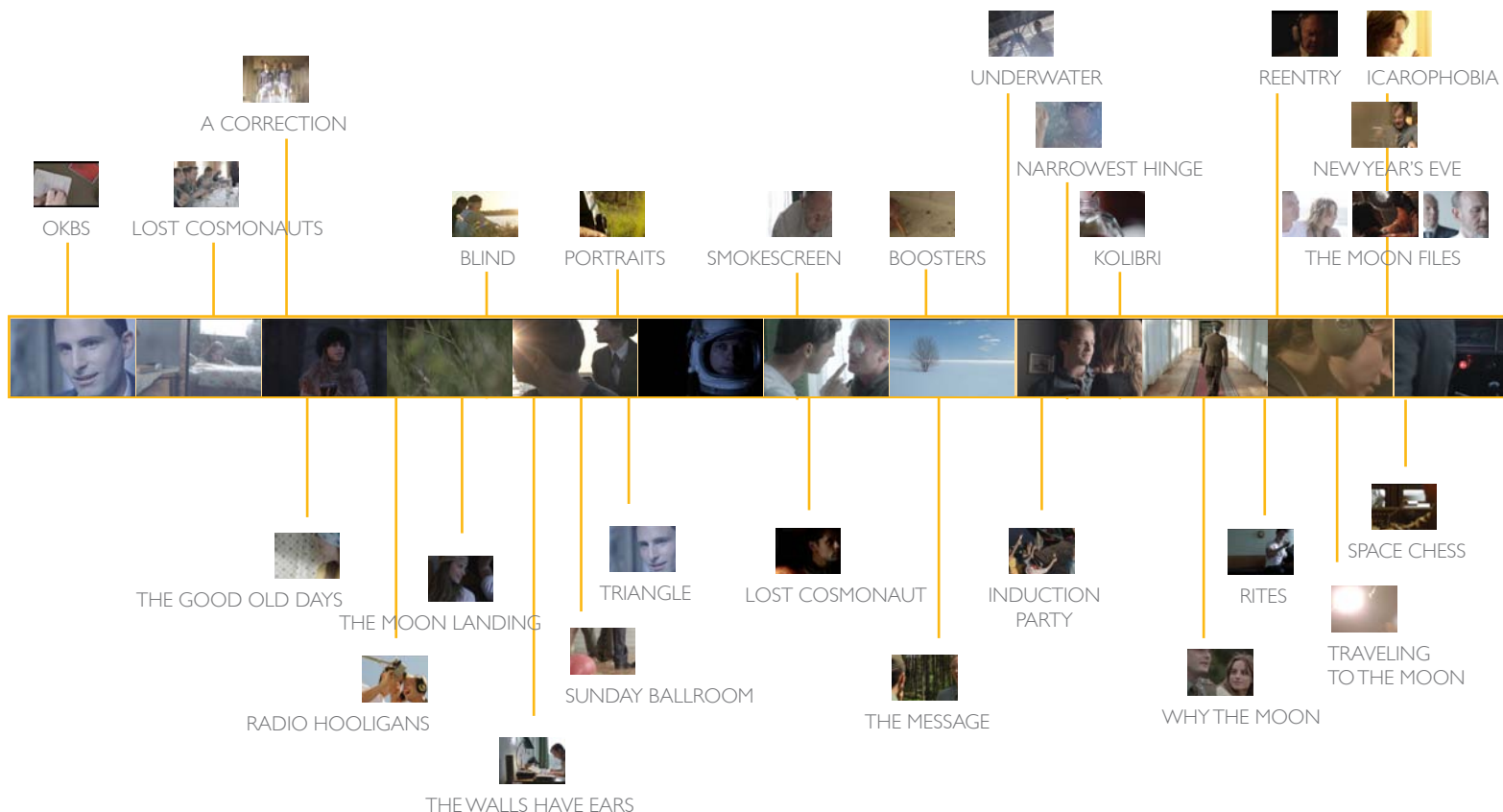
We are carefully going to design the experience for the online viewing of “The Cosmonaut”.

A website where you can watch where the story begins and ends and where all the transmedia content is available and in a recommended order for viewing.

You also get contextual information in each episode and the film, access to more material and a resume of the Nayik network, which you can access through Facebook in real time or afterwards on the website.

Some content will be available for free and for others you will need to be logged in with your K Programme password.

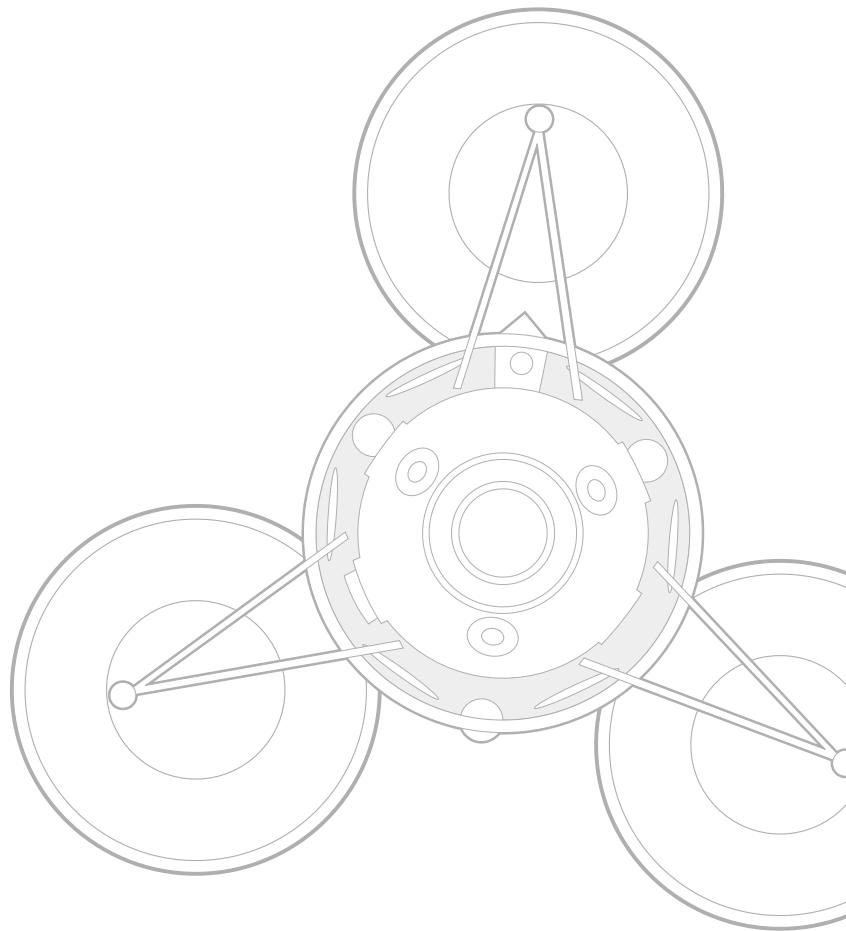
If logged in, you will have access to exclusive videos, and all the historical contents of the project.



13.- VOD & ONLINE TV

The outlets for video on demand can exhibit the film for free if it does not contain any kind of advertising nor charge for viewing, or in any way in which a transaction of payment is made unless an agreement is reached with us.

To promote the viewing in these platforms we offer them the possibility of acquiring exclusive additional material that accompanies the main content.



14.- REMIX

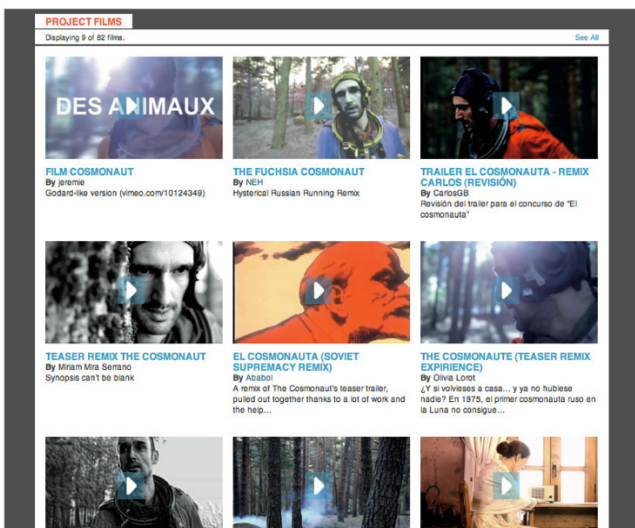
“The Cosmonaut” bets on giving access to material for the community which made it possible in the first place. It also allows us to have a creative dialogue with our audience. To enhance this opportunity, we have designed some remix events with different content from the film so anyone can derive other works from it.

- **Teaser Remix Experience**

Organized with Mubi.com , it has become a reference in terms of remixing videos and being in touch with the audience. Over a 100 international remixes reinterpreted the original teaser trailer.

- **The Dreams of the Cosmonaut**

Organized with Mubi.com , it has become a reference in terms of remixing videos and being in touch with the audience. Over a 100 international remixes reinterpreted the original teaser trailer.



• The Audience's Cut.

One of the biggest revolutions that will take place in the film will be the precise moment when we upload all the original content to allow their modification, use or remix on the hand of our users.

- MORE THAN 140 HOURS OF RAW MATERIAL
- MUSIC AND SOUND CLIPS
- IMAGES
- OUR WEB TOOLS

All new creations derived from The Cosmonaut or its materials will have a Creative Commons Attribution Share Non-Commercial, which means you cannot make money off of it, in no direct or indirect way unless you previously reach an agreement with us.

Thanks to this initiative, pioneer in the history of film on a global scale, you will have access to all this material to make your own version of the film, use it for your creative pieces, create new ones... and you will also be able to create works inspired by elements from "The Cosmonaut".



As with FK Digital Records album, your content may have a commercial viability and we may reach an agreement that could benefit us both. Got any ideas? Write to us!

15.- CREATIVE COMMONS BY-SA-NC

[Full legal text.](#)

All content from “The Cosmonaut” will be licensed under Creative Commons BySaNc.

- **YOU ARE FREE TO**

to Share — to copy, distribute and transmit the work

to Remix — to adapt the work

- **UNDER THE FOLLOWING CONDITIONS**



Attribution — You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).



Noncommercial — You may not use this work for commercial purposes.



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CONCLUSION

In short, we seek to turn around the way in which film has been understood until now, run by producers and distributors, to begin to understand cinema as the audience does.

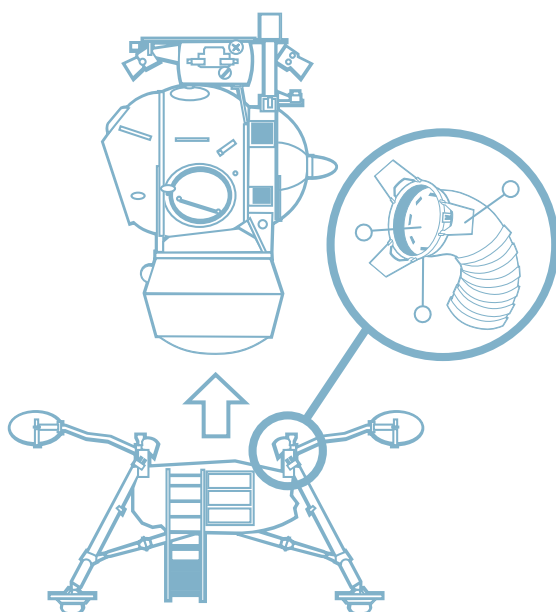
We have looked for ways of producing it exactly how we wanted it, with as much creative freedom as possible, and to generate a series of synergies with our audience through which, first of all, listen to them, know what they want to see, how and when.

We have looked for the way in which to give these contents the way we would have wanted to consume them. To give them the chance to take part in the things we would have loved to do. And to encourage them to add their creative vision over our ideas.

“The Cosmonaut” is a change in the paradigm of understanding how to finance, produce and distribute films. A change in how to see them. A small step towards a more creative model, freer and completely adapted to the spectator.

Wanna join us?

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