



Managed by Watershed in Bristol and co-produced by ShowroomWorkstation in Sheffield and Broadway in Nottingham, FilmWorks offered a rare opportunity for emerging filmmaking talent from the English regions – both directors and producers - to expand both their creative, and commercial potential through an intensive three month programme of masterclasses, workshops and mentoring. Filmworks is a pilot networked professional talent development scheme supported by the National Lottery through the BFI and Creative England.

Key Project Outcomes:

- **48 beneficiaries** (against a target of 45) chosen from 143 applications
- **84%** of participants felt more confident about **packaging and financing their film ideas**
- **74%** of participants felt they had **developed their peer and industry networks**
- **84%** of participants felt they had a **stronger understanding of how to get their work presented at festivals, distributed and exhibited**¹
- Development of online resource to support future learning & networked practice. **Filmworks.org.uk attracted 6,317 unique visitors (against a target of 4,000)**²
- **Additional master-classes and linked screenings** such as Flying Blind, Private Peaceful with Q&As were opened up to wider audiences plus extra group meets and networking events (826 against 1000 target admissions.)
- **Successful trials of virtual networking** and best-practice sharing between regional partners. [190 blog posts](#) from participants and [six masterclasses published online](#) with 528 views.

“For me Filmworks, especially the meet up, was an intense experience, which was extremely enjoyable. The scheme has been fruitful for my production slate, along with my existing projects, I’m now attached to further two projects as producer, and I also have a new business partner.” **Sophia Ramcharan, Nottingham**

“This time last year, one of my plans for 2012 was to start our fourth short film, and hooray, thanks in part to FilmWorks, pre-production is go go go. I’m pleased with the new festival strategy techniques I’ve picked up.” **Anne Wilkins, Sheffield**

Filmworks has already given me some great opportunities, with three new projects in the pipeline with two producers I met on the scheme. The most radical thing to come out of Filmworks has to be that I am now determined to pursue a creative career full-time, although quite how remains to be seen.

James Samson, Bristol

¹ These figures reflect the results from 19 participants who filled in a baseline survey and evaluation form.

² From 01 July 2012 – 31 December 2012

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Introduction

Filmworks developed regionally based film talent and helped generate self-supporting cross regional networks sharing skills and experiences: critically fostering a creative local environment where talent can grow.

At the core of FilmWorks was the sharing of skills across production and exhibition. Thanks to digital that the old models are being challenged. The film industry was based on the silo'd factions of production, distribution and exhibition. Very little exchange of ideas and practice would happen between these sectors. Rather the main form of exchange would be financial - what deal are we getting? Now however those boundaries are becoming more porous and discussions becoming more interesting.



As part of FilmWorks, regional-based producers with world-class reputations shared their experience, knowledge and insights with participants at this early stage in their career.

Bristol's producer was Julie Lockhart, whose last feature was the Oscar nominated Aardman Animations hit *The Pirates! In An Adventure With Scientists*, while Sheffield got some expert advice from Colin Pons (*Hush, The Acid House, Fanny and Elvis*) and Nottingham welcomed Alastair Clark (*London to Brighton, Crying with Laughter, A Man's Story*).



Their mix of skills brought together experience in independent low budget feature production, European co-production and international animation.

Julie Lockhart said: *"I've enjoyed sharing my practice-based expertise in the animation industry to help what I hope might be the next generation of regional filmmakers to develop their projects, approaches and networks."*

Al Clark agrees: *"We are very excited about the standard of the participants and about how open and supportive they were of each other's projects. It feels as if a new regional filmmaking community is emerging and one that is full of promise."*

Colin Pons drew on his long experience as an independent producer (Colin quips he is "one of the survivors") to mentor the participants in Sheffield.

Normally film projects in his experience are developed in a very ad hoc, underfunded way, but FilmWorks has been a chance to challenge that: *"It has been a marvellous opportunity for the participants to have this dedicated time over three months to work with each other and develop their projects deeper. Now, at the end, we are seeing some very well rounded projects – some of them are different from the beginning, some are largely the same – but they all have more assurance, more confidence, and they now have the right materials to take things forward."*



For a full programme please see Appendix 1.

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Developing a regional network of directors and producers

A really positive outcome of FilmWorks has been the sense of community across the three cities something participants have said is likely to endure long after this final chapter. Mark Cosgrove, Head of Programme at Watershed, said:

"In his age of digital technology networks can be truly global. FilmWorks has created a networked community across the three sites by simulcasting the sessions, and the participants' blogs have been a great way to produce, share, and peer review projects. These filmmakers are not merely Bristol-based, or Sheffield-based, or Nottingham-based, but instead are making links and collaboration across all three cities."



The model of linking the programme virtually, through the [simulcast masterclasses](#) and [participant blogs](#), proved to be successful. Filmworks.org.uk core aim was providing a destination around which the participants could coalesce and communicate. The website worked really well with most participant's blogging to varying amounts, plus a good amount of comments on each other posts. A really supportive and collaborative community developed quickly through the life of the programme. Over the course of the programme there were 190 blog posts from 40 participants and 258 replies.

The recorded masterclasses were published online so others can benefit from the learning. To date, the FilmWorks Session Event Recordings have had over 530 views. The sessions will be further promoted alongside the FilmWorks advocacy promo via partners Shooting People and Encounters Short Film & Animation Festival and Europa Cinemas.

The chance to meet other aspiring directors and producers who are in the same boat, in the same early stage in their careers (and often with the same problems!) has been particularly reassuring and helpful for the participants.

"It's rare to be in a room with other people, sharing experiences and helping each other out. It's a great collaborative experience," said [Joanna Beard](#)

"My initial feeling on arrival was pleasant surprise at seeing so many filmmakers working out of Sheffield. Who knew?" [Lawrence Tallis](#)

"Working as a film producer can be quite a solitary life for the most part – until you actually get the project to the filming stage. So its just nice to be able to meet other people in the industry." [Sophie Mair](#)

Connecting talent to industry networks

Over the course of the Filmworks the group have had the chance to hear from 33 industry experts through a series of masterclasses, workshops and at the final networking event (for a full list of contributors please see Appendix 2). For many participants the chance to build professional bridges into the industry was hugely beneficial. The results of the baseline and evaluation show that 74% of participants felt they had better peer and industry networks as a result of the programme.

"I found the guest participation from the UK film industry most useful and of course being mentored by an experienced filmmaker." [Kae Bahar](#)

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Meeting the industry professionals and ESPECIALLY getting the 1:1 feedback and points of contact was extremely useful! Filmworks offered some of the most helpful advice on film I've had. [Tommy Robin](#)

The range of contributors was really appreciated by participants. Feedback suggested that it was especially helpful to hear from those who had just made their first successful feature, as their experiences felt closer to the Filmworks participants' reality.

One of the most useful parts of the programme was the workshops with young industry experts i.e. Black Pond as their advice feels particularly realistic. [Sica Denerley-Weiss](#)



Filmworks culminated in a priceless networking event that brought together participants from Bristol, Nottingham and Sheffield at Watershed for, FilmWorks To Where? with industry leaders including legendary producer Stephen Woolley (The Crying Game, Interview With The Vampire) with Watershed's Mark Cosgrove and Chris Moll (Head of Talent - [Creative England](#)).

"The final speed-date was terrifying but REALLY rewarding. It was the perfect way of forcing me to interact with people."
James Sampson

This was followed by a networking session where participants got an opportunity to pitch and discuss the projects they have been developing as part of the scheme with seasoned professionals such as Angus Finney (London production Film Market), Philippa Lowthorpe (Director/Producer/Writer), Alison Sterling (Producer, Flying Blind, Ignition Films) and Maggie Ellis (Film London, Head of Production & Talent Development.)



One of the highlights of the final event was a keynote speech and question and answer session with veteran film producer Stephen Woolley, who shared his experiences of producing, from his "incredible baptism of fire" working on Mona Lisa, to pitching and developing other projects, including the 1986 rock musical Absolute Beginners, and Stoned, his 2005 film about Brian Jones, one of the founding members of The Rolling Stones. "You've got to have two sides to your brain," said Stephen. "On one side you've got to think creatively, but on the other hand you have to pay the rent and manage the staff. You are truly Dr Jekyll and Mr Hyde."



In a piece about the final event by David Clensy – ([The Bristol Post, Thu December 13, 2012](#)) Angus Finney, whose role as the head of Europe's only production finance market for the film industry makes him worthy of the title of "the money man" was optimistic about the opportunities out there for talent.

"There are certainly opportunities for the rising stars in the profession to make micro and low-budget films, and there are still lots of opportunities on the big-money movies. It's the mid-market films, the ones that would have cost £2-3million, that have faded away. That means that not only is

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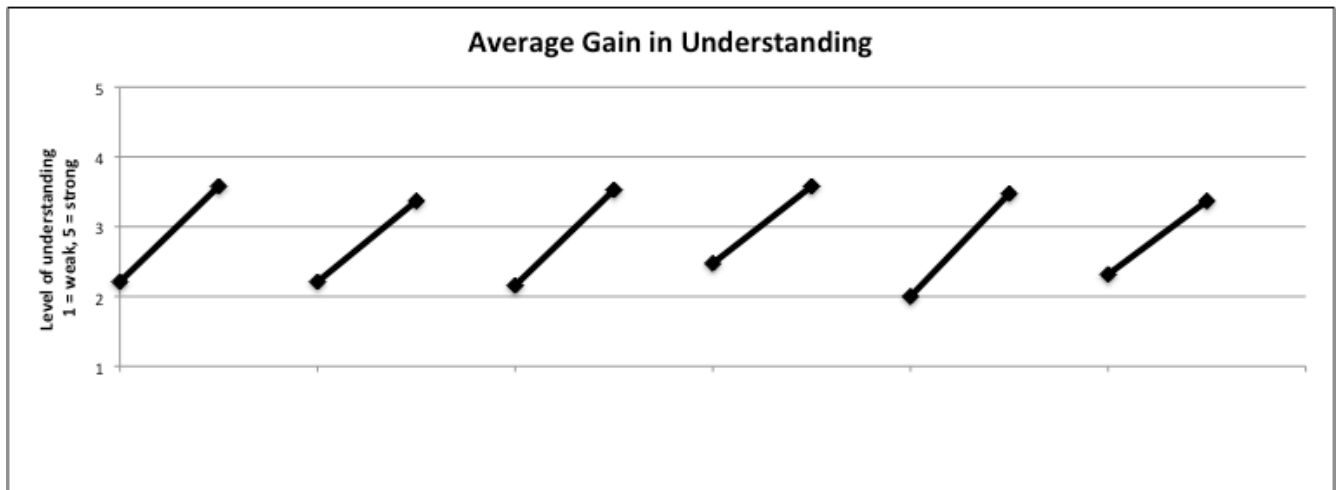


it possible to get the first foot on the ladder, it's also now possible for the second step on the ladder to be a huge leap up to the cinema big time. So everyone is looking for the emerging talent”.

Angus went on to say in the Filmworks film:

It is all about drawing the links between Filmworks, the London market and then possibly onto places like Rotterdam and Berlin.”

Developing skilled and confident directors and producers



The figures graphs above represent the results of the 19 participants who submitted both a baseline and final evaluation score of the six areas outlined below. They were asked to rate their understanding of each area, detailed below, from 1 to 5 at the beginning and end of Filmworks.

Area 1: Packaging and financing my ideas

Area 2: Extent of my peer and industry networks

Area 3: Knowledge of postproduction workflows

Area 4: Knowledge of the production process

Area 5: Understanding of how to get work presented at festivals, distributed and exhibited

Area 6: Awareness of their work in relation to audiences

Over the course of the three-month programme of masterclasses, workshops and one-on-one mentoring participants developed practical skills from honing their pitching to learning about the nuances of the business side of the industry. The evaluation feedback indicates that the learning from the programme is already being integrated into the participants practice. Participants reported feeling more confident not only in how to package their ideas but also in film production and their understanding of audiences. The results of a baseline survey and evaluation show that 84% felt more confident about how to package and finance their film ideas, 68% felt they had a greater knowledge of the production process and 74% had a greater awareness of their work in relation to audiences. Participants went onto say that their learning was supported by the open and collaborative environment that was cultivated through the Filmworks programme.

“One of the most useful elements of the programme has been the development and focus on a pitch that would be ready to take to producers and funders. Although my pitch wasn't fully developed for the final event, the advice from industry panel, will fill in the missing pieces.” Anon

“The push to develop a mood reel before I completed the script has completely transformed my creative practice.” [Bridget Kelly](#)

“Filmworks has surpassed my expectations I didn't expect to cover such a wide range of areas (production

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to finance markets) and talk to people with so much experience". [Felix Drake](#)

Filmworks Legacy

The long term impact of Filmworks will be seen in the future as the participants careers' progress but the immediate impact has been clear with many participants projects accelerating as a result of the programme. Projects progression can be monitored on the project blogs. The progress varies from [Caitlin Webb Ellis](#) who has choose to travel to Europe to art/film festival to develop her networks; to [James Samson](#) who has new projects he is working on with producers he met on the programme; to [Lucy Campell](#) who has put in funding applications to Creative England and has plans for a further application to the Wellcome Trust Awards; to [Sophia Ramcharan](#) who has a new business partner.

In many ways, my decision has come as a direct result of FilmWorks and our discussions with Maggie Ellis. We feel like we are now more in control of the direction of our practice, and feel confident and motivated to take action, rather than wait around and hope something will happen. [Caitlin Webb Ellis](#)

Filmworks has already given me some great opportunities, with three new projects in the pipeline with two producers I met on the scheme. The most radical thing to come out of Filmworks has to be that I am now determined to pursue a creative career full-time, although quite how remains to be seen. [James Samson](#)

"Since Filmworks has ended, I have put in an application for development funding from Creative England. I am in touch with Kate Leys, feature film script editor and am due to meet with Alison Sterling of Ignition Films plus getting together the application for the Wellcome Trust Arts Awards funding. All good, and all due to Filmworks." [Lucy Campell](#)

The scheme has been fruitful for my production slate, along with my existing projects, I'm now attached to further two projects as producer, and I also have a new business partner. [Sophia Ramcharan](#)

As Mark Cosgrove put it:

"As a result of FilmWorks we are beginning to see real projects evolve, so in a year or two who knows, maybe I'll be showing one of these films at Watershed. I'm excited to see what's next for all of the filmmakers included, and keeping track of their progress online."

Press and Promotion



The FilmWorks call for participants and the ongoing activity was promoted via the venues' communication channels from printed brochures and weekly e-newsletters to social networks and a targeted regional and national press campaign. Coverage included: Screen Daily, Frost Magazine, Film Festival News, Guardian.co.uk/culture-professionals-network, Ladbury PR.

The scheme was also be promoted via the venues' active networks of practitioners, partners organisations including: Encounters Short Film & Animation Festival, Bang!, Sheffield DocFest, Shooting People, Europa Cinemas, CICAIE, IdeasTap, British Council, The British Society of Cinematography, The British Film Institute, Shane Meadow Forum, Talent Circle, directors.uk.com, shiftmedia.org.uk, Creative England, shelby.tv, Skillset, BAFTA, Independent Cinema Office blog, MOFILM, Open Film, Production Base, filmstudiesforfree.wordpress.com, Bristol School of Animation, Aardman, Pictureville.net, Afrika Eye, etc...

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Broadway also produced a short promo for their cinemas and web platforms: <http://vimeo.com/46821746>

Recommendations

Targeted recruitment of producers

Producers represented only 18% of the total applications and only seven producers were selected to take part in the scheme. In the participant feedback on the programme one of the areas cited for improvement was the director to producer ratio. Many directors were looking for producers to collaborate with to develop projects. There are a number of ways this could be addressed in the future. Dedicated funding would give venues the opportunity to deliver a strategic recruitment strategy around identifying producers in the regions for Filmworks in the future. This could include outreach to universities and the BFI Film Academy network, working with Creative Skillset on a skills audit, identifying producers from other sectors or linking established producers to emerging projects.

Provision for more one-on-one mentoring

The evaluation data consistently showed that participants felt that more one-on-one mentoring would have developed their creative and commercial potential. In order to manage expectations of the participants in the future these sessions should be renamed surgeries. The Producers and venues involved in the programme felt that with greater resourcing the impact of the project could be extended by offering more individual time with producers at both the host venues and across the other hubs. The producers would have liked to offer more individual meetings particularly at the beginning and half way through the programme. Many of the Bristol participants felt having one-on-one sessions with both a Producer (Julie Lockhart) and a Director (Esther May Campell) was very positive for their skills development. With additional resource having both a Director and Producer attached to each venue would be advantageous to ensure maximum impact of the programme. Some participants also noted that having writers involved as part of the process could be useful. Ideally each venue would be able to provide a 'timebank' of experts that the venue producer would feel empowered to pay to support particular projects.

Filmworks has exceeded my expectations in many ways - the Q&A sessions and workshops were brilliant, although I was expecting more mentoring one to one. James Sampson

Provision for a pan-regional introductory event and longer final networking events

Participants and the venue Producers commented in the evaluation feedback that the framework for delivering the programme should be revised to include an introductory event that brought together participants from across the regions. This would have led to greater exchange in the masterclasses and on the blogs. It was also suggested that participants would have benefitted from more time particularly for preparations and delivery of the final networking event, which could have taken place over a full day or even a weekend.



Filmworks was a fantastic opportunity - I only wish it could have been a longer period of time to benefit from the networking experience at Bristol and continue the mentoring experience. Anon.

Reworking of the Workshops and Masterclass Structure

The link between the masterclasses and workshops was not always clear for participants. With more time the workshops could have been better planned and facilitated with more thought given to 'prep' work for each session (researching a festival strategy) and 'creative activities' (like the pitch and mood reel). The workshops and masterclasses often over-ran so more time needs to be given to both of these sessions. It also might be advantageous to look at supporting small groups of 10 rather than 15.

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Dedicated funding for the venue hubs to deliver the programme

The Filmworks pilot project was under resourced, which meant the true cost of delivering the programme in terms of staff time and resource provision had to be absorbed by the venues running the network. The programme also relied on the good will of many industry professionals who gave up their time for free to contribute to masterclasses or attend the networking events. To sustain the programme both the venues and the industry professionals involved in the programme would have to be adequately resourced.

A clearer support package for participants

The participant baseline surveys clearly show that many of the participants' expectations of the programme were around funding. Filmworks has clearly succeeded in developing the confidence of participants around packaging and financing their film ideas. The programme was always about developing people not projects but if Creative England could offer a clearer package of seed funding this would ensure that the projects could be developed ensuring the legacy of the programme.

Development of the 'virtual' network

Participants really valued the website as a resource and as a forum for thoughts and dialogue. This coupled with the simulcasts meant a thriving virtual community developed across the regions as a result of the programme. With investment into more high-tech kit within the venues such as streaming hardware, high definition cameras and high resolution scanning converters this element of the programme could be improved. Further investment into web design would mean there could be greater separation between the participants thoughts and work in progress, as represented in their blog posts, and a final outcomes of the project.

Expanding the model

The Filmworks pilot has shown that developing linked regional hubs that cross production and exhibition and use virtual tools to sustain the network create environments where talent can develop and be linked both regionally, nationally and internationally. This model could be expanded across other regions in England with suitable resources. Resources would be key to the development of the scheme beyond this pilot whether that's links with the London Film Market, Skillset and/or international talent campuses.

Closing Remarks:

FilmWorks was without a doubt a success. By bringing together talent, leading practitioners from production to exhibition and from other creative sector, FilmWorks offered a fertile and dynamic space for exploring on new models of practice that embraced the digital age and responded to the changing context of cultural cinema. The pilot is a legitimate part of the ecology of developing film talent – linking regional directors and producers to the London film market and then on internationally.

Exhibitors were shown to have a key role to play in developing talent. It could also extend to more venues, and offer more such as a cross regional mentoring scheme and fast tracking to talent campuses. The main strengths of the project were that it was led by regional exhibitors and producers; sought the long-term development of diverse regional voices and communities as its goal rather than short-term commercial gain. It is hoped that FilmWorks will also lead to a richer English film culture and more choice for audiences across the world.

Colin Pons, Independent Producer said: "*The FilmWorks pilot has been a concrete expression of confidence*

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in the future of regional production in the UK. The unique collaborative approach between cinemas and producers could be a key driver in a re-balancing of the geography of production output and audience engagement for the British industry.”

Mark Cosgrove, Watershed Head of Programme adds: *“The FilmWorks pilot was without a doubt a success. It has shown that developing regional networks across production and exhibition can lead to more diverse and confident filmmaking communities in the regions. Long-term, I believe that this will result in richer regional film culture. The scheme could offer more such as a cross regional mentoring scheme and fast tracking to talent campuses and routes to markets. It also has the potential to be expanded across other regions in England with suitable resources in place. Key to achieving this would be a more significant level of investment and additional partners linking this scheme to other industry schemes and organisations such as London Film Market, Skillset, iFeatures, and longer term, international talent campuses.”*



Appendix 1: FilmWorks 2012 Programme
Appendix 2: Application Data

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Appendix 1: FilmWorks Programme 2012 (September – December 2012)

Participation in the scheme offered:

- Participation in a series of six practice-oriented workshops led by the producer
- Critical advice and support through one-one mentoring sessions with the producer and an executive from the creative hub
- Access to a series of six masterclasses / panels led by industry leaders four of which will be streamed live from the other creative hubs
- Access to networking events and opportunities
- An opportunity to focus intensively on the development of an idea / project
- A peer community of potential collaborators for current and future projects
- Promotion and exposure as part of the scheme and partners' networks
- Additional "tailor-made" benefits will be identified during the programme including travel bursaries, on-going development opportunities, mentoring as well as opportunities to meet some of the funders.

FilmWorks Launch: It Begins With An Idea

Wed 19 Sept 17:00 – 18:30 Live from Encounters Short Film & Animation Festival Watershed, Bristol

Where do ideas come from and just how do you know if it is worth pursuing? How does an idea develop into a "creative package" that can then be pitched? And at what point does the audience begin to matter? Guest practitioners unpicked these questions in a session chaired by Encounters Creative Director Mark Cosgrove. Speakers: Peter Lord – Co-Owner and Creative Director, Aardman Animations, Katarzyna Klimkiewicz – Director, Flying Blind (iFeature), Julie Lockhart – Producer, Aardman Animations, Alison Sterling – Producer, Flying Blind (iFeature.) Read Mark Cosgrove's HuffPost piece on Encounters Short Film and Animation Festival.

FilmWorks Session 2 – Creating a sellable film package

Wed 3 Oct 17:00 – 18:30 Live from Broadway, Nottingham

Chris Hainsworth, Managing Director of AV Pictures, a sales agency championing break-through talent, and Embargo Films' Christopher Simon, Producer of the UK box office No.1 The Sweeney joined FilmWorks' Al Clark to discuss and answer your questions on how budgeting your film at the right level, attaching above the line talent and securing a sales agent can provide the tools to help finance your project. Together they shared their knowledge on what sells in the market, what attracts talent to film projects and how to develop a viable finance plan.

FilmWorks Session 3 – Prepare to be prepared!

Wed 24 Oct 17:00 – 18:30 Live from ShowroomWorkstation, Sheffield

Being able to 'sell' at all stages in the filmmaking process will strengthen your chances of commercial success with the finished film. The panel's expertise lied in understanding the nature of social networking, knowledge of the funding landscape and finding new approaches to structuring finance. The session helped participants step back and see the potential impact of every element of the production process on the end results – critical success, audience reach and financial return. Chaired by Colin Pons, Producer, Studio of The North / Fearfactory with guest speakers including Caroline Cooper Charles, CEO + Producer at Universal Spirits and Warp Films, Talent Development Executive Creative England, Tom Kingsley, Writer and Director, Black Pond and Will Sharpe, Writer and Director, Black Pond.

FilmWorks Session 4 – How to Succeed in Not Doing Everything

Wed 7 Nov 17:00 – 18:30 Live from Broadway, Nottingham

Writer / Director Nick Whitfield (Michael Powell Award winning Skeletons), Line Producer Tracie Wright (Fresh Meat, Unconditional) and Editor Lucas Roche (Dead Man's Shoes) joined Al Clark to discuss key production roles and how by working together, creative decisions are enriched and the budget and day-to-day planning are better managed, helping the Director's vision to be realised.

FilmWorks Session 5 – Getting your project to market, Getting your film seen

Wed 21 Nov 17:00 – 18:30 Live From Watershed, Bristol

This panel discussion explored two aspects of getting your project/film financed and out there. First, we looked at the role of finance markets, specifically the London Production Finance Market and how projects

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can engage with and get the most out of such markets with organiser Angus Finney; Angus has extensive experience in the film industry and authored *The Egos Have Landed*, an indispensable insight into pioneering production company Palace Pictures. Secondly, we heard from two producers, Tristan Goligher, iFeatures executive producer who was behind Andrew Haigh's critically acclaimed 2011 film *Weekend* and Kate Spicer (*Mission to Lars*) who with hard work and social media, got her film financed, noticed and screened in cinemas.

FilmWorks Session 6 – Coming Soon to a screen near as many people as possible

Wed 5 Dec 17:00 – 18:30 Live from ShowroomWorkstation, Sheffield

We looked at different marketing strategies and getting your film seen, from traditional distribution to cross-platform to self-distribution. How do you build a festival strategy? How much can you do yourself with the aid of free marketing tools? Our panel's expertise lied across the realm of distribution, film festivals, industry networking and exhibition and gave an insight into the pros and cons of different approaches to the market with your finished film. Speakers included: Ed Fletcher – Soda Pictures, Will Massa – British Council, Helen de Witt – BFI Festivals Producer, Charlie Philips, Marketplace Director, Sheffield Doc/Fest and chair Simon Ward (Independent Cinema Office)

FilmWorks: To Where? Wed 12 Dec – Watershed, Bristol

Wed 12 Dec 13:30 – 17:30

All 48 participants were invited to Watershed for the final event as part of FilmWorks 2012. After completing three months of intensive sessions, this was priceless opportunity for all participants in the scheme to meet in person and hear from industry leaders such as legendary producer Stephen Woolley (*The Crying Game*, *Interview With The Vampire*) and Chris Moll (Head of Talent - Creative England.) This was followed by a 'mini-market' / 'speed networking' where participants got an opportunity to pitch and discuss their projects with industry professionals. Guest included:

- Angus Finney (London production Film Market)
- Alison Sterling (Producer, *Flying Blind*, *Ignition Films*)
- Patrick Collerton (Director, *Yipp Films*)
- Chris Moll (Head of Talent - Creative England)
- Wendy Bevan-Mogg (Talent Manager – Creative England)
- Esther May-Campbell (Director)
- Guy de Beaujeu (Producer, *Private Peaceful*)
- David Segal Hamilton (BFI Film Fund – Story Editor/Talent Tracker)
- Rich Warren (Encounters Short Film & Animation Festival / NFTS Talent scout)
- Peter Symes (Producer / Director)
- Philippa Lowthorpe (Director/Producer/Writer)
- Alastair Clark (Producer, *Wellington Films*)
- Colin Pons (Producer, *Studio of The North / Fearfactory*)
- Julie Lockhart (Producer, *Aardman Animations*)
- Mark Cosgrove (Encounters Short Film & Animation & Watershed)
- Joan Parsons (Showcomotion & ShowroomWorkstation)
- Maggie Ellis (Film London Head of Production & Talent Development.)

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Appendix 2: Application Data

Total applications: 143 applications

Broadway: 41 / Showroom: 35 / Watershed: 67 from locations including: Coventry, Sheffield, Manchester, Derbyshire, West Sussex, Nottingham, Lincoln, Manchester, Leeds, North Yorkshire, South Yorkshire, West Yorkshire, Sheffield, Leicester, Stockport, Birmingham, Bristol, Devon, West Sussex, Dorset, Shropshire, Bath, Cirencester, Worcester, Gloucestershire, Hereford, Brighton, Portishead, Essex, Wiltshire, Cumbria, Cornwall.

FilmWorks Submissions Statistics:

31% Female / 69% Male

18% Producers / 82 % Directors

3 % Disabled / 2% Not Given / 95% Not Disabled

17% BME 87% White British / Other White Background

63% Adult (Over 26) / Young Adult / 37%

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