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# MAGNIFIER

MAKING THE MOST OF GOOD IDEAS



MAGNIFIER 01  
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*Ffilm*

# MAGNIFIER

MAKING THE MOST OF GOOD IDEAS

Ffilm Cymru Wales is committed to helping those we work with make the most of their good ideas. That's why we've launched a new and systematic approach – **Magnifier**.

## AIMS

- Encourage shared learning amongst participants, guest experts and through shared research. We'll collectively learn from what works, and what doesn't.
- Encourage extended networks and collaborative working across the creative industries, arts, education, technology and wider sectors.
- Identify and understand the audiences for projects: where they are, what they value, how they behave and how to reach them.
- Explore the full-range of potential value inherent in ideas. Value comes in different shapes and forms. This might include opportunities to develop wider intellectual property (IP), such as games, stage or screen adaptations, publications, exhibitions, events, soundtracks or educational materials. Magnifier is a chance to scope what is possible.
- Encourage more sustainable business practices.
- Support industry diversity by creating open, accessible and sustainable business models; and audience diversity by identifying, engaging and interacting with communities.

## HOW IT WORKS

Magnifier works on the principle of aligned interests. It's in the interest of filmmakers and their collaborators to get the most value and reach from ideas.

You will be part of an open and collaborative cohort, enjoying the creative and business advantages that will come through testing ideas together and sharing learning and experience, both through personal contact and through our digital Magnifier Swarm

We expect that by participating in the Magnifier approach you will be empowered to take a broad view of your project, in terms of value and potential reach.

The Magnifier has been conceived and created by experts with deep international experience and considerable knowledge of the changing economic and creative environment. They have first-hand experience of the benefits, and the necessity, of a changed mindset.

You will be at the forefront of the rapidly emerging culture of shared learning, cross-media value creation, networking and collaboration that sits at the heart of today's successful creative businesses.

The limits will be how far you are willing to seize the opportunities: the more you put in, the more you will get out.

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# SCHEDULE

After attending the Magnifier day, participants will leave with a definite sense of the value of a network sharing ideas, knowledge and experience. You will also have acquired fresh perspectives on how to thrive in the emerging on-demand, audience-centred economy. We hope you will feel able to apply ideas to tangible plans for your project and business. At the end of the first magnifier session, we will offer some thoughts on how to apply the learnings of the day to a set of practical plans:

- An audience development plan: identifying audiences, working out how and where those audiences interact with content
- An IP development plan: Identify the wider IP potential of your project at the earliest stages and create a strategy for exploiting them.
- Audience engagement plan: A strategic approach that will empower you to make informed decisions about the distribution and marketing of your IP from a position of strength.

We hope you will share your experiences with the rest of the Magnifier cohort.

09:00	<b>Registration, coffee &amp; networking</b>
09:30	<b>Introduction / Aims of the day / Elevator Pitches</b> A chance for teams to introduce themselves and share their elevator pitches.
10:30	<b>Case Study: <i>Cub</i></b> Peter de Maegd, (Potemkino, Belgium) and Michael Gubbins to look at case study- <i>Cub</i> .
11:15	<b>Session One: Lessons in IP (with Peter De Maegd, Dai Banner &amp; Mat Wakeham)</b> - How does IP lend itself to different platforms? - How do you know you are on the right path? - What works and what doesn't? - Unlocking funding potential.
12:30	<b>Lunch &amp; Networking</b>
13:30	<b>Session Two: Know Your Audience (with Julia Short, Jeanie Finlay &amp; Jonathan Gladwin)</b> - What does your audience want and value? - Think about new forms of engagement and participation- social media, crowdfunding - What works and what doesn't - Changing audience behaviour
14:45	<b>Breakout Session</b> One-to-one sessions. An opportunity to talk to one of the day's specialists.
15:30	<b>Session Three: Kill Your Babies (with Colin Vaines, Warren Fauvel &amp; Julia Short)</b> What lessons can be learned from an agile start-up approach? How do you continually reassess which ideas might work and which do you abandon whilst maintaining good relationships?
16:45	<b>Breakout Session</b>
17:15	<b>Conclusion and introduction to the Swarm</b> Observations on the day, and an introduction to our Magnifier Swarm on Hiive.
17:45	<b>Close</b>

# SPECIALISTS

## MICHAEL GUBBINS

Michael Gubbins is an analyst, journalist and consultant, working in the international film, entertainment and media industries, with particular expertise in the changing on-demand digital economy. He is the chair of the Ffilm Cymru Wales and the co-founder of SampoMedia, which has acquired an international reputation for its work on audience-centred creative and business strategy in film, media and the creative industries.

In more than 30 years in journalism, Gubbins edited Screen International and ScreenDaily, Music Week and business technology magazine Computing, as well as editing and writing for daily newspapers in the UK and Europe. He is a member of Experts Committee of Europa Cinemas and of the advisory boards of Power to the Pixel and the Met Film School.

In 2015, he was an expert on the Canadian Media Fund Experimental Stream, which helps finance some of the most advanced innovation in a wide range of creative fields. Gubbins is a regular chair and keynote speaker at conferences and film events around the world, including, over the last 12 months: Cannes, Berlin, Toronto, Bogota, Utrecht, Brussels, Gothenburg, Karlovy Vary, Zagreb, Graz, San Sebastian, Rotterdam, Ronda, Barcelona, Rome and Montreal. SampoMedia clients have included the British Film Institute, Europa Cinemas, Media Business School, the European Think Tank, Telefilm, CineRegio, Medici Group, Cannes Marche Du Film, Film4, Curzon Film World, BAFTA, Europa Distribution, Inside Pictures and the European Commission.

## DAVID BANNER

David Banner is Managing Director and co-founder of Wales Interactive a multi-award winning indie video games developer based in Pencoed, Wales. He has worked in the video games industry as an Artist, Designer, Writer & Director since 1995. He started his career at Eidos Interactive in London as a pixel pusher and over the years worked for many of the leading games development companies and publishers creating high end triple "A" console titles. In that time he's developed over 30 products encompassing a wide variety of gaming platforms including Sega Saturn, Dreamcast, Gamecube, PC, Mac, iOS Devices, Android Devices, Wii U, Xbox 360, Xbox One, PS Vita and Playstation 1, 2, 3 & 4. To date his combined softology has sold in excess of 10 million copies worldwide which includes three consecutive number one titles. He has a vast knowledge of all aspects of the games industry including development, marketing, publishing and distribution. He is also the founder of the Welsh Games Development Show, an annual event that shines a spotlight on the emerging games industry in Wales.

## PETER DE MAEGD

Peter De Maegd is an independent producer and entrepreneur with a strong track record in film, TV fiction and innovative formats. The latest release of his production company Potemkino is the horror movie *Cub* by Jonas Govaerts which premiered at TIFF 2014 and successfully combined traditional financing with crowdfunding.

Peter is currently shooting the multi-platform animation series *ZOOKs* by Kristoff Leue and co-producing four European feature films: *Eisenstein in Guanajuato* by Peter Greenaway (Official Competition Berlinale 2015), *Ich & Kaminski* by Wolfgang Becker, *Moonwalkers* by Antoine Bardou-Jacquet and *A Quiet Passion* by Terence Davies.

Potemkino explores innovative formats and business models for the converged media. Its most renowned project is the Emmy nominated participative series *The Spiral*, simultaneously broadcast in 8 countries. The series invited the audience to experience the story on TV, online and in reality. Peter also gives lectures on storytelling for the converging media at universities, conferences and training programs.

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# SPECIALISTS

## WARREN FAUVEL

Warren is the CEO of Nudged, a unique, automated service that measures organisational health and tailors advice on an individual level.

Warren is an international award winning creative director, and set up his first business aged just 22. His work has won several significant awards including the World Intellectual Property Office- Best Patent in the World (2010) and SXSW Accelerator Bootstrap Award (2011) as well as innovation prizes in Geneva and Kuwait. He has also worked with clients like Google and Virgin Media.

## JEANIE FINLAY

Jeanie is a British artist and filmmaker who creates intimate, funny and personal documentary films and artworks. Her focus is on creating compelling portraits and is obsessed with telling other people's stories. Her work is known for its innovative approach to engaging with audiences in meaningful ways.

Her work includes *ORION: The man who would be King* (87 mins, World Premiere – Tribeca, BBC Storyville, Creative England, Ffilm Cymru Wales and Broadway). The project was awarded a Future documentary innovation award from React Lab to create a wraparound artwork – *I am Orion. Panto!* (71 mins) a co production with Met Film Production for BBC Storyville, *The Great Hip Hop Hoax* (88 mins, World Premiere – SXSW) for BBC Scotland and BBC Storyville (Grierson nominated – Most entertaining documentary. Bifa nominated – Best documentary), *Sound It Out* (75 mins, World Premiere – SXSW) (winner – Cinema Versa – Best documentary) a documentary portrait of the the very last vinyl record shop in Teesside (official film of Record Store Day), feature documentary *Goth Cruise* for the Independent Film Channel (USA,75 min) which became the most downloaded title ever on IFC, critically acclaimed doc *Teenland* (BBC4 60 min) and award winning interactive documentary *Home-Maker*.

Jeanie was named an Inspiration award winner by Sheffield Doc/ Fest as someone who has been an inspiration to filmmakers and inspired audiences around the world to engage in documentary. She was named a “Star of Tomorrow” in Screen International’s prestigious yearly review of new filmmakers and was a director of Nottingham’s flagship cinema and media centre, Broadway for many years. She set up Glimmer Films in 2008 to deliver ambitious, engaging and empathetic work for cinema, broadcast and exhibition.

## JONATHAN GLADWIN

Jonathan co-founded Social Placement in 2011. They use digital technology to build audiences for entertainment projects. From the inception of a project through to distribution they work across paid and earned media, social and search, creating strategies for entertainment properties to engage with audiences, bring fans closer to the project who in turn become fans and spread the word across their networks.

Jonathan has been working with the entertainment industry for over fifteen years. He previously specialised in connecting brands to content, creating authentic, engaging exposure which resonates with the audience, working across local and global productions. With new modes of distribution and the rise of the second screen Jonathan launched Social Placement, which utilises digital technology to build audiences for entertainment projects.

# SPECIALISTS

## JULIA SHORT

From a background in advertising and consumer PR, I joined Rank Film Distributors in the early 1990's. After which I moved on to PolyGram to become responsible for running the theatrical marketing and publicity department in the UK, releasing such films as *Trainspotting*, *Four Weddings And A Funeral*, *Fargo*, *Twelve Monkeys* and *The Usual Suspects*. After PolyGram closed in 1999, I moved to Redbus (now Lionsgate) and Film Four Distribution. In 2003 I set up VERVE PICTURES with Colin Burch during which time we acquired *Bullet Boy*, Andrea Arnold's *Red Road*, the Oscar nominated *Dogtooth* and released a number of films by first time film makers. From 2011 to 2013 I was Head of Acquisitions at The Works Film Group where I acquired Kieran Evans BAFTA winning *Kelly + Victor*. I am currently actively involved in delivering several high profile training courses for both the Film Distributor's Association, MEDIA and Creative Skillset as well as consulting for Pulse Films and have recently joined House Distribution UK in a consultancy capacity. House has acquired 28 films many of which are focused on a digital release.

## MAT WAKEHAM

In Mat's twenty-year media career to date he has overseen various commercial ventures including a lead creative role for the animated music phenomenon GORILLAZ, for whom he over-saw the creative launch of the globally successful project across multi-media platforms. He also wrote and directed *The Charts of Darkness*, a Channel 4-commissioned one-off program about the group. He has also been a senior advertising creative partner within the WPP network on global accounts, before developing *Phoo Action*, the BAFTA Scotland "Best Television Drama" award-winning TV special for BBC Scotland.

As writer, he also created Asia's first multi-platform Sci-Fi series, *Dimensions* with BAFTA winning director Tinge Krishnan. More recently Mat developed and produced the feature film *The Facility* for leading production and distribution company Vertigo Films, and was Associate Producer of feature film *Comes A Bright Day* released in the UK through SONY in 2012, also running the digital strategy for the film.

For the three years prior to 2015 Mat worked in the development department of Matador Pictures. During this time he worked on a number of projects from inception that now form part of the Catalyst Global Media film and television slate where he is a producer. He was the creative lead in creating the communications platform for the recent NETFLIX acquisition *Residue* for the company across all digital channels.

## COLIN VAINES

Colin Vaines is a film producer working out of London and LA. He began his career in the film industry in 1977 as a journalist with the trade paper Screen International, which he went on to edit.

He made his debut as a producer in 1992 with the Emmy-winning TV film *A Dangerous Man: Lawrence After Arabia*, which introduced Ralph Fiennes in the title role.

During this time, in addition to developing projects as an independent producer, Vaines was artistic director of both the Performing Arts Screenwriting Lab in the UK, and the writers' lab SCRAWL in South Africa. Among the writers he handpicked to develop their projects at these workshops were Simon Beaufoy, who went on to write *The Full Monty*, John Hodge, who went on to write *Trainspotting*, Lee Hall, who went on to write *Billy Elliot*, Paul Laverty, who went on to write many films for Ken Loach including Cannes Palme d'Or winner *The Wind That Shakes The Barley*, and John Michael McDonagh, who went on to write and direct *The Guard*. He was appointed Executive Vice-President, Development for New York-based Miramax Films in 1999, becoming Executive Vice-President, European Production and Development in 2002. He was Co-executive producer of Martin Scorsese's *Gangs of New York*, and Executive in Charge of Production on

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# SPECIALISTS

Anthony Minghella's *Cold Mountain*. In October 2005, he was appointed Executive Vice-President, European Production and Development for The Weinstein Company working closely with Harvey Weinstein. He was an executive producer of Anthony Minghella's *Breaking and Entering*, starring Jude Law, and Chris Noonan's *Miss Potter*, starring Renée Zellweger. He also developed and oversaw production on numerous projects for The Weinstein Company, including *The Reader*, *Factory Girl* and Minghella's final film for television, *The No. 1 Ladies' Detective Agency*.



# THE SWARM

## HIIVE

Shared learning and experience is at the heart of Ffilm Cymru's Magnifier approach.

To help facilitate this, we have set up a Ffilm Cymru Wales Magnifier Swarm on Hiive, where you will be able to talk to one another, share information, insight and learning and look back at the day's panel events.

Please do register for Creative Skillset's Hiive:

<https://app.hiive.co.uk/talent/>

after which you'll be invited to join our Swarm!

The Magnifier Swarm is an invitation only group where members are comprised of participants and experts of the Magnifier approach.

After visiting the Magnifier Swarm we'd recommend browsing the wider Hiive site.

Powered by the industry skills body Creative Skillset and inspired by the Creative Industries Council, Hiive brings together a number of tools that makes it an indispensable offering. Allowing users to build and showcase their online creative portfolio, the site helps creatives connect with a diverse pool of creative talent, courses, jobs, companies, projects and research.

Hiive Swarms incite collaboration between users, allowing people to kick start creative projects, share ideas and learning.



[www.hiive.co.uk](http://www.hiive.co.uk)

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86-88 Adam Street, Adamsdown , Cardiff, CF24 2FN

CA419, 4th floor Boardroom in the Atrium.

With thanks to our partner hosts University of South Wales.

#### Breakout rooms

CA410 and CA412, these are small rooms which can fit 6 people and are just down the corridor from CA419.

#### Other space

Informal seating space on the ground floor by the main entrance.

#### Parking

Visitors can use Adam Street Car Park directly opposite the Atrium.

#### Transport

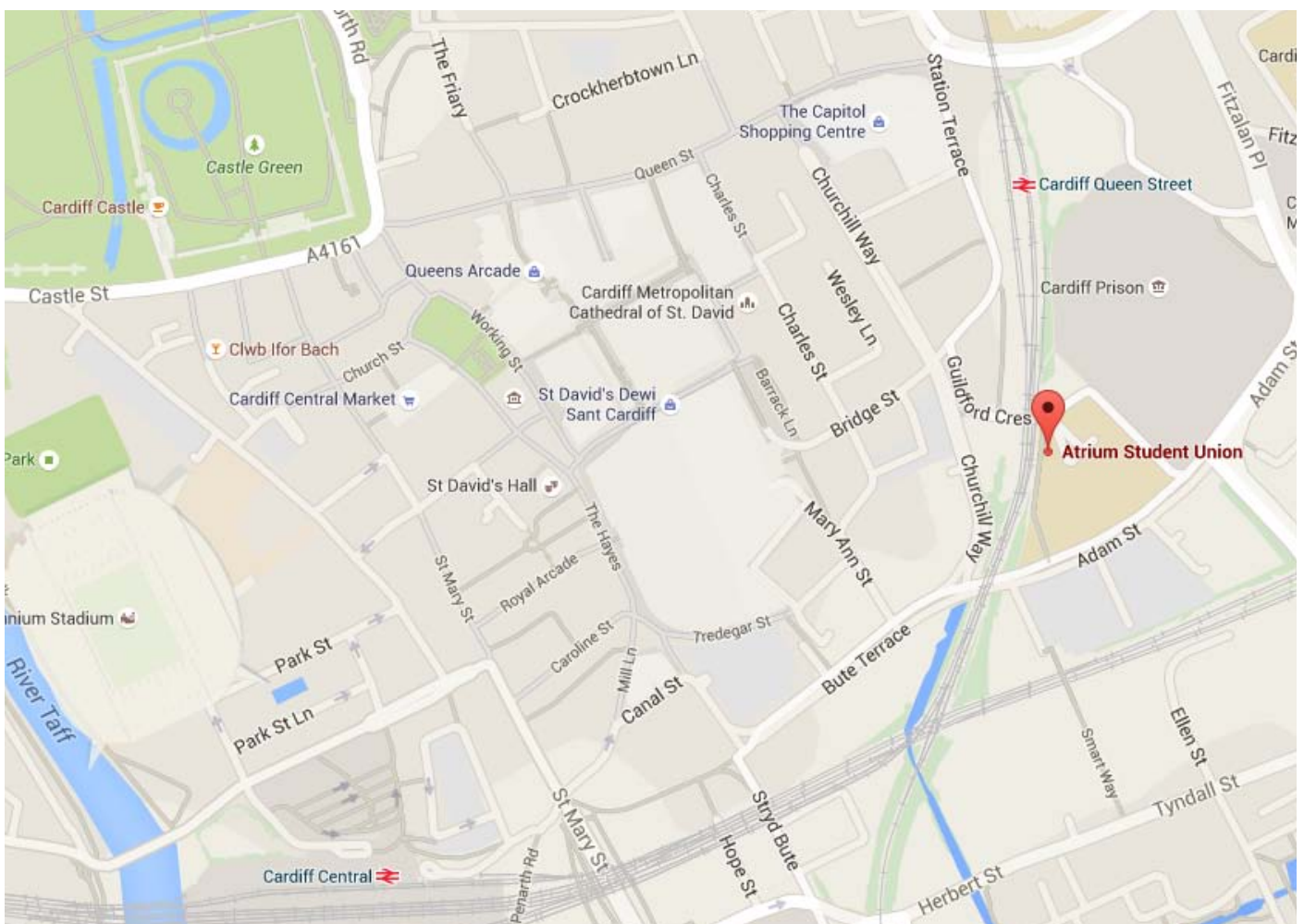
There are two train stations near to the Atrium, Cardiff Central: Central Sq, Cardiff CF10 1EP and Cardiff Queen Street: Station Ter, Cardiff CF10 2FY. Cardiff Bus run a regular bus service: <http://www.cardiffbus.com/english/>

#### Catering

There will tea & coffee available on arrival and a paid for coffee bar during the day. Lunch vouchers will be given to all participants and specialists for use in the Mingle Restaurant on Campus.

#### General

The Atrium is a no smoking campus.



# ffilm

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