



ffilm
CYMRU WALES

ANNUAL
REPORT
2016-17



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Catherine Walker in Liam Gavin's
horror hit *A Dark Song*

Ffilm Cymru Wales began its second decade in 2017, which has provided a useful moment to assess progress and hone our strategies for future growth.

There is no reason to believe that the next 10 years will be a smoother ride than the first, which were marked by digital disruption and changing patterns of demand they inspired. Many of the digital changes that will play a huge role in the way that film evolves are still in their infancy, notably Video On Demand. But digital developments are just one aspect of an emerging ecosystem that will throw down new challenges – not least the ever-expanding choice of ways for consumers to spend the same limited leisure time.

Ffilm Cymru Wales has been working hard to build a holistic approach, which will allow us to anticipate change, rather than just react to it. ‘Holistic’ is one of those abused phrases but, for us, it means thinking about supply and demand, education and exhibition, demand creation and demand exploitation as a part of a singular approach. We want to build a sustainable and diverse film industry and film culture in Wales that has demonstrable impact.

That logically requires clarity of objectives, transparent measurement, and innovative development at the earliest stages of a project when actions have the greatest long-term impact. It means working collaboratively with partners in government, industry, business and communities. And it means gathering, analysing and sharing every ounce of knowledge and data that is created in all of our work.

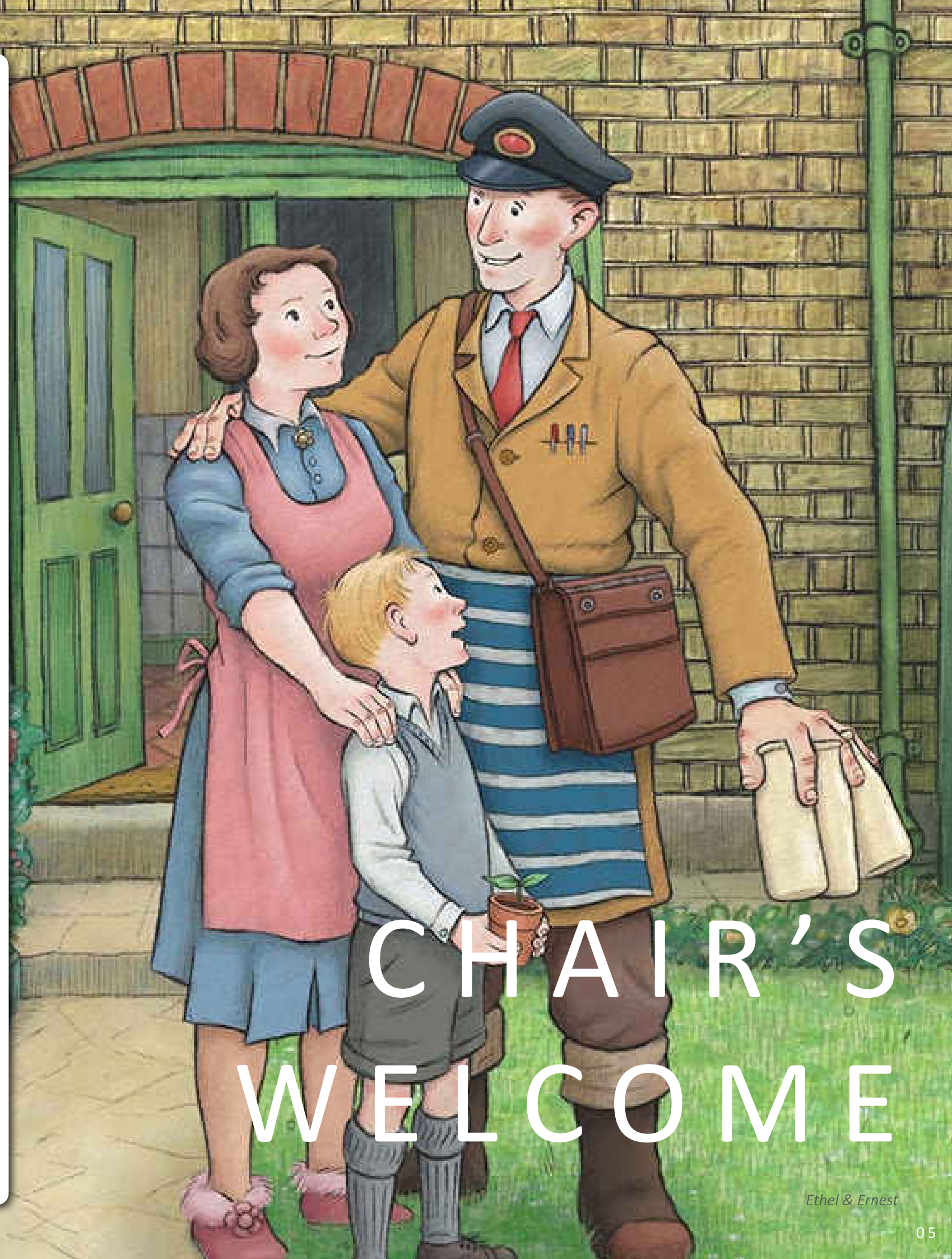
What we call our Magnifier approach is working in ways that are now getting attention at home and abroad.

Our first taste of a film in one of the main competitions at the Cannes Film Festival in 2017 (Rungano Nyoni’s *I Am Not a Witch*) is one that we want to repeat in festivals around the world.

This report shows we are preparing for growth, based on works being developed through Magnifier participants, working to build not just their own projects but supporting other film-makers and the broader Welsh film culture by sharing their knowledge and experience. The enthusiasm of participants and the quality of projects is visibly growing and promises great things ahead.

Our job now is to ensure that the benefits of our strategies make an impact throughout Wales, cutting across social barriers. We are confident that we are on the right path.

MICHAEL GUBBINS
Chair
Ffilm Cymru Wales





EXECUTIVE SUMMARY

As Ffilm Cymru Wales steps into its second decade, we are preparing for growth. Beyond our consistent commitment to cultivating home-grown talent, inspiring learning through film education, and promoting an appetite for independent film, this year Ffilm Cymru Wales has developed bold new interventions to promote social impact whilst diversifying the creative sector workforce.

In February 2017 we launched our pioneering Foot in the Door scheme, giving people living in economic hardship new training and opportunities to apply their transferable skills to film and television productions and beyond. Working in partnership with housing associations we have developed grass-roots recruitment, transport and pastoral support that speaks directly to our commitment to cultivate an inclusive and sustainable workforce.

Magnifier, our innovative approach to film and audience development, has begun to bear fruit, with forward-thinking filmmakers exploring the wider opportunities in their ideas. Ffilm Cymru Wales worked with Wales Interactive to develop a terrifying and immersive new virtual reality game in conjunction with Red and Black Film's horror movie *Don't Knock Twice*, and members of our Magnifier cohorts have engaged in cross-sector collaboration with opera, theatre, music and in the development of educational resources to maximise the value of their intellectual property.

Following a strategic review and open consultation, we launched a new Audience Access fund geared at encouraging broader audience reach and exhibitor innovation. Open to independent cinemas, arts centres, festivals, pop-up and community cinema programmes, the fund should improve the offer for underserved and hard to reach audiences across Wales.

Home-grown filmmakers attracted international attention as Welsh-Zambian writer-director Rungano Nyoni's debut feature *I Am Not a Witch* premiered at Cannes' Directors' Fortnight. Nyoni is an example of how Ffilm Cymru supports talent pathways into the creative industry, having offered early support through our BFI NETWORK offer as she scouted locations, sought cast and developed teaser materials, before offering a production funding award using ACW National Lottery funds, investing alongside the BFI, Film4, the French co-producer and other sources to enable her first feature to happen.

A focus on Welsh talent and opportunity, combined with a flexible approach to applying funds where and how they can maximise impact, has been key throughout.

PAULINE BURT
Chief Executive
Ffilm Cymru Wales



A fresh crop of short films displaying a broad range of bold voices was selected for the second round of Beacons. This year's seven shorts included *Beddgelert*, an historical thriller from Medeni Griffiths and Bad Wolf Productions' Julie Gardner presented in 13th century Welsh language; Shwan Nosratpour's apocalyptic animated comedy *Sunspots*; and *Ambition*, a black comedy from writer Matt Redd and director Ryan Hooper, which stars Royal Shakespeare Company legend Simon Russell Beale, and which has since progressed to become the team's debut feature through Ffilm Cymru's Cinematic scheme.

BFI Welsh Talent NETWORK project-managed and co-financed the second round of the year-long mentored development lab, Y Labordy, in partnership with the Arts Council of Wales and Welsh broadcaster S4C. The development programme supports artists working in the Welsh language, this time focusing on directors working across film, television, and theatre. The selected participants Hannah Jarman, Mared Swain, Eilir Pierce and Nico Dafydd will embark on a tailored programme of workshops, masterclasses, shadowing opportunities, and mentoring from established directors such as Euros Lyn (*Y Llyfrgell*, *Broadchurch*, *Happy Valley*) and Rachel Talalay (*Sherlock*, *Doctor Who*).

The Filmmaker in Residence scheme saw BFI Welsh Talent NETWORK collaborate with the Welsh National Opera to discover an innovative emerging filmmaker to develop an imaginative film project in response to their summer 2017 season. Welsh-Canadian writer-director Carys Lewis was selected for the residency. A previous mentee on our Launchpad Female Directors' Lab, Lewis went on to direct the Straeon Iris Welsh-language LGBT short film *Afiach*, and established the SHIFFT Female Filmmakers' peer-to-peer network, all with support from BFI Welsh Talent NETWORK funding.

Much of the BFI Welsh Talent NETWORK offer is focused on helping filmmakers that are early in their careers find other like-minded talents and collaborators, and to open up various routes to progress their careers. This year we co-hosted a packed programme of networking events and talent showcases, including the Sinemaes Welsh cinema tent at the National Eisteddfod, the Iris Prize LGBT Film Festival's Producers Forum, and a Welsh showcase at the Aesthetica Short Film festival, where new talent could be showcased and discovered.

Shwan Nosratpour's
animated short *Sunspots*



Ryan Hooper and Matt Redd's
short film *Ambition*



BFI WELSH TALENT NETWORK

TESTAMENT TO THE SIGNIFICANT AMOUNTS OF TALENT IN WALES, OUR BFI WELSH TALENT NETWORK HAD ANOTHER BUSY YEAR ENGAGING WITH A VAST VARIETY OF WELSH FILMMAKERS.

DEVELOPMENT

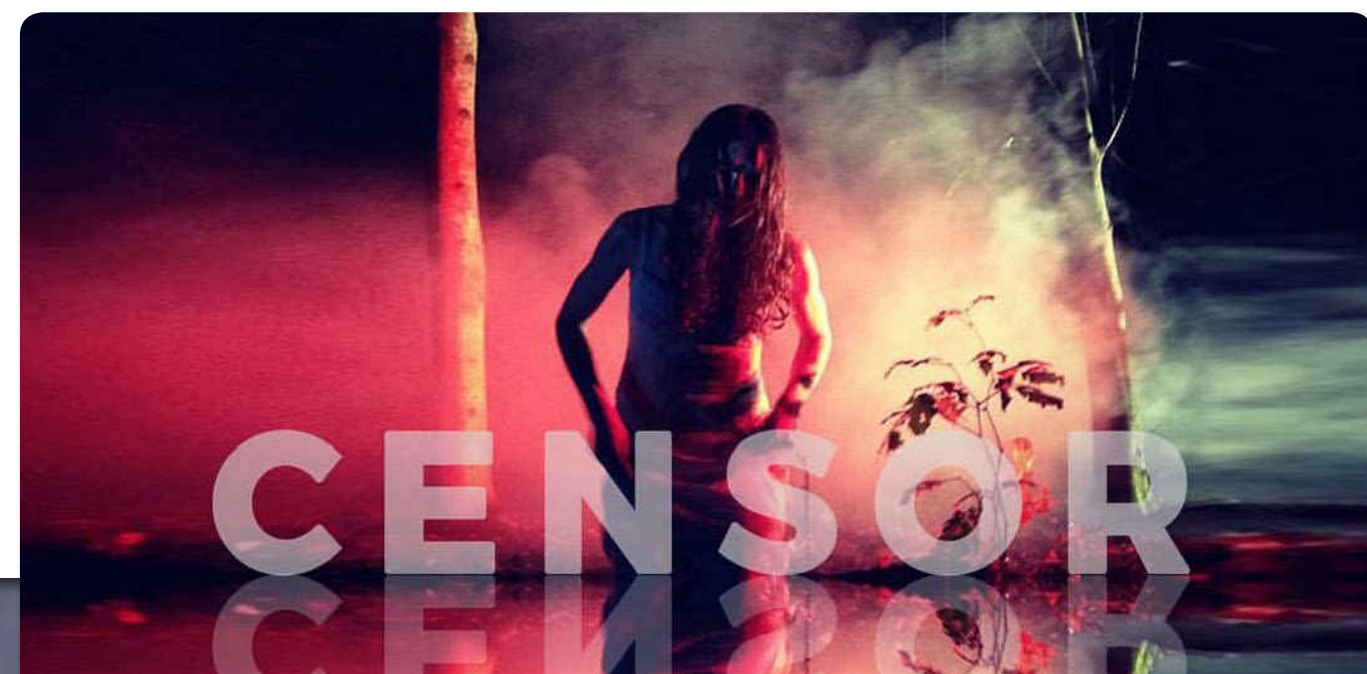
IN 2016-17 FFLM CYMRU WALES INVESTED OVER A QUARTER OF A MILLION POUNDS OF DEVELOPMENT FUNDING FROM THE ARTS COUNCIL OF WALES TO SUPPORT EMERGING AND ESTABLISHED WELSH FILMMAKERS IN BRINGING THEIR IDEAS TO LIFE.

These distinctly varied projects reflect the diverse voices of Wales' writing, directing and producing talent. Equality of opportunity has been central, with a third of films supported in our opening selection round being in the Welsh language, and two-thirds having women in lead production team roles.

Investments include:

- *Just Jim* writer-director Craig Roberts' sophomore feature *Eternal Beauty*. The darkly-comic drama will star the Oscar-nominated Sally Hawkins (*The Shape of Water*, *Submarine*, *Paddington*) as Jane. When she is dumped at the altar she has a breakdown and spirals into a chaotic world, where love (both real and imagined) and family relationships collide with both touching and humorous consequences. *Eternal Beauty* reunites Roberts with *Just Jim* producers Adrian Bate and Pip Broughton, and was developed by Ffilm Cymru Wales and the BFI with early support from the Wellcome Trust, who engaged with the script's sensitive representation of mental health issues.
- BAFTA Cymru nominated Fflur Dafydd also followed her film debut *Y Llyfrgell / The Library Suicides* – an adaptation of her novel – with *Anosmiac*. This Welsh-language sci-fi thriller follows a woman awakening in a strange and clinical country with no memory of who she is. Robbed of her sense of taste and smell, she begins to piece together the memories of the life she has lost.
- Marc Evans' (*Patagonia*, *Snowcake*, *Safe House*) Shirley Bassey biopic *I Who Have Nothing*, which charts the legendary Welsh singer's early life and rise to fame while working as a single mother. Written by Brian Fillis and produced by Rainy Day Films' Rebekah Tuluie (*Edge of Love*).

Among the 20 other Development Funding investments from this year are *Censor*, an 80s-set horror flick due to be the debut feature from writer-director Prano Bailey-Bond and producer Helen Jones; Jay Bedwani's feature documentary *Donna*, which tells the story of an ageing transsexual performer; and *Candylion*, an animated family adventure adapted from Gruff Rhys' immersive musical show with National Theatre Wales, which is produced by Catryn Ramasut (*Separado!*, *Queerama*) and Jon Rennie (*Ethel & Ernest*).



Investments include:

- Welsh-Zambian filmmaker Rungano Nyoni's debut feature *I Am Not a Witch*. A present-day satirical parable, the film revolves around a nine-year-old girl who is accused of being a witch and sent to one of Africa's witch-camps where she is given stark choices for her future. Nyoni was supported from an early stage by Ffilm Cymru Wales through our BFI Welsh Talent NETWORK offer for emerging talent. *I Am Not a Witch* went on to premiere in the prestigious Directors' Fortnight at the Cannes Film Festival 2017, followed by selection at the Toronto, London and Sundance festivals.
- Wales-based Richard Billingham was supported to make his debut feature film *Ray & Liz*. The Turner Prize nominated photographer returned to the striking series of photographs that he captured of his family during Thatcher-era Britain, working alongside producer Jacqui Davies.
- *The Dark Outside*, Will Macgregor's tense and atmospheric drama set in the gothic landscape of period North Wales. The film is produced by Hilary Bevan-Jones and Tom Nash, with Cwmni Da's Angharad Elen making her feature debut as Associate Producer. Angharad previously received mentoring from Bevan-Jones through Ffilm Cymru's BFI Welsh Talent NETWORK support.

Additionally, Craig Roberts' *Eternal Beauty* was awarded funding to progress from development into production, Severn Screen received investment towards a ground-breaking collaboration with Welsh National Opera, Gruff Rhys and Rondo to produce a Welsh language opera film, and Ffilm Cymru invested in Red and Black Films' Virtual Reality game to complement their supernatural horror *Don't Knock Twice*.

Richard Billingham's *Ray & Liz*



PRODUCTION

THIS YEAR FFILM CYMRU WALES INVESTED OVER £600,000 OF ARTS COUNCIL OF WALES NATIONAL LOTTERY FUNDS IN FILM PRODUCTION AND CREATIVE CROSS-MEDIA PROJECTS, REFLECTING A BROAD SPECTRUM OF CREATIVE CONTENT.



Rungano Nyoni's BAFTA award winning *I Am Not a Witch*

With co-investment from co-founders BFI and S4C, Cinematic produces three distinctive films from Welsh directors. The scheme supports emerging filmmakers with bold and unique voices through intensive training, development and funding.

In December, a slate of ten projects was selected to progress into the development and training period. From comedy capers to elevated horror, and even an opera film, the projects and talent behind them demonstrated rich and diverse experience, and a great scope of stories and styles.

The training focused on both creatively progressing the work and carefully considering market opportunities. Supported by Creative Skillset, sessions explored innovative distribution models, audience development, environmental sustainability, and maximising the value of intellectual property through Ffilm Cymru Wales' Magnifier approach. The filmmakers were also connected with expert mentors including Billy O'Brien (*I Am Not a Serial Killer*), Dan Mazer (*Borat, Brüno*), and Samantha Taylor (*Tom of Finland, Return to Montauk*).

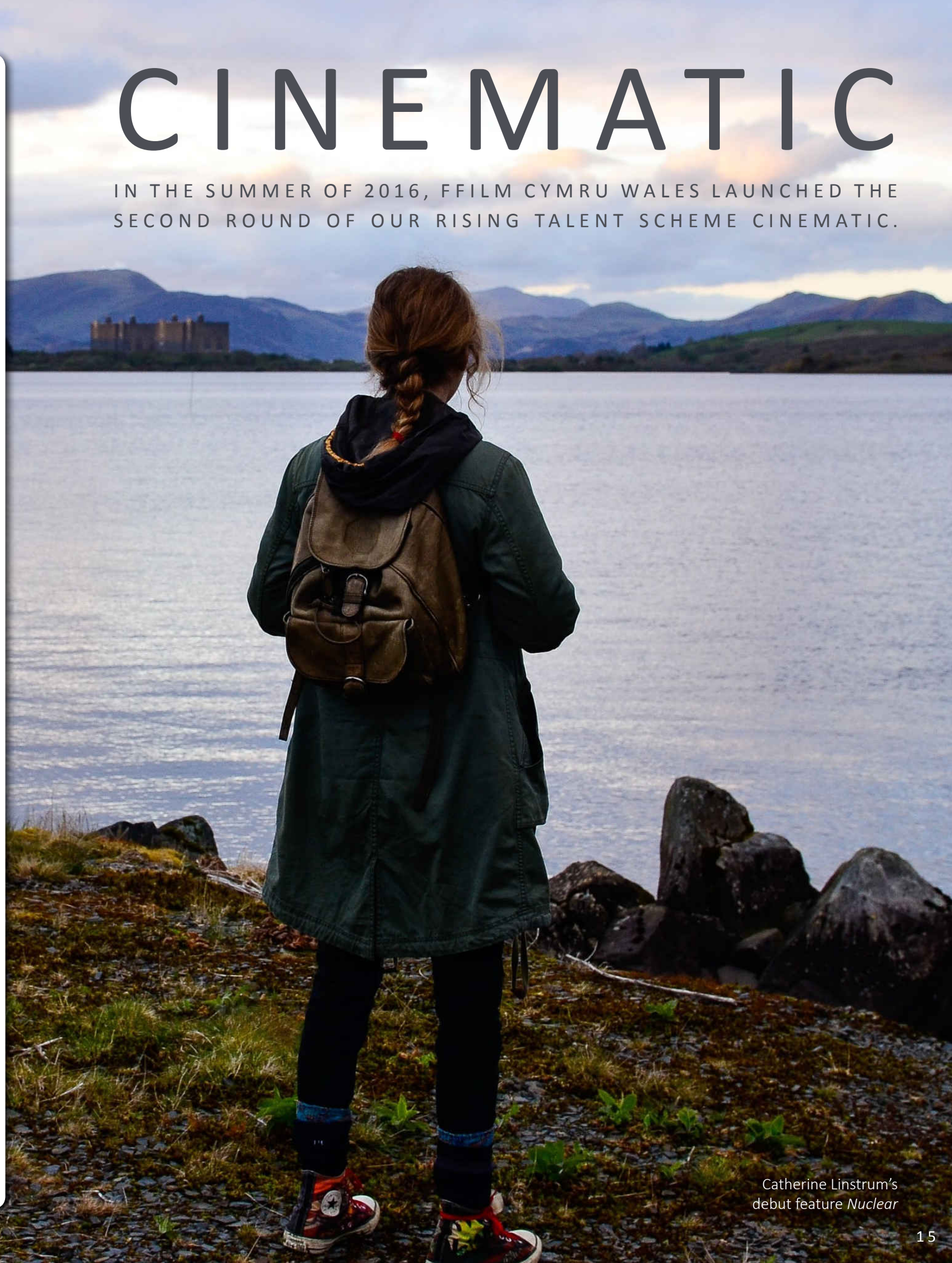
Following the intense development phase, three promising projects were selected to progress into production later in 2017: *Cadi* (previously *Gwrach*), a contemporary Welsh-language horror from writer Siwan Jones and producer Roger Williams that will be directed by Lee Haven Jones; supernatural thriller *Nuclear*, the feature debut from writer-director Catherine Linstrum, co-written by David John Newman and produced by Stella Nwimo; and *The Toll*, a darkly-comic thriller about a lone toll-booth operator written by Matt Redd, directed by Ryan Hooper, and produced by Western Edge Pictures' Vaughan Sivell (*Third Star, Prevenge*).

Karmel Cochrane and Angus Finney leading a Cinematic training session



CINEMATIC

IN THE SUMMER OF 2016, FFILM CYMRU WALES LAUNCHED THE SECOND ROUND OF OUR RISING TALENT SCHEME CINEMATIC.



Catherine Linstrum's debut feature *Nuclear*

AUDIENCES

THIS YEAR FFLM CYMRU WALES' LAUNCHED OUR AUDIENCE ACCESS FUND, GEARED AT SUPPORTING EXHIBITORS TO INNOVATE AND IMPROVE THE INCLUSIVITY OF THEIR OFFERS FOR COMMUNITIES ACROSS WALES.

In addition to the continued support of flagship venues and festivals such as Cardiff's Chapter Arts Centre and the Iris Prize LGBT Short Film Festival, Ffilm Cymru encouraged community venues and programmes of pop-up events to broaden the range of films available to people around the country.

Cardiff Community Housing Association used their grant to expand their FLIX free cinema in Butetown's Culture and Media Centre, and employ an outreach officer to engage a broader audience across the district's diverse and under-served communities.

Following the pioneering pop-up cinema scheme Film in Afan, initially funded by a £250,000 BIG Lottery grant secured by Ffilm Cymru, two Afan Valley community centres in Gwynfi Miners Hall and Cymmer Library continued their own screenings of family favourites and arthouse gems. Their new Audience Access award allowed them to sustain their audience, and leverage additional funding following recent Local Authority cuts to public services.

Ffilm Cymru also provided continued support to the Wales One World film festival, including their programme of satellite events that reach out to BAME communities, such as their Women's Film Club, PICS Young Persons Film Festival in Caernarfon, which promotes short films made by young people in the Welsh language, and the Cardiff Mini Film Festival, which brings the work of emerging and first-time filmmakers to a burgeoning millennial audience.

In the summer of 2016, Ffilm Cymru Wales partnered with other Welsh culture and heritage institutions to deliver pop-up cinema events. Working with Welsh Government's historic environment service Cadw, Ffilm Cymru Wales presented a special sunset screening of Disney blockbuster *The Jungle Book* in Anglesey's beautiful Beaumaris Castle, before teaming up with BAFTA Cymru, Film Hub Wales, Into Film Cymru, S4C and others to present Sinemaes – a programme of film events at the National Eisteddfod in Abergavenny. Sinemaes showcased the best in Welsh-language cinema, including *Yr Ymadawiad* and *Y Llyfrgell*, produced with Ffilm Cymru investment, as well as silent horror short films with live piano accompaniment.

Silent horror shorts with live accompaniment at Sinemaes



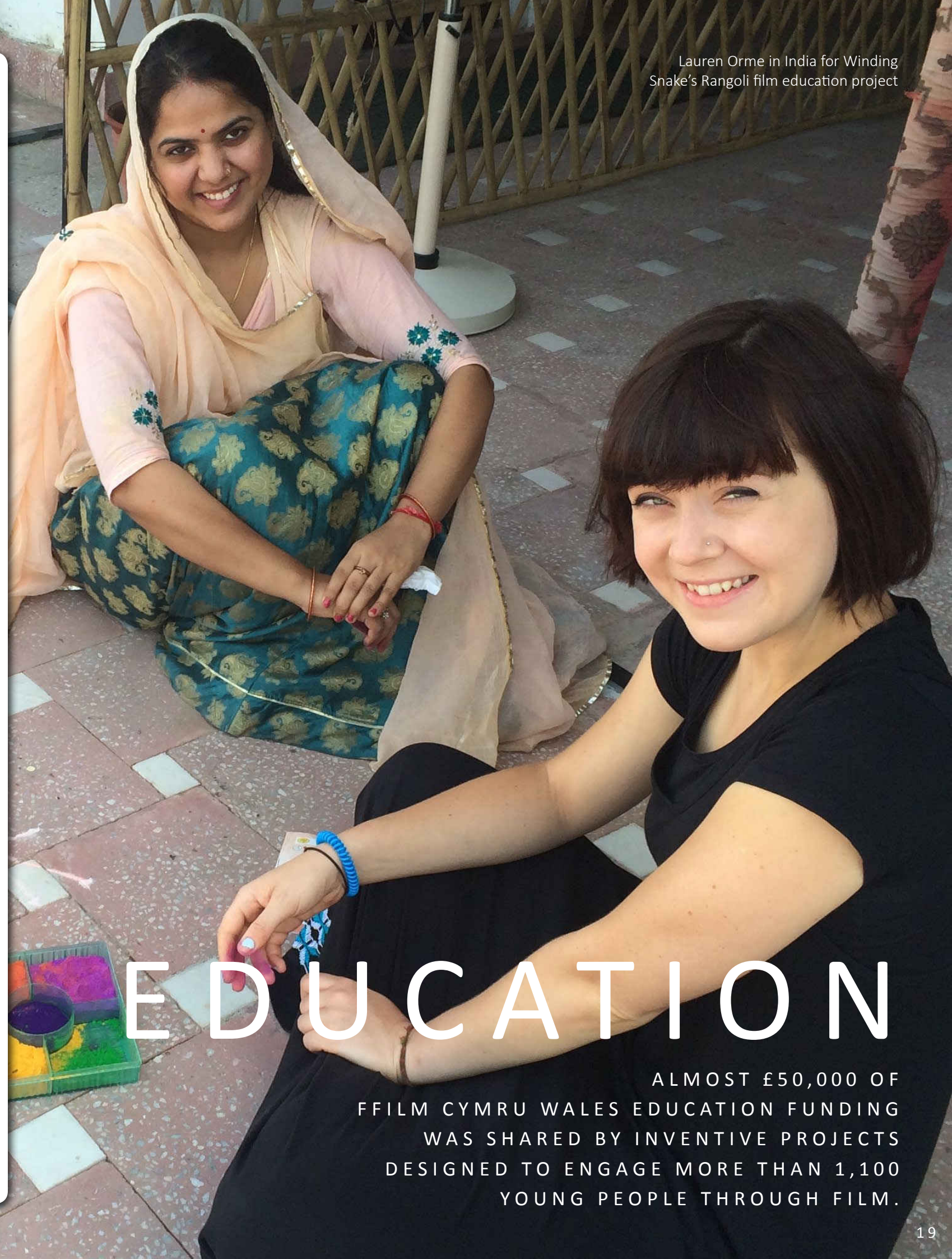
As Cardiff celebrated the Champion's League Final in the summer of '17, the Football Association of Wales' project 'Road to Cardiff' engaged diverse groups of young people from across the country with football and film. Co-funded by Sony, participants produced their own films tackling disability, age discrimination, and racial and gender inequality, which were shown at the Champions League Festival.

Cardiff-based animation studio Winding Snake's ambitious new project took them to India as they explored the artform of Rangoli. Co-funded by the British Council, 'Rangoli: Art That Binds' connected female communities and youth groups across Wales and India, culminating in the production of an animated film in Welsh and Hindi.

The Dylan Thomas Prize Company collaborated with Swansea University to create an education resource using film reviewing, literacy and hands-on animation workshops to explore the works of iconic Welsh poet Dylan Thomas. The project gave 80 school students from Communities First areas the opportunity to work with a poet and experience making their own films.

Following the success of their previous education project, the Iris Prize Festival's Outreach arm was again awarded funding to deliver a new programme of activities and resources for the classroom. Their bilingual lesson plans encourage the use of film in teaching across a variety of subjects, as well as engage pupils in discussions around LGBT identity.

Demonstrating Ffilm Cymru Wales' commitment to inclusion, 50% of the projects took place in rural areas of Wales, and two thirds in Communities First regions, where tackling poverty with new skills and opportunities is vital. 67% of the projects funded this year were also delivered in both English and Welsh.



Lauren Orme in India for Winding Snake's Rangoli film education project

EDUCATION

ALMOST £50,000 OF
FFILM CYMRU WALES EDUCATION FUNDING
WAS SHARED BY INVENTIVE PROJECTS
DESIGNED TO ENGAGE MORE THAN 1,100
YOUNG PEOPLE THROUGH FILM.

HORIZONS (BFI NETWORK)

APPLICANT	AWARD
Claire Fowler	£6,000.00
Dewi Gregory	£6,000.00
The Festivals Company Ltd (Straeon Iris)	£6,000.00
Garrabost Jayalakshmi	£6,000.00
Kathy Spiers	£3,000.00
Maria Morancho	£5,800.00
Miguela Gonzalez	£1,200.00
Ozgur Uyanik	£6,000.00
Rungano Nyoni	£3,000.00
Rupert Miles	£5,000.00
Tyler Keevil	£3,000.00
TOTAL HORIZONS AWARDS GIVEN	£51,000.00

BEACONS SHORT FILMS (BFI NETWORK)

PROJECT	APPLICANT	AWARD
Ambition	Matt Redd	£10,000.00
Beddgelert	Julie Gardner	£15,000.00
Creepy Pasta Salad	Amy Morris	£15,000.00
Egg Soldier	Guymon Cheung	£15,000.00
Stretch	Dewi Gregory	£2,000.00
Stuffed	Carys Lewis	£15,000.00
Sunspots	Shwan Nosratpor	£15,000.00
The Vest	Lesley Manning	£10,000.00
The Video Man	Tony Hurley	£4,000.00
TOTAL BEACONS PROJECTS AWARDS GIVEN		£101,000.00

FUNDING AWARDS

DEVELOPMENT

FILM	APPLICANT	AWARD
Anosmiac	Fflur Dafydd	£9,000.00
Atomfa	Joanna Wright	£10,500.00
Candylion	ie ie Productions	£10,000.00
Censor	Silver Salt Films	£10,000.00
Concrete Plans	Perfectmotion	£4,000.00
Donna	Truth Department	£15,000.00
Echoes	Free Wheeling Films	£15,000.00
Eternal Beauty	Cliff Edge Pictures	£14,500.00
The Existence of Liberty White	Milkwood Film Production	£7,000.00
Extrasensory	Genesisius	£20,000.00
I Who Have Nothing	Raindy Day Films	£20,000.00
In Camera	Catherine Linstrum	£5,000.00
Last Summer	Flicker Book Films	£12,000.00
London Recruits	Barefoot Rascals	£12,000.00
Minted	Truth Department	£8,000.00
Mr Burton	Revolution Films	£7,000.00
Mr Smith	Afan Films	£12,000.00
Random Deaths and Custard	Severn Screen	£13,200.00
Romeo and Juliet	Mount Stuart Media	£15,000.00
Rubbernecks	Chewing Monkey	£10,000.00
Stretch	Truth Department	£6,000.00
Sunset Over Chocolate Mountain	Parallel Films	£10,000.00
Writ in Water	Samson Films	£15,000.00
TOTAL OF ALL DEVELOPMENT AWARDS GIVEN		£260,200.00

PRODUCTION

FILM	APPLICANT	AWARD
2117	Severn Screen	£100,000.00
The Dark Outside (Gwen)	Endor Productions	£100,000.00
Don't Knock Twice (distribution)	Red and Black Films	£24,995.00
Eternal Beauty	Cliff Edge Pictures	£150,000.00
I Am Not a Witch	Not a Witch Ltd	£100,000.00
I Am Not a Witch	Not a Witch Ltd	£1,459.00
Prevenge	Western Edge Pictures	£40,500.00
Ray and Liz	Jacqui Davies Ltd	£100,000.00
TOTAL OF ALL PRODUCTION AWARDS GIVEN		£616,954.00

£336,000 committed to low budget film scheme Cinematic.

FUNDING AWARDS

CINEMAS

VENUE	AWARD
Aberytwyth Arts Centre	£16,000.00
Chapter Arts Centre	£23,000.00
Clwyd Theatr Cymru	£11,500.00
Galeri	£3,000.00
Theatre Gwaun	£3,000.00
Memo Arts Centre	£2,000.00
Neuadd Dwyfor	£2,000.00
Penarth Pier Pavillion	£2,000.00
Pontardawe Arts Centre	£3,500.00
Riverfront Theatre	£2,200.00
Taliesin Arts Centre	£8,000.00
Theatr Mwldan	£9,351.00
Torch Theatre	£4,800.00
Theatr Ucheldre Development	£2,000.00
The Welfare	£2,000.00
Wyeside Arts Centre	£4,000.00
TOTAL OF ALL CINEMA AWARDS GIVEN	£98,351.00

FESTIVALS

FESTIVAL	APPLICANT	AWARD
Abertoir	Aberytwyth Arts Centre	£15,000.00
Afan Community Cinemas	Cymmer Community Library	£4,261.00
Cardiff Mini Film Festival 2016	Bulldozer Films	£2,500.00
Flix Cinema	Cardiff Community Housing Association	£10,000.00
Iris Prize Festival	The Festivals Company Ltd	£15,000.00
PICS	Galeri Caernarfon	£7,776.00
WOW Film Festival	Wales One World Film Festival Ltd	£9,000.00
Wales International Documentary Festival	Wales International Documentary Festival	£6,880.00
TOTAL OF ALL FESTIVAL AWARDS GIVEN		£70,417.00

EDUCATION

PROJECT	APPLICANT	AWARD
Caban Sgriblio	Arts Live Wales	£7,650.00
Criw Ffilmic	Arts Connection	£1,860.00
Dylan- ED: Poetry in Motion	Caroline Berney Lane	£3,400.00
Film Education Network	Winding Snake Productions	£15,000.00
Iris Education Outreach	The Festivals Company Ltd	£7,868.00
Rangoli: Art That Binds	Winding Snake Productions	£7,212.00
Road to Cardiff (Champions League Trophy Tour)	Football Association Wales	£7,000.00
TOTAL OF ALL EDUCATION AWARDS GIVEN		£49,990.00

FUNDING AWARDS

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2017

	2017 (£)	2016 (£)
Income	2,069,157	1,989,464
Direct expenses	(1,097,246)	(1,383,651)
Gross surplus	971,911	605,813
Operating expenses	(511,443)	(521,127)
Operating deficit	460,468	(84,686)
Interest receivable	718	609
Surplus/deficit on ordinary activities before taxation	461,186	(85,295)
Tax on surplus on ordinary activities	(143)	(122)
Retained surplus/deficit for the financial year	461,043	(85,173)
Retained surplus brought forward	519,619	434,446
Retained surplus carried forward	980,663	519,619

Balance Sheet at 31 March 2017

	2017 (£)	2016 (£)
Fixed assets		
Tangible assets	4,125	8,775
Current assets		
Stocks	1,650	1,650
Debtors	1,020,454	836,681
Cash at bank and in hand	1,437,191	1,136,156
	2,459,295	1,974,487
Liabilities		
Creditors: Amounts falling due within one year	(1,482,759)	(1,463,643)
Net current assets	976,536	510,844
Net Assets	980,661	519,619
Reserves		
Income and expenditure account	519,619	434,446
Other reserves	461,042	85,173
Members' funds	980,661	519,619

FINANCIAL SUMMARY

READ MORE AT
www.ffilmcymruwales.com





Tara Lee in Philip John's
Moon Dogs

Chief Executive PAULINE BURT

Executive Assistant and Events Producer ANGHARAD WILLIAMS

Administrator BETHANY LANE

Head of Creative Business KIMBERLEY WARNER

Production & Special Projects Manager ADAM PARTRIDGE

Development Executive CATRIN COOPER

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BFI Welsh Talent NETWORK Co-ordinator JONNY REED

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Communications & Events Manager BEN HOOPER

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Film

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