

INDIS

The Indie Film Zine

Issue #1 // July 2018

leedsfilmcity.com

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With interviews from independent filmmakers, conversations about the biggest issues in film, letting you know about local offers and opportunities, and highlighting some of the best indie films from young people: the INDIs zine is a brand new monthly publication for film-makers and film-lovers.

The INDIs (Independent Directions) is not only a zine: we have a yearly film festival which premieres new independent films and features a competition of the best indie films from young people aged 15-25. The festival has workshops, masterclasses and panel discussions on Virtual Reality filmmaking, Scriptwriting, Distribution and Gender & Diversity in film.

We also run an online network (the INDIs Film Network, Facebook) where major organisations like ITV, BBC, Channel 4, BAFTA and BFI post job opportunities, or special offers from local cinemas. The group also is a space to network, get advice, and promote your work.

Finally, we have year-round screenings and special events at low-cost in Leeds. To find out more, visit our website: leedsfilmcity.com, and follow us on social media: @INDIsFestival.

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Francis Lee

INTERVIEW

We chat with the director of the BAFTA-nominated *God's Own Country* on his success, the challenges of the EU Referendum during production, and 'LGBT' Films.

Gage: It's wonderful to see a regional film doing so well, why did you decide to make and set the film in Yorkshire?

Francis: I was born and grew up on the Pennine hills of West Yorkshire. I have always been fascinated by the landscape – how in equal measures I found it to be expansive, freeing and wild as well as brutal, isolating and restrictive. When I started to make film about 8 years, West Yorkshire was the obvious landscape for me to explore.

*G: There's some very intimate and passionate scenes in *God's Own Country* which must've been quite challenging for Josh and Alec, as well for you as a director, how did you gain that trust between you and them?*

F: I love actors and their craft. I see it as very much my job as the director to give them everything they needed to feel safe and secure to deliver their best. I started work with both Josh and Alec individually about 3 months before the shoot. Together we built their character's histories and biographies from the moment they were born until the first moment you see them in the film. This detailed, rigorous and personal work helped us to build a very

strong bond of trust. I made sure all the actors knew I would do whatever I could to protect them within this safe space. I also 'cast' the key crew members not only for their artistry but also as people both Josh and Alec would feel comfortable around.

*G: *God's Own Country* is your debut feature film, what was the biggest challenge in the jump from short to feature, and what would be your main piece of advice for anyone looking to do the same?*

F: It was a very steep learning curve! I would say chose the people who you work with very carefully, or you will end up producing your film yourself in everything but name. Make sure you are very vocal about what type of story and film you are making. Be rigorous with the truth. And trust your instincts.

*G: It's very refreshing to see such an honest and raw portrayal of sexuality on screen in *God's Own Country*, and we're now seeing more mainstream and indie films with great LGBTQ* representation. Was it ever seen as a risk to feature a gay narrative, and do you think mainstream film is becoming more diverse?*



ALEC SECAREANU AND JOSH O'CONNOR STAR IN "GOD'S OWN COUNTRY"

Synopsis: "A young farmer numbs his frustrations with drinking and casual sex until a Romanian migrant worker sets him on a new path"

“I just concentrated on making the best film I could.”



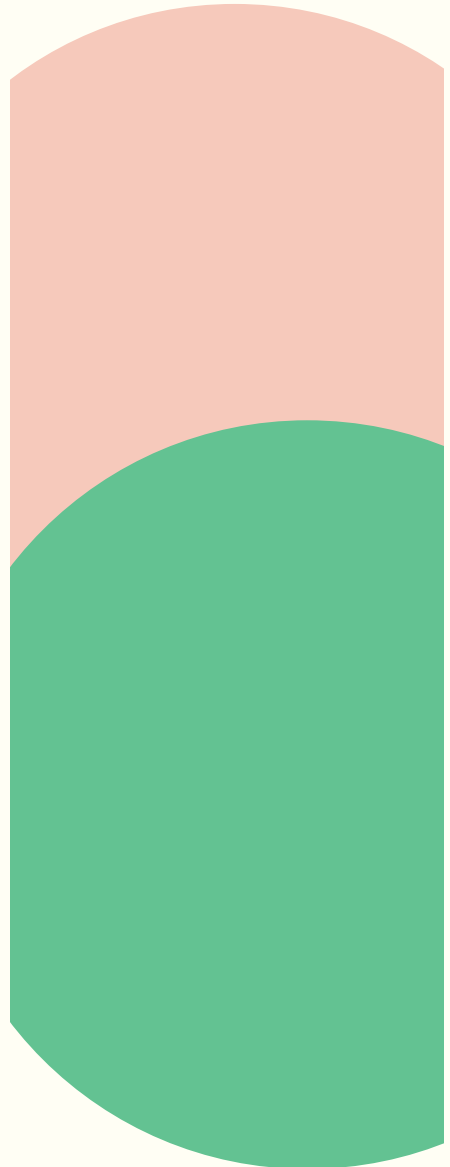
F: I never saw it as a risk because I knew I just wanted to tell this very particular story and didn't think about how it would be received. I just concentrated on making the best film I could. I think 2017 was a banner year in some respects for queer stories with *Moonlight*, *Call Me By Your Name*, *A Fantastic Woman*, *Beach Rats* and later this year *Disobedience*. Its encouraging to see the first studio mainstream LGBTQ+ this year with *Love, Simon*, but I think there is still a lot of work to do around representation. It would be wonderful to see more mainstream stories featuring people from diverse backgrounds in prominent roles.

G: *A lot of young people are worried about Brexit, has the post-brexit landscape changed how you originally perceived the film, and would you do anything differently if it were to be made now?*

F: I didn't actively think about Brexit or its consequences whilst writing or making *God's Own Country*. I do remember the referendum result being announced whilst I was editing the film with Chris Wyatt (the editor). We watched a cut of the film, sat in silence for a few minutes afterwards and said 'I think we've made a period piece...' I don't think I would have made the film any differently though but I do think Brexit is something that is extremely worrying for all of us.

G: *And finally, are you allowed to tell us anything about what's next?*

F: I'm so sorry but I can't give you proper details, but I've written a period film set in 1840's.



After Time's Up

INTERVIEW WITH ULRIKE KABATTA

Ulrike is an award winning documentary producer/director and the Creative Director and CEO of Showdown Films.

Ulrike Kubatta joins the 'Beyond #TimesUp: Building a Better Film Future' event taking place at the 2018 edition of the INDIs Film Festival, on Sunday 22 July at Studio 24 in Leeds. Joining her on the panel to talk about the practical concerns of carving out a career faced by women in the UK film industry, are Annabelle Pangborn (Director, Northern Film School), Wendy Cook (Manager, Hyde Park Picture House), Lisa Brook (Director, Live Cinema UK), Alexis Kreager (UK Film Research) and Kolton Lee (Writer & Director)



“Talking about gender and employment inequity has gained such momentum that I believe we have no alternative but to keep addressing it”

Gage: You're chairing the 'Beyond #Time's Up' panel discussion on diversity at the INDI's Film Festival this year, why do you think it's important to talk about gender bias and equality in film?

Ulrike: Right now, at this moment in time, talking about gender and employment inequity has gained such momentum that I believe we have no alternative but to keep addressing it. We have to keep asking questions, plot actions and keep pushing for solutions.

The INDI's is by no means the first festival to offer such a panel and we're not blazing new trail by taking up this topic, however the combination of speakers and a young audience should make a very dynamic discussion, one that is geared towards finding concrete advice on how to navigate the industry, but also how to make different voices heard outside of the conventional framework.

I hope that the panel is inspiring for all participants and we all go away with some ideas of how we as individuals can help to shake things up and make some trouble.

G: You've worked on some amazing films like 'Credible Likeable Superstar Role Model' which has an incredibly honest look at the sexualisation of women in the world of pop music. Have you seen much of a change since the film was released, and do you feel it's the



same throughout the arts industry?

U: The reaction to the documentary has proven that there clearly is an audience for alternative popstars, especially among the so called 'twens'. I believe that the creative industries as a whole are now more willing to take a look at the audience or the consumers of their media in terms of its diversity and they

realise it's about time that they offer a range of voices and representations.

However, the potential for change is often driven by a commercial viability. The questions more or less boil down to: "Does it pay?" or "How do we benefit?" Subsequently, the power lies with advertisers. If a company decides to place their product where it can reach a diverse audience, all kinds of media platforms have to offer this or lose out.

It's a chain reaction, but a slow one and too slow for me to be honest.



G: What should young filmmakers be aware of with diversity throughout the writing and production of their own films?

U: My biggest advice to young filmmakers is: Know how the industry works! It's essential that you have a firm grasp of how film production and its markets in the UK, or anywhere else for that matter, operate. Know who and what is out there and have an awareness of the trends.



Unconscious bias has become a bit of a buzzword, but an important one. Look at who you tend to work with and why, when it comes to putting a team together. How can you, as an individual, at whatever level you're working, ensure that you collaborate with a diverse group as well as allow someone a chance to gain experience.

For me, one of the most magical and exciting aspects of being a filmmaker is the fact that it is a collaborative effort. An idea that initially started in my head grows into a creative venture that couldn't exist unless I exchanged ideas and experiences with a wide mix of people. That is still the biggest buzz for me

“It seemed near impossible to get funding for the film.”

throughout the process.

I also advise young writers/filmmakers to grow the confidence to jump outside their initial comfort zone. Whether that is in the stories they want to write or the crew role they want to perform. This is especially true for young women, who tend to fall into certain career paths. I'm particularly passionate about mentoring; at its best, mentoring can instill confidence and assist in getting ideas through the gatekeepers.

G: Your directorial debut was feature documentary “She Should Have Gone To The Moon”, which has had an amazing critical response. What were some of the biggest challenges you faced making it?

There were many, from the early development stage to the point of completion, followed by the film's distribution. Making a feature drama or documentary independently invariably throws up plenty of hurdles, but that is also part of the thrill of working in film.

U: Initially it seemed near impossible to get funding for the project. With its central focus on Jerri Truhill, one of the Mercury 13 women, who were secretly trained to become America's first female astronauts in 1960, the documentary was regarded as historical, not relevant and not appealing to a wider and younger audience. Too niche, basically.

Eventually I was successful in being awarded a

large grant from the Arts Council England. With the budget, although still modest for industry standards, I was able to be more ambitious and create some amazing segments, which took the film far beyond a traditional talking head documentary.



The biggest challenge came during the film's distribution, once it had a highly successful run on the festival circuit. Although it had a short run in a couple of independent cinemas, I never secured a distribution deal. Broadcasters were concerned that Jerri's story wasn't contemporary, or that the documentary was too subversive. This stood and still stands in stark contrast to how the film is received by the audience. The majority of screenings are always followed by animated discussions and I found that women and men of all ages connected with film, felt inspired and outraged by Jerri's story. It proved that the story of the Mercury 13 was not known enough and deserved telling and sharing with a wide range of people.

My experience has also taught me that self-distribution can give a filmmaker a lot of freedom. A film's value is by no means attached to a distributor's decision.

G: We're seeing a slow move to have equal recognition in the entertainment industry, with Greta Gerwig being only the fifth woman to be nominated for Best Director (for Lady Bird), and Rachel Morrison being the first woman to be recognised for cinematography (for Mudbound) at the Academy Awards this year. Are you hopeful that we'll see more female representation in the future after #TimesUp?

U: The repercussions of #TimesUp are still in flux, but the power dynamics are changing. So far the biggest impact has been made by the Time's Up Legal Defense Fund initiative and that presents a great success.

I'm definitely hopeful that we'll see more female representation in all fields of the creative industries and would like to think that the recognition of women's achievements at high profile awards and festivals are not a temporary trend. It's vital that we don't become complacent and sugar coat the problem by relying on these recent successes.

The statistics still paint a rather depressing picture, as the Director's UK 'Cut Out Of The Picture' report proves. I'm hopeful that in time this data will change and we'll be able to celebrate a state of equality in the future, but for this to happen we need to move from intention to action.

G: *There's been a lot of powerful and open conversations from men and women in the spotlight and those not since the #MeToo and #TimesUp movements - what needs to happen next to make sure things actually change?*

U: I'm not a big fan of saying 'We still have a long way to go' and rather see smaller results in a shorter amount of time than wait and hope for the ideal world, which after all, may never appear. My motto is: demand change, be a troublemaker.

On a bigger scale, a change in policies and power structures is needed. Not everyone is a supporter of targets and audits, but I do believe that these present a way forward.

Anna Serner, the CEO of the Swedish Film Institute has initiated impressive changes and succeeded in making Sweden the first-ever country to achieve 50:50 gender parity in terms of government financing for films.

I strongly believe that one key to overcoming the obstacles is to develop a system of mentoring programmes and to create a conscious shift in film education.

Whether we operate within a bigger organisation or as independent individuals, we all have a responsibility to contribute to change and put pressure on the existing structures. Alternative methods of producing and distributing films do exist and employing these keeps non-mainstream voices alive and growing.



**“Demand
change, be a
troublemaker.”**



Supporting public funding by
**ARTS COUNCIL
ENGLAND**



Day passes £5
Weekend pass £10
(includes all Panels, INDIs
competition & free lunch)

INDIs

Independent
Directions
Film Festival
FRI 20 - SUN 22 JULY 2018

Workshops £5
Script Surgery £5
Screenings £5

PANELS

Career Kickstart:

Pathways into the Film Industry

Get career advice from Creative England, Into Film, Creative Skillset, Screen Yorkshire, Leeds City College, Northern Film School, Leeds Arts University & Studio12

Headsets Don't Bite:

Getting into Virtual Reality

Discover how can you include virtual reality in your filmmaking skillset with industry experts including Blender, 3Dami and VR filmmakers

Latest VR Experiences

Try a selection of the best new VR creations

Beyond #TimesUp:

Building a Better Film Future

Join an interactive panel of highly creative female and male talent to discuss the practical concerns faced by women in the UK of carving out a career in the film and TV industry

It's a Wrap! What's Next?: Getting Your Film Seen

Join a panel of distributors, producers, festival programmers and VOD experts to understand how best to market and exhibit your film

WORKSHOPS

Hands on with Headsets:

Create your own VR Experience
with Blender and 3Dami

Script Surgery

with Kay Mellor, Gaynor Faye, Dean Cavanagh and other industry screenwriters

Write Here, Write Now:

Scriptwriting Workshop

Get expert advice from professional writers and producers Dean Cavanagh, Faisal Qureshi and Craig Lawson

INDIs YOUNG FILMMAKERS' COMPETITION

Celebrating the best new short films from UK filmmakers aged 16-25, now in its 7th year followed by a networking / social event

**Full programme, tickets &
venues at leedsfilmcity.com**
City Centre Box Office
0113 378 0318

SCREENINGS

The Miseducation of Cameron Post (15)

Astounding Sundance winner starring Chloë Grace Moretz on a journey of self-discovery

Minding the Gap (15)

Award-winning documentary about the friendship of three skateboarders in '10s Illinois

Battle Royale + Fortnite (18)

Big screen gaming followed by the dystopian Japanese cult film that inspired Fortnite

Roller Dreams (15)

Vibrant doc about roller dancing, politics, money & gentrification with a great retro soundtrack

Ready Player One (12A)

Spielberg's adaptation of the best-selling cult novel set in a 20th century pop culture VR world

Generation Wealth (18)

An incendiary investigation into money, consumerism, beauty, gender, ageing and more

Outrage (12A)

Landmark 1950 drama profoundly relevant in the current #MeToo and #TimesUp era

INDIs Awards

16-19 Selection



ELLE

DIR. FLORENCE WINTER HILL

ELLE is a young girl who struggles to pursue her dream of becoming a professional dancer. Her ambition is thwarted by her academic-focussed school, and her only place to dance is soon to be demolished. An unexpected opportunity marks a change in Elle as the memory of her lifelong dream begins to fade.



FLAWLESS

DIR. MATT HACKNEY

Elly is a young woman who explores the true meaning of what it means to be beautiful. Combining her inner conscious thoughts and modern days stereotypes of what it truly means to be beautiful.



BEYOND THE COSMOS

DIR. JAMES HASTINGS

In 1980's Christmas, a young boy befriends a strange man living in the forest. After the boy passes away, on the following christmas a mysterious light appears in the sky. The light catches the mans attention as well as the sister and Mother of the boy. The light leads the man and family to meet. However as soon as they come face to face with this frightening light they soon realise that the light is more familiar than they think...



DIVE IN

DIR. ISABELLE LAMBERT-STILES

Racked with guilt, can a man find it within himself not to drown.



DEALING WITH DEAFNESS: CHRISTINE'S STORY

DIR. AMY BEEDLE

Christine has lived her whole life dealing with becoming hard of hearing. Despite her adversity, she has managed to change the lives of other people around her too.



GIRL A

DIR. JESS O'BRIEN

A teenage girl is reprimanded by the head teacher of her school following a violent incident with another student. As we follow a section of her life over three days, the reasons for her violent behaviour are revealed.



GIRLS GET HORNY TOO

DIR. CAITLIN ROBIN

A five minute short student documentary openly discussing female sexuality, liberation, masturbation and the opinions that young women have on this topic.



GENESIS

DIR. BEATRIX HAXBY

Genesis reimagined in an enigmatic otherworld. Ideas latent in the original myth such as the double, pandora's box, apollo vs. dionysus and determinism vs. free will are distilled in a minimal testing ground.

INDIS AWARDS: 16-19 AGE CATEGORY
Saturday 21 July - 14:00 - Live Art Bistro



STATELESS

DIR. SAMUEL MIORANDI

Stateless is a unique, honest and real view on the poverty, death, short resources, lack of identity, loneliness, denial, and loss that the Syrian and Palestinian refugees need to go through when fleeing as a cause of the war that is currently taking place. An interview will be made with a local Lebanese citizen and will play mostly as a voiceover in the documentary, giving a Lebanese view on the reality that they are living in.



EXCHANGE

DIR. ETHAN BARRETT

The story of an Ben, an addict, who owes money to his drug dealer and thinks his problems are solved after holding up a tourist in London. He has until 15:00 to pay his debts. It's 11:00 right now. The clock is ticking.



TREASURE TOWN

DIR. LOUIS MARTIN

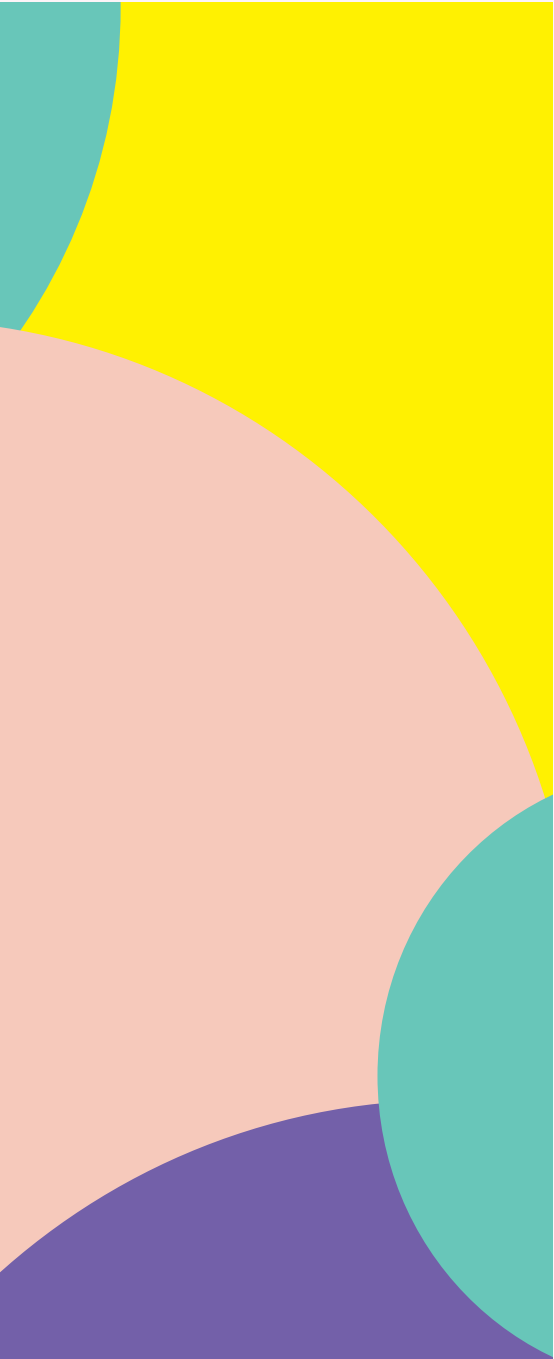
Two robbers prepare for their next house in a series of robberies.



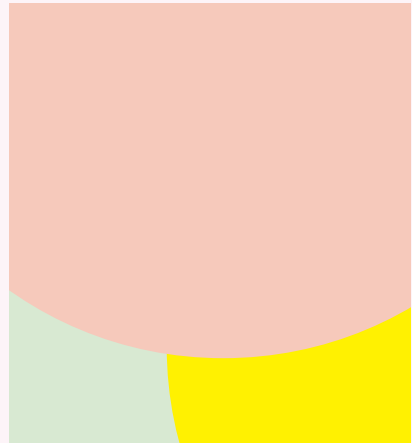
BOOT

DIR. RYAN OGDEN

A petty thief finds more than he bargained for in an abandoned car.



The INDI Awards returns in Leeds for its Seventh Edition, previously taking place within the Leeds Young Film Festival, and now for the second year at the heart of its own specially curated Film Festival. The INDI (Independent Directions) champions up-and-coming filmmakers from around the UK, and celebrates their independently made films.



This year, we had a record number of entries from young people aged 16-25, of varied genre: from documentaries to experimental art films, comedies to thrillers, and modern-day dramas to 1980s sci-fi's.

Our aim is to highlight the incredible passion and skill that young filmmakers and professionals possess, and showcase the rising stars of the film industry.

On the evening of the Awards, the Jury will watch the films for the first time and announce their decision for the Winner at the Networking Session at Studio 24 on Saturday 21 July.

INDIs Awards

20-25 Selection



DANKE

DIR. ANTONIO SEQUEIRA

When Henry, a British soldier runs away from the battlefield, he finds an injured German soldier begging for mercy. He must decide to kill him or help him, unaware of the major consequences these actions will have in the future.



I WAS 3

DIR. ALFIE BARKER

Inspired by true events. One morning Laura finds her face with the caption "Missing" in a newspaper article, it soon becomes apparent that her childhood has been a lie.



JO

DIR. BEN HECTOR

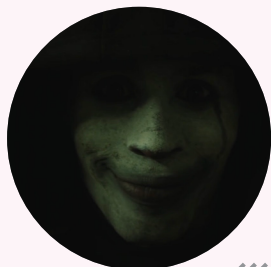
Jo has difficulties managing the line between parent and coach, while attempting to keep her daughter's sporting career on track, despite her growing independence as a woman.



PADDED

DIR. HANNAH BENSON

How far would you go to protect yourself? To protect yourself from the every day? To protect yourself from love? Penny bubble wraps her life. Can Clive pop that bubble?



THE MIME

DIR. DAN ALLEN

First it copies you. Then you copy it. A business woman encounters a mysterious killer mime in a London underpass.



ONE NEW NOTIFICATION

DIR. DANA CHIS, LAVINIA BOTIRCA

After having had enough of tedious scrolling through lies and fakeness, a lonely young man goes out for a walk to escape the virtual bubble he had been living in. Unfortunately, the constant notification pelting does not stop once he leaves his home and he soon realises that everyone is controlled by their mobile devices.



CHANGE

DIR. TOM SMITH

A short social realism drama which follows Amy (Kate Louise Turner), a homeless girl who's drawn into the dark world of prostitution when she encounters Scarlett (Olivia Brady), an escort and her pimp Darren (Elliot Warren).

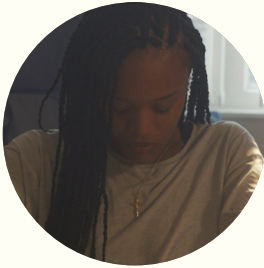


MIDNIGHT KEBAB

DIR. ISABELLA GRÖNEVIK

Kebab-shop owner Mert begins the night shift by himself after denying his daughters request to attend a party. However, the night soon spirals out of control when a drunk, verbally abusive man is accidentally killed in the presence of three teens.

INDIs AWARDS: 20-25 AGE CATEGORY
Saturday 21 July - 16:30 - Live Art Bistro



YELLOW FISH

DIR. SOPHIE WEBBERLEY

A coming of age short drama, exploring the sexuality of Irie, when she falls for her female neighbour, Liv. Irie has to battle with the boundaries of her religious Jamaican culture and hide her feelings from her Mother.



ARTHUR

DIR. CHRISTOPHER COURT

Set against the backdrop of London in the 1980s. Arthur contemplates the looming threat of the emerging AIDS crisis and the governments campaign to tackle it.



COLD TURKEY

DIR. HARRY HOLROYD

A troubled young woman must face her past when a mysterious man stumbles upon her hiding in an abandoned cabin.



NICHOLAS MCCARTHY

DIR. HUW BRETNALL

Nicholas McCarthy was born without a right hand. At first denied even an audition for music college, he went on to become a winner of the Guildhall annual piano prize, and to be featured on BBC Radio 4's Front Row as well as the London 2012 Paralympics closing ceremony.



HEAT DEATH

DIR. ELLIE LARKIN

An experimental stop-motion about climate change deniers, and us if we listen to them. Set in the far off future after we're dead and gone, some of our fossils are still repeating the same old things.

INDIs Prizes

16 - 19 Overall Winner Prize - £250 (sponsored by Leeds City College)

20 - 25 Overall Winner Prize - £250 (sponsored by Leeds City College)

16 - 25 Best Film Prize - £250 (sponsored by the IAC Film & Video Institute)

Filmmakers in the Official Selection at the INDIs Awards are nominated for two prizes, the best film in their age category, and the best overall film across age categories. Winners will be chosen by the INDIs Jury and announced live at the Networking Session at Studio 24 after all films have been screened on Saturday 21 July.



The Film & Video Institute



**LEEDS CITY
COLLEGE**

MEET THE INDIs JURY



ANNABELLE PANGBORN
NORTHERN FILM SCHOOL



DOMINIC BRUNT
ACTOR, WRITER, DIRECTOR



BEX WOLFENDALE
INTO FILM



SIMON SUMNER
THE IAC



NOEL GOODWIN
BFI FUTURE FILM FESTIVAL



RYAN WOODS
LEEDS CITY COLLEGE



MUNIRAT PLUMMER
WE ARE VISTA



JAMIE HUTCHISON
STUDIO 12



DANNY LEIGH
FILM CRITIC, THE GUARDIAN

THE INDIs NETWORK

An online platform for young adults, giving opportunity to explore film and film-related events and jobs around the UK.

The INDIs Network is an online collective for young professionals to gain access to exclusive offers, network with like-minded people in the industry, ask for advice, and be the first to hear about job opportunities and offers directly from the recruiters of large organisations such as ITV, Channel 4, BBC, and Creative Skillset.

It's completely free to join the Facebook group, and you can post asking advice, or to promote a project. Just search: **The INDIs Film Network** and request to join. Or, scan the QR code below, and it'll take you directly to the group.



INDIs FESTIVAL

FRIDAY 20 JULY

CARRIAGEWORKS THEATRE

10:30 – WORKSHOP: *Hands on with Headsets: Create Your Own VR Experience*

11:00 – MASTERCLASS: *VR Experiences* *

12:30 – PANELS: *Headsets Don't Bite: Getting into Virtual Reality* *

15:00 – WORKSHOP: *Hands on with Headsets: Create Your Own VR Experience*

HYDE PARK PICTURE HOUSE

20:30 - FILM: *The Miseducation of Cameron Post*

SATURDAY 21 JULY

STUDIO 24

10:30 – WORKSHOP: *Script Surgery*

14:00 – WORKSHOP: *Write Here, Write Now - Writing a Treatment*

16:30 – WORKSHOP: *Write Here, Write Now - Dialogue*

18:30 – NETWORKING: *INDIs Awards Winners Announcement* *

LIVE ART BISTRO

12:30 – PANEL: *Career Kickstart - Pathways into the Industry* *

14:00 – COMPETITION: *INDIs Awards 16-19* *

16:30 – COMPETITION: *INDIs Awards 20-25* *

HYDE PARK PICTURE HOUSE

14:15 - FILM: *Ready Player One*

17:45 - FILM: *Roller Dreams*

22:30 - FILM: *Battle Royale + Fortnite*

SUNDAY 22 JULY

STUDIO 24

11:00 – PANEL: *Beyond #TimesUp: Building a Better Film Future* *

15:30 – PANEL: *It's a Wrap! What's Next?: Getting Your Film Seen* *

LUNCH - NETWORKING: *With guests from INDIs Panels* *

HYDE PARK PICTURE HOUSE

13:30 - FILM: *Outrage*

15:40 - FILM: *Minding the Gap*

18:00 - FILM: *Generation Wealth*

* = included in Day (£5) / Weekend (£10) Pass - available at leedsfilmcity.com with limited tickets on first-come first-serve basis on the door.