



**a creative
momentum
project**

CREATIVE HOTSPOTS:

**A MODEL FOR BUILDING TRANSNATIONAL CONNECTIONS
THROUGH ESTABLISHED CREATIVE EVENTS**

**IRISH CREATIVE HOTSPOT: GALWAY
FILM FLEADH 2017**

MAY 2018


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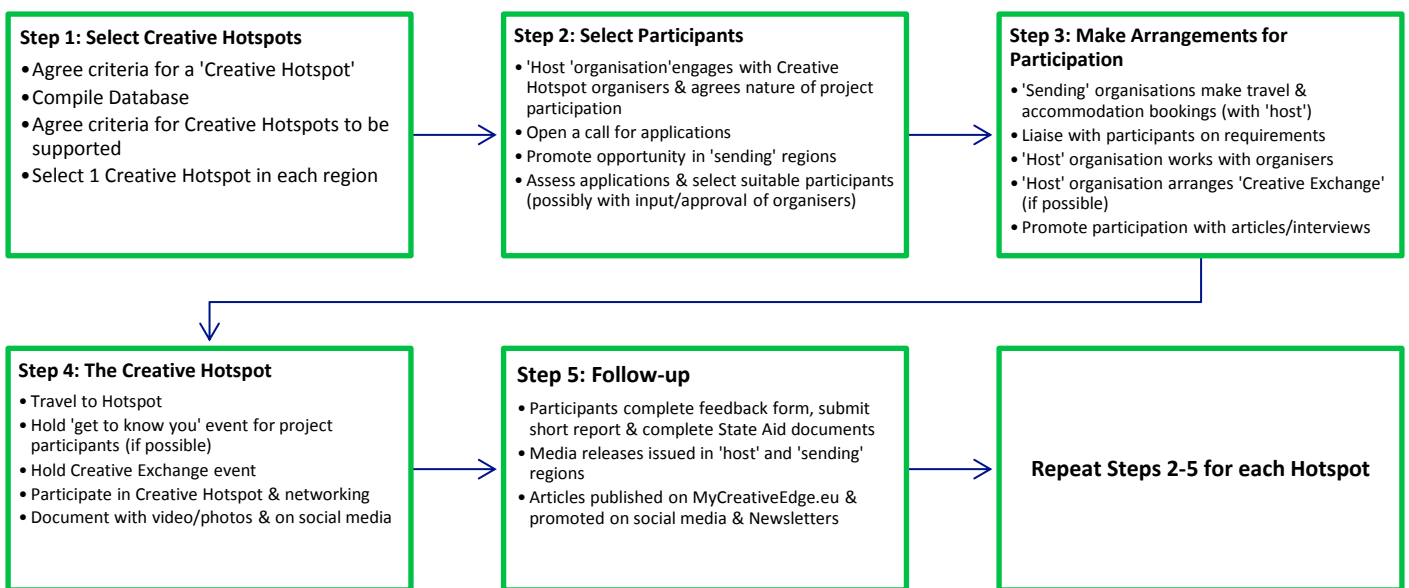
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SUMMARY: THE CREATIVE HOTSPOTS MODEL

The transnational, EU co-funded 'a creative momentum project' developed and implemented 'The Creative Hotspots Model' during 2015-2017. The aim was to facilitate face-to-face transnational networking and knowledge exchange among creative sector entrepreneurs, while strengthening the creative sector ecosystem across Europe's Northern Edge.

A 'Creative Hotspot' is a general term used by the project to describe an established creative or cultural industry event (conference, festival etc.) which takes place in one of the partner regions. The 'Creative Hotspots Model' selected one 'Creative Hotspot' in each of the five partner regions and then selected and financially supported a number of relevant creative professionals from the other partner regions to travel to, and participate in, each of these Creative Hotspots. The aim was to stimulate transnational networking, create opportunities for possible collaboration and bring an added international dimension to existing creative sector events in the partner regions. The diagram below illustrates the Model.

THE CREATIVE HOTSPOTS MODEL



The Model was implemented five times over the course of 'a creative momentum project' for Creative Hotspots in Mid-Sweden, South East of Northern Ireland, Northern Finland, North East of Iceland and the West of Ireland. In total 49 creative professionals from five regions were supported to participate in these five Creative Hotspots (the initial target was 37). Below is a summary of the main lessons learned from the experience of developing and implementing the Model. These may be useful for others considering implementing a similar approach.

LESSONS LEARNED

1. **One Size Does Not Fit All:** A single 'Creative Hotspots Model' does not work for all creative sub-sectors, Events or organisations. The Model needs to be adapted and adjusted for each specific Creative Hotspot.
2. **Does 'Hotspot' have Meaning?** The term 'Creative Hotspot' was coined by the project and a set of criteria developed. However when compiling the database and trying to select the five Hotspots to support, the question arose if any of them truly met all the criteria for a 'Creative Hotspot'. Ultimately there were few options for events taking place in the partner regions that came close to meeting all the criteria for selection; the requirement for the event to mainly take place in English was a limiting factor in Nordic regions. One of the challenges of more remote and sparsely populated regions is the shortage of truly international 'Creative Hotspots'. The objective of the Model to help strengthen the international dimension of existing creative events in the partner regions should perhaps have received greater focus. One good example was Arctic Design Week which previously was held mainly in Finnish, but in 2017 took place mainly in English to attract a more international audience.
3. **Relationship with Creative Hotspot Organisers:** It takes considerable time and effort for the 'host' project organisation to engage with Hotspot organisers. It is important not to underestimate the commitment involved. The timescale required by the project (e.g. to promote opportunity, select enterprises, make bookings) means that event details are needed from organisers earlier than usual. If an event usually targets a local/national audience, the organisers may not be familiar with the needs of international participants. A previous relationship with organisers (e.g. Lapland UAS previously supported Arctic Design Week) can make it somewhat easier.
4. **Awareness of Event/Format:** If a small, unknown Hotspot is selected, this creates the double task of raising awareness of the Festival/Event, as well as promoting the opportunity to participate. Even if the event itself is not well-known internationally, if it has a well-known and established type of format (e.g. a Film Festival), this makes it easier for potential applicants to know what to expect and makes the appropriate target group very clear. Events with a higher international profile are easier to promote, but an aim of the project is to strengthen smaller events.
5. **Nature of Event:** Hotspots which are voluntary/community-driven and not run on a commercial basis can create some challenges in organising cooperation and participation. More input from the project partner organisations may be required. Such Festivals may operate with a limited budget and rely heavily on voluntary input which may lead to quite high expectations of participants. When working with event organisers with very specific ethos and values, it can be challenging to ensure that participation by the project meets these criteria (e.g. eco-friendly, sustainable, bottom-up ethos and values of the Urkult Festival, preservation of folk music ethos of Vaka Festival).
6. **Logistics:** Organising the logistics of participation takes considerable time and effort from both the 'host' and 'sending' project organisations. They need to have the human, organisational and financial capacity to liaise with event organisers, participants, service suppliers (e.g. freight company, hotels) and media. One of the most common problems was sourcing reasonably priced accommodation where all participants could stay in the same location. As many of the Hotspots took place during high tourist seasons this was very challenging and the groups had to be split, which reduced the chances for the transnational project group to connect. It is necessary to begin planning very early (a year in advance) to make provisional bookings before participants are even selected. Only for the Urkult Festival in Sweden could all participants stay together but

this was at a considerable distance from the Festival venue. A number of participants requested to bring family members, at their own cost, however this did create some additional logistical complications and may not always be appropriate.

7. **Suitability of Participants & Group Dynamics:** For some Hotspots it was difficult to judge who would be the most suitable participants. Sometimes participants who may not have been the best match for the event (e.g. stage of career, sector) were selected. It proved difficult to select the best matches, partly because of lack of information about the event and also because of low numbers of applications (e.g. for Digital DNA @ The Planetarium). As each partner organisation made their own selection from their region individually they were not aware of who was selected in other regions. Joint selection from across all regions might be useful to maximise the group dynamic and compatibility within the transnational group. It is also useful to select participants, not only for their own sake, but who have wider networks and influence across their sector in their home country/region.
8. **Clear Communication:** It is very important to maintain clear lines of communication between the Hotspot organisers, the 'host' country project organisation, the 'sending' country project organisations and the participants. It is easy for there to be miscommunication and lack of clarity if these lines of communication become confused.
9. **Networking & Creative Exchanges:** At most Creative Hotspots the majority of attendees are local and many already know each other and have existing relationships. It can be difficult for the international 'outsiders' to find opportunities to engage and network. Hotspots which include specific, structured networking opportunities as part of the programme (e.g. the Marketplace at Galway Film Fleadh, the Matchmaking at Arctic Design Week) are desirable. Organising a Creative Exchange event in advance of the Creative Hotspot, so that all the supported project participants can present their work and network with each other and the local industry, can be very beneficial and should be organised if possible. Promotion of the Creative Exchange locally in advance is important to attract attendees from local industry.
10. **Promotion:** Some participants reported a 'reputational bounce' for their business from having been selected to take part in a Creative Hotspot, they felt it gave them added credibility with clients in their home region. Promotion of selected participants in advance, during and after the Creative Hotspot is important to increase the profile of the participants, the Hotspot and the project.



IRISH CREATIVE HOTSPOT: GALWAY FILM FLEADH 2017

GALWAY FILM FLEADH

The [Galway Film Fleadh](#) (11-16 July 2017) is a six-day international film event held every July and welcomes a mad diversity of filmmaking from around the world. The Fleadh is very much a film lovers' festival, and attracts directors, actors, cinematographers and artists of all generations and cultural backgrounds.

2017 marked its 29th year and the central goal of the Galway Film Fleadh remains unchanged: to bring together audiences and filmmakers within an intimate environment, and share a common experience – the wonder of cinema. The Fleadh's diverse audience is made up of the general cinema going public, film buffs, industry professionals and invited guests.

Screening approximately 100 Feature Films and 100 Short Films over the course of six-days in July the Fleadh is also an Oscar Qualifying Festival in Short Animation and Drama categories. The audience selects awards for:

- Best International First Feature
- Best International Feature
- Best International Feature Documentary
- Best Irish First Feature
- Best Irish Feature
- Best Irish Feature Documentary
- Human Rights Cinema Award
- The Bingham Ray New Talent Award

Galway Film Fair

The Marketplace at the [Galway Film Fair](#), the industry arm of the annual Galway Film Fleadh, is a unique opportunity to meet with the world's leading financiers in an intimate and informal atmosphere, allowing new talent to be discovered and long term partnerships to be made.

[The Marketplace](#) at the Galway Film Fair (13-16 July 2017) takes place during the Galway Film Fleadh and co-ordinates

pre-scheduled meetings between filmmakers with projects in development and/or completed films and invited Film Financiers, Distributors, Sales Agents, Broadcasters, Film Funds and Major Producers.

A pre-selected group of Irish and European producers with feature films/documentary projects have the opportunity to meet with representatives of these companies. A project book will be available for all decision makers and, in the case of completed films, viewing facilities will be available.

The Marketplace's unique selling points:

- Transatlantic Bridge;
- Intimate and informal atmosphere;
- Privileged access to the world's leading financiers;
- Showcasing new European and International cinema to leading Film Buyers, Distributors and Festival Programmers.

Alongside the Marketplace many other industry events take place at the Galway Film Fair including conferences, seminars, masterclasses, debates, workshops and much more.

HOW DID THE PROJECT ENGAGE WITH ORGANISERS?

The Galway Film Fleadh was the last of the Creative Hotspots. Staff of the two project partner organisations in Ireland – Patrick Collins and Aisling Murtagh of NUI Galway and Pauline White and Silvia Guglielmini of Western Development Commission – held a meeting with the organisers in early February 2017 to agree the details for the project's involvement. It was agreed that NUI Galway and the WDC would sponsor the Fleadh, this sponsorship would include a full page advertisement in the Fleadh programme. The respective 'sending' project partners would cover the ticket costs for participation by their selected filmmakers. It was agreed that applicants for support could be any of the

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following:

- Filmmakers who wished to submit a feature length film (minimum 52 mins long) including, but not limited to, documentary, animation, experimental and narrative feature film, for consideration for screening during the Fleadh.
- Filmmakers/Producers who have a well-developed project and are seeking to meet with international financiers during the Marketplace.
- Writers, actors, directors who wish to take part in masterclasses and debates.
- Film Festival professionals who wish to connect with and participate in the Galway Film Fleadh.

Any filmmakers who wished to submit a feature film for consideration for screening, would need to complete the Fleadh's 'Film Submission Form' with details of the film, as well as the normal project application form. All applicants would be requested to submit a CV and final acceptance to participate in the Fleadh would depend on approval by the Fleadh organisers. Following this meeting, the WDC prepared a draft application form and got agreement from the organisers before publishing the call for applications.

HOW WERE THE PARTICIPANTS SELECTED?

The call for applications for '[Support to Participate in Galway Film Fleadh](#)' opened on 2 March 2017 on MyCreativeEdge.eu. The call was open to filmmakers who wished to submit a feature film, filmmakers/producers with a well-developed project, writers/actors/directors and Film Festival professionals. Applications were to be submitted via the

online application form within MyCreativeEdge.eu and applicants also had to e-mail a CV to support@mycreativeedge.eu. Filmmakers wishing to submit a film for consideration for screening also had to submit the Film Submission Form. The call was open to filmmakers from Mid-Sweden, North East Iceland, South East of Northern Ireland and Northern Finland. The deadline for applications was 26 March 2017.

The call for applications was disseminated through an article on MyCreativeEdge.eu, Facebook, Twitter and a MyCreativeEdge.eu Newsletter. After the initial article promoting the opportunity, a second article [July? Where else would you be if not in Galway!](#) was published on 15 March to promote the opportunity further. The opportunity was promoted also via email and through cross-promotion by Associate Partners and other stakeholders.

By the deadline, four applications were received in Northern Finland, two in Mid-Sweden (from two persons from same company), two in Northern Ireland and two in North East Iceland.

The selected filmmakers indicated an interest in different aspects of the Fleadh: two made film submissions for consideration for screening; six indicated they wished to take part in the Galway Film Fair Marketplace to pitch a film project; and three were young filmmakers interested in the Masterclasses and learning opportunities. In Mid-Sweden, as two young filmmakers from the same company both applied, it was decided to support partial costs for both to participate.



THE SELECTED ENTERPRISES

Mid-Sweden:

1. **Simon Bergström & Daniel Nordlund** ([Mountain North Pictures](#)) are young filmmakers and photographers from Sweden who together established Mountain North Pictures. Their first collaboration was the short film 'Mulberry Night'. Commercial film and photography is an important source of business and nature inspired film and photography is a particularly strong interest for Mountain North.

South East of Northern Ireland:

2. **George Kingsnorth** ([Gullion Media Limited](#)) has been working in digital film for over 30 years. Having spent many years working for BBC NI alongside such luminaries as Oscar winning director Danny Boyle, George has gone on to develop a career that has seen him write and direct his own movie and recently co-direct his first documentary. Following on from his experience on writing and directing the feature film 'Fiddlers Walk' George has been developing his next feature.
3. **Joe Marcus** ([OMAS Media Ltd](#)) OMAS Media is a full service production and post-production company specialising in music and documentary. The company was founded in 2009, but Joe Marcus's media career spans 35 years and includes editing work with Oscar winning and nominated directors. He also has experience in writing, producing and directing, most notably for the BBC.

Northern Finland:

4. **Antti Kaarlela** ([EverWhatProductions](#)). EverWhat Productions is a production company and creative media powerhouse from Oulu. The company produces compelling narratives in the fields of TV, Film, Literature and Theatre as well as tailored live events. The company was established in 2011.
5. **Joonas Pirttikangas** ([Hepola Films](#)). Hepola Films is a filmmaking crew from Kemi, Finland. Hepola Films makes quality independent feature films, short-films and commercials. 'Lilian' is their first feature.
6. **Petteri Staven** ([Mutant Koala Pictures](#)). Mutant Koala Pictures is a production company based Oulu, Northern Finland. In its short six years of existence, the company has built a broad portfolio of services from photography to production services, as well as web-series and corporate video production.

North East Iceland:

7. **Birna Pétursdóttir** ([Fluga Hugmyndahús](#)) is co-founder of the creative media production company Fluga Hugmyndahús. She has spent time working as a journalist, producer and editor at the regional television station N4. This is where Birna met Árni Theodorsson and they set up Fluga Hugmyndahús in 2016. They've produced commercials and TV documentaries.
8. **Gústav Geir Bollason** lives and works in Hjalteyri, a village in north-east Iceland. He is an interdisciplinary artist: draughtsman, filmmaker and sculptor. He also runs an art space and residency in a disused herring factory called [Verksmiðjan á Hjalteyri](#) since 2008. The factory is an exhibition and project space.

HOW WAS PARTICIPATION ORGANISED?

Project staff arranged participation of the filmmakers. Co-operation between project staff and the selected companies was good. Communication was mainly through email and by phone, with a face-to-face meeting organised with one of the Northern Ireland participants.

As this was the last Creative Hotspot, the project team and partners were now much better at planning the organisation

than when the Creative Hotspots Model was first used for the Swedish Creative Hotspot a year before. Project staff made the following arrangements:

- **Flights/Land Transport:** Flights were booked for Swedish, Icelandic and Finnish participants to Dublin Airport. There were some flight problems for the Finnish participants as the transfer time was very tight, but ultimately it worked out. The two Northern Ireland participants drove themselves and were reimbursed their travel costs.



- **Internal Transport:** The Finnish participants hired a rental car for the transfer from Dublin to Galway, with other participants travelling by bus. All participants returned to Dublin by bus. As the hotels were in Galway city, but not very close to the centre, people either took taxis or walked to get to Fleadh events.
- **Accommodation:** As there was quite a large group of 'a creative momentum project' participants attending, and because it was the high tourist season in Galway it was difficult to source accommodation. As NUI Galway has arrangements with a number of hotels in the city they pre-booked rooms in advance of participants being selected. It was still not possible to find accommodation for all participants in the same hotel however. The Northern Irish and Finnish participants and project staff, as well as the Irish project staff, were booked at [The Westwood Hotel](#) and the Icelandic and Swedish participants at the [Maldron Hotel](#).
- **Event Tickets:** As the participants were taking part in different aspects of the Fleadh, the WDC took responsibility for liaising between the participants and the organisers to schedule participation. The payments for the different ticket types were made directly by the 'sending' partner organisations. A number of participants selected Masterclasses they wanted to attend, while others selected to take part in the Marketplace. For those taking part in the Marketplace, the organisers contacted them directly to get details of the project they wished to 'pitch' so that they could schedule a series of 1-to-1 meetings over the two days of the Marketplace.
- **Creative Exchange & Site Visits:** NUI Galway organised a half-day Creative Exchange event on the day before the Galway Film Fair began and also organised a site visit to Telegaol to show the visiting filmmakers an example of the West of Ireland's film industry.
- **Display Area:** It was arranged with organisers that 'a creative momentum project' / MyCreativeEdge.eu could

have a display area at the venue for the Galway Film Fair.

- **Programme:** The WDC provided the design for a full-page advertisement in the Fleadh Programme promoting MyCreativeEdge.eu.

Due to budgetary and personal reasons, no project staff from the Northern Irish or Icelandic project partners participated to this Hotspot. The two 'host' organisations took responsibility for these participants. The following project staff participated:

- Saila Puukko, Project Manager, Lapland UAS
- Silvia Guglielmini, Project Administrator, WDC
- Pauline White, Project Co-ordinator, WDC
- Kristina Jeppson, Project Officer, Technichus Mid-Sweden
- Aisling Murtagh, Post-Doctoral Researcher, NUI Galway
- Patrick Collins, Researcher, NUI Galway

To promote the project's participation in the event in advance, a number of articles were published on MyCreativeEdge.eu:

- [Joonas Pirttikangas is looking for international contacts from Galway Film Fleadh](#) 8 June
- [Slieve Gullion Media are going to the Galway Film Fleadh](#) 16 June
- [Petteri Stavén, Creative Director, Mutant Koala Pictures](#) 21 June
- [Birna Pétursdóttir, Flugá Hugmyndahús](#) 7 July
- [Joe Marcus, OMAS Media](#) 11 July
- [Come and meet us at the Galway Film Fleadh!](#) 11 July

THE CREATIVE HOTSPOT

In advance of the Galway Film Fair, NUI Galway organised a Creative Exchange event '[Screen Industries on the Periphery: Policy and Practice](#)' on Wednesday, 12 July where all the supported participants had an opportunity to present their experiences.



A CREATIVE EXCHANGE



Screen Industries on the Periphery Policy & Practice



JULY 12TH 2017, 9.30AM-1.30PM
HUSTON SCHOOL OF FILM AND DIGITAL MEDIA, NUI GALWAY



The programme included: [A Creative2Creative Matching journey](#) (Antti Kaarlela, EverWhatProductions & Emma Owen, Babyjane Productions); 'Working in the Screen Sector in Northern Finland & West of Ireland' (Antti, Emma, Joonas Pirttikangas & Petteri Staven); [Galway UNESCO City of Film](#) & the Screen Talent Europe Network (Declan Gibbons, Galway Film Centre); A short history of Irish cinema and film funding (Dr. Conn Holohan, [Huston School of Film & Digital Media](#), NUI Galway); Collaborative learning across regions (George Kingsnorth, Gullion Media); 'Working in the Screen Sector in Northern Ireland, Iceland and Sweden' (Birna Pétursdóttir, Joe Marcus & Daniel Nordlund); Who lifts the mirror? (Paddy Hayes, [Magamedia](#)).

The Exchange was attended by 39 people, many from the West of Ireland's film sector and a full report can be found [here](#).

I made video of my latest works for the discussion panel, and tried to have answers ready if someone would like to ask something about my work or about myself. (Joonas Pirttikangas)



Joonas Pirttikangas (Finland) and Lisa Bolton (Ireland) networking at the 'Screen Industries on the Periphery: Policy and Practice' Creative Exchange.

In the afternoon, the participants were brought on a site visit to the offices of [Telegael](#) as well as a tour of their studios. Established in 1988, Telegael is a multi-E Emmy® and IFTA award winning studio that works with international producers, distributors and broadcasters to develop, finance and co-produce animation and live-action content for the global market. They have co-produced more than 750 hours of television with their productions distributed to over 140

territories throughout the world and translated into more than 40 languages. Following the site visit a group meal was organised in the city centre.

The following day was the start of the Galway Film Fair with the Screenwriting Masterclass with Richard Kelly (Writer and Director of Donnie Darko) which many of the participants attended, as well as other events. That evening the Creative Europe MEDIA Networking Dinner took place and all participants attended. This dinner is an 'ice-breaker' with people assigned to tables where they have a chance to meet with new people and make connections before the Marketplace.

The participants taking part in the Marketplace had each been sent in advance an individual schedule of 1-to-1 meetings with financiers, distributors, studios etc over two days (Friday and Saturday). Those who took part in the Marketplace rated it as very good and useful

We came here excited and moderately optimistic. We were seeking funding for our documentary Drift, and a possible co-producer. We were very happy with our meetings as the feedback was positive. Although no promises were made, we are engaging in further conversations with a few of the producers. What we thought was amazing, was the willingness amongst almost everyone to give advice and pointers. That was extremely valuable for us. (Birna Pétursdóttir, Flugá Hugmyndahús)



Instagram post by @eucreative of Antti Kaarlela (Finland), Birna Pétursdóttir and Þóra Pétursdóttir (Iceland) socialising at the Fleadh.

Meeting people at the marketplace was really useful for me. I got a better understanding about the interest of investors, producers and what kind of cooperation we should start build. (Petteri Staven)

Being able to get to the whole event meant I got more out of the experience than when I attended on previous occasions. This type of event requires attending on an annual basis to gain the full benefits. (Northern Ireland Galway Film Fleadh participant)

Other project participants, at an earlier stage of their careers, took part in the Masterclasses. The younger filmmakers particularly appreciated the Screenwriting Masterclass, as well as the connections they made with the other filmmakers travelling with the project. During these days participants also attended the Film Forum discussion, seminars and panel discussions on various topics e.g. new distribution channels for film. As well as a few films!!





Top Left: Props at Telegael studios. Bottom Left: Telegael studios. Right: Richard Kelly during Screenwriting Masterclass.

The Galway Film Fleadh was a great chance for us to connect with other filmmakers from around the world, people with similar ideas on low budget moviemaking, as well as people who've been in the business for a long time. The whole experience broadened our view of the business of making films, that will be very useful as we move on to bigger productions in future. After the Fleadh we drove along the entire western seaboard in four days, the first real step in the photography/on-the-go-filmmaking project that we'll be doing right around Europe. (Simon Bergström)

The feedback from the Finnish project partner was that overall the Galway Film Fleadh fulfilled (every) wish their participants had when they started their journey. This Creative Hotspot was a great example of an event with real opportunity to meet other creatives, other companies and specially to have an opportunity to pitch ideas to financiers. This is also very natural to film festivals. People attend such events to build real networks and they have actual products

(or ideas) to sell.

When selecting the three participants from Finland for this event, Lapland UAS were aware that the three were quite different, based on their professional experience. Some might be more natural and active in networking, but for some this would be more of a challenge. It was good to see that for those who were less experienced at networking or this type of an event, this Festival was an eye-opener.

Attending Galway Film Fleadh was a great experience in how to market your films and make new contacts. The Masterclasses really helped me in my creative thinking and I finally got inspiration to finish my latest feature film script. I also had the opportunity to attend the premiere of 'Michael Inside' which went on to win Best Irish Feature and discussed filmmaking with the Director Frank Berry. (Joonas Pirttikangas)



GALWAY FILM FLEADH FROM A SWEDISH POINT OF VIEW

By Technichus Science Centre (published on MyCreativeEdge.eu, 17 July 2018)

Technichus Science Centre in Mid-Sweden is one of the partners in a Creative Momentum project who runs MyCreativeEdge.eu. Our project manager has just arrived back home from a trip to Galway with the project. Together with our partners from Finland, Iceland, Ireland and Northern Ireland we arranged a so called Creative Hotspot at Galway Film Fleadh 11-17 of July. Filmmakers from the partner regions were supported to go to the Fleadh to network, learn and get new inspiration. From Mid-Sweden we brought Simon Bergström and Daniel Nordlund from Mountain North Pictures – This trip is a really great opportunity for us, Simon says.

The programme in Galway started off with a Creative Exchange last Wednesday. Speakers from five different countries shared their stories in Room 202 at Houston School of Film and Digital Media. International connections and filmmaking in the periphery where the theme of the day. The producers Antti Kaarlela from northern Finland and Emma Owen from west of Ireland, who participated in a Creative2Creative Matching programme, were two of the speakers. They shared experiences and outcomes from the matching programme and pointed out the importance of making connections abroad. Joonas Pirtikangas spread his knowledge of how to make low budget films in Northern Finland, how to cooperate with local firemen when you need fire effects for example, to make the most out of the budget you have.

"This conference is much better than many others I have paid a lot of money to attend," says a female filmmaker in the audience.



During the afternoon, we continued the programme with a really interesting visit at Telegael studios and their two creative premises in Spiddal. In our workshop at Technichus we also build stage design and exhibitions so it was great insights and good inspiration for us to step into the workshops of Telegael. The following days we attended masterclasses and networking events and we also had the chance to watch great films at the Fleadh in Galway. The session about screenwriting with Richard Kelly was one of the highlights, he talked about his cult classic Donnie Darko from 2001 as well as newer creations.

"The masterclasses was the best part, and to hang out with the other filmmakers," says Simon and Daniel. At the moment they are taking a few days extra to travel around and explore Ireland.

Thanks to WDC, NUIG, Galway Film Fleadh and Telegael studios for having us over! We had a great time in Galway!

FOLLOW UP TO CREATIVE HOTSPOT

Following the Fleadh all participants were requested to complete an online feedback survey, the results of which are given in Section 9. They were also asked to submit a short report on their experience and to sign official forms relating to State Aid requirements.

Participants reported some increase in social media activity and increasing visit on their websites following the event.

Yes, we had some increase of visits in our website, Facebook and Instagram after the Creative Hotspot and that was really good promotional thing for us (Petteri Staven)

I do expect to do business with new customers acquired from this Creative Hotspot. (Antti Kaarlela)

A number of articles about the event were published as a follow up:

- [Galway Film Fleadh from a Swedish point of view](#) 17 July 2017

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- [Northern European film-makers connect in the west at our creative exchange](#) 25 July 2017

experience to local and regional media:

[Meeting on the Edge of Europe: 9 Filmmakers from Northern Europe participate in Galway Film Fleadh](#) 26 July 2017

The WDC issued a Press Release about the Film Fleadh

Host Organisation	Sending Organisations
<p>Accommodation: As this was the high tourist season it was extremely difficult to find accommodation and it was quite expensive. Accommodation at some distance from the city centre had to be booked which made it a bit more awkward for accessing Fleadh events and socialising.</p> <p>Timeline: The event organisers have a lot of experience. They work to their own internal timeline but project partners needed information earlier than this, which was sometimes a challenge.</p> <p>Marketplace: The Marketplace at the Galway Film Fair is extremely well established and well organised. They have a specific procedure to gather information from participants and set up a schedule of appropriate meetings. The host and sending partner organisations did not need to provide input for this.</p> <p>Networking: A downside of the Hotspot being so well established is that a lot of attendees already know each other and have existing relationships. This could make networking and 'breaking in' a bit more difficult. This was especially true of the people who were not taking part in the Marketplace.</p>	<p>Film Festival a widely understood format: The format of a 'Film Festival' is quite standard, as many have a similar format. This meant that it was easy to translate to potential applicants what the potential benefits would be. It also meant that the appropriate target group for the opportunity was very clear.</p> <p>Plan VERY early: When events take place at busy tourist seasons it is necessary to begin planning very early (a year in advance) and to make provisional bookings even before the participants are selected. It is better if it is possible to have everyone staying in the same accommodation so they have more chance to engage together.</p> <p>Creative Exchange: An event at the start where all participants can present themselves and their business is a good chance for the group to meet as well as to network with the local industry. It would have been nice if there had been a chance to have some 'get together' at the end as well.</p> <p>Flexible Options: It was a busy schedule but the fact that the participants had options on what they wanted to participate in, to match their business needs and stage of development, was positive. They did not need to all follow the same schedule but could adapt it.</p> <p>Networking: There were some good networking opportunities, the extent to which they were taken advantage of depended on the stage of career development and personality. Participants in the group also learned from each other.</p> <p>Learning: The Masterclasses and other events were an excellent learning experience for the younger filmmakers.</p>





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TECHNICHUS
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WDC
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