

## **West Yorks Export Labs Progress Report – end of programme March 2023**

Progress against the items set out in End of Programme phase of the implementation plan, and KPIs 1 to 6. In Phase 4 we completed delivery of the core programme activity.

A full breakdown of EDI statistics representing the participating cohort can be found in APPENDIX 2.

A full breakdown of content, speakers and programme overview can be found in APPENDIX 3 and 4.

A full breakdown of hours of delivery can be found in APPENDIX 5

### **END OF PROGRAMME OVERVIEW**

Overall satisfaction with the programme was high. We've surveyed all participants across the three cohorts for direct feedback and an overview of each cohort sector including direct anecdotal feedback is outlined below.

#### **GAMES**

*“Created increased opportunities to hopefully raise capital and have a successful international launch in March ... We have had expert help and contacts in regions we hadn't previously considered” - Isokron*

*“We have re-evaluated the approach for the game, removing as much text as possible and swapping to icons (minimize localization costs; reduce risk of text sizes in space). Discussing with publishers and investors regarding continued funding or distribution and platform deployment.” - Gaslight Games*

*“We learnt a lot of about different markets and what considerations need to take when looking to export to other territories” - Bad Reaction Games*

#### **OUTCOMES AND CONCLUSIONS**

The Games cohort benefitted greatly from the programme, with some directly securing funding to attend markets (via DIT's Internationalisation fund) as a direct result of the programme. 100% of surveyed participants felt the programme was directly beneficial to their companies with 100% expecting to export with 18 months and 67% expecting to see increase in revenue as a result of attending.

Attending Gamescom market proved beneficial with anecdotal feedback expressing attendance increases opportunities for export and publisher investment, including Isokron stating that attending was *“Essential for networking and access the wider gaming development community.... Various possible deals are ongoing and currently at a early stage”*.

#### **TV**

*“I have secured export funding for international activity” – Pageful Productions*

*“Provided focus and structure to create an effective plan of action and introduced new options and ideas that have given positive results.” - Atypical*

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*“The sessions helped us formulate our thoughts around where we wanted to be in the International markets and has fast-tracked our plans by 12 months. We are visiting Real Screen in January which was not part of our plans prior to attending the course.” – Candour*

### **OUTCOMES AND CONCLUSIONS**

Overall satisfaction and learning with the programmes was high. With 86% of the TV cohort planning to export their IP and expecting to increase their revenue up to £200k as a direct result of participation

Some expressed a wish for further exploration of growing your IP and commercialisation – a session which was included across the accelerator programming but could be an area of exploration across future export formats.

### **Arts and Culture**

*“We are in the midst of a strategic review, so the content was incredibly useful but we're not yet in a position to capitalise on it. Hopefully we will be able to return to the content next year and put the ideas into action.” Phoenix Dance Theatre*

*“Our plan for exporting the digital content we produce feels much more realistic. Whilst it will take time and resources to achieve our goal of exporting high-quality South Asian classical music and dance performances internationally, we feel that the contacts and skills that we've gained through the programme helped us greatly in making a clearer plan on how to get there.” South Asian Arts*

### **OUTCOMES AND CONCLUSIONS**

When working across sectors, some of the learning and training shared was more impactful to the correlating screen industries such as TV and Games. Arts and Culture predominantly runs in a non-profit charity set up and how they export theatrical and staged work in a digital capacity left some gaps in learning. There is potential for an accelerator programme that focusses largely on production and domestic business growth for these companies. Exploring best practice and case study examples to support these arts and culture businesses with concrete and attainable tools for creating new sustainable revenues streams to support the growth of their business and the domestic sector as a whole. Market sessions with domestic partners would also be beneficial to this cohort, with 100% of surveyed cohorts noting they are planning to distribute content following engagement with the programme.

## **EXPORT ACTION PLANS**

One of the aims for all the companies taking part in the Export Labs was to complete an Export Action Plan by the end of the programme.

To date, we have received 23 export plans from the cohorts participating across the Games, TV and Arts and Culture cohorts. We have two outstanding export plans which we are continuing to chase.

All the Export Action Plans we have received are available to view on request. We provided a brief summary of the EAPs' common threads in our previous report and have included some select SMART targets below and outcomes/conclusions from the reports.

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### **Games Export Action Plans**

A selection of SMART targets from participating cohort members include:-

*“to have an international PR and marketing campaign with a particular focus on accessing overseas markets in the European Union, China, Turkey and Indonesia” – Isokron*

*“To expand presence in the US market growing both direct and indirect sales channels within the next 12 months (Spring 2023)” - KwizzBit*

*“Secure a publishing/distribution partner for our in development title, by Q1 2023 with a view to release the product internationally in the same year” – Gaslight Games*

Each export plan provides clear tangible aims that will help the companies expand their businesses internationally, with each looking at international scope. What’s clear from the games plans is that third party support is often vital for smaller studios to break the international market, as most do not have the resources in house.

Core export markets for the companies vary but the predominant domain for export is English speaking territories such as USA but many cited further territories including across the EU, China, Turkey and Indonesia.

### **TV Export Action Plans**

A selection of SMART targets from participating cohort members include:-

*“Create new slate of unscripted ideas for US/International markets” – Candour*

*“Increase distribution sales for finished programmes by 10% for year ending December 2023 across all international markets. Secure format sales in key territories” - True North*

*“Increase the company’s overall turnover by 50% by March 2023. We plan for 20% of our income in the next financial year (2023-2024) to come from exports, with key targets being USA and ANZ” – Button Down*

A common thread within the TV Export Plans was companies looking to expand their international reach by attending trade events such as: Realscreen, Cartoon Business, Content London and Sheffield Doc Fest. While many of the companies are considering how to repackage their existing content for the international market, a few are looking to develop new IP to cater to a more global audience.

Core export markets for the companies vary but core domain is English speaking territories such as USA, AUS and NZ.

### **A&C Export Action Plans**

A selection of SMART targets from participating cohort members include :-

*“Secure distribution deals for our existing digital works and as a result increase audience reach and generate £10k+ in new income for the charity. Develop strategy for forward digital capture/creation in order to reach new, younger audiences and increase access to our work for those who are not otherwise culturally engaged” Phoenix Dance Theatre*

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*“Develop a platform for South Asian classical music on YouTube publishing 2 high-quality full concerts by the end of July 2023” - South Asian Arts*

*“To produce a filmed production of our mid-scale tour of J.M. Barrie’s Quality Street by July 2023. To achieve one key distribution partner for Quality Street by December 2023” - Northern BroadSides*

A core focus for the majority of the companies was the creation of content and a corresponding strategy. As most companies were either new to the journey of digital content creation/capture or to the distribution of such content, plans were largely focussed around domestic distribution and audience development for their IP and USP.

Some have clearly identified future export markets for their work including territories USA and across South Asia.

### **RISKS ASSOCIATED WITH THE DELIVERY OF THE SERVICES**

Within the Arts & Culture cohort, we struggled to engage the participation of a select number of companies, despite them enrolling in the programme. These companies were Opera North, Northern Ballet and Unlimited Theatre. We have made continued efforts to engage these companies, supplying them with links to recorded sessions and attempting to arrange new one-to-one sessions with David Sabel. We are still liaising with Northern Ballet on arranging their online participation. Opera North have cited team availability following rearrangement of dates (due to Queen’s funeral) as a core reason for inability to participate across the programme.

Following Arts Council England’s announcement of its’ 2023-26 Investment Programme, Unlimited Theatre learnt they were unsuccessful in their application to remain in Art’s Council England’s National Portfolio from 2023 onwards. As such they took the difficult decision to close down the company and have consequently been unable to participate across the recorded sessions. You can read more about their announcement [here](#).

The EDI and all participation stats have been updated to exclude these companies.

Overall the programme has now actively delivered to and engaged 25 companies, and are reaching out to Northern Ballet to share the content with them – please see APPENDIX 1 for a full list of companies.

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### **APPENDIX 1 – Export Lab Cohorts**

#### **GAMES LAB:**

Bad Reaction Games

Gas Light Games

Isokron

Kwizzbit

Vital Culture

Vixentail

#### **TV LAB:**

Air TV

Art of Truth

Attaboy TV

Atypical

Button Down

Candour Productions

Curley Vision

Fettle Animation

Pageful Productions

Rainbow Trout

The City Talking

True North

#### **ARTS AND CULTURE LAB:**

Dark Horse

Jazz North

Live Cinema

Mind the Gap

Northern Broadsides Theatre Company

Phoenix Dance Theatre

South Asian Arts

Northern Ballet [*see note in Risks associated with the delivery of the services*]

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*Enrolled but did not participate*

Opera North [*see note in Risks associated with the delivery of the services*]

Unlimited Theatre [*see note in Risks associated with the delivery of the services*]

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### APPENDIX 2 - EDI Statistics

	BAME IN SENIOR ROLE	FEMALE IN SENIOR ROLE	IDENTIFY AS DISABLED	NEW TO INDIELAB
GAME	50%	17%	0	50%
TV	8%	33%	17%	33%
A&C	29%	86%	14%	100%
<b>TOTAL</b>	<b>24%</b>	<b>44%</b>	<b>12%</b>	<b>56%</b>

Overall – 15 businesses, representing **60% of places**, have been awarded to companies from under-represented groups. Included by not limited to female-led companies, companies founded by BAME talent, companies founded by people with disabilities. These statistics have been updated to remove Opera North and Unlimited Theatre.

### Geographical Spread:

	LEEDS	HUDDERSFIELD	BRADFORD	HALIFAX	YORK & TADCASTER
GAME	33%	17%	50%	0	0
TV	50%	8%	0	17%	25%
A&C	43%	29%	14%	14%	0
<b>TOTAL</b>	<b>44%</b>	<b>16%</b>	<b>16%</b>	<b>12%</b>	<b>12%</b>

### New to Indielab:

GAME	50%
TV	33%
A&C	100%
<b>TOTAL</b>	<b>56%</b>

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### **APPENDIX 3 – Speakers and contributors**

**Chris Bain** - former General Manager of Microsoft and lead for Eastern Europe, now running his own consultancy - Player One Consultancy

**Clare Thompson** - Indielab Programme Coach and non-Executive Director of TV consultancy K7 Media

**Jimmy Humphrey** - Founder of Marmalade Sky TV

**Jamie Sefton** - Founder of Game Republic

**Ting Zhang** – CEO and Founder of Crayfish.io, a Cambridgeshire-based company that specialises in connecting and supporting UK and Chinese tech businesses.

**Jane Ru** - Director of Growth & Operations at Crayfish.io

**David Clark** - CEO of CUBA Entertainment Limited

**Sam Collins** – Head of Commercial & Membership at UKIE

**Mingxuan Chen** – Market Analyst at Newzoo

**Nicholas Hall** - CFO at Renderheads and Treasurer of IESA

**Hugo Obi** - Founder of Maliyo Games

**Sidick Bakayoko** - Founder and CEO at Paradise Games

**Rex Bowden** - Co Founder of Africa Games Week and Managing Director of Catalyze

**David Sabel** - David created National Theatre Live, the ground-breaking programme of live cinema broadcasts, and ran the National Theatre's first Broadcast and Digital department from 2008-2015. In 2020, he founded Sabel Productions to produce original content and provide consultancy on the integration of film and digital work with live events and experiences.

**Sarah Lazarides** - Partner at Harbottle & Lewis LLP

**Harry Bresslaw** – Senior Associate at Harbottle & Lewis LLP

**Lizzie Williams** – Senior Associate at Harbottle & Lewis LLP

**Michelle Cooper** – International Trade Advisor & Digital Tech and Gaming Sector Lead at DIT

**Heather Guile** – International Trade Advisor at DIT

**Vanda Priestley** – International Trade Advisor at DIT

**Dawn McCarthy Simpson** - PACT speaker (took part in the DIT session)

**Matt Maude** - Co-Director at Left Eye Blind - Case study speaker (took part in the DIT session)

**Koulla Anastasi** – Commercial Director, Woodcut

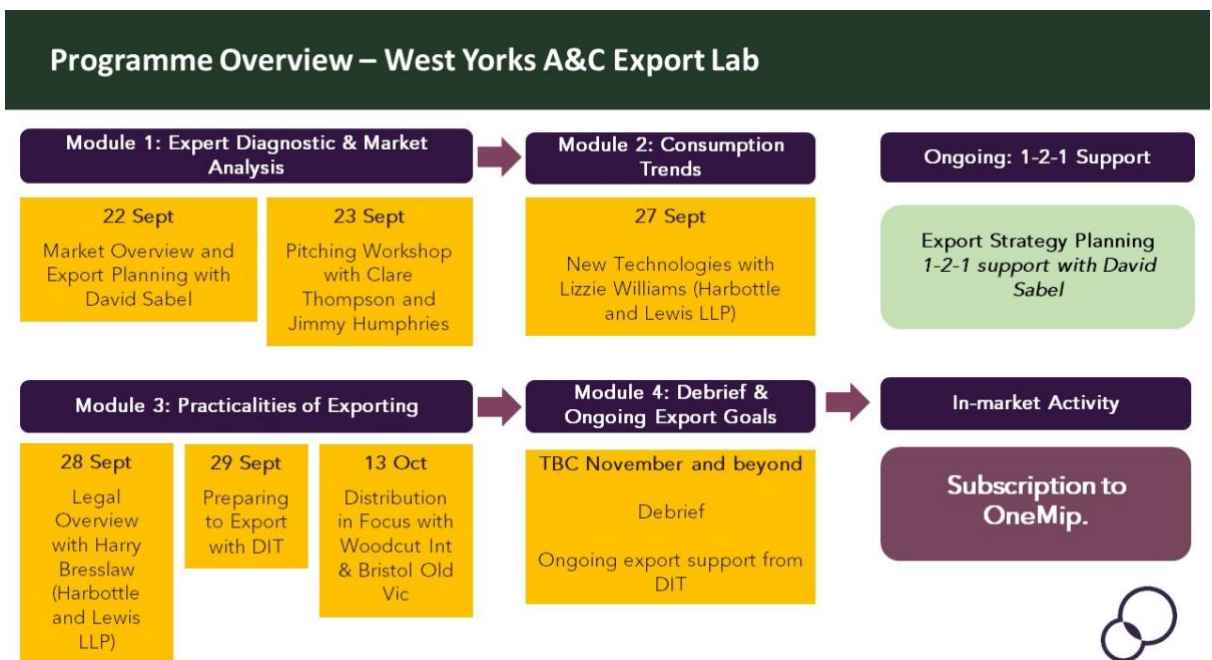
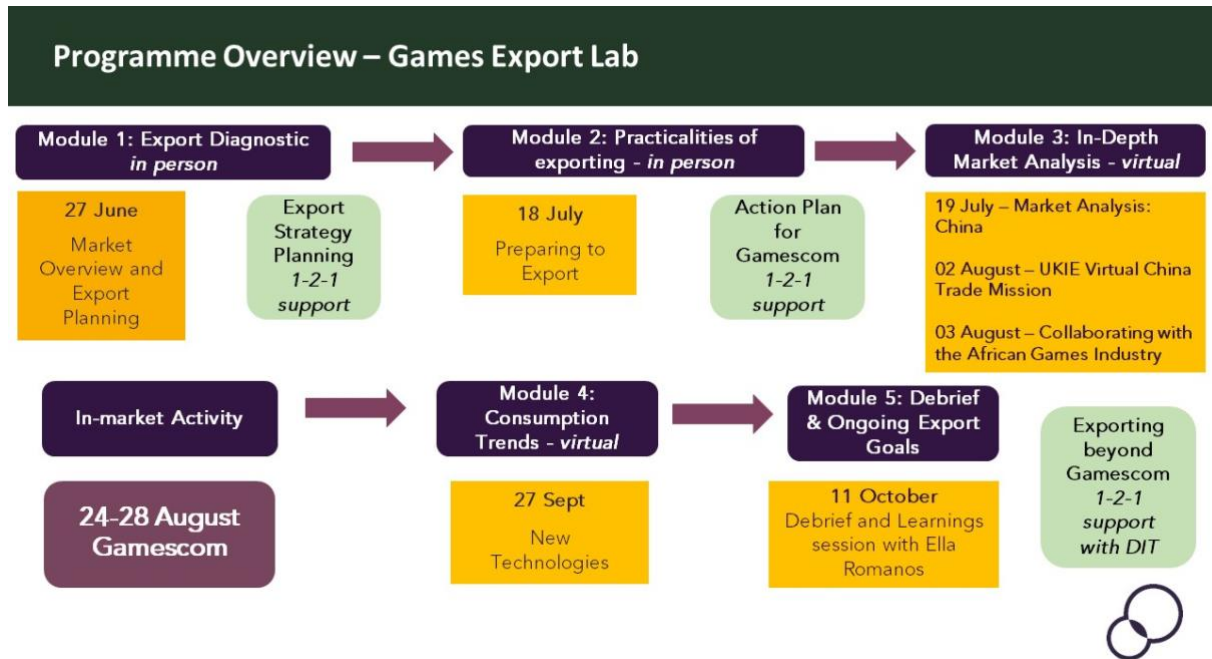
**Giles Chiplin** - Head of Digital Publishing, Bristol Old Vic



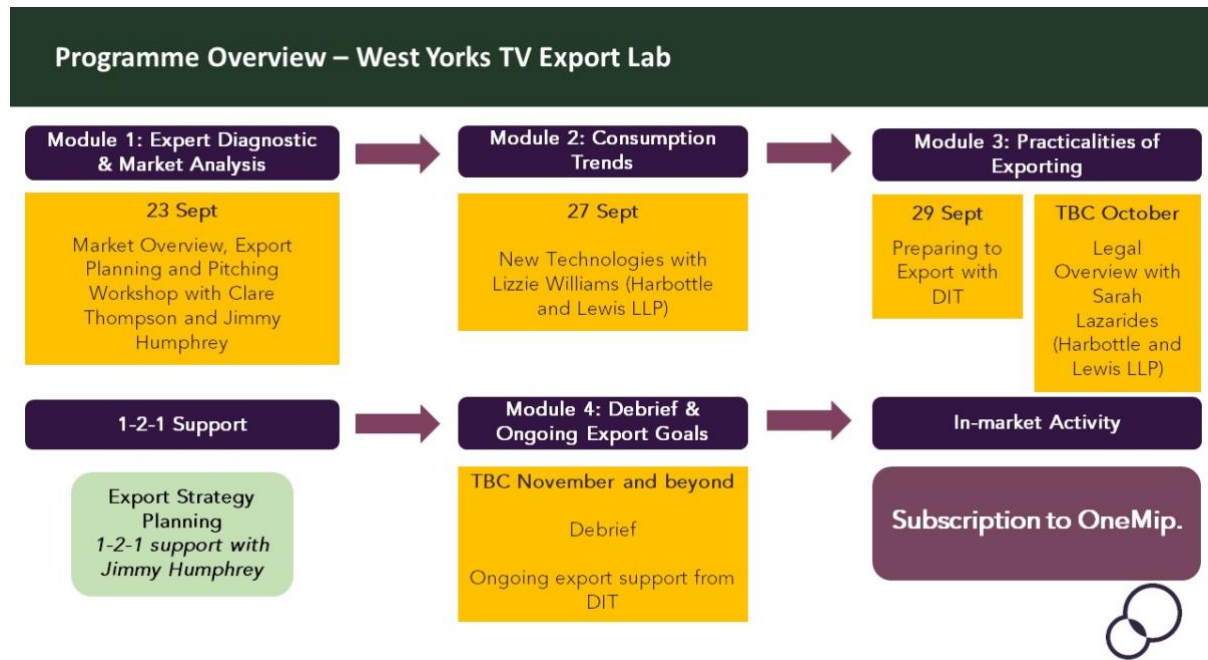
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## APPENDIX 4 – Export Lab Programme Overview



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## APPENDIX 5 – Export Lab Hours of Delivery

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Below is an outline of the content delivered during the intensive delivery phase (June – October 2022) as included in phase 3 report.

<b>GAMES COHORT</b>	<b>HOURS</b>
Module 1: Market Overview and Export Planning	5
Export Planning – one-to-one support from Dr Chris Bains	2
Module 2: Preparing to Export with the DIT	8
Export Planning – one-to-one support from Jamie Sefton	1
Module 3: Market Analysis: China	1
Module 3: UKIE Virtual China Trade Mission	1
Module 3: Market Analysis: Africa	1
In-Market Activity: Gamescom	24
Module 4: New Technologies	1
Module 5: Debrief and peer-to-peer learnings	1
Ongoing one-to-one support from the DIT	4
<a href="#">One to One coaching</a>	

### **GAMES COHORT – 49 HOURS DELIVERED**

TOTAL HOURS OF INTENSIVE DELIVERY: 18

ONE-TO-ONE SUPPORT & MENTORING: 7

TRADE MISSION & MARKET HALL EVENTS: 24

We offered the *Introduction to virtual production* event to all Games and TV Export companies in addition to these hours – these hours are recorded as part of the WY Accelerator programme.

<b>TV COHORT</b>	<b>HOURS</b>
Module 1: Market Overview and Export Planning	5
Module 2: New Technologies	1
Module 3: Preparing to Export with the DIT	8
Module 3: Legal Overview for Exporting	1
Module 3: Distribution Focus with Woodcut Int & Bristol Old Vic	1
Export planning - one-to-one support with Jimmy Humphrey	1
In-Market Activity: Subscription to OneMIP	24 (approx.)
Ongoing one-to-one support from the DIT	4

### **TV COHORT – 45 HOURS DELIVERED**

TOTAL HOURS OF INTENSIVE DELIVERY: 16

ONE-TO-ONE SUPPORT & MENTORING: 5

TRADE MISSION & MARKET HALL EVENTS: 24

<b>ARTS AND CULTURE COHORT</b>	<b>HOURS</b>
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Module 1 Day 1: Market Overview and Export Planning	4
Module 1 Day 2: Pitching Workshop	1
Export planning 1-2-1 support with David Sabel	1
Module 2: New Technologies	1
Module 3: Preparing to Export with the DIT	8
Module 3: Legal Overview for Exporting	1
Module 3: Distribution Focus with Woodcut Int & Bristol Old Vic	1
In-Market Activity: Subscription to One Mip	24
Ongoing 1-2-1 support from the DIT	4

### **ARTS AND CULTURE COHORT - 45 HOURS DELIVERED**

TOTAL HOURS OF INTENSIVE DELIVERY: 16

ONE-TO-ONE SUPPORT & MENTORING: 5

TRADE MISSION & MARKET HALL EVENTS: 24

### **APPENDIX 6 - COMPANY ATTENDANCE RATES**

	Games Companies	TV Companies	A&C Companies
SESSION 1	100%	92%	71%
SESSION 2	83%	83%	57 %
SESSION 3	100%	75%	100%
SESSION 4	n/a	50%	100%
SESSION 5	50%	n/a	86%

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SESSION 6	66%	n/a	71%
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This data represents attendance for the live sessions. Some live session unavailability was anticipated following the period of national mourning, as we moved scheduled in-person activity to virtual delivery and amended some delivery dates accordingly.

We have supplied all companies who were unable to attend with the recorded content of the sessions and we expect 100% attendance across all recorded sessions – we aren't able to monitor this but have had responses from each participating company to request and receive the recorded content.