



Digital Britain The Interim Report: A response from EM Media

Introduction to EM Media

EM Media is the Regional Screen Agency for the East Midlands; one of a network of nine agencies covering the country. We work in harmony with a range of partners locally, regionally, nationally and internationally to support and invest in the digital media sector (comprising film, games TV and interactive content and services). EM Media secures finance, nurtures talent, invests in success and raises the region's game in terms of the film and media sector. EM Media is acknowledged at all levels as an agency that has consistently set a ground-breaking and progressive agenda. After successfully operating an ERDF investment fund – the first sector and region specific fund of its kind in Europe, EM Media is unashamedly ambitious for the digital media sector; having demonstrated the sector's true value to the East Midlands economy as well as its ability to act as a catalyst for ideas, aspiration and growth. The digital media sector is the most exciting and prolific of the creative industries, in our experience.

We are working to a vision whereby East Midlands' sustainable digital industries are leading and competing globally. We focus our effort and resources in three key areas:

- Content creation
- Market development
- Business growth

And we do this through shrewd investment activity, high quality service delivery and relevant market brokerage for new digital products and services.

EM Media's relationship with Digital Britain

In *Digital Britain* we wholeheartedly welcome this focus on the contribution of the digital media sector to the economy and perhaps more fundamentally the importance of digital literacy to daily life. We recognise well the digital landscape described in the document and the challenge in ensuring the UK remains competitive globally. We also appreciate first hand the leap of faith, communication and support required when transitioning from analogue thinking and behaviours to digital interaction and delivery. EM Media is keen to play its role within the national, regional and local delivery networks that already exist, in reaching and developing key talent in the form of content creators as well as consumers. Along with our partner national and regional screen agencies we are well placed to play a significant role in the conception and implementation of the *Digital Britain* delivery strategy. The issue highlighted here is one of visibility of this impressive and effective network that is yet to be acknowledged, built upon and fully exploited rather than (in our view) an assumed current deficit in the national support and development network.

Discussions and decisions on digital networks, as described in *Digital Britain* should not confine themselves to issues of wired and/or wireless. Nor should they be driven by providers or current practice alone – a user centred design model for further discussion may add texture and future proofing to the approach. And testing out the Digital Literacy issues mentioned could be implemented immediately, through media literacy pilots and programmes that are already underway. We are happy to discuss further a key literacy programme; *Cine Hubs* which began in schools in Derbyshire two years ago, that is now being rolled out across the East Midlands region. It is a fantastic example of positive multi-agency engagement to place media at the heart of the curriculum. Such a project makes a clear contribution to delivering on digital life skills, for example, and with *Digital Britain* as a strategic backdrop there is a clear opportunity to further build dissemination and testing models. A similar digital life skills model could clearly be developed for adult market segments to actively address the digital divide question. EM Media has a range of existing examples of practice relevant also to the ideas of digital work skills and digital economy skills, expressed in *Digital Britain*. The enclosed review and economic achievement documents offer further detail and examples of practice.

The final version of *Digital Britain* would be strengthened by, at the very least, more effective cross referencing with *Creative Britain*; with which a clear synergy can be detected but must be more clearly articulated to avoid the temptation of governmental silo working. The final

document could potentially reflect a more considered sharing of commitments and priorities currently presented in parallel.

An appropriate package of support derived from BERR and DCMS jointly to stimulate the digital media sector whilst well overdue will be positively welcomed in better positioning the sector in relation to its contribution to the UK economy.

The Objectives

Objective 1

We recognise and support the strong (if heavy) focus on wired and wireless infrastructure; ensuring the 'pipes' are adequate for twenty first century usage and consumption. We agree that public and private partnership finance should be invested in infrastructure and that public intervention must be clearly defined and have a clearly articulated supporting rationale. We reiterate the need to think of infrastructure also in terms of communication and people-based networks that together form the digital 'ecosystem'; perhaps a more accurate mental image.

We also welcome the focus on citizens and support all measures to counteract the potentially damaging effect of a 'digital divide.'

Objective 2

In terms of a dynamic investment climate, by way of example please consult page 10 of the enclosed economic achievements document which provides a simple visual of how dynamic EM Media's investment activity has been over the last year in the East Midlands. The document lays out simply EM Media's approach to investment in digital media; in content and in actively creating market opportunity.

I offer the example of the East Midlands to demonstrate the live connection between emerging government policy and existing, intelligent practice. Working across film, games TV and interactive sub-sectors presents no fears, offers tremendous synergies and stimulates the East Midlands and the UK a melting pot of next generation content creators. The USP of the East Midlands is that it is a region of innovators and early adopters.

In terms of making the UK an attractive place for both domestic and inward investment in our digital economy, we would support, in this era of convergence, consistent levels of financial incentives across the spectrum of digital media, such as the application of tax credits for the

videogames and interactive sectors along similar lines to those that already exist for film production.

We would encourage that the final report fully considers how the interactions between the five objectives could help create a dynamic investment climate. For example, by linking digital networks with the economics of digital content, the proposed Rights Agency could work with the Next Generation Access Networks Strategy Group to explore how any public incentives in next generation broadband deployment could facilitate market-led business models that generate revenues for content creators alongside free access to consumers.

Objective 3

Perhaps least well articulated in the document are ideas to ensure quality control other than through the (in our view) somewhat limited solution of the current terrestrial broadcasters; who themselves are struggling to adapt to the digital landscape. The digital landscape is undoubtedly bringing for them fear (perceived and actual) of the loss of power and control, new business models of which they have no experience and new and unfamiliar ways of working; partnership borne out of necessity being a key one. Moving forwards, content creation is less rather than more likely to come through formal channels established out of 50 or so years of unchallenged practice.

Overlooked by the interim *Digital Britain* report is an understanding of where the new quality control points will be and in fact, are already. They are not within the traditional institutions. We would argue that it is time to 'reset our defaults.' Young people (the under 25s) do not operate with the same terms of reference as older generations. The model of the (all powerful) broadcaster carefully selecting content for the (grateful) public to consume is out-moded. Living in a networked economy as we do, which is democratic in nature there is a resurgence in the power of personal recommendation and personal networks. Rather than trust being placed in longstanding institutions, taste, quality and viewing habits are being determined by peer opinion which is spread virally through mobile and other devices. Two key questions therefore arise. The first is how we find the new generation of quality content curators, who will need economic, life and work digital skills. The point here is that not only is it possible for young people to bypass the formal cultural institutions in favour of their chosen YouTube content, but rather that they will access, for example, the Tate Modern website as a consequence of clicking through the name of a director simultaneously making work for their own MySpace page; helping a fellow artist with documenting their installation and working on spoken word interpretation of works at the Tate.

Key challenges therefore include, identifying and creating flexible infrastructures, allowing interventions to keep up with and support the new arbiters of taste and identify where 'real-world' quality control can play a meaningful part. The notion of 'content' will challenge us constantly, as it is not only that which is formally distributed by currently recognised sources that will impact on citizen's lives and experiences. The example above may be arts specific, but extending the search/curation question to public services presents significant challenges to current notions of relevance, accuracy and permanence.

The second question is whether there is a different role for regulation in the future; that more actively targets meaningful, responsible, informed choice-making regarding the sharing of IP, along the lines of *Creative Commons* i.e. that is educative and preventative. If revenues payable can be agreed earlier in the distribution process, then 'free at the point of consumption' is an expectation that can be met and becomes the business model rather than illicit IP exploitative activity. Again, this implies a focus on growth areas rather than defensive contributions from existing gatekeepers, and a realistic evaluation of what could be lost at the model conversion point might help move industry forward.

Objective 4

The above comment regarding our support for a focus on citizens and all measures to counteract the potentially damaging effect of a digital divide is relevant here alongside the examples of digital literacy also given earlier and detailed in the review documents enclosed with this response.

Objective 5

We have identified earlier in this response our understanding of infrastructure; that the term encompasses people-based networks alongside the wired and wireless ones. We would also welcome wider debate about public service broadcasting and content within a digital context rather than an analogue one.

Actions

Action 10

EM Media would welcome playing a part in these discussions given the volume of high quality content we have commissioned in the last few years specifically through our investment fund and more generally in relation to our clear role in fostering UK creative ambition. Please see the accompanying review and economic achievements documents as evidence of EM Media's innovative, creative and economic achievements to date.

Action 11& 12

We strongly suggest considering an approach also of educating and supporting informed choices regarding IP sharing i.e. preventative activity.

Action 14 & 15

We believe there is a broader debate to be had about government plans for provision of original UK content. The current focus is a little analogue in tone and does not take into consideration where content is being generated, by whom or at what speed it is being consumed through viral take-up. Nor does it take into account the diversity of the UK; has consideration been given to the tremendous opportunities for non English speaking content?

Action 16

We are surprised at the prominence given to the debate about who Channel 4 should partner/merge with. The greater issue of a second formal public sector service provider set against the plethora of informal content supply networks and the role of public intervention within this landscape is the less domestic discussion and requires broader engagement and analysis.

On the Channel 4/BBC Worldwide issue, it is clear these two entities are more like-kindred than other options so far mooted but this is not to say that the post merger entity will fair any better in the market given so little mind shift will have been required. It is a comfortable match rather than an entirely strategic step change that will be required to compete in the digital landscape. In relation to the point above, the Channel 4/BBC Worldwide question is by far the more domestic conversation we would argue.

Action 17 & 18

Both of these elements require the inclusion of the human network element discussed earlier as a key contributor to infrastructure and consideration of consumers to avoid sterile technical discussion potentially in isolation from users.

Action 22

EM Media recommends a broader a definition of media literacy than that Ofcom is currently working to in order to better reflect reality.

In summary

EM Media welcomes the publication of the *Digital Britain* report. We look forward to making a meaningful contribution towards fostering UK creative ambition specifically and strengthening the digital economy more generally. The report provides a timely opportunity to focus on the contribution of the digital economy to the UK's competitiveness and global positioning.

Debbie Williams

Chief Executive, EM Media

9th March 2009



Placing media at the heart of the creative economy

Economic Achievements 2007/08



£35m generated for the region's economy

£13.4m leveraged in partnership finance

£3.1m invested in 87 film and media projects

New equity format created for games financing

35% increase in recoupment achieved

23% of UK feature films based or filmed in the East Midlands

1,472 jobs created in the East Midlands



Who?

EM Media is the Regional Screen Agency for England’s East Midlands.

One of a network of nine agencies covering the country we work in harmony with a range of partners, locally, nationally and internationally. EM Media secures finance, nurtures talent, invests in success and raises the region’s game in terms of the film and media sector. What’s more, EM Media is acknowledged at all levels as an agency that has consistently set a ground breaking and progressive agenda.

What?

Our core mission is all about placing media at the heart of the creative economy of the East Midlands.

Media is essential to both the cultural and economic growth of the East Midlands and we believe our performance should be measured within both a cultural and economic context. Our accompanying review spotlights the year’s stories and creative achievements. This document highlights the economic achievements of our investments.

Since 2002 we have energised the creation of a national profile for the East Midlands as a film-led region. The film scene is dynamic and evolving. It is lively, confident and increasingly successful in the international marketplace. That same success is emerging across the Games, TV and Interactive industries too.

During 2007/08 we demonstrated the sector’s real economic value to the region as well as its ability to act as a catalyst for ambition, dynamism and growth of the creative economy. More than ever, we remain confident that the film and media sector (also known as the digital media sector) is the most exciting and prolific of the creative industries.

How?

Quite simply, it’s all about investment, service delivery, brokerage and advocacy.

As a cornerstone investor of the film and media sector we have invested considerable resource behind high quality content and we have leveraged considerable finance to ensure a continuous resource is available to film and media companies to grow their businesses; whether they are product or audience focussed, to achieve their greater ambitions and compete nationally and internationally.

Investment in the region’s film and media sector was seriously stimulated in March 2006, when EM Media launched an unprecedented £6m investment fund, (financed through the European Regional Development Fund) the culmination of considerable and invaluable effort. By December 2008, all investments from this fund had successfully been delivered.

The tangible impact of the fund is considerable and quantified in this document. Less tangible achievements include; stimulating a greater volume of high quality, ambitious projects, increasing skills levels and levels of inward investment; all of which have contributed to the region’s improved economic performance. EM Media; committed to driving the creative economy of the East Midlands.

If you relate to the achievements, read on.

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For a full list of EM Media approved investments along with our accounts for 2007/08 please see pages 28 and 29 in the accompanying review.



Our Investment Year in Summary

- Invested £3.1m in 87 film and media projects
- Creation of new equity format for games financing
- £35m generated for the region's economy
- 23% of UK features based or filmed in the East Midlands
- Created 1,472 jobs in the East Midlands
- Achieved 35% increase in recoupment

“What is remarkable about the success of EM Media in orchestrating a step change in the region's creative economy is not so much the extent of that improvement, but that it was achieved with so little to draw on in terms of precedents or models. EM Media has, out of necessity born of circumstance, been a pioneer. Its reputation within the industry is now much higher than it would have been reasonable to expect at the outset [of the fund]. It is held in high regard not only within the immediate hinterland but nationally and, increasingly, internationally.”

MIKE KELLY • NORTHERN ALLIANCE

Throughout this document we highlight specific economic achievements and analyse the impact of our investments. You can read the creative stories behind the economic achievements in the accompanying review. See also www.em-media.org.uk.

It was a year of increased film production activity

EM Media co-financed 9 feature films representing 15% of all domestic UK feature films produced during that year, further cementing the East Midlands' reputation as an innovative film producing region.

We increased levels of production in the face of a slight drop in UK production activity. In fact, East Midlands' productions generated £35m for the region's economy; an increase of 29% on 2006/07.

Production activity also created employment for 1,472 crew (494 more jobs than in 2006/07), demonstrating the industry's confidence in the region's workforce.

It was a year of high value investments

EM Media approved 87 investments in the film and media sector, across a full range of film, games, TV and interactive companies. The value of our investments in this year exceeded £3m for the first time; reflecting the maturity, growth and confidence of the sector and our role as a cornerstone investor in regional talent and product.

It was a year of breaking new ground

During 2007/08 EM Media built on its experience in feature film investment with a range of investments in the Games, TV and

Interactive industries. These investments helped to diversify and strengthen our portfolio. The investments were significant, not only in terms of the levels of finance involved but also in how they explored new financing and distribution models. In one case EM Media's targeted intervention resulted in a new equity format for games financing. Throughout the year we invested in projects at the forefront of the new digital landscape, bringing new technologies and content to new audiences.

It was a year of strengthening partnerships

We began the year with a continued focus on investing to drive the region's creative economy. We invested in the best new talent, projects and ideas with a range of financing partners, some familiar, some new. Investments made in 2006/07 were taken to the marketplace using interventions such as marketing and distribution support. We also brokered key relationships with publishers, distributors and sales agents; as an alternative method of encouraging product into the international marketplace, thereby ensuring the flow of recoupment. We worked in partnership with a number of key agencies to analyse, document and clarify the impacts of the film and media sector and its contribution to the region's economy.

It was a year of success

During the year financial recoupment accelerated markedly. Our investments also reaped non-financial returns in the shape of an improved regional skills base and increased opportunities for audiences across the region to engage with cinema.

Additionally, we celebrated our investments; the region's talent won numerous awards at key international festivals and trade fairs. EM Media brought these successes to the attention of Government Ministers. Read about the success stories on pages 30 and 31 of the accompanying review.

Our Investment Rationale

“EM Media is far from being a passive investor. It acts as a catalyst for sustained activity, levelling out the peaks and troughs of production and acting as a cornerstone investor in a local creative economy that can maintain a critical mass of media businesses.”

MIKE KELLY • NORTHERN ALLIANCE

Investment approach

EM Media's policy has been to invest finance according to need in a portfolio of distinctive projects with both creative credibility and the potential to reach the international marketplace. Our investments have matched the realistic ambitions of film and media companies, ensuring confidence in the region's creatives. Such confidence fuels a cycle of economic and social development, including generating returns to the fund itself.

Investment spread

Throughout 2007/08 EM Media invested in the development, production and distribution of film and digital media product, as well as supporting businesses to grow and mature. Our investment enabled; the development of scripts, research into market opportunities, the development of sustainable business practices, as well as attendance at key international trade fairs. A full list of EM Media's investments is available within the accompanying review and on our website:

www.em-media.org.uk

Investment purpose

Key to EM Media's success is clarity regarding the purpose of each investment; which drives the level of investment and the expected level of return. During the year the amount invested in production was higher than that invested in development. Development investments were typically repayable loans. Production investments were typically equity investments, with EM Media recouping alongside other investors, earning revenue as a share of profits.

Managing investment risk

EM Media's risk profile might arguably be towards the higher end of the range. However, this risk is mitigated by our detailed knowledge and understanding of the talent, the sector and our contacts within it. During 2007/08 EM Media was therefore an attractive alternative to high-street lenders. Large scale investments were only made in projects that showed a significant likelihood of return. Each investment that EM Media made presented different combinations of financial and non-financial returns.

Purpose	EM Media's Investment	Overall Budget	Examples
Development	£224,483	£3,241,233	Investment loan in online game development (Monumental Games). See page 22 in accompanying review.
Production	£2,266,216	£11,943,940	Equity investment in feature film production (<i>Summer/Sixteen</i> Films). See page 10 in accompanying review.
Education and Archive	£344,515	£569,336	Investment for digitising archive film (British Film Institute). See page 27 in accompanying review.
Market Support and Audience Development	£219,066	£466,908	Investment in rural cinema provision (Phoenix Arts). See page 16 in the accompanying review.
Business Support	£53,014	£295,218	Financial support for attendance at Virtual Worlds Conference (Charles Hunter). See page 26 in accompanying review.
	£3,107,294	£16,516,635	

Investing in Partnership

“ We believe we can secure returns that will satisfy all our partners, public and private, by investing in talented people and with people who have a talent for investment. ”

DEBBIE WILLIAMS • CHIEF EXECUTIVE, EM MEDIA

EM Media's strategy in 2007/08 was to continue to build on and extend our networks and established relationships with talent, businesses, financiers and the wider industry, both in the region and beyond. Critical to EM Media's success was a high level of mutual respect between all partners, ensuring effective communication and solid decision-making. In practice this meant enabling great projects to find great partners by supporting producers in the early stages of their projects.

Investing in the script development of *Summer* was key to raising further finance for the film's production; backing regional director Jeanie Finlay's international project, the documentary *Goth Cruise*, helped seal the deal with the American broadcaster IFC.

EM Media is familiar with a range of investment models and is prepared to test out new ones when needed. Producers are encouraged to negotiate terms and with every new investment new models are born. From self-distributed products into niche markets through to products sold by high-profile distributors or projects without a firmed up route-to-market, we are flexible about the mechanics of partnership.

Flexibility, creativity of approach and commitment ensured the year's deal-making was exciting and the partnerships inclusive.

Whilst establishing common ground between partners EM Media recognised and valued difference and variety in investment partners and projects. This year, we invested in the sector alongside private equity financiers, public funds, tax funds and private companies.

EM Media navigated the apparently conflicting objectives of profit and public benefit, short-term gain and long-term investment while always keeping in mind each project's best interests.

EM Media's team has a strong track record and experience of delivery across the film and digital media sectors, as well as the wider creative industries. Our non-executive board, comprising industry specialists, continued to bring a wealth of experience and credibility to effective investment decision-making. We have a strong and talented Senior Management Team; who lead EM Media in its day-to-day business and a staff team with the experience, knowledge and passion for film and media, essential to success.

If you would like to join our intelligence network, contribute to our efforts to drive the region's creative economy, or want to share in the pride we take in the international recognition of the region's talent, get in touch. Our contact details can be found on the back cover.

The investment example below demonstrates how EM Media applied different sources of finance and staff time to support the development, production and distribution of the feature film *Summer*.

EM Media invested in the feature film *Summer* as follows:

- £15k development investment from RIFE Lottery finance in 2006/07, to enable the development of the script and film.
- This recouped on the first day of filming in August 2007 and has since been reinvested in other projects.
- Production investment of £250k from European Regional Development Funds in 2007/08, with recoupment coming from all revenues earned by the film. A £16.7k skills development investment from RIFE Lottery in 2007/08 enabled 5 trainees to gain experience on the 6 week shoot.
- Staff time - EM Media's experienced team assisted the production throughout its life, from pre-production to filming to release, working with the film's producers, sales agent and distributor ahead of the film's cinema release; supporting attendance at film festivals in Edinburgh and Rome, and arranging East Midlands Gala Screenings at QUAD in Derby and Broadway Media Centre in Nottingham.

Read more about *Summer* on pages 10 and 11 in the accompanying review. Information on the trainees supported on the production plus interviews with regional crew can be found at EM Media's website; www.em-media.org.uk

Our Investment Year

Film

“Where I make films much is so controlled by the studios and the results don't seem to be very interesting. But when, for example, I go to Nottingham to sit on the EM Media Board, they make films that are completely different, telling new stories, with new people making them. The films are really arresting; much more interesting than films made in the rather traditional areas that I work in.”

STEPHEN FREARS • AWARD-WINNING FILM DIRECTOR AND EM MEDIA BOARD MEMBER

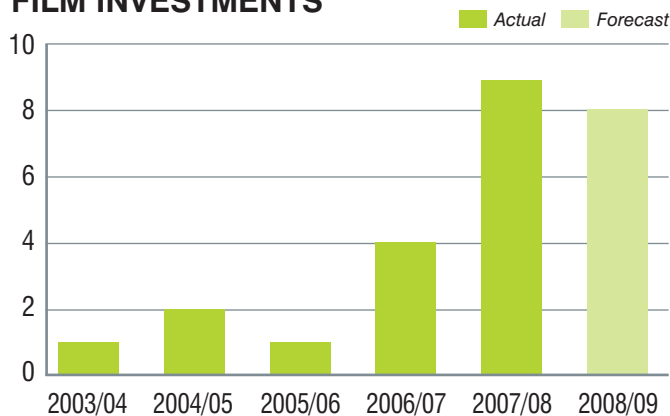
- £35m East Midlands inward investment¹
- 77 investments made
- £2.4m invested in film projects totalling £11.2m
- 9 feature films co-financed² accounting for 15% of all domestic UK feature films produced³
- 23% of all domestic UK feature films shot in the East Midlands⁴

Filmmaking in the East Midlands continued to thrive following the success of *This Is England* and *Control*. In 2007/08 EM Media invested £1.4m in 9 feature films which leveraged another £7.2m in partnership finance.

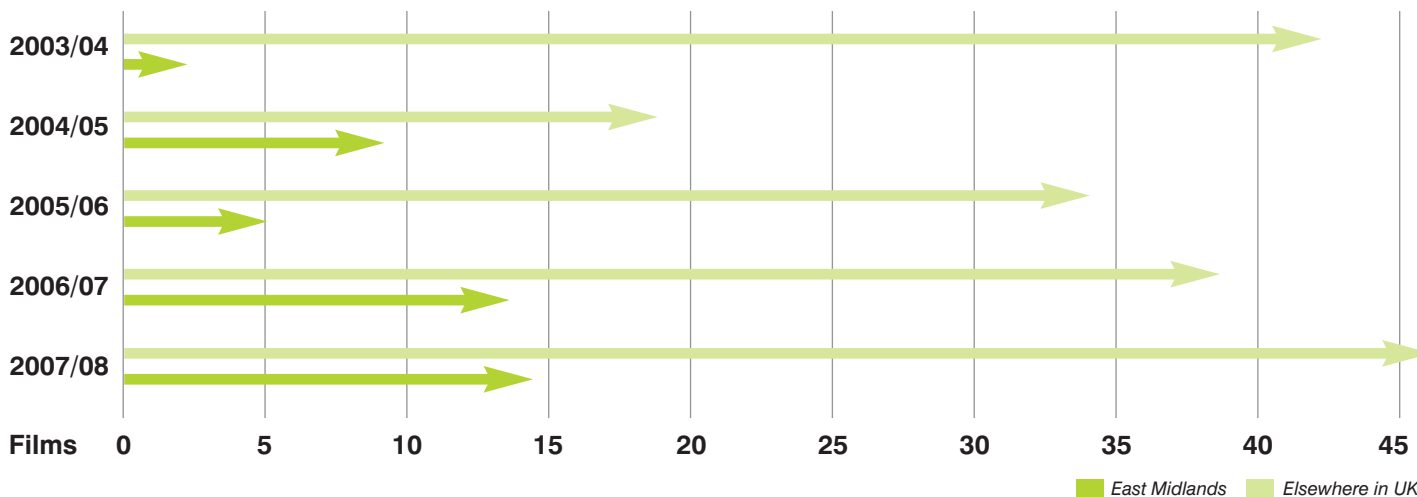
The 9 films produced during the year accounted for 15% of all domestic UK feature films produced, demonstrating the significance of EM Media's role as investors in the UK film industry.

In addition to EM Media co-financed feature films, a further 6 feature films⁵ received assistance from EM Media and were based or filmed wholly or partly in the East Midlands. In total they aggregated up to 23% of all UK domestic feature films; proving once again that East Midlands' skilled crew and diverse locations are a significant offer to production companies.

NUMBER OF FEATURE FILM INVESTMENTS



UK DOMESTIC FEATURE FILMS BASED OR FILMED IN THE EAST MIDLANDS AND ELSEWHERE⁶



1. The impact of total production budgets for East Midlands-registered production companies and inward investment from production companies filming on location within the East Midlands.

2. *All Tomorrow's Parties*, *Big Things*, *Bronson*, *Crack Willow*, *Goth Cruise*, *Hush*, *Pelican Blood*, *Summer* and *Unmade Beds*.

3. UK Film Council Statistical Yearbook 2008.

4. UK Film Council Statistical Yearbook 2008.

5. *Easy Virtue*, *Goal! 3*, *The Duchess*, *Somers Town*, *The Young Victoria* and US feature film *The Wolf Man*.

6. Based on yearly figures supplied by the UK Film Council.

7. UK Film Council Production Statistics, which reference calendar not financial years.

Economic Impacts

Film production spend across the UK fell slightly in 2007 to £753m, lower than the 2006 total of £855m⁷. The fall was influenced by the weak dollar against international currencies, the writer's strike in the US and the effect of the revised tax credit on co-productions.

The majority of production spend in the East Midlands was generated by feature films. Companies with a registered production office address in 2007/08 in the East Midlands, together with productions filming on location in the East Midlands between them generated £35m for the East Midlands' economy; an increase of 29% on 2006/07.

This volume of activity provided work for 1,472 crew, an increase of 494 jobs on 2006/07. Additionally it created 284 filming days which generated 23,657 bed nights, contributing £1.6m to the overall £35m inward investment figure.

Production economic impacts	2007/08	2006/07
East Midlands production spend	£35,301,916	£27,324,822
Accommodation bed nights	23,657	19,782
East Midlands accommodation spend	£1,619,921	£1,609,560
Total number of crew employed	1,472	978

Games

- £0.4m invested in games projects totalling £3.9m
- 5 investments made

The East Midlands is now home to some of the most innovative game developers in the country. EM Media invests in the regional games sector according to need, purpose and potential. Throughout the year we made equity and loan investments in the prototypes and game developments for different platforms. We also invested in business development and game production.

During the year EM Media invested in 5 games projects, 3 of these investments were in production and 2 in business support.

The production investments created games for the Xbox Live

Arcade and PC, the Nintendo DS and assisted the development of a prototype of a Massively Multiplayer Online game to enable the developer to raise further finance to move into full production. Whilst the production timescale of these projects has meant they are yet to complete production, investment in these projects has already created 18 jobs, generating future revenue streams for both EM Media and the three companies involved. The remaining two investments assisted regional games companies to attend key international trade fairs ensuring access to publishers, potential clients, deal makers and markets.

“Financial institutions typically regard games companies as inherently risky, even before the current economic situation developed, and so are not always enthusiastic about lending to them. Yet in the last 25 years the games business that has emerged is worth more than international box office sales for film, totalling around £35 billion worldwide.”

FRED HASSON • THE INDEPENDENT GAMES ASSOCIATION (TIGA)

TV and Interactive

- £0.3m invested in TV and interactive projects totalling £1.4m
- 5 investments made

The TV and Interactive industries have continued to converge as the impacts of digital technology began to be felt.

The lines between the TV and Interactive industries became more blurred during this year, as the film and media sector fully embraced the opportunities offered by digital technologies, channels and platforms. The East Midlands witnessed a growing number of new media companies offering content and services of increasing interest to broadcasters in the convergent landscape; from on-line games to digital marketing, comedy and animation to Virtual World expertise.

EM Media made 5 TV and Interactive investments in the year, 2 of these assisted applicants to attend learning events on the

subject of convergence and a third provided a skills development opportunity for a freelancer to attend a week long industry endorsed writing course. We also invested in the development of a website related to one of our films, demonstrating our continued and active interest in the effective exploitation of our investments.

The largest investment was a £250k loan to Derbyshire-based company Intuitive Media. The loan enabled the development of an existing on-line secure community for children in schools to become accessible from mobile phones and handheld devices. Further, the loan enabled the company to promote and develop its product into worldwide territories. Read more about our investment on page 25 in the accompanying review.

Return on Investment

Film Returns

EM Media expects returns on its investments and 2007/08 saw an 8-fold increase in financial recoupment from our film investments.

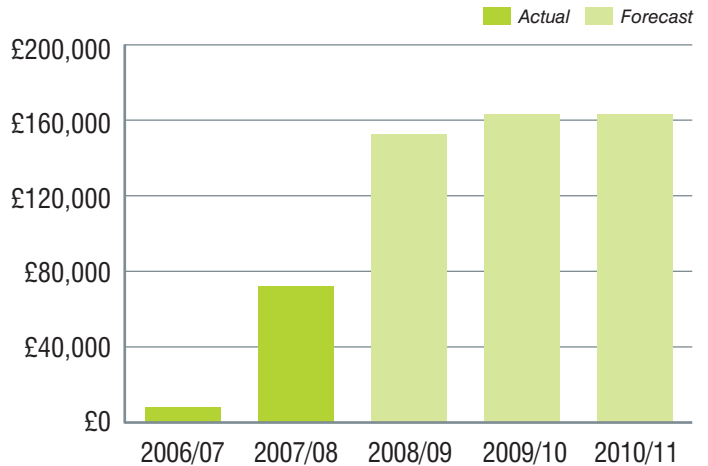
EM Media's film investments will continue to recoup for as long as they remain interesting to an audience. They will generally earn new revenue when a new platform is developed, for example Blu-Ray.

Recoupment continued to accrue throughout the year. Our recoupment figure could dramatically increase at any time should one of the films become a stand-out 'hit'.

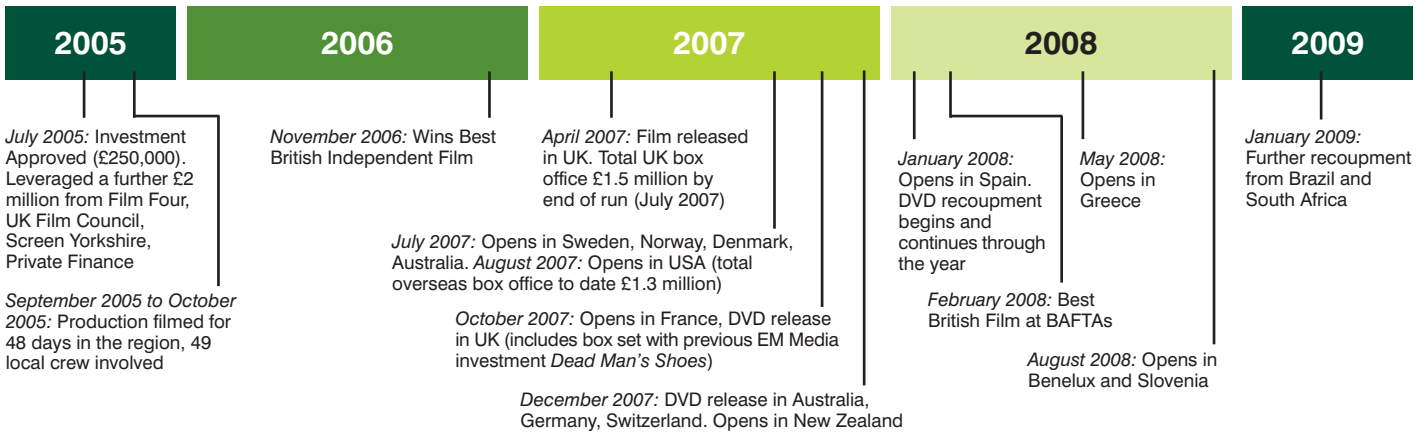
In film it can take up to 5 years to see the impact of any investment. See the following *This Is England* investment and recoupment timeline as an example.

The commercial success of this film has also reignited interest in, and recoupment from, an earlier investment in *Dead Man's Shoes* (2004).

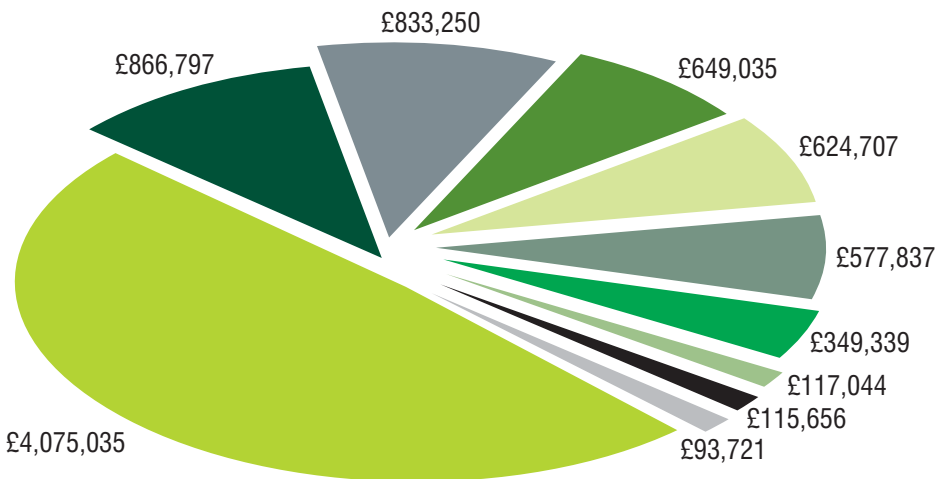
CUMULATIVE FILM RECOUPMENT



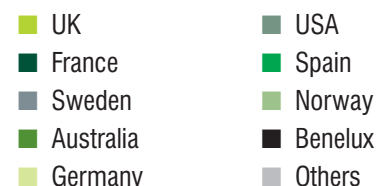
THIS IS ENGLAND INVESTMENT AND RECOUPMENT TIMELINE



WORLDWIDE BOX OFFICE - EM MEDIA CO-FINANCED FILMS IN 2007/8



This chart demonstrates the reach of East Midlands' films around the world. The 4 EM Media co-financed films released in 2007/08 were *And When Did You Last See Your Father?*, *Control*, *Magicians* and *This Is England*.



Games Returns

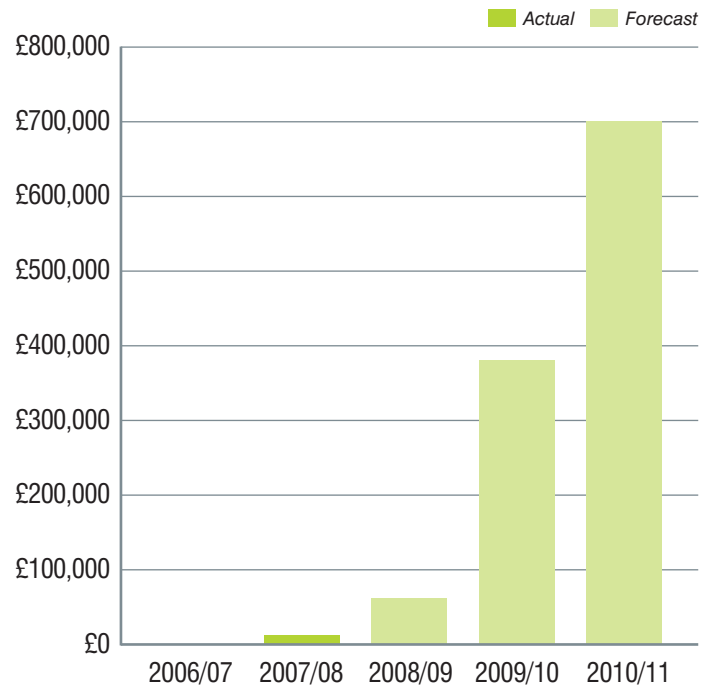
EM Media co-financed the production of an Xbox Live Arcade and PC game from the region alongside a games publisher. More specifically, our investment, a new equity format, established a new model for partnership investment in the games sector.

In this year EM Media loans offered competitive interest rates and provided a holiday period to enable companies to generate sufficient income prior to the commencement of repayments. In general, loans recoup quicker than equity investments and are less dependent on the success of the project.

2007/08 saw our first game loan come out of its holiday period and start to repay.

The 'visible' impacts of our games investments will become apparent during 2009 as the games go on sale. Read more about them in the Games section in the accompanying review.

CUMULATIVE GAMES RECOUPMENT

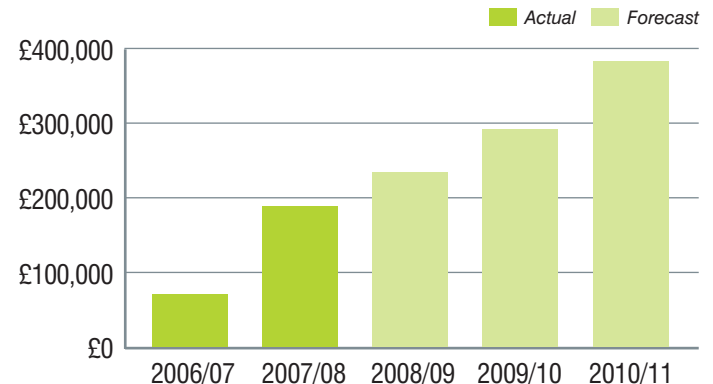


TV and Interactive Returns

Throughout 2007/08 loan investments in other TV and Interactive companies continued to repay. For loans, as for games, the pattern of financial return is quicker than for equity investments. The £250k loan to Intuitive Media commences repayment in 2008/09.

EM Media predicts that 2008/09 will be the highest grossing year so far for returns across our TV and Interactive investments.

CUMULATIVE TV / INTERACTIVE RECOUPMENT



Change Ahead: *Digital Britain* lays out the Government's blueprint for the growth of the UK's digital economy

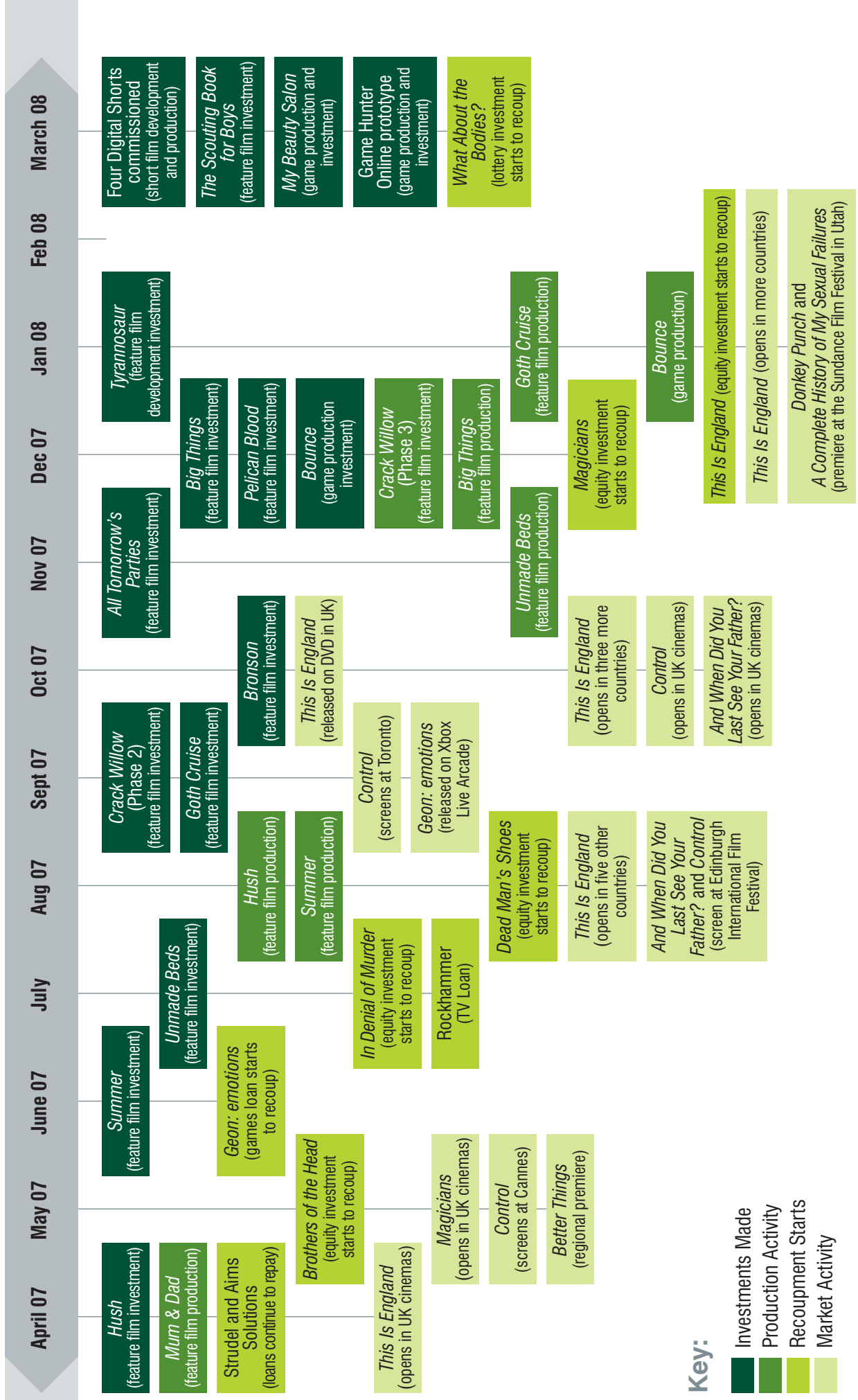
A new report, *Digital Britain*, outlines the Government's action plan to secure the UK's place at the forefront of innovation, investment and quality in the digital and communications industries.

Already a major force in the economy, worth over £52bn a year, the digital and communication sectors are growing in significance as the country faces up to current financial and market challenges. Vital to underpinning global economic activity, they are critical to every business in our economy, acting both as a catalyst for creativity and allowing efficiency gains. They also have a major impact on our culture and quality of life.

Author of the report Stephen Carter, the first Minister for Communications, Technology and Broadcasting comments, "At a minimum this Report seeks to bring both focus and stimulus to this sector. If, in the final Report we make the right decisions, we can create an effective programme and partnership for the Digital Economy."

The *Digital Britain* interim report can be downloaded from the Department of Culture, Media and Sport website: www.culture.gov.uk
The Government will publish the final report in late spring 2009.

Snapshot of our Investment Activity 2007/08



Key:

- Investments Made
- Production Activity
- Recoupment Starts
- Market Activity

Trend Analysis

“EM Media and its [£6m investment] fund have clearly had an impact on the region and not just in economic terms; the East Midlands is now associated, within the media sector and amongst national and international audiences, with high profile, culturally valuable productions that display craft, talent and flair. The region has become a place to watch.”

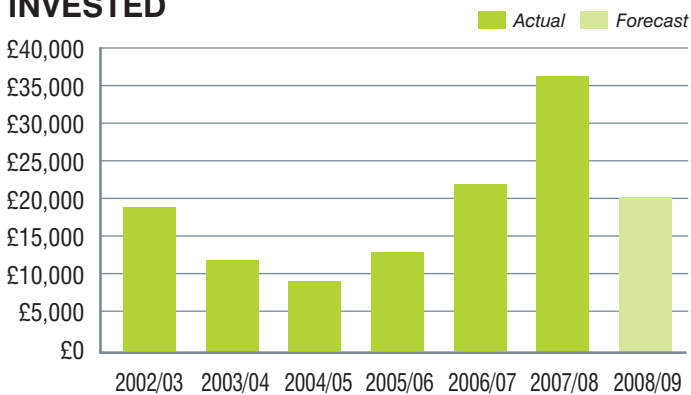
MIKE KELLY • NORTHERN ALLIANCE

Recoupment in 2007/08 exceeded that of 2006/07

Investment Trends

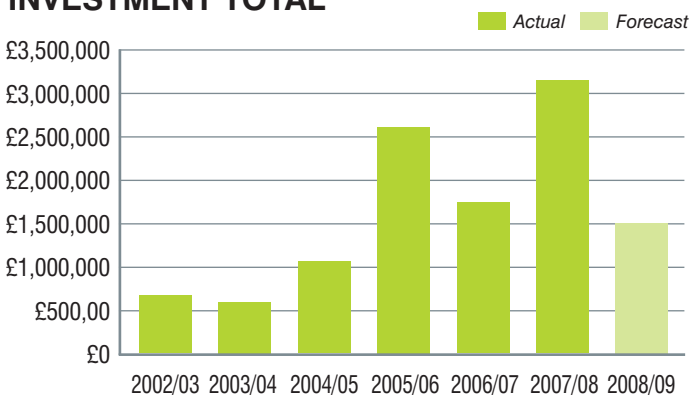
2007/08 was a high volume investment year with over £3m invested in 87 projects. Investment activity took place across the East Midlands and ranged from smaller training and development awards, for which the ‘return’ was an improved regional skills base, to large scale production investments that leveraged substantial economic benefits and improved financial recoupment.

AVERAGE AMOUNT INVESTED



EM Media typically invested finance according to the purpose, need and potential of the project and to ensure maximum impact; both on the careers of individuals and on the economic growth of the region.

INVESTMENT TOTAL



Box Office

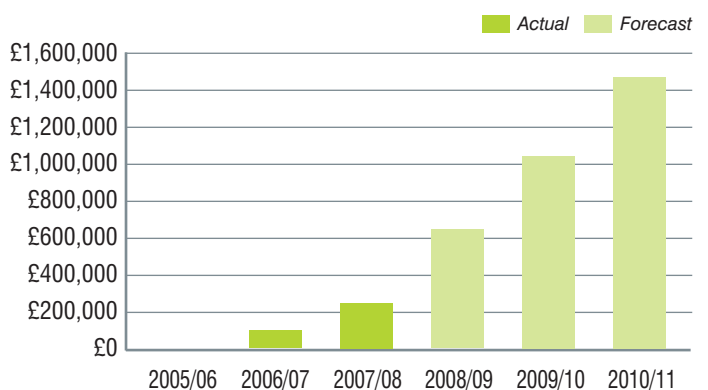
During the year our films were seen by more people than ever before. At the worldwide box office *And When Did You Last See Your Father?*, *Control*, *Magicians* and *This Is England* have earned to date around £8m, with nearly half of this coming from overseas. In addition DVD releases of these films have sold well and interest has been sparked in our earlier catalogue, which has also started to recoup. By the end of 2007/08 *This Is England* had sold over 230,000 DVDs with sales continuing.

Recoupment Trend

During the year EM Media started to see significant returns on our investments.

Our equity investments returned more than 10 times the level achieved in 2006/07. Recoupment in 2008/09 has already doubled that of 2007/08.

CUMULATIVE RECOUPMENT TREND



Keep up-to-date with EM Media’s progress in the burgeoning digital economy throughout the year by checking our website at www.em-media.org.uk. To discuss our investments in more detail and to explore the ways we could work together in the future please get in touch, our contact details are overleaf.

EM Media Aims

Talent Development

Identifying, growing and supporting the cultural, creative and economic ambitions of the region's dynamic talent pool and enhancing the region's reputation for innovative practice and distinctive voices.

Markets and Audiences

Developing the range of markets, audiences and opportunities for consumption of digital product and encouraging participation, understanding and engagement with all forms of media product, especially as tools for learning.

Business

Utilising key business functions and practices (R&D, feasibility testing, fundraising, market intelligence and communication) to shape our business to inform and invest in film and media businesses.



If you share EM Media's mission and aims and wish to find out more about our investments and how we could work together in the future please get in touch.

Chief Executive DEBBIE WILLIAMS debbie.williams@em-media.org.uk

Finance and Monitoring MARK DURKIN mark.durkin@em-media.org.uk

Communications and Inward Investment EMILY LAPPIN emily.lappin@em-media.org.uk

Market and Audience Development JOHN TOBIN john.tobin@em-media.org.uk

Talent and Partnership Development SUZANNE ALIZART suzanne.alizart@em-media.org.uk



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www.em-media.org.uk

EM Media gratefully acknowledges the continued support of:



UK FILM COUNCIL
LOTTERY FUNDED





Placing media at the heart of the creative economy

Film

Real Films/Recognisable Places/Genuine Impacts

Games

New Players/Emerging Markets/Different Rules

TV and Interactive

Changing Landscapes/Innovative Learning/New Horizons

PLUS

The Year in Pictures

The Year in Numbers



Review **2007/08**

Snapshot of our Year in Pictures



APRIL 2007

Mum & Dad films in Nottingham

Press set visit to *Mum & Dad*

Creative Industries Think Tank in Nottingham

This Is England screening with Q&A in Nottingham and on general release

MAY

DV Shorts cast and crew screening

Cannes Film Festival World

Premiere of Anton Corbijn's

Control

Magicians on general release in UK cinemas

JUNE

EM Media join Film Distributors' Association for Cinema Days reception in Nottingham

Hosted a stand at Government Office East Midlands' Celebration of European Funding

Producers' Familiarisation trip to Nottingham

OCTOBER

The Young Victoria shoot in Lincoln and Leicestershire

Control Nottingham Gala screening with Sir Paul Smith

Control and *And When Did You Last See Your Father?* released at UK cinemas

EM Media receives Outstanding Contribution to Tourism Award from East Midlands Tourism

Meet the Lottery Funders Event in Worksop

DV Shorts launch events in Nottingham, Leicester and Lincoln

The Money Game event at GameCity Goal! 3 shoots in Nottingham

NOVEMBER

And When Did You Last See Your Father? charity screening at Ritz Belper

Unmade Beds shoot in Nottingham

Encounters Short Film Festival 2007

The Television Workshop showcase event

DECEMBER

Producer Forum event

During 2007/08 EM Media hosted, organised or was involved in 40 events, here is a selection:



JULY

Mediabox roadshows in Northamptonshire, Leicester and Lincoln

AUGUST

Edinburgh International Film Festival – UK premieres of **Control** and **And When Did You Last See Your Father?**, industry screening of DV Shorts, development panel debate and Meet The Funders event

Screenwriting masterclass at the Momentum Festival in Nottingham

SEPTEMBER

Screening of Equal films at the Peepul Centre in Leicester

The Duchess shoot at Chatsworth House and Kedleston Hall

Toronto International Film Festival – **Control** North American premiere

Geon: emotions - Released on Xbox Live Arcade

JANUARY 2008

Parliamentary all-party film group screening of **Control**

Sundance film festival - world premieres of **Donkey Punch** and **A Complete History Of My Sexual Failures**

Producer Forum event

FEBRUARY

EM Media represented on UK stand at Clermont-Ferrand short film festival 2008

Easy Virtue shoot in Nottinghamshire

The Wolf Man set up and shoot at Chatsworth House

Bronson set up and shoot in and around Nottinghamshire and Leicestershire

MARCH

Writers' Day at De Montfort University

David Roe and Matthew Hill (DCMS) creative industries visit



Foreword



Debbie Williams *Chief Executive, EM Media*
Chris Hughes *Interim Chair of the board of EM Media*

EM Media invested £3.1 million during the year; making 87 investments in film and media projects with a total value of £16.5 million.

EM Media began the year with a clear understanding of the benefits of partnership working. With a spirit of enterprise and a commitment to growing the film and media sector (also known as the digital media sector), realising ambitions and making an impact in the global marketplace were the goals we set for the year. We have witnessed a seismic shift in this region's fast-moving film and media sector. The international significance and regard for the work originated by East Midlands' creatives is well deserved; it has been earned and is celebrated in the following pages.

In just six years the sector has transformed itself. In relation to film; from a starting point of there being little to sustain companies and individuals working in the region, today the East Midlands has an established reputation as the most prolific filmmaking region in the country. During the year EM Media invested a total of £2.4 million into film projects, including co-financing nine feature films. These films, along with others we assisted, leveraged £35 million production spend into the region; creating 1,472 jobs over 284 shooting days. East Midlands' filmmaking talent was responsible for producing some of the most memorable cinema of recent years.

Of the £3.9 million spend on game product produced in the region, EM Media invested £0.4 million. Whilst the games industry is younger than film for example, the products themselves are of the highest quality and developers are successfully exploiting the online market to positive effect.

We have witnessed a year of unprecedented growth of a sector which now confidently spearheads a remarkably vibrant creative economy. Clearly there are challenging economic times ahead. The sector as a whole will need to work hard to survive and thrive. However, film and media's economic resilience is well documented and we feel sure that we will be sharing more incredible stories of creative endeavour and tremendous achievement a year from now. We have attempted to keep words of introduction to a minimum; far better to let the work, the companies and the individuals speak for themselves. They're impressive.

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EM Media Team 2007/08

Board of Directors

Barbara Benedek, Mike Blair, Katie Conley, Michael Eaton, Alison Ford, Stephen Frears, Fred Hasson, Chris Hughes, Professor John Simons and Debbie Williams.

CEO

Debbie Williams • *Chief Executive*
 Heidi Gaffney • *PA to the Chief Executive*

Talent and Partnership Development

Suzanne Alizart • *Head of Partnerships*
 Lizzie Francke • *Executive Producer, Film (to: 31.01.08)*
 Paul Welsh • *Development Executive, Film (to: 30.06.08)*
 Alison Whitlock • *Development Executive, Skills*
 Katy Green • *Development Executive, TV (to: 30.11.08)*

Communications and Inward Investment

Emily Lappin • *Head of Communications*
 Nic Smith • *Locations Executive*
 Dan Hodgett • *Locations Executive*
 Al Mackay • *Locations Coordinator (Maternity Cover to: 18.04.08)*
 Sally Hodgson • *Communications Executive*
 Emma Hewitt • *Communications Coordinator*
 Tom Meakin • *Office Runner (to: 16.05.08)*
 Anna Odell • *Office Runner (to: 31.01.08)*

Market and Audience Development

John Tobin • *Head of Market Development*
 Dan Marchant • *Executive Producer, Games (to: 31.03.08)*
 Antony Thomas • *Education & Film Heritage Executive*
 Steve Chapman • *Market Development Executive (to: 14.09.07)*
 Carol Clarke • *Market Development Coordinator*

Finance and Monitoring

Mark Durkin • *Head of Finance*
 Helen Beckett • *Finance Executive*
 Jeanette Kempster • *Monitoring Executive (to: 11.08.07)*
 Linda Loker • *Monitoring Executive (from: 05.11.07)*

We have also welcomed new staff:

Simon Arnold • *Talent & Skills Coordinator*
 Isabel Paton • *Office Receptionist*
 Anna Seifert-Speck • *Development Executive, Film*

REAL FILMS/RECOGNISABLE PLACES/GENUINE IMPACTS

film

EM Media invested
£2,404,919
in **FILM** projects
with budgets
totalling
£11,210,550



Unmade Beds



All Tomorrow's Parties



Big Things



Crack Willow



Goth Cruise



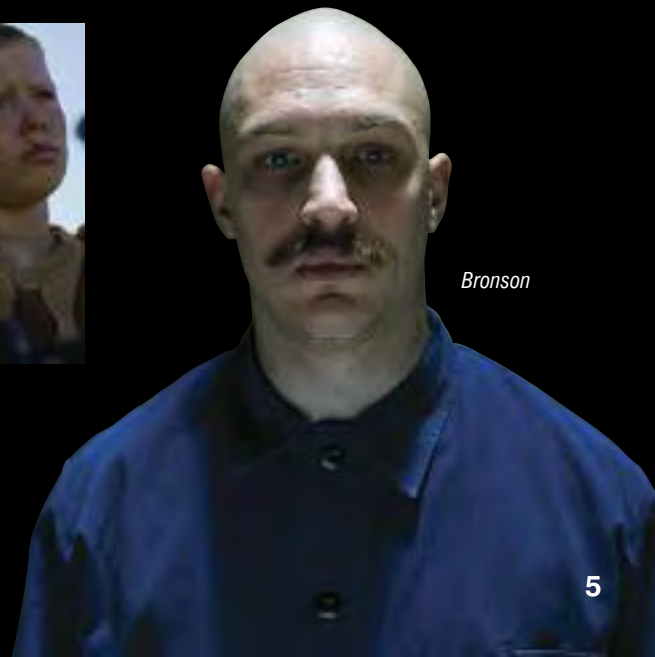
Hush



Pelican Blood



Summer



Bronson

REAL FILMS/RECOGNISABLE PLACES/GENUINE IMPACTS



JUST ANOTHER CHRISTMAS WITH THE FAMILY...

*For some, Christmas Day can be torturous; endless repeats of TV 'classics', bickering with assorted family members, roast turkey followed by curried turkey followed by turkey sandwiches, but spending 'Christmas with the family' takes on whole new meaning in Steven Sheil's acclaimed feature debut **Mum & Dad**, described by *Total Film* magazine as "one of the defining British horrors of its generation".*

During 2007 Steven Sheil, a self-confessed horror aficionado, realised his vision for an ultra low-budget horror with help from producer Lisa Trnovski, a talented team of regional crew, an up-for-it cast, *plus* some jam and red food colouring.

Mum & Dad is an intense and chilling film about a murderous family living in the shadow of a major London airport. It follows the story of Lena, a migrant worker employed as an office cleaner who gets drawn into a nightmarish world of torture and murder. Imprisoned in a dysfunctional suburban house-of-horrors and designated a 'Mummy's Girl', Lena's only option is to pretend to become part of the family by accepting their twisted demonstrations of love, until she can find a way to escape.

The film was co-financed by EM Media and Film London's Microwave scheme. EM Media invested £50,000 of European Regional Development Fund finance and £13,952 of Lottery finance through the UK Film Council. **Mum & Dad** went on to shoot on location in Nottingham and London for an intensive 17 days during April and May 2007.

The film's producer, Lisa Trnovski, commented on Steven and his vision, "He's an incredibly pragmatic director. He wrote the screenplay within the budget level, so we had a story featuring only five characters and predominately set in one location."

Containing the narrative to five characters and one location was one way of controlling the budget, but the film still required an experienced crew, particularly if the horror of the story was to be delivered. Having a good team in place prepared to rise to the challenge was essential, and together Steven and Lisa set about finding the best production designer, make-up artist and special effects people who would relish the challenge of creating a truly horrifying world on the limited resources available.

"Working on such a small budget we had to be quite inventive, especially when working with the horror genre... we couldn't afford to spend lots of money on prosthetics and CGI," explains Steven.

For a particularly gruesome scene Special Effects Supervisor, Simon Craze, devised a fiendish solution. "We used oasis, a foam used for flower arranging, in which we sealed a blood pouch made from a plastic money bag, the kind banks use for carrying change. It worked really well and cost about £3 to put together!"

Director Steven Sheil documented the making of Brit horror movie *Mum & Dad* in his online blog. Here are some highlights:

Shooting the film...

Day One

The first day is always the worst on a shoot, at least in terms of nerves, because you don't know how anything's going to pan out. So it was good to get today out of the way, not that we had a bad day, far from it.

Day Two

We had a fight to choreograph including stabbings and a clunking with an iron, as well as a chase through the garden and a leap over a fence. Sight of the day was Perry Benson in drag stumbling through the washing lines covered in blood. It's moments like those that actually make the whole thing seem quite surreal – like I can't quite believe that things that I've written are being acted out in full.

Day Eleven

Christmas is supposed to be one of the most stressful times of year, so the prospect of spending the whole day trying to film the family's Christmas (a nearly seven-page scene featuring all the cast and the biggest prosthetic effect we've got in the film) all in one day wasn't exactly enticing - especially when we also had set visits thrown into the mix.

Screening the finished film...

Friday, March 7, 2008 Exposed in Soho

We had a cast and crew screening of the film; its first cinema outing. It was a good turn out, and though I was nervous as hell beforehand it seemed to go well. There were representatives from a couple of festivals there, both of whom seemed to enjoy the film - it's just a question of waiting to see if they want to screen it. It feels good to get the screening behind us, although it's far from the end of the process. Now we've got to sell the thing...

Visit EM Media's website for further insights into how Steven's low-budget horror went from script to screen: www.em-media.org.uk.

Getting Mum & Dad in front of audiences...

Mum & Dad received a midnight screening during 2008's Edinburgh International Film Festival within the festival's Midnight Madness programme. Damon Wise, reporter for Empire, caught the film and had this to say in his festival blog... "A great first-time horror flick – well, more of a hardcore black comedy... Shocking is definitely one word for it."

Update

Mum & Dad was released at UK cinemas on Boxing Day 2008, making history as it was the first film in the UK to be released simultaneously at the cinema, on DVD and video on demand, including pay per view. David Shear, Revolver Entertainment, explains the strategy behind this release which, as befits the nature of the film, caused significant controversy...

"*Mum & Dad* ...is groundbreaking, shocking and disturbing, while retaining a keen and subtle sense of black comedy.

As soon as we saw it, we decided we had to buy it.

"There are several reasons for us adopting the multi-platform release for this film. We recognise that fans of horror and genre film plus independent film buffs are less catered for in the theatrical market; homogenized Hollywood product fills up the multiplexes much to the exclusion of fresh and groundbreaking independent films, especially home-grown product.

"Another strong reason for the multi-platform release is to try to help combat film piracy. With a normal theatrical release many films fall victim to DVD piracy. By offering consumers a choice of formats on the same day, we believed that most consumers would prefer to purchase an official version of the film rather than buy a dodgy DVD copy.

"Of course, we do not expect to see this strategy rolled out over higher-budget films, or Hollywood 'event' movies, but for a small, UK independent film, we believe it gives the film a much wider recognition, which in turn can only help the British film industry."



BIG

AMBITIONS,
LOTS OF TALENT,
NO MONEY...

In 2007 EM Media invested in the production of a low-budget feature film two years after the film had started to shoot. Here's how it worked...

Back in June 2005 the first draft of a script for a project called **Low Budget Filmmaking** landed on the desk of regional film producer Luke Dennis (Anonymous Room Productions). The writer, Nottingham-based Mark Devenport, had been cast in a corporate film by Anonymous Room and was well known to Luke for his appearances in numerous short films. It was to be the start of a long journey for the pair, along with the film's co-writer Tony Claassen.

Looking back to this first draft Luke remembers, "It was witty, dry and laugh-out-loud funny, and seemed very achievable on a low budget." The team of three collectively put £3,000 into the project and pre-production started immediately.

Luke, Mark and Tony had to call in favours from their contacts and networks within the filmmaking community of Nottingham to bring together a talented

crew who all committed to the project and agreed to defer their fees. Equipment was loaned free of charge from numerous organisations including Creative Collaborations, Broadway Productions and Wellington Films. Producer Luke Dennis agrees that the making of **Big Things** would have been totally unachievable without the generosity of these companies and organisations.





Mark Devenport • Writer/Director/Actor



Luke Dennis • Producer



Tony Claassen • Writer/Actor

The script had been written with specific local actors in mind, and with Mark's extensive resumé of film credits he had plenty of contacts to bring together a talented cast including Jonny Phillips (*Titanic*) Rupert Proctor (*Hush*) and Greg Chisholm (*One for the Road*).

By July 2005 the team was ready and eight weeks of shooting started with Mark directing. The tight budget and intense schedule put a strain on the production, but the cast and crew quickly gelled and 20 of the anticipated 35 scenes were in the bag before the budget ran out.

Clawing together another £5,000, a scaled down crew filmed additional footage. To focus the project and give it a comedic edge, the team decided to lose some of the original scenes and minor characters and cut the first trailer for the film to hopefully get it screened at regional festivals and secure some additional funding for further development.

By October 2006 the team had been working closely on the project for over a year and they recognised the need for some objectivity. Luke approached EM Media for completion finance to bring in another editor, produce a soundtrack for the film and get it to a fine-cut stage. This work started in August 2007 and the film was delivered in February 2008, two and half years since the initial draft had landed on Luke's desk.

The team now had a finished film – so what next? Luke had great ambition for the film and was eager to start on festival submissions, securing a distributor, putting on test screenings, producing DVD screeners, basically getting the finished film out in front of an audience. A further investment in 2008/09 of just over £7,000 from EM Media allowed Luke to complete all these activities.

At the time of going to print the film has received two positive test screenings in Nottingham and Derby, been submitted to South By Southwest Film Festival, Slamdance Film Festival and Rotterdam. The film also has a fantastic poster and DVD screener to support Luke's work in promoting **Big Things** to potential sales agents and distributors. Watch this space, or better still, ask your local cinema to show **Big Things!**

em facts

EM Media invested £25,000 completion funding using European Regional Development Fund finance and £7,778 of marketing and distribution support from UK Film Council Lottery finance.

35 regional crew and 52 regional cast worked on the production.

Filming and post-production took place in Nottingham.



The story of Summer

*“Bolsover? Are you sure you’ve come to the right bit of Derbyshire? The pretty bit’s just over there, where they’re shooting *The Duchess* with Keira Knightley...”*

Residents of Bolsover to **Kenny Glenaan**, director of *Summer*.

*If ever there was a film rooted in the East Midlands then *Summer* is it.*

*Written in Derbyshire, filmed in Derbyshire and Nottingham and featuring actors from Derbyshire and Nottingham, *Summer* is truly a local story with a universal theme.*

The story centres around Shaun and Daz, two inseparable friends who skip school, race their bikes and knock about down by the lake with Katy, Shaun’s first love. Full of life, Shaun finds himself facing an education system that cannot contain him. He is squeezed and eventually spat out, taking Daz down with him as he self-destructs.

Twenty years later, Daz is in a wheelchair with eight weeks to live and Shaun is left to reflect on one gilded summer of love and loyalty that marked the end of his innocence.

Summer was released at UK cinemas in December 2008. We asked some of the key talent involved in bringing this production to the screen for their reflections on filming during the summer of 2007.

The Story • Hugh Ellis (Writer)

The script is based on my experiences at school. I was a middle class kid going to a very working class primary school at a time when things like learning disabilities weren’t recognised. This was in a mining village just outside of Chesterfield; DH Lawrence country really. At the time, the late seventies and early eighties, there were 40-plus kids in a class and all the job opportunities were down the pit. I couldn’t read until I was eleven.

The wider community also had an all-pervading feel of demoralisation, of small horizons and low expectations. This flowed from the real and psychological damage of the miners’ strike, the role of men and young men changed profoundly with the end of mining.

I got out because I had a very early dyslexia diagnosis - my mother, a single parent teacher, was determined there was something wrong with me. That was to do with class I think - she just wasn’t accepting it. But, looking back, I was always convinced I was no brighter than the other kids. Either way, I think kids knew when they were put at the back of the classroom, what life was going to be about. It is absolutely tragic to watch kids with not very serious learning difficulties who could be helped, losing their self-confidence, knowing they are marked for life.

Dennis Skinner, Labour MP for Bolsover, said that self-confidence is everything. ‘I left more talent behind in those villages,’ he said, ‘than I ever found in Westminster.’ He’s been saying that for 40 years, and it’s still true.

On filming in Bolsover Robert Carlyle (Shaun)

Ah man, it was chaos, absolute chaos! Obviously I’m recognised around the place and people approach me, but this

was en masse! I didn't think about it until I was getting down there, and then I realised of course that Sheffield is only ten miles away, and that's the eye of the storm for me [because of **The Full Monty**]. It was incredible. Just magic, surrounded by kids the whole time.

Steve Evets (Daz)

It's a typical working-class environment, an estate probably mirrored throughout the country. When people saw Bobby they were over the moon to see somebody they'd seen in movies. When the film comes out they're gonna be, 'I recognise that street, that house, that's that shop we go in!' that's a buzz for people.

The Setting

Kenny Glenaan (Director)

It was a conscious decision not to give the film an explicit setting. At its best the film is totally character-led, a purely emotional story. So the idea was to try and get a sense of any town that industry has upped and left, and show what happens in the aftermath.

On one level there is a background here which is absolutely economic; at the opening of the film they're sitting on top of a hill which was a coal slag heap; the past, covered over in grass. I didn't want to labour it; showing mines in the background and make it an 'Up North' story. But what Hugh is saying is you cannot get away from your past. You are the summation of everything you've done.

The East Midlands is fascinating, I loved shooting there, there's a vibrant film scene going on with energetic crews who believe that pretty much anything is do-able. We had the kids on the estate running around with walkie-talkies, and most of the residents would be out watching. We'd originally aimed for shooting in the summer and then there were those terrible floods in Sheffield and Nottingham. But we'd delayed due to cast availability and when we got there

in September it turned into this glorious summer. Appropriate? Exactly.

On the young cast

Victoria Beattie (Casting Director)

We had to find a child, a teenager and an adult for Shaun, Daz and Katy and they all had to fit together. I searched everywhere - schools, drama groups, young offenders' units, youth groups. I found teenage Katy, played by 21-year-old Joanna Tulej in a Nottingham bar! We completely fell in love with her, there's something about her face, a sort of luminous quality. She'd never done any acting before - she's actually a fashion student! Derbyshire born Michael Socha, Daz's son, was found through the Nottingham Television Workshop.

On Bolsover

Richard Knight (Locations Manager)

Initially we looked at various mining villages with small-scale rows of terraced housing. But we agreed that these smaller villages, although quite cinematic, conjured up images from a different type of film. Bolsover is one of the larger small towns in the region, and sitting on the escarpment as it does, provided a brilliant combination of backdrop and space to film in its various different corners.

The locals in Bolsover, the district council and police were amongst the most accommodating I've ever met. We filmed over several weeks on the same estate in Bolsover and the incredible residents were the cornerstone of this process, we couldn't have done it without their help. The wonderful lakeside scenes were filmed at a very remote lake in the Peak District. There was a time when I didn't think it would be possible to film at this beautiful location, but after begging and borrowing local resources, having Hugh's two friends camping out with all of our equipment, and taking two hours of each day to get everyone to the lake, we made it happen. The end result was very much worth the effort.



Hugh Ellis



Kenny Glenaan



Robert Carlyle

em facts

Finance:

EM Media invested £250,000 of European Regional Development Fund finance in the production. Lottery finance (via the UK Film Council) of £16,661 supported the employment of trainees. In addition £15,000 was invested in the script development process in 2006/07.

Impacts:

34 filming days
1,190 hotel bed nights
£1.4 million inward investment

Awards:

Edinburgh International Film Festival - Best Actor (Robert Carlyle)
Scottish BAFTAs - Best Film and Best Director (Kenny Glenaan)
Rome Film Festival - Alice in the City Award

Look out in March for Derbyshire County Council's campaign 'What's Stopping You' taking place across Shirebrook schools. Read more overleaf.

The new wave of **film** making **talent**

Becoming better at realising ideas through practice is a fundamental requirement of many creative disciplines, along with testing those ideas amongst peers and understanding how audiences respond to the finished product.

EM Media's training and production scheme for filmmaking talent based in the East Midlands, DV Shorts, aims to guide new filmmakers through this challenging territory.

In 2007/08, EM Media's vision for DV Shorts was to produce longer, more ambitious films; to generate films that became more than just a demonstration of filmmaking talent, films that would enchant and captivate audiences everywhere and have a very real impact on the careers of those involved.

To deliver on this ambition EM Media engaged 16 filmmakers in an intensive development process which led to four films being commissioned. These films, with their dramatic content and incredibly high visual style, could better be described as 'mini-features'.

The year long development and production process produced four fantastic films, which clearly demonstrate the levels of talent in the region. The directors completed their films with support from a raft of regional cast and crew who have, in many cases, not stopped working since.



The Taxidermist



Wintering

The Films

Bert&Bertie • The Taxidermist

A fantastical love story that will knock the stuffing out of any 'tail' that's gone before. *Produced by Louise Knight for Warp Films.*

Iain Finlay • Wintering

A woman witnesses a man setting fire to clothes on top of a bridge. She follows him and watches him as he engages in more acts of destruction. The man's actions become increasingly extreme and bizarre until through her intervention he is stopped. *Produced by Rachel Dargavel for Perfume Films.*

Deborah Haywood & Roger Hadfield • Tender

When Liam 'wins some money on a scratch card' Alisha is suddenly interested. And for a while life outside home is good for Liam. But when he uses the money to try to solve his Mum's problems, things get worse for everybody. *Produced by Tina Pawlik and Yvonne Bray for Anthem Films.*

John & Tom Turrell • Tandem

Paul is jobless, alone and about to turn 30. He's also selling up the family council house. Joan, his older sister, pays him an annual birthday visit, neither of them knowing that this year will be different from the rest. *Produced by Rachel Dargavel for Perfume Films.*

Distribution of these short films will build on the experience of previous years, and EM Media will be actively seeking to place the films with distributors and sales agents to ensure audiences are given access to them. Equally, the filmmakers will be encouraged to follow the lifecycle of their films, going to the marketplaces where the films will be sold to better understand their audiences and buyers. In turn, this will help shape their next projects and build confidence in their ability to realise their ideas. It can take more than one short film to launch a career, but it takes only one very good film to get things started.

DV Shorts is co-financed through the UK Film Council's New Cinema Fund, RIFE Lottery and European Regional Development Fund finance via EM Media.



Tender



Tandem

Cine Hub; Inspiring young filmmakers



EM Media is committed to creating opportunities for children and young people to engage with film. Working in partnership with local education authorities, youth groups and cinemas we aim to support creative practice in the delivery of film education initiatives.

The innovative Cine Hub project, which took place between January and June 2008, is a prime example of this successful partnership model. Driven by a consortium comprising Derbyshire County Council Children and Younger Adults Department, Derbyshire County Council Inspection and Advisory Service, EM Media and Confetti Institute of Creative Technologies, the project enabled children to develop their filmmaking skills to a professional level and engage with film production that has a social as well as educational value.

A Cine Hub is a filmmaking group within a secondary school, with learning taking place within the school day. There were seven Cine Hubs in Derbyshire secondary schools plus an additional Hub for Looked After Children (fostered children). Each Hub had a professional filmmaker attached working one day per week in an advisory and training role, and each produced at least two pieces of work from the commencement of the project; a creative short film of up to five minutes and a commissioned piece of work.

It was the commissioned piece that made Cine Hub unique amongst school filmmaking projects. Each school had to

respond creatively to a brief from a client, and create a bespoke film interpreting that brief. This allowed children and their teachers to learn the reality of creatively responding to briefs, pitching film projects to clients and working to deadlines. All the commissioned work was public facing, with most Cine Hubs producing work for Trading Standards which will be used in a region-wide campaign by the agency.

The success of Derbyshire's Cine Hub project looks set to continue as the project went on to receive a further commission from Chatsworth House, one of the county's most magnificent stately homes. Chatsworth commissioned the Hubs to film the installation of, and public reaction to, its *Beyond Limits* (2008) contemporary sculpture exhibition and the work produced will be featured on the website of the great house.

Update on the Cine Hub project...

The Cine Hub project is being extended further across the region in partnership with East Midlands Regional Partnership Gifted and Talented Group, as a result of being selected as one of four pilots in the first year of *Film: 21st Century Literacy*, a strategy for film education across the UK.

In spring 2009 the feature film *Summer* will screen locally at a showcase in Shirebrook, Derbyshire, curated by young people from the area. The young people will create specially commissioned pieces alongside work from Bolsover School's Cine Hub as a series of short films before the *Summer* main feature. An initiative of Derbyshire County Council, the screening forms part of a campaign called 'What's

Stopping You?' targeting young people in the area with a view to encouraging aspiration and ambition beyond the perceived confines of locality, education and upbringing. The screening has the support of EM Media, Sixteen Films and the film distributors Vertigo.

em facts

The schools involved :

*Holbrook Centre for Autism,
Wilsthorpe School (Long Eaton),
Anthony Gell School (Wirksworth),
Belper School,
The Bolsover School,
Friesland School (Sandiacre),
William Allitt (Swadlincote)*

The filmmakers involved :

*Graham Forde (G Force Media)
Rob Glass (Coracleworks & BBC)
Juliette Winter and Adam
Robertson (Film City)
Fi Burke (Artizen)
Graham Elstone (Low Brow Trash)*

*July 2008 : Cine Hub participants
joined other Derbyshire
schoolchildren at the DAFTAs
(Derbyshire Acknowledging
Filmmaking Talent Awards)*

As seen on the big screen

1 in 10 visitors to the UK come as a result of seeing the country in a film¹

There is no question that filming can raise the profile of a region and against the backdrop of a slight downturn in UK production, the East Midlands once again exceeded expectations. It became a booming centre of production activity during 2007/08, creating valuable economic gains and employment and an increase in visitors to the region.

Stately Homes across the region took on the unofficial role of film studios as major features filmed on location.

Chatsworth House in Derbyshire is arguably the most well known privately owned home in the country. Visitors have flocked to Chatsworth for years, but four years ago Chatsworth came under a different kind of spotlight through its starring role in hit British film *Pride & Prejudice*. Once again in 2008 the home of the Duke and Duchess of Devonshire welcomed two major but very different productions to the house.

First to film was *The Duchess* – the tale of Georgiana Spencer, who married the 5th Duke of Devonshire in 1774. The film brought actress Keira Knightley back to Chatsworth and no sooner had *The Duchess* production and crew packed up and shipped out than it was the turn of major US feature *The Wolf Man* to inhabit the house. Chatsworth was transformed into a spooky backdrop in the Universal Pictures remake of the 1941 classic film which features Sir Anthony Hopkins and Benecio del Toro. The gothic story of Lawrence

Talbot, a haunted nobleman who is lured back to his family estate to aid the search for his missing brother, was filmed at the house in February 2008.

We asked Simon Seligman (Head of Communications) and James Trevethick (House Operations) from Chatsworth House what it is like being involved in the movies...

How does filming change the day-to-day running of the house?

SS: *As Chatsworth is open to visitors seven days a week and for nine and a half months of the year, the impact of filming on our visitors is something we try to contain but have to accept from time to time. With *Pride & Prejudice*, for example, we had to divert the flow of visitors through a different and not normally seen part of the House while a large scene was being filmed in the Sculpture Gallery. Wherever possible though, we try to film interior scenes out of visitor hours which has resulted in some very late finishes and early starts.*



Have you noticed a marked increase in visitor numbers following the release of a film which featured Chatsworth?

JT: The Duchess is certainly driving more people to choose to enter the house, rather than just the garden, and the exhibition we had last autumn, which included some of the film's costumes, was always full. So it seems a popular film may well drive people to convert, "we really should visit Chatsworth one day" into "let's go now!"

As you know, EM Media actively encourages as much filming into the region as possible, because the economic and tourism benefits are substantial. How does having filming at Chatsworth benefit the house?

JT: Each film is likely to put our face in front of more location managers and that leads to more business. The very welcome filming fees go directly to support the work of the Chatsworth House Trust. There is no question that filming can raise the profile of a region. Visit Peak District, our local tourism body, is also very supportive, and has led successful movie-map campaigns to drive both domestic and overseas tourism to the area. Local accommodation benefits from the productions themselves and, over time, this area is becoming known as a provider of stunning locations. That can only bring economic benefits to us all, the house included. The only risk is if a film is truly terrible, and that is something you cannot insure against! We have yet to have that problem.

What advice would you give to a location to encourage more filming?

JT: The most important thing is to make yourself known to your Regional Screen Agency. There is not much chance of succeeding as a location if your agency is not aware of you. EM Media do a great job for us, alongside our own efforts, and appreciate our diversity as a location. We

also have our own website on which we have a filming information page with images which are useful for location managers. Smaller historic houses would be advised to seek advice from the Historic Houses Association which produces a very useful book on photography and filming.



Simon Seligman



James Trevethick

Read the full interview with Simon and James on our website: www.em-media.org.uk and find out more about the work of EM Media's Location Services.



Chatsworth dressed for *The Wolf Man*

Chatsworth House may have taken the starring role but Kedleston Hall in Derbyshire also featured in *The Duchess*, and Flintham Hall in Nottinghamshire had a sizeable cameo in *Easy Virtue*. This adaptation of the classic Noël Coward play brought Colin Firth and Kristin Scott Thomas to the region alongside Hollywood actress Jessica Beil for the eleven day location shoot.

Stanford Hall, nestled near the banks of the River Soar in Loughborough, was awaiting a major renovation in 2008 which rendered it closed to the public. However, this provided a perfect opportunity for a film crew to inhabit the space instead. Happy to oblige were the makers of *Bronson*, the new feature film about the man dubbed 'Britain's most notorious prisoner' by the tabloids.



Read more about *Bronson* on page 18.

em facts

Production spend in the UK in 2007 (for films with production budgets of £500,000 and above) totalled £753 million in the making of 112 feature films.²

Inward investment into the East Midlands in 2007/08 reached £35 million generating 284 filming days securing 23,657 hotel bed nights.³

EM Media assisted the following films:

- Easy Virtue*
- Goal! 3*
- Somers Town*
- The Duchess*
- The Wolf Man*
- The Young Victoria*

Cinema on your doorstep



The East Midlands is the third most rural region in England: 29.5% of its population live in rural communities of less than 10,000 people and rural areas comprise 88% of the region's land area.⁴ In many places there is simply no convenient access to cinema. So if you wish to share the movie experience with others what do you do?

Step forward local schools, village halls and other rural venues!

The past few years has witnessed community spaces playing a vital role in bringing people together to socialise and engage in a range of cultural activities with film forming the basis of a big night in.

Back in 2004 EM Media invested in a series of pilot projects to test the demand for rural touring cinema across the East Midlands. With support from the East Midlands Development Agency and the UK Film Council Digital Fund for Non-Theatrical Exhibition, investment of £93,340 was secured to purchase 12 sets of mobile cinema equipment for use in venues across the region. The equipment was distributed across the region to rural touring projects; ***Centre Screen*** covering

Leicestershire and Rutland, ***Derbyshire Film, Nottinghamshire Community Film*** and ***Cinelincs*** in Lincolnshire.

Each rural touring project utilised the local knowledge of Arts Development Officers supported by county and district councils. The main emphasis of all the projects was to provide a cinema service tailored to the needs of each local area. The opportunity for communities to get together on a regular basis in their local schools or church halls and socialise has completely defined the success of the projects. From Derbyshire in the north of our region to Northamptonshire in the south each project has evolved, developed and continues to go from strength to strength.

The films screened were: *Moulin Rouge, The Queen, Brief Encounter, Wallace & Gromit, Ice Age, Casino Royale, McPhee, Separate Lies, Pride & Prejudice, Walk The Line, Open Season, The Devil Wears Prada, Goldfinger, Harry Potter & The Goblet of Fire, Miss Potter, Sing Along Sound of Music, Little Miss Sunshine, Night at the Museum, Chitty Chitty Bang Bang, Seven Brides for Seven Brothers, Casablanca, Amelie, Chocolat, Tsotsi, March of the Penguins, The Maltese Falcon, The Wizard of Oz, The Wind that Shakes the Bannisters, Madagascar, Ernest's Ace Christmas, Ant Bully, Pinocchio, Flushed Away, Mr Bean's Holiday, Meet the Robinsons, Polar Express, Boots, Crash, Don't Look Now, Il Postino, The History Boys, Girl With A Pearl Earring, The Goodbye Girl, Some Like It Hot, Kes, The Sandlot, Oceans 13, Motorcycle Diaries, Volver, An Inconvenient Truth, The Chorus, Twelfth Night, Billy Elliot, Richard III, Kind Hearts & Coronets, Girls, Infamous, North by Northwest, The Importance of Being Ernest, Syriana, Miracle on 34th Street, Hotel Rwanda, Fargo, My Summer of Sam, Summer, Autumn, Winter, The Consequences of Love, Distant Voices, Still Lives, Lady Chatterley, Master & Commander, The Da Vinci Code, Mum, Bride & Prejudice, Butch Cassidy & the Sundance Kid, China Blue, Venus, Members' Choice, Sixty Six, The Blossoming of the Peach, Death, The Third Man, War of the Worlds, The Black Dahlia, The Island, The Jacket, King Kong, Calamity Jane, Nosferatu, Phantom of the Opera, Iris, Layer Cake, National Treasure, Princess Diaries, Rabbit Proof Fence, School of Rock, Sinbad Legend of the Seven Seas, S.O.B., Chicago, Bandits, The Birds, The Ladykillers, About Schmidt, Jungle Book, Love Actually, Die Another Day, Johnny English, Talk a Good Game, Almighty, Moulin Rouge, The Queen, Brief Encounter, Wallace & Gromit, Ice Age, Casino Royale, Pirates of the Caribbean, Over the Hedge*

Venues included:

Derbyshire

Heage, Barlborough, Newton, Calver, Darley Dale, Eyam, Hathersage, Holloway, Marston Montgomery, Over Haddon, Parwich, Tideswell, Buxton, Castleton, New Mills, Whaley Bridge, Arkwright, Holymoorside, Killamarsh, Staveley, Swadlincote, Belper.

Leicestershire & Rutland

Thurcaston, Quorn, Lubenham, Market Bosworth, Barrow upon Soar, Blaby, Coalville, Guthlaxton, Ibstock, Hoby, Long Clawson, Burbage, Peatling Magna, Lutterworth, Old Dalby, Thringstone, Botcheston, Newtown Linford, Hoton, Groby, Seagrave, North Kilworth, Manton, Kirby Bellars, South Kilworth, Thrussington, Essendine, Walton, Thurnby, Broughton Astley, Billesdon, Rearsby, Melton Mowbray, Countesthorpe, Bagworth, Earl Shilton, Hinckley, Breedon, Oakham, Ab Kettleby, Wymeswold, Uppingham, Leire, Kibworth, Wigston, Glooston, Shepshed, Cadeby.

Nottinghamshire

Sutton Cum Lound, Headon, Worksop, Retford, Everton, Beckingham, Coddington.

“Needs of the local communities top of priorities.”

Throughout 2007/08 both Centre Screen and Derbyshire Film began working with the Media Archive for Central England (MACE) introducing archive film screenings such as *Midland Journey*.

In addition, the PBQ Consortium (Phoenix Arts in Leicester, Broadway Media Centre in Nottingham and QUAD in Derby), as part of its ongoing film audience development services carried out research and piloted programming packages to identify audience demand in venues across the region. The partnerships being developed by the city cinemas are proving to be incredibly valuable, with audiences enjoying a broader programme at their local venues.

The Future

Towards the end of 2007/08 EM Media invested £90,000 (RIFE Lottery) in **Big Country**, a cross-region initiative managed by Phoenix Arts (soon to be incorporated into the new Leicester Digital Media Centre).

Big Country has been developed to support existing projects and extend the service to develop additional venues and provide technical and programme support where needed, to ensure a totally sustainable network within four years.

Phoenix Arts is working in partnership with District Arts Development Officers and local promoters to support rural communities with access to a range of mainstream, specialised, short and archive films. Following the success of the pilot project, rural touring cinema is likely to spread right across the region encompassing Northamptonshire and Lincolnshire.



To date EM Media investment of £30,150 has enabled 168 screenings of 164 films to 110 venues across rural

Leicestershire to a total audience of 8,679 people.

To date EM Media investment of £33,822 matched by county and district councils has enabled 259 screenings at 37 venues across rural **Derbyshire** with a total audience of 7,595 watching 76 different films.

Nottinghamshire Community Cinema enabled 31 screenings at 14 venues across **Nottinghamshire** which brought a total audience of 409 people to watch 35 films.

Regional Cinemas benefiting from PBQ research:

Century Theatre (Coalville)
South Holland Arts Centre (Spalding)

Trinity Arts Centre (Gainsborough)
The Castle (Wellingborough)
Forum Cinema (Northampton)
Savoy Cinema (Nottingham)

Pirates of the Caribbean, Over the Hedge, Captain Corelli's Mandolin, Tea With Mussolini, Ladies in Lavender, Vera Drake, Nanny Plet of Fire, Jean de Florette, Dogtown and the Z Boys, Brokeback Mountain, Men in Black, Memoirs of a Geisha, Miss Congeniality, Even Brothers, Cars, The Constant Gardener, Bewitched, Bambi, Happy Feet, Charlotte's Web Mrs Henderson Presents, Sideways, Barley, Vertigo, The Last King of Scotland, The Lives of Others, Atonement, Herbie, Fully Loaded, The Incredibles, Fantastic Four, ss, Surfs Up, Ratatouille, Hoodwinked, The Very Long Engagement, Unforgiven, Cider House Rules, Stranger On A Train, Kinky, The Bridges of Madison County, The Aviator, Narnia, Children of Men, Howl's Moving Castle, The Last Kind of, Scotland, Shrek 3, ronets, The Tamarind Seed, Amadeus, Bellville Rendezvous, Breakfast At Tiffany's, The World's Fastest Indian, The Wild, Calendar, tery, Etre et Avoir, Bloom, Tuesdays With Morris, Smoke, Who Killed the Electric Car, The Big Sleep, All About My Mother Spring, Vinci Code, On A Clear Day, Stormbreaker, Marie Antoinette, A Good Year, The Bishop's Wife, It's A Wonderful Life, Goal, Keeping Maximo Oliveros, Esma's Secret, Becoming Jane, La Vie En Rose, Grow Your Own, The Prestige, Million Dollar Baby, The Wig of n of the Opera, Shall We Dance, Land Girls, Bedknobs & Broomsticks, Big Fish, Cold Mountain, Finding Nemo, Finding Neverland, tpeford Wives, The Italian Job, The Miners, Touching the Void, Troy, Van Helsing, Whale Rider, Wimbledon, Wondrous Oblivion, To Her, Rugrats Go Wild, Brother Bear, Secondhand Lions, Terminator 3, Schools of Rock, Mask of Zorro, Lizzie McGuire, Bruce the Hedge, Captain Corelli's Mandolin, Tea With Mussolini, Ladies in Lavender, Vera Drake, Nanny McPhee, Separate Lies, Pride

film EM Media invested

£44,483 in Business Support

£134,483 in Development

£215,222 in Market Support and Audience Development

£344,515 in Film Education and Archive

£1,666,216 in Production

COMING SOON

Meet Charlie Bronson...Dubbed Britain's most notorious prisoner



In 1974 a misguided 19 year old named Michael Peterson decided he wanted to make a name for himself and so, with a homemade sawn-off shotgun and a head full of dreams, he attempted to rob a post office. Swiftly apprehended and originally sentenced to seven years in jail, Peterson has subsequently been behind bars for 34 years, 30 of which have been spent in solitary confinement.

With an intelligent, provocative and stylised approach, *Bronson* (based on a true story) follows the metamorphosis of Michael Peterson into Britain's most dangerous prisoner, Charles Bronson. *Bronson* was co-financed by EM Media through the European Regional Development Fund and the shoot took place in Nottinghamshire and at Stanford Hall in February 2008.

Bronson will be released at UK cinemas on Friday 13 March.

Other forthcoming film releases co-financed by EM Media through the European Regional Development Fund include...

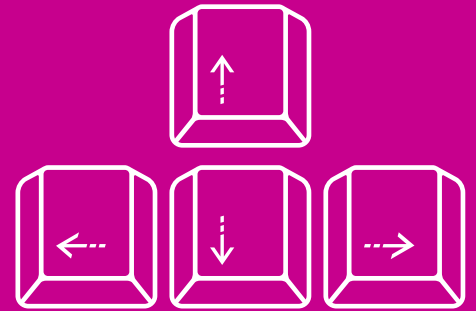
Unmade Beds The second feature from acclaimed writer/director Alexis Dos Santos.

Better Things The debut feature from Duane Hopkins.

Hush The third film to shoot from Warp X's production slate and the debut feature from Mark Tonderai.

NEW PLAYERS/EMERGING MARKETS/DIFFERENT RULES

EM Media invested **£446,300**
in **GAMES** projects with
budgets totalling **£3,870,549**



games



Thinking outside the [X] box

“The games industry is much younger than both TV and film. However in the last 25 years the business that has emerged is worth more than international box office sales for film, totalling around £35 billion worldwide...”

Fred Hasson

Chair of the European Games Developer Federation and Founder of The Independent Games Association (TIGA)

...so the obvious question for East Midlands' games developers in 2007/08 was, how best to take advantage of this ever expanding global market and get a slice of the gaming pie?

The answer? Look creatively at the market place and identify new, emerging opportunities.

During 2007/08 investment from EM Media enabled games companies in the East Midlands to strengthen their negotiating position with publishers, secure investment in new games and foster a new developer-friendly model for games investment. Investment supported the attendance of regional developers at key trade fairs enabling access to key contacts and the opportunity to pitch games proposals, ensuring the East Midlands stays well ahead of the game. We also invested in product, resulting in three new games that will hit the marketplace in 2009.

Here we look at a few of our key games investments...



gaming *for* girls



The stereotype of a 'gamer' for most people conjures up images of young men, huddled over a console or sitting at computers. However, statistics show that 40% of all players are women and women over 18 years of age are one of the industry's fastest growing demographics. Today women represent a greater portion of the game-playing population (33%) than boys age 17 or younger (18%).⁵

Crush Digital // Beauty Salon

Nottingham based developers Crush Digital Media decided to embrace the emerging female market and set out in 2007 to make a game for girls.

Crush Digital Media was established in 2007 by industry veterans Martin Carr and Adrian Smith, who between them have amassed over 37 years' experience in the games industry. This has included stints at Eidos, Hothouse Creations, Circle Studios and Derby based Core Design, where they were part of the team behind legendary **Tomb Raider** character Lara Croft.

After venturing out on their own and having a good look at the marketplace Martin and Adrian decided to focus their attention on the lucrative Nintendo DS market and its expanding numbers of female players. They knew that a strong product teamed with a proactive investment partner and a determined publisher would ensure the product's thorough development followed by a swift route to market. After securing investment from EM Media and a deal with publisher 505 Games, Martin and Adrian's plan has been executed and Crush Digital now looks forward to making its mark on the gaming landscape with the company's first game for the DS, **Beauty Salon**.

So what is **Beauty Salon**? Well, it's a fun, addictive, pick-up-and-play game suitable for girls of all ages who are interested in the worlds of make-up and fashion. The game lets girls' imaginations

and creativity run wild, as they attempt to make their virtual customers look 'fabulous' by carefully applying their make-up, skilfully perfecting their nails and expertly tweezing their eyebrows. Players can also learn how to style their models' hair and as they progress through the game players have the opportunity to design jewellery to add a bit of 'bling' to their models' finished look.

Beauty Salon offers players a variety of modes to appeal to all tastes, allowing players to experiment with no time limits to worry about, or alternatively becoming more involved in the ongoing running of a beauty salon through the game's 'Career' mode.

Crush Digital knew the Nintendo DS would be the ideal platform for **Beauty Salon** due in large part to the fact that it is a console which appeals to both female and casual gamers, the primary market for a game like **Beauty Salon**. The touch screen and stylus of the DS also gives **Beauty Salon** a high level of interactivity and the console's appearance even suggests a make-up compact that can be opened, closed and stored in a handbag.

According to Martin Carr, "EM Media's investment has allowed us not only to bring **Beauty Salon** to the gaming community, but to grow our business, secure quality staff members and secure future development contracts. The future is looking exceptional for the company and this achievement could not have been reached without investment from EM Media."

Crush Digital continues to grow in numbers and confidence and the company looks forward to the release of **Beauty Salon** in the summer of 2009.

em facts

67% of 14-17 year old girls play games⁵

Female gamers are one of the industry's fastest growing demographics⁶

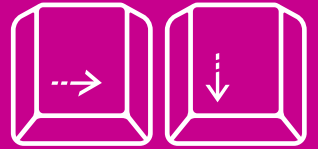
The casual gaming market is different from that of traditional games; it is dominated by women and growing at an annual rate of 20%⁷

Over 200 million people play casual games each month over the internet⁸



games

EM Media invested



£6,300 in Business Support

£90,000 in Development

£350,000 in Production



Tomorrow's World...

“Online gaming is the fastest growing segment of the video game markets. Some of the UK’s fastest growing, most stable and profitable companies are those with a presence in online gaming.”⁹

How fortunate then that the East Midlands is home to one of the world’s leading online games developers, Nottingham-based Monumental Games, which in 2007/08 received investment to develop a prototype of its latest venture, *Hunter’s World*.

Hunter’s World is a Massively Multiplayer Online game (MMOG) for the real world hunting enthusiast. Players take the role of hunters visiting a massive open world filled with a wide variety of prey in their natural habitats. Hunters are able to roam freely, interact with each other, and hunt everything from vermin to big game.

Hunter’s World accurately simulates the hunting experience, and provides an environment where people who share a passion for hunting can exchange their experiences and recreate their favourite hunts.

The game is still currently in production but you can find out more about both Hunter’s World and Monumental Games at: www.monumentalgames.com



Hunter's World

CHANGING LANDSCAPES/INNOVATIVE LEARNING/NEW HORIZONS

TV AND INTERACTIVE

EM Media invested **£256,075**
in **TV AND INTERACTIVE** projects
with budgets totalling **£1,435,536**



CHANGING LANDSCAPES/INNOVATIVE LEARNING/NEW HORIZONS

Throughout 2007/08 the shifting, transforming broadcast sector impacted on the make-up of companies and public venues in the East Midlands as suppliers sought to produce content for increasingly global markets, and ever-changing tastes and audiences sought new ways to engage with, participate in and consume media.

Against a backdrop of rapid growth in digital channels and platforms TV's position as the dominant cultural format continued to evolve. As audiences moved to Video on Demand and internet-based entertainment and traditional revenues fell, broadcasters looked to new ways of operating and began to take risks with experimental commissioning. This provided real and exciting opportunities for regional companies ready to embrace the new convergent and digital landscape.

2007/08 witnessed significant changes to the region's digital landscape as new developments were completed. Broadway Media Centre in Nottingham completed its £5.7m development phase in October 2007 resulting in a re-purposed digital media centre complete with four cinema screens, two with digital facilities, as well as housing many creative companies. The Derby QUAD development prepared for its unveiling in September 2008 and Leicester's Phoenix Square, a unique combination of the arts, workspace and architect-designed homes, opens to the public in autumn 2009.

The East Midlands is home to numerous new media companies offering content and services of increasing interest to broadcasters in the convergent landscape - from online games to digital marketing, comedy, animation and Virtual World expertise. Regional companies are also employing the latest technological developments in the most innovative ways - in the case of Intuitive Media, harnessing technology to revolutionise learning.



Broadway Media Centre • Nottingham



QUAD • Derby



Phoenix Square • Leicester

Learning for the 21st Century



In June 2007 Intuitive Media received £250,000 investment from EM Media through the European Regional Development Fund to develop and implement Community in My Pocket.

The Derbyshire-based BAFTA-award winning company provides safe social learning networks where children communicate and learn together, protected by their teachers and professional mediators. ***Community in My Pocket*** was a groundbreaking new service which allowed children to access the company's protected online learning communities via mobile platforms such as mobile phones, Sony Playstation Portable (PSP) and Nintendo DS.

The ***Community in My Pocket*** project extended the scope of the Intuitive Media scheme, SuperClubsPLUS – an education focused online community for children accessed via PC or Mac and operating in the same market as popular websites such as YouTube, MySpace and Facebook.

However, unlike these networks SuperClubsPLUS uses the online social network for educational purposes: children are able to create their own mini-websites, create/upload their own audio visual media, undertake educational media projects in collaboration with other students and communicate with other members using web-mail, instant messaging and forum facilities.

Children can also use the service to complete homework projects online which can then be accessed and assessed by their teachers.

But the USP of SuperClubsPLUS is that the site is totally secure, with membership limited to school age children and constant moderation of the site by the online mediators who regulate content and help to ensure the safety of all the site's members.

The BETT show is the world's largest educational technology event, and it was here in January 2008 that Intuitive Media unveiled its first range of Mobile services developed through the ***Community in My Pocket*** project, making it ***the first company in the world*** to offer a social network and safe communications for children on a mobile device.

Now, through EM Media's investment, Intuitive Media continues to go from strength to strength, recently securing a \$1 million sponsorship from a leading Australian telecommunications firm, the Telstra Foundation, to roll out the SuperClubsPLUS service to schools across Australia and establish IM Australia – a wholly owned Intuitive

Media subsidiary company, with its own Regional Director and a team of dedicated Australian mediators and support staff.

As well as overseas expansion Intuitive Media has also used EM Media's investment to expand its range of services. In July 2008 the company officially launched GoldStarCafe, a safe social networking space aimed at young teens, many of whom had been sad to leave their thousands of SuperClubsPLUS online friends after graduating to secondary school. Intuitive Media began a major pilot for the GoldStarCafe service in July 2007 when it graduated 20,000 SuperClubsPLUS members into the network.

Using EM Media's investment Intuitive Media has also adapted the GoldStarCafe for mobile devices and been able to graduate another generation of SuperClubbers to the service. With a current total of 73,079 registered users in over 1,000 secondary schools, Intuitive Media is now ready to launch the project commercially.

Robert Hart of Intuitive Media says, "*EM Media was a dream investment partner in the Community in My Pocket project; its investment and, more importantly, its enthusiastic and empathetic support, has enabled Intuitive Media to expand its services in a way that would otherwise have been impossible. EM Media's investment has also facilitated our expansion into international markets, and thanks to them we are now poised for massive commercial growth.*"

Meet the producers

[regional film and media producers + engaging speakers] + [open debate + controversial topics]
= environment for growth

This highly effective formula, developed by EM Media, strengthens the ability of producers from the East Midlands to deliver innovative, ground-breaking, commercial and artistic digital and cross-platform content, developing horizons beyond conventional TV production. We're very proud of it and we call it EM Media's Producer Forum.

The forum is open to producers from across the digital media sector. During 2007/08 EM Media hosted four events covering leadership and management skills, alternative funding streams, regional filmmaking, creative marketing and the importance of collaboration plus *Life's A Pitch*; a special one-day speed pitching event for writers and producers, held in conjunction with De Montfort University, Leicester.

Participants in these events included:

360 Red, Active Ingredient, Anonymous Room Productions, AVP Films, Black Owl Productions, Blakeway North, Bloody Scary Films, Bradgate Films, Channel 2020, Crush Digital Media, Fourmost Films, Light Magic Films, Lucky Horseshoe, Monumental Games, Picture Players Ltd, Pixel-Lab, Rare Company, Sin Vision, The National Space Centre, Split Second Films, The Media Group,

Threshold Studios, Triffic Films, VPointTV, Warp Films and Wellington Films plus freelance writers, producers and crew.

The East Midlands has a strong history of commercial activity and artistic experimentation across the games industry and digital media sector and EM Media created the forum in order to build on these strengths. In embracing this diversity of talent and content, EM Media hoped to encourage the region's producers to engage with the national and international marketplace, building on the international successes of indigenous feature films, while reinforcing the region's strong freelancer base and instilling the ability to survive lean environments and manage tight budgets creatively amongst this talented group of content producers.



Rachel Jacobs (Active Ingredient) came to a producer forum event where Toby Barnes (Pixel-Lab) and Charles Hunter (Blakeway North) presented an idea they had been collaborating on, with a view to pitching it to Channel 4. The three met again at another Producer Forum event a

couple of months later and from that second meeting went on to form a new company, Mudlark, developing and refining a cross platform idea which they plan to pitch to the 4 Innovation for the Public (4iP) fund. The 4iP Fund, set up by Channel 4, aims to deliver publicly valuable content and services on digital media platforms with significant impact and in sustainable ways. It represents one of the biggest and most exciting calls-to-action for new and emergent digital media companies in the UK. EM Media wishes the team the best of luck and, as the saying goes, watch this space.

Rachel Jacobs from Active Ingredient, comments, *"The opportunity to meet other content producers, and subsequently widening your range of contacts, creates a supportive network for companies like Active Ingredient, and the Producer Forum offers this in an open and informal environment. It has provided us with the opportunity to highlight the creation of our new company, Mudlark, where we have combined our strengths within a new partnership and now have a number of successful projects which we're currently developing to take to the marketplace."*

The vital work of EM Media's Producer Forum continues. See EM Media's website for further information and registration details for the Producer Forum.

www.em-media.org.uk

TV AND INTERACTIVE

EM Media invested

£2,231 in Business Support

£3,844 in Market Support

£250,000 in Production



QUAD • Derby

In 2009 look out for...

Leicester's new digital media centre

Work began on the £21.5m development of Phoenix Square in November 2007 with the opening planned for autumn 2009.

Phoenix Square will be a creative hub for new technology in the areas of film, entertainment, art, enterprise, research and education. It is supported by De Montfort University's strong research and academic provision in the creative industries.

www.leicester.gov.uk/dmc

QUAD

Derby QUAD opened its doors in October 2008 and was the first venue outside of London to house the new BFI Mediatheque.

www.derbyquad.co.uk

Antenna

Antenna is a commercial business centre that exists to support, promote and develop the creative industries.

From its Nottingham base, within a fantastic 1920's building, Antenna stands for creative innovation and excellence, co-operation and exploration, opportunity and success.

Opening its doors in 2009, Antenna members will benefit from state-of-the-art facilities, unique services and support, all located in an environment designed with creativity in mind.

www.antenna.uk.com

Summarised Balance Sheet - 31 March 2008

Fixed assets	£7,046
Current assets	£6,126,837
Current Liabilities	£3,940,383
Accruals and Deferred Income	£2,039,297
Net Assets	£154,203

Profit and Loss Account 2007/08

Income:	
EMMI Income	£1,387,543
RIFE Grant in Aid	£590,000
RIFE Lottery Awards	£401,922
ERDF Business Support	£16,924
Net Release of Deferred Income	£1,337,026
Earned Income	£328,685
	£4,062,100
Expenditure and Investments:	
RIFE Lottery Investments Committed	£400,666
Other Investments Committed	£1,137,213
Other Costs	£1,304,886
Provisions and Amortisation	£1,283,579
	£4,126,344
Surplus / (deficit) on trading after tax	(£64,244)
Reserves brought forward	£218,447
Reserves carried forward	£154,203



The Year in Numbers

During 2007/08 EM Media approved the following investments

Individual/Organisation Name	Project Title	Source of Finance	Investment Amount	Category
2am Films	<i>Empire of the Flesh</i> script development	RIFE Lottery ¹⁰	£5,000	Film
Adrian Reynolds	One Hour Drama training course	MBSS.net ¹¹	£383	TV & Interactive
Amit Gupta	IAAC Film Festival and AFI Festival attendance	RIFE Lottery	£1,036	Film
Anonymous Room Productions	<i>Big Things</i> completion finance	EMMI ¹²	£25,000	Film
Anthem Films	<i>Pin Cushion</i> script development	RIFE Lottery	£6,000	Film
Anthem Films	<i>Tender</i> short film production	Digital Shorts ¹³	£14,500	Film
Bertie Films	<i>Phobias</i> - 35mm print production and distribution	RIFE Lottery	£2,306	Film
Birmingham City University	Insight Out Midlands/Moving Image training programme	RIFE Lottery	£10,000	Film
Bounce Entertainment Software	<i>Bounce</i> game production	EMMI	£250,000	Games
Brit Films	<i>Made in the Midlands</i> website to showcase short films	RIFE Lottery	£10,000	Film
British Film Institute	BFI Mediatheque East Midlands Collection	RIFE Lottery	£4,775	Film
Broadway Media Centre	Cannes Film Festival 2007 attendance	RIFE Lottery	£925	Film
Celador Films	<i>The Scouting Book For Boys</i> film production*	EMMI	£200,000	Film
Charles Hunter	Virtual Worlds Conference 2008	MBSS.net	£923	TV & Interactive
Crush Digital Media	<i>My Beauty Salon</i> game production	EMMI	£100,000	Games
David Pope	NPA First Draft Feature Course	RIFE Lottery	£772	Film
David Smith	Film festival attendance	RIFE Lottery	£1,160	Film
Dena Smiles	<i>Directing Actors, Actors Directing</i> training pilot	RIFE Lottery	£1,113	Film
East Midlands Creative & Cultural Economy Partnership	Capacity building and development programme	RIFE Treasury ¹⁴	£13,000	Film
East Midlands Cultural Observatory	East Midlands Urban Creative Industries Study	RIFE Treasury	£9,018	Film
Forward Films	<i>Skeletons</i> script development	EMMI	£20,000	Film
Intelligent Content	Internet of Things International Conference 2008	MBSS.net	£925	TV & Interactive
Intuitive Media	Community in My Pocket - online learning	EMMI	£250,000	TV & Interactive
Jane Rogoyska	NFTS Directing Actors training course	RIFE Lottery	£175	Film
Jane Rogoyska	Screenwriters' Festival Cheltenham & Edinburgh International Film Festival 2007 attendance	RIFE Lottery	£409	Film
Lap Films	<i>This Charming Man</i> script development	EMMI	£12,500	Film
MACE	Beyond Midland Journey: Building Capacity at MACE	RIFE Lottery	£10,000	Film

Individual/Organisation Name	Project Title	Source of Finance	Investment Amount	Category
MACE	Organisational Development	RIFE Treasury	£32,500	Film
Made Up North	<i>A Boy Called Dad</i> script development	RIFE Lottery	£5,000	Film
Marcella Forster	Cannes Film Festival 2007 attendance	RIFE Lottery	£457	Film
Marcella Forster	Rotterdam Film Factory participation	RIFE Lottery	£739	Film
Marcella Forster	Edinburgh International Film Festival 2007 attendance	RIFE Lottery	£1,129	Film
Monumental Games	Austin Games Conference attendance	MBSS.net	£4,300	Games
Monumental Games	<i>Game Hunter Online</i> MMO game development	EMMI	£90,000	Games
Optimum Releasing	<i>This Is England</i> website build*	RIFE Lottery	£3,844	TV & Interactive
PBQ Consortium	Delivery of Specialised Film Programming	RIFE Treasury	£69,000	Film
PBQ Consortium	Delivery of Audience Driven Content	RIFE Treasury	£119,000	Film
PBQ Consortium	Delivery of Film Education	RIFE Treasury	£119,000	Film
Pelican Blood Films	<i>Pelican Blood</i> film production	EMMI	£250,000	Film
Perfume Films	Trainee attachments on <i>Bronson</i>	RIFE Lottery	£9,999	Film
Perfume Films	<i>Crack Willow</i> production and development	RIFE Lottery	£11,500	Film
Perfume Films	<i>Wintering</i> short film production	Digital Shorts	£14,500	Film
Perfume Films	<i>Tandem</i> short film production	Digital Shorts	£20,000	Film
Perfume Films	<i>Crack Willow</i> film production	RIFE Lottery	£37,500	Film
Phoenix Arts	Big Country - rural cinema provision	RIFE Lottery	£90,000	Film
Phoenix Arts	Cannes Film Festival 2007 attendance	RIFE Lottery	£457	Film
Picture Palace East	<i>Margaret</i> development	EMMI	£21,750	Film
Pixel Lab	Games Developers Conference attendance	MBSS.net	£2,000	Games
Red Mist Distribution	<i>Bronson</i> film production	EMMI	£250,000	Film
Ruby Digital Arts	Britdoc 2007 attendance	RIFE Lottery	£421	Film
Simon Ellis	Manhattan Film Festival attendance	RIFE Lottery	£433	Film
Sixteen Midlands	<i>Summer</i> film production	EMMI	£250,000	Film
Sixteen Midlands	Trainee attachments on <i>Summer</i>	RIFE Lottery	£16,661	Film
Split Second Films	<i>Over The Hill</i> 35mm print and further exhibition support	RIFE Lottery	£1,410	Film
Split Second Films	<i>Imaginary Girl</i> 35mm print production	RIFE Lottery	£1,829	Film
Taghred Elsanhour	Britdoc 2007 attendance	RIFE Lottery	£473	Film
The Television Workshop	The Television Workshop - drama training	RIFE Lottery / MBSS.net	£10,000	Film
Three Pillows	<i>Unmade Beds</i> film production	EMMI	£200,000	Film
Three Pillows	Trainee attachments on <i>Unmade Beds</i>	RIFE Lottery	£9,283	Film
Threshold Studios	Business Development Planning	RIFE Lottery	£3,000	Film
Threshold Studios	Jam-Sync Futures - sectoral development	RIFE Lottery	£49,240	Film
Tigerlily Films	<i>Goth Cruise</i> film production	EMMI	£116,145	Film
Tim Smith	Encounters Short Film Festival 2007 attendance	RIFE Lottery	£398	Film
Tim Smith	Cannes Film Festival 2007 attendance	RIFE Lottery	£500	Film
Treacle City Films	<i>Spinning Down The Derwent</i> development	RIFE Lottery	£1,067	Film
University of Lincoln	A Weekend with Three Polish Film Makers - audience development	RIFE Lottery	£1,260	Film
Warp Developments	<i>Dog Altogether</i> additional print and promotion*	RIFE Lottery	£700	Film
Warp Developments	<i>The Taxidermist</i> short film production	Digital Shorts	£23,000	Film
Warp Films	East Midlands Online Distribution	EMMI	£10,000	Film
Warp Films	<i>Tyrannosaur</i> development	RIFE Lottery	£25,000	Film
Warp Films	First Look Deal	RIFE Lottery	£48,983	Film
Warp X (ATP)	<i>All Tomorrow's Parties</i> film production	EMMI	£79,079	Film
Warp X (Hush)	<i>Hush</i> film production	EMMI	£149,992	Film
Wellington Films	Cannes Film Festival 2007 attendance	RIFE Lottery	£575	Film
Wellington Films	<i>Whatever Love Means</i> script development	RIFE Lottery	£5,250	Film

*Application later withdrawn

Digital Shorts scheme: DV Shorts

Development: Sasha Andrews • Julius Ayodeji • Peter Baynton • Bert&Bertie • Jimmy Cheng • Tim Cunningham • Iain Finlay and Richard House
Roger Hadfield • Deborah Haywood • Sarmad Masud • Meloni Poole • John and Tom Turrell

Development and Production: Bert&Bertie • Iain Finlay • Roger Hadfield and Deborah Haywood • John and Tom Turrell

Telling the EM Media story

With plenty to shout about during 2007/08 and an ever expanding and diverse audience to communicate with, EM Media utilised a range of communication tools to spread the word far and wide...

Getting the message across

EM Media built upon momentum gained in previous years as we continued to present the East Midlands as 'the talented region' - the region from where great ideas and great projects are developed and realised.

96 articles appeared across a range of print publications, from national trade press to daily regional papers. There was a 50/50 split between regional and national coverage.

EM Media promoted feature film releases, discussed the impact of filming on local economies and celebrated award nominations and wins with ***558,000 listeners***¹⁵ through interviews on regional ***BBC Radio*** stations.

The ***BBC East Midlands*** programme Inside Out featured a major piece on the region's starring role in a host of feature film releases, including interviews with EM Media staff and visits to locations used in EM Media co-financed feature films.

RSVP essential

EM Media hosted ***40 events*** over the course of the year. These events included premieres of co-financed features, familiarisation trips for representatives from the international film industry, networking seminars for interactive content producers and regional roadshows to promote specific schemes and opportunities.

The talent within the East Midlands was also brought to the attention of international audiences with a strong regional presence at ***major industry events*** including the ***Virtual Worlds Conference*** in New York, the ***Games Developers Conference*** in San Francisco, ***Festival Du Cannes*** and ***Edinburgh International Film Festival***.



The Year in Pictures on pages 2 and 3 provides further information on the scope and range of EM Media's event activity during 2007/08.

EM Media online

EM Media's website attracted ***481,000 visitors*** over the year (an increase of 44% on the previous year). We posted ***260 news stories*** and our electronic monthly newsletter was sent out to over ***800 subscribers***.

Award Winning East Midlands

The projects, people and activity we invested in received an impressive number of accolades during 2007/08.

Control

Cannes Film Festival

Prix Regards Jeunes (Young Eyes Prize)

Europa Cinemas Label prize

Best European Film

Edinburgh International Film Festival

Michael Powell Award for Best British Feature and Best Performance in a British Feature Film (Sam Riley)

Writers' Guild of Great Britain

(Matt Greenhalgh)

Chicago International Film Festival

Audience Choice Award

Melbourne Film Festival and Hamburg Film Festival

Best Film

British Independent Film Awards

Best Independent British Film, Best Director of a British Independent Film (Anton Corbijn), The Douglas Hickox Award for Best New Director (Anton Corbijn), Most Promising Newcomer (Sam Riley), Best Performance by a Supporting Actor (Tony Kebbell)





London Film Critics Circle Awards

The Attenborough Award (Anton Corbijn) British Breakthrough, Filmmaking (Anton Corbijn) and British Breakthrough, Acting (Sam Riley)

The UK Regional Critics' Rising Star of 2008 (Sam Riley)

Sony Ericsson Empire Awards 2008 Best Film and Best Newcomer (Sam Riley)

British Academy of Film and Television Arts (BAFTAs) The Carl Foreman Award, Special Achievement by a British Director, Writer or Producer in their First Feature Film (Matt Greenhalgh)

This Is England

Rome Film Festival 2007 Special Jury Prize and Youth Jury Prize

South Bank Awards 2008 Best Film

British Academy of Film and Television Arts (BAFTAs) Best British Film

Short Films **Over The Hill**

Edinburgh International Film Festival McLaren Award for Best New British Animation

Austin Film Festival, Texas Short Animation Jury Award

Screen International Stars of Tomorrow 2007

Tina Pawlik, producer (*Dreams Don't Walk Straight*, *Lady Margaret*), Deborah Haywood, director (*Lady Margaret*), Peter Baynton, director (*Over The Hill*)

Dog Altogether

Venice Film Festival Silver Lion, Best Short Film
British Independent Film Awards Best British Short Film
British Academy of Film and Television Arts (BAFTAs)
Best Short Film

EM Media
Enjoy England Excellence Awards
Outstanding Contribution to Tourism

Credits

Film imagery:

A Complete History of my Sexual Failures: Dean Rogers (Warp X).
All Tomorrow's Parties: Leigh Thomas (Warp X).
And When Did You Last See Your Father?: Giles Keyte (Number 9 Films).
Big Things: Chris Harris (Anonymous Room Films).
Bronson: Dean Rogers (Vertigo Films).
Control: Dean Rogers (Northsee Productions).
Crack Willow: Chris Harris (Perfume Films).
Dog Altogether: Dean Rogers (Sigma Films/Warp Films).
Donkey Punch: David Bloomer (Warp X).
Easy Virtue: Pathe Films.
Goth Cruise: Mark Bushnell (Tigerlily Films).
Hush: Grenville Charles (Warp X).
Magicians: Liam Daniel (Intermedia Films).
Mum & Dad: Anna Leader (2am Films).
Pelican Blood: Susanna Wyatt (Ecosse Films).
Summer: Dean Rogers (Sixteen Films).
Tandem: Chris Harris (Perfume Films).
Tender: Chris Harris (Anthem Films).
The Duchess: Pathe Productions 2008.
The Taxidermist: Dean Rogers (Warp Films).
The Young Victoria: Momentum Pictures.
The Wolf Man: Frank Ockenfels/Universal Pictures (copyright: Universal Studios 2008).
This Is England: Dean Rogers (Warp Films).
Unmade Beds: Dean Rogers (The Bureau).
Wintering: Dean Rogers (Perfume Films).

FILM

The Story of Summer: Portraits: Wattie Cheung (courtesy of BAFTA Scotland).
Cine Hub: courtesy of Film City.
As seen on the big screen: Chatsworth dressed for The Wolf Man (courtesy of The Chatsworth Estate).
Cinema On Your Doorstep: Stuart Whitehead (courtesy of QUAD).

GAMES

Gaming for Girls: courtesy of Crush Digital Media.
Tomorrow's World: *Hunter's World* still courtesy of Monumental Games.

TV AND INTERACTIVE

Broadway, Nottingham: Daljit Phullar at Phullar Studio, Nottingham.
QUAD, Derby: Graham Lucas Commons.

Learning for the 21st Century: courtesy of Intuitive Media.
Meet The Producers: courtesy of Active Ingredient (2007).

Telling the EM Media story: BIFA winners: Angelo Valentino (courtesy of BIFA) and BAFTA winners (courtesy of Orange BAFTA Awards).

Footnotes

1. *Oxford Economic Forecasting (The Economic Contribution of the UK Film Industry 2005/07)*
2. *UK Film Council Production Statistics 2008*
3. *EM Media Economic Achievements 2007/08*
4. *emda, The Rural East Midlands in 2007: Summary Report*
5. *Circuits of Cool: Key Themes and Findings, Microsoft Digital Advertising Solutions and MTV Networks global youth positioning research project 2006/07*
6. *Data published by The Entertainment Software Association, January 2008*
7. *Casual Games Association 2007 Report*
8. *Casual Games Association 2007 Report*
9. *Raise The Game: The competitiveness of the UK's games development sector and the impact of governmental support in other countries NESTA (December 2008)*
10. *RIFE Lottery – Regional Investment Fund for England Lottery (National Lottery)*
11. *MBSS.net – Media Business Support Scheme – a business support scheme financed by ERDF finance through emda*
12. *EMMI – East Midlands Media Investment*
13. *Digital Shorts – a short film scheme financed from a number of sources, including RIFE Lottery, ERDF and UK Film Council finance*
14. *RIFE Treasury – Grant in Aid finance from the UK Film Council, ultimately sourced from DCMS*
15. *Figures taken from published data from Radio Joint Audience Research; measuring and profiling the audiences of UK radio stations.*

Throughout 2007/08 EM Media is delighted to have worked in partnership with:

505 Games • Aramid Entertainment • Arts Council England East Midlands • BBC East Midlands • Big Lottery Fund • British Academy of Film and Television Arts (BAFTA) • British Council • British Film Institute • British Independent Film Awards • Broadway Media Centre • Confetti Institute of Creative Technology • Creative Industries Network (CIN) • Creative Partnerships • Cultivate • Culture East Midlands • De Montfort University • Derby City Council • Derbyshire County Council • Derbyshire County Council Children and Younger Adults Department • East Midlands Association of Universities (EMAU) • East Midlands Creative and Cultural Economy Partnership (EMCCEP) • East Midlands Cultural Observatory • East Midlands Development Agency (EMDA) • East Midlands Tourism • Edinburgh International Film Festival • Eidos Interactive • Encounters Short Film Festival • English Heritage • Film Distributor's Association • Film London • FilmFour • First Light Movies • Freeth Cartwright • GameCity • Government Office for the East Midlands (GOEM) • Harbottle and Lewis • Heritage Lottery Fund • Independent Film Channel • Ingenious Resources • ITV • Leicester City Council • Leicester Shire Economic Partnership • Leicestershire County Council • Lifesize Pictures • Magna Films • Matador Pictures • Media Archive for Central England • Media Trust • Momentum Pictures • Museums, Libraries and Archives Council (MLA East Midlands) • National Film and Television School • NESTA • Northamptonshire County Council • Northern Alliance • Nottingham City Council • Nottinghamshire County Council • Optimum Releasing • Phoenix Arts (Leicester Digital Media Centre) • Pinnacle Entertainment Software • Producers Alliance for Cinema and Television (Pact) • Scottish Screen • Screen England - the network of Regional Screen Agencies • Screen West Midlands • Screen Yorkshire • Script Factory • Sir Paul Smith • Skillsset • Specialist Schools and Academies Trust • Spool Films • Sport England • The Guild of Location Managers • The Independent Games Association (TIGA) • The Prince's Trust • UK Film Council • UK Trade and Investment • Vertigo Films



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