

creative  
england

# Annual Report 2016-2017





Chief Executive Foreword

# Caroline Norbury MBE

## Creative England Chief Executive

I am proud to share with you Creative England’s Annual Report which highlights the impact of our work and the many creative projects we have supported throughout the year.

Creative England was established to combat the challenge that whilst talent might be everywhere, opportunity is not. This overview of the year sets out how our company has realised that objective - supporting creative people and creative businesses and connecting them to the money, the markets and the networks that help them thrive.

Over the past year we have supported over 90 creative businesses, worked with 274 filmmakers and invested nearly £10m into the creative sector. On the whole our investment has leveraged a further £35.9m.

We’re in the business of investing in talent, helping them realise their ideas and creating opportunities for them to grow – no matter where they come from. ‘Place’ is at the heart of what we do – whether that’s through our feature film programme for new filmmakers – iFeatures – where location and place is key to the stories we make; through to our investment and loan programmes for creative businesses. Businesses who have brilliant products and services, but often lack the relevant connection to the finance or market opportunity that help them turn a great idea into a viable business.

The ambition and breadth of this task means it would be impossible to deliver without having strong relationships with other organisations, both public and private sector. Since its conception, Creative England has had the support of government, most noticeably through the use of the Regional Growth Fund to make investments which, crucially, can then be leveraged to attract further private sector investment.

We’ve also been fortunate enough to receive National Lottery funding, through the BFI. This enables us to bring the best new talent to the fore and tell stories that reflect England in all its diversity, creating content that is both creative and commercial – and what better reason to invest in the industry?

I want to thank the incredible team at Creative England for their positive, ‘can-do’ attitude and the rigour and passion that makes Creative England the dynamic constantly evolving organisation it is. I also want to thank our board of non-executive directors, ably-led by our Chairman John Newbigin OBE, who generously give us their time, expertise and wisdom.

We believe our country is filled with some of the most creative, innovative and inventive people and businesses in the world and we know they are scattered all over this green and pleasant land. We have tried to capture as much as we can to give you a picture of that richness and ingenuity; the creativity that makes this tiny country a world-leading creative powerhouse.

Chairperson Foreword

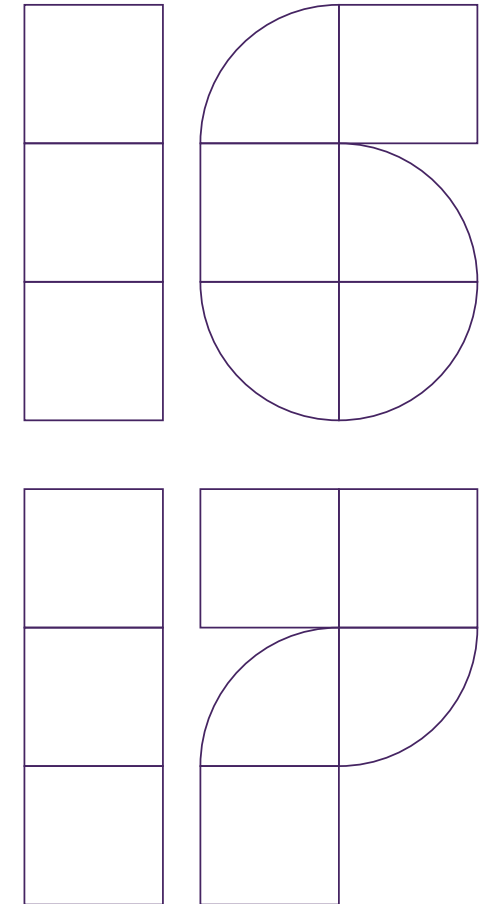
# John Newbigin

At the end of its sixth year, Creative England is long out of its ‘start-up’ phase and, like any successful creative business, is now ‘scaling-up’; scaling up an already remarkable story of success in developing new film talent; scaling up its reputation as a shrewd investor and mentor for creative businesses; scaling up its role as a leading player in developing and implementing policies that grow the creative sector and contribute to the significance of ‘place’ as a touchstone of government strategy; and scaling up its reach and ambition by building partnerships with major brands and commercial investors.

Continuing austerity in the public finances, coupled with a dense fog of uncertainty around Brexit, has made this an extremely challenging year for us - just as it has for many of the companies, local authorities and other public agencies with whom we work. But these hard times have vindicated the company’s strategic aim of moving away from reliance on public funding and towards a self-sustaining model of investment, loans and services. And our growing engagement with a wider spread of businesses in the tech sector has provided gratifying evidence that it’s at the point of collaboration between creative talent and innovative technology that really exciting things happen.

Creative England continues to prove that commercial acumen and public purpose need not be at odds – many of the businesses and projects with which we have worked during the last year have brought social and cultural benefit to communities as well as generating jobs, growth and profits. New talent has been encouraged to shine, new businesses built, new ideas brought to fruition, ignored voices heard.

It’s been my great privilege to have chaired Creative England through the first chapter of its life and to see it grow as an organisation that practices the values it preaches – innovation, ambition, social purpose... and tight financial management. That achievement is thanks to a great team, brilliantly led by Caroline Norbury and supported by a Board whose commitment, experience and generosity continues to be exceptional.



# Creative England Success 2016-2017

It was a busy year for Creative England and the talent we supported – here is our rundown of the main successes.

## 2016

### April

Rachel Tunnard, director of *Adult Life Skills*, wins Nora Ephron Prize at Tribeca Film Festival

Digital Healthcare Fund launches in Yorkshire & Humber

Formisimo launches Nudgr app to help brands boost conversion rates

iShorts+ Funny Girls at LOCO Film Festival

The Floop awarded 2016 Queen's Award for Enterprise

### May

Announcement of Creative England-supported feature, *Dawn of the Dark Fox*; the first film directed by an individual with autism

Chanya Button wins LOCO Discovery Award for first feature *Burn Burn Burn*

Launch of our partnership with Cheshire East to create a £200,000 investment fund for medium-sized businesses within the area

We select our 2016 filmmakers for the third iteration of iShorts

### June

Creative England launches two new programmes to provide dedicated support to producers at Cannes Film Festival

*Notes on Blindness*, *The Confession* and *Paa Jo and the Lion* premiere at Sheffield Doc/Fest

We launch 'First Bourne' accelerator in partnership with Silicon South in Dorset



### September

We take several games companies to EGX and sponsor the investment summit on games investment in the UK

Premiere of ITV's *Victoria*, which we worked extensively on

Prolifiko user Wyl Menmuir is nominated for the Man Booker Prize

Production companies, freelancers & SMEs connect at our Crew Night in Bristol in partnership with Screen Wales

Adtech start-up Avocarrot is acquired by Glispa Global Group for \$20M

*Lady Macbeth* and *The Levelling* have their world premieres at Toronto International Film Festival

*The Girl with All the Gifts* opens for theatrical release in UK cinemas

### July

We celebrate Northern creativity at CELive: Northern Lights at The Lowry in Salford

Launch of ProConnect programme in the Greater Manchester region

Announcement of new partnership with Karmarama to champion and support the best small creative and digital businesses across the UK

We take our supported producers to Galway Film Fleadh and give them direct experience of international markets, co-productions, the perfect pitch and closing a deal

### August

Launch of joint report with Nesta – The Geography of Creativity

Landmrk, supported by Creative England, was selected for the Unilever Foundry 50

We unveil our iFeatures top 12, which we hand-selected from hundreds of applications from promising filmmakers across England

We re-open applications for our Greenshoots programme in partnership with Microsoft

Lockwood Publishing opens a brand-new studio in Brighton





**November**

'England is Creative' launches - shining a light and celebrating the talented individuals and companies we have worked with across the years

GamesLab Leeds programme launches for game developers in the Leeds City Region

We launch our brand-new website, revamped to make it even easier to navigate

17 BIFA nominations for Creative England-supported films, including *Notes on Blindness*, *The Levelling*, *Adult Life Skills* and *The Confession*

Cupris Health is a finalist in the Mobile Ecosystem Forum awards in the Mhealth category

Twine launches new campaign for Remembrance Day, with a World War II veteran using VR to return to the scene of battle

**December**

Applications open for Barclays Eagle Lab Flight, our 12-week accelerator programme in Brighton

Four GamesLab Leeds companies are offered the opportunity to go to GDC Expo in San Francisco

We announce our co-investment into Tate Britain's Great British Walks in partnership with Sky Arts and 7 Wonder

Seenit wins Start-up Battlefield at Disrupt London



**October**

Creative England and Film Office partners publish a report on the 87 feature films and 98 TV dramas shot on location in England outside London this year. We generated £102m of inward investment

Launch of iAMDigital fund in partnership with Nominet Trust

We launch the Filming Partnership Toolkit; our one-stop shop for ensuring an optimal environment for productions based in the English regions

Snaptivity secures long-term contract with Edgbaston Cricket Ground

*Lady Macbeth*, *The Levelling* and *Spaceship* screen at the BFI London Film Festival

Cate Blanchett presents Hope Dickson Leach with £50k IWC Filmmaker Bursary Award at London Film Festival

**2017**

**January**

shortFLIX, our partnership with Sky Arts & The National Youth Theatre, opens for applications

*God's Own Country* premieres at Sundance Film Festival and director Francis Lee wins the Special Jury Award for Directing in World Cinema Drama

UMusicTV launch children's pop music channel in MediaCityUK

**February**

CELIVE 2017: Synthesise at Barclays HQ, Canary Wharf

CE50 and Future Leaders published - shining a light on the brightest individuals across film, games & technology

We exhibit at Prolific North Live where we run a workshop on leadership skills in creative businesses

We announce our final three iFeatures greenlit for production; *Makeup*, *Retreat*, and *Perfect 10*

SpongeUK is voted one of the Best Small Companies to Work for by the Sunday Times

**March**

We fully allocate our latest round of tech investments through the Digital Growth Programme, bringing the total number of investments to 126

Caroline Norbury gives a speech at University of Limerick discussing women in the TV and film industry

*Lady Macbeth* director William Oldroyd is listed as one of the eight filmmakers to watch in the New York Times

Evidential feature in Swipe: Sky News, on use of VR in the courtroom

Carbon Digital complete marketing campaign for Unilever

PureNet's product PureClarity wins 'Best SaaS Solution of the Year' at the IT European Software Excellence Awards



# Making a Difference

**Creative England’s mission is to unlock the creative power of our country to drive national prosperity.**

We do this by investing and supporting creative ideas, businesses and the talented people behind them.

We help individuals and businesses achieve their full creative and commercial potential. Moreover, we identify future opportunities to grow the economy and generate jobs.

Everything we do is underpinned by our commitment to six core values:

Joining the dots and making it happen

Being brave and taking risks

Bringing imagination to life

Thinking differently and blazing a trail

Fostering the best

Making it personal

Our investment programmes help creative entrepreneurs and businesses that struggle to raise money elsewhere. But unlike most traditional financiers, our investment comes with help to develop business skills and encourage the scale-up that is desperately needed in a sector dominated by under-capitalised micro-businesses.

Our programmes with filmmakers, writers and creative practitioners reflect stories and communities from every corner of England – and do it with commercial as well as creative ambition. Our expert help and guidance to film and TV productions helps ensure the UK’s moving image industry is able to find the best crew and locations across the country.

Our wide range of partnerships mobilise public and private resources, funnelling them into companies that are helping to secure England’s future prosperity by developing cutting edge technologies, immersive content, inspiring film and thrilling video games.



**“Without the funding our firm would almost certainly be much smaller, with less of a worldwide market presence. The loans from Creative England allowed us to dream bigger and grow further and faster.”**

– The Floor

The creative industries generate £87bn and employ almost 2 million people, making them the fastest growing sector of our economy and one in which UK talent is genuinely world-class. We need to keep it that way, not just for commercial reasons but because these are businesses that bring energy and pride to communities; they say something about our culture and our values. They make a difference.

Now in its sixth year, Creative England continues to innovate and grow.

We believe that life isn’t binary – you can be creative AND commercial and for many businesses their companies are about MORE than profit. Our approach to loan recoupment, for example, means that rather than threatening companies if they are struggling with their repayment schedules, we advise and support them – resulting in recoupment rates that commercial banks tell us they can only dream of.

**“Creative England has been instrumental in financing our early growth, providing a unique low-cost option to debt funding that would be hard to find elsewhere.”**

– Nomad games



Wriggle

**“I connect with talent in the regions – exciting new storytellers with diverse ideas and distinct voices and without Creative England’s support, I simply wouldn’t be able to connect with them.”**

– Jennifer Monks



Candle and Bell

Making a Difference — 9

# Supporting Rising Talent

We work proactively to find people who have talent but not the money, connections or even the recognition of their own potential. Just as importantly we celebrate talent, by raising the profile of people and businesses that aren't getting the recognition they deserve.



## shortFLIX

A partnership with National Youth Theatre and Sky Arts, shortFLIX commissioned five short films from previously unknown content creators from diverse backgrounds. Following a nation-wide tour to identify participants, 26 young people underwent an intensive development programme, pitching their projects to a panel of industry experts who selected five to be greenlit as short films.

**“shortFLIX is exactly what we need right now, as an industry and as a society – fresh voices and fresh stories that open up the conversation about who we are”**  
– Riz Ahmed (Actor, filmmaker)

## CE50 and Future Leaders

2017 was the third year of our CE50 awards programme – identifying 50 creative companies that we think are beginning to fly and make a difference. Alongside the CE50 we nominate 10 Future Leaders – entrepreneurs and creative practitioners who, in our view, have the flair and ability to build substantial future-facing companies. By partnering with national print media these two award programmes increase profile and provide an invaluable calling card for some of tomorrow's big-name entrepreneurs, helping them raise finance and open doors to new markets.

**“I wanted to say a special thank you for allowing Unrival, and me specifically to be part of it. It was nerve racking initially, but I did enjoy myself and the opportunity to meet some great people on the day”**  
– Hue Painter, COO, Unrival





### GamesLab Leeds

2016 saw the launch of GamesLab Leeds, a programme of funding and support for games developers and digital companies in the Leeds City Region. As well as financial support, the companies have received one-on-one mentoring, business guidance and been able to collaborate with universities.

# £157,000

invested

# 13

new games made  
by Leeds companies

### iWrite

In our quest to find new voices and new writers, we formed partnerships with five leading regional theatres in the country and devised iWrite – a pioneering programme for young playwrights, helping them develop the craft skills and industry knowledge they need to be able to work in film and TV as well as for the stage. 15 new scripts were produced and three commissioned as short films – one of them, *Real Gods Require Blood*, by (written by Tom Benn, directed by Moin Hussain) was the only British short film selected for the 2017 Cannes Film Festival Critics' Week.

### Case Study: Filmmaker Rachel Tunnard

Rachel Tunnard's debut *Emotional Fusebox* was nominated for Best Short Film by BIFA and BAFTA. Creative England invested in and developed her first feature-length film, *Adult Life Skills*, which won the Nora Ephron prize at Tribeca and was screened at Cannes. The director and writer then went on to win the BIFA for Debut Screenwriter.

### England is Creative

'England is Creative' shone a light on some of the country's brightest creative and tech talent through engaging online story-telling. We asked some of the high-profile talent we had helped to 'give something back' by fronting the campaign, and clips from the campaign were viewed 5 million times – growing our online reach by 87%. Through England is Creative, we also discovered that we had given practical meaning to the idea of a 'creative community'.

“There's an infrastructure dedicated to supporting, nurturing and - let's not beat around the bush - financing creative people so they can realise their vision and fulfil their potential.”

– Simon Bird

“There are so many stories to be told and it doesn't matter what class you are or where you're from, if there's a universality at the heart of them, they'll translate.”

– Sharon Horgan



# Investing and Growing Innovative Creative Businesses

**Our investment and support programmes work across all the digital content platforms – film, television, games and VR.**

We invest in digital tech businesses too, believing that when creative ideas meet cutting-edge technology, they spark off each other to create new products and ideas.

As well as helping those starting out, it's equally important to help small creative businesses to scale up - introducing them to new markets, improving their business skills and staff development, and helping them raise the right kind of capital for growth and sustainability.

We encourage businesses to think more ambitiously, whether it's exploring overseas markets or looking at unmet demand closer to home – for example, by bringing together creative practitioners together with a broad range of companies to generate social innovation.

We make a little go a long way. Where a typical venture capital fund may make a couple of investments a year, in 2016/17 we invested in more than 50 businesses.

Between 2013-17 Creative England invested £18m of the government's Regional Growth Fund, largely as loans or equity, creating a mechanism that will keep that public money working again and again, for years to come. In addition, by monitoring the performance of more than 300 companies on a quarterly basis, we provide business advice and a bespoke repayment schedule that means we are now recouping almost 95% of the loans we make and helping small businesses improve their financial management and business planning.

## Barclays EagleLab Flight

This year we teamed-up with Barclays Eagle Labs to create and deliver the Barclays Eagle Lab Flight accelerator – Where Creativity Meets Technology. The programme brought together thought leaders and visionary creative practitioners to share their expertise, experience and ideas. It offered high-growth small businesses working in creative and tech up to £25k of investment. This was then backed up with a three-month residency in Brighton, where each received expert guidance from a wide range of coaches, mentors and guest speakers.

After the programme, the companies were then given the opportunity to pitch for follow-on investment from Creative England.

## ProConnect

ProConnect is an exciting programme of support for small creative companies working in the film and TV industry, running across Greater Manchester and Hertfordshire.

Following the success of Greater Manchester ProConnect, in which we helped 138 companies, in 2017 we launched Hertfordshire ProConnect, based at Elstree Studios.





# Making the Films That Others Don't

Just as we look for talent in every region of England, we also look for stories that reflect lives and communities that are often overlooked when it comes to bigger budget films or mainstream television series.

The last five years has enabled us to uncover great stories and unexpected talent from regions and communities in almost every part of England. There have been the city centre locations of Birmingham (*One Mile Away*) and the rural farming communities in Yorkshire and Somerset (*God's Own Country* and *The Levelling*). They've told stories of boxers in the West Midlands (*Jawbone*), middle-aged couples in Norwich (*45 Years*), confused adolescents in Yorkshire (*Adult Life Skills*) and stock-car racing kids in Norfolk (*The Goob*) - not to mention a dysfunctional psychopath in the North East (*Lady Macbeth*).

We aim to nurture sustainable film and TV businesses too, by working with teams of writers, directors & producers to build partnerships with international distributors and production companies.

## The Creative England Production Fund

Using National Lottery funds from the BFI, the Creative England Production Fund supports feature films of all genres, focusing on stories from the English regions.

Highlights from the last year included *God's Own Country*, which premiered at Sundance Film Festival and Berlin International Film Festival, and *Notes on Blindness*, a documentary about a man losing his sight, which used VR technology to offer audiences a powerful and original insight into the impact of blindness.

## iFeatures

Creative England's flagship film initiative, iFeatures, develops and produces films in partnership with the BFI, BBC Films and Creative Skillset. Each round develops a slate of 12 projects pitched by teams of writer, producer and director working together. It then goes on to provide core production funding of £350K, sometimes topped up by the other partner sponsors, to three of the productions. The quality of the development process means that even projects that have failed to make it to the final three often find production finance from other sources.

## Case Study:

**In 2016 iFeatures films *Lady Macbeth* and *The Levelling* both had their world premiere at Toronto Film Festival and UK premiere at the BFI London Film Festival. Each won critical acclaim at festivals around the world and saw commercial success in more than a dozen countries. In addition, Hope Dickson-Leach (writer and director of *The Levelling*) won the inaugural IWC Shaffhausen Bursary at the 2016 BFI London Film Festival.**

**In 2016, Production Fund projects received an astonishing 17 BIFA and 3 BAFTA nominations, amongst many other accolades in the UK and worldwide.**

Supporting the Business of Film

Our Film Enterprise programme focusses on nurturing film-related businesses outside the capital. It helps them to enhance their creative strategies, unlock new opportunities, access corporate finance, grow their capacity for international trade and promote joint ventures.



Case Study: Duck Soup

**Duck Soup, whose team were involved in some of the UK's best TV dramas including the multi-BAFTA Award winning *This is England* and the International Emmy Award-winning *Utopia*, is a new company that sought help and support from our Film Enterprise programme.**

The company was looking for funds to develop its first slate of TV and film projects and attract further investment. Following Creative England's 'first-in' investment, they received further funding when FremantleMedia purchased a 25% stake in their flourishing scripted TV and film business.

Growing New Producers

**Producers are the lifeblood of our industry – they are the ones often taking the financial risk on projects and at the back of the queue for getting paid.**

**This challenge is even harder if they are based outside London, so Creative England has worked on a number of initiatives this year to solve it.**

Producer Hothouse, is an intensive professional development programme which gives new producers a six-month placement with an established production company and aims to grow the pool of regional producers based outside London.

We are incredibly grateful to the companies participating in this programme, which includes Sheffield's Warp Films, producers of *Dead Man's Shoes* and *This is England*; Scott Free Productions, of *Before I Go To Sleep*; Altitude Entertainment; 42; Number 9 Films; Pulse Films; Trademark Films and Vertigo Films.

Our Creative Producer Initiative aims to help emerging producers by strengthening their creative film skills and learning more about developing for other formats and platforms. The ten producers selected for the programme in 2016/17 have subsequently combined forces to establish a pioneering Producers Collective, a talent hub working across the length and breadth of the country.

Market Trader is a professional development programme aimed at supporting emerging producers to navigate and develop their strategy for international film festivals and markets. With funding support from Creative Skillset, it provides intensive residential workshops and mentoring over a period of six months. These will prepare producers for the challenges of pitching, negotiating and closing deals in the hectic atmosphere of the major film festivals and markets.



### Adult Life Skills

Director: Rachel Tunnard  
Writer: Rachel Tunnard  
Producer: Michael Berliner, Sean Wheelan



### Notes on Blindness

Director: Peter Middleton, James Spinney  
Writer: Peter Middleton, James Spinney  
Producer: 104 Films



### The Girl with All the Gifts

Director: Colm McCarthy  
Writer: Mike Carey  
Producer: Camille Gatin, Angus Lamont

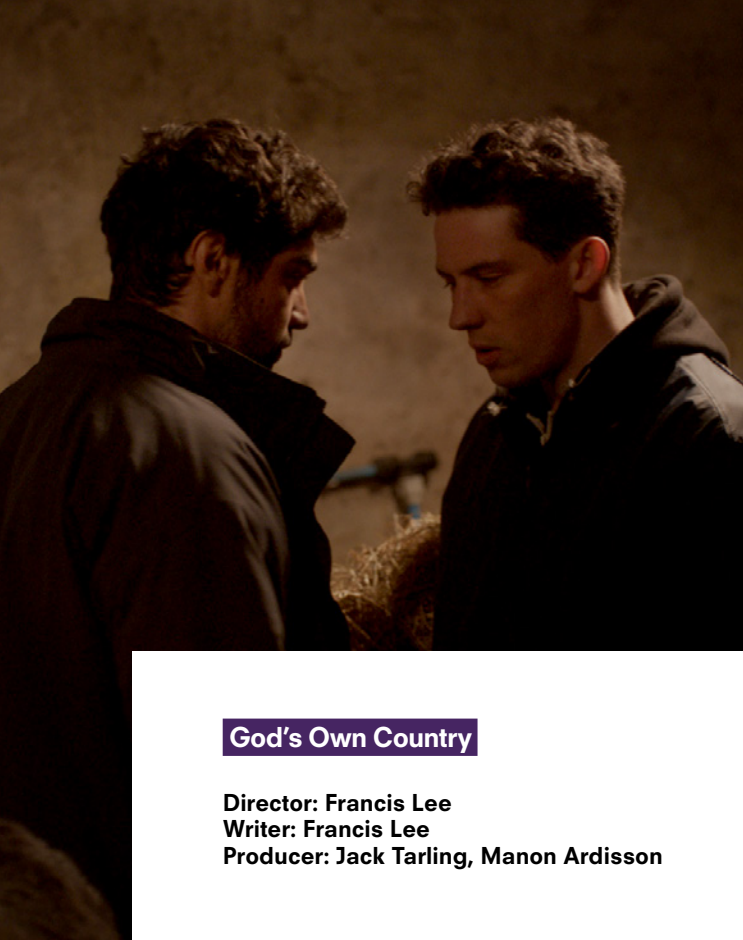
### Lady Macbeth

Director: William Oldroyd  
Writer: Alice Birch  
Producer: Fodhla Cronin O'Reilly



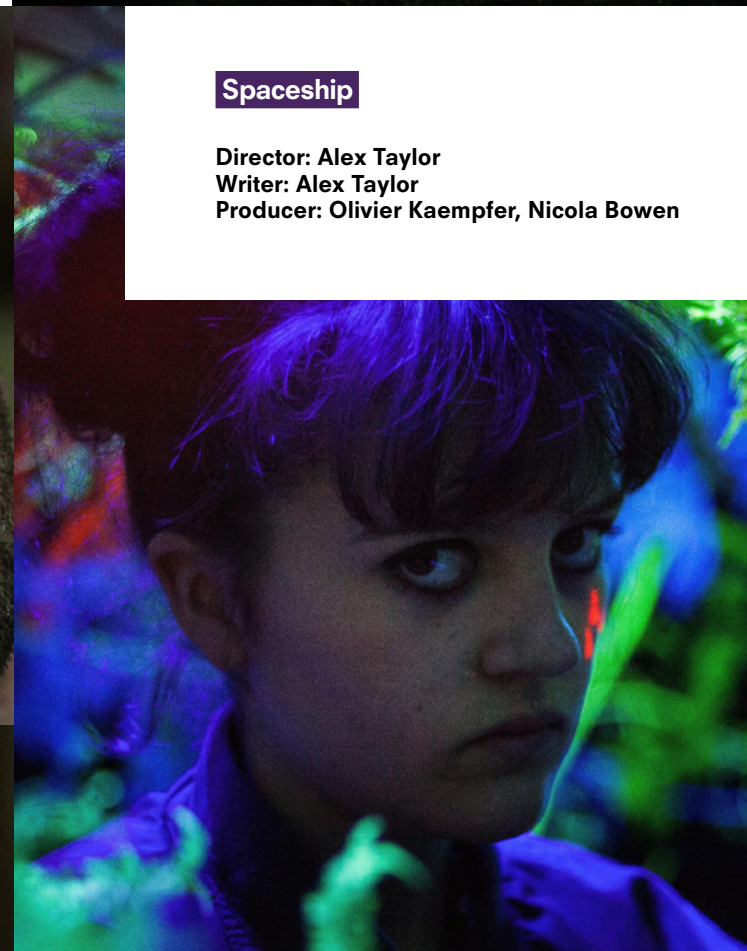
### God's Own Country

Director: Francis Lee  
Writer: Francis Lee  
Producer: Jack Tarling, Manon Ardisson



### Spaceship

Director: Alex Taylor  
Writer: Alex Taylor  
Producer: Olivier Kaempfer, Nicola Bowen



### Jawbone

Director: Thomas Napper  
Writer: Johnny Harris  
Producer: Michael Elliott, Johnny Harris



### The Levelling

Director: Hope Dickson Leach  
Writer: Hope Dickson Leach  
Producer: Rachel Robey

# Building Innovative Partnerships

For every pound we invest in creative businesses, we leverage at least another pound of matching investment from other sources. We leverage even greater value by brokering business partnerships that massively extend the reach and impact of what we could do on our own.

We bring together private and public sector, new talent and established names, local and national, micro-business with global corporate. Central to this approach has been the development of 'Big Guy/Little Guy' approach, where we've brought together the business skills, market intelligence and financial muscle of major companies with the creative ingenuity and agility of creative micro-businesses.

**Amongst our corporate partners in these programmes are Sony, Microsoft, Disney, the NHS, Barclays and Unilever.**



## Barclays Eagle Lab Flight

With the growth of online banking and the consequent closure of many high street branches, we initiated a partnership with Barclays, offering 3-month residencies and £25k investment to product-led, innovative businesses.

With a successful pilot completed in Brighton, it was clear that it was not just the creative business that benefitted. Barclays hope to gain new customers and new insight into the fast-moving world of the digital creative economy - and there's one less boarded-up shopfront in the high street.

## Growing Games Companies

The UK game industry is already at the forefront of both technical and creative excellence with British studios creating some of the most popular titles in the world. This year, Creative England has helped the next generation of games developers take advantage of this growing market by investing in indie games and supporting new companies through programmes such as GamesLab Leeds and Greenshoots.

## Greenshoots

Greenshoots is one of our ongoing partnership programmes with Microsoft. Companies have gained invaluable support and guidance directly from Microsoft, alongside investment into new games from Creative England.

## Tate Britain's Great British Walks

*Tate Britain's Great British Walks* is a television series, created in partnership with Tate and Sky Arts. It presents epic travelogues through British art in the company of personalities such as Danny Baker, Simon Callow, Miriam Margolies, Michael Seen and Richard E. Grant as they journey through parts of England's landscape that inspired their favourite paintings. Produced by Birmingham-based 7 Wonder, this is part of our partnership with Sky Arts; championing television production from the English regions.



# Championing the Creative Industries

We work with local authorities and Local Enterprise Partnerships (LEPs) to foster better and more productive relationships between creative businesses and their local communities. We help them to improve the offer they can make to incoming film and TV productions, emphasising the extent to which such relationships can bring place-making benefits as well as an obvious economic boost.

We emphasise the way in which the creative community can help solve some of the most pressing social problems of the day, and are active members of the government's Creative Industries Council - ensuring the voice of the 'little guys' is heard at the highest level.



## The Geography of Creativity

This year, we worked with the innovation and research agency Nesta to jointly produce an overview of the regional diversity of the creative industries. Nesta used the latest data and official definitions to map the creative industries in the UK and demonstrate their economic significance across the country, in turn informing policies to strengthen them further.

### Summary of findings:

The creative industries are becoming more important in **local economies** across the UK.

We identified **47** creative clusters across the UK.

The UK's geography of creativity isn't only about '**hip creative cities**'.

Creative communities in different parts of the country are **working together** across cluster and administrative boundaries.

The geography of the UK creative industries is an **interconnected system**.

### North West

**6.7%** of all jobs in the North West are in the creative industries.

**Five** of the UK's creative clusters are in the North West.

**Warrington** and **Wigan** form one of the key 'creative conurbations' that are driving the UK creative economy, alongside the more obvious towns and cities. **7,128** people in Warrington and Wigan work in the creative industries, making it the fourth largest cluster in the North of England.

**Manchester** is the creative cluster with the third highest number of creative businesses in the UK, and has **62,972** people in creative jobs. **29%** of those are employed in Film, TV and Radio.

### North East

**5.4%** of all jobs in the North East are in the creative industries.

**Newcastle** is the third largest cluster in the North of England **20,070** people work in the creative industries in Newcastle and **10%** of those work in TV, Film and Radio.

### Yorkshire and the Humber

**6%** of all jobs in Yorkshire and the Humber are in the creative industries.

**Leeds** is the second largest cluster in the North of England.

### South West

**8.3%** of all jobs in the South West are in the creative industries.

**Six** of the UK's 47 creative clusters are in the South West.

**7.4%** of people employed in **Penzance** work in the creative industries.

**11.2%** and **12.9%** of businesses in **Bristol** and **Bath** respectively are in the creative industries, and **44%** of those are in software and digital.

### London and the South East

**10.2%** of all jobs in the South East are in the creative industries

**16.2%** of **Brighton** businesses are in the creative industries, which translates to **11%** of jobs and employs **18,056** people

**Reading** is the fourth largest creative cluster in the UK, with **11%** of jobs in the creative industries. **78%** of those jobs are in **software and digital**

### East Midlands

**6.9%** of all jobs in the East Midlands are in the creative industries.

**7.7%** of businesses in **Northampton** are in the creative industries, **17%** of those businesses are in **TV, Film and Radio**.

### West Midlands

**6.8%** of all jobs in the **West Midlands** are in the creative industries.

**9.6%** of businesses in **Leamington Spa** are in the creative industries and **49%** of those businesses are in **software and digital**.

### East of England

**7.7%** of all jobs in the East of England are in the creative industries.

**8.9%** of businesses in **Chelmsford** are in the creative industries.

# Nurturing Screen Clusters

Creative England acts as a one-stop shop offering practical support for productions filming outside the capital. Depending on the production's needs, this can range from location finding services to getting the right crew members or helping to navigate the processes for film permits.

This year we have continued to develop close partnerships with film offices representing cities and counties across England, using their expertise and local knowledge to give producers a seamless experience. The importance of these partnerships can't be overstated, and together we have supported productions such as *Victoria*, *Ackley Bridge*, *Peaky Blinders* and *Rogue One: A Star Wars Story*.

This year we also joined forces with local authorities in Greater Manchester and Hertfordshire to deliver ProConnect, a programme helping small creative businesses break into the TV and film industry.

## Shoot Days in the Regions

Shoot days in the English regions has increased by 11% with 8,853 shoot days being recorded in 2015/16. Feature films form 12% (1,053 shoot days) with TV dramas making up 45% (3,999.25 shoot days).

**8,853**  
shoot days

## Crewing Days in the Regions

The crewing service has been widely used during 2015/16 and as such has seen 6,055 crewing days recorded across 198 productions, a 32% increase on 2014/15 (when there were 150 productions). TV drama accounts for the bulk of the service at 57% (3,438 crewing days) and closely behind is feature film with 23% (1,370 crewing days).

**6,055**  
crewing days

## We Value Our People and Our Brand

We don't just invest in other people's talent – we do the same at home with a programme of professional development and career progression for our own staff. Team surveys, systematic appraisals, pay reviews that benchmark our pay structure against comparable businesses all contribute to a highly motivated and committed workforce.

We set high standards of environmental responsibility for our own staff and for those we work with – last year's iFeatures productions all agreed they would monitor their environmental impact with a view to being carbon neutral.

We set ourselves targets for investment in projects led by women, by talent from the BAME communities and work to ensure that people with disabilities can contribute their skills and tell their stories.



Image: ITV

Nurturing Screen Clusters



Image: Disney

# Supporting the Innovators

## 104 Films

104 Films has built a world reputation for its work in developing disabled film makers. Recent films include *Notes on Blindness* which premiered at Sundance 2016 and was released to acclaim by Curzon in the UK. The film has won many awards including the BIFA for Best Documentary. The company also produced *Unrest* – a feature film by Jen Brea telling of her battle to understand M.E., which premiered in competition at Sundance 2017.

## Evidential

Evidential is fast becoming the leading authority in Electronic Presentation of Evidence (EPE). Using bespoke software solutions and tailored graphics that present cases professionally, it is already proven to save millions of pounds of taxpayers' money whilst also improving the Criminal Judicial System.

Evidential has provided acclaimed solutions for many of the UK's high-profile trials and is proud to have won international contracts with the United Nations, the International Criminal Courts and the European Commission. Evidential is an essential resource when communicating big data and complex evidence in court and is integral to the creation of the Digital Courtroom.

## Hammerhead VR

Hammerhead is a leading virtual reality and immersive content studio. Founded in 2014, the multi-award-winning team is recognised as one of the UK's pioneering pure-play VR studios, with a reputation for creating premium games, films and experiences. ABE VR, their first consumer title, was the first VR experience to be certified by the British Board of Film Classification. The studio has also produced acclaimed projects for companies including Jaguar, HSBC, Royal Navy, VW, IBM, and Lexus. In early 2017 Hammerhead launched its latest consumer title, the survival horror game *Syren*, for PlayStation VR, SteamVR and Oculus.

## Strange Thoughts

Strange Thoughts is an innovations company that tells brand stories using emerging technology. Founded in Bristol in 2013 with the intention of disrupting the traditional agency model, the company uses a creative process called Radical Collaboration to rapidly prototype ideas, products and campaigns for global brands.

Working with a vast pool of multidisciplinary experts from around the world, Strange Thoughts delivers unusual responses to client challenges for a list including Reebok, Pokerstars, Heineken and CeX, Strange Thoughts delivers joyful technology to engage and excite consumers. Recent campaigns include harvesting clouds to brew beer, mind-controlled robotics, translating pet-collars and a drone destruction derby. The company is led by serial entrepreneur Seth Jackson and has been fuelled by investment from Creative England.

## Voo Foo

VooFoo Studios Ltd. is an independent video games development studio, founded in 2007 by a small team of experienced industry professionals. Utilising its own proprietary cutting-edge technology, VooFoo's first game, critically acclaimed *Hustle Kings*, was released for PlayStation 3 in 2009, reaching the top of the PSN charts and earning VooFoo two nominations at the Develop Awards.

Building on this early success, VooFoo has gone on to develop *Hustle Kings* on PlayStation Vita, *Backgammon Blitz* and the acclaimed 'Pure' series of games – *Pure Chess*, *Pure Pool* and *Pure Hold'em* – all of which have further established a reputation for developing visually stunning, commercially successful games. VooFoo's first self-published game, *Mantis Burn Racing*, is available now on PlayStation 4, Xbox One and Steam (for Windows PC).

# Diversity

## Film Production

**37%** female directors

**13%** disabled writers/directors

**14%** BAME directors

## Emerging talent

**43%** female

**11%** BAME



# Investments Overview FY 16-17

**£10m** Nearly **£10m** has been invested at year end 2016/17.

**78** As part of RGF programme **78 Digital and Games Companies** received **£6.9m** investment.

**£32m** The RGF programme has leveraged **£32m** in private sector funding and has created and safeguarded **1,300 jobs**.

**86** **86 film companies** and projects received direct investment of **£3m**

**£254k** In March, we invested **£254k** in three regional productions.

**£90,502,623**  
estimated spend

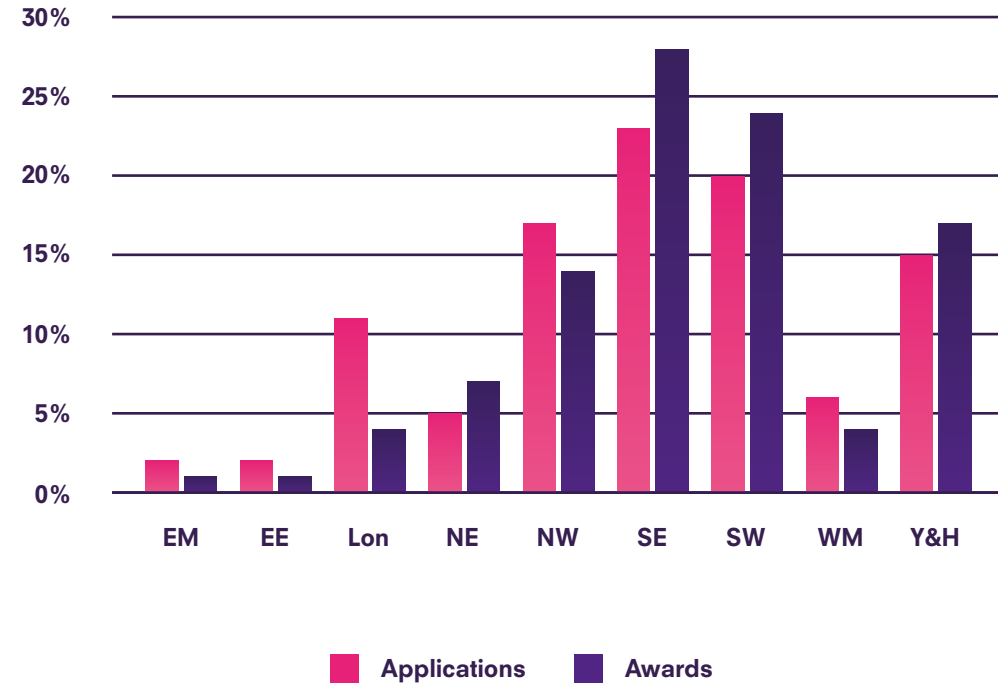
**7,566**  
filming days\*

**3,097**  
crewing days\*

**919**  
productions supported

\*Creative England Statistics - also including data kindly provided from Council run Film Offices covering: Kent, Bath, Bristol, Liverpool and Northern Film & Media

## Digital and games company overview



FY 16/17	2017 £	2016 £
Income	8,208,619	8,628,834
Direct Expenses	(6,282,291)	(7,245,596)
<b>GROSS SURPLUS</b>	<b>1,926,328</b>	<b>1,383,238</b>
Operating costs	(1,892,156)	(1,725,990)
<b>OPERATING SURPLUS/(DEFICIT)</b>	<b>34,172</b>	<b>(342,752)</b>



### Lottery Awards FY 16-17

<b>Poker Granny (working title)</b>	Bird Flight Films	17500	11/01/2017	Emerging Talent Fund
<b>Attrition</b>	Artemisia Films Ltd	30000	11/01/2017	Emerging Talent Fund
	Headline Pictures Limited	250000	29/11/2016	Film Enterprise Fund
	Mad As Birds Limited	£100,000	23/11/2016	Film Enterprise Fund
<b>Joe and Katie are in a Relationship</b>	Elephant Gun Films	£10,750	16/11/2016	Emerging Talent Fund
<b>Benbecula</b>	Wellington Films Ltd.	£14,000	16/11/2016	Emerging Talent Fund
<b>Polite Society</b>	Parkville Pictures	£25,000	16/11/2016	Emerging Talent Fund
<b>The Runaways</b>	Slackjaw Film Ltd	£6,500	16/11/2016	Emerging Talent Fund
<b>Micromarket Bursary Support</b>	Miscellaneous	£3,000	11/11/2016	Talent Centres Fund
<b>Emerging Producer Workshop Programme</b>	Miscellaneous	£7,520	09/11/2016	Talent Centres Fund
<b>I'll See Myself Out</b>	Jeva Films Limited	£23,800	01/10/2016	Emerging Talent Fund
<b>Cassandra At The Wedding</b>	Film & Music Entertainment	£10,500	01/10/2016	Emerging Talent Fund
<b>The Castle</b>	Alastair Eales	£16,000	01/10/2016	Emerging Talent Fund
<b>Norfolk</b>	Crybaby Ltd	£2,500	01/10/2016	Strategic Partnerships Fund
<b>Two For Joy</b>	Blonde to Black Pictures Two Ltd	£20,500	01/10/2016	Emerging Talent Fund
<b>The Dynamite Room</b>	Stray Bear Productions	£21,000	01/10/2016	Emerging Talent Fund
<b>Any Means Necessary</b>	Wellington Films Ltd.	£24,000	01/10/2016	Emerging Talent Fund
<b>Earthy Encounters (working title)</b>	Forty Foot Pictures Ltd.	£41,000	01/10/2016	Emerging Talent Fund
<b>Creative Producer Initiative</b>	Miscellaneous	£60,000	05/09/2016	Talent Centres Fund
<b>Packaged</b>	Mr B Films	£9,000	30/08/2016	Emerging Talent Fund
<b>Sweet Maddie Stone</b>	Shoobox Films	£18,500	30/08/2016	Emerging Talent Fund
<b>Lynn &amp; Lucy</b>	Rosetta Productions Ltd	£17,500	27/07/2016	Emerging Talent Fund
<b>STINE</b>	Candle & Bell Limited	£15,500	26/07/2016	Emerging Talent Fund
<b>Something Changed</b>	Pistachio Pictures	£30,000	26/07/2016	Emerging Talent Fund

<b>Soul Song</b>	Little Ginger Ltd	£35,000	26/07/2016	Emerging Talent Fund
<b>East of England Talent Module</b>	Wavelength Films Limited	£25,000	27/07/2016	Strategic Partnerships Fund (Talent Centres)
<b>FACT Film-Maker Talent Development Programme 16/17</b>	FACT (Foundation for Art and Creative Technology)	£25,000	27/07/2016	Strategic Partnerships Fund (Talent Centres)
<b>The Escape</b>	Pari Passu Films LTD	£34,000	01/07/2016	Emerging Talent Fund
<b>I Go Wild</b>	THIRD FILMS	£17,500	01/07/2016	Emerging Talent Fund
<b>If You Can Hear Me</b>	Fuel TV (Registered in the UK as Tully Productions Ltd.)	£30,000	01/07/2016	Emerging Talent Fund
<b>Now We Rise</b>	Stephen Irwin	£13,000	01/07/2016	Emerging Talent Fund
<b>Angell Town</b>	Saturday Films	£21,000	01/07/2016	Emerging Talent Fund
<b>Reframed</b>	Lighthouse	£27,442	29/06/2016	Strategic Partnerships Fund
	Blue Bear Film & Television Ltd	£212,250	29/06/2016	Film Enterprise Fund
	Cambridge Picture Company Ltd	£5,000	10/06/2016	Film Enterprise Fund
<b>Edmund the Magnificent</b>	Haus Pictures	£37,000	31/05/2016	Emerging Talent Fund
<b>The Quarter</b>	Big Man Films Ltd	£30,000	31/05/2016	Emerging Talent Fund
<b>Watermelon Seeds</b>	Bonnie Film Ltd	£20,000	31/05/2016	Emerging Talent Fund
<b>Stalker</b>	Parkville Pictures	£50,000	26/04/2016	Emerging Talent Fund
<b>Some Sweet Oblivious Antidote</b>	Fiona Gillies	£35,800	26/04/2016	Emerging Talent Fund
<b>Beasts</b>	Leonora Lonsdale	£1,000	26/04/2016	Emerging Talent Fund
<b>The Fall (Working Title)</b>	Bridge Way Ltd	£17,500	26/04/2016	Emerging Talent Fund
<b>The Brink</b>	Blast Theory	£29,000	26/04/2016	Emerging Talent Fund
<b>Split</b>	Sweetdoh Ltd	£20,000	26/04/2016	Emerging Talent Fund
<b>Devil's River (Working Title)</b>	Inflammable Films	£19,500	26/04/2016	Emerging Talent Fund
<b>Paa Joe &amp; The Lion</b>	Paa Productions Ltd	£60,000	20/04/2016	Lottery Production Fund
	Wildseed Studios Limited	£5,000	05/04/2016	Film Enterprise Fund

# Your support helps us grow, develop and shape the creative industries

Creative England's activity is supported by a variety of partners including the National Lottery, the BFI, the Regional Growth Fund and the European Regional Development Fund. In addition, we would like to thank the following individuals and organisations for their generous support in 2016–2017

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Microsoft  
National Youth Theatre  
Nominet Trust  
Roundhouse Films  
Sky Arts

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