



Neil McCartney

Neil McCartney is managing director of McCartney Media, a consultancy which specialises in media and telecommunications. He is chairman of The Independent Film Trust, co-chairman of The Cambridge Film and Media Academy and UK representative of the Moscow International Film Festival. He also works on business development for the Raindance organisation, the Raindance Film Festival and the British Independent Film Awards (which he co-founded in 1998).

Neil's first film production was *Season of Mists*, an Anglo-Russian feature first released in Moscow in Russia in 2009. His second feature was *The Empty Home*, a co-production involving Kyrgyzstan, Russia, France and the UK, which premiered in June 2012 at the Seattle International Film Festival.

He is a contributor to several publications including the *Financial Times*, *Wall Street Journal*, *Guardian*, *Variety* and *Mobile Communications* and often speaks at conferences and provides analysis for television and radio programmes, including BBC TV's News and Newsnight, BBC World Television, BBC News 24, Sky Television, CNN and Radio 4's Today and The World at One. He has provided consultancy and/or media training services private clients such as Alcatel, BT, BellSouth, Bertelsmann, Deutsche Telekom, Granada, Nokia, Openwave, Qualcomm, Vodafone, Warner Brothers and the European Commission.

Neil has also been an advisor to the Korean Culture and Content Agency, an agency set up by the Korean Ministry of Culture. He was on the juries set up by the Mobile Entertainment Forum to judge its inaugural Mobile Entertainment Awards in June 2004 and its third awards in June 2006, and was also a member of the judging panel for the annual GSM Association Awards that were awarded at the 3GSM World Congress in Cannes in February 2005. He was also on juries for the Faithful Heart film festival in Moscow in October 2008, the Watersprite student film competition in Cambridge in 2011 and 2012, and the Rushes Soho Shorts festival in 2011 and 2012.

He has 30 years experience as a commentator. He was the founding editor of *Screen Finance*, *Telecom Markets* and *Mobile Communications* and *Screen Finance*, the specialist *Financial Times* newsletters on these industries, which he ran for the FT for 12 years, along with other titles. During this time he chaired the judging panel for the FT Global Telecoms Awards.

When he founded *Screen Finance* in 1988, the UK government collected little statistical information about the national film industry, other than basic (and much-delayed) admissions figures. He organised the SF team to make the first regular analysis of production, covering the number of theatrical films being made, whether they were wholly British or international co-productions, and the size of their budgets. He also initiated many other surveys – such as how many of these films had reached the cinema two years later. The SF figures were picked up (and accredited) by the BFI's annual Film and Television Handbook, and for several years constituted the core of its annual survey of UK film. Eventually the BFI (and later the UK Film Council) set up specialist statistical units.

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