

the preview

customer newsletter for Finline Media Finance



Issue 20



Autumn 2011



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VIEWPOINT

"When you're finished changing, you're finished."

Benjamin Franklin

Gareth Wilding,
Sales Director

Blimey – what a lot can happen in six months! The BBC has begun migrating to Manchester and ITV continues to thrive whilst, despite its fabulous new Harlequin building and leading the 3D evolution with its dedicated channel, Sky has experienced mixed media coverage! As Endemol prepares to breach its banking covenants, Pinewood Shepperton is reporting a 37% increase in revenues following its takeover by MediaCity owners Peel Holdings.

The royal wedding galvanized the media industry to put on an amazing show in an extraordinary dry-run of pre-Olympic collaboration. Panasonic have shipped their first 152" plasma, and increasingly ingenious uses for iPads are being devised across the broadcast and AV industries, but what effect will the recent resignation of Steve Jobs have on Apple? The audio sector is apparently completely re-equipping with newly tuned radio-mic systems ready for the channel switchover in 2012, and despite the demise of Pepper (again), the post market is reportedly robust and resurgent.

Meanwhile Japan is making an astonishing recovery following March's earthquake and tsunami, although the effects on supply chains have been felt across the industry. The resulting tape shortage has clearly accelerated the move to tapeless solutions. The early high demand for Panasonic's AF101 and Sony's F3 cameras was curtailed by manufacturing problems following the disaster, while ARRI and RED have finally sorted out their own delivery issues with ALEXA and EPIC respectively.

So with IBC and PLASA upon us, and supply chains returning to normal, we can look forward to a plethora of new product releases – not least Sony's much-awaited F65 camera.

Doubtless it will all change.

THE ENVY OF SOHO

The rise and continued rise of Envy post, especially in a recession, has been witnessed by the UK production industry, and its latest building on Rathbone Place has got everyone talking.



Envy launched itself in 2006 with big, beautiful, stylish suites, an unrivalled service provided by the best creatives, technical experts and producers, plus a bar for its clients and friends. The concept worked so well that it wasn't long before new premises were opened in Margaret Street, primarily for short-form work, and Foley Street, adding 35 more suites and a 750ft² roof terrace overlooking the London skyline.

An Envy programme greets TV viewers most evenings and sometimes on multiple channels: *Grand Designs*, *Britain's Next Top Model*, *Four Rooms* and *The Choir That Rocks* are just a few.



Demand for the Envy way of doing things has been high and at the start of 2011 the company directors, Dave and Natascha Cadle and Dave Bocarro, started searching for more space. They found it just next door to their first building in Rathbone Place and with an aggressive schedule they started work in June and finished in August, with clients getting to work straight away.

This extra 10,000ft² has added another 23 offline Avid suites, an additional Flame Premium Suite for the VFX department and another online room with an Avid Symphony. The Media Composers are on HP Z800 workstations connected to a 64TB Isis 5000 shared storage system, and infrastructure services were provided by Robin Howell of Wire Broadcast.

Fineline was delighted to finance the equipment part of the £2million investment, especially as Envy had not

gone down this route before. The finance was primarily required for the Avids, monitors and storage, provided respectively by Tyrell CCT, CVP and ERA, and Gareth Wilding worked with all resellers on the purchases.

Dave Cadle, Managing Director, Envy, comments, "Having had a long relationship with Gareth we knew he could get things done quickly, which was key as the build time was so short. It was so easy to deal with him, especially as he knew our team, our business and all the equipment we had to install, which was totally different from other lenders."

So what next for Envy? Natascha Cadle says, "We will grow as the client base demands it and that may be within London or outside." Wherever it is, it is sure to make its competition envious.

www.envypost.co.uk





EPIC'S LAND IN ACTON

Filmscape Media was founded in 2005 to supply a new revolution of digital technology to the film and television industry. Six years later Filmscape has become the fastest growing digital cinema company in the country. Staying true to its roots as a 'digital back end, film front end' specialist it has supplied most of the UK's top TV networks, production companies and filmmakers.

Having a finger on the pulse of new developments in technology means Filmscape strives to supply its clients with the latest and best equipment. This made the new Red EPIC cameras top of the shopping list for 2011, and Filmscape was first in the queue. In June 2011, despite delays in production, the first two units arrived and have been in constant use ever since.

utilized the camera's 300 frames per second to create fantastic high-speed images never before available on a camera this accessible.

As Filmscape MD Kevin Harvey explains, "Many UK based features have adopted the EPIC quickly for its incredible images combined with its small size and weight. For promos and commercial work, the variety of frame rates and quality settings allow for a multitude of creative options. It's one of the most versatile cameras available."

So why Fineline? Kevin cites the way in which Red Digital Cinema handle its payments as a key reason. "As Fineline is effectively a bank it can pay Red the money in advance before the cameras are shipped. This is important for certain companies, and it's knowledge like this and the understanding Fineline has of the industry in general that made the decision easy."

And what next for Filmscape? With its new flagship premises and film/photographic studio the company can now offer location support to productions as well as full test facilities for feature films and commercials. With a massive increase in new equipment in 2011, the team are looking towards NAB next year to stay on top of their game.

www.filmscapemedia.com

"As Fineline is effectively a bank it can pay the money in advance before the cameras are shipped."

Kevin Harvey,
Managing Director, Filmscape

Upcoming comedy *The Wedding Video* starring Robert Webb and Rufus Hound was one of the first major productions to choose Filmscape for its EPIC-M's. As the seven week shoot is to be mainly handheld, the crew chose the light weight and size of the EPIC over its counterparts, as well as its stunning resolution and versatility.

The camera is also proving hugely popular with commercials and music video production, with *The Saturdays' All Fired Up* by Stamp Films being a perfect example. Veteran cinematographer Tony Miller



Duncan Payne,
Sales Manager



THE WORLD'S BIGGEST PLASMA

'Jaw dropping' is one way of describing the Panasonic 152" Plasma, 'stunning' is another, and in the UK it is now available to rent or buy from Reading based company PSCo.

First unveiled in 2010 as Panasonic's preferred partner for their Large Format Display range, PSCo is the only company in the country to have the £549,999 screen for both sale and hire, and the decision to invest was made easy with the financial support of Fineline.

Launched in the UK in June 2011, the 152" Panasonic Plasma is a Full HD display boasting 4K by 2K resolution and Active 3D technology. It is the jewel in the crown of the Panasonic professional display range. Unsurprisingly the screen has already been booked out for a certain sporting event in 2012, as well as worldwide motor shows, air shows and major corporate events.

PSCo is in a unique position, as the only company in the UK with a 152" Plasma available both for rent for events and exhibitions, as well as offering the screen for sale. The screen occupies pride of place in the demo area, allowing people to view its size and picture quality first hand.

Stuart Holmes, CEO of PSCo comments; "We really wanted to bring this screen to the UK and knew we would need a go-to-market strategy based on technical knowledge. We are working closely with Panasonic and our integrators to devise

specialist lifting equipment and stands for the screen, as well as providing the necessary site surveys and planning for its installation."

Holmes continues that having been inspired by the screen and the creative opportunities it could bring, they then needed to find the money for it, "in our current guise we are a relatively new company, however we spoke to John Bartlett at Fineline and worked closely with him to enable us to buy the 152" Plasma and bring it to the UK market."

The screen will also offer high-quality 3D images and as Panasonic says "when characters in the screen approach the viewers in life size, the new panel creates an overwhelmingly immersive experience."

www.pscoco.uk



"We spoke to John Bartlett at Fineline and worked closely with him to enable us to buy the 152" Plasma and bring it to the UK market."

Stuart Holmes, PSCo



ALL ABOUT THE ACCESSORIES

While the appeal of the ARRI ALEXA camera continues to grow, the accessories that accompany it are equally important to the success of any production. FAVA Rental, a boutique rental and sales house that supplies camera equipment for 2D and 3D features, dramas, commercials, promos and corporate productions, recently purchased two ALEXA Cameras and a set of Cooke Optics' highly popular Panchro/i lenses.

"We are always looking at new technology and how it can help our clients," says Patric Ralston, Managing Director, FAVA Rental. "The ALEXA's pro-res workflow was something that we knew would be popular. We also felt that the new Cooke Panchro/i T2.8 lenses would be a good fit with the ALEXA."

The Panchro/i lenses provide the same high quality images as Cooke's prime lenses, at a lower cost – making them ideal for productions such as documentaries, independent films or second units on drama shoots. Patric concurs: "We chose the ALEXAs and Cookes because of their quality, and this combination is proving to be very popular."

FAVA approached Fineline following a recommendation from a client. "I had been aware of Fineline for some time and it seemed a good fit for us to talk with them when we decided to expand our rental side of the business," says Patric. "They understand the need to adopt new technology at the start of a cycle."

www.favarental.co.uk



EVERYONE KNOWS OUR NAME

Everyone in the AV world knows the name Saville. They are the oldest, largest and one of the best conference equipment suppliers in the industry and in the last ten years have won over 30 awards. So Fineline were delighted to work with them on their recent investment in new radio mics.

Driven not only by the OFCOM rulings but also a need to consolidate its radio mic systems to one brand with the latest technology, Saville purchased over 100 new Sennheiser G3 Wireless systems. The £390,000 investment was financed by Fineline and the systems were distributed throughout the company's 12 UK branches.

Due to the nature of Saville's business they are being used worldwide, in this quarter alone the company has worked on 31 overseas events. These have ranged from awards ceremonies, webcasting, conferences and include clients in blue chip companies, government

organisations, universities, hospitals and the armed forces.

So when the time came to change the mics it was important for them to use one brand to enable the 12 centres to borrow systems from each other when needed. Sennheiser was chosen as the preferred brand as they felt they offered the best technology, support and finance package. Fineline came recommended by Sennheiser and Saville has been very happy with them, especially with their technical knowledge and speed of processing the orders.

www.saville.co.uk





GOING WITH THE FLOW

Traditional Camera Company, a camera hire firm which turned 10 years old this year, has recently upgraded much of its equipment in response to the increased demand for HD and file-based cameras.

While it works with several production companies, the bulk of the company's clients are freelance camera operators. "We've noticed over the last 18-24 months that the freelancers are doing more sports-based work and therefore they are asking for HD equipment," notes Peter Young, Managing Director, Traditional Camera Company. "Of course, we have to go where the market goes."

Traditional Camera Company's most recent purchases were two Sony PDW700 cameras and a Sony HDW750, in a deal worth around £50k. "We had work waiting for them when they came in, so they have already been a great success," says Peter. "By the end of the year we'll have more card-based cameras, as we're being asked more and more for the Sony PMW500."

Peter had dealt with Fineline a few years ago following a recommendation by Sony authorised dealer Top-Teks. "I'm loyal to people and companies that give good service so I approached them again for this purchase," Peter explains. "John Bartlett was particularly helpful in facilitating a quick turnaround when we needed to supply kit for an imminent production. As a small company, that kind of service is very important."

www.tradcam.co.uk

"We had work waiting for them when they came in, so they have already been a great success."

Peter Young,
Traditional Camera Company



John Bartlett
Sales Manager

SPRING 2011

MULTI-MEDIA GOLF CHALLENGE

Sixty golfers enjoyed the excellent facilities at Temple Golf Club on 25th May, for the 15th Multi-Media Golf Challenge.

Six teams, sponsored by *Miranda, Amberfin, Fineline, Tektronix, Panasonic* and *CVP*, competed for the Claret Jug Trophy.

The generous event sponsors were:

Prizes - sponsored by *Caspian One* and *Telestream*.
The Yellow Ball Team Challenge - sponsored by *Sony*.
The bar and on-course refreshments - sponsored by *Hyperactive Broadcast* and *Envy Post*.

- 1 Simon Kay from *JCA* is awarded the Individual Winner's prize by prize-sponsor *Lee Barnett* from *Caspian One*
- 2 Peter Hampden from *LipSync* is awarded the Individual Runner-up prize by prize-sponsor *Lee Barnett*
- 3 David Phillips from *TSL* is awarded the Individual 2nd Runner-up prize (again!)
- 4 Steve Biucchi from prize-sponsor *Telestream* presents the Nearest-The-Pin-on-a-Par-3 prize to Neil Whybrow from *Feltech*
- 5 Steve Biucchi presents the Nearest-The-Pin-on-a-Par-4 prize to Ben Thompsett from *Presteigne Charter*
- 6 Steve Biucchi presents the Longest Drive prize to Lee Barnett from *Caspian One*
- 7 Richard Baker from prize-sponsor *Sony* presents the prize for best returned Yellow-Ball team score to Dave Phillips, Neil Whybrow, Ben Thompsett, and Lee Ballinger
- 8 Lee Ballinger from *Tektronix* is awarded the Runner-up Sponsor's Score prize by Lee Barnett
- 9 Alan Henry from *Miranda* is awarded the best Sponsor's Score prize by Lee Barnett
- 10 Mark Cox from *Hire Works* is awarded the Endurance prize
- 11 Gareth Wilding from *Fineline* reluctantly presents the Claret Jug Trophy to captain of the winning *Miranda* team, Alan Henry

More photos of the day can be found on our Facebook page at <http://on.fb.me/nK7SCT>

If you do not think you are on the current invitation list but would like to join us, please send your details to fineline@fineline.co.uk



TRACK TWO FINDS RIGHT FORMULA WITH F3

For all the articles written about the health (or lack of it) of trade shows over recent years, they still remain the best way for getting lots of manufacturers and customers together under one roof. And when you do that, inevitably sometimes things will happen.

"We didn't go to the BVE/Production Show at Earls Court in February with the intention of purchasing a new camera," says Paul Ream, Lighting Cameraman at Track Two Limited. "However, when we played with the soon to be released Sony F3 on the Visual Impact stand, it became clear that this was the ideal camera for an ITV HD project that we were due to begin shooting just 10 days later. Finline was on hand at the show and the deal was arranged in less than one hour!"

Track Two's trip to BVE proved expensive. In the end the company bought the Sony PMW-F3K (essentially the F3 camera body) with three Sony prime lenses. They also picked up an AJA KiPro Mini recorder, allowing them to record at the ProRes quality required for BBC/ITV broadcast HD specifications. "As we were buying a new camera we thought we'd also treat ourselves to a new HD monitor and the Sony PVM-740 OLED is the perfect fit for this quality of camera. We also bought a Lite Panels Bi-Color 1x1 LED light," adds Ream.

Track Two looked at several likely candidates before settling on the F3. "We considered several cameras and compared picture quality versus cost for the type of work our clients require. As most of our work involves HD production for television, the Sony F3 seemed the best fit. Not only is the image quality of this camera superb, but the addition of the KiPro Mini recorder on the back has resulted in a very flexible workflow."

Ream acknowledges that moving up to large image sensors and cine-style PL lenses is a steep learning curve for the traditional video operator. However, he also points out that when you get it right the pictures are outstanding and the F3 has swiftly become

Track Two's clients' most popular camera. As such it has worked on numerous high-profile projects since March including *When Kate Met William: A Tale of Two Lives*, *The Corrie Years*, and they've just completed an ITV documentary looking back 30 years to *Charles and Diana: The Wedding of the Century*.

"We've done business with Finline since starting our own company in 1995," says Ream. "Their support when we were a new-start operation with no trading history was invaluable. Since then, Finline has been involved with many of our major equipment purchases and the team's knowledge of the television industry and our requirements has never failed to impress. Sam Baker dealt with our recent purchase of the Sony F3 kit and the speed at which we were able to confirm the deal gave us a huge competitive advantage. Track 2's F3 was on the road and working before most of our competitors could even buy one, and that was largely because of Finline's service."

"I'm confident the F3 will keep us busy for some time to come, but it's clear we'll need to make further purchases if we want to remain competitive. I'm confident that Finline will be there to support us again when we need to invest."

www.track2.co.uk



Sam Baker
Sales Executive



© Anizza

WATERLOO, WATERLOO...

Unlike most independent film and web video production companies, South London-based Spectrecom runs its own studios for hire. Originally intended to service the company's corporate clients, the studios began to see increasing demand for third party hire resulting in the bold move to switch from a Dartford warehouse to a new and expanded facility just a few minutes from Waterloo station.



While Spectrecom's charity, university and hotel sector clients continue to benefit from the combined production and studio resource, the four new professionally outfitted sound stages at Waterloo have attracted all the major broadcasters as well as work from feature film and commercials.

The white / green screen fitted studios range in size from 200ft² to 2,100ft² and all feature u-shaped cyc walls. There are make-up rooms, green rooms and eight edit suites with FCP and production offices.

However a large amount of the studio's lighting and camera accessories, including track and dolly, tripods and radio mics, was hired in on a case by case basis.

"We were renting the kit as it was needed but as the studio business took off and we were getting a lot busier we realized that we needed to make a decision," explains Managing Director Andrew Greener. "Do we buy the kit outright and tie up all that capital straight away or do we spread the cost and make it easier to budget and forecast on each job?"

Following discussions with Finline, Greener and fellow directors Sarah Aynesworth and Steve Milton chose the latter route and arranged to buy a complete studio shooting package,

including a Sony EX1 camera, under a leasing arrangement organised by Finline.

"The financial agreement brings down the overall cost and yet we have brand new kit which we will own in three years time," says Greener. "The arrangement is flexible so that we can add further purchases if we need to. Finline understands what we need and the business we work in, they speak to all of the suppliers and they have helped us to keep the price down."

Greener is a committed environmentalist who has placed corporate responsibility at the centre of the company's activities. For example, he's ensured that the new studio incorporates a wealth of re-used materials and that electrical appliances are as energy efficient as possible, winning a Green Apple Environment Award for Best Practice in the process.

"We do as much as we can to protect the environment," says Greener, whose next investments could be cooler LED lighting and ventilation systems to reduce the studio's carbon emissions.

Recent productions at the Waterloo Film and TV Studios have included trailers for *Strictly Come Dancing*, DVD bonus extras for the *Harry Potter* films, and pick up's for *An Idiot Abroad*.

www.spectrecom.co.uk

CHANGING THE FREQUENCY

The Digital TV Switchover (DSO), which will be completed in September 2012, doesn't just mean that you need to persuade Auntie Mabel to buy a shiny new digital box. Since certain frequencies will no longer be used for broadcasting, the DSO also means that anyone in the audio visual sector using those frequencies will need to replace their equipment with kit that comes into line with the new JFMG (Joint Frequency Management Group) licencing regulations.

One such company is Convergence AV. Based in Epsom, the 16 year old company is a specialist supplier of audio visual equipment, production and logistics for corporate events, with clients ranging from local businesses to blue chip companies.

"We conduct all kinds of events, including road shows, award ceremonies and conferences, throughout the UK, Europe, Far East and the US," says Pete Metcalf, Business Manager at Convergence AV. Recent projects include a telepresence event for a multi-national company, with participants in Dubai, Paris and San José addressing a 500-strong workforce in London.

With instant team communication at the heart of events organisation, the DSO affects Convergence AV quite significantly as it requires the company to replace the walkie talkies, wireless talkback systems, in-ear monitoring equipment and radio microphones that are on the affected frequencies.

"We recently purchased 48 replacement Radio Microphone Kits from Shure UK," says Pete. "We selected Shure equipment because we consider it to be the best in both quality and reliability. The specific mics we chose were the closest to our existing equipment, which meant there wouldn't be a big learning curve for the team."

Convergence AV made its purchase with assistance from Fineline. "We hadn't worked with Fineline before, but Shure was offering a deal and recommended Fineline as the leasing company," explains Pete. "We looked at other finance options but chose Fineline because of the ease and willingness they showed in putting the deal together. They didn't put up any obstacles and managed all the details so that in the end, all we needed to do was sign."

Duncan Payne worked with Convergence AV on the purchase. Pete says, "Duncan was great to deal with. He made himself available at all times, and was totally positive throughout."

The new equipment will be racked out in kits, PAT tested and configured ready for Convergence's next busy period starting in September – so the company is in good shape for the official Digital Switchover next year.

www.convergenceav.co.uk



A TOUCH OF IPAD MAGIC

The iPad: just a sexy consumer toy? Not to Concise Media Design, which recognises its enormous creative and business potential for conferences.

Concise designs and produces content for screens at live events, from websites to interactive touch screens to large format projection. A year ago the company hit on an idea to deliver a complete tablet-based solution for conferences.

Phil O'Brien, Director, Concise, explains: "We build branded, dynamic apps for conferences, and give every delegate an iPad so they can view presentations, vote, browse the agenda and speaker biographies, take notes, play quizzes, bid, message each other and complete a feedback form. It's simple and they love it."

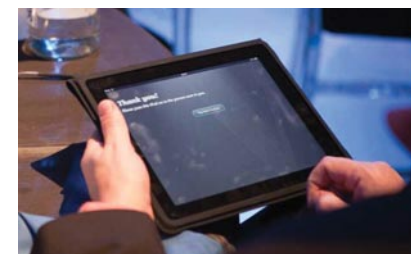
Concise offers a fully managed service, from building the apps (in multiple languages if required), iPad hire, controlling every tablet centrally on site and providing support.

The service immediately attracted some big-name companies, including Sky and HSBC, and the growing demand meant that Concise needed to invest in more equipment.

"We had worked with Fineline a few years ago, so we approached them to help us finance additional iPads" says Phil. "Simon Curlew built a great relationship with us in a very short time and provided exceptional customer service."

And what of Concise's future plans? "We'll definitely be buying more iPads, as we've seen enormous demand both here in the UK and from our Hong Kong and New York offices," says Phil.

www.concisegroup.com



Simon Curlew
Area Sales
Manager

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sadie@bubblesqueak.co.uk





A SHURE THING FOR CONFERENCE CRAFT

As covered in the last issue of Preview, in the wake of the frequency changes many businesses are upgrading their equipment under the OFCOM subsidy deal. AV supplier Conference Craft has taken up this offer to purchase Shure radio mic systems.

Conference Craft is one of the UK's leading AV rental solutions and events production companies and has been in business for over 25 years. Clients are based in the UK and Europe and include Merlin Entertainments Group, Babcock International, Marriott Hotel Group, Sky, Amazon and Hilton Worldwide.

Having had a busy year the company decided that because of the frequency change and with funding from OFCOM and Finline, they would upgrade all their existing systems especially those used for large events; this included 30 full microphone kits with a 6 way and 10 way

rack system and 14 individual kits of lapel and hand held.

Finline was recommended to them by their accountants Richard Morgan Associates who knew Finline through their support of Vision Charity. Nick Jerram, a director of Conference Craft comments on why they chose to use them; "Unlike other capital investment companies, Finline fully understood our business and were able to facilitate accordingly. We hope to have the opportunity to use them again in the future."

www.conferencecraft.com

"Finline fully understood our business and were able to facilitate accordingly."

Nick Jerram,
Director, Conference Craft



MIXING IT UP AT ART4NOISE

Art4noise sound post production is a well established Bafta award winning, and Emmy nominated sound facility based in the heart of Soho which has recently endured a forced period of change to accommodate construction of the Crossrail link.

When Crossrail notified the company in mid-2009 that it was effectively bulldozing blocks on Fareham Street that winter, Managing Director Peter Baldock began the search for new premises.

"After looking at a few places we settled on three floors of the former Rainbow Post facilities at Ingestre Place and began transferring our facility and equipment over as well as building an ADR suite and a custom designed mixing room big enough for a Dolby Trailer licence," Baldock explains.

"Whereas at Fareham Street we offered sound post and sound design for our in house productions we needed to do all our final feature mixing and ADR recording at other studios. It was a natural progression to use this forced relocation as an opportunity to extend our business and improve the service we could offer to clients."

The centrepiece of the newly-equipped main theatre, designed by Munro Acoustics, is an Avid Euphonix System 5 console used as either a standalone desk fed by multiple DAWs or as a controller for DAWs from Nuendo, Protools and Pyramix.

"The Euphonix allows us to pre-mix up to the final mix stage on low to medium budget features before moving to larger studios such as Pinewood Shepperton for Dolby mastering," he explains.

"The initial idea was to rent the desk from Avid for a nine month period with the option of buying it at the end of that period.

But things don't always work out the way you plan and it turned out that the move from Fareham Street had dropped us off the radar for several months. It is only now that we are starting to get back into the flow and making people aware of us again."

With the Euphonix console still a priority, Baldock sought Avid's advice for finance options. In turn they recommended Finline.

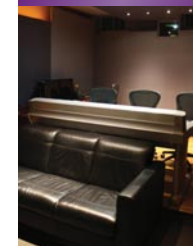
"We talked everything through with John Bartlett and agreed a package in which we would lease the system for three years."

Art4noise has recently completed the low-budget indie feature *Mothers* directed by Milcho Manchevski, and the full audio post on Robin Hardy's *Wicker Tree* and the indie horror film *Don't Let Him In* from director Kelly Smith.

"We were always able to complete and mix high-end documentary soundtracks but instead of having to go outside for features now we feel confident to pre-mix features here up to the final master."

"We are a tight knit team of permanent staff and also work with some of the industry's finest freelance editors and mixers," adds Baldock. "We pride ourselves on combining creativity with the latest technology to ensure an inspired sound track for any job. Whether the project is a slash horror film or period drama, Art4noise has the ability to deliver a sophisticated, appropriate and thoughtful sound track."

www.art4noise.com





CONFIDENTIALLY

Richard Ivey, **Accounts Executive Administrator**

First industry job?

Broker Co-Ordinator for ING Lease (UK) Ltd.

What's your current Facebook/ Twitter status?

My backpack is lonely in the cupboard and little Declan is looking sad, time to book some flights!!

Proudest industry moment?

Getting my first promotion.

What makes you get up in the mornings?

My cat meowing in my face.

What makes you want to stay in bed with the duvet over your head?

Nothing, I'm always up before 7:30am.

What's the best bit of advice you've ever been given?

In the sky, there is no distinction of east and west; people create distinctions out of their own mind and then believe them to be true.

How do you stay sane?

Lots of reading.

What do you like most about the broadcast industry?

The people.

Star Wars, Lord of the Rings or Avatar?

They're not my genres, I prefer something along the lines of *Hotel Rwanda* or *The Lady*.

Pitch us a new TV show

It would have to be based on the tuk-tuk trip made by Antonia Bolingbroke-Kent and Jo Huxster from Bangkok to Brighton.

You are Lord Alan Sugar for the day. What task do you set the candidates on The Apprentice?

Take them to Ben Thanh Market in Vietnam and let them try to compete with the local vendors.

What was your favourite TV programme as a child?

The Smurfs.

If you could trade lives with someone for a day who would it be?

Aung San Suu Kyi, she has been my inspiration for a long time.

What was your first pet and what was its name?

Jessie my black & white cat.

After answering this question, aliens will kidnap you and maroon you on another planet for a year. What do you want to take with you?

A diary, 40 books and enough Lao-Lao to see me through.



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