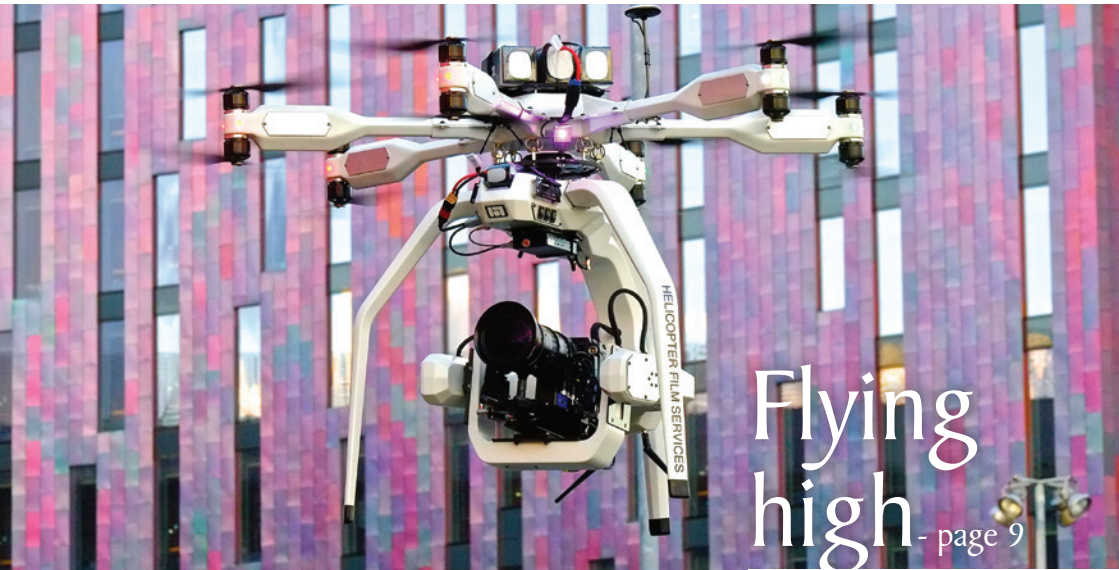
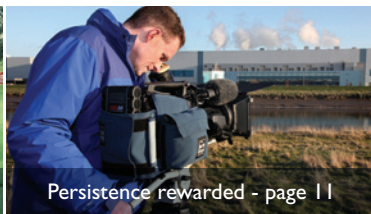


# The Preview

A customer newsletter from the FAMF team



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# Viewpoint

"It is not the strongest or the most intelligent who will survive but those who can best manage change." **Charles Darwin**



Gareth Wilding  
Managing Director

The eagle-eyed among you will have noted that Finline is now Five Arrows Media Finance. After 25 years the retirement of the Finline brand is not without emotion or a wistful backwards glance; however, for 16 of those years the company has been owned by the Rothschild group and has now evolved to a point where acknowledging our 200

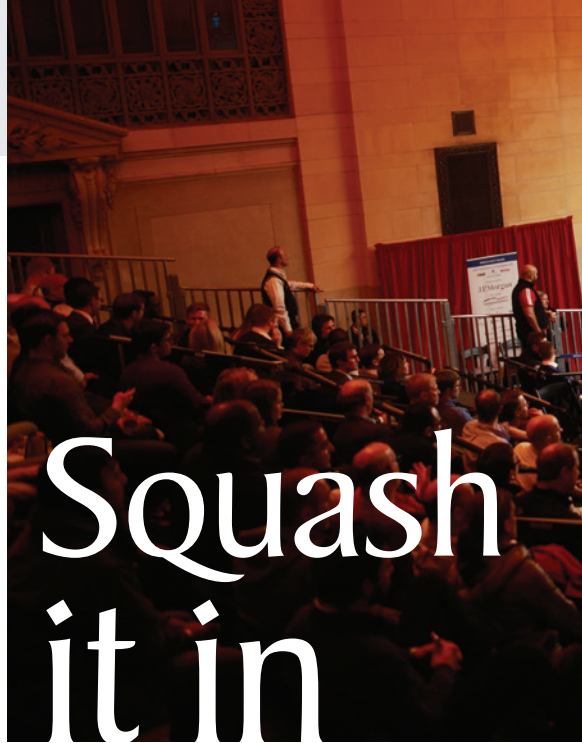
year heritage and lineage is fundamental to our strategic direction.

The change has allowed us to consolidate the three divisions of the business and leverage specific skill sets across our different markets, which in turn allow us to offer more creative and appropriate solutions to a variety of asset finance requirements.

I am also delighted to announce the launch of Five Arrows Media Finance BV, our Dutch subsidiary offering leasing solutions for our vendor partners seeking a wider European footprint. This formalises a business operation we have been running for a few years and our Benelux Business Manager, Samuel Van Gucht (see Confidentially on the back page), will continue to be available to discuss all requirements locally, while working alongside our Sales Director, Alan Henry.

Meanwhile our UK sales team has been boosted with the addition of Tony Stephens; Catherine Brown and Louis Davis have joined our operations team; our credit team has welcomed David Butcher to its ranks; and our intern programme is now well underway with Kirsty Stephan settled in a sales support role and new additions already recruited to join us in the summer.

Plenty of change, which I believe we are managing well. Mr Darwin would be pleased.



"MOOV has 15 years' experience working in live sport productions, which has given us the invaluable insight that has allowed us to expand in to the production services sector," says Nev Appleton, Director, MOOV. "Winning the PSA contract demonstrates that we are a diverse and expanding business. Initially we will focus on similar-sized projects that require a streamlined, economical but high-quality production, but as we expand our experience and resources we will also look at bigger projects."





MOOV, the UK's leading broadcast graphics company, has extended its services into Outside Broadcasting with a three year production deal with the Professional Squash Association (PSA) to provide production services for its World Tour events.

MOOV contracted Timeline TV to design and build a flyaway solution which includes six Panasonic HD remote cameras, a Panasonic HD radio camera, Blackmagic vision mixer, NewTek 3Play, Apple video servers, two Chyron Mosaic graphics systems and a complete talkback infrastructure.

The PSA World Tour will visit many unique locations, presenting different challenges when setting up production areas. The first event in the contract was the J.P. Morgan Tournament of Champions, held in January 2015 from inside Grand Central Terminal in New York City.

"Erecting a state-of-the-art glass court at the Grand Central Terminal involved dealing with varying light levels from the chandeliers and iconic windows, as well as tricky acoustic levels from all areas of the hall," Nev explains. "This fast paced tournament was played literally feet from the public and space was limited, so the flyaway was built to be flexible. In addition to a radio camera, we decided to use remote cameras in six other locations so we wouldn't have to worry about having locked off shots when there was no room

for a camera operator. This has given the production a more flexible and creative choice of shots than is usually seen in squash coverage."

MOOV financed the equipment with Five Arrows Media Finance as the result of a longstanding relationship. "The understanding of our business and the positive attitude of Five Arrows are what bring us back to them each time," says Nev.

[www.moov.tv](http://www.moov.tv)



John Bartlett  
Area Sales Manager

**"We were on such a tight timeframe with so many unknowns, I had real concerns we wouldn't make it but Five Arrows looked after everything and got us over the line."**

Nev Appleton, Director, Moov

# All about the look



Since its launch at NAB 2014, Panasonic's 4K VariCam has generated a huge amount of interest for its picture quality – which led reseller WTS Broadcast to create a very interesting hire arrangement.

"We saw a genuine sense of excitement about the VariCam at WildScreen," says Duncan Payne, Sales Manager, WTS Broadcast. "Panasonic understandably thought the majority of interest would be in the wildlife arena, but at the DOP-focused Camerimage exhibition there was a huge amount of enthusiasm shown in it for high end drama as well."



Sam Arlow  
Area Sales Manager

The VariCam brand has enjoyed great loyalty but with the last model being tape-based, the market had to move on. The new VariCam - available as a single sensor 4K camera (VariCam 35) or a 2/3" mount unit (VariCam HS) - has re-opened the market for Panasonic.

"There are some really great 4K cameras out there, but there's something about the 'Panasonic Look' that DOPs like – it produces a picture that is warm and pleasing to the eye," says Duncan. "Plus the new VariCam is a really robust, well-designed, 'serious' camera. Our highly experienced camera operator, Patrick van Weeren, has put it through its paces and he is really impressed with it."

Priced around the £30k mark it represents quite an investment, but Duncan saw an opportunity to help Panasonic build a market for the VariCam 35. "It's hard for any rental company to spend that kind of money before demand really takes off, so we worked with Panasonic to buy two units and

have partnered with some key rental companies so they can hire the cameras out as their own."

When it came to the finance, it was all very easy - Panasonic and Five Arrows Media Finance have enjoyed a close relationship for many years, and Duncan was Sales Manager there for several years before moving to WTS. "There is a lot of trust and goodwill between the companies," says Duncan. "Sam [Arlow] made it really easy and helped us to come up with a creative deal that suited us while we try to build a market for these great cameras."

WTS is also offering some well thought out finance deals for anyone wishing to purchase a VariCam, exclusively through Five Arrows Media Finance.

[www.wtsbroadcast.com](http://www.wtsbroadcast.com)



"Sam made it really easy and helped us to come up with a creative deal that suited us while we try to build a market for these great cameras."

Duncan Payne, Sales Manager,  
WTS Broadcast



# A greater choice

Ted Giffords is a freelance cameraman who has worked in natural history film making for over 15 years. He recently made a key investment in the new Panasonic VariCam.

Ted had used the old VariCams extensively on high profile productions including *Planet Earth*, *Meerkat Manor* and *Frozen Planet*. So why did he choose the new VariCam over other 4K makes/models?

Building on the esteemed VariCam legacy, Panasonic now has two new VariCams - one a 4K camera (VariCam 35) that incorporates a newly-developed super 35mm MOS image sensor delivering 4:4:4 and up to 120fps currently supporting drama and natural history; the second, a 2/3" camera (VariCam HS) that features high-speed 1080p image capture of up to 240fps to produce extraordinary high-definition imagery for the most demanding documentary, sports or SFX slow-motion applications.

"The choice of imaging areas gives productions a greater choice," Ted says. "Also, the S35 head allows the camera to be used on major landmark series as there is often a 4K uplift for large screen release, and it also future-proofs rushes. Ergonomically I am attracted to the fact that the camera has moved into the future, but has still kept some parts of older cameras in place. Unlike competitors, it is still possible to change functions on the side of the camera without having to delve deep into menus."

Rather than choose between the 35 and the 2/3" models, Ted decided to buy both heads. "It is precisely being able to make the choice between the 2/3" chip and Super 35 chip that attracted me in the first place," he says. "Competitors have had to compromise in at least one direction in order to arrive at a single camera. Panasonic have offered two heads so that the compromise does not need to be made."



Ted found the financial transaction experience "pleasant and efficient", not least due to Five Arrows Media Finance's longstanding relationship with Panasonic. "I was also offered a six month repayment holiday," he says. "This is very helpful to a freelancer such as myself - no matter how much planning you do, things can change."

[www.tedgiffords.co.uk](http://www.tedgiffords.co.uk)

Panasonic UK Group Manager Nigel Wilkes says, "Most productions are aware that post-production starts on the film set during shooting. The fact that the VariCam allows you to record simultaneously in multiple formats and start initialising the image look in-camera can make the post process significantly easier. The dual native ISO makes the VariCam 35 perfect for drama, it opens up shots and locations that were previously unobtainable. We're pleased to work with Five Arrows once again to bring these exciting cameras to the market."



Broadcast Rental is something of an anomaly: it is the first and possibly only company in the Benelux region that offers a full broadcast equipment rental service. "We like to say it's an 'outsourcing' model!" says GP Slee, owner of Broadcast Rental, which is based in Hilversum, the Netherlands. "Traditionally it is not that common in Europe to hire equipment."

# New markets



Alan Henry  
Sales Director

GP has over 25 years' experience in the broadcast hire industry, including the opening of Presteigne Charter in the Netherlands. In 2009 he saw a gap in the local market and decided to start his own rental company. "The full service OB companies tend to own all their equipment and employ a large staff to operate it. Not everyone can

afford to do this, and particularly as companies have made the transition from SD to HD it has made more sense to hire. We are also working with smaller companies that don't want to have lots of expensive kit that isn't being used all the time - that's where we can help."

The company, which also offers specialist RF solutions, mainly works with OB facilities to provide high-end multi-camera equipment such as the two Canon XJ95 x 8.6 studio box lenses that it recently purchased with finance arranged through Five Arrows Media Finance's Benelux office.

"There is a growing need for these lenses, mainly for sporting events," explains GP. "There is a substantial OB market in Benelux with around 5-6 big OB companies and around 30 smaller ones. We already have super slow motion cameras

and work a lot with these kinds of lenses, so now we can supply our clients with the full package."

This was the first time that Broadcast Rental had worked with Five Arrows. "It's a people market, and it was nice to find that Alan Henry was at Five Arrows as I knew him through Grass Valley," says GP. "Our transaction went through quickly and smoothly, and I have developed a nice working relationship with Samuel [van Gucht]. I'm very happy with Five Arrows and hope to work with them again."

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**"I have developed a nice working relationship with Samuel. I'm very happy with Five Arrows and hope to work with them again."**

GP Slee, Owner, Broadcast Rental

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The Canon lenses are in use every week for Dutch football league action, and have also been used with NAC Hi-Motion cameras on the European Tour of the Bobsled World Championships.

[www.broadcastrental.com](http://www.broadcastrental.com)

# Super sharp images

Corporate video production has always had high technical and presentation standards but as television and film have become even slicker and more technologically aware, the need to match this quality has grown. Sparky Film has been working in this demanding sector for over ten years and has built up a portfolio of top-end corporate, commercial and entertainment clients including Hill and Knowlton Strategies, Ricoh, HSBC, the BBC and Sky Sports.

“We pride ourselves on understanding and exceeding our clients’ expectations, regardless of time constraints or budget,” comments Sparky Film’s Managing Director Mark McCarthy. Doing this has involved investment in the latest equipment, a necessary process that has been made more straightforward by the company’s association with Five Arrows Media Finance.

This business relationship has enabled Sparky Film to maintain technical standards for both its London-based post-production facility and on location. “Over the years through Five Arrows, Sparky Film has bought Sony F3 and F5 cameras and now a Canon CN7 lens,” says Mark.

Sparky Film assesses the market and buys new equipment to not only keep up with trends in technology and production style but also to provide what it sees as best for the job. “Our clients have never asked us to use a particular model or make of camera but we have always tried to stay ahead of the game by using the latest technology,” he says. “Buying the Sony F5 early in 2014 was a great move for us as we cover a lot of sporting events for sponsors around the world, and having the ability to shoot super slow motion footage without the loss of resolution really adds to what we can offer. The Sony F5 is the best camera we have ever used.”

The Canon CN7 lens was financed in February 2015. Although a substantial outlay for the company at more than £25k, Mark sees it as money well spent: “I believe the range of versatility this will offer us with just the one lens will be worth it. It produces super-sharp images and the lens doesn’t really breathe throughout the 17mm-120mm range. It can cover the 4K sensor, so we believe it will be relevant for us for the next five years at least and should hold its market value.”



Mark acknowledges the assistance and advice he and his colleagues received from Top Teks in selecting the CN7 but says the final purchase would not have been possible without the help of Five Arrows. “It has always been a pleasure dealing with Sam [Arlow], who always proves to be very helpful and professional to deal with.”

[www.sparkyfilm.com](http://www.sparkyfilm.com)

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“ It has always been a pleasure dealing with Sam, who always proves to be very helpful and professional to deal with.”

Mark McCarthy, Managing Director,  
Sparky Film

# Script for success

CueScript was incorporated in December 2013 as a completely new start-up in the teleprompting space, but has already made a big impact.

"We hire or sell teleprompting software and hardware to broadcasters of any sort worldwide," explains one of the founders, Group CFO Peter Carey. "It could be CNN, NBC or BBC, a university, a religious organisation or a business doing a corporate video. We have had a fantastic first year."

Back in 2013 Peter Carey, with fellow industry veterans Brian Larter and Michael Accardi, had identified a significant gap in the market.

"Firstly the users had been starved of new equipment and software for a considerable time, [missing out on] new advances which match their experience in an ever advancing workplace," he explains. "Secondly we understand customer service, and the current providers were lacking this. Finally, as we are known faces in the industry, we had users hounding us to provide this service."

To start the business as a whole the founders provided around £800k of working capital, but in order to finance the rental business, they turned to Five

Arrows Media Finance to provide £150k. This was to be used exclusively to buy equipment for the hire division.

With Sam Arlow handling the project, Five Arrows suggested CueScript could make use of the UK Government's Regional Growth

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"It was incredibly straightforward. I wasn't aware of [the RGF] grant, so it was good that Five Arrows brought it to our attention."

Peter Carey, Group CFO, CueScript

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Fund (RGF). "It was incredibly straightforward," recalls Peter: "I wasn't aware of this specific grant, so it was good that Five Arrows brought it to our attention."

"The grant was a big one," he continues. "Five Arrows gave us options on how to draw down and split the financing. Sam made this painless and easy and was a pleasure to work with."

"Industry knowledge at Five Arrows was useful," adds Peter. "The ease of use was fundamental given we had so much else to do. We were not bothered every five minutes, but on the other hand, it was very speedy to get a response, and to get the cash."

The rental division has already provided prompting equipment for a US sporting event that generates one of the largest TV audiences worldwide, as well as high profile live TV shows for national broadcasters in the UK.



[www.cuescript.tv](http://www.cuescript.tv)





Helicopter Film Services (HFS) specialises in aerial filming and has done so for 22 years. Based at Denham Aerodrome, West London, the company is ideally situated to provide services to the film industry on productions including *Mission Impossible 5* and *Paddington* as well as commercials for brands such as Aston Martin, Jaguar and Mazda.

# Flying high

While drones, or Unmanned Aerial Systems (UAS), have been increasing in popularity for production work over recent years, HFS only recently invested in two Aerigon units after doing some thorough analysis.

“We had been watching the UAS market for several years but hadn’t found one that was right for our requirements,” says Jeremy Braben, owner of HFS. “The Aerigon UAS from Intuitive Aerial in Sweden was the only one that we felt was suitable for all our needs.”

The Aerigon has the ability to carry the payload required for cameras such as a RED EPIC with an Angenieux lens, or an ARRI ALEXA with a Zeiss lens, and is robust enough to be trusted with such expensive equipment. It also has 12 motors which provides more redundancy than units with just four or six motors; according to Jeremy the Aerigon comes with an excellent safety record too. The flight characteristics and stability are also particularly suited to cinematic shooting.

HFS’ UASs have already been used on feature films including *Avengers: Age of Ultron*, *Into the Woods* and *Mortdecai*, and are currently being used on *Now You See Me 2* with others in the pipeline. “The UAS isn’t a replacement for a helicopter; it’s an additional

tool that brings new shot opportunities or allows us to film scenes where it’s not possible or practical to use a full size helicopter or even a cable system. The UASs have enabled us to shoot in a way that hasn’t been physically possible before,” says Jeremy.

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“They have always understood our needs and requirements. Sam made the finance process very smooth and easy.”

Jeremy Braben, Owner, HFS

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HFS has a long-standing relationship with Five Arrows Media Finance. “We bought our very first piece of high capital equipment with finance from them back in 2000,” says Jeremy. “They have always understood our needs and requirements. Sam Arlow made the finance process very smooth and easy.”

So what’s next for HFS? “We’re excited to be taking delivery of two of the first ARRI ALEXA Minis in the next couple of months,” says Jeremy. Soon the baby of the ALEXA family will be flying high...

[www.helicopterfilm.tv](http://www.helicopterfilm.tv)

# Top optics

One Stop Films is a rental company in the heart of East London that supplies camera kit and crew for features, dramas, commercials and promos.



Founded by Danny Bishop and Jonathan Iles, the company has been up and running very successfully since 2009. Danny, as a Steadicam operator and Jonathan, as a DOP, have collectively over 20 years' experience in the industry.

Recent clients for the hire firm include the *Sherlock* Christmas Special (Hartswood Films), drama productions like *Ripper Street* (Tiger Aspect), promos for Nick Cave, Pixie Lott and Bryan Adams, trailers for the likes of *The Voice*, and commercials for BMW and Reed.

Recently One Stop Films invested in a new set of Cooke S4/i prime lenses from reseller CVP. These colour-matched lenses from

Cooke Optics offer high optical and mechanical performance, control of flare, distortion, veiling glare and spherical aberrations at full aperture.

"We already had one set of Cooke lenses," says Jonathan. "They are such spectacular lenses, they have the 'Cooke Look' that DOPs love. They are continuously busy and so we decided that we needed to invest in a second set with more lens sizes – specifically targeted at dramas."

Good glass doesn't come cheap though, so with an investment pegged at well over £100k, One Stop Films turned to Five Arrows Media Finance for financing assistance.

"We approached Five Arrows because that's who we have used for all our leasing prior to this," explains Danny. "We have been very happy with the service and the lease plans from Five Arrows, so we didn't shop around."

Area Sales Manager John Bartlett handled the finance, with One Stop Films appreciating his straightforward approach.



"John was very professional," recalls Danny. "He explained how the process works and the terms. He made it a very smooth operation from start to finish. The application went very well and John was a pleasure to do business with."

The lenses have been out working non-stop since they arrived; most recently they have been used in Iceland and on a Nick Cave production.

[www.onestopfilms.co.uk](http://www.onestopfilms.co.uk)

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**"He made it a very smooth operation from start to finish. John was a pleasure to do business with."**

Danny Bishop, Co-founder, One Stop Films

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Robert Fuller Associates is a full-service production company for the B2B/high-end corporate market, typically producing anything from high quality promotional marketing material through to health and safety training films.



# Persistence rewarded

Robert Fuller himself, with over 23 years' experience, will manage every aspect of a media project, from pre-production and production, all the way through to post-production and outputting the final programme on to any media platform that is required by the client. Notably, RFA also has its own post facility with a full Avid suite.

Historically shooting on DigiBeta broadcast cameras, Robert had been looking to upgrade his primary camera for some time when finally the Sony PDW-850 came on the market. Equipped with Power HAD FX CCD sensors, this XDCAM model records HD and SD formats, including MPEG HD 422 50Mbps, onto ready-to-archive and robust disc media.

When Sony released the camera at what seemed to be an affordable price, as well as with an interest free credit offer, Robert decided to make the move. He approached several UK resellers for a quote, but was stymied by what appeared to be a lack of interest.

"I thought they'd be biting my hand off for a sale," he recalls. "But several dealers I approached never even came back to me. Eventually I approached CVP - they did a bit of research for me and offered a quote. CVP engineer Brett McCaughan and Sales Director Jon Fry were able to spend a lot of time taking me through the camera and gave me excellent technical advice and support."

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**"As Jon had a background in the industry he also had a genuine understanding of what I did. He wasn't just trying to sell a finance package."**

**Robert Fuller, Robert Fuller Associates**

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During this testing period, Robert made contact with Five Arrows Media Finance which helped Robert finance the camera purchase.

"I found them very approachable," Robert says. "You always get this impression that finance companies are quite aggressive, but they weren't like that at all, and I found them very pragmatic."

"Jon [Openshaw] took me through all the forms - there was no pressure whatsoever," adds Robert. "As he had a background in the industry he also had a genuine understanding of what I did, and was very complimentary of my work. He wasn't just trying to sell a finance package."

"Now I've got a camera that meets all my filming requirements and more, and will do me for several years, offering a great service to all my clients."

[www.robertfullerassociates.co.uk](http://www.robertfullerassociates.co.uk)



**Jon Openshaw**  
Area Sales Manager



# Inspiring women

Five Arrows Media Finance is delighted to report that Area Sales Manager Sam Arlow has won a highly sought-after place on the prestigious Women in Film & Television (WFTV) Mentoring Scheme.

WFTV is the leading membership organisation for women working in creative media in the UK, and part of an international network of over 10,000 women worldwide.

The WFTV Mentoring Scheme is designed to help women at mid-career level to reflect on their experiences to date and work out what they need to do next to progress their careers. It welcomes anyone working in editorial, craft or business roles in any genre.

Sam says, "I applied for the WFTV Mentoring Scheme as I've worked in the broadcast industry for over 15 years and thought it would be a good way to develop a more rounded understanding of the many aspects of film and TV production, including disciplines I don't always meet in my day to day work, such as distribution and set design. In addition it would be an opportunity to develop my networking skills and gain the credibility of my peers."

Sadie Groom, Managing Director of Bubble & Squeak, a specialist PR, marketing and events agency for the broadcast, media and AV industries, took part in the 2013 Mentoring Scheme. "For me, the course was a great learning experience into all the other parts of the film and broadcast industry that we don't necessarily touch at the technical end of things, giving me a much wider knowledge of the industries. As well as working closely with my mentor; the opportunity to work with 19 other amazing women and share their contact books was invaluable. I encourage anyone to join Women in Film & TV and apply for the

Mentoring Scheme next time around."

Over six months, each participant receives six hours of mentoring contact with an individually selected, experienced industry figure that can help the mentee to get closer to her goals. The mentor meetings are combined with an intensive programme of seminars, training workshops and networking opportunities.

Sam adds, "The scheme so far has been an invaluable experience. All of the women involved have such differing areas of expertise and are open to sharing that knowledge. There is also a huge amount of support within the group, which helps develop confidence and generate ideas. I now realise I have a unique skillset which makes my role in the industry just as technical as the camera operators or sound editors.....just in a different way!"



[www.wftv.org.uk](http://www.wftv.org.uk)

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**"I have a unique skillset which makes my role in the industry just as technical as the camera operators or sound editors."**

Sam Arlow, Area Sales Manager,  
Five Arrows Media Finance

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# Big screen solution

Based in Plymouth, Silverstream TV is an award-winning internet TV company that offers broadcast-quality live streaming and web video, with a particular focus on live coverage of events.

"We look at shows that are not big enough to get coverage from conventional broadcasters," says Technical Director Roger Wiltshire. "We typically use two presenters using COFDM radio links, cutting between interviewing exhibitors, seminar speakers or show organisers."

Silverstream TV first invested in plasma displays to stream the content live within event halls, but later deemed it would suit the business to invest in LED screens to be able to offer a more economic, total package.

"We had used Five Arrows Media Finance to buy our first COFDM radio link, and also to finance a Sony PMW-350 for us," Roger explains. "We've dealt with John Bartlett and I have to say he's been excellent. So before we approached any suppliers we went to John and asked if we would be able to get funding for such a big purchase."



After getting the green light from Five Arrows, and a further six months of research, Silverstream TV went for an Absen indoor LED screen with 3.9mm pixel pitch, bought from PSCo.

"We bought 21sqm of panels altogether," says Roger. "That's enough panels to make one big screen of 84 panels with two spare, or we can make two screens of 40 panels each. We also bought two screen processors and two scalars from Calibre, plus a spare, so we can do two screens with separate content."

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**"It was a pretty big purchase for us, as we're just a small company. However, it's all been hassle free."**

Roger Wiltshire, Technical Director,  
Silverstream TV

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Silverstream TV also bought an additional COFDM radio link, direct from Vislink. "It was a pretty big purchase for us, as we're just a small company," Roger states. "However, it's all been hassle free. The screen had to be 40 percent funded before the Chinese manufacturer would ship it, but John was able to release part funds while we were still sorting out the nitty gritty of the other purchases. They looked after it extremely well, I couldn't have asked for a better service."

"John also suggested, because we were based in Devon, that we might qualify for the Regional Growth Fund if this would lead to the employment of more people," adds Roger. "As a result of taking on the screen and therefore providing another service to clients, we were able to give two of our contract staff permanent jobs."

[www.silverstream.tv](http://www.silverstream.tv)

# Great expectations

The shifting expectations of television and film audiences have had a huge impact on camera hire facilities like Focus24, which specialises in the higher end of cine kit. With documentaries and even simple promos now looking more like feature films, the London rental operation has continued to invest in kit that would not be out of place on a movie shoot, financing some substantial purchases with the help of Five Arrows Media Finance.

Set up in 2009, Focus24 is one of the most centrally based hire companies working in and around London. Starting out in Hoxton Square it moved to bigger premises in the 'tech city' area between Old Street and Clerkenwell almost two years ago.

Since then Focus24 has significantly increased its rental stock, including the addition of six ARRI AMIRA digital cameras. With the impending ALEXA Mini as well as Preston Cinema control systems and Fujinon Cabrio and Angenieux lenses joining the roster, Focus24

is directly addressing the needs of documentary, commercial and promo filmmakers.

Focus24's Managing Director Ben Mitchell observes that the production landscape has changed considerably over the last five years, with the emergence of 'beauty docs', in which the images and production values are increasingly important to the storytelling. "At one time the shooting would have been by a camera operator with simple kit choices: a camera and two zooms - a long and a wide," he says. "But the storytelling tools at directors' disposal have developed dramatically. Now it's a cinematographer behind the viewfinder with equipment that might also be used to shoot movies."

Ben says this has been largely driven by more discerning audiences who have come to expect more. "Coverage and linear editing are no longer enough for most audiences," he explains. "The technical bar continues to be raised where beautifully lit images with shallow depth of field are now a given. The available technology has helped serve this movement, with a convergence of cine and broadcast style equipment. The Cabrio range from Fujinon is a perfect example, where you have a short servo zoom with a generous range coupled with cinematic optics."

Focus24 first worked with Five Arrows six months after the hire company was founded, using a Sony 0% deal to buy two EX3 camcorders. The business relationship restarted in December last year when Five Arrows' Area Sales Manager Tony Stephens contacted Ben.

"We were looking to go to the next stage in our development and a very specific way to execute it financially," Ben explains. "Five Arrows understood our needs and were able to see clearly what we were setting out to do. I think they recognised that Focus24 is enjoying some ascendancy and we both identified an opportunity in working together."

[www.focus24.tv](http://www.focus24.tv)



Tony Stephens  
Area Sales Manager

"Five Arrows understood our needs and were able to see clearly what we were setting out to do."

Ben Mitchell, Managing Director, Focus24



# Autumn 2014 Multi-Media Golf Challenge



The biannual Multi-Media Golf Challenge took place on 23rd October 2014 at Lambourne Golf Club, Burnham. Six teams were sponsored by Five Arrows Media Finance, Sony Professional Europe, Panasonic UK, Tektronix, Caspian One and Blackmagic, with fantastic prizes generously sponsored by JVC, WTS Broadcast & Systems, IEWC and Broadstream and with the bar and refreshments sponsored by Hyperactive Broadcast and ES Broadcast.

Five Arrows' Area Sales Manager Sam Arlow gamely raffled herself off as a caddy, and the generous golfers raised a fantastic £570 in aid of Leukaemia & Lymphoma Research. The charity funds research into possible cures and better treatments for blood cancers.

- 01 Winner - Tony Whybrow, Feltech Electronics
- 02 Runner up - Graham Lay, IEWC
- 03 2nd Runner up - Ed Saunders, ES Broadcast
- 04 3rd Runner up - Brett Belinsky, Encompass
- 05 Longest Drive 4th - Graham Lay, IEWC
- 06 Longest Drive 14th - Sean Hughes, BBC
- 07 Nearest the Pin 7th - Matt Stott, AMC Networks
- 08 Nearest the Pin 17th - Gareth Wilding, Five Arrows Media Finance
- 09 Endurance - Stuart Turner, Holdan
- 10 Par 3 Challenge - Matt Stott, AMC Networks
- 11 Trophy Winner - Panasonic Captain - John Funnell
- 12 Yellow Ball Challenge Winners - Lee Ballinger, Michael Herd, Gary Edwards & Michael Groom



The next golf day is due to take place on Tuesday 19th May at Temple Golf Club, Berkshire.

# Confidentially

Samuel Van Gucht, Regional Business Manager - Benelux



## What do you like most about the broadcast industry?

People working in this industry love what they do. I like to be surrounded by professionals who go the extra mile.

## Proudest industry moment?

Overachieving our targets in difficult financial times and helping companies manage through the leaner periods.

## What makes you get up in the morning?

Take the gift of the new day and make a difference.

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

When I have the flu, or after enjoying too much Trappist beer.

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

"Pour vivre heureux vivons silencieux". It means that you are better off being a humble person.

## How do you stay sane?

Put things in perspective. Enjoy what I do in work and life. Take the best out of every day.

## Pitch us a new TV show.

Televising the daily events of the European Parliament in Brussels would be revealing for all member states. That would be proper reality TV.

## What was your favourite TV show as a child?

*Knight Rider.*

## What is your current favourite TV show?

The News.

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

Eddy Merckx, widely regarded as the greatest professional cyclist ever and probably the most famous Belgian.

## What was your first pet and what was its name?

Panda, a cat we found when moving to our new home.

## After answering these questions, aliens will kidnap you and maroon you on another planet for a year.

### What will you take with you?

A lot of wine, enough to last for a year.



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