

EARLY AUTUMN 2011 NEWSLETTER

The British Film Designers Guild

Promoting the
BRITISH ART DEPARTMENT



Autumn issue – October 2011

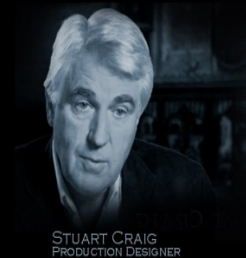
**Our Autumn event - Special Screening and conversation
with Stuart Craig and Neil Lamont**

**30th October
at
Pinewood Theatre 7**

**1.15 pm for a 2.00 pm screening
NB: a little earlier than previously advertised**

**Booking essential through the BFDG office
(now over 50 % of seats booked)**

The British Film Designers Guild presents a special screening of 'Harry Potter And The Deathly Hallows, Part 2'
followed by an open conversation with Stuart Craig and Neil Lamont



STUART CRAIG
PRODUCTION DESIGNER



NEIL LAMONT
SUPERVISING ART DIRECTOR

Sunday 30th October, 1.15pm for a 2pm screening, Theatre 7, Pinewood Studios
BFDG members - free, non-members - £3. Entrance includes nibbles and a glass of wine/soft drink. Booking essential: info@filmdesigners.co.uk

Fastest-Selling Fiction Book (24 hours) - *Deathly Hallows* sold 8.3 million copies in the first 24 hours (or 345,833 books per hour) following its release in the USA on July 21, 2007.
(Gunnies book of records)

Software rental, program purchase discount, Vectorworks bought by you or second hand from your production company....?

Facebook has been quite lively with Questions, Answers and Actions to take. If you missed FB updates catch up on these threads.

Love CAD, hate CAD it's here to stay... so is the pencil !.....

FACEBOOK THREADS

September 7 [Remo Tozzi](#)

□ *This subject may have been broached before, but given that Vectorworks and to a lesser extent Cinema 4D has come to the fore in many art departments, could the Guild be in a position to negotiate a discount with Nemetschek (or other companies) for their software? It is my understanding that a discount for members of the American Art Director's Guild exists. Surely it would be in Nemetschek's interest to extend this offer to us? What does everybody else think?*

[Stephen Scott](#) What do these packages cost? all employees of film companies etc must have 'legal' software, appropriate for commercial use. These are usually in the employee's contract :-(September 7 at 3:36pm

[Peter Francis](#) It's a tragedy the film industry has produced some of the most beautiful drawings by truly talented people ... and for years done by hand... we're all giving in to the world of the computer and everyones drawings look the same dull dull dull... the film industry is in danger of losing a wonderful artform... September 7 at 5:04pm

[Remo Tozzi](#) I hear you Peter, but it seems that each film I work on, it is becoming more prevalent. In the end it is a tool that should be used judiciously, I find myself using pencil and mouse where appropriate, and am trying hard not to lose touch with either. A balance needs to be found, for now I think that I have that. The rub is simply this: if we are expected to use it we should have some concession from the production companies or a negotiated deal with the software designers if bought en masse by the likes of us. September 7 at 5:21pm

[Stephen Scott](#) I agree with both of you - how in the Digital World we're moving into, we need a common visual language for the interchange of information! Long live both 'technologies'! September 7 at 5:56pm

[Stephen Morahan](#) Surely there are many drawings you would not contemplate doing in CAD, there is and should always be a place for both. It would be wrong, and a dam shame, for the 'skill base', art departments and courses to concentrate on CAD alone. The same can be said for concentrating on specific pieces of software too, the software is constantly evolving, sometimes for the worse as Adam pointed out! You should not sign a contract that demands 'legal' software but no box rental! If you are expected to supply a computer and software then you should be getting box rental which should take the sting out of the software cost. Any monies spent on equipment and software is tax deductible even if you are not self-employed. Box rental will be taxed, or at least what is in excess of your purchases should be. It is normal for computer equipment costs

on tax returns to be spread over a few years so it may be easier to put the box rental and expenses through as self-employed, the box rental should be invoiced to the production. Speak to your tax office and see how they want you to file, it really should be employed and self-employed for those below Art Director grade so the expenses can be allowed for, we are all freelance at the end of the day and don't let the tax man tell you otherwise. September 7 at 6:21pm ·

[Peter Francis](#) All has its uses of course... man versus machine ... roll on the 2nd Arts & Crafts revolution ! September 7 at 6:40pm ·

[Susan Whitaker](#) Importing existing images, exporting for laser cutting, VFX or for more than one draughtsman on a single dwg, repetitive revisions CAD is superb. Full sizes, classical, one off details and plaster/timber work hand dwg is best. We need both. September 7 at 10:38pm

[Susan Whitaker](#) To charge box rental one needs to legally own the hard/software. It's in your contracts. But £250 cap for equipment covers a wacom and mouse. Another hot topic. September 7 at 10:41pm

[Adam O'Neill](#) Peter- I absolutely agree with you- but we can't ignore CAD unfortunately- we should keep our drawing boards alongside- there are benefits to both ways....- so don't let your drawing boards go! September 8 at 8:36am

[Paul Laugier](#) It seems to me there are several different strands of thought here.

As individual freelancers it's easy to be intimidated into getting the latest software for fear of being left behind. I'm using VW 2008 for stage layouts, site plans and paste-ups that include imported hand drawn work and I'm now doing working drawings with full size details that look pretty good to my eye. I still hate 3D renderings so I sketch over the computer generated wire frame to get something that I am happy with then import it back into the VW file. It's a texture thing and a time management thing too.

One of our many jobs is to get the best possible drawings to people who need them and in a form that is appropriate for their use. Directors want concept sketches, models and plans, workshops need working drawings and VFX would like some form of CAD file and so on. The Art Department should be the hub for all of this and be free to create drawings in whatever way best suits the end purpose.

CAD skills are part of our role and Production should buy the necessary software for use on that project as part of an overall strategy for that film. At the end of the job the software could perhaps be offered back secondhand to those who are up to using it or interested in learning. Embrace new technology but avoid getting caught in the pernicious upgrade trap if possible. Computers are certainly here to stay but lets not forget to keep observing and recording (by whatever means) the wonderful architectural details around us and that are the real vocabulary of Set Design. September 14 at 7:54am

[Adam O'Neill](#) Useful info Sue. It seems there's no easy answer to this. BTW my (and others) experiences with VW 2011 indicate that there are major software problems that restrict the speed at which the software will run, no matter how powerful the machine. I upgraded to a huge workstation with all the bells and whistles to run it- but there was very little performance improvement.

It was incredibly slow and unstable. Any other 3D software I used ran flawlessly. IMO There is a fundamental problem with the VW 2011 software architecture which is slowing the whole thing down. I'm able to get support and upgrades from my 2008 version without problems having bought the licence used. Apparently 2009 and 2010 versions are ok, but I haven't used them personally. Don't know about 2012...but as 2011 was so bad I'm not hopeful

[John Bernard West](#) My version of VW just locked-up my computer when I was striving to model a Victorian pub in 3D. Has anyone tried "Solid Works" it was demonstrated to me by a company in Leamington. It works like Sketch-up and... dimensions everything as you work. All the mechanisms like ball-sockets work and it will even calculate material strengths and weights. It is a shame that it is not one of the regular programmes used in the industry. September 8 at 10:39am

[Adam O'Neill](#) Very good 3D engineering software- SFX use it. £10,000 price tag might have something to do with it. September 8 at 11:33am

[Susan Whitaker](#) Info from Computers Unlimited UK main VW distributor.- There is no discount on single licenses, second and subsequent addit lic are discounted but only under one name. If sold on there is a transfer fee of £100 plus upgrade of £200 approx to make a single lic for new holder. So if your current firm buys a package as new owner you are req to re-register for a fee plus upgrade as a film company gets multi-lic discount which cannot be passed on, unless you buy them all that is.

VW 2012 is heavy and req serious hardware to run. Version 12 and 2008 are highly regarded but cannot be purchased from re-sellers. Ebay has sold them but must be legal, will incur transfer fee yet can be later upgraded. Older than v2008 now cannot be transferred or upgraded.
I've done both and tried the rest.



[Robert Wright](#) Re Vectorworks Software Licenses.

I can see that there could be an issue with ownership of the software license at the end of a film - e.g. could it be transferred to a new production company? If every new film has to buy a new license(s) for 6 months use, the software suppliers are on gravy-train!

We, at Bovilles, do have a line into the UK distributor for Vectorworks, so we have contacted them to see if anything can be done with some special licensing deals via the BFDG. We will see what response we get. September 7 at 6:51pm

[Adam O'Neill](#) On 'Prometheus' we managed to get the Production to buy 4 licences of VW 2011, at the end we had to hand them back, but they were prepared to do it. The only drawback is that VW 2011 is absolutely horrible. Don't buy anything beyond VW 2009 version, unless you like slower clunky software..... I'm planning to write a bit more about this for the newsletter at some point.... I've got VW 2008, which was quite reasonable 2nd hand.
September 7 at 4:33pm

[John Bernard West](#) Yes Remo. It is worth asking any organization for a discount if it gives them sales. The British agents say that they do not have much of a profit margin so going direct to the main suppliers would probably be the best route. The British suppliers would not give me a discount.



ART DIRECTORS GUILD

In line with our fresh liaison and association with the Art Directors Guild of America members might like to know that they can keep up with news from the US as we are able to access their bimonthly newsletter Perspective – please use this link to go directly to their media page:

[ADG Perspectives magazine.](#)

Also the BFDG has now been honoured with a link within the ADG website:

[BFDG resources link from our ADG big brother.](#)

Leading us into further news from across the pond the Chairman of ADG Thomas Walsh writes after traveling to the UK and Europe....

Dear BFDG

There is a new research center that has recently taken form in the UK that I would like to bring your attention to. It is the Institute for Screen Industries Research, which is based at the University of Nottingham, UK.

I was a guest in residence with this program this past summer and it was a very exciting and informative exchange full of ideas and future potential.

Dr. Gianluca Sergi is the Director of this new research center and he will be visiting the Guild on Wednesday Evening, November 9th, for a roundtable discussion about future trends in global studio production and infrastructures. I realize that you will not be able to attend, however, I would encourage you and the UK's Design Guild to begin to pursue a meaningful relationship with this emerging research center.

All the best, TW

From the College...

**Joining the dots –
or around the world in 80 studios**

The University of Nottingham in the UK has begun a programme of research projects, industry engagements with leading practitioners and partnerships with major studios to build the kind of research capacity and skill-base that are necessary to help filmmakers and studios alike build a more stable, sustainable and productive environment within which to work.



As our first research project we asked a 'simple' question: what is the role of traditional studio space in the digital age? The question has emerged out of debates around the introduction of digital technologies coupled with recent large investment in traditional spaces of production (see Warner investment in Leavesden in the UK, Cinecitta')

revamping of their Rome's studios, Pinewood opening studios in several countries, and the remarkable success of WETA in New Zealand).

By looking at key studios 'models' around the world, what they have in common and what differentiates them, and how studio production is changing the project provides a snapshot of what the future may have in store for studio production models, its infrastructures and how these may impact on the dynamics of filmmaking.

Tom Walsh

SPACE FOR TAS note too which DAD has and will get tonight



CineGuilds

meeting 20th Sept 2011

As you are probably aware, the BFDG is part of the Guild of Guilds – CineGuilds of Great Britain. They are very active working in conjunction and alongside UK Government departments, BECTU amongst others. The BFDG pays them a small fee for membership alongside grants it runs and is funded. With this link the Designers Guild are kept up to date with other Guilds movements, problems and benefits. This is to everyone's mutual benefit. Here are notes from the last meeting...

**Minutes (abbrev.) of a meeting of the Committee held on
Tuesday 20th September 2011 North Lodge, Pinewood Studios**

Present: Michael Johns – Vice-Chairman

Su Whitaker – BFDG Trevor Coop – GBCT John Grover – GBFTE
Jane Soans – GLM Jim Dowdall – GSAC Sandra Exelby – NASMAH

1. Apologies:

Apologies were received from: Joe Dunton, Chair; Jamie Harcourt and Dee Edwards, GBCT.

Joe's email included a proposal that he should step down as the active chair but remain as the Hon Chair. This led to a discussion of various proposals from the Secretary.

- a) That meetings should be held only once every three months. Discussions of matters arising between meetings would be facilitated by using the Yahoo discussion group.

Constituent Guilds would be asked to nominate a maximum of three representatives to be part of the Yahoo Group. However, there would be no problem about taking subjects raised in the Group back to either the Board or members of the Guilds if a member felt such input would be helpful.

- b) The Secretary proposed approaching Brian Bilgorri to act as Executive Chair, attending meetings and representing the Cine Guilds at events such as the BAFTA evenings and industry seminars. It was agreed that Brian's experience and background would be

useful in such a role. Joe would still be available to make contacts with organisations and people where requested to do so.

- c) In order to raise the profile of the Cine Guilds both within the Constituent Guilds and in the wider industry and government the Secretary suggested that the existing CineMasters website could be “adjusted”, so that the CineMasters information became a sub-directory of a Cine Guilds website; pages containing information and history of the Cine Guilds, details of events such as the BAFTA evenings, and a newsletter detailing current activities being undertaken would be added. There would also be a link to the Movie Crew website. The layout would be based on the CineMasters design, with the Skillset logo remaining on the CineMasters pages but not on the main Cine Guilds pages. This would enable CineGuilds to offer this place to potential sponsors who may be approached in the future.

If it was agreed to do this without meetings then the cost could be kept to a minimum – a figure of £150 was suggested. This would mean each Guild putting in £25.

It was agreed that the Cine Guilds should have a dedicated website – no modern organisation should be without one. It was further agreed unanimously that the figure of £25 should be manageable by all Guilds.

2. Minutes of Meeting of 24th February 2011:

a) *Correctness*

The Minutes were read and agreed, and signed by Michael Johns as Vice-Chairman

b) *Matters arising*

- i) The Secretary confirmed that another CineMasters event has been arranged at BAFTA on 7th November, majoring on Stunts with a Location Manager and Production Designer. Skillset has agreed to fund one more such events between now and next summer. The next event will take place in April; the Craft to be featured has yet to be decided. **See link below as Simon Bowles is the PD part of this event**

- ii) The Secretary detailed the responses to letters sent by Joe to various politicians and organisations.

- a) Ed Vaizey – re Visas for non-EU technicians.

The letter has been noted, but it was suggested that the proposals contained in the letter should be entered into the DCMS Film Policy Review which was launched in June. The Secretary has done this (see Item 4)

- b) Dinah Caine – re Film Industry Training Board

Dinah’s PA confirmed that this has been passed to Iain Smith, Chairman of the FITB to respond. Joe has not received this response and the Secretary has asked for a copy to be sent to Cine Guilds in case it has been sent to an old email address of Joe’s

- c) Sebastian Coe – re access to locations during the Olympics.

The response to this letter was simply an A4 copy of the full Olympic Events schedule (not including the Paralympics). Jane Soans suggested that this could be put onto the revamped Cine Guilds website and this was agreed.

3. Election of 2nd Vice-Chair

The Secretary confirmed that the Guild of Location Managers should nominate the second Vice Chair. Jane Soans told the meeting that this had not yet been discussed by the GLM; she thought it likely that she would be nominated.

4. DCMS Film Policy Review

The Secretary gave the meeting a printed copy of the submission made to this. She pointed out that the suggestions made in that were those agreed by Cine Guilds prior to the letter being sent to DCMS earlier this year.

There were several people who felt that activities connected subjects such as the problems of incoming (particularly US) non HoD crew should be discussed and if possible co-ordinated with The Production Guild. It was agreed to invite a representative of the Production Guild to attend the next meeting of the Cine Guilds committee to “discuss matters of mutual interest and the way forward for future relations between the two organisations”. The Secretary will draft this letter and circulate it to those present at the meeting before sending it.

5. CineMasters – Skillset/Craft Academy

The Secretary confirmed that following discussions earlier in the day the Craft Academy has agreed to fund up to three CineMasters events at colleges outside the Film Academy network, including two outside the Greater London area. These would be similar in format to the events at BAFTA, but would have only two speakers rather than the four at BAFTA. However, these speakers would be paid for their time, unlike the speakers at BAFTA. It is hoped that these events will raise the profile of CineMasters in academic circles and revitalise the project.

6. Any Other Business

a) Information from Nasmah

Sandra explained that the BBC appears to have put in place a policy of giving priority to Hair and Makeup specialists living outside the M25 for work in Bristol, Cardiff and Manchester. The only way round this appears to be to form a company with a registered office outside the M25. Jim pointed out that this would require the company to have its own public liability insurance.

b) China Theatre and Cinema Exhibition – Guangzhou 2012

The Secretary showed the meeting an email inviting CineMasters to become Media Sponsors for this event – apparently at no cost. It was agreed that once the website is revised she should follow this up.

Cine Guilds and Cine Masters websites :

www.cineguilds.org www.cineguilds.org/cinemasters/

Links: BAFTA event with our own Simon Bowles <http://www.bafta.org/public-event.html?Pevent=com.othermedia.bafta.model.BaftaEvent-L-6199449>



Screen Craft Rights

The history of the BFDG and the 'German Residuals' goes back over 25 years, longer than my membership. Due to my position with the film business and do not anticipate to benefit from the scheme I've never closely followed the story. However I've put together a little history lesson to explain in my view What on Earth it's all about? The BFDG has yet to form an official stand but have a pending meeting with SCR to discuss our position.

John French's Collecting Society built from inside the BFDG was designed to get royalties for HoDs (Head of Depts) or designated personnel from a TV or Film production that was screened on German television. We knew there existed a large pot of collected fees going back years waiting to be claimed. Guardian and administrator of which was and still is Bill Kunst. After a hugely complicated legal and confusing application requirements we finally got the payments started. John French has specialist knowledge in Authors rights and by default collecting Societies, he lead this campaign. Then starting with a recent period claims began, then we intended to cover earlier, indeed back about fifty years. The BFDGs Collecting Society operated on behalf and in conjunction with the combined Guilds.

The exciting prospect was that once we opened the first gate this would ease the method and legally accepted passage of funds to rightly entitled crew from and to all over Europe. Covering current Film and Television productions then going back decades of documented aired productions and even getting monies sent to deceased member's families. The latter detail being funded by default with us searching for surviving beneficiaries relatives allowing us to claim on their behalf this being self funded.

The reason for the German organisation making our journey convoluted is open to speculation.

However a key problem was conflicting interpretations of European Copyright Law.

The BFDG Collecting Society failed as we as an organisation could not fund the administration from our membership subscriptions, as it was designed to be self supporting independent wing of the Guilds. After collating information and documents claimants were only allowed to proceed through our office in accordance with our German Residual agreement, which in cases was detailed and long winded as not being an easily searchable database. The payments were supposed to be a lump sum at regular periods paid to the BFDG from which we took a very small percentage as due to John French's fees being low and overheads small. Bill Kunst's office sent all cheques directly to the individual. This forced us to request this percentage direct from the members, increasing admin, time and mostly being unsuccessful.

After BFDG withdrew from acting as a CS we advised that members could claim directly as an individual, which some have successfully done. Due to lack of public knowledge and with out a widely known method of claiming many have not applied.

Therefore after years of investment and negotiation achieving payment agreement, the Collecting Society had a slow death due to being unable to fund it's own administration. Activity went dormant as no change in policy or indeed no one to resolve a problem that has been going over twenty years! Martin Spence, the now Assistant General Secretary of BECTU has been involved with a new group to take over from the Collecting Society amongst other names. He stimulated our retreat from residual collecting. Having

stronger resources and better associated links to Bill Kunst's office we agreed to end our agreement thus enabling a smoother pick up from a new organisation now called Screen Craft Rights (SCR).

CineGuilds of Great Britain are linked to this SCR and advised the BFDG that a large lump sum has now been paid to the SCR who are actively searching for the beneficiaries. Kevin Phipps, Chair of BFDG has contacted SCR inviting them to our meeting for an exchange of information and to enquire benefits of the BFDG as a whole being affiliated thus streamlining members claims.

Currently the SCR requires £35 as one-off registration to allow payments to be made to claimants.

The BFDG currently is assessing the situation and does not yet endorse this society due to historical events and has not yet an official position. However method of administration and working agreement is fundamentally different from the original Collecting Society as the BFDG established. Bill Kunst has entered a new working arrangement with the SCR which is seeing a free flow of information and monies under different links and methods.

The BFDG invites personal opinions and experience to support action. Any meetings and information with regard to the SCR will be reported to the membership.

Ref -

What is a Collecting Society... http://en.wikipedia.org/wiki/Copyright_collective

What are Residuals...

http://en.wikipedia.org/wiki/Residual_%28entertainment_industry%29

What is the SCR... <http://screencraftrights.org/>

What are Lending rights... http://en.wikipedia.org/wiki/Public_Lending_Right Usually linked with the printed page

Any member that has opinion positive, negative or neutral are welcome. This simple email has highlighted a neglected tool once essential in Art Department life... Union representation. As Frank Walsh pointed out last AGM a closer relationship is mutually beneficial. This is a road to take.

Dear Kevin;

After a discussion with someone I raised the points that they made with BECTU. Is this worth putting in the newsletter? The BDG does say that it is not a trade union and members should join BECTU for support.

John,



BECTU
BROADCASTING
ENTERTAINMENT
CINEMATOGRAPH &
THEATRE UNION

"Dear Martin;

Have been talking to a long established Art Department professional today. The cost of the kit that he is expected to bring with him is in the range of £7,000. Not only has he got to buy a computer that will run high-end CAD programmes he also has to purchase the software which rapidly goes out of date and have to be upgraded or replaced. Originally, the American film company did not want to pay for this at all, but a "box fee" of £25 per week on a multi-million dollar budget feature was agreed. Where could you

rent thousands of pounds worth of new equipment for that sort of fee? Even if the person is not working the costs do not stop; they are probably still paying-off the loans for hard ware and soft ware.

He says BECTU are not representing the Art Department. I thought that if someone is being ill-treated other members support them. He obviously does not think that the camera or lighting crew would support him. If Art Department people on the major features are treated like this, what hope is there for the rest of us? He says that he is disillusioned with BECTU and Art Dept. rates are falling while other department's rates are increasing.

Regards
John West
WM RPD

Reply from Martin Spence, BECTU

John

I haven't looked after the Art Dept. Branch for several years – but Tony Norton, the responsible official, is off work right now so I'm replying.

We have made many, many attempts to build a strong active Branch but without success. I completely understand that members don't want to spend hours in meetings but – except for a faithful few – I have never detected an appetite for any involvement from Art Dept. members. This makes it difficult for us to do anything from Head Office: we need something to work with.

However, if individual members like your colleague have a problem they can and should come to us for support. We can't do anything about it unless we are told.

Martin (Spence) BECTU Head Office



BRITISH ACADEMY
OF FILM AND TELEVISION ARTS

BAFTA Lecture – Simon Bowles



MAKING BETTER MOVIES

This is an ongoing series of events organised by Cine Guilds (as a part of the CineMasters initiative) in partnership with BAFTA and Skillset and held at BAFTA in Piccadilly. These talks are aimed at serious film students and emerging professionals; they also attract established industry professionals who want to help promote better practice and understanding

Each event is focused on a craft not generally taught on film courses (Script Supervising or Location Management for example) and look at how they work alongside other departments, particularly the three major ones

[8th November 2011](#)

This event is about the links between Stunt Co-ordinators and Location Managers and Production Designers.

The panel will be:

Jim Dowdall	Stunt Co-ordinator (Wild Target, The Descent: Part 2, "The Bill", "Top Gear")
Sarah Franzl	Stunt Co-ordinator (Assist on Harry Potter and the Deathly Hallows and Pirates of the Caribbean: On Stranger Tides)
Nick Fulton	Location Manager (Captain America, Children of Men, Gulliver's Travels)
Simon Bowles	Production Designer (Centurion, The Descent, Doomsday)

with Paul Weston giving opening keynote remarks about the craft.



CTBF <http://www.ctbf.co.uk/> should be brought to the attention of our members. For a low sub £25 the benefits (the older the better for mobility scooters, household and more) are good but only avail to those with 30 yrs exp.

The Cinema and Television Benevolent Fund

The Cinema and Television Benevolent Fund (CTBF) is the leading UK charity for people working behind the scenes in the film, cinema and television industries, whose careers cover all aspects of pre-production and beyond, from script to screen and in a variety of roles. For creatives, production professionals, marketers and administration staff, the CTBF exists for those with a need.

Through donations, membership subscriptions, the sale of grand draw tickets and monies raised from events including The Royal Film Performance™, we are able to help more than 1,000 beneficiaries and their families every year.

The CTBF has been offering practical and financial assistance to those who have worked in a paid position within the industry in the UK for at least two years and who have been affected by illness, bereavement, accident or unemployment.

This may include help with utility bills, living expenses, childcare, back-to-work grants and housing support. We also help with the emotional support that so many people need.

John Brabourne Awards

We help new talent to establish their careers in film, television and many related industries. The John Brabourne Awards offer many opportunities through cash grants and sponsorship schemes. In particular, the scheme helps those who are disadvantaged in some way, either through lack of funds or through setbacks in their careers due to accident or illness

For further information about the John Brabourne Awards, or any of our sponsored awards, go to the [John Brabourne website](http://JohnBrabourne.com) or contact Johanna Clement on 020 7437 6567 email j.clement@ctbf.co.uk.

Silver Membership (entry membership)

Only £25 per year. Join now and receive the following:

A pair of cinema tickets* to your choice of Apollo, Cineworld, Empire, Odeon, Showcase or Vue cinemas (for new members only or for existing members transferring to Direct Debit on renewal)

Discounted tickets to the Royal Film Performance™

Preview screenings of your favourite blockbusters

Preferential booking status on CTBF events throughout the year

Free members' screenings

AGM invitation – lunch and screening

Discounts for BFI, Variety magazine, Screen International and many more

Our Patron

HM Queen Elizabeth II

Vice Patrons

Lord Puttnam of Queensgate, CBE

Lord Attenborough of Richmond, CBE

Sir Alan Parker, CBE

Lord Grade of Yarmouth, CBE

Sir Sydney Samuelson, CBE

Sir Paul Fox, CBE

Jeremy Thomas, CBE

Barbara Broccoli, OBE

Michael G Wilson, OBE

There is more to the CTBF than first glance. The CineGuild has many firsthand stories praising the benefits of membership. As a background, the Broccoli family has donated millions to the fund over the years as highlighted last CG meeting.



Creative England will be operational from October 2011, with the core purpose of supporting the sustainable growth of independent creative businesses, and the talent that feeds them, in every part of England outside London.

This new organisation will build on the work of the Regional Screen Agencies that, for the past ten years, have assisted the development of the film, TV, interactive, games and digital media industries, and the growth of film culture in England.

One of our first objectives will be to establish a new infrastructure for film in the English regions, to ensure continuity for the film industry in the regions, laying the foundations for the development and sustainability of a vibrant film and moving image culture outside London.

We will endeavour to:

- Ensure that the best film talent is supported, by developing creative talent and distinctive voices
- Nurture film culture, increasing choice and growing audiences, supporting innovative approaches to exhibition and distribution of film, with a focus on film heritage, film festivals and film archive
- Help maximise inward investment, attracting and supporting film production in the English regions

But that's not all we'll do.

As well as supporting Film, Creative England will also support Television, Games, and Digital and Creative Services.

Creative England will be the first joined up, dedicated support agency for the creative industries outside London. We are working hard to get this structure right, and we'll release more details soon. - <http://www.creativeengland.co.uk/>



The key elements for inclusion are

- Love of the film business
- Practical knowledge and experience
- Motivation
- Progressive approach
- Guild understanding

Now this is a new angle in all the 65 years this organisation has run. The film business has moved very fast in the last ten years, so adapt, survive and thrive is our guide. Normally the New Vice-Chairman is approached directly to assess suitability after a sustained period of discussion with trusted colleagues and those with Guild knowledge. We would now like to request those with interest in this position to contact Kevin Phipps or Su Whitaker to lodge application for this role, this will not be publicised.

One enters as background role as Vice-Chairman for a two year term prior to automatically becoming Chairman for further two years. Current and previous holders of this position have traditionally been very supportive and always on hand for advice and help.

Currently this position is not publically debated or voted in.

GUILD bean counter role..

It's actually pretty straight forward as we have chartered accountants that do the real number crunching. So what the does the job involve, let's hear from the main man, backbone of the Guild... Malcolm.

Now that we are no longer a collecting society, being treasurer consists of...



- Entering the monthly bank statement into an accounting spread sheet, divided into income and outlay categories, and recording subscription payments into a membership spreadsheet.
- Invoices passed on by Mads are filed in date order to match the bank statement.
- About two hours work per month which allows you to keep an eye on our balance.
- Once a year you deliver the account books to our accountants and have a half hour meeting with them to answer any enquiries.
- The cheque book is kept by Mads our Guild secretary who obtains the necessary signatures when required. Thus a knowledge of our current balance is necessary for when the treasurer is asked if we can afford a project.
- When working abroad Mads keeps the statements and invoices for filing, six months away takes about a day and a half to catch up.



Pinewood Library... Want to visit?

Access to the library is actually currently very simple.

1. Get into Pinewood, use your own ways on getting through Checkpoint Charlie.
2. Go to the old Stills dept. this is behind the Carpenter's Shop and attached to Effects Associates building.
3. Ask for Andy (he isn't the keeper but he knows us and the library room)
4. Switch lights on (can be tricky in the dark)
5. Copy, print, photograph to your heart's content.
6. Leave everything as you found it or tidy up if required.

This procedure will be updated with increased security.

This is the obvious, **DO NOT REMOVE BOOKS FROM PINEWOOD.**

A few of the precious books were 'taken' and sold to Specialist book shops.

This was discovered and steps taken, the film world is very small. Mmmm!

This is a **unique** source, use it, take care of it, it is irreplaceable.



Some of our members may have recently been available for work...

Contact the office for the latest availabilities.

John Fenner – SAD / Snr AD / AAD / Snr D / D

David Wood – Snr D / D

Keith Weir – SA / CA

Darren Tubby – AAD / D

Liz Griffith - SD

James Gemmell – Sc A –

James Hambidge – SAD / AD / AAD / Snr D

Toby Britton – AD / AAD / Snr D / D
Su Whitaker – AD / AAD / Snr D / D
Paul Laugier – AD
Peter McKinstry – CA
Justin Brown – AD
Luke Edwards – Assist SD
Heather Noble – ADC
Martin Asbury – SA
Frederic Evard – AD
Tom Whitehead – AAD/D

Affiliates - Chloe Kleetsa, Jon Meakins

Provisional list; intended for Supervising Art Directors and general notifications.
For Production Designer availability contact the office.
Like most members of the British Film Industry, we are open to offers !

NEW MEMBERS..

May we welcome the following new members who have joined the Guild over the last month. We hope your time with us will be a long and rewarding one:

Paul Laugier – Art Director
Dominic Capon – Set Decorator
Stephen Forrest Smith – Story Board Artist
Matthew Clark - Affiliate

PRODUCTION NEWS

In Production UK...

Dark Shadows / PD Rick Heinrichs / SAD Chris Lowe
World War Z / Longcross / PD Nigel Phelps / SAD Jon Billington
Bond 23 / Pinewood/ UK / Dir Sam Mendes / PD Dennis Gassner / SAD Chris Lowe
Snow white and the Huntsman (Trilogy) / Pinewood
Bourne Legacy (Bourne 4)
Iron Lady / Shoot Spring 2011 / UK
Trance / 3 Mills / PD Mark Tildesley / Dir Danny Boyle

In Production USA, Europe and beyond...

After Earth / PD Tom Saunders / Str Will Smith
Cloud Atlas / Berlin / PD Owen Patterson / SD Peter Walpole
Tron 3 : Uprising
Django Unchained / USA / Dir Quentin Tarantino
Superman - Man of Steel / USA / in prod
Hunger Games / USA / Dir Gary Ross
Now you see me / Dir Louis Leterrier
Guns / Str mark Wahlberg - Comic book story
The Silver Linings Playbook / USA / Dir David O. Russell
One Shot / Graphic Novel / Str Tom Cruise
The Paperboy / USA
G.I. Joe 2 : Retaliation / New Orleans
Resident Evil : Retribution / Canada / PD Kevin Phipps

The Hobbit: An Unexpected Journey 1 / NZ / Peter Jackson
Expendables 2 / Bulgaria / Shoot Sept 2010 / Dir Simon West

Pre-Production...

A Fantastic Fear of Everything / Shepperton & London loc / Dir Crispian Mills / Str Simon Pegg

Arthur and Lancelot / UK

My Fair Lady / UK

Star Trek (prequel 2?) / Paramount / USA / Dir JJ Abrams

Dark Tower / USA / Stephen King novel / Dir Ron Howard

The Man from U.N.C.L.E. / USA & Europe

Les Miserables / UK & Europe

Iron Man 3 / Dir Shane Black / Str Robert Downey

J. Edgar / USA / Dir Clint Eastwood

Post-Production...

The Dark Knight Rises - Batman 3 / UK wrapped, now US shooting

Penciled Productions...

The Great Gatsby / Dir Baz Luhrmann / Str Leo DiCaprio, Tobey Maguire

The Gray Man / Dir James Gray / Str Brad Pitt

ID Theft / Str Jason Bateman

The Crow 3

Magic Mike / USA

Bernie / Dir Richard Linklater

Mud

Beetlejuice 2 / Warners Bros / Dir Tim Burton

Horizons (aka Oblivion- a graphic novel) / Dir Joseph Kosinski / Str Tom Cruise

Noah / Dir Darren Aronofsky

Out of the Furnace / Dir Scott Cooper

Fantastic Voyage / Dir Shaun Levy / Prod James Cameron / Str Will Smith

A Star is born / Dir Clint Eastwood / Str Christian Bale? Beyonce

Killer Joe / Dir William Friedkin

Bladerunner prequel/sequel? / Dir Ridley Scott / Alcon Entertainment

The Wild Bunch (re-make) / Dir Tony Scott / Warner Bros

The Seventh Son / Dir Sergey Bodrov / Str Jeff Bridges

The Key Man / Dir Brian De Palma

Dark tower / Rush (biopic Niki Lauda) / Spy vs Spy (Mad Magazine character) / all by Dir Ron Howard

The Lone Ranger / Disney / USA / Dir Gore Verbinski / Prod Jerry Bruckheimer / Str Johnny Depp, Helena Boham-Carter (now back on track)

The Burial? Untitled / Dir Terence Malik / Str Ben Affleck

Untitled (Scheduled after Affleck film) / Dir Terence Malik / Str Christian Bale

Oldboy / Dir Spike Lee / Str Christian Bale?

The Last Photograph / Dir Zack Snyder

Ghostbusters 3 / Dir Harold Ramis / Str Dan Aykroyd

364 (based on novel SafeHouse) / Dir Ron Howard

The Last Stand / Dir Kim Ji Woon / Str Arnold Schwarzenegger

Rush / James Hunt Biopic / Dir Ron Howard / UK

Hobgoblin / HBO pilot / USA Dir Darren Aronofsky

Kick -Arse 2 : Balls to the Wall / UK / Dir Matthew Vaughn

The Company You Keep / USA / Dir Robert Redford / Prod Nicholas Chartier / Str Robert Redford, Shia LaBeouf

The Hobbit: There and Back Again 2 / NZ / Peter Jackson
Hangover 3 / USA / London / Mexico
Die Hard 5 / USA / Dir Joe Cornish
R.I.P.D. / Dir Robert Schmentke / Str Kevin Bacon
Cleopatra / Str Angelina Jolie
American Gods / HBO / USA & European loc
Spaceless / Dir Cary Fukunaga
Green Lantern 2 / Australia
Serbian Education / Europe
Pacific Rim / Dir Guillermo del Toro
Percy Jackson : The Sea of Monsters / Dir Thor Freudenthal
Umbrella Academy / Dir Rawson Thurber
Tell no one / Dir Ben Affleck
Dune / Mexico 2012
Argos / Dir & Stars Ben Affleck
DeadPool / 20th Century Fox / USA / Dir Tim Millar
Labor Day / USA / Dir Jason Reitman
Wonder Woman / USA
Lamb of God / Dir Diabolo Cody
Gangster Squad / Dir Bryan Cranston / Str Sean Penn
Vipka / Dir Philippe Caland / Str Forrest Whitaker
Black Hats / Str Harrison Ford
Rise of the Planet of the Apes TV Series
Parade's End / HBO
Thor 2 / USA ? Dir Brian Kirk
Guardians of the Universe / USA / Marvel
Ant-Man / USA / Marvel
Doctor Strange / USA / Marvel
Logan's Run
Mass Effect
Captain America 2
Bladerunner 2
Wolf Creek 2
Autobahn / Dir Mark Steven Johnson / Str Nicholas Cage
The Bricklayer / USA / Str Gerald Butler
Catching Fire sequel to Hunger Games / USA
Gods Behaving Badly
Battle of Artemisia
War Games 2 / USA
Greetings from Tim Buckley / USA
Wolverine
Neighbourhood Watch
One Shot
The Humbling
Les Miserables
Avatar 2 & 3
Myth / Dir James Cameron
Jurassic Park 4 / Dir Steven Spielberg?
Pirates of the Caribbean 5

Movie News

John Carter of Mars / Disney / re-shoots still
Wolverine / Delayed to 2012

Available for work ? ... please keep us informed, we'll pass your name on.
But we rarely publish enquiries: unless requested to.

FROM THE RUMOUR MILL... And some of this info has to be considered just so.....If any Guild members have any more definitive information then please let the office know immediately!.....Please check with any individuals mentioned regarding availability... And do not quote or rely on any of this information!...

Rumours are published for the benefit of the membership only! Please let us know if anything is wrong, and it can be corrected.

Some enquiries the Guild has received have asked us not to publish information but would like to know available crew. So please keep us informed as this happens fairly frequently but we always respect privacy.

Last but not least!! Your opinions mean a lot to us!!

BFDG Questionnaire

Let us know what you think about the Guild ?? The committee wants to know how well they are serving the membership, so to have your say please fill in the questionnaire which will be attached with this newsletter. All feedback can be sent anonymously if you wish, but whatever you do please let us know.....

And Finally,
Do please, feel free to contribute to the newsletter, by way of comment, with some copy material, news or any info for the RUMOUR MILL....anything that is seriously wrong then please post on Facebook!

Please send contributions via Maddie in the office or to me directly by email.
All submissions gratefully received.

I am aware that many people, other than members of the Guild, have sight of, and read this Newsletter each month. If you would like to apply to become a member, or express a point of view to the wider membership then please do sign up and get involved.

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p.s. Just to end on a Harry Potter note!

Harry Potter and the Compendium of Utterly Useless Trivia

Notebook by Alan Coren

Here are a few statistics about J. K. Rowling you may not yet have read.

1 If all the published copies, hardback and paperback, in all translations, of the six Harry Potter books were laid flat, edge to edge, they would entirely cover Brazil.

2 If, however, the Brazilian rainforest continued to be reduced at the current rate, by the afternoon of April 17, 2057, there would be room only for a single-volume tower of all the published copies of the, by then, seven Harry Potter books. It would be 48,977 miles high. It would be the only pile of books visible from Mars.

3 Had, on May 16 last, J. K. Rowling put all her income from the five published Harry Potter books on Archer's Folly in the 3.15 at Haydock Park, which came in by a short head at 100-1, she would have become richer than Bill Gates by £135.84. If, though, she had waited until this week's publication of the sixth book and put all her accumulated money on Jiminy Cricket in the 2.45 at Sandown, she would now be in a position to buy North Dakota.

4 The combined weight of all the six Harry Potter hardbacks, in all translations, is 143 tonnes heavier than Mount Snowdon. Were this to be added to the combined weight of all the six Harry Potter paperbacks, it would be 61 tonnes heavier than Ben Nevis.

For more utterly useless trivia go to :

<http://www.timesonline.co.uk/tol/comment/article545786.ece>