

An Investigation into The **Sustainability, Hierarchal** **and Developmental** **Progression of a** **Freelancer in The Film** **and Television Industry**

By Jake Bourton

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Abstract

This research essay uses investigative techniques to delve into the validity of a freelance career as a sound department professional in the film and television industry. Throughout the essay themes of sustainability, hierarchy, skillsets and the developmental progression pathways are discussed and critically analysed. Particular focus is placed on issues such as networking, organisation membership, skills needed for each role within the sound department and the opportunities situated around Wales, providing a comprehensive overview of the industry. The research essay is then summarised with a clear, concise and accurate conclusion deriving from all evidence gathered to conclude the effectiveness of a freelance career in film and television.

Figure List

Figure 1 – Sound department rates and hierarchy – Page 13 - (BECTU, 2017)

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Introduction

This creative venture will become the final step in setting up as a professional freelance sound engineer working within the film and television industry.

The most effective way to develop the aforementioned venture into a successful, sustainable and profitable career pathway is to implement some of the third-year major project aspects, like the name “Jake Bourton Sound”, experience, network and practice treating it as a continuation as opposed to a completely new project.

Much of the research will derive from an investigation into the sustainability of the industry and a business framework. On first entry to the professional industry, starting out at the bottom of the department will be likely in the majority of cases. The most beneficial pathway to follow will be setting up the venture on a sole trader basis, learning about invoices, tax, national insurance, negotiating a fair rate of pay along with associated costs.

While the business set up is the groundwork for the project, further aspects are needed to create a successful freelance career. These are:

- Networking – This will be a natural bi-product of working within the industry, emails will also be sent to head of sound departments and networking events attended.

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- Finding work – This will link in to the networking side of the project, to expand opportunities agents will also be contacted.
- Future planning – Analysing the development of career paths in the industry, how long it takes to move up the ladder along with a timescale plan for 5 years time.
- Up to date professional CV – This is often required by head of departments when considering taking on an employee.
- Up to date show reel – This has a similar purpose to a CV, allowing people to examine previous work through a visual/audial medium.
- Career development package – This will serve as a comprehensive CV, including; biography, images, testimonials, show reels, filmography, experience, education, skills and availability.

The artefacts to be developed during this venture will be; the business set up as a professional freelancer, CV, show reel, extensive network of professionals and a career development package.

Upon completion of this creative venture the outcomes will be a strong business base to begin working legally and legitimately as a full-time freelancer, while simultaneously preparing all the tools, contacts and experience needed to break into the industry upon graduation.

Aims and Objectives

- Create professional show reel, CV and career development package
- Work in industry and set up as sole trader
- Develop long term career plan
- Keep skillset up to date

Project Specific Research

Freelance career sustainability relies heavily on the value and investment of the market being entered. To make the research as relevant as possible to this venture, particular focus will be placed on the industry within Wales. There has been much investment within the Welsh broadcasting industry in recent years, the BBC have invested an estimated £120 million in moving their headquarters to a more central location in Cardiff (Barry, 2017). Similarly, S4C have moved their headquarters to a more rural location in Carmarthen, lower rent will provide the organisation with a more sustainable future, initial construction costs are estimated at around £10 million (Williamson, 2017). This investment not only comes from pre-established organisations, but also a new international production company Bad Wolf, building a studio in Cardiff Bay to accompany it's Los Angeles studio in the U.S. Estimated figures for this is £7 million (Barry, 2017), along with a combined investment of £50 million for two of the company's upcoming productions *A Discovery of Witches* and *His Dark Materials* (Pyke, 2017). From this evidence, along with smaller Welsh

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companies stated below, the market has plenty of promising investment resulting in a thriving industry within Wales.

- Dragon Studios, Llanharan – *Will Season 1* (Price, 2016)
- Bay Studios, Swansea - *Apostle* (Griffiths, 2017)
- Roath Lock Studios, Cardiff – *Dr Who* (Wightwick, 2012)
- Bait Studios, Cardiff - *Bang* (Bait Studio, 2017)
- Ffatti Ffilms, Llanelli – *Tin Town* (BBC Wales, 2017)

To make the venture successful one of the most important aspects is networking, without an extensive network of professionals searching for work will be much more difficult and has a high risk of failing. When working within the industry networking is a natural bi-product, other steps can also be taken to increase networking efficiency and potential.

One of the options available is to decide on a desired network of professionals and contact them directly (see appendix I). This is a form of personal selling proven to work in the industry due to the like-mindedness of the new entry and the established professional. Often the person who is being engaged in an attempt to network has been in the same position as the new entrant and are happy to give advice or offer work (Friend, 2014).

The Media and Entertainment Union BECTU (Broadcasting, Entertainment, Communications and Theatre Union) offer members a variety of networking events and training courses. One of the largest and most well-known is the annual Freelancers Fair being held at the Royal Institution in London on the 27th of April 2018. The event consists of seminars, workshops, networking opportunities and exhibitors attracting freelancers from all over the UK (BECTU, 2017). Another useful asset is offered by the company in the form of a directory specifying upcoming productions and useful contacts who can often make work available to the freelancer. Other benefits include:

- BECTU Plus – Discount on a variety of services and retail stores
- Benevolent Fund – Grants and funding for members in financial difficulty
- Collection Societies – Collect money for secondary uses of work
- Death Benefit – Available to collect by next of kin after 5 years membership
- Hearing Healthcare – Advice and support for hearing issues
- Insurance – For freelancers/small businesses
- Job Search Services – Crewbus (website advertising freelancers) and Early Bird publication (upcoming production list)
- Legal Services – Employment matters and personal injury
- Pensions – Pension scheme
- Script Registration Service – Assisting with copyright protection of scripts
- Tax Consultant – Accountancy support (BECTU, 2017)

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AMPS (The Association of Motion Picture Sound) is an organisation dedicated to sound professionals in the film and television industry. It is notoriously difficult to become a member of this organisation as they pride themselves on having only the highest quality professionals as members. To gain membership the individual must receive sponsorship from four current members and have a minimum of six years experience (AMPS, 2017), ensuring only talented and professional people are accepted. Although this is the case, student membership is exempt from this process by having to only receive written confirmation from the institution but will not be fully fledged members (AMPS, 2017). Benefits of becoming a member of the organisation are:

- Access to the AMPS Website
- Your contact details visible in the membership directory
- Availability indication on AMPS website
- Access to AMPS Connect and Forum
- Meetings and Socials - Networking with peers
- Use of AMPS suffix after full member's name
- AMPS Journal publication
- Shop front on AMPS website for sales/wants
- Free screenings at top industry and West-End venues
- Downloadable archive of presentations and meetings
- Guidance on recommended Standard Sound Equipment
- Sustaining members' show at the AMPS AGM - meet the suppliers
- Manufacturer's meetings – new and updated equipment/facilities

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- Private health insurance
- UK Screen Association representation
- Discount with Cotswold Outdoor Ltd
- Up to 25% discount with Nordic Life
- 10% discount at Paramo Clothing
- 20% discount on Sound In Sync software
- 25% discount offered at Audio-Technica
- Up to 20% discount on new VW Commercial Vehicles
- 20% discount on Sound Particles software

Along with the many discount, information, manufacturer meetings and networking privileges available, AMPS also operate as a form of agency, advertising their full members online and showing availability through online calendars. From the perspective of a new entrant to the industry, it can be seen that these benefits particularly the networking opportunities can be extremely beneficial in the short and long term running of the business (AMPS, 2017).

Sara Putt Associates is an agency that has been running for 20 years based in Shepperton Studios London, offering representation for professionals in the film and television industry (Sara Putt Associates, 2017). The organisation has an impressive roster of head of department professionals such as production mixers, they also nurture and coach professionals beginning their career in the industry. This is done through the Sara Putt Agency trainee and assistants scheme, giving new talent an opportunity to gain more work and training to hone their skills in the industry.

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To be eligible for the trainee and assistants scheme you must be a UK resident, have a minimum of two professional credits and have less than three years industry experience. For the trainee scheme the organisation are looking for people who:

- Want to build a sustainable freelance career
- Want to learn how to sell themselves
- Interested in networking with peers
- Are willing to invest time putting their skills into practice
- Willing to be proactive and create more opportunities for themselves

Once the training scheme is completed the individual is taken on by the agency, given access to the organisation's contacts, has a profile on the website along with opportunities to gain high-end work in the industry. This training scheme will help to build a more sustainable career for freelancers entering the industry by offering more regular work than going at it alone (Sara Putt Associates, 2017).

Many other similar large agencies do not cater for individuals starting out within the industry and mostly cater to head of departments such as production mixers, which does not make these organisations viable for the business. Some of these can be found below:

- Gems Agency (Gems Agency, 2017)
- The Crewing Company (The Crewing Company, 2017)

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- My Crew (My Crew, 2017)
- TOVS (TOVS, 2017)

Developing a sustainable freelance career often requires a lot of work and perseverance. In the creative and collaborative environment, it is important to work as efficiently as possible while on set and off building a strong reputation. Investing time into the business is key to making it a success Alex Mill advises *“Once you make your rent with your freelance job, quit any other job. Instead, step up your game, keep in touch with people that you have an existing work relationship with, ask them if they have anything coming up and research new clients/companies you’d like to work for. Work attracts more work and you only learn by doing.”* (BECTU, 2017). The theory of work attracting more work develops a greater understanding and realisation of the importance of networking within the industry. Sound recordist and mixer Olga Fitzroy advises *“Value all your client relationships, even ones from years ago that you haven’t worked with for ages. You never know when they’ll come in handy.”* (BECTU, 2017). This evidence shows it is beneficial to not only keep in touch and network with new professionals but also the ones previously worked with.

The hierarchy of progression in the film and television industry, from a sound department standpoint is a valuable area to gain knowledge and expertise, due to it’s link to career sustainability and development. Researching into this area and the

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skillsets required develops a deeper understanding of the industry allowing a long-term career plan to be mapped.

Figure 1 (seen below) shows the sound department hierarchy in film and television from an on-set perspective. Along with pay rates, which reflect their hierarchical position within the chain of command. By examining this information, it is clearly seen, to make a comfortable living wage it is often essential to move up the ranks to a more senior position. The progression chain can be seen below (BECTU, 2017).

	TV Factual, Documentary, Corporate, News		Studios and Obs		TV Drama		Feature Film - lower budget		Feature Film - major budget		Commercials (weekdays) - see APA card	
Production Sound Mixer	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols
Hour - base rate					31.22	35.00	35.68	40.00	47.28	53.00	45.76	51.30
8 hours on camera					249.78	280.00	285.46	320.00	378.23	424.00		
10 hours on camera					312.22	350.00	356.82	400.00	472.79	530.00	457.63	513.00
11 hours on camera*					359.05	402.50	392.51	440.00	520.07	583.00		
9 hour CWD*					312.22	350.00	356.82	400.00	472.79	530.00		
10 hour CWD*					359.05	402.50	392.51	440.00	520.07	583.00		
50 hr week*					1561.11	1750.00	1784.12	2000.00	2363.96	2650.00		
55 hr week*					1795.27	2012.50	1962.53	2200.00	2600.36	2915.00		
First Assistant Sound	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols
Hour - base rate					26.76	30.00	28.55	32.00	36.57	41.00	36.66	41.10
8 hours on camera					214.09	240.00	228.37	256.00	292.60	328.00		
10 hours on camera					267.62	300.00	285.46	320.00	365.74	410.00	366.64	411.00
11 hours on camera*					307.76	345.00	314.01	352.00	402.32	451.00		
9 hour CWD*					267.62	300.00	285.46	320.00	365.74	410.00		
10 hour CWD*					307.76	345.00	314.01	352.00	402.32	451.00		
50 hr week*					1338.09	1500.00	1427.30	1600.00	1828.72	2050.00		
55 hr week*					1538.80	1725.00	1570.03	1760.00	2011.60	2255.00		
Second Assistant Sound	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols
Hour - base rate					21.41	24.00	21.41	24.00	26.76	30.00	27.56	30.90
8 hours on camera					171.28	192.00	171.28	192.00	214.09	240.00		
10 hours on camera					214.09	240.00	214.09	240.00	267.62	300.00	275.65	309.00
11 hours on camera*					246.21	276.00	235.50	264.00	294.38	330.00		
9 hour CWD*					214.09	240.00	214.09	240.00	267.62	300.00		
10 hour CWD*					246.21	276.00	235.50	264.00	294.38	330.00		
50 hr week*					1070.47	1200.00	1070.47	1200.00	1338.09	1500.00		
55 hr week*					1231.04	1380.00	1177.52	1320.00	1471.90	1650.00		
Sound Maintenance	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols
Hour - base rate					22.30	25.00	21.41	24.00	29.44	33.00	30.33	34.00
8 hours on camera					178.41	200.00	171.28	192.00	235.50	264.00		
10 hours on camera					223.02	250.00	214.09	240.00	294.38	330.00	297.95	334.00
11 hours on camera*					256.47	287.50	235.50	264.00	323.82	363.00		
9 hour CWD*					223.02	250.00	214.09	240.00	294.38	330.00		
10 hour CWD*					256.47	287.50	235.50	264.00	323.82	363.00		
50 hr week*					1115.08	1250.00	1070.47	1200.00	1471.90	1650.00		
55 hr week*					1282.34	1437.50	1177.52	1320.00	1619.09	1815.00		
Sound Trainee	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols
Hour - base rate					9.81	11.00	9.81	11.00	10.70	12.00		
8 hours on camera					78.50	88.00	78.50	88.00	85.64	96.00		
10 hours on camera					98.13	110.00	98.13	110.00	107.05	120.00		
11 hours on camera*					112.85	126.50	107.94	121.00	117.75	132.00		
9 hour CWD*					98.13	110.00	98.13	110.00	107.05	120.00		
10 hour CWD*					112.85	126.50	107.94	121.00	117.75	132.00		
50 hr week*					490.63	550.00	490.63	550.00	535.24	600.00		
55 hr week*					564.23	632.50	539.70	605.00	588.76	660.00		

Figure 1

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- Production Sound Mixer
- First Assistant Sound (Boom Operator)
- Second Assistant Sound
- Sound Maintenance
- Sound Trainee

Production Mixer

The main duties of a production mixer according to the organisation Creative Skillset are usually to be the head of the sound department, ensuring recorded dialogue is clear and of high quality, advising on when a retake is needed. They are also required to attend pre-production meetings with directors, producers and heads of other departments to discuss the feel and style of the production in development. The skills required for this post are:

- Have an adept understanding of electronics allowing them to repair equipment, adapt to and troubleshoot issues that arise
- Have an excellent knowledge of all sound recording equipment
- Have an in depth understanding of microphones, lighting techniques, camera lenses and angles
- Interested in acoustics, psychoacoustics and sound technology
- Understand needs and requirements of the other departments on productions

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- Knowledge of production protocols and techniques
- Excellent listening skills allowing for a higher quality sound
- Have good communication skills along with a diplomatic and tactful attitude while working in a team or alongside departments
- Leadership skills and accept new ideas or direction from others
- Attention to detail
- Ability to work efficiently under pressure
- Knowledge of health and safety on-set (Creative Skillset, 2017)

1st Assistant Boom Operator

The most common duties of a 1st assistant boom operator are dealing with microphone placements, ensuring they are not visible to the camera, assisting the production mixer and taking care of the sound equipment. One of the most essential assets to attain is perfecting the skill of memorising the script, this ensures the boom operator has the microphone placed correctly over the right actor/actress. Other skills required for this post are:

- Have an understanding of electronics to assist in repairing equipment and deal with issues effectively
- Have a good knowledge of all sound recording equipment in use, allowing for better microphone placement decisions

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- Understanding of microphones, lighting techniques and camera lens angles to ensure the microphones do not get in the way
- Interested in acoustics, psychoacoustics and audio technology
- Excellent listening skills
- Physical stamina, dexterity and agility for swinging the boom and having to hold up weight for prolonged time
- Excellent timing and ability to anticipate movements of actors/actresses
- Good memory to remember the script
- Patience, flexibility and reliability while working on productions
- Good attention to detail
- Diplomatic and sensitive attitude on-set particularly when working with other departments
- Understanding of health and safety while working (Creative Skillset, 2017)

2nd Sound Assistant

The primary job of a 2nd assistant sound is to work closely alongside the boom operator and production mixer. Providing general backup to the department and assisting in anything needed, helping to record the highest quality sound possible. The assistant may occasionally be required to operate an additional boom and fit lavalier microphones to actors/actresses (Media Match USA Media Industry Magazine, 2017). The essential skills for this role are:

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- Ability to work effectively within a team, enhancing department efficiency
- Attention to detail (sound) and ability to concentrate for long periods
- Technical knowledge to assist in the operation and maintenance of equipment
- Excellent listening skills, allowing to identify problematic sounds in the environment and ensure they cease
- Good communication skills, a diplomatic and sensitive attitude when working
- Patience, self-discipline and reliability making the individual a solid asset to the department and production
- Knowledge of health and safety in the workplace (Creative Skillset, 2017)

Trainee

A sound trainee is the entry position to sound departments in the industry, they are usually there primarily to learn techniques, skills, gain knowledge of equipment and the overall production pipeline. The duties of a sound trainee are often to provide general backup to the team, keep track of inventory such as stock and equipment along with helping the department to run as smoothly as possible (My First Job In Film, 2017). Some tasks they regularly undertake are soundproofing shoes, laying carpet, unloading equipment and dealing with batteries to ensure they are charged (Hiive, 2017). The skills required for this post are:

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- Basic knowledge of electronics and sound recording to deal with equipment
- Good understanding of microphones, their best function and positioning
- Good listening skills to ensure audio recording is clear and high quality
- Physically able, healthy and practical
- Able to anticipate issues and problem solve
- Manage time and prioritise effectively to avoid holding up the production
- Attention to detail
- Diplomatic and sensitive attitude while on-set
- Understanding of health and safety (Creative Skillset, 2017)

When listening skills are described as a skill useful to a role stated above, often the mode of listening referred to is causal. This is a common technique described by Michel Chion as *“listening to a sound to gather information about its cause (or source).”* (Chion, 2012). This is particularly useful when monitoring sound recordings for film and television, allowing the individual to identify problematic sounds along with the source so it can be stopped, ensuring a clean high-quality sound recording.

Another useful listening mode is reduced listening, particularly when deciding on a specific microphone to use as they often have slightly different frequency ranges. This mode is described by *The Sound Studies Reader* as *“focuses on the sound itself, independent of its cause and its meaning.”* (Chion, 2012). By utilizing reduced listening the individual will break down the sound’s properties and traits such as

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pitch, rhythm and tempo allowing them to make better decisions when choosing suitable microphones.

Proposed Methodology

The methodology for this business will be largely based on a freelance style workflow making managing and future planning difficult due to work often deriving from other work, as discussed by Alex Mill in the *Freelance Survival Guide* (BECTU, 2017). With this being the case staying organised is of utmost importance, particularly where finances are involved due to the possibility of high penalty fines being issued by the HMRC if tax and national insurance rates are not paid correctly (BECTU, 2017).

Setting up legally and legitimately as a freelancer requires registration with the HMRC, this will be one of the first processes undertaken within the venture to ensure that no fines are issued (HMRC, 2017). Once “Jake Bourton Sound” is a registered sole trader business, some of the most important responsibilities will be dealing with finances along with paying the correct tax and national insurance rates (these can be seen in appendix II) (HMRC, 2017).

To aid with these duties, a work log (can be seen in appendix III) will be kept along with all invoices and expenditure receipts. By undertaking this task an accurate and

concise record will be available to revise at a later date if needed when dealing with finances or other queries regarding previous work.

To keep the business profitable, sustainable and receiving regular work networking will be an essential aspect. The methodology behind enhancing the current network of professionals associated with the venture will be, to keep in contact with the current network of professionals and use a personal selling technique to contact production mixers, agencies and other professionals directly via email or telephone. The importance of utilising a network within the business can be seen in the journal of *Industrial Dynamics and Managerial Networking in an Emerging Market: The Case of China* where it states; “*networking seeks returns of economic capital and social capital, requiring an appropriate identification of opportunities to add value to an organisation.*” (Luo, 2003). In the case of this venture the importance of this statement lies within the increase of business value by expanding its social reputation and profitability. To aid this, work will be undertaken on a not for profit basis if the production has alternative means to benefit the business, such as increasing networking capabilities, professional credits or filling a specific lapse in experience.

In addition to the active business, artefacts for the venture will be the development of experience and skills, largely deriving from working within industry. A show reel showcasing previous work through an audial/visual medium, an up to date CV to acquire more work and a career development package. The career development

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package will essentially be an in-depth portfolio available to send to potential employers featuring:

- Biography
- Filmography
- CV
- Photographs of working
- Show reels
- Testimonials
- Details on skills, education and experience

Proposed Outcomes

Upon completion of this venture the proposed outcome will be strong skillsets and overall knowledge of the production pipeline including hierarchal progression, along with a fully functioning business and a strong career development package available for potential employers. The aim of the proposed artefacts is to develop the business value, giving an edge over any competitors, securing as much work as possible.

Evaluative and Conclusion

Throughout this research essay, an investigation into freelance careers in the film and television industry was conducted and analysed. From this evidence, it is clear

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that the skills, knowledge and potential for sustainability is available within the venture. An element of risk is looming in the form of finding consistent work, but a solution has been identified relating to networking and membership organisations (BECTU, AMPS) which have been implemented within the business' strategy. With a strong methodology and a good business framework the artefacts will be an asset to the venture once completed, giving an edge over competitors. In conclusion, based on the analysis of evidence shown within this essay, it is likely that a sustainable career as a sound department freelancer in the film and television industry is viable. With the high possibility of hierarchal and developmental progression over time to production mixer allows for this venture to become an extremely lucrative career pathway.

Appendices

I) Desired Additions to Network

- Simon Hayes (Production Mixer) – Fantastic Beasts and Where to Find Them, Kingsman Secret Service
- John Casali (Production Mixer) – Justice League
- Christian Joyce (Production Mixer) – Avenger Infinity War, Avengers Age of Ultron
- John Hayes (Production Mixer) – Guardians of the Galaxy, Kingsman 2 The Golden Circle
- Ronan Hill (Production Mixer) – Game of Thrones
- John Mooney (Production Mixer) – Guardians of the Galaxy
- Deian Llyr Humphreys (Production Mixer) – Dr Who, Y Syrcas
- David Bekkevold (Production Mixer)
- Stuart Wilson (Production Mixer) – Star Wars Rogue One, 007 Spectre
- Richard Dyer (Production Mixer) – Game of Thrones
- Jordan Tewkesbury (Production Mixer) – Will
- Jerome McCann (Production Mixer) – Will
- Richard Gott (Production Mixer) – Documentaries
- Russell Edwards (Production Mixer) – The Sweeney
- David Giles (Production Mixer) – Star Wars Episode VII
- Paul Munro (Production Mixer) – Wonder Woman
- Chris Munro (Production Mixer) – Wonder Woman
- Bryn Thomas (Production Mixer) – Da Vinci's Demons
- Bruce Wills (Production Mixer) – Poldark

II) Tax Band Thresholds

Band	Taxable Income	Tax Rate
Personal Allowance	Up to £11500	0%
Basic Rate	£11501 to £45000	20%
Higher Rate	£45001 to £150000	40%
Additional Rate	Over £150000	45%

National Insurance Thresholds

Class	Rate for tax year 2017 – 2018
Class 2	£2.85 on profits over £6025 per year
Class 4	9% on profits between £8164 and £45000 Additional 2% on profits over £45000

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III) Example of Work Log Entry

Work Log

Terror Alert (Short Film)

1st Assistant Boom Operator

Newport, 22/10/2017, 09:00 call time 09:30 on camera – 18:30 wrap. £0

Director – Rick Manning

Head of Department – Tom Tremayne

This production was taken on a not for profit basis to fill a lapse in experience working with extensive action scenes, firearms and stunts. Working as 1st assistant boom operator I was ensuring all dialogue was recorded clearly and to a high quality. Working alongside the production mixer I set up equipment, operated the boom, advised on re-takes, liaised with other departments and discussed the sound aesthetic for scenes with the director to ensure it aligned with his creative visions.

Equipment: Tascam 60D recorder, Sennheiser 416 shotgun microphone, Rode boom pole, Rode blimp, Rycote wind jammer, Sennheiser HD25 headphones.

IV) Wales Based Competitors

- Mirain Lewis – Sound Trainee/Assistant – Cardiff Based
- Joe Gidley – Sound Trainee/Assistant – London/Cardiff Based
- James Barrett – Sound Trainee/Assistant/Boom Operator – Cardiff Based
- Sarah James – Sound Trainee/Assistant/Boom Operator – Cardiff Based

More detail on competitors can be found within the business module report.

Reference List

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