

VIDEO PRODUCTION GUIDE

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INTRODUCTION

YOU'RE reading this because you have a key message to communicate and you want video to do the job.

But if you're new to video, the commissioning process can appear somewhat daunting and throw up all sorts of questions:

- How do I find a reliable production company?
- How can I be sure they'll work to the highest standards?
- What does video production cost?
- How do I get them to clearly understand what we want?
- How will they work with us during production?
- What does production involve?
- How can we make the most of the opportunity?
- What are we letting ourselves in for?

Our guide will give you answers to these and other important questions about video production. It will also explain some of the terminology used in video proposals and scripts.

NINE THINGS TO DO BEFORE CHOOSING A VIDEO COMPANY

There are many video production companies out there and choosing a good one can be a lottery. All kinds of people set themselves up in business promising broadcast quality and competitive rates. But who are they? What is their track record? What qualities do they have?

In answering these and many other questions, we've come up with the nine most important things to do before choosing a production company. You'll find them listed at the end of this section.

An increasing number of corporate video companies are staffed by people who tried to get into the Film & TV industry but couldn't. So they found work in the corporate video sector which is seen, rather unfairly by some, as 'the poor relation' to mainstream Film & TV. But too often, this perception is compounded by the fact that there's a lot of indifferent corporate video out there. Videos that are uninspiring, tedious, or simply don't communicate well. Sadly, by the time a client realises this, it is often too late.

bob ede Film & TV have over 25 years broadcast experience and they offer the same high production standards demanded by broadcasters to their corporate clients.

Video production is far more than a creative and technical process; it's an analytical one too. You have a key message to get across so your video company must have the ability to listen to you; understand what you want to say; ask the right questions and then use their skills to analyse how video can best deliver your message.

Analysis must lead them to one or more compelling ideas that will achieve your goals within your budget. These ideas must be clearly presented to you through written proposals. But that's not the end to analysis. Throughout **all** production the best results are only achieved by constantly analysing what is being said, how it's being said and making adjustments accordingly. This is the only way to be sure your video will communicate effectively to your target audience.

Analysis must:

- 1 Achieve clarity of message
- 2 Ensure logic in the narrative
- 3 Find innovative ways of communicating with the medium
- 4 Constantly ask, "Is the message being clearly communicated?"

The only way to identify companies who have creativity, technical ability and analytical skills is to research them. There is no easy shortcut. If you can, get referrals from people you trust; question the companies about how they work to achieve their clients' aims; check out their web sites; request showreels.

A word of caution about showreels. Make sure you view more than just a clever montage of music driven shots from a selection of their work because this type of showreel can disguise poor analytical skills. It may be a useful teaser to give a sense of a company's output, but you really need to view substantial sequences or better still complete videos to judge how successfully they can communicate.

Once you have identified a company or companies, ask to view completed work to gauge their expertise beyond their showreel. And ask yourself, does this work excite, entertain and communicate well?

Another word of caution. Make sure you view work from the people who will be assigned to your project, not just the showreel or examples of video from the company they work for. Ask: "Who will produce and direct our video? Can we see examples of their work?" If you like a director's showreel, ask to speak to the clients featured. Would they recommend the director and the production company? And did they feel they got value for money?

All bob ede Film & TV productions are researched, written, scripted, produced & directed by Lesley and Bob Ede.

Make sure you shortlist at least three production companies and don't only look locally. In the end it's all down to homework. Would you spend thousands on a car without checking out the competition first? Would you rely wholly on glossy brochures? To be certain, you need to speak to people who drive one and are happy to recommend the model and the brand.

NINE THINGS TO DO BEFORE CHOOSING A PRODUCTION COMPANY:

1. Be clear about what you want your video to say (most important).
2. Prepare an outline brief of no more than one page.
3. Research half a dozen or so companies through their websites and call on any contacts you may have for personal recommendations.
4. Request and view showreels, remembering our caution above.
5. Narrow the field down to a minimum of three, but don't necessarily choose companies because they are on your doorstep.
6. Ask for initial ideas and costs based on your brief, but don't necessarily accept the lowest quote, remember you get what you pay for.
7. Invite the companies with the best ideas and quotes to attend interviews, but remember to check that the producer & director will attend.
8. View complete examples of their work.
9. Get them to talk about their working methods to help you gauge their analytical, creative and technical skills.

Then choose!

WHAT DOES VIDEO PRODUCTION COST?

This isn't easy to answer off the cuff, but for the purposes of starting somewhere, we quote £500 per minute as an **indication** of average cost. Budgets vary greatly and depend on many factors, so the actual cost per minute of your particular video could be higher or lower.

Here are two recent examples of budgets we've worked with:

1. Bonsai Lessons - a 75 minute instructional DVD for £5,000
2. CHEP Zero Harm - a 25 minute training DVD for £50,000.

Cost per minute:

1. Bonsai Lessons = £66 per minute.
2. CHEP Zero Harm = £2,000 per minute.

Quite a range!

Although the projects were very different, each was produced to the same high production values that we always aspire to. So what did our clients get for their money?

Bonsai Lessons DVD required:

1. 2 days preparation
2. 1.5 days local shooting
3. 1 week editing
4. 1 day DVD authoring

CHEP Zero Harm DVD required:

1. 2 weeks research, recces, scripting and planning
2. 2 week UK wide shoot
3. 1 day shoot in France
4. 1 day studio shoot with actor
5. 3 weeks editing
6. 60 seconds of 3D computer animation
7. 3 minutes of archive footage
8. 5 minutes of production library music
9. 6 foreign language translations
10. 3 days DVD authoring

When you talk to production companies about costs, get a clear indication of what you will get for your money. If they advertise video production for a set cost, ask what you'll get in terms of production effort. In the end you get what you pay for. But paying over the odds doesn't always equate to quality. In the end the most important thing to ensure is that your production company have good creative, technical and analytical skills as well as a reasonable rate card!

TWELVE POINTS TO CONSIDER WHEN WRITING A FULL BRIEF?

You've commissioned a production company, you've agreed a budget, so what next? By now you will have had at least one meeting with your production company and they should have a good idea of what you want to achieve. That understanding will have been what they based their budget on.

Now they will need a full brief. Sometimes you will write this; sometimes, after discussions with you, they will write it. The brief acts as a reference throughout production to help both client and producer keep focused on the aims and objectives of the project. It may also be backed up by other documents providing facts, figures and relevant information.

The brief should be signed off by both parties and will form an important part of the contract between you and your production company. Below we set out twelve points that need to be addressed to ensure your brief is as full and as comprehensive as possible.

1) What do you want your production to say? This may sound obvious but it needs thought. Generally, you should be able to write down in one or two sentences what your video must say. For example, a Health & Safety video could be summarised like this:

"We need to change staff mindset to workplace safety from thinking that accidents are an unfortunate but inevitable part of the job to challenge anything that might compromise their safety."

2) Who do you want to say it to? Defining your audience will help clarify your message. It doesn't matter whether you are commissioning a promotional video or a training video you need to be clear who you are communicating with: customers, staff, managers, shareholders, investors, the public, teenagers, children, mothers, ex-service personnel. If you define your audience as 'our customers' be specific, what demographics are they? The production company needs to know them as well as you do.

3) What must your production achieve? Productivity, growth, change, image, sales, awareness, education, motivation, enthusiasm, image, PR. Again, qualify the words you choose so that the production company have a clear idea of the scale of, for example, the changes you are trying to achieve.

4) How will it be used? Training, promotion, presentation, induction, launches, events, recruitment, TV commercial, PR? A video can have many uses and in most cases you'll start with one in mind. But you could produce versions using some of the same material for different uses or audiences. For example, material shot for a motivational video may lend itself to being re-edited into a website streamed promotional video. Talk through options with your production company because the material shot may have a value beyond the original commission.

5) How will your audience see it? Office, auditorium, home, computer, internet, DVD, small screen, big screen, projected image, touch-screen, point-of-sale screen, out of home TV, in-house TV, cinema, broadcast TV, mobile device, company intranet, emailed. Knowing how the video will be seen is essential in creating a piece of work that fits the bill.

6) Will other material accompany it? Speech, brochures, power-point presentation, web site, book, blog, newsletter. Is the video to be stand-alone or will it be introduced by someone? Corporate video is rarely used in isolation so understanding the context of use is important.

7) Will you need different versions? Foreign language, short, long, Internet, LAN, different use versions (see 4 above). Different versions can be cost effectively produced during the main production but will inevitably cost more if thought about months after the initial project has been delivered.

8) Where will filming take place? UK, abroad, interior, exterior, TV studio, your factory, offices, third party premises. There may be issues of access, permissions and travel to sort out. Travel may have an impact on the budget.

9) How many in your organisation will need to appear in front of camera? MD, managers, shop floor, customers, others. Are those to be filmed aware of the purpose of the video? Everyone appearing in the video will need to be briefed. Is anyone likely to object to being filmed? Contributors will need call sheets giving date, time, place, what to wear, H&S considerations, length of filming, what to bring, whether refreshments will be provided, contingencies for the unexpected, etc etc. Some contributors will need to sign release forms.

10) What is your ideal completion date and who will be responsible for signing off the video? Once commissioned, a clear production schedule should be agreed. Ideally, one senior person in your organisation should be given responsibility for signing-off the various stages of production. If others need to be involved, a schedule of meetings and viewing should be drawn up to prevent delays during the various production stages.

11) Are there any H&S issues to be considered? Unsafe or difficult locations? The production company must have third party and public liability insurances in place as well as any statutory employer/employee insurances. They must work to industry standards of H&S and adopt any special H&S requirements your company may have when filming on your premises.

12) Any there any special permissions, access or copyright required? Permissions for access within your site will be down to your company, but access to third party sites are likely to involve written agreements. These can take time to arrange, especially if board level approval is needed. Equally, filming in public places will often require the production company to notify the police, council or landowners. If music is used, a copyright fee will be due. The same is true of library or archive stills or footage. All these issues must be addressed as early as possible because many will have an impact on budget and production schedule.

THREE KEY VIDEO FACTS

Commission – Present – Watch

FACT 1 - Video is the most powerful tool you can use.

Throughout business and industry, experts agree that well-produced video is a key marketing and communications tool. No other medium can so effortlessly transport audiences into new situations, explain new ideas, motivate, inspire, educate, influence and WOW them!

No wonder that everyone wants to **commission** video!

FACT 2 – Video is the most reliable tool you can use.

Video delivers your message reliably and consistently every time it's screened, no matter who presents it. No hesitation, No repetition, No deviation!

And there are so many ways to present your video: DVD, CD-Rom, Websites, Out-Of-Home-TV, LAN, IPTV, Email, Pod Casting, Mobile Devices, that you can be sure your competitors are already doing so.

No wonder that everyone wants to **present** video!

FACT 3 - Video is the most memorable tool you can use.

It's a proven fact that if you use video to engage your audience they'll be far more likely to remember your message. Remarkably, only 20% of people remember what they hear and 30% what they see.

But use sound and pictures skillfully woven into a compelling and entertaining video and that figure leaps to an incredible 70% and higher!

No wonder that everyone wants to **watch** video!

PRODUCTION ROLES AND TERMINOLOGY

This section of our guide gives a brief insight into the main video production roles you'll encounter and the terminology used in film or video scripts.

PRODUCTION ROLES

PRODUCER: The person with responsibility for ensuring that the director has everything he or she needs for the job as well as overseeing the client relationship. Producers should be analytical and critical so that when they view your video during the editing they can ask the right questions of the director and editor to ensure your video is achieving your brief.

DIRECTOR: He or she has the analytical and creative skills to develop ideas into script and storyboard form. The director is responsible for all stages of production as well as the input and conduct of the crew.

CAMERA: A good camera man/woman must have an ability to frame well, move the camera appropriately and light creatively. They must understand the aims of the video and be constantly alert to opportunities to add production value to the visualisation of the project.

SOUND: Sound is as important as images and a good sound technician must be prepared to work hard to record the clearest tracks possible. Often this can be a tall order in our increasingly noisy world.

EDITOR: Apart from technical, analytical and creative skills, a good editor must play the role of your audience. He or she must leave behind any pre-conception about what the material was intended to do and judge it on its merits. In this way, the editor acts as an objective set of ears and eyes, which is crucial to make sure your audience understand your message clearly.

THE THREE BASIC PRODUCTION STAGES

PRE-PRODUCTION, PRODUCTION & POST-PRODUCTION. Each stage is equally important, but arguably, pre-production is the most crucial to get right.

PRE-PRODUCTION is where ideas are mapped out on paper. The aim is to complete this stage with a signed off script or storyboard that will enable you to be confident that the director understands your brief. The script should describe how the director visualizes your production and should include (where appropriate) commentary, descriptions of shots, sequences, graphics animation and music. If interviews are to be filmed, a list of questions and expected answers. Pre-production is also about planning for the unexpected; a good director always has a contingency plan!

PRODUCTION is the glamorous bit! Lights, camera and action!

POST-PRODUCTION is where the editing takes place and is arguably the most enjoyable stage because this is where it all comes together!

A BRIEF GLOSSARY OF TERMS used in video scripts:

Video	When we use the term 'video' we include any medium used to deliver video; DVD, CD-Rom, the Internet, mobile device, etc.
Widescreen	Now the norm in broadcast TV. The old size screen ratio measures 4:3 (width by height). In widescreen it measures 16:9 to gives a more pleasing, natural image shape.
WS	wide shot
MS	mid shot
CU	close-up
BCU	big close-up
Pan	camera pivots horizontally left or right
Tilt	camera pivots up or down
Track	camera moves forward, back or sideways on a tracking dolly.
Crane	camera moves vertically up or down on a jib arm
Zoom	camera zooms optically in or out on a subject
Handheld	camera held on shoulder often while walking
Key light	The main source of light in any scene
Back light	Light on the subject from behind
Fill light	Light of lower in intensity to key light used to soften shadows
Low Key	A term describing moody shadowy lighting
High Key	Brightly lit scene
Chromakey	A subject is filmed against a blue or green screen (chroma) to allow new scenes to be replaced electronically behind them in the edit (key) where green or blue is seen
Montage	A short, pacy sequence of shots, usually cut to music.
Comm	Commentary dialogue
Intv	Interview dialogue
VO	Voice Over. Interview dialogue heard over pictures
Intercut	Cutting back and forth between two or more shots or scenes
Cutaway	A shot used to add detail or disguise an edit between two shots.
Jumpcut	Cutting from one part of a shot to another part of the same shot without using a cutaway, jumping forward or back in time
Slowmo	Slowing down the normal speed of a shot
Freeze	A frame of a moving shot frozen for a set period of time
INT	Interior scene
EXT	Exterior scene
MPEG	Sometimes written as MPG. This is the format for the video file that will end up on your DVD
DV	Digital video. Most video is digital now and there are a number of formats under the generic digital name.
HDV	High definition digital video.
Dolby	The name for a high quality system of compressing audio files.
Author	To 'author' a DVD is to build the MPG files, graphics and menus into an interactive format and then burn it to a DVD disk.

ABOUT US

bob ede Film & TV are a different kind of production company.

They're run by one of the most talented producer / director teams in the business. This team works on every commission and their considerable experience guarantees quality and creativity from script to screen. Since 1980, they have amassed dozens of award winning broadcast and corporate video credits.

THE TEAM

Lesley Ede is a highly experienced researcher & producer with a huge talent for encouraging people in all walks of life feel at ease during production. She's equally at home with a top global company CEO as she is with a nervous shop-floor operative or a tongue-tied interviewee. The success of many a production has been down to the way she handles contributors along with her keen sense of how the medium can be exploited to deliver the message.

Bob Ede is a talented graduate of the National Film & TV School, the top Film School in the country. He began his career in the late '70's as lighting cameraman on feature films and music videos before joining Thames TV in 1980 as an editor. In 1992, he left to work as an editor and director for the BBC, ITV, C4 & C5 on major documentary series and special interest programmes.

In 1992 **bob ede** Film & TV was established to bring the same production standards demanded by broadcasters to the corporate sector.

"Our experience in award winning TV gives our clients the confidence to know that they are hiring one of the most talented producer / director teams in the business. And through our extensive broadcast connections, we are always able to handpick the best TV professionals to work with us on your commission. "

Below is a selection of our corporate and broadcast credits. A full listing follows on pages 12 to 14.

SELECTED CORPORATE CREDITS	SELECTED BROADCAST CREDITS
Apollo Fire Detectors	Horizon (BBC)
CHEP Europe	Panorama (BBC)
George Gale & Co	The Bill (ITV)
H+S Aviation	Wish You Were Here (ITV)
Mercedes Benz	Murder Squad (ITV)
Planning Solutions	Business Matters (BBC)
Procter & Gamble	UK Law (C5)
The Fascia Division	Meet The Ancestors (BBC)
Wightlink	Supernatural Science (BBC)

Since 1980, **bob ede** Film & TV have amassed dozens of award winning broadcast and corporate video credits.

CORPORATE CREDITS

2006

C-TEC

Promotional Video for Fire & Safety Protection Manufacturer aimed at new customers.

CHEP EUROPE

Third Party Audit Training DVD (for Europe wide distribution) Produced as a stand-alone training tool for people tasked to audit locations where CHEP equipment is used.

Zero Harm Training DVD (Produced in 6 languages) Produced as a key communication tool to train service centre operatives and field and office staff to be vigilant in all aspects of Health & Safety.

SEASCORPION

Anti-Pirate System Promotional DVD

Produced to sell a new invention that stops terrorist, pirate and drug running boats in their tracks. Aimed at Navies, Coast Guards and Maritime Police Forces.

MERCEDES-BENZ TV

Out-Of-Home-TV for Mercedes-Benz dealerships. A unique motor dealership TV service aimed at informing customers about the Mercedes brand and quarterly deals and finance offers.

BONSAI ENTERPRISES

Sell Through DVD - Bonsai Lessons with Lloyd Noall. A specialist instructional DVD aimed at people who want to find out about the philosophy of Bonsai and the methods of looking after Bonsai trees.

2005

WIGHTLINKTV

On-Board Ferry TV. A unique marine based TV service aimed at passengers traveling between the Isle of Wight and the Mainland. Features, information and adverts all produced by us and tailored to the target audience.

THE FASCIA DIVISION

In store touch-screen Presentation & Promotional Sales DVD. The services of one of the South Coast's leading Roof-Line Companies is showcased in this richly featured five minute DVD. Versions for the internet were also produced.

MERCEDES-BENZ of SOUTHAMPTON

Mercedes-Benz Corporate Sales Team Presentation DVD. In dealing with business clients, the Corporate Sales Team use this DVD to sell themselves as well as the cars in an increasingly competitive market. Quarterly finance offers are included and the DVD is updated regularly to reflect new product

BROADCAST CREDITS

2003

'HORIZON' - AVERTING AMAGEDDON' BBC2

Exec Matthew Barratt. An asteroid wiped out the Dinosaurs 65m years ago. Now scientists have found one Asteroid on course to impact earth in just 800 years. We have time to stop this one, but what can we do about the ones we haven't found? This programme examines an extraordinary solution that could save the planet from Asteroid Armageddon

2002

'HORIZON' - THE FALL OF THE TWIN TOWERS' BBC2

Execs Matthew Barratt & John Lynch. A human account and scientific analysis of the extreme forces and their effects on the tallest towers on earth before they fell on September 11th.

'ACCIDENTS IN SPACE' BBC1

Producer Chris Hale. Exec John Lynch. Disasters and tragedies in space exploration.

2000

'MEET THE ANCESTORS - TORMARTON' BBC2

Producer/Series Producer Bill Locke. Exec Producer Caroline van den Brul. Unlocking the remarkable mystery of how and why the remains of a band of Bronze Age men were found buried in a Tormarton field.

'RAGE TO REVENGE' BBC/Discovery

Producer Jill Fullerton-Smith Exec Producer Caroline Van Den Brul. Science uncovers the mechanisms of anger, rage, hate & revenge.

'NAKED WORKS' BBC2 Business & Adventure Unit.

Prod Matthew Barrett, Editor Robert Thirkell. Great Management Consulting Disasters.

PANORAMA - DOT.COM.FEVER. BBC

Producer Toby Sculthop. Tom Mangold. Exploding the dot.com bubble.

'HIDDEN PARIS' LWT.

Dir Joanna Bartholomew Exec David Alpin. What you didn't know about Paris

'BLAIR'S 1000 DAYS' BBC2

Political Docs. Exec Editor Anne Tyreman.

1999

'VICTORIANS' CASE TV for C4 Schools.

Dir: Tom Stanier, Prod: Patricia Williams. Drama series using the fictional diaries of Maggie Johnson, to illuminate the life of a Victorian woman.

'IRISH JOURNEYS' BBC2

Exec Editor, Anne Tyreman. A three part series in which Fergal Keene retraces his

launches and new deals.

2004

PLANNING SOLUTIONS

Conkers National Forest Promotional Video. A tour of the Midlands leading visitor centre is featured in this video. It is aimed at raising awareness of the work of the National Forest Initiative and the Conkers attraction for families, schools, recreation and community groups.

Conkers TV Advert. Promoting the Conkers Visitor Centre during Easter and the Summer holidays on Central TV.

PROCTER & GAMBLE

Vision of the Future - Motivational Video.

Aimed at introducing new working practices across the factory by showing examples of staff who have bought into the new regime.

Technicians Wanted - Recruitment Video.

Produced in MTV style to attract the notoriously difficult 18 to 25 years age group.

2003

ROYAL MARINES MUSEUM

'Face to Face with the Past' Cinema

Commercial. A 30 second commercial produced on video then up-converted to 35mm film for theatrical release.

2002

HAVANT BOROUGH COUNCIL

Presentational Video. A video aimed at explaining to residents, visitors and local dignitaries the huge scope of services provided by the council.

2001

TENSAI ORIENTAL ILLUSIONISTS

Promotional Video. A video showcasing the talents of this incredible magic double act. Aimed at agents and promoters looking for something extraordinary.

2000

APOLLO FIRE DETECTORS LTD

Presentational Video (UK, US, German versions). Aimed at conveying to visitors, VIP's, politicians and any interested people, the 'who, what and why' of this international company.

1999

H+S AVIATION LTD

I.T. Security Training. Making staff aware of the threats to the company's IT system and the consequences of ignoring them.

Product Liability Training. Educating staff about the importance of always being able to prove that their work has been carried out in strict accordance with quality and safety.

1998

WIGHTLINK LTD

Presentational Video A powerful video transporting audiences into all operational corners of the UK's largest ferry company.

childhood roots in Southern Ireland while exploring the future for peace in the North.

'TREVISO'. CASE TV for C4 schools.

Prod: Patricia Williams. Geography series.

1998

'SUPERNATURAL SCIENCE'

BBC/Discovery.

Myths, Miracles and Magic put to modern scientific tests. Prod - Helen Thomas. Series Producer - Robert Eagle Executive Producer Caroline Van Den Brul.

1997

'MURDER SQUAD'.

Argo Prods for ITV - Producer: Robert Fleming. 5 x 60 min prime-time fly-on-the-wall docs following Metropolitan Murder Squads from the discovery of a body to the conviction of the murderer.

'UK LAW'.

Roger Bolton Productions for C5 7 x 25'. The Law explained to the layman. Prod. Ian Lilly.

'THE INUIT'

People of the Ice. CASE TV for C4 schools. Series about life on the ice. Dir. Tom Stanier.

1996

'UNDERSTANDING THE HOLOCAUST'.

Nucleus Films. 60min doc funded by the Spiro Institute explaining the awful realities of the Holocaust. Dir Rex Bloomstein.

1994/5

'SCOTLAND YARD'.

Argo Prods for ITV. 12 x 30min documentaries giving a unique insight into many of the squads working out of 'The Yard'. Prod/Dir. Robert Fleming.

1993

'MANY HAPPY RETURNS?' BBC2

Business Matters.

A recession story with a twist. Prod. Jane Walmsley. Dir John Longley. JANE WALMSLEY Prods. Ltd.

1992

'WHO ARE THE GERMANS?'

Thames for C4. (4 x 60 min) The social, economic, historical and cultural roots of the Germans. Prod/Dir by Jack Saltman & Ed Braman.

'SEEING & DOING'.

Tetra Prods for C4 5 x 20 min Schools Progs. How clocks, bridges, funfairs, and things mechanical work and influence our lives. Dir. Ros Farramond. Prod. Alan Horrox.

1991

'MONEY FOR NOTHING'. ITV

£5 BILLION lost in the City. Prod: Terry Kellerher. Dir Patrick Forbes.

1990

'GETTING THERE?' BBC2 Business

Matters.

Adam Faith on BR. Dir Rod Taylor. Jane

FastCats - **Onboard Safety Video**
St Clare - **Onboard Safety Video**
Safety videos produced in accordance with Maritime Safety legislation.

St Clare Dedication Ceremony Video A record of the official ceremony.

1997

HEATHMERE (UK) LTD

Promotional DVD for the licensing trade. Thousands of copies distributed and responsible for keeping Heathmere a leader in the field of automatic beer-line cleaning.

GEORGE GALE & Co. LTD

Brewery Tour Guide Video. Richard Briers narrates the story of Hampshire's finest traditional brewer.

150th Birthday Video A record of the official celebrations led by the Duke of York.

1996

PORTSMOUTH TOURIST VIDEO

Information & Entertainment Video

PORTSMOUTH PROMO

Inward Investment Video

1995

STIMSON SPORTIQUE

Renault Clio Camper Conversion Promotional Video

1994

STIMSON TRAILFINDER

Renault Traffic Camper Conversion Promotional Video

1993

BULLYING AT WORK

Training Video for BBC Enterprises

1992

KINGCOMBE AQUACARE

River and Lake Management Services Promotional Video

Walmsley Prods. Ltd.

'MIDDLE ENGLISH'. Thames for C4.

Series looking at methods of narrative writing. Prod/Dir Peter Griffiths.

1989

'STALIN'. Thames for ITV.

3 x 60 min docs. Examining the legacy of Stalin through the testimonies of his victims and supporters. Prod. Phillip Whitehead. Dir Tony Cash.

1988

'THE BILL'. Thames for ITV.

Top rated Drama Series. Executive Producer - Geraint Morris.

1987

'KOREA'. Thames for ITV.

6 x 1 hour docs telling the story of 'The Unknown War'. Prod/Dir Phillip Whitehead.

1986

'BIG BANG'. Thames for ITV. 60 min doc.

Explaining financial deregulation in the City. Dir Robert Fleming.

1985

'WISH YOU WERE HERE'.

Thames for ITV. Top Holiday Series.

1983

'30 YEARS ON'.

Thames for ITV. Sporting personalities look back 30 years. Prod/Dir. Gary Francis.

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