



THE INSTITUTE OF VIDEOGRAPHY

FOCUS Magazine

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THE EMOTIONAL EDGE Can You Feel It?

IN THIS ISSUE:

Capturing Emotion in Your Wedding Film

M/S Stereo

Does Polecam Do Weddings?

Reviews of SonicFirePro & Vistible

Our Video of the Month Winners – and how You can Win!

and lots more...





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Welcome to the March 2014 issue of **FOCUS Magazine**



It is always tempting for us to get very caught up with the latest technology. HD is so last year! How can we possibly have any audience if we don't communicate in 4K? And yes, the tech is important, and new cameras can produce such stunning images that we are inclined to reach for the plastic and overlook the creative values of what we do. This is the theme of this issue of Focus - the emotional element of communicating in pictures. The Jacksons put it very succinctly - and repeated it for emphasis - Can you feel it? Can you feel it? Can you feel it? If you can't all the technology ain't worth a bean!

It's been a busy month for most people involved in pro video - including the IOV - with BVE ExCel in full swing from 25th to 27th February. We have a brief report on this on P.31. There was an air of optimism at the Show, with an ambitious seminar agenda, an array of new products and people at last willing to purchase. The interest on our stand came in the main from a younger age group of freelancers and media students. As the industry changes our profile should too.

In this issue we welcome a new member - and writer - in Alan Howard who has many years of TV and independent production experience.

With a large helping of original material and carefully selected industry and product news we hope you will find this issue of Focus informative and entertaining.

Tony Manning, Editor

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Report of MIDLANDS (AREA 6) MEETING held on 19 November 2013



John McCombie, the founder and MD of Pinknoise Systems, came up from Bristol on 19 November to tell us about the latest light-weight kit available for recording better sound on location, particularly with small camcorders and DSLRs. John, a former sound recordist who worked for the BBC before setting up his specialist dealership, is a mine of information and experience when it comes to sound recording in all sorts of situations using all sorts of kit - from high end professional gear to the best of the new light-weight mics, recorders and audio mixers - and of course the emerging combined systems. It is no longer necessary to lug around a separate sound mixer and recorder, or indeed a separate microphone and recorder. There are now combined units that have a very respectable performance which are more than adequate for most situations.

John had brought along a bag full of kit, including three small multi-track recorder / mixers, a small directional mic with a built-in recorder and a small shotgun on a boom pole as well as an ENG radio mic kit and some other stuff we did not get round to looking at because the meeting generated so much discussion ! We talked about what we did, how we did it and what problems we had with the audio side. And of course, John provided the answers and explanations. For example, I had recently had a problem with slight distortion from a radio mic attached to a ruff on an Elizabethan costume, which I had not experienced before when the mic was attached in the normal position on the chest. He explained that this was because the electronics in the entry level (circa £500) ENG systems could not cope with some sibilant frequencies, particularly with the mic in this position. That was why some radio mic systems cost £2,000 or more !

We also talked about the pros and cons of using small lapel/tie clip mics compared with shotgun mics. Generally the latter could produce better sound quality (because of the larger diaphragm), but lapel mics could be fixed closer to the mouth. This some-

times resulted in the sound being too close or clean - artificially clean, with no real environmental sound to convey the character of the location. It was therefore sometimes necessary to mix in location sound to make the recording sound realistic. We also discussed the problems of recording theatre sound and the difficulties some members had experienced when taking feeds from the theatre's sound desk. This took us to the benefits of using multi-track recorders, which give greater flexibility for mixing in post production - and if one sound source is problematical it does not spoil the whole recording.

And so to the kit !

First out of the bag was the Shure VP83F - a small shotgun mic with an inbuilt flash recorder and player. Very compact, very directional for capturing high definition audio or for recording direct to a camcorder or DSLR - or both.

It also has a headphone output so we were able to pass this round and listen to our live conversations. It captures WAV files at 24bit 48kHz for video compatibility with a quick one-button record. It has a small LCD on the back to show recording levels etc. It will take firmware updates and is mounted on an integral shock mount developed jointly with Rycote. Certainly something to take a closer look at for its flexibility, portability and quality.



SHUREVP83F

We then had a look at the Tascam DR60D - a small, chunky, multi track recorder about 13x9x8cm that you can carry on a strap or fix to your camcorder or under your DSLR with a sturdy thumb-wheel screw.



It is plastic with an LCD panel on the back but felt reasonably robust, and provides 4 track 24 bit, 48kHz (and up to 96kHz) recording to SD cards from 2 XLR/TRS inputs and a 3.5mm stereo mini jack for tracks 3 & 4. Kevin Cook has done an excellent video review of this unit which is on Vimeo:

<http://vimeo.com/76533619>

We also passed round the small 3 channel Fostex location mixer/re-

corder DC-RJ02 which is all metal construction and feels as though it could withstand a fair bashing in the field. This is a more conventional shape compared with the Tascam, being about 15 x 11 x 4.5cm and noticeably heavier - almost the weight of the well regarded Sound Devices small two-channel mixer, the MixPre D, produced at the end of the meeting, which is virtually indestructible but has no on-board recording facility.



FOSTEX DC-RJ02

We reluctantly had to bring the discussion to a close late in the evening and thank John for giving up his time after his very busy day travelling around the south-west. As a final teaser John told us that Sound Devices was announcing 'an exciting new product' late that afternoon - but they had not said what it was. He had, however, ordered 6!! The following day I discovered that it was a new six-channel compact mixer able to record 10 tracks from three XLR mic inputs and three line inputs as well as act as a camera mix feed and much more besides. Look out for the Sound Devices 633 if you are into top end audio acquisition. Details are now on John's web site

www.pinknoise-systems.co.uk.

Finally, our thanks to the HillsCourt Conference Centre for hosting the meeting and to local member Keith Woolford for arranging this excellent venue for us once again.

Chris North
Midlands Area Rep

Horror, Gore and Zombies

At our February meeting the director, writer, editor and VFX specialist of award winning independent horror film 'Ascension' presented a panel discussion about the making of the film.



What was remarkable is that none of the team had been involved in dramatic film making before they embarked upon this venture: only the visual effects specialist, Carl Braid, was working within his sphere of expertise. The others had quite different day jobs but the thing they had in common was a desire to make a horror film which had dramatic merit with a good storyline, rather than just relying on a lot of blood and gore. The scriptwriter, Dave Jeffrey, although an accomplished writer, had never attempted a screenplay before. Richard O'Connor, who was to edit the film, had never done any serious editing before, and the director, James Hart, was driven solely by his enthusiasm - with no previous experience in film-making. So this was a tall order for the team, who had to invest their own money in the project.

A cameraman also joined the team and they decided from the start that they would employ professional actors and an effects make-up specialist for the horror scenes. Much to their surprise they were able to attract two well-known actors in this genre to play the principal roles. Other professional actors also took part with enthusiasm and a sound recordist was also brought in for the shoot. That January was very cold - and then came the snow. But everything was arranged. They had no option but to

go ahead.

The director arrived at the rural shooting location on the first morning to find that there was so much mud that they could not even get the four wheeled drive vehicles to the shooting position in the field. Panic almost

set in. There were more than 50 people waiting for instructions from the director who did not have a plan B! A quick re-write during the morning to accommodate the change in the set up - which was also to involve aerial shots from a GoPro attached to a model aircraft - enabled them to proceed - with a bit of improvisation. But the set-ups and shots they had meticulously planned over the previous months could not now be achieved. Not only was it freezing cold and damp but it was also very windy, which caused problems with the boomed sound and the aerial shots.

The revised location, with the vehicles in place, was overflowed by the model aircraft with the GoPro attached - but to be sure they had enough stable footage they did an extra pass - and the plane was blown into a tree and disintegrated - along with the GoPro and all the footage. In the final film the test flight footage had to be used, which had been shot the previous day.

Continuity was a problem because it rained during the night and on the second day there was much less snow - and more mud! The actors and crew were freezing since they were in the open air but the weather did create a visual atmosphere which helped to set the cold and eerie mood for the film. Fortunately they had made sure that everyone had plenty of food and hot drinks. This was certainly a shoot to remember for everyone involved.

The finished film was entered in a number of festivals and was awarded 'Best Director' at the Bram Stoker International Film Festival 2013. Was all the worry worthwhile? Yes. Will they be doing another film? Yes! For further information see:

www.venomouslittleman.co.uk

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IOV TREASURE (R) RETIRES

By Ron Lee

Institute of Videography Treasurer Steven Abrams is planning to hang up the IOV's cheque book after almost a decade of looking after its financial affairs.

Steven has had a long association with the IOV prior to becoming its Financial Director and Treasurer; in fact it's been almost since its inception when he attended the inaugural meeting in Blackburn back in 1985. His ambitions however, lay elsewhere as he, along with a handful of colleagues, attempted to set up their own organisation back in Liverpool, 'The Association of Professional Wedding Video Cameramen'. After gaining just half a dozen members for his newly formed rival to the IOV, Steve ditched the idea and in 1989 joined the IOV.

Multi Award-winning Steve became a regular attendee at the Black Bull in St Helens, the meeting venue for IOV Area 3 members, where he was always on hand to give help and advice to newcomers to the industry. He would bring along wedding videos he had produced which wowed the audience with his, 'In camera editing' techniques and fresh artistic style and production ideas.

Although he'd spent many years helping to run the family printing business, his fascination lay in movie making using cine film in the early days prior to the arrival of video, and this led him to set up Steven Abrams Video Productions in 1983.

It was in 1991 that Steve became a Fellow member. In 1993 he was runner up in 'Best Video Production'; he followed this in 1999 winning 1st prize for 'Best Camera Craft' as well as 1st prize for 'Best Wedding Video'. His trophy haul continued when in 2000 Steve won 1st place in the 'Best Wedding' category and the following year 1st place again with 'Best Social (Wedding) Video' and 'Best Post Production (Commercial)'

Steven's financial expertise came to

the fore in 1995 when then IOV treasurer, Louis Simans' responsibilities were handed over; Steve relished the job he was born to do as he quickly got the IOV's finances ship shape. He was later encouraged to join the IOVs Executive; he was duly elected by the membership in 1996.



Steven with his "Clive" 2010 - doesn't he look well!

During his office as treasurer, Steven created many new systems and documents which would help toward greater financial efficiency and record keeping. These included payments via BACS and Direct Debit; he also brought in payment via credit/debit card as well as introducing an expense and claims procedure system for IOV officers and executive members.

In recognition of the growing number of members in Ireland Steve set up an Irish bank account to better distinguish and manage the Euro. Steven was also largely instrumental for the drawing up wedding and corporate contract for members to freely use; he was equally instrumental in helping to set up the IOV as a Limited Company and registering for VAT. Along with his treasures role, Steve was IOV Chairman during 2007 2009.

Steve was the absolute safety net in taking care of the of the IOV coffers, so much so that he almost became known as the Mr mean of the IOV. In the name of saving the IOV money there have been a number of occasions where he and I have actually slept together, (twin beds of course) being that one room equals half the cost of two.

In 2010 the membership voted for Ste-

ven to be awarded the much coveted 'Clive Ireland Award' 'The Clive' as it has become affectionately known, is presented as both a tribute and a reward to someone who has contributed to our industry in a great way, someone who has been prepared to go that extra mile, it's a sentiment sums up Steven to a tee!

Although being business rivals for many years living just 14 miles from each other, Steven and I became, and still are, great friends sharing holidays and socialising together with our wives.

Having spent more than 30 years of spearheading his successful video services business, Steven decided to retire from videoing a year ago, there is about to be another sea change both for Steven and for the IOV when, at the end of March Steven is to retire from his role as IOV Treasurer.

Steven's wife Della, who also retires from her Boots Chemist job at the same time said, "Steven has worked tirelessly for the IOV, this was even more so after Kevin Cook left, you could almost guarantee if the phone rang it would be Ron Lee, they seemed to spend their lives discussing the IOV even on holiday they'd be on their laptops engaging in IOV business"

Steven will undoubtedly be remembered by members of the then Executive Committee for always having an anecdotal story to tell. Kevin Cook fondly commented, 'No matter what the topic was around the exec table, Steven always likened it to a scenario which he'd encountered or been involved in from years gone by, he would then go off on a tangent until someone tapped on the table to ask of its relevance to the agenda. But it was light hearted and often funny, good old Steve'

I'm sure I will not be alone in thanking Steve for the years spent caring for the IOV as a loyal member, Executive Committee Member, Financial Director and Treasurer, in wishing Steve a long, healthy and happy retirement.

By Ron Lee.

The Emotional Edge – Introducing the theme

Let's start with a proposition: that the movie (video) camera is an emotion-gathering machine.

The great film director Cecil B. De Mille wrote: "The Director of Photography is the custodian of the heart of film making as the writers are of its soul...his tool is a box with a glass window, lifeless until he breathes into it his creative spirit and injects into its steel veins, the plasma of his imagination....the product of his camera, and therefore of his magic, means many things to many persons - fulfillment of an ambition...realization of dreams."

When we go to the cinema or watch a movie on DVD, we can sometimes come away impressed by the film's technical merits but disappointed and unmoved nonetheless. Something just doesn't connect, and you find yourself not caring all that much about the fate of the film's protagonists. When you get to the credits you can't help but think, "How many people does it take to cook a turkey?"

Alternatively we are sometimes so charmed and engrossed that we forget where we are and feel the story and are moved by it for some time after. My wife came back from watching 12 Years a Slave and told me that it was a brilliant film that she would never want to see again. Hardened critics felt much the same: "I would find it difficult to write a review of 12 Years A Slave, since my reaction to it was so visceral." Musa Okwonga 13 January, 2014 New Statesman <http://www.newstatesman.com/culture/2014/01/12-years-slave-asks-us-most-important-question-why>

The challenge – and the pleasure of being a sole producer, or working in a very small team, is that the responsibility of filming and editing in such a way that there is an engaging story and people feel involved and do care about your characters. These "characters" might be a wedding couple, their families and friends, or some business people making a promo

about their latest enterprise. Two films of the same people in the same situations can turn out very different. While both might be technically competent, in focus, correctly exposed, and with no audio issues, one will draw you in while the other will push you away.

The key to this is in our sensitivity as humans to the emotions of other humans, and we learn to observe and react to the smallest, often non-verbal, cues from our earliest days. And we can usually tell what's fake or insincere in an instant.



The point about whether we see ourselves as "videographers" is a topical one as anyone who has seen Kevin Cook's BVE interview of three of our members will be aware.

<http://www.youtube.com/watch?v=AhKckJVFRO8>

If we see ourselves as cinematographers we are raising the bar in terms of our expectations of what it is that we do. We bring those values to all of our work, however humble the commission.

In the article that follows new member Alan Howard expands on this theme in examining the role of the wedding film producer.

Tony Manning

So if that piece to camera contains all the right words but all the wrong feelings the audience will notice, and our job as videographers or cinematographers or producers is to coax an emotionally appropriate performance to accompany the information.

Of course the emotion that needs to be portrayed may not always be happy and upbeat. People looking back on their past might have the look of reminiscence, and when describing a sad or unpleasant event we should see it in their face and hear it in their perhaps trembling voice. Capturing this authentically is about preparation and empathy built on a relationship, albeit often a short one, with one's client.

The Emotional Edge

Yes, it's true, controlling your emotions really can give you the edge, especially if you're involved in the wedding industry.

Alan Howard reports



Ask any bride how they felt just before their vows and you'll pretty much get the same reply, "emotional". It's the word that best sums up what a wedding is all about, but capturing the huge mix of emotions on the day is not always easy.

Before setting up The Wedding Documentary Company I spent many years making single-camera observational documentaries for channels like ITV, Channel 4, and Channel 5, and myself and the other PDs (Producer Directors), had it drummed into us that there was one thing that the audience wanted to see more than anything, and that was emotion.

Whether it was a happy, sad, excited, revolted, or angry, emotion was the name of the game, and the bigger the better, because as human beings, we react to emotions with more strength than you can imagine.... and it's infectious.

One of my favourite shots ever is of the tearful moment when a couple who became engaged over the internet, realised that it really wasn't going to work out after a 2 year virtual courtship. They'd both invested a lot of emotion in this relationship (she was Russian and he was from Wales) but after meeting for just one week, they both knew it would never last in the real world. I was silently blubbing away with them as I shot their final embrace as the sun sank behind them in her housing block in the Ukraine.

I've lost count of the number of brides who start to cry when shown a clip of their mum shedding a tear. Adding emotion to your work is a quick and easy way to make your films stand out and become memorable.

But capturing emotion has nothing at all to do with your camera skills, in fact they can get in the way. Almost by definition a Videographer comes from a technical background, and often it's easy to let that technology come between you and the core of the story that you're telling. If you're (seen to be!) concentrating more on getting the lighting right than the person you're about to film, then the relationship will suffer and so will your film.

Not so long ago, a crew consisted of a cameraman, soundman, and a director who quite possibly had no camera experience whatsoever. The director was the key member of the team and it was their role to build a relationship with the contributor and leave the technicalities to the crew. They also got paid more, so you could infer from that, that the relationship was considered more valuable than the technical side.....



So how do you get more emotional??

Firstly, put the camera down. Whether you're making a documentary, a wedding video or a family history video, don't go bursting in camera in hand, ready to shoot anything and everyone. You may feel that you're being paid to film, so you'd better darn well film everything, and there are some clients like that, but you're actually being paid to tell a story and that takes a little more consideration.

When I started The Wedding Documentary Company back in 2006 I think we were one of the first offering this style of Wedding Video, there's lots now, and I'm constantly frustrated hearing from clients (and potential clients) about documentary style wedding companies who rush up to guests, camera rolling, and demand that they "say something".

Putting people on the spot is a surefire way of alienating people and getting footage of some awkward situations. It's far better to chat to people beforehand, ask them a couple of questions, and if they seem like they'd be comfortable on camera, ask if they'd be happy to say that again, this time on camera.

Building a relationship like this will stand you in good stead throughout the day, believe me, if you become a pain at the start of the day, the chances of getting any genuine reactions, comments or goodwill will dwindle as day goes on..... no news spreads faster at a wedding than the fact there's a potentially embarrassing camera encounter on the horizon.

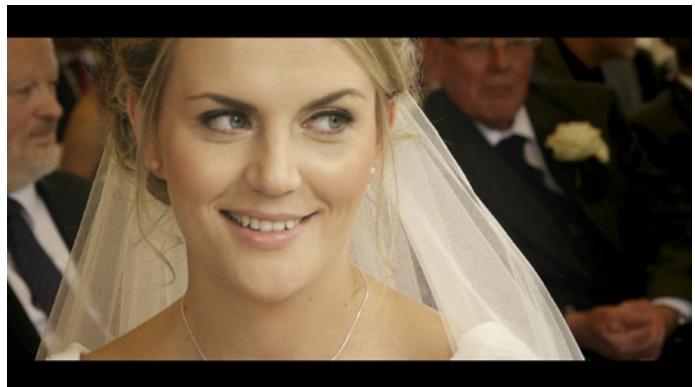
Hopefully, on a wedding day, you can establish fairly early on that you can be trusted to behave sensitively; it's a very emotional day after all. Once you have that trust you need to be on the lookout for those key moments.

To be frank, during a bride's preparations tears can happen at any point, but you're more or less guaranteed them when Dad sees his daughter in her dress for the first time.



With this knowledge you need to think how you can build this into a storyline, making more of a feature of it than simply filming it as it happens. I usually try and have a chat with the Dad first thing (without the camera). I'll tell him how I've got two daughters and I know that I'm going to be all over the place when they get married (I really will be), I'll ask about seeing her grow up and first meeting the groom. When he's chatting and comfortable I'll generally tell him this is too good to let go unrecorded, and would he mind if I filmed it? Now I've got some really touching audio to go over shots of him getting ready, his daughter getting ready, and, I can use this to build up to the emotional climax of Dad seeing the Dress.

Another obvious point for tears is the ceremony itself. I've filmed so many weddings now that I instinctively know which parts of the ceremony will make the cut and which won't. If it's a single-camera wedding I'm regularly checking close family members for signs of a blub, often a tissue in the hand is enough. If it's not a key part of the ceremony I'll swing around and hopefully catch a quick dab ... cut that into the vows and it works a treat, and as for the readings, they can be a blubfest for the reader from minute one, time for a nice big close up.



Tears are not the only emotion on display at a wedding. Laughter and smiling is equally as infectious. Whenever I'm filming generic drinking and "chatting shots", usually just before the wedding breakfast, I'm constantly scouting for groups who are having a good time; raucous laughter is great, but even a sly smile can work wonders for keeping the energy up in a sequence. Just getting a shot of the guests is not enough, getting a "good" shot is what you want, so be patient. Nine times out of ten, just when you turn the camera on them they'll stop laughing or smiling, but don't give up. If you keep your shot and wait until they've smiled, laughed or whatever, you'll be rewarded in bucket loads in the edit suite. A wide shot of a garden reception, followed by 5 or 6 shots of people having a great time will make you, and your clients, smile along, and give the impression that everyone is having the best time they've ever had, and nobody needs to know that you have acres of footage of the guests looking not quite so ecstatic.



Lastly, the easiest emotional manipulator of them all is music. I'd say use it liberally. Commercial music is expected with wedding videos, but make sure you buy your license through IOV. There is often a fine line between touching and cheesy, but only you and your good taste can dictate which side of the line you fall on. My major tip on this though, is to actually listen to the lyrics before you go adding the perfect track to your video. I've heard many songs which initially seem to be ideal to run underneath the preparations scene, only to discover they're actually about bitter breakups or some other relationship-ruining content.

The ability to access emotional situations is what turns a camera operator into a film maker, it raises your game and produces memorable films, so the pursuit of emotion is a wise one, both artistically and commercially.



by Richard Laurence

When Jeremy Hunt announced Britain was to get a network of locally-based TV stations back in 2010, he probably expected them all to have been on the air for some time by now. Unfortunately it hasn't happened yet. As I write this, minutes before my deadline on 21 February, only ONE (Estuary TV in Grimsby) has actually made it on to the airwaves. Several launches are planned in the coming weeks, including "London Live" and "Mustard TV" at the end of March, with most of the phase one stations hoping to be broadcasting by the end of summer. City TV in Birmingham has changed its name to City 8 ahead of its launch later this year, and Notts TV has announced it will launch on 29 April.

The biggest launch any time soon will be "London Live" on 31 March. There are those, myself included, who don't think London is really a locality (after all it has the population c. 8.2m of a smallish country!) and that a network of much smaller, really local stations would have been a good idea, but we are where we are and the Evening Standard is certainly throwing its weight behind its televisual sibling. They have acquired a lot of programmes about (or set in) London from other producers as well as creating a lot of original content themselves. They are sharing resources with the paper so the news coverage should be pretty comprehensive, and neighbourhood-level coverage is promised via the web for more parochial items that don't make the cut on the London-wide TV service.

Elsewhere it has been disappointingly slow progress. The proposed local station where I live, "Made in Leeds TV", probably won't now be on air until the summer, despite the Comux test transmissions on channel 791 and 64 (BonanzaBonanza) which are now up and running in many areas. If rescan your Freeview TV and are getting either of these services, local TV is coming to your area, probably in the next six months.



Lia Nici

So, what about the only local TV station that is on the air? A few weeks ago I was able to visit Estuary TV and meet its Executive Producer, Lia Nici, who says it's been going very well since the launch and from what I saw, they certainly seem to be settling in nicely.

Estuary TV's headquarters are in the Grimsby Institute, where they have the use of a well-equipped green-screen studio and a smaller "soft" studio, both of which share the same TriCaster-

equipped control-room. There's another good-sized studio suitable for talk shows and general entertainment programmes, and they are looking at how they can take some programmes on the road.

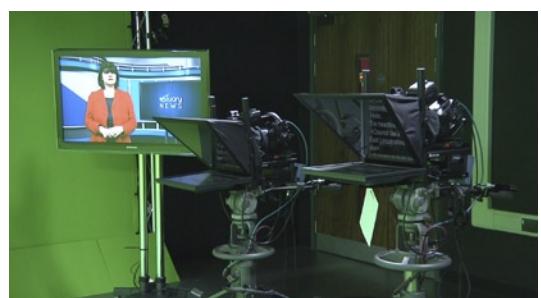
Lia told me "having contact with the IOV is very important to us and we want to nurture that" so it would be really great if the IOV could find a rep for that area! Estuary TV has also won the licence for Scarborough and plans to run a separate news operation from there, but not until the Grimsby operation has bedded down fully.



Lia says the channel wants to work with anyone in their area with an interesting story to tell, and this will be the case with most of the local TV stations, so have a think about what SIVs you have gathering dust on your shelves – with a bit of updating, they might be of interest to your local TV channel.



Don't expect megabucks for them though, as my experience so far has been that none of the local stations has much of a budget for acquiring programmes. You are more likely to get your programme shown if you can find a sponsor to cover all your costs and then give it to your local channel for free. This could be worth considering, especially if you can get a product-placement deal as well. You'd have to check you stay within the rules though, and they are quite complicated!



While in Grimsby I also took the opportunity to grab a few words with the News Editor, Emma Lingham, who told me that the first big local story to test their resources was a large tidal surge which caused flooding and storm-damage along the east coast. Estuary don't currently have the facility to broadcast news live – the



programmes and bulletins are shot and edited then broadcast several times the same day – but they got around this by the creative use of social media which allowed their staff to give regular updates from different places.

By all accounts this was appreciated by the audience, but it does rather beg the question "if you can do that using Twitter and FaceBook, why do you need a TV channel?" The answer to that is they were then able to do in-depth follow-up stories about how the local communities were affected, from a first-person standpoint in some cases. The reporters actually live in the places they cover and such local knowledge is where they should be able to win hands-down over the networks, who completely ignored this story because it happened on the day Nelson Mandela died. By all accounts, the local population were not impressed by the main channels totally overlooking the biggest thing to happen to them in years.

Another member of the team is James Dunn, who moved to Estuary TV news from the local paper,



but he doesn't just read an autocue. They all research stories, and film and edit them as well as presenting in the studio – "constantly multitasking" as James puts it. He feels that local TV gives

a voice to many who wouldn't make the regional news, and says it's a privilege to be able to do so. There are also volunteers working alongside these professionals in the newsroom, gaining valuable experience which benefits them and the channel.

It's clear that news, local TV's main Ofcom commitment, uses up a large part of Estuary TV's resources. When they started many of the bulletins consisted almost entirely of presenters reading copy off a teleprompter and video reports were few and far between, but they are making steady progress and more recent episodes are much more like TV than radio with a few pictures.



Estuary TV exterior

It's not all news of course. If you follow their YouTube channel you can watch a selection of their other programmes which include cooking, sports discussions and leisure pursuits, as well as a programme about (and sponsored by) the local council. The channel's programmes include product placement where permitted to do so, such as the "Lincolnshire Kitchen" which is sponsored by the local Co-op.

In taking a community-based approach and relying partially on funding from an academic institution, Estuary TV has probably protected itself from the market fluctuations which can make or break a commercial broadcaster. It is developing its own character and some will like it and others might not, but is distinctive and different from all the other channels. I wish them well and I hope IOV members in their area will be able to work with them soon.

As more local TV stations come on the air, and the public discovers channel 8 now has programmes on it, it will be interesting to see what works and what doesn't in a particular location. Wherever we live, local TV is definitely coming to an aerial near most of us, but will we watch it in big enough numbers to make it commercially viable? Time will tell, but no doubt some operators (and potential operators) will be watching the competition closely for signs of weakness. Will we see takeovers and mergers in the near future? Will some unprofitable licences be handed back, like in the railway industry? Will online and mobile apps make TV as we knew it redundant? It's going to be an interesting time!



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Does Polecam do Weddings?

by Mel Noonan, Stylus Media Consultants

Polecam, the UK-made single operator carbon fibre jib is expanding into all areas of programme making – now it's entered the field of wedding video production

Steffan Hewitt designed the first Polecam when he was an extreme sports cameraman and needed such a device. There wasn't one, so he made it. It wasn't perfect but it was a starting point, and he is somewhat of a perfectionist, he kept refining it and soon he had it working well. Then his friends wanted them, and eventually he started to make them commercially.

You may have seen Polecam at video-related exhibitions flying a small minicam at the end of a carbon fibre pole. For the uninitiated, it has always had novelty value, and sometimes video and broadcast industry people would stop, watch for a while then wander off, smiling. Truth is, since the introduction of HD minicams like the Toshiba, it has always been a serious piece of kit, and now with the latest upgrades and refinements it has become a highly desirable production tool.

In the past it was quite an investment to buy a full rig and HD minicam, but that didn't stop those who realised the true potential and a great many have done very well with it and furthered their careers.

However Steffan decided to make a package that was more affordable by only including those components that were needed to get up and running. It's called the Polecam Starter Pack or PSP. He also decided to make a range of new motorised pan & tilt heads that had finer control but which would allow the mounting of DSLRs and larger, heavier cameras.

He then introduced a wire strut system for enhanced stability when required. Now you can still use an HD minicam if that suits your shoot, but you can also mount camcorders from the likes of Sony and Panasonic, and large sensor cameras from Canon and Nikon DSLRs, to Black Magic Design

cameras and even the RED Epic. The result is that Polecam popularity has grown fast and there are now hundreds of Polecams around the world being used for more and more types of programme-making and production, and now it's arrived in the area of wedding video production.

The VIP Studio

The VIP Studio is a company located in West London offering wedding stills and video coverage too. I asked Iq Dhutti, one of the partners, how that they had come to use Polecam. "We have always strived to be the best in what we do. We decided to try using a crane to raise production values – we hired in a Jimmy Jib to use on some of our Asian weddings. Some of these are big events now. We found that it didn't work for a number of reasons. It is very large and intrusive, and once it's in and assembled, it stays there. That means the shots you can get are limited, and will end up being repeated. We felt that the return wasn't worth the outlay."



"We had seen Polecam at video shows, and we thought that it could probably give us the solution we were after, but it was a big step for us to take. We have an annual budget for new equipment, but this would take us beyond that."

"As it's turned out it was a good decision and it's a great success for our business. Our clients love the videos we are now able to produce with Polecam."

When they bought their rig from Polecam Systems the company provided initial training, so one of the VIP crew, Usman Asghar, had the training, but for the first wedding they decided to hire in a professional Polecam owner operator, Martyn Dunham, to man their rig so that they could fully see the capabilities.

"The shots and moves he produced, and the ease in which he moved the rig around to follow the action just blew us away. We knew we were on a winner," said Iq. "In fact Martyn was so good we block booked him there and then to operate our rig until our own man could get up to speed."

"Now we have done more than 20 weddings using Polecam in quite a short time. It has become so popular with clients now that we are frequently using Martyn with his Polecam, and our Polecam with our own operator on a second wedding at the same time."

The VIP Studio shoot stills with Canon 1D and 5D DSLRs. They purchased a Polecam Starter Pack and initially used a Panasonic 151 camcorder on the rig, adding a Sony 150 camcorder soon

after, which gives excellent results in low light. Martyn doesn't own a suitable camera - he rents according to the job. He does own Canon DSLRs but the camcorders they use here have remote zoom lenses. VIP use the two cameras on the two rigs when it's busy.

"We do overseas weddings as well, but so far we haven't used Polecam on those – it's been too busy here, but we look forward to doing that too."

www.thevipstudio.com

Martyn Dunham can be reached via the Polecam website www.polecam.com under 'rentals'.

Give your customers complete peace of mind

Dub and record whatever music they want on their wedding or live event production (CD, DVD or Blu-ray)

You can now fully license your Private Function productions from as little as £8.99*

ATTENTION!!

DO YOU PRODUCE
LIVE EVENT DVDS OR
DUB MUSIC ONTO
YOUR PRODUCTIONS?

I Do



PPL License

The PPL Private Function License from the IOV covers you for the record company and performers rights on your commercial recordings



Price

£4.00 per each PPL license which must be attached to each copy of your production (subject to a minimum order of 5 licenses)

LM License

The Limited Manufacture (LM) License from MCPS covers you for the music used within any audio and audio visual product you create e.g. CD's, DVD's and Blu-rays.



Prices start from

£4.99 per product produced

all you need are
Two Licenses

For further information on copyrighting and licensing your productions please visit

www iov co uk/copyrightguide

Roll Over Beethoven!

If your temp'rature's risin' and you got that music-just-won't-fit blues

Sonicfire Pro might be the medicine you need.

Alan Howard tells us how he found the cure.

Many years ago, in my old busy production office, we used to joke that the moment you fully understood the complexities of music clearance, dealing with MCPS, PRS, licensing music for short/long term, across multiple territories etc., they took you outside and shot you, because you knew too much!

Nobody needs that much useless information floating around their brain, knowledge that was taking up space that should be put to better use. Music clearance, even old-fashioned library music, was a nightmare that required a full-time specialist to administer it, and mistakes were costly. Lowly runners such as me had had their heads filled with stories of record companies suing small production companies with merciless aggression because one of their music tracks was playing on the radio in the room next to an interview, and the faintest rendition of it could be heard on tape if you turned your TV up to 11.

It seemed as much as you'd love good quality music in your piece, unless you had a "proper" music budget, running into £100's for 30 seconds of music (I kid you not), you were doomed to seriously cheesy "library" music, that still charged per 30 secs, and required a mountain of paperwork, with "rights" reviewed, and recharged, every year. Thank God for companies like Audio Networks, AKM and Audio Jungle that have brought a vast amount of fantastic quality music to a growing audience of editors looking for fresh, relevant music that doesn't gobble up 50% of your budget.

Royalty free music certainly made life easier and cheaper, but it wasn't an ideal situation; often the "perfect" piece of music would be 20 secs too short, or have exactly the right feel but with the "stabs" in the wrong place. How often have you found the perfect piece of music that just grows

"too large"?

Well, many of you may already have the answer sitting on your computer, zipped up and undiscovered.

SmartSound Sonic Pro 5 is an extraordinary music programme that came bundled with my copy of Avid but sat for probably 5 years in a folder called "Extras" that I'd never got round to looking at, and after asking around I've found I'm not the only one .. If anyone has tinkered with Adobe Soundbooth's scores programme, SonicFire Pro is what that should have been.

Sonicfire Pro can be used as a standalone programme, which is how I use it with Avid, or you can purchase plugins for After Effects, Premiere Pro or FCP which means you don't have to leave your application to access it.

In essence Sonicfire Pro offers a starting point of downloadable "albums" of themed Royalty free library music, such as many companies do, but whereas that's as far as you can go with a regular CD, that's just the starting point with these.

Open up the interface and while the timeline loads in the background, you're presented with "Express track" (Fig 1), a database of music that

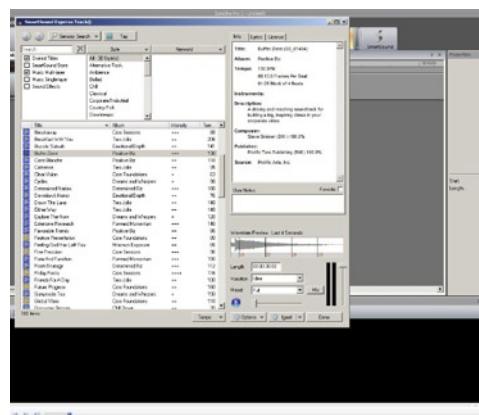


Fig. 1



you can set to search "Owned Music" i.e. the tracks you've bought and have full access to on your computer, (you get 1 album "Core Evolution" when you buy the software), "Smartsound Store", all tracks that are available in the store, so you can actually hear the entire catalogue of 3911 songs; or you get to search for "Multi Layered" songs – where you have access to the instrument mix, or "Single layered" songs where you don't.

Even at this early stage you'll start to see the levels of customization available to you. Select a song to preview and you'll notice the variations button on the interface, in the Buffer Zone example in the illustration (Fig 2) you'll see no less than 8 variations which make up the component parts of the whole track, all of which are arranged to work as stand-alone pieces.

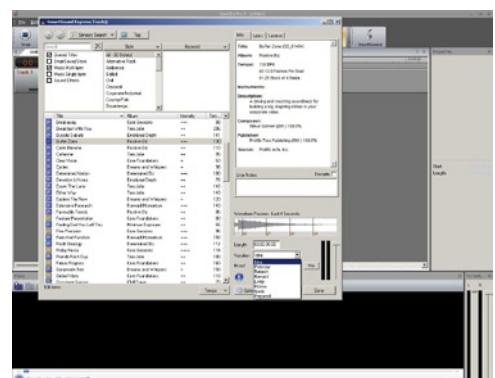


Fig. 2

Choose your variation and then head to the next drop-down menu, "Mood", and you have the ability to choose the instrumentation and feel of the music (Fig 3). There's a whopping 13 choices there (admittedly 1 of them is silence), so Buffer Zone, one track off of one album, gives you 104 variants, and that's just the 30 second version, impressive huh?, but we've not even scratched the surface yet.

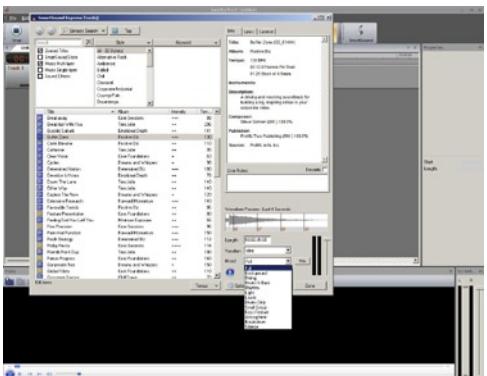


Fig. 3

Once you've pressed "insert" the music appears in a timeline view in the main interface.

Now comes the cool part, go to File, scroll down to choose Video and you can bring in your video that will sync with the music. You'll notice that the music is currently 30 secs long (default) but the track, as identified in the timeline, is 01:56 ...just grab hold of the end of the track and drag it to 01:56, viola, your music bed matches your video, in duration at least Press "link video with timeline", press play and you'll get a preview of how they work together (Fig 4).

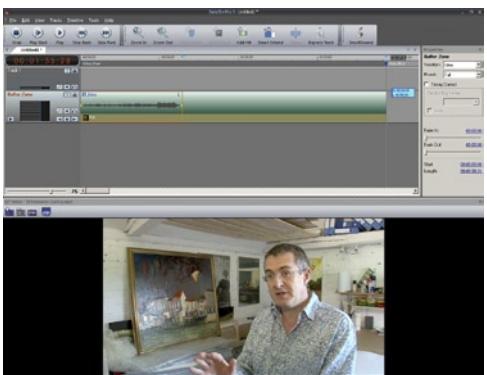


Fig. 4

Now what will happen is that there will be points in the video where you'll want a gear change, or a hit, or something to push the narrative along a little... no problem.

Click on Timing Control on the right hand side and you can see where the music currently changes... the individual sections (as seen in the variations dropdown) pop up to show you where they appear (Fig 5). These can be dragged around to sit over the right point in the cut so that the music picks up or mellows out just when you need it.

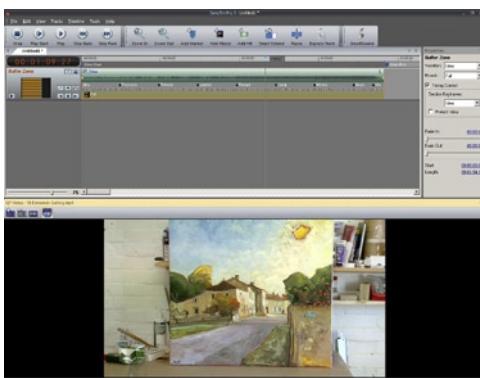


Fig. 5

Another great feature is the ability to see the layers. Each instrument has its own track layer, and from there you can adjust the volume individually, add keyframes to control the mix over time, and essentially completely remix the original track. (Fig 6) This has obvious advantages when you're working on a project where you'd like to keep a main music theme running throughout, but need to add some variations to stop the music bed getting too repetitive.



Fig. 6

Other features include "Add Hit" which gives you a choice of cymbal swells, heavy hits, whooshes, impacts etc, and each of these has around 10 variations to choose from. They're perfect for logos, sales messages, telephone numbers, anything that you want to get noticed in your final edit. Hit Pack 1 comes free with the software and there's another three packs available at the SmartSound Store.

SmartSound Sonic Pro 5 is a huge product with a dazzling array of features, which if you chose to, could become the basis of a very sophisticated music offering for your clients. I currently tend to use only a small part of the features such as the ability to drag a track out to a duration I need, along with some pretty basic music remixing, but over the next few months I'm going to be rolling up my sleeves and seeing just what I can get out of this extremely clever programme.

Thankfully there's a section to their website, the SmartSound University, with lots of tutorials from Larry Jordan, covering everything from using the software to make your own sound effects, to advice on scoring an entire film.

In an economic climate where I often have to find unique, legal music fast, SmartSound has saved my bacon on many occasions. If you're an Avid user I'd definitely recommend seeing if you have your own version locked away, and if not take a look at www.SmartSound.com and click around their site. You might be as surprised as I was!

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Anyone Can ~~Play Guitar~~ Shoot Video



My neighbour's 16 year old son stopped me as I was getting in my car and asked "have you got a tripod I can borrow?" I asked what he had on, "Oh we're shooting a promo at the Youth Centre." He produced a tiny silver camera and told me how good it was while I figured out which disproportionately huge tripod would work for him. I saw him a couple of days later (he'd forgotten to return the tripod) and I asked him how the shoot had gone. He casually told me that he'd done the edit the previous afternoon and there just might be a little bit they'd want to change.

I remember feeling a bit deflated but I wasn't sure why. My unconscious mind working away, I found myself humming the Radiohead song "Anyone Can Play Guitar" (from the Pablo Honey album). The lyrics are a little ambiguous – is the message one of withering sarcasm - "Grow my hair, Grow my hair I am Jim Morrison"; or yes why wouldn't you, it's OK to give any ambition a try:
"Anyone can play guitar
And they won't be a nothing anymore."

Soon after there was a Forum post about the junk videos out there on YouTube and the like and the apparent devaluing of pro standards of video production:

<http://www.iov.co.uk/showarticle.php?ft=1;id=104004;n=0>

One member commented that "We might have to get used to it. Everybody's a cameraman and most people

have edit software these days."

The parallels between being a musician or a cameraman struck me – cool, desired occupations both, great hardware to pose with, the girls think you're a creative type and sexy with it, and you're going somewhere!

Before punk, you had to be a musician to play in public or make a record. Or was it before Rock'n'Roll? Or before delta blues? There were assumptions that seemed to be eternal truths.

You have to have a good instrument. You have to be properly trained. You have to be a certain type of person, with innate gifts, and the right kind of ears. You have to practice. If it's not right you have to do it again and again until it is.

Technology changes everything. The doors of exclusive clubs are blown open, some wider than others. Anyone can buy a guitar. Anyone can buy a video camera – and a HD one at that. Many competent edit systems are cheap enough to get you started and soon you're publishing

Punk video. No corporation controlling it. You can shoot it at 11 and post it that afternoon. It doesn't have to be "good", just to get attention. There will be minimal equipment, and less planning. Whoever turns up will be in your film. There are no rules, so how can you break them? You can try to shock. You can be angry and anti-establishment. If you shock enough you can monetize your productions and attract mainstream advertising.

You can be Liked with a capital L. You can have followers (which sounds rather cultish).

But you can't hold back the tide of progr... - well whatever it is! Canute tried it and nearly drowned!

I think there are a couple of key things to remember when we are feeling a little jaundiced about the industry and our place in it.



Most of us in the IOV have learned the hard way, sans film school, but with lots of practical camera experience. We have also learned to edit, often on more than one system. We can do more than a bit of Photoshop and some compositing. We can organize a shoot. We know about web sites and in some cases we can build them. We have learned to run a business and how to control income and expenditure – or at least we waste less than we used to. In short we are, most of us, pretty darned competent.

Therefore we don't need to feel threatened by the surge of industry newbies. They will soon realize how much there is to learn beyond simple shooting skills. Some will be really good and will form part of the creative future of the industry, and their ideas will inspire us. Many will remain hobbyists or go into an unrelated career. Some will not progress and will drop out. Their clients will soon realize that it's worth paying pro rates for a pro job. And we'll learn to be assertive – and professional, and accommodating – in requiring a proper budget and in acting as Directors - because that's what our clients are paying for. This is what Kevin Cook and Den Lennie have also been at pains to point out.

Finally, let's be generous. Anyone can play guitar, not many will play Glastonbury, but we can teach them a little and spread the joy!



by Tony Manning

Executive Briefing

The intention of this short article is to highlight some of the priority activities currently being undertaken by the IOV Executive. However, this is not a formal communication, in the way that minutes for the membership are.

With the recent resignation of Anna McPherson there are currently only four people on the Executive and a very considerable workload, including one of our number (Cheema) taking on the role of Treasurer from April (to add to his Webmaster and Social Media roles), with Steve Abrams' retirement (see. P.6) We would like to add our appreciation for Steve's work and his advice to us as a new Exec. He provided some much-needed continuity.

Our overall priority is to support the membership and to restore and improve member benefits.

Publishing an expanded Focus with more original content was an obvious priority. It now goes out with 40 pages in print and as an online pdf with wide

industry distribution including major media and film schools.

We have been encouraging the resurgence of Area Meetings, and acknowledge that in some areas these have remained available and constructive throughout. Please let Bryan know if your meetings need any further support and thanks to all the Area Reps for their efforts in enabling valuable face-to-face contact.

The uptake of members wishing to gain full accreditation has been positive over recent months with an encouraging number of people submitting films for assessment.

We have been busy rebuilding our key relationships with suppliers and manufacturers. This is closely linked with developing more sponsored training as well as gaining support in a range of enterprises, including creating a new edition of the VideoSkills book (see P.23)

We are keen to improve our websites and have been busy (particularly Martin Baker) scoping the requirements to meet our current and future needs. This includes being able to readily ac-

cess a massive archive of materials. In the meantime we have been doing our best to ensure that information on the current website is accurate and up-to-date. We await cost estimates!

Video of the Month has been taken up enthusiastically by the membership and new entrants are always welcome. The kudos of winning and the promotional opportunities that follow are worth far more than the £30 prize! Some of this submitted work has been on display at Trade Shows (with entrants' consent) and this has heightened the profile of the IOV to potential members. More about VOTM on Pages 24-25).

There are still some important gaps to fill and we are actively exploring reviving the IOV Show with at present three shortlisted potential venues. Inevitably we have to explore the feasibility and financial soundness of doing this but we would all like to see our own show back on the calendar. All being well will be from Spring 2015.

This is not intended to be an exhaustive list, more a few notes on what we are doing as your elected representatives.

Worth a Look

Just some links to interesting content & resources.

http://www.youtube.com/watch?v=oJKv_Aebh_l&feature=youtu.be
fs 700 PP and s-log 2 John Fry

<http://www.vulture.com/2014/02/seitz-on-true-detectives-6-minute-tracking-shot.html>

<http://blogs.indiewire.com/thompsononhollywood/cinematographer-sean-bobbitt-talks-12-years-a-slave>

<https://www.facebook.com/pages/About-The-Gear/161547184048471>

<http://www.hdwarrior.co.uk/2014/02/04/new-jvc-gy-hm890-whats-the-difference-between-the-850-and-the-890/>

<http://www.hdwarrior.co.uk/video-reviews/ including Canon C100 and Sony Z100>

<http://nofilmsschool.com/2014/02/learn-almost-everything-you-need-to-know-about-shooting-better-b-roll/comment-page-1/#comment-1029976>

Learn (Almost) Everything You Need to Know About Shooting Better B-Roll

<http://www.guerillamasterclass.com/ The Guerilla Film Makers Masterclass 15th &16th March>

<http://www.raindance.org/ Festival, training, resources, etc.>

Whizz Bang What a Title!

by Kevin Cook

I'm massively impressed with my Edius system from DVC - head over heels in love with it to be more precise. It's as steady and reliable as you can get and does 99% of what I want to do in a quick and logical way. However, the one thing that always fills me with envy is seeing some of the more sexy things other producers seem to be able to do, with ease, with their titles and graphic effects. Edius basic QuickTitler is just that, pretty basic.

Towards the end of last year I came to the conclusion that I really had to start getting my head around Adobe After Effects as it seemed to be the program of choice for the videographers whose work had inspired me. I'd flirted with it for many years previously, in various editions, but it simply wouldn't stick in my head. Unless I'm using a program day-in day-out it doesn't take long for me to have to re-learn basics in order to get results out in a reasonable amount of time.

Determined to get going with After Effects I signed up for the Adobe Creative Suite free month's trial and set myself a challenge. If I could get to the stage of being able to quickly knock up attractive lower-thirds caption backs and animated title sequences within the free trial period I'd take out one of Adobe's subscriptions. I failed miserably. After Effects simply doesn't fit in my head – and I doubt I'm the only one to have come to this conclusion.

At that point I had accepted the fact that if I ever wanted anything more than I can currently do using Edius (and a bit of Photoshopping) I'd probably be hiring those services in. Either that or maybe it was time for me to start looking elsewhere.

My route to Vistitle 2.5

It was shortly after my final After Effects experience that David Clarke of DVC approached me about reviewing the latest edition of Vistitle (2.5). When I originally ordered my edit suite from them they'd

bundled it up within the quote but it had been one of the cutbacks I had to make in order to get the system that I thought I wanted. Whilst I thought I knew what Vistitle was and how it might help me, I didn't really fully appreciate how I'd grow to need and want it.

Even though Vistitle was very popular within the Edius community (integrating neatly with it from very early editions) at that time it all seemed a little too template driven to me – and the examples I'd seen produced with it left me a little cold. I really should have given it a go back then as I think I've been missing a real gem. What is it they say about hindsight?

With its close integration with Edius, Vistitle hasn't really gained much take up outside of that community. That's very understandable, especially in a marketplace where you have such a strong standalone product as After Effects and its complete integration with Premiere. But Vistitle 2.5 has changed

all that as it now integrates neatly with Avid and Premiere too giving a really powerful alternative for many more PC-based editors looking for a little more than their NLE's basic titling package can offer.

The full review pack sent to me by DVC included the five additional plug-ins and retails for around £250 inc. VAT. There's upgrade paths too for those with earlier versions of the software plus you can also buy the plug-ins separately to keep your initial investment low.

What is Vistitle 2.5?

In a nutshell, Vistitle is a PC-based title effects/animation software package. It enables users to quickly create complex, multi-layered 2D/3D animations of text and objects – applying textures, depth, glows, sparkles and lighting effects. It also enables you to quickly add dynamic graphic backgrounds for text and graphics, and with the optional plug-in packs provides particle effects, handwriting

animations, 3D charts, converts 2D paths to 3D and there's also a dedicated Karaoke plug-in should you need it.

Edius users will find the layout, menus and controls very familiar – mainly because it was specifically developed to address that NLE's titling shortcomings. Whilst Avid and Premiere users might be daunted with this prospect I can only urge you to give it a go (there's a watermarked demo you can down-



load here - www.vistitle.com/listdownload.asp?id=62). I've played with most NLE packages in my time and I think that Edius is, by far, the most intuitive and easiest to pick up. Vistitle follows that example.

The minimum spec for the PC is an Intel CPU with 3GHz processor or faster (Intel i5 or i7 is recommended). You'll need a Direct3D 9.0c or later supported graphics card, at least 2GB of RAM (4GB if you are running Edius 7) and at least 4GB of storage space for the installation. You'll also need a spare USB port to connect the USB dongle – and your system must first have either Edius, Avid or Premiere installed.

Vistitle utilises the graphics card to render in real-time – so the better card, processor and RAM you have the better performance you'll achieve. But even with a minimum specification system you'll be able to work at full HD and render out complex text and graphic animations – which it does comparatively quickly.



Learning Vistitle

YouTube is awash with free tutorials about After Effects, along with books and online resources aimed at beginners and advance users alike. That's no surprise when you consider the size of the user base and the complexity of the program. Despite accessing many of these resources by the time I'd reached the end of my month's trial I was still an After Effects stumbling fool.

Vistitle tutorials on the other hand are sparse – but thankfully most are well thought out and, more the point, easy to follow. The program comes with the usual PDF user manual but, in addition, you also get a set of mute video tutorials covering most of the program's features. DVC have also got an excellent collection of beginner tutorials on their website which is where I started and they got me up and running in no time. There's also a range of more advanced tutorials on DivideByZero's YouTube channel which I'm presently working my way through – plus there's a new set of paid-for tutorials at <http://sgdvtutorials.com/> (which will be available through DVC) but I've not looked at these at all yet.

The end result for me was that by the end of the first day I'd got my head around basic navigation and controls of the program and had output a rudimentary title with an animation. By the end of a month of using it I'm far from

being expert but I am at the stage where I'm choosing to use Vistitle more often than Edius' own QuickTitle.

Vistitle Interface & Workflow

I understand that there are some differences to workflow between using Visttitle with other NLEs, so anything talked about here is purely relating to using it alongside Edius. Outside of your NLE you'll be working within the main Visttitle interface, but once used inside your NLE you'll be accessing it in a number of ways.



Adding a Vistitle is as simple as clicking on the 'T' (add title) button in Edius, which will launch you straight into the main interface. Once you've created a Vistitle, double-clicking it on your timeline will first take you into the Vistitle Mini interface. In here you can simply and easily adjust the text content of your title (the actual words, font, weight, kerning, layer ordering etc) without the need to go into the full interface. That's a smart feature and is great for quickly editing and adding captions of a similar design. For instance, once you have created the look and feel of your captions, added lighting effects and swirling backdrops, logos and particle effects, all you have to do to create another matching caption is to open the first in Vistitle Mini, change the text and then 'save as' with a different name.



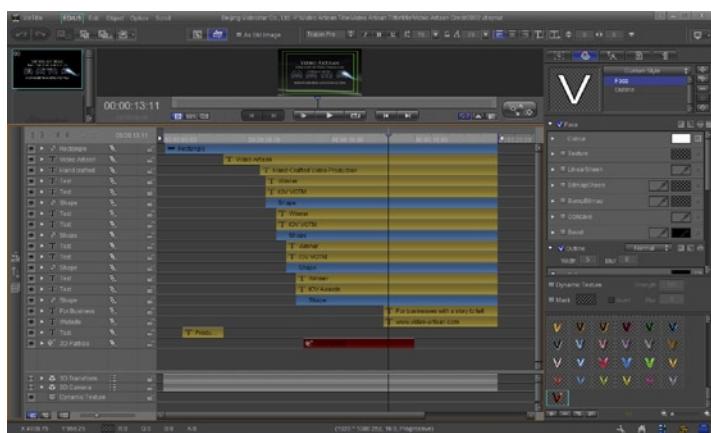
If you want to change the Visttitle in more detail, such as amending the animation or altering light effects and colours, then you need to click on the button to take you to the full interface from within Vistitle Mini.

Whilst there's definitely a link to Edius in Vistitle's layout it is not going to seem too alien to an After Effects user.

There's a timeline, a preview window and a properties/control box for editing the currently-selected object.

The preview window is switchable between the main title graphic design and its effect view which includes the selected object's animation path. Dividing the views up like this gives you a very uncluttered and easy-to-work-with view of your title and the objects within it.

The timeline area will also appear very familiar to NLE and effects package users with each object having an expandable view for controlling transformations, effects, in & out points and key frames. This window can also be switched to reveal a template library of graphic elements, backgrounds, sub-titles, multi-layered particle effects captions, 3D objects etc – for you to easily and quickly add to your design and customise as you see fit.



For really quick application you can also call up a template design to drag and drop straight on to your Edius timeline. Once installed Vistitle will add an item to your 'Tools' menu in Edius, called 'Edius Title Template Library'. The library consists of a variety of pre-constructed Layouts, Sub-titles, Images, Movies and DynaTextures.

Layouts include a vast range of lower-third captions, full-screen graphic designs with 3D objects and other demonstration templates which show off all the capabilities of Vistitle. Just drag one to your timeline, double-click to change the text content in Vistitle Mini – or completely change its properties within the full Vistitle interface and then save them. You can also import any previously designed Vistitle projects into this library for quick deployment.

Many of these templates are cheesy – but the point of them is they get you started quickly – and in opening them up and starting to tweak them to your own design is a great way to learn how to create your own Vistitles from scratch.



The Sub-title templates work in a similar way. These give you a range of single lines of text which you can add to your timeline as sub-titles – at timed intervals. Simply drag and drop the subtitle on to your Edius timeline, stretch it out over the video section that you want to sub-title, double-click and then start adding the titles line-by-line and place exactly over the right section of video.

The Image library contains both static images and static graphical elements – which again can be just dragged onto your timeline. You can also import your own TGA, PSD, BMP, JPG, GIF, EMF, WMF, TIF, PNG and ICO images to this library for easy deployment to your timeline.

The Movie library contains a handy set of animated icons and graphics in .VXMOVIE format. This includes spinning globes, explosions and other more obscure objects which can be dragged and dropped onto your timeline. Unfortunately you can't import normal video files into this such as AVIs or MOVs – but why would you want to? However, if you have an animation created in another program, and can export that out as an image sequence, you can then import these into a separate utility program that comes with Vistitle called VxMvMaker. This gives you the option to output your image sequence in various video formats – including .VXMOVIE.

The final section in the library contains DynaTextures (Dynamic Textures). This wide selection of swirling masses of colours and shapes are ideal for creating backdrops for titles or video. You simply drag them on to your timeline and then stretch them out to the required time length and they automatically animate over that period. You can then of course alter the qualities of these within Edius' own effects and image adjustments. I've used these plenty of times already.



My first Vistitle project

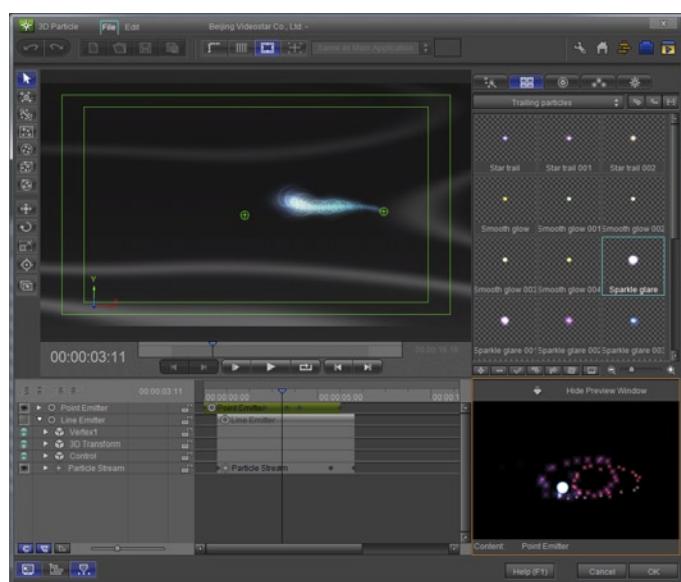
With my head pretty much around the program I set about creating my first Vistitle project from scratch. I've wanted to create a suitable video ident or credit for Video Artisan for a while now and it's the kind of project that Vistitle was created for. News also came in around that time of my entry winning the IOV's Video of the Month competition so I thought it would also give me an opportunity to shout about that too. The end result can be seen here - <https://vimeo.com/84389859>

I'm not saying the end result is an amazing, multi-layered marvel that demonstrates everything that Vistitle can do - but it works for me. It does however utilise lighting, animation and particle effects - and the very, very useful DynaTextures. The award wreath is a PNG file with transparent background and was imported as an image into Vistitle. After deselecting the 'Always Use Image Colour as Face Colour' option I was able to apply colour, lighting, texture and depth effects to these objects and easily time the glows to coincide with the passing of the 3D particle effect underneath.

Since then I've gone on to use Vistitle in a couple of real, paid-for, projects. The most recent is the short doc on the M&IT Agency Challenge which was filmed at the Landmark Hotel, London (<https://vimeo.com/85261908>). I've mentioned this project as it's typical of how I'll be using Vistitle going forward. The only Vistles in this are the interviewee caption backs (the first comes in at 1' 30") which have a very subtle 3D particle effect in the background just to help the text stand out.

Final thoughts

Whilst the additional plug-ins do add to the overall cost of ownership I think they are vitally important addition – if only for the '3D Particle Effects'. The 'Handwriting' plug-in is also really nice to have in your arsenal as one day you will be asked if you can do this. Not only can you use it to reveal text as if it's being written on the screen but you can also do the same with objects and images. '3D Charts' are also something that your clients will just expect you to be able to do, so again another useful tool to have in your box. I have to admit that I've not spent much time playing with the '2D path to 3D' plug-in (enabling you to extrude 2D objects to 3D and add textures, light paths etc), and I can't imagine me ever using the 'Karaoke' plug-in but suspect there's a market where this too would prove to be very handy.



I guess that it's a good sign that I've not found much at all to moan about with Vistitle so far. The only thing that had me stumped for a while is that in the full interface, by default, the project layers are displayed back to front – with the top layer being at the bottom! However David at DVC pointed out that if you right-click in the timeline area and select, "track layer matched with object layer" it puts them the sensible way round.

Like all whiz-bang effects you have to learn to use title and graphics effects in moderation. They are never a substitute for good basic cameracraft, editing and storytelling. I would even go as far as saying that if you notice them then you've probably overdone them. You must also keep in mind that every minute spent creating a nice title and graphic is costing you or your client money. Even with its simplicity and ease of use, Vistitle will absorb a lot of time in designing, tweaking and rendering out graphics – all of which adds to the production's budget. Therefore you'll need to always ask yourself if the film really needs it and whether your client is prepared to pay for the work involved. My own Video Artisan credit piece took about a day to create including aborted designs and fiddling about with the animations and lighting effects.



The big question is, is Vistitle a direct replacement for After Effects? I guess the simple answer to that is "no" - but only because of After Effects' many years of development and take-up within the creative industries. But for anyone who is starting from scratch or looking for a much simpler and more intuitive title effects package that you can get your head around in a much more reasonable amount of time, then Vistitle is a much better solution. With the introduction of version 2.5 and its integration with Avid and Premiere I can see the user base expanding quite rapidly – and with that I can see Vistitle being developed and improved even further.

Vistitle – a serious alternative to the obvious!

Kevin Cook F.Inst.V. (Hon.)

For more details on Vistitle visit the DVC website here
www.dvc.uk.com/acatalog/Vistitle.html

See also <http://sgdvtutorials.com/>

Sorry I Haven't a Clue...

Wandering around a confidence-inspiring BVE 2014, held at the excellent ExCel last month, and viewing some of the 300 or so exhibitors, I was abruptly reminded of how little I know about our industry and the almost limitless threads we need to be acquainted with. Admittedly, this particular show is aimed squarely at the broadcast end of filming, but stopping at the smilingly enticing faces, admiring the colourful stands and taking the obligatory pen – I hadn't the first idea what half of them were actually selling.

Last year the 'Broadcast Show' guys produced sterling work with live interviews around the hall – the second best thing to gain knowledge if unable to attend. This year there seemed even more of the same with those eager vendors doing a short-form sell of the latest gear in the time permitted. Straight from the horse's mouth and entirely bias-free!

All the items on my BVE wish list were nicely ticked, some more indirectly than by design. Number one was to hear Larry Jordan Inc speaking, ideally on FCP but had to settled on 'the future of 4K' which carried little initial interest. Similar to 3D only 24 months ago, 4K was all over the place. However, those stunning images aren't even half the story.

Anyway, Mr J held forth and easily had everyone in enthralled. As a freelancer, with no affiliation to a manufacturer/sponsor, it allowed a refreshingly forthright approach, (like explaining that the Sony 4K Theatre ridiculously couldn't

actually show 4K material!). The early conclusion was "not yet", but his entertaining explanation of why offered-up other extremely useful general information, (hear him expound loudly way across the hall during Kevin Cooks 'Videography Today' panel filming, around 13 mins in). Such as getting the most from your chosen machine – GPU not CPU plus more RAM – and some very revealing detail on external hard drive connectivity.



"Making mothers cry is something I find rewarding!"
—BEN MARLOW

Speaking of our Kev, when asking the IoV panellists Stuart Boreham, Jagvinder Rana and Ben Marlow about the benefits of a trade association, Stuart impressed how helpful the IoV forums are. "... when a question goes on and it's really simple and everyone knows the answer, but still people are prepared to be gracious and go and write at length... there's that sense of care and professional responsibility the other members want that person to feel secure and to achieve and to be supported, and I think that's incredibly valuable". A sentiment many sign-on for.

An IoV exclusive – one of the more exciting products, and surprisingly little reported on, was the totally unexpected prelaunch of the Apple iPro – pictured.

iPro
epic proportions in all ways



Although behind closed doors to an invited press, this little 35" screen beauty will be the (required) workhorse for the hotly anticipated FCPX 10.2. Both are expected first quarter 2015. Spec: 2x Mac Pros, 3382x1964 Pixel OLED, 4x PCIe-based flash drives, 10 speaker sound bar, 8x USB3, 4x thunderbolt.

[Ed- none of this is true].

I personally arrived at taking moving-images via stills photography and whenever at an exhibition two thoughts invariably strike me. The first is 'I/my mum/my cat could do better than that', followed swiftly with the urge to get my camera out.

Having just gone through the Mavericks upgrade, (not too bad, thanks for asking) I'm about to finally leave the FCP7 comfort zone (as opposed to that bloody Congestion Charge Zone I strayed into leaving BVE).

Ah, another learning curve. Help, anyone?

Cartoon by Simon Woolford.
iPro courtesy of Kurt Merki Jr, concept designer.

© Keith Woolford 2014

Join the IoV today
and start using our logo to
endorse your business!

Anyone can benefit from free access to our study material on the VideoSkills website

This online study resource defines the core competencies of videography, outlining all the knowledge you should have in order to operate a professional videography business.

The study material is broken down into the craft skills of Camera,

Lighting, Audio and Post Production - plus a section on Business & Legal which outlines the legislation and IoV regulations relating to videography. Once you have joined as an Ordinary Member you will be given access to the Associate Member exam.

This consists of a multiple choice test across all five exam categories. Work through each exam at your own pace, and once you pass you can start to benefit from using the IoV logo in your marketing materials.

- * Focus Magazine
- * Preferential Insurance
- * Discounted Merchant Services
- * Free Advice Line
- * The IoV Forums - Technical, Creative, Business, Weddings, SV, Indie, Corporate, etc.
- * Work Sharing
- * Free Arbitration Service
- * Lobbying and Representation
- * Area Meetings
- * Free Standard Contracts
- * Entry into the IoV Awards
- * Video of the Month
- * IoV Anti-Piracy Holograms

For more details on the IoV and the benefits of membership Visit - www.iov.com/join

Full IOV Accreditation

Attaining Full IOV Accreditation says something meaningful to potential clients and to colleagues about your professional status as a video producer. As an Institute, given that the term is associated with standards, we are keen that as many members as possible travel this route by submitting work for assessment.

Those who have taken the Associate exam have demonstrated a degree of technical knowledge, and the next logical step within two years of passing is to show what you can actually do as a producer. With a **reduced fee of £45** still available until further notice what do you have to lose? Even if you were to fail you will learn from the feedback and that can only help you to improve your work ready to resubmit and hopefully achieve the Master Member title and crest. This process will help you to improve your standard of work, not just for us but for your clients, and better standards means better consumer feedback, more work and more money! Told you it makes sense!

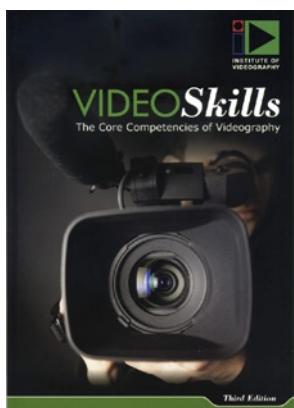
Bryan Stanislas, who co-ordinates this process reports:

We are still receiving a few submissions for assessment per month and it is encouraging to see the membership wishing to become fully qualified members. This month we have had just one member pass the assessment process.

Philip McAfee A3660 M.M.Inst. V.

Congratulations, Philip!

VIDEOSkills



VideoSkills with its apt subtitle of "The Core Competencies of Videography" has been an essential reference for some years, as well as the basis for the Associate Member exam. In its Third Edition the book covers Cameracraft, Lighting, Audio, Post Production and Business & Legal. Those who contributed and pulled it together did a sterling job!

However, we now think it is time to revise the book, add new sections and publish, in due course, a 4th Edition.

We will create a thread on the website on this topic and begin the process of deciding what is missing from the book (DSLR production and video for the web might be suggestions) or needs updating. We will need knowledgeable members to contribute to this process, and look forward to member involvement and support.

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Or call 0333-566-0064



VIDEO OF THE MONTH

The Latest Results 2014

No room for the rules this time, but you can read them and also view previous winners on the Iov site:
<http://www.iov.co.uk/showarticle.pl?id=93762>

January 2014

Congratulations to Stuart Boreham for his winning entry "This Winter, Things will be Different." Once again there were some high-quality entries.

Stuart has been a trustee of the charity concerned, The Grassroots Trust (www.grassroots.org.uk), for seven years.

The charity works in a number of nations running, amongst other things, very cost effective and targeted child sponsorship schemes (£3.45/child/month in Tanzania, £5 in Kenya and £8 in India.



Support for the project in Romania has always been difficult to obtain, possibly because people do not realise just how bad it can be there with the high taxes, limited state support and savage winters. Stuart appreciated a film could make all the difference and help viewers understand the privations of the families and realise why the charity supports them.



Stuart traveled to Bistrita in Northern Romania with the Grassroots team for a week in September 2013, taking with him his FS700, some Canon zoom and prime lenses, a 5DIII, two tripods, a GoPro, a couple of mics and a few lighting pieces. However, he did remark that the best thing of all was the Kata rain cover as the weather was wet and the site very messy.



He documented the construction of the house on a day-by-day basis and having come from a practical background, was also responsible for much of the bricklaying and plastering when not filming. In fact he reckons there may well be a few gaps in the story due to him enjoying being a brickie too much!



One day was spent visiting the sponsored children in their homes which proved to be a moving and yet encouraging visit. In the midst of poverty one often finds great character and resilience.

Finally, the house was completed just twenty minutes before they were due to leave and the family were delighted. The state of their existing home can be seen in the film.

Once home, the editing took more than a week as there was so much material. Stuart has produced three versions of the film, one at 2.5 minutes, another ten minutes (the version entered for Video of the Month) and one running for twenty five minutes.

Stuart said he very much enjoyed the filming and editing and is very pleased with the overall result and feels there is little he would want to change. Most importantly, the film has served its purpose well and now nearly a dozen more children are being sponsored and the charity hopes to build another two houses on their next visit.

His only complaint? He just wishes the fs700 was easier to use as he had spent over £2K on extra bits to make it handle better in the field and improve the results.

If anyone wishes to watch the longer version of his film, see it here:

Winning Ways with Video of the Month

by Mike West

Video of the Month is proving a very popular competition. The prize itself, a mere £30, is no great incentive to enter, but the true reward lies in the publicity a winner can gain and it is for the individual to take full advantage of that opportunity.

I took over as co-ordinator after the executive elections last February and it has been a case of gradual development of the competition. A number of changes are being planned and, by the time you read this, possibly announced.

I have already written a short article about the judging process, which has also been developing over the months. Now, I suspect, a short guide on presenting a potential winning entry is due.

First of all, let me repeat, please check the rules of entry.

The Rules in brief

the full version is available at

<http://www.iov.co.uk/showarticle.php?id=93762;n=1004>

1. Video entries MUST be the work of the member supplying them.
2. ...have been completed within the previous 12 months.
3. ...be uploaded and made available on Vimeo.
4. Members ...have given the required permission for their video to be added to the IOV TV Vimeo Channel and obtained full copyright permission.
5. ...limited to one video per member per month. Submitted videos may not be subsequently re-entered.
6. ... be received no later than the 16th of the current month....
9. ...not contain material of explicit sexual nature, illegal or racist material, or material displaying cruelty or vulgarity...

10. ...entries will be ... shortlisted by Mike West and then viewed by the IOV Executive Committee and a single overall winner each month will be selected by the majority vote. The IOV Exec Committee's decision is final.

Make Yours the Winning Entry

This is not a mini-assessment so technical perfection is not necessarily everything, although judges will note errors and mark accordingly. Your entry should definitely show you understand the basic elements of videography.

"Another good production but spoilt by shaky camera work."

If you can really grasp the judges' attention, then some errors could slip past. A little along the lines of judging the ice dancing we have been seeing at the Olympics, where marks are awarded for both technical merit and artistic impression.

Any subject is acceptable, although I ought to add the usual clause about decency and not breaching any copyrights. Make sure the subject is clear to the viewer - they shouldn't have to work too hard!

"Theme needs to be established early. What are they doing and why?"

The judges will also welcome a video with a different subject to the usual entries. Not that the old favourites can not win, an outstanding wedding montage can certainly attract the judges, but we have seen some excellent documentaries lately about very novel topics.

As yet, we have not made any rules about running time, but that ninety minute epic may be just what your client requires, but could you have told the same story in just five minutes

"Refreshing to watch a different genre entry. Good use of camera movement, very simple execution. Also very funny."

or less? Put yourself in the place of a judge, you need to watch the complete video, but are you being tempted to look at your watch while you view?

"Good and QUICK!"

"Interior shots of nothing (and shaky). No story. Far too long."

Remember, judges are looking for something that holds attention, and just to complicate things, they are all individuals with differing tastes. However, as the months proceed, it has been noticeable how just two or three entries each month, stand above the rest, the only debate being to select a winner from some near equally good videos. In fact, as judges, we have often thought how unfortunate for some entries which just happen to be entered in a month when there is another, marginally better, entry.

Keep your entry reasonably short, but long enough to carry the message, and ensure the story is easily apparent. Good use of ancillary equipment (slider, drone etc) will carry favour if used for a reason and not overdone. Do check the technical side. Shaky camerawork, wind noise in mics, overpowering background music, are just examples of things that can make a judge frown. When we have two or more entries that seem to tie for first, we will be looking for something that sets one above the other and it may come down to a slight technical failure.

Above all, we are looking for something that is a showpiece of what IOV members can produce.

The Mystery of M/S Stereo

AND A REVIEW OF THE

SONY ECM 680s STEREO SHOTGUN MIC



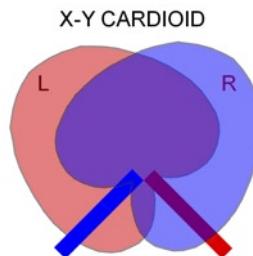
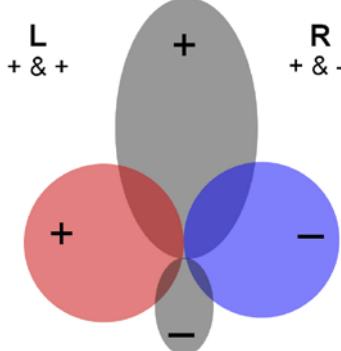
Many camcorders come equipped with an on-board stereo mic these days. Ideal for recording all those sounds you do not want! OK, these mics do have their uses in certain circumstances and are ideal for capturing ambient sound. But if you only have two channels of audio on your camcorder you cannot home in on the key audio for your shot with a separate mic at the same time. Well you could if you had an audio mixer - but even then you would have to mix your sound down to the two stereo tracks for recording - unless, of course, you have a multi channel recorder.

There is, however, an answer. A technique called Mid-Side stereo recording or M/S Stereo.

What is M/S Stereo ?

This is a clever technique that can produce a stereo sound stage using a forward facing microphone (usually a cardioid or supercardioid or shotgun) combined with a side facing figure-of-eight mic. The sound from each microphone capsule is captured separately 'in mono'. In true M/S these two tracks are recorded separately as two mono tracks. These can be combined in post production to create the normal left and right (L/R) stereo output. The advantage of this system is two-fold. Firstly you can use only the sound recorded by the front mic if you wish - covering the principal sound in mono (as a normal shotgun) or you can combine the front and side mics to produce standard L/R stereo AND you can adjust the 'spread' of the stereo image in post production because it depends on the relative loudness of the front mic signal compared with the side mic.

M/S STEREO



This audio trick is possible because the diaphragm of the figure of eight mic has one face that produces a normal signal which is 'in phase' and the other side of the capsule's diaphragm produces an 'out of phase' signal. So when the 'in phase' front facing mic is combined with the 'in phase' side signal it produces the left hand stereo image and when the front mic is combined with the 'out of phase' side signal it produces the right hand stereo image. The relative volumes of the front and side signals determine how wide the stereo sound stage is, so you have complete control in post production. Some microphones combine the M/S signal within the mic and just output normal L/R stereo for recording, so you cannot easily change the stereo spread afterwards. Some audio mixers (including some field mixers like the top end Sound Devices) allow you to monitor in 'normal' L/R stereo whilst recording the separate M/S tracks, so you can get a proper impression of what the final stereo recording may sound like. Or if you wish, the mixer can be switched

to combine the M/S channels so you can record normal L/R stereo. So there you are !!

You can, of course, use two separate mics to record M/S stereo - a shotgun and a figure-of-eight, but this may prove to be a cumbersome combination for mobile work, which is where a single stereo shotgun mic comes in. Enter the Sony ECM-680s.

Sony 680s Stereo shotgun Microphone

The SONY ECM-680s has been around for a few years now but seems to have been largely overlooked by non-Sony camera owners. I came across it a while ago when researching stereo camera mics such as the better known Audio Technica BP4029 and Sennheiser 418s, both of which had mixed reviews. I eventually opted for the Sony, despite the lack of objective user comment, and it has proved to be a very competent and convenient package.



The Sony 680s is a very light short shotgun stereo mic, intended for on-camera use or use in a Rycote type suspension grip. It uses the Mid-Side (M/S) stereo technique to capture the sound from a figure of 8 side facing capsule and a forward pointing short shotgun. This is combined internally so that the mic outputs normal L/R stereo. This is a much better arrange-

ment for filming than an XY stereo configuration where two cardioid capsules are angled at about 110 degrees, leaving a 'weak spot' immediately in front - just where the action is on a film!



Focused Sound

The M/S system is much better since it has a normal shotgun element facing directly forward to capture the principal sound, augmented by lateral sound from the figure of 8 mic. This gives a more realistic focused sound for film making. However, you cannot output the separate Mid and Side channels of the M/S system from the Sony 680s, it only delivers the signal once it has been combined as normal L/R stereo. This is no bad thing since it can go straight into your timeline for editing - but you do not have the luxury of being able to alter the stereo focus in post production as you do if you record a proper M/S signal - which keeps the shotgun sound on one track and the side capsule sound on the other. However such an M/S signal has to be then converted to L/R stereo for your time-line so it is a bit more cumbersome and time consuming to deal with when you start editing. So for convenience and focused sound the Sony is a winner.

Mono Option

If you wish to record in mono using the Sony 680s shotgun element only, then all you have to do is to switch off the phantom power to the side capsule. You can do this on the mic or by switching off the power to that channel on your camcorder or mixer/recorder. Or you can just pull out the XLR cable from your camcorder or mixer (after powering it down of course). Not all M/S stereo mics allow you to do this - some will only work

with both capsules active. Some pro Sony camcorders allow you switch the 680s to mono by using a control on the camcorder. All very clever really.

Hiss

One thing that seems to plague stereo shotgun mics is hiss. Obviously two mic capsules generate twice the amount of electronic noise but it seems generally that figure of 8 capsules generate more noise than the forward gun mics. Fortunately the Sony is fairly quiet, even with both capsules active, unless you crank up the gain too much. Certainly at a normal 'arm's length' TV reporter interview distance the gain needed is low enough to keep the hiss levels acceptably low - especially if you are running the shotgun element on its own. In general, two capsule M/S stereo mics do not appear to be as quiet as some two mic set-ups - for example, a Sennheiser MKH 60 shotgun with a Sennheiser MKH 30 figure of 8 mic is very quiet. But that set-up is much bigger and heavier - and costs several times as much as the Sony! And it will

Handling Noise

What about handling noise? Well, the Sony is very good if placed in an appropriate shock mount such as a Rycote Lyre or rubber Softie Mount - particularly with the on-mic bass cut applied, which would be the norm for run and gun filming. It does not seem to pick up the deep bass rumbles from the shock mount hand grip to the same extent that the Sennheiser MKH 30 side



capsule does. It can also be hand-held with care, since it does not transmit deep bass rumbles but a less obtrusive 'thin' noise from the lightweight barrel, if you move your fingers.

Wind Noise

Wind noise is another issue. The Sony, like other mics which have a side capsule and shotgun combination, is quite sensitive to wind noise, so it really does need to be fitted with more than the standard foam windshield when used outdoors. Of course within a Rycote basket plus fur cover, it is fine. If you are using only a Softie fur wind shield, which leaves the barrel exposed, be sure to tape over the switch holes - otherwise the wind can get in!



only output the separate Mid and Side signals of course.

Power

The Sony requires full 48 volt phantom power and each mic capsule uses 4mA of power - so there is a drain of 8mA when it is in use. Compare this with the MKH 60 / MKH30 set up, which uses only 2mA per mic. This is not normally an issue if you are powering the Sony mic from your camcorder battery since the camcorder battery has a very high capacity - but if you are powering the mic from a portable mixer running on AA batteries then you need to keep an eye on the power usage, particularly at higher gain levels.

Audio Quality

So what does it sound like. Very nice actually. In stereo mode it gives a clear rounded sound with a pleasant amount of bass but without being too heavy. The treble is clean without being tinny or pingy. Overall I would say it delivers a very natural and dynamic sound. Voices are clear and full of character. I like it.

Build Quality

Build quality is, what shall I say ? Light. Compared with my workhorse Sennheiser MKH 60, the Sony 680s feels rather delicate, being constructed of thin aluminium rather than heavy brass. But provided you do not

sit on it (or worse) then it should be fine, particularly if it spends its life inside a Rycote basket. The one niggle I have is with the on-mic switches. They are very small, they are recessed and you need a sharp knitting needle or mini screwdriver to operate them. I am not exaggerating here. They are just plain unusable with fingers alone. I do not normally use them. In any event it is not practical to remove a mic from its windcage to get at the switches, so I normally leave the bass cut on and I engage the mono shotgun mode by switching off the phantom power to the right channel or by pulling the 'right' XLR out of the camcorder or mixer after first powering it down. Easy !

CONCLUSIONS

Overall this is a very respectable and eminently usable stereo mic. Being very light weight it can be used on any camera with a 48v phantom supply - even on a small hand held camcorder. It delivers a very pleasing sound and it is not noticeably noisy in normal recording situations such as an arm's length interview in a quiet room. Hiss could be a problem in stereo mode if you had to crank up the gain to capture a quiet sound in a very quiet location - but in most situations it is not noticeable and even at slightly higher gain settings it is normally masked by environmental noise in all but the quietest of situations. If you need something a lot quieter then you will probably have to pay a lot more. The Sony ECM-680s does what it sets out to do very well - it provides a very nice focused stereo sound for film and video shooting on and off camera in a compact light-weight form.

It retails for about £750 new (inc VAT), but a used one can occasionally be found on eBay for much less. For details see :
<http://pro.sony.com/bbsc/ssr/product-ECM680S/>

Other Options

Also check out and compare the similarly priced Audio Technica AT-BP4029 and the Sennheiser 418s and note the differences and similarities. The Sennheiser is M/S only, whereas the

Audio Technica BP4029 outputs either L/R stereo or separate Mid and Side signals - so with that you can decide to use only the Mid (shotgun) track if there is too much unwanted sound on the side channel. However, you have to keep both capsules powered up, even if you only want to use the mono shotgun - and, like the Sony, it uses 4mA per channel. The Sennheiser 418s is more power efficient at just over 2mA per channel but on paper appears to have a noisier side capsule, compared with its quieter front facing mic.

Of course you could go the whole hog and use two separate microphones such as the Sennheiser MKH60 short shotgun with the MKH30 figure-of-eight in a double 'piggy back' mount inside a jumbo Rycote suspension.



This combination can produce excellent results and is extremely low noise, but it is a bit bulky - and expensive!

Chris North, M.M.Inst.V. © 2014
IOV Midlands Area Rep



Some short courses to improve your shooting and production skills

The Met Film School based at Ealing Studios offers an Advanced Cinematography course, a two-week, in-depth experience of current camera and industry practice. The course covers the technical knowledge required to operate cameras and compose lighting for several types of media. You will also develop an understanding of how a Director of Photography uses cinematic technique to construct a story.

<http://www.metfilmschool.co.uk/courses/short-course/advanced-cinematography.aspx>

Cameraskills is run by Jon Chappell who was trained by the BBC and ITN and has 25 years experience as a documentary film maker. offers 1:1 one- and two-day filming courses using the Canon C300 and Canon 5D Mk3. Location, Cumbria.

<http://www.cameraskills.tv/section.php/5/1/professional-video-camera-edit-courses-in-cumbria>

Den Lennie is well known to many of our members and was featured in a recent edition of Focus offers high-level training in Filmmaking, Lighting, etc., mostly near London but also internationally. He is renowned as an inspiring trainer.

<http://www.fstopacademy.com/>

If readers know of other courses worthy of a mention, or indeed run training events themselves please let the Editor know. No offence is intended to anyone inadvertently left out, nor is there any vested interest in publicizing particular external courses. Please check their suitability for yourself!

Ed.

INDUSTRY NEWS

Atomos Launch Ninja Blade



Melbourne, Australia – February 25th, 2014: Atomos, the creator of the award-winning Ninja and Samurai camera-mounted recorders, and the pocket-sized Connect converters, will launch the new HDMI Ninja Blade at BVE Expo, 25-27th February 2014 at the Excel Exhibition Centre, London. The Ninja Blade brings new levels of professional monitoring to camera mounted recorders for DSLR's and any HDMI capable device.

"We are extremely proud to work with all the major camera companies, especially technology leaders from Japan, which gives us a unique advantage over our competitors." said Jeromy Young, CEO and Founder of Atomos. "And I am especially pleased to be able to announce a product that is also ready to ship, which is something of a rarity in this industry these days. With the Ninja Blade we are able to deliver fantastic, professional-grade monitoring functionality and recording codecs straight from the multitude of DSLR's, mirror-less and HDMI video cameras. And we can deliver it now, not in 6 or 12 months' time."

Atomos recorders have broken new ground in production by combining recording, monitoring and playback all in one easy to operate, portable device. Like the Samurai Blade, Ninja Blade allows the recording of pristine, 10-bit images straight from the camera sensor directly to inexpensive HDD or SSD drives, captured using Apple ProRes or Avid DNxHD codecs. Waveform, vectorscope and monitor assist tools such

as tri-level focus peaking, zebra, false colour and blue-only offer a very comprehensive test and shot setup tool kit.

New HERO3+ Black Edition from GoPro



The Ninja Blade takes advantage of low-cost, modern technology by utilizing HDMI-capable pro-video and consumer camcorders, as well as DSLRs. Many features from Atomos are designed with real productions and real situations in mind, to create smarter workflows, keeping the highest quality but also keeping running costs low. The Ninja Blade was designed with a long battery life. Atomos' unique Continuous Power technology (patent pending) means that you never have to interrupt recording to swap batteries.

The new Ninja Blade features a stunning 1280 x 720 SuperAtom IPS touchscreen, at 325ppi 179-degree viewing, 400nit brightness and multi-frequency (48/50/60Hz) operation depending on video input, giving super-smooth monitoring and playback. Every screen is calibrated to SMPTE Rec 709 colour space and a D65 white point with 100% gamut from factory. On-the-fly screen calibration is built into every Ninja Blade, so you are always accurate in any shooting environment.

You can see the Ninja Blade and the full range of Atomos products at BVE Expo www.bvexpo.com on the Atomos stand (G32) together with UK distribution partner Global Distribution.

For more about Atomos see www.atomos.com and Global Distribution www.globaldistribution.com

Pricing and Availability

The Atomos Ninja Blade is now shipping for 995 USD, 749 EUR and 595 GBP (excluding tax and delivery) and will be available through the Atomos Worldwide reseller network. See www.atomos.com for more details.

<http://vimeo.com/87548577> Ninja Blade trailer

- The GoPro Hero3+ takes the form of the best selling Hero3 but with improved performance and refined design
- The new housing is 20% smaller and lighter than previous models and is waterproof to forty metres
- The Hero3+ also has 25% more battery life than previous models and image sharpness is improved by a third
- The Hero3+ camera also has much faster WiFi so you can connect your camera to the WiFi remote control (included) from up to 600 feet away or connect your camera to the GoPro app on your smartphone or tablet. The app allows you to control the camera, play back your recordings and allow share your content
- The Hero3+ also has new advanced capture modes such as the SuperView mode and Auto low light performance
- Video can be captured in 4kps, 2,7kps, 1440p, 1080p, 960p, 720p and WVGA modes giving cinema quality picture
- The frame rates are adjustable on the camera from 12 frames per second right up to 240 fps at WVGA for super slow motion
- Photographs are captured on a 12 megapixel lens for supreme clarity and definition
- Kit includes waterproof housing, battery, WiFi remote and a range of mounts

<http://www.madison.co.uk/products/cycling/electronics/cameras/gopro-hero3-43-black-edition/>

European launch of JVC's GY-HM850 and GY-HM890 camcorders

The JVC stand at this year's BVE show was the location for the European launch of the GY-HM850 and GY-HM890 camcorders. Complemented by a new interchangeable Fujinon 20x autofocus zoom lens, both cameras deliver outstanding full HD image capture and delivery, while the built-in streaming engine, FTP and GSM connectivity allows live HD transmission directly from the camera without requiring additional encoding hardware.

Both the GY-HM850 and GY-HM890 models utilise a very nicely-weighted shoulder-mount form factor, with the GY-HM890 also designed for use as an HD studio camera or multi-camera field production camera. It has a multi-pin connection that accommodates JVC fibre or multi-core camera modules and is compatible with a full range of studio components, including customised studio sled, zoom and focus controls, CCUs and 8.4-inch LCD viewfinder, as well as box-style lenses from Canon and Fujinon.



Our full ProHD range of cameras were on display at BVE, including hand-held and shoulder-mount models, together with our studio fibre camera system. The latest version of the GY-HM650 hand-held camera now features live streaming, thanks to its dual codecs, meaning you can stream while recording to memory cards. This means transmission at selected resolutions and bit rates is possible, independent of the recording mode. BVE will also host our extensive range of professional monitors. With outstanding image fidelity and an array of professional features, including wide viewing angles, high-contrast, faithful colour reproduction and precise control of contrast and brightness, JVC monitors ensure the picture is perfect every time.

ARRI M8



The M8 is the latest and smallest lighting fixture in ARRI's highly successful M-Series of HMI lampheads. Like the rest of the M-Series, the M8 is equipped with MAX Technology, a unique, patented reflector design that unifies the advantages of a Fresnel and a PAR fixture.

The combination of an open face design and the unrivalled efficiency of the MAX reflector makes the M8 exceptionally bright; in fact, the light output produced by its 800 W lamp comes close to the output from a 1,200 W Fresnel or PAR (with lens). The unit can be focused between 15° and 62° just by turning the focus knob, producing a remarkably even light field and a crisp, clear shadow. By eliminating the need for bulky, easily breakable spread lenses, the M8 will speed up workflows on set.

http://www.arduino.com/lighting/lighting_equipment/lamp-heads/daylight_hmi_lampheads/m_series/m8/



SHOW REPORT - IOV at BVE EXCEL

by Tony Manning M.M.Inst.V.

The IOV had a prominent presence at BVE ExCel - even if it was something of a trek to find our stand!

While we - Bryan Stanislas, Mike West, Cheema and myself - thought our position might be a quiet backwater, in fact we were busy throughout the three days.

Mostly the interest was from independent film-makers and freelancers running small businesses. Indeed that's where we are as an organisation these days. We recognise that our graphics and branding reflect an earlier stage in terms of our corporate identity. This will lead to some much-needed work to portray the IOV in a modern and appealing manner.

Kevin Cook, while representing his own trading entity www.video-artisan.com, also helped to make the IOV more visible at and beyond the show, through, in particular, his collaboration with TV-Bay to produce live-streamed interviews with well-known members Ben Marlow, Jagvinder Rana and Stuart Boreham. See:

<http://www.youtube.com/watch?v=AhKckJVFRo8>

BVE London really is the Big Boy when it comes to Video Expo Shows; whatever their level of involvement in the trade people have, it has become a must-attend show with many going for a second visit or even all three days to fit in all of the stand visits and seminars on offer. See the Highlights video here:

<http://www.bvexpo.com/page.cfm/link=1>

With 350 brands and 300 seminars there's a great deal to take in! With over 15000 visitors (slightly up on last year's attendances) and more of an air of (cautious) optimism in the industry, BVE London is an important event for manufacturers, suppliers - and member organisations like ourselves, particularly since the interest generated doesn't end when the show closes.

We have a healthy follow-up list of industry and individual contacts through personal contact at the show, and this bodes well for the future. Some of the people we spoke with may not become members but want to explore a link with us in one way or another. We even have an offer of an Africa correspondent! The sense I have is that we are now re-established as an important member organisation in the industry.



Like other exhibitors we find BVE a great place to meet existing "customers" - in our case "members" - find out how they're doing - and also how they think we are doing! Despite the challenges of recent years most members are hanging in there and some have continued to do quite well in spite of cut-price competition from outfits of dubious competence!

Some feedback that we will take on board follows:

Our members want our own show back - for the social aspect and the ability to get hands-on and actually buy stuff! (We are actively researching reviving the IOV Show in Spring 2015).

We need to look after the regions better - perhaps particularly Ireland.

Members want more regular high-quality subsidized/sponsored training workshops.

Regular feedback about what the Executive is doing will help to maintain confidence in the membership. Remember that direct contact, writing for Focus and inviting an Exec member to your area meetings are some ways of keeping the channels open.

Back to the Show itself. The energy at ExCel was palpable. Visitors were excited to see, try, and talk about the latest equipment and technologies. The world of DSLR production is now firmly established with Nikon and Canon major presences at the show. 4K is starting to become demystified and perhaps no longer an unnecessary or unattainable aspiration.

A common thread in many seminars was that of how to get your original project funded and distributed - small producers are getting increasingly business-savvy, as they have to with so much media product out there!

There was so much great kit to salivate over (an unfortunate habit, I admit) that it would be unfair to single out star attractions. However, you can find out more through the exhibitors'



websites or at Michael's Show Daily on the bvexpo.com site.

Here's the dates for next year!



The Panasonic LUMIX GH4 – Photos to impress, 4K videos to inspire

Boasting mobility and intuitive image capture in every condition, 4K video shooting the LUMIX GH4 is the ultimate interchangeable lens camera changing the boundaries of professional photography and videography.



With the LUMIX DMC-GH4, Panasonic has removed the gap between consumer and professional video cameras. The additional benefit of 4K recording in various formats and frequencies enables videographers to create stunningly immersive and realistic cinematic worlds, full of detail and true colour. At the same time, the professional and versatile recording capability will suit every kind of production site and shoot:

- The highest quality shooting experience, in 4K: A key advancement in the LUMIX GH4 is the addition of 4K video recording in MOV/MP4, enabling videographers to realise their creative visions in Ultra HD resolution. The LUMIX GH4 is also capable of Full HD video with ultra-high bitrate at 200 Mbps (ALL-Intra) or 100 Mbps (IPB).
- Flexibility for the most versatile professional recording: The LUMIX DMC-GH4 can record in multiple high quality video file outputs – including MOV, MP4, AVCHD Progressive and AVCHD – meaning you'll always have the right tools for the task at hand to quickly and conveniently transfer and edit your work. In MP4 and MOV, professionals can record high quality sound in LPCM (Linear Pulse Code Modulation) or AAC, as well as select system frequencies between 59.94Hz (23.98Hz) / 50.00Hz / 24.00Hz.



- Unleashing creativity: With VFR (Variable Frame Rate), video can be recorded in both dramatic slow motion and thrilling fast motion – such as 96 FPS or 4x speed – all in Full HD. Stunning stop motion animation and time lapse shots are also available, while precise control over video image quality can be achieved through Zebra Pattern to finely control white wash-out; and focus peaking to accurately manage the focus while pulling. Exclusive gamma presets for video recording are now available in Creative Video mode – "CINELIKE D" and "CINELIKE V" – enabling truly cinematic results.

- Professional outputs for every kind of shooting situation: The LUMIX DMC-GH4 is also capable of real-time image output to an external monitor, in 4:2:2 / 8-bit, via an optional micro HDMI cable. 4:2:2 / 10-bit is also available for professional video creation that requires strenuous monitoring of the footage. The LUMIX DMC-GH4 is also equipped with functions that meet the global standard for synchronous video recording. 1KHz Test Tone and Colour Bars (SMPTE / EBU / ARIB Standard) are newly available, while a SMPTE-compliant time code can be embedded to make it easy to synchronise multiple video footage or sound sources in the post-production workflow.

More info here: <http://goo.gl/ajcJ8a>
<http://goo.gl/k9j4pW>

Canon XF305

**Set your own standard:
professional, file-based
Full HD**

The XF305, one of Canon's first file-based professional camcorders, combines an MPEG-2, 50Mbps, 4:2:2 codec with a Canon L-series lens and 3 Full HD CMOS sensors for superb HD video stored on CF card.

MPEG-2 MXF recording to CF cards at up to 50Mbps (4:2:2)
Comprehensive NLE support
18x wide angle Canon L-series lens
3 x 1/3 type Full HD Canon CMOS sensors
HD-SDI, Timecode, Genlock
10.1 cm LCD (1.23M dots); 1.3 cm (1.55M dots) EVF
Variable frame rates



The XF305 and XF300 camcorders will appeal to a wider spectrum of users – from documentary to action, studio to news, sports and more – than any existing Canon professional camcorder.

For smaller-scale or mobile productions the XF305 and XF300 offer a unique combination of image quality, affordability and compact form factor, allied with extensive customisation options to suit individual users.

Straightforward workflow integration is key during video production and is catered for thanks to additional 35Mbps and 25Mbps recording modes, industry-standard MXF file format and compatibility with all of the major NLE software packages.

<http://goo.gl/rup8Gd>

IDX Duo Battery System



At BVE London IDX showcased their new versatile DUO battery series with USB power out and two D-tap connectors located on the battery itself.

The new DUO-150 is aimed at the Digital Cinematography market where high current loads of 10A/120W are required with a need to drive peripheral equipment via in-built D-Tap connectors and a dedicated USB power out connector. The DUO-150's high capacity of 146Wh gives extended running times whilst being under the 160Wh IATA limit for carry-on aircraft baggage.

More info at:
<http://www.idx-europe.co.uk/>

Panasonic to launch first 'cloud ready' camera - AJ-PX270



New FX-format flagship, the D4S

25/2/2014 - London | United Kingdom Nikon today announces the D4S, a new 16.2 megapixel FX-format flagship built to keep professionals ahead of the game.

The ultimate imaging machine has advanced: as the successor to Nikon's acclaimed D4, everything about the D4S powers exceptional images at exceptional speed.

For moviemaking in diverse conditions, the D4S offers broadcast-



quality video in multiple frame formats and boasts a range of operational enhancements that allow more control over footage while filming and improve sound recording. D-movies are now possible at 50p/60p, and photographers can set sensitivity and select maximum ISO in M mode, plus select the sensor crop format, control power aperture, and fix

shutter speed. In addition, Nikon's 3D noise reduction reduces random noise and noise flicker when filming at high sensitivities. As with the D4, the D4S offers three sensor crop formats, FX, DX, and native crop (approximately 2.7x), and uncompressed full-resolution HDMI output to external devices. You can simultaneously record full resolution HD movies in-camera and with an external recorder via HDMI (an HDMI cable clip is provided with the camera for a secure connection). Sound recording has improved thanks to more options for audio control, including the option to select the sound range (wide/voice), and reduce wind noise when recording with the built-in microphone.

Panasonic is set to launch its first handheld ENG camera with wireless connectivity, enabling recorded content to be shared almost instantly and accessed from anywhere. The AJ-PX270 removes the need for traditional video uplink, perfectly positioning it for the growing live stream and freelance news gathering market. The camera enables a wireless production workflow via LAN, with additional 3G/4G/LTE application from Autumn 2014.

The P2 HD handheld camera recorder has integrated AVC-ULTRA recording, offering a wide range of recording bit rates. In addition to AVC-Intra100, the camera has AVC-LongG, which enables extended recording of 1920x1080 10bit 4:2:2 broadcast quality footage. With two built-in microP2 card slots, the AJ-PX270 offers cost effective operation and simultaneous recording.

Rob Tarrant, European Product Manager at Panasonic said, "The AJ-PX270 can drastically improve the ENG workflow, getting content to air faster, which is important for any broadcaster in a 24/7 news and sports environment. But outside of traditional broadcasters, the move towards high quality video has been a phenomenon that shows no sign of slowing down. For corporate users, YouTubers and freelance news journalists, two microP2 cards mean simultaneous broadcast and proxy video transmission to a cloud server from almost anywhere."

The AJ-PX270 is available from the end of March 2014.

Litepanels Offers New Sola 4 Traveler Kit

March 3, 2014 Litepanels has announced the release of its new Sola 4 Traveler Kit. Designed specifically to accommodate the needs of shooters and productions on the go.

The Sola 4 Traveler Kit includes three Sola 4 LED Fresnel fixtures in a rugged, ergonomically designed, trolley-style hard case.

Customized for safe and easy transport from location to location, the Sola 4 Traveler Kit weighs only 65 pounds (29.5 kilograms). The three fixtures included in the kit can be easily deployed for a traditional 3-light set-up, and the kit's custom foam insert is expandable to allow for the addition of a classic Litepanels 1x1.



Litepanels' Sola 4TM is the smallest DMX controllable LED Fresnel on the market. The daylight-balanced LED offers the controllability and light-shaping properties inherent in a Fresnel light at a fraction of the power draw of conventional fixtures. Offering an output comparable to a 125W HMI, the Sola 4 fixtures can be powered with AC power cables or from professional camera batteries with an optional battery plate and cable.

Sola 4 Traveler Kit includes:

- Three Sola 4 LED Fresnels (Beam Angle: 72° to 13°)
- Three 4-way Barndoors
- Three Compact Light Stands
- Three AC Power Cords
- One Trolley-Style Hard Case

"Our Traveler Kits have been very popular with our customers, and we're pleased to be adding the Sola 4 Traveler Kit to our offerings," said Chris Marchitelli, Vice President of global marketing for Litepanels. "At Litepanels, we're keenly focused on developing product that meets the real needs of our users. The Sola 4 delivers the performance of a compact Fresnel fixture with all of the advantages of LED. With features like daylight color balance, lightweight design and optional battery power, we believe that this kit will help to accelerate the industry's migration to the use of LED fixtures in the field."

More information can be found at
<http://www.vitecgroup.com>

World's first portable LCD with internal HD receiver

Designed for broadcast cameramen and their directors, or live broadcasts and TV presenters, the TELESEND is the World's first portable HD LCD monitor with an internal HD receiver. Broadcast quality and with a range of up to 70m, there is a choice of HD video and stereo audio transmitters which can be used with all popular batteries.

USPs

Robust, broadcast quality transmission
Embedded stereo audio
Compact, light weight, easy to use
Auto tuning of frequencies - Unique DFS system
Zero latency
Choice of battery adapters
Works with HDMI, HD-SDI and composite video cameras
Cool running
Reliable



Wireless director monitoring

Compact, lightweight and using the optional carry case, the high resolution 7" TELESEND LCD receiver is perfect for giving to a director for wireless monitoring, whether they are following close behind, hidden in a next door room or sitting at the media village nearby. They can also use headphones to listen to presenters who are "radio miked-up" but out of earshot.

More info: <http://www.teletest.tv>

The IOV Arbitration Service

by Tony Manning

I have been the IOV's Arbitration Officer for some months now and have successfully completed the introductory ADR (Alternative Dispute Resolution) Course at the Chartered Institute of Arbitrators. I thought this a good time to write a little about the service, particularly in an issue whose theme is the Emotional Edge! When disputes arise they can be very wearing, taking up a disproportionate amount of your time, as well as creating stress in its various forms.

In the February 2006 issue of Focus Ron Lee, the then Arbitration Officer, contributed an article entitled "How to Avoid IOV Arbitration".

http://www iov co uk/iov_media/Focus/Back%20Focus/Issues/Issue%20133%20February%202006 pdf

Ron spoke of arbitration as "the final stage once the talking has stopped" but makes the point that in most cases, intervention by mediation or simple negotiation helps to bring about a conclusion.

In fact few cases reach formal arbitration. I think it best to consider the IOV Arbitration Service as part of a support network to encourage high standards of production and professionalism (like it says on the tin). Your fellow members are informal advisers. The forums are there to help you to solve problems or anticipate them before things get too difficult. Sometimes timely advice will stop you going in a dangerous direction at a time of frustration.

Direct contact with the Arbitration Officer to talk things over at an early stage is available and is more what the service is about. We will of course seek to advise and support our members but have to take into account your customer's complaints if they have valid points to make. Sometimes there will be points on both sides, and wherever possible the art is to achieve an agreement that is satisfactory, if not ideal, and allows all parties to move on with minimal damage. Often such decisions end up being quite pragmatic. At an emotional level we

may feel hurt and justified, but we still have to consider how much time we want to spend pursuing our version of "justice", whether we are likely to succeed, and the impact on our reputation (and health) of dragging things out on a point of principle.

Contracts and Agreements

Unclear communication as to what is to be expected within the agreement (formal or otherwise) is often at the root of problems arising between producer and client. Not everyone uses a formal written contract.
<http://www iov co uk/showarticle pl?ft=1;id=82395;n=0>

On this thread Phil Money pointed out that "The legal definition of a contract is an offer & an acceptance."

Richard Laurence uses "a letter of engagement which covers the basics (how much, who does what, when and where) and refers to the full terms and conditions being available on request." <http://www iov co uk/showarticle pl?ft=1;id=70593;n=0>

Some wish they had put a formal contract in place when things they thought were agreed turn out to be contentious. Others try to keep their agreements with clients simple, with no legal jargon, and stress clarity and fairness to both parties. The IOV Wedding Contract document available to Master Members is not universally loved and most regard it at best as a template to pick and choose from in crafting something a great deal shorter for your own use! Some view it as positively unhelpful and that in protecting members' rights it makes those of our clients secondary and might lead to lost contracts.

Quality Disputes

Variations: tradesmen often have to be clear about the difference between "snagging" and added work not covered by the original agreement, and therefore subject to additional costs. Going the extra mile might be OK but maybe not an

additional half-marathon. When trying to convert an enquiry into a sale it is tempting to be accommodating to the point of magnanimous. Nothing is too much trouble! Cover the bride's preps as well, no problem, a different version of the edit for the couple, fine! Jump? Of course, how high?

Jesting apart, it's best to adopt a consistently friendly yet businesslike approach throughout. If you choose to offer additional services within a package, particularly when work is scarce then that is a business decision. You will have to beware of entering the infamous race to the bottom, as clients' expectations of price per service are pushed lower and lower.

Delivery

Some complaints centre on late or non-delivery – this is another argument against lowering prices. You are generally far better off doing fewer jobs with a decent budget than ending up stacked high and stressed with cheap work that frankly becomes a burden, not a joy.

Once a client becomes dissatisfied they are inclined to find other things to complain about. Again Ron's advice made good sense:

"Being personable, respectful and professional" is what matters most."

With this set of attitudes it would be usual to keep your client updated on any matters that might affect your work on his or her behalf. For example, if you discover restrictions on what and from where you are permitted to film, your client needs to know this as soon as possible.

The whole point is to avoid any complaints or client dissatisfaction.

The fact that we have an Arbitration Service remains a marketing tool for our members, portraying individual members and the organisation as bone fide and trustworthy.

Tony Manning



THE LIST is designed to help fully accredited IOV members to share work and for potential clients to find the right kind of videographer for their needs. The List is divided into geographical areas, as shown above, and specialist work types as listed below

A	Corporate, Industrial & Commercial Video Services
B	Wedding, Event & Celebrational Video Services
C	Freelance Videographer
D	Freelance Audio Engineer
E	Freelance Lighting Technician
F	Freelance Directing
G	Script Writing
H	Freelance Production Assistant
I	Presenter and Voice-overs
J	Graphic Design & Animation Services
K	Freelance Editing Services
L	Training
M	Broadcast Production
N	Special Interest Videos
O	Stedicam Operator
P	Underwater Videographer

PLEASE NOTE: In this listing Members have declared their own areas of specialisation. The declaration of a work type should not be regarded as an endorsement by the Institute of Videography.

Scotland North (Area 1a)

Alan Rae M.M.Inst.V. 01224 703745 ACKN
Brian Rae M.M.Inst.V. 01224 864646 ACK
Colin Sinclair M.M.Inst.V. 01847 895899 ABC
Trevor Jenkins M.M.Inst.V. 01382 666631 P
Mark Stuart M.M.Inst.V. 01224 314999 ABCDJKMN
Ron Carmichael M.M.Inst.V. 01382 520437

Scotland South (Area 1b)

Alex Crosbie M.M.Inst.V. 01555 665236 ABC
Danny Hart M.M.Inst.V. 01563 542195 AB
David Hunter M.M.Inst.V. 01416 397652
Graham Mackay M.M.Inst.V. 01236 730770 ABCGILKMN
Jonathan Robertson M.M.Inst.V. 0131 476 5432 ABCK
Lee Mulholland M.M.Inst.V. 01294 217382 ABCN
Michael Ward M.M.Inst.V. 0141 644 1136 ABCKL
Pro-Create.co.Uk * 0141 587 1609 ACEFGK
Steve Towle M.M.Inst.V. 0845 226 2167 ABC
Tony Nimmo M.M.Inst.V. 01555 661541 ABC
Wendy Lovell F.Inst.V. 0141 954 0840 AB

North East England (Area 2)

Andrew Charlton M.M.Inst.V. 01661 844542 ABC
Andrew Crinson M.M.Inst.V. 09792 801466 ABK
Brian Jenkinson M.M.Inst.V. 0191 300 6292 ABCFGHJKLMN
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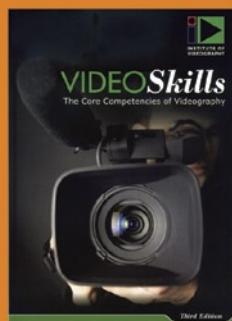
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