



THE INSTITUTE OF VIDEOGRAPHY

FOCUS Magazine

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FOCUS Magazine

August/September 2015



Our main theme this time is what the IOV has been mostly known for - Weddings and Events. Once you add events the scope is pretty broad - all sorts of Parties, Awards Events, Ceremonies and Celebrations. Of course not all our members cover Weddings and some did and then stopped, possibly having learned some valuable - or painful - lessons. Covering weddings is certainly not for the faint-hearted or those who prefer to "wing it." There are some cautionary - and some encouraging - tales here!

We are also at that point in the year where the broadcast boys head for Holland. We have picked out a range of products that are more likely to be of interest and relevance to our typical members. The big shows are not just about products but offer an opportunity to take stock of trends in the industry, probably consolidating workflows in 4K, delivery, and archiving, to name but three. Let's see if I'm right!

It would be easy enough to fill the magazine with product and overlook the value of knowledge, much of which costs only your time and dedication. Oh, and practice, lots of practice. There are courses, both introductory and advanced out there too, and some are, as the Carlsberg ad used to say, "reassuringly expensive" as an investment in your career. So have a look at that article (I would say that wouldn't I) as well as the related "Worth a Look" regular links feature. We always need writers and reviewers, so please consider what you could contribute - more of you and less of me!

Tony Manning, Editor

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OK it's an old joke, but instructive none the less.

Another old saw is "Practice Makes Perfect." Only the complacent believe that. Look at anyone at the top of their game and they'll tell you Practice Makes More Practice! Not only is there such a lot to learn, and new stuff all the time, but your competitors are getting better too. So if, in tennis terms, you want to keep your ranking, you don't just have to play better than them, you have to work harder to keep getting better in skills, mental attitude and fitness. Interestingly, little attention is given to fitness in video production jobs even though we might lug heavy equipment around for 10-hour days, and some of the mistakes we might make are mostly down to fatigue and dehydration!

So this article will focus on learning in many aspects:

Study
Formal Skills Training
Practice

Study

At one level "Study" can mean attending a specialist film course for 3 or more years. Aside from the fact that some courses are highly academic and focused on Film Studies rather than production even the production schools are very varied and often fail to offer the kind of practical apprenticeship in craft skills to fit the students to the needs of the industry. The ITTP felt something had to be said - and ideally done - about this state of affairs to establish ways of measuring practical competence for people newly entering the industry (broadcast sector predominantly).

Not everyone has the opportunity, means, or time to go on a university course, and fortunately there are other ways to learn and progress. You can study on YouTube or in a film-makers' group on Vimeo and elsewhere. Our Worth a Look page often provides you with links to useful resources of this kind.

There are books too (yes they still make them) and some good ones are:

Cinematography: Theory and Practice by Blain Brown;
Digital Cinematography by David Stump, and;
DSLR Cinema by Kurt Lancaster.

These titles are all available from Focal Press. Other publishers are available.

In a similar vein Johnny Elwyn even suggests you should thoroughly read the manual! Whatever next?!

<http://goo.gl/M6UMyQ>

If your films are failing to draw viewers in, there's a temptation to think that if you throw money at the problem by acquiring new gear - the latest 4K camera, a MOVI, etc - then the difficulties will magically disappear.

But as Simon Cade points out, it's not all about the gear!

<http://dslrguide.tv/why-i-wont-buy-a-new-camera/>

Unless you take a very passive approach to film-making, seeing the process as merely a record of events, then whatever the genre you're a story-teller. So as well as things to do with cameras and lenses and light, you need to think about narrative.

"*Story Structure Demystified*" by Stillmotion is worth viewing in this respect. The producers also refer to the "woeful gear bias" I alluded to.

<https://vimeo.com/129287437>

Any engaging story contains some conflict or a challenge - something to overcome. So the audience has a question. Will this character face up to the challenge? Then we find out if they do and whether they succeed, fully or partially. We get to know them more deeply as we see what they have had to overcome to accomplish what they did, or even to fail with dignity.

Keep an eye on the time structure too. This ought not to shift too far from a typical 25:50:25 (Beginning; Middle; Ending) ratio.

These principles can apply to any kind of production work, including weddings, although in the film it is suggested that it's probably not a good idea to look for the conflict element by asking the bride why her marriage might not work! There's probably a great deal that's gone into the preparations that she hopes will work and that can be explored empathetically.

Don't force it, just listen.

Formal Skills Training

Then we come to the short courses out there sometimes at a variety of levels - Novice, Experienced and Expert.

Here are some examples (and unsurprisingly there remains a London and Home Counties bias).

Sony offers Craft Courses at its Cinematography Centre within the world-renowned Pinewood Studios (Iver Heath, Buckinghamshire, SLO 0NH).

Led by our own Cheema the Sony Wedding Videography Course covers all aspects of filming a wedding (Anglican or civil).

<http://goo.gl/3fqRIS>

Other courses are:

- Sound Fundamentals for Videographers
- Corporate Video Production
- Fundamentals of Lighting for high resolution shooting
- In-House Video Production for Business
- Make-up techniques for the perfect on-camera look

The National Film and Television School in Beaconsfield offers small group training, Camera Familiarisation, Focus Pulling, Lighting for HD, Location Sound Recording, etc.

<https://goo.gl/PiwdJQ>

- Number of places: 8
- Freelance Rate: £775

Should your desire be to become a specialist Steadicam operator there's a course running from Sunday, 1st to Friday, 6th November 2015 in Hertfordshire.

<http://goo.gl/4ugIOF>

The organisers say "We are planning to use the fabulous Latimer Place near Chorleywood as a venue."

The total price for the workshop including accommodation is £2,300.00 + VAT (£2,760 GBP Inc). There is a non-returnable deposit of £500.00.

Last, but far from least here, our campaigning colleagues at the ITTP (Institute for Training in Television) are putting on their first courses at Sony's Cinematography Centre at Pinewood.

The first course is on Sound on Monday 21st September. The Course Leader is Barry Cobden from the IPS. The morning will be looking at Sound Basics, while the afternoon will involve participants in Practical Sound Gathering.

The ITTP Camera Course follows on Tuesday 22nd September, led by Peter Leverick from the GTC. This is described as "An opportunity to polish up on the essential basics of studio & OB camera assisting & operation."

Basics of teaching :

- Framing
- Shot Development
- Understanding the grammar of making pictures
- Terminology – Shot sizes, Types & Camera Actions
- Camera Mountings
- Cable Husbandry

The next and final day will examine Lighting with Course Leader Graham Jaggars from the STLD.

The course will explore different professional lighting techniques through the use of LED and fluorescent lighting with high resolution cameras.

Basics of teaching:

- Preparing a standard 3 point light-

ing setup

- Handling and setting up different types of lights including: soft, led, kinoflows, dedolights, spotlights and HMIs
- Selecting the right gels, scrims and diffusers

A further course on Directing / Vision Mixing is currently being planned. This is mainly aimed at university courses to help tutors achieve better outcomes for their students.

The price is £395 per delegate per workshop.

www.ittp.org.uk/features/continual-personal-development-workshops/

Here's one more, coming up soon (London again, I'm afraid!):

Freelancing 101 for Film Professionals
11 Sept
<http://goo.gl/nryZjB>

...and finally:

Escape Studios VFX short courses
<https://www.pearsoncollegelondon.ac.uk/study/short-courses/course-list.html>

That brings us to the cheapest and often most effective learning there is...

Practice

One way of thinking about practice is that you do something over and over until you can do it without thinking about it.

However, there are good and less good ways to practice. First of all you need a reference point, ideally someone knowledgeable and encouraging to help you find the best way of doing something. Having done it you need constructive feedback on what worked well and what didn't, and why. More to the point you need practical suggestions about what would make it better.

If your coach is yourself you need to be realistic about the evidence of your own eyes, ears and aesthetic antennae, again within an encouraging framework. Watch good work and be inspired - and curious. Watch TV and be aware of the range of stand-

ards, even on the Beeb!

Mostly you need the equipment you already have and a willing friend. If the latter is a problem, there's always Ashley Madison! OK maybe not that kind of friend - you'd never get any work done!

LAVideoFilmmaker sets out some practical exercises to work on, e.g.

- Framing close-ups and BCUs (typically mid-chin to above the eye-brows)
- Close-up of short focal length vs. long focal length – with multiple objects in the background
- Framing over-the-shoulder shots with wide and long lenses
- Maintaining framing while the subjects move

<http://goo.gl/a0O5Y0>

There are many other exercises that could be done, ready for the time when you will be paid to do them or, being already paid, you have the confidence to put that extra gloss on the production. One familiar but effective skill is filming a presenter walking towards the camera. This involves learning to walk backwards with the assistance of a colleague placing their hand in the middle of your back to guide you. You will also have checked out, and as far as possible dealt with, hazards in the area to lessen the risk of an accident.

Rack focus when done well, and for a good reason, can be beautiful, so much so that the viewer doesn't notice it. They just keep watching! There's good info and advice here, so be patient with the talking head especially since there are some great examples to get the idea too!

<http://goo.gl/5d488F>

Tony Manning [Ed]

On the Slide: Choosing and Using a Slider

Introducing motion into our pictures to create more dynamic scenes has become both desirable and achievable at a reasonable cost in recent years alongside the take-off in the use of DSLRs to make movies.

One means of achieving this is with the slider. Not so long ago this word would not have appeared in any cinematography text book, although you could find "dolly."

There are other ways too, and elsewhere in this edition you can have a look at a variety of jibs at a range of prices, with links to set-up demos and films produced using said equipment.

Before we look at kit, we need a context for its use. Hence, when and why to use a camera slider? This is about "motivated camera movement" going beyond, "I've got one and it looks kinda cool!"

- to open up the environment in which the scene is happening
- to introduce new characters
- to provide emotional intensity e.g. a slow push towards a man being interrogated amplifies the sense of pressure in his head

This article goes into more elaborate detail about different shots and moves, the whys and wherefores. Although the article is 18 years old it's still worth reading, even though there were no sliders as such back then!

<http://goo.gl/nbKagS>

See also:

<http://dslrguide.tv/camera-movement/>

Now let's have a look at a selection of sliders and the facilities they offer.

First, although not in order of preference, we have the **Cinevate Duzi Slider**.



<http://goo.gl/iY1OoS>

what's new on Duzi v3:

- Upgraded lock secures the camera anywhere on the rails
- Now available in two lengths: 24 and 32 inches
- Compatible with Modo – motion timelapse system
- Load capacity of 120 lbs
- Integrated bubble level

See it in use:

<http://goo.gl/nbKagS>

Price: Inc VAT: £466.80 at PEC

Moving up-market (£744.00 incl VAT), the same company offers the **Hedron**, a premium slider that delivers repeatable smooth slider shots, under extreme payloads, vertically or horizontally, manually or electronically.



Features include:

- pulley and flywheel
- articulating legs
- 36 and 48 inch versions
- video (link below) includes wedding set up - but no prizes for the audio!

<http://goo.gl/JCmb3f>

Next up, the **Kessler CineSlider™** is an extremely heavy-duty 80 lb weight capacity and durable camera slider designed for the heaviest rigs while still remaining portable and lightweight. Reinforced aluminium, protected rails and precision machining combine to give filmmakers assurance that no matter what, the CineSlider will get the job done.



The Cineslider offers:

- ultra-smooth resistance to control your motion ensuring a perfect shot.
- removable crank handle
- compatibility with elektraDrive, CineDrive, and/or Second Shooter
- underslung operation
- low angle and overhead shots

5 foot length UK c £1150 plus VAT (needs support at both ends)
3 foot length £862.71

<https://vimeo.com/62376143>

Thorough demo by Owen Rennie including use of Controller*. Includes a few spectacular sequences.

* <http://goo.gl/z2oXLi>

F&V's S100A 35" slider.

- Several length options
- Affordable
- Strong
- Great all terrain feet
- Some operating noise

Reviews: <http://goo.gl/0ejULa>
<https://vimeo.com/85681323>

See image on facing page.



The **iFootage Shark** is a well-regarded slider, offering:



- Lightweight, super smooth carbon fibre rails
- belt and exclusive resistance pulley designed by iFootage
- full size carriage unit for stability
- extends from 31" (7kg = 15lb 7 oz maximum) to 54" (5kg = 11lb) maximum, impressively smooth transition over the joint
- rather short legs (pity) £594 incl VAT from ProAV.



Reviews:

<http://www.camotionllc.com/shark-slider-a-108.html>

<http://dslrvideoshooter.com/ifootage-s1-shark-slider-review/>

Konova K3 Slider

This is a simple sturdy system that you can use in vertical, horizontal or diagonal orientation.

Slider lengths from 60 to 150cm are available.

Weight: approx. 3kg

Max Load: approx. 20kg (44lb)
 Material: Steel
 Suitable for Video-DSLRs incl. tele lens up to 300mm
 Included:
 Slider
 2 Stand feet
 Carry bag

Cinevate Atlas 10

26 or 35 inches.

The Atlas is rated to hold a 40lb camera which means it was really built with cinema cameras in mind.

The slider is a dream to use but at 10.5 lbs (4.8 kg) (the 35 inch version) quite difficult to travel with.

Using the specially designed Vertical Pulley System and Counter-balance, operation is simple, effective and stable.



With a non-reflective, black satin anodized finish, full CNC aluminium/steel construction, and stainless steel fasteners, users can expect a lifetime of reliable operation.

<https://vimeo.com/73331040>

Brent Pierce presents a couple of dutch angle slide and focus pull moves, using Cinevate's Atlas 10.

Ex VAT: £544.00 (PEC)

<http://goo.gl/F0aR1>

All Terrain Legs add £180.00 (£216.00 inc VAT)

The **FloatCam "DollyCrane"** is a German-made precision unit

<https://goo.gl/GVfcMe>

The DollyCrane is an innovative Grip system combining the function of the camera slider and mini jib/crane.

Once set up, the system can quickly change its function from camera slider to jib and back thanks to its unique construction.



Find out more here.

<http://www.floatcam.co.uk/>

£2995 + VAT & delivery

Syrp Magic Carpet Short/Long Slider System

This NZ-manufactured slider is brilliantly designed and well-crafted, allowing silky smooth tracking shots for camera configurations of up to 15.5 lbs (7 Kgs). It's a super light weight slider which is ready and qualified for motion control and time-lapse using the Syrp Genie kit.



Useful review here by Jaron Schneider of fstoppers.com:

<https://goo.gl/eN2k6w>

Stocked by camerakings, ProAV, PEC and others.

Varavon Slidecam 1000 slider

<http://goo.gl/OyYFji>

Video showing Crane and Jib Shots with the Slidecam 1000!

Available from camerakings of Islington, £180 plus VAT, 35mm Panning Ball Head £70 plus VAT.

As well as too many alternatives to mention, there are hire options from the Panther Flexgrip from VMI <http://goo.gl/905B3a> for £150 per day or more modest Glidetrack AeroHD from hirecamera.com at £88 for a week.

by Tony Manning

Sound Principles: Miking the Spoken Word

Continuing on the theme of Better Audio from the last issue, this time we look in more detail at recording the human voice. Mostly we are concerned with a speaker, who may or may not be trained or experienced, and with settings in which we have considerable - or very little - control.

With the demise of the specialist sound operator, gathering sound has tended to become the poor relation of picture, something we give attention to, often briefly, once everything else is set up. There is a tendency to think that provided there is some sound captured it can all be sweetened up later. Sometimes this is true - to some extent - but many audio problems, you are simply stuck with, and if you don't have a better alternative source you might even have to lose an entire section of your production rather than leave the offending noises in.

As with picture, it's best and ultimately quickest to get it right in production rather than to try to fix it in post.

Preparation

When building your kit choose microphones for natural uncoloured flat response. You can manipulate in the edit just as you might start with a RAW camera image and use colourist software to create the look you want.

Check and test your audio kit ahead of the gig and ensure you have spare batteries and cables and any accessories you might need.

Consider the recording environment and its sound profile. Which elements can you deal with, and be allowed to deal with, in the time you have available? Turning off that fridge for example? No, that's got the crew's lunches in it! Can it be moved?

We've turned off the fans, but now someone's opened several windows so now we have traffic noise.

There's something else humming, turns out to be two sources, a hard drive on a desk and the Director's i-pad!

It's extremely important to turn off cell phones to eliminate interference, and if possible, turn off any fluorescent lights in the space.

It's always worth checking with someone who is familiar with the space you are using about potential issues e.g. that there's always a meeting, often quite loud, in the adjacent room at 3 pm - knowing that, the right person can be approached to move the meeting room or time. Or there might be some pattern to flights over the building, tubes under it, or even more hazardous, though welcome too, the snacks and coffee trolley!

A proper shock mount will eliminate a great deal of noise from mechanical vibrations and rumbling buildings.

Once you have eliminated as much intrusive noise as possible, your space will still have its own sound signature. Capture one minute or so of ambient sound or room tone (with everyone quiet) in each environment (especially noisier spaces). This provides an invaluable neutral background sound when you get to the edit.

Working with the Talent

It is crucial to be encouraging and professional especially if the speaker is inexperienced and nervous.

This lynda.com short tutorial gives a useful guide <http://goo.gl/4HTkBy>

If your best or only option is mounting a lavalier microphone there are a number of things to consider.

The risk of picking up clothing noise is considerable - the performer's garments rubbing against each other as he or she moves (acoustic noise), or the cloth itself rubbing against the microphone (contact noise). Clothing made of silk can produce static electricity. Anti-static sprays can alleviate

the static potential.

Consider which way the talent is likely to move his or her head and position the mic appropriately, or even add another one. Otherwise if the performer should turn his head away from his centre, gain and frequency response will suffer.

If your talent exhales through the nose frequently, invert the mic to avoid wind noise, but only if the mic is an omni.

Talent behaviour can cause problems too - profuse sweating, fiddling and tapping the cable or mic. Brushing against the mic while standing to speak into a hand-held mic. Many wedding and event pros will have an additional sound source such as a Zoom H4N device (or similar) to guard against such eventualities.

Mics are susceptible to wind noise if outdoors. With worn mics use foam or metal mesh windscreens supplied by the manufacturer, and take care to isolate the windscreen from any clothing. If you are able to use a boom and a purpose made windshield, so much the better.



There are alternatives to the usual chest-mounted lavalier positioning, e.g. ear and side-mounting which are popular in theatre sound, and take a little more time and skill to set up.

Remember to mute the mic when it's not needed and avoid hearing things you shouldn't or wouldn't wish to!

Remove the equipment completely when you have your recording - no wedding couple will want the radio mic featured in their wedding photos. They may not notice at the time, but they will later!

Rehearse the talent in using a hand-held mic which should be pointing towards the mouth from above or below (to minimize "popping" caused by plosive consonants, "p" or "t") and at a distance of 6 -12 inches.



Too far away risks a weaker signal and picking up unwanted room reflections and reverberation; too close produces the proximity effect, which is an increase in low frequency response that occurs as you get closer to a directional microphone, and can cause the voice to sound "muddy" or overly bassy.

Where you can, use an external pop filter.

Ryan Kleeman offers some useful advice on your choice of microphone.

"Don't limit your recording source to the camera's location. This is beneficial for perspective and proximity, and enables the camera to move freely without affecting the audio.

By placing a microphone closer to the sound source, you can get a more intimate sound as opposed to an indirect sound that inherently contains more room reflections and environmental intrusions.

Get an authentic perspective

A lavalier microphone picks up very direct, intimate sound simply by the nature of it being extremely close to the voice. For close-up shots, this works best because the perspective of the camera and the intimate sound of the voice match perfectly.

For instance, in a scene where all you see is a close shot of a character and not much of the space, a shotgun mike will pick up more of the room than you actually see, causing a mismatch between what you hear and see. When the camera angle changes from a medium to a wide shot, I usually reach for a shotgun mike. This allows me to finesse the mike position and insert more environmental nuances into the recording."

<http://goo.gl/3KvzYL>

On the subject of setting audio levels

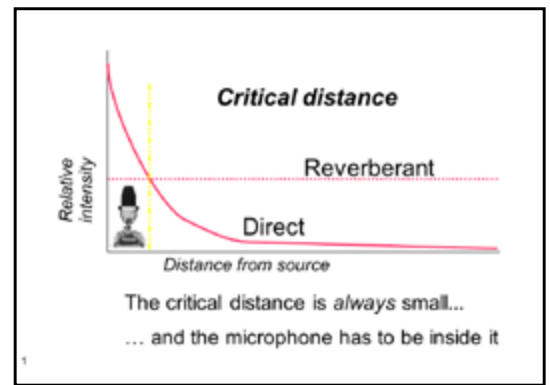
Sam Mallery advises: "If you're recording actors, ask them to say their loudest lines as you're adjusting the level. Once you have it at -12, roll it back a little more (actors always get louder when you're doing an actual take, however, be mindful not to set the recording levels too low). The same rule applies to recording musicians, nature, etc. Anticipate the loudest sound, and adjust for it, but don't go too low.

Remember: think of the level controls on your recorder as equal to the focus ring on a lens. Likewise, think of your audio meters as equal to the viewfinder on a camera. You don't frame a shot then ignore the viewfinder once you start shooting. It's the opposite. You look at the viewfinder constantly when you're shooting. The same holds true for audio meters.

...there's a very slim threshold in which the audio levels are in the "sweet spot" on an audio meter."
<http://goo.gl/Xg4VPu>

Remember Chris Woolf's graphic last time making the same point (top of next para).

Have headphones plugged in at all times when you're recording. They're



mandatory because static noise and other kinds of audio problems look just like good sound on audio meters. Generally you would use closed back headphones for recording, open for mixing.

Well-regarded closed back models include:

Sony MDR7506

Beyerdynamic DT880 Pro (semi-open)

AKG K712 PRO

Sennheiser HD280 Pro

To learn more on this important subject consider ordering:

John Purcell's book, *Dialogue editing for motion pictures: A guide to the invisible art*.

and/or *The Location Sound Bible: How to Record Professional Dialog for Film and TV* by Ric Viers.

You can check out different kinds of microphone and their characteristics.
<http://goo.gl/5rzqxs>

Visit the DPA Microphone University
<http://goo.gl/H95oU>

<http://goo.gl/QqQ5NG>
Selection and Use of Lavalier Microphones - 7 detailed pages.

<http://goo.gl/DKiOFS>
pdf of presentation at NAB

You can source your body-worn mics from Canford:
<http://goo.gl/YU6e6B>

Finally, there's no substitute for experimentation and practice. Set up a recording situation with a friend or two and then record and monitor the results you get with different mics in a variety of positions.

Tony Manning

It's a wedding - what could possibly go wrong? Here's 10 for starters!

1. The Plan

You have a plan, a detailed plan. With timings. Precise, not far off the standard for the Normandy landings. They too had a plan, but not any more. They're just chilling, drinking, many guests have wandered off, the DJ and hotel staff look puzzled. Still no sign of a First Dance - nor indeed the couple to perform it. There are children running, and now sliding around the dance floor. And there's no Toastmaster to get things back on track. The DJ has got bored and started to play what he likes - drum and bass, that kind of thing. Everyone over 40 is now in the back bar or the gardens.

My other concern is that although the couple wanted "discreet coverage", the last time I followed similar instructions the couple asked where all the messages at the tables were! Especially Auntie Ruth (who she?) Auntie Ruth was wearing a short wig as a consequence of chemotherapy treatment and had travelled all the way from New Zealand to be at the wedding and had since died. No mention of her until the first draft of the edit was sent.

2. The Journey/Traffic

Who would have thought the M25 could get so busy? I know where St Luke's is! OK, who knew there were two St. Luke's within 5 miles?! We're in luck - half the guests are at the wrong one.

Phew, got through that one. On to the reception, no time to break down equipment properly, all in an unholy mess in the back. Should have had an assistant, but on this budget? The good news is that two of the groom's close friends know the quick route and have offered for us to follow them. Smart new cars they've got too. Both GTI types, boy-racer models. Oh heck, boy-racer drivers too. They've forgotten we're trying to follow them through the country roads. Now where are they? Did they turn here or go straight on?

3. The Guests

They're guests so they all get on don't they? Well, not necessarily. There are in-laws and outlaws. Heck there's even a separate dining room that we didn't notice - and no-one told us about - for the debris of earlier divorces. Complicated, and likely to be more so come the edit.

At least you know that the bride and groom get along? It's a love story after all. We have as wedding videographers been privy to situations where we can sense all is not as it should be. I visited one couple for the usual pre-wedding planning. They were already falling out over the choice of music. When the bride-to-be left the room (perhaps to avoid an argument in front of me) her partner then probed me about my business and my home and his angle soon became clear. He was trying to sell me insurance!

On the morning of the wedding the atmosphere in the bride's parents' home was tense. Not the usual frantic-but-fun tense, but something intangibly other. Preparation shots with the bride were suddenly off the agenda, so I was left downstairs with the relatives, all looking glum but occasionally trying to sound cheerful.

I had to find a good time to go back



The Bride's had enough and breaks for freedom!

to the church to set up equipment I had had to leave in the porch, the church being locked on my arrival. Having achieved this, I returned to

find the wedding car leaving, with my main camera securely locked in the house despite careful arrangements!

After some more choreography I managed to retrieve my gear and get the shots I and they needed and so to the wedding itself. This was an unusually earnest affair, but I'll pass over that.

In those days I used to collect the final third of my fees once the edit had been approved. I could not get any sensible response from the couple and then I could get no response at all, so one evening I called in unannounced to learn that the marriage was over, the new wife having moved back to her parents three weeks earlier. I did get paid and while driving home couldn't help but wonder if I might have saved them a lot more money! The video guy says it's never going to work! OK, perhaps not! On a similar note David Strelitz shared this anecdote:

"Once upon a time, in the days of Betacam SP and when I used to film weddings, my ex used to work with me, and to make her feel "useful" during the photos, as well as a shoulder bag with a spare tape and NP1s she had a rifle mic on a Radio link. Now she didn't always point the mic in the direction I was filming...and so it came to pass that when I was editing the footage I heard on the LH Channel, Groom chatting to Best man "That F###ing Debbie (Bridesmaid) looks so F###ing hot, I could quite easily give that a good seeing to." And that was 20 mins after he had got married.did I leave it or dub it?"

4. Bride(zilla) and Groom(onster)

Demanding, controlling, unreasonable, obsessive prima donna! Fortunately her daughter the bride is not so bad. In reality TV Britain the wedding and the 18 months that go into preparing it becomes material for a hey look at me experience. Everything - and everyone - is a designer accessory. Some examples follow.

- One evening I got a call from the

bride to be. "I really need a brunette in the wedding party. My sister and I were talking about who it should be, and she thinks you are pretty, so would you like to be a bridesmaid?"

- *Guest list: Meg had decided John's friends were not allowed to attend the wedding. Now some of John's friends are a little scruffy, but they are dear people...*

The Wedding: I was at the venue when Meg and party arrived. It seemed that her 150 person estimation was a tad, shall we say, ambitious. Mutual friends of her and Lizzie refused to turn up as Meg had been so rude, her friends from school would not come as she had blamed them for her not getting into her first choice university (she failed most of her exams). Friends from one of the message boards would not come as they were also John's friends... The final number of guests was... 18. Basically, Meg's family, John's direct family and Lizzie and I... Meg screamed at me, I had given everyone the wrong directions, I had sabotaged her wedding because I was so jealous of her. She actually started ripping at my hair and hitting me with the bouquet.

- *I'm 22 and I just got my Dad's wedding invitation in the mail. (2nd wedding). Now, Dad lives over the other side of the country, so it will cost me \$500 to go to the wedding... However, when I opened the invitation I found a bridal registry list ...all brand name, top of the range stuff, such as an \$800 dinner set, \$120 table cloth, a \$500 coffee machine...PS She wants me to read Shakespeare at the wedding...and there will be bagpipes. Save me.*

5. The Sun/Lighting/Weather

There are apps to tell you the position of the sun in the sky at any particular time and location, e.g. <https://goo.gl/vPxE52>

Whether this would have helped much at a Greek wedding I did a few years ago is doubtful. After a largely overcast morning midway through the ceremony the sun flooded through the high windows of the central dome of the church bleaching

the main players while others close by remained in shadow.

6. The Vicar/Celebrant

The groom was Italian living in London, with an English bride. He had gone to the trouble - and expense - of flying over this family's parish priest to jointly conduct the ceremony with the priest at the rather grand West London church. Everything suggested a warm and relaxed event. But not a bit of it. It started with the verger, sniffy and obstructive in the manner of the doctor's receptionist of old. In spite of his assistance we managed to get set up, myself in one arch at the side of the altar, the photographer in the next "bay." After the Epistle, the two large priests backed away to permit a reading from a family friend. Naturally they stood right in front of my camera. Now I had no shot at all, and had to start dismantling things in order to go shoulder-mounted somewhere else. This was difficult, and made more so by the talented but territorial photographer who tried to shoo me away from "his" arch like an annoying moth.

7. The Equipment

I know. If it can go wrong it will go wrong, everything put together falls apart, all that stuff. But why here, why now? Not when I tested the equipment yesterday and again in the morning. Not when nothing much is happening. Not when I can see everything clearly. No, in virtual darkness, at a critical point in the proceedings on a hot and humid August afternoon in a church with a 100 capacity accommodating 200 or more. And the screen message doesn't help to reduce your temperature; ERROR media may be corrupt do you wish to format?

Then there are moments when nothing is actually wrong but it looks like it is. Catastrophically so. Does that REC P mean we're in Pause mode or something else as indicated on P178 of the manual?

8. The Speeches

Making a speech to a large gathering can be nerve-racking at the best of times. Add to the mix that the bulk of your audience have high expectations and know you (only too) well and

you're soon heading up the scale. Tradition requires that you say nice things about the bride and bridesmaids, emphasising how lucky the groom is, especially with what you know of his history. But how far to go? Should you really mention what happened in the bath with the ladies' hockey team during your rugby tour?

Whatever the content, at least you have the recording covered - well you would have if they used the mic the way you showed them. One Father of the Bride chose to hold the mic at navel level pointing out towards his audience. He was followed by a guy who was not going to repeat that mistake. Instead he appeared to be attempting to swallow the microphone with disturbing acoustic results.

At the other end of the confidence scale are those who have no nerves whatsoever and can deliver a speech of such length and devastating dullness that ditchwater appears as sparkling wine.

As an editor our first instinct would be to dump that speech in its entirety. But family politics no doubt indicates otherwise. Agreeing the sensible compromise can be tricky and time-consuming. Maybe you're left with "Thank you for a wonderful day [delete 20 minutes 39 seconds] ...I would now ask you to raise your glasses..."

9. That Surprise Element

Oh don't we just love it? The surprise for all the guests. How generous, how charming. But it shouldn't be a bl***ing surprise to us! We didn't even know where you'd all gone!

10. You, the Cameraman

Well actually so often Cameraman, Sound Guy, Focus Puller, Roadie and so much more. Yes, what could possibly go wrong? Well, how about Human Error (intended!)

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Up and Away: Choosing a Jib

Properly used, a jib adds perspective and motion - and potentially emotion and excitement - to your productions. As well as looking more professional, it is more involving for the viewer than a series of essentially static shots from the same eyeline point of view. Of course jib motion shots can be overused and that's often what happens in the early days of enthusiastic use.

For an example (and there are many more out there) see Paul Joy's video for Harley-Davidson in St. Tropez: <http://goo.gl/VaX6mL>

Some of the key considerations when considering the purchase of a jib are:

- how do I see myself using it? Would I be better to hire per project with/without operator e.g. <http://goo.gl/63wuEH> (site includes useful set-up and use demo videos)
- is it well engineered and durable?
- is operation smooth without any jerkiness?
- is it purely manually operated, motorised or crank-handle operated?
- is balance and set-up quick and easy?
- are there convenient places to mount accessories e.g. a monitor and batteries?
- what throw does it have?
- how portable is it in terms of length and weight? You might choose a jib that meets all the other criteria but you rarely use it because you need to pre-plan for 3 people to be available to transport and set it up! Sometimes smaller might be better to get into tight spaces.
- what does it cost, and what "extras" will I need to have a useable kit? Are there additional costs e.g. insurance, an extra person (or two) at the gig for safety reasons?

What follows will give a selection of jibs that have been well-reviewed elsewhere and appear to offer good value at their differing price-points, bearing in mind that you can pay under £100 or well over £1000 even for a mid-range jib. You would be looking at more like £7000 for a modest

Polecam rig. The real question might not be outlay but realistic prospects of income.

The Aviator Travel Jib compacts down to 24 inches, extends to 6 feet, weighs less than 3¾ pounds (supporting cameras up to 6.5lbs) and sets up in under a minute. That makes it the perfect camera motion accessory whether you're shooting on the other side of town or the other side of the world. Use it to shoot weddings, extreme sports, documentaries, indie films, music videos, real estate, travel, commercials, corporate, and more to dramatically raise your production value. Load your counterweight in a supplied bag - stones, whatever - con-



venient on a hike but not everyone's preference.

Once you are used to it set up and balance should take about 3 minutes.

The main advantage? You're more likely to actually use a jib like this - especially on a job where you might be running from place to place - like a wedding - or hiking across rivers and mountains. There is a carbon-fibre version but this is more expensive.

<https://goo.gl/xhFm0r>
Neumann Films

This is essentially designed for DSLR cameras with one-person set-up, 2-3 with heavier units.

Once balanced, a well-practiced operator can get really smooth shots.

<https://goo.gl/wjlvwj>
<http://goo.gl/YGFwGU>
Aviel Hod skateboarding film (02:50 min.)

<http://goo.gl/dt7AOL>

Glenn McKenna from Float Deck Films took his MoVI gimbal stabilizer and mounted it to an inverted Aviator Travel Jib. Then he stuck it out of the back of his convertible.

The Pocket Jib Traveler from Kessler can handle a heavier load of up to 10 pounds.

<http://goo.gl/nbKagS>

£445.00 (ex vat)
www.proav.co.uk

Features monitor and accessory ports and mounting hardware - but all the samples I viewed seemed to rely on squinting at the screen - or guesswork!

<http://goo.gl/5ERDCd>
Aviator Travel Jib vs. Kessler Pocket Jib Traveler (some comments pull no punches!)

Although the sample video on this page bears the Kessler logo it seems

relatively objective, pointing out its limitations when using cameras other than DSLRs.

LitePro's Feather camera cranes weigh less than 4 lb but can carry up to 10lb.

The carbon fibre boom arm extends to around 7 feet from the base of the tripod allowing large sweeping camera moves.

www.liteprogear.com/pages/feather-camera-crane

Mike Wilkinson's full review here: <http://goo.gl/tPSG4d>

Unless you order from the US manufacturer (unlikely) it's not easy to source but you can get it from Amsterdam!

<http://goo.gl/siO40W>

€999 (that's Euros) plus tax.



[Photo by Tim Pearce]

Nearer home (Nottingham) we have **Hague's range of jibs.**

www.haguecamerasupports.com/jibs-cranes-booms/

Its K12 Multi Jib Camera Crane, selling at £625 plus VAT, will support up to 14kg (30.8lb) and at its longest length will support up to 9kg (19.8lb). So man enough for a proper camera! A 100mm bowl enables you to fasten your video head from your tripod onto the jib, (an optional Stepper Ring is available if you are on the 75mm bowl system) or a pan & tilt power head can be used for remote operation.

See the review by Andrew Cussens of Bloomsbury Films here:
<http://goo.gl/SFQdrW>

Andrew comments: "I found the people at B Hague & Co very helpful and willing to make completely bespoke parts for me at an affordable price. These include a custom mount for the Varizoom controller and HDMI



monitor and upgrading to heavy duty all-terrain wheels for the dolly."

However, if you are looking for discretion maybe this isn't your top choice; Andrew refers to it as his "pet dinosaur"!

If you are ready to take the leap to a more expensive but tried and tested system your thoughts might turn to Polecam.

CVP offers the Polecam Starter Pack at just under £6600 including VAT.
<http://goo.gl/IP3JTN>

Why, if you will pardon the pun, go to these lengths? Well, Polecam has a strong and loyal following amongst serious film makers and this seems to be based on design, engineering, ease of use, flexibility and product support.

See also:

www.polecam.com/polecam-jibs

<http://foragerfilms.com/showreel.php>

The Cambo Artes Video Boom Kit

Features:

- Provides a stable camera platform: maximum load up to 10kg
- MPT-9 included
- Modular build, usable in at least three different set-ups
- The Artes MPT Video Boom including Mechanical Pan and Tilt Unit, Screen holder and Extra Weight System
- 4 locking knobs for applying friction to the vertical boom movement and to make disassembling easier.
- Central rotation platform has a low friction bearing system with a rotation brake.
- Fits 75 and 100mm video tripod cups
- Includes the MPT-9, mechanical pan and tilt unit which is cable controlled
- The Artes weight system is based on a set of standard fitness weights (not included) with a set of (included) small

fine-tuning weights. The system is expandable and mountable as side weights

- System delivered as a kit, partly mounted.
- After the first set-up, it boasts one key quick mounting and de-mounting

<https://goo.gl/QkPVE3>

<https://goo.gl/lqpOzi>

Autumn & Winter - Impressions from Denmark



The cheapest price I found was £1782 incl VAT.

www.nav.co.uk/cambo-artes-mpt-video-boom-kit (includes the cable-controlled MPT-9. Tripod, dolly and counterweight not included)

<https://vimeo.com/132972142>

Silent video showing set-up and operation together with the MPT-9 mechanical pan and tilt head.

For a newer player in the market, look at **Senna's** products:
<http://goo.gl/XiOyYm>

This gives you a bit of an idea of the range of jibs available and what they can accomplish when combined with your skill and creativity!

Other makes are available of course, and my suggestions are not based on any manufacturer or supplier relationship.

Tony Manning

Tascam DR-10 - One small box, one Giant Leap for Stress Free Recording

In my limited experience, the sound at a wedding service is best recorded with a lapel mic on the groom, but how to capture the recording? I have always steered clear of radio mics, due to worries over licensing, drop-outs when diversity receivers diversify, and interference. Although they have the advantage of allowing you to monitor the sound, I find that hard to do at the same time as operating a camera, and even if a problem is noticed, it probably can't be corrected during the service.

Preferring then a small audio recorder, I used to rely on the Zoom h1, but a new product from Tascam, the professional arm of TEAC, offers some major advantages, admittedly in a higher price bracket.



The DR-10 is available with several options for different microphones; the one I have is the DR-10CS which accepts the Sennheiser ME-2, one of the lowest priced professional lavaliers.



The DR-10 has some advantages which I find are crucial in practical use:

- it records two files simultaneously, one at a lower level which can be used if clipping occurs on the higher level file. This gives exceptional dynamic range; the high level file should pick up a nervous bride with acceptable signal-to-noise ratio, while the low level file should avoid clipping with the most egomaniac vicar. Thus the recording level can be left fixed, and doesn't need to be set for each event.
- the microphone plug is on the top of the unit so that the unit with microphone attached fits into a jacket pocket easily with less strain on the plug.



- it provides power to the microphone without a separate box or battery being required, yet has low running costs by using only a single AAA battery.



- it doesn't have any internal microphones of its own. This is an advantage, because as well as the reduction in size, it removes my worry that while listening through headphones to check the recording prior to the

service, a fault causing the sound to be sourced from the internal microphones rather than the lavalier might not be recognised in the heat of the moment.

- it offers a simple menu structure without too many options to get wrong!
- it doesn't lose the time and date when the batteries are changed.



With 24-bit 48 kHz recording, and a nice leather pouch to keep the recorder and mic safe, it's an ideal tool to reduce stress levels when shooting a wedding video.



<http://tascam.com/product/dr-10c/>

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Approved Skills & Standards

The IOV came into being out of a concern about standards - in those days in the field of wedding productions. Thirty years on, the ITTP has similar concerns - but this time about the entire state of the TV production industry, where there is no longer the solid apprenticeship and ongoing support of Auntie, where the colleges and universities are working to such a variety of standards that little reliance can be placed on a film degree in terms of practical skills, and where the trained, seasoned professionals are fast approaching retirement or are long-gone.

The few stalwarts in the ITTP have taken on the mountainous task of trying to bring some influence to bear on all the key players to improve what they see as a worryingly declining scene. An important step in this direction is to ask "What should production job applicants be expected to know?"

In our own predominantly non-broadcast world in the IOV we have travelled a similar journey and continue to try to persuade members to take accreditation seriously. Frankly we find it hard to fathom why they wouldn't. Is the process - a fifteen minute piece of work submitted, a bargain basement price for the admin and evaluation, guaranteed feedback, and the opportunity to use those letters after your name and the qualified member logo, etc - is it so difficult? Surely you would use this qualification for all it's worth in all your business publicity?

It remains to be seen whether the ITTP's earnest efforts will meet with similar resistance or apathy; "I've already got a degree, why would I need your certification?"

Working from a recent (but not final) draft of the ITTP's Approved Skills Scheme, how would you fare in demonstrating your aptitude and skills? Personally I see a great deal of overlap in what they are looking

for and what we are looking for in our members. Arguably even more so for us, since our members are often responsible for picture, sound, post and more - not least getting the work in the first place!

First, what ITTP called the "**Non-Technical**". Perhaps give your self a rating on a 1 to 10 scale with 10 being the tops!

- People Skills - are you polite, attentive, a good listener, collaborative and able to take personal responsibility?
- How's your timekeeping?
- What are you like at grasping what's needed in a job, breaking it down into tasks and getting on with it?
- How's your personal presentation? This includes how you dress for different occasions.
- Are you work-focused and not inclined to drift off into unrelated activities?
- Do you have a basic understanding and ability to operate to basic Health and Safety Standards? Risk assessments, lifting and handling, cables, first aid, etc?
- How are your business records - invoicing, tax/VAT, insurance, client correspondence?

Next, the **Technical** requirements for all three disciplines - sound, camera and lighting.

- Do you know Ohm's Law and its applications?
- Do you have an up-to-date knowledge of codecs, different kinds of recording media, metadata and workflows?
- What are the common shot-sizes and their abbreviations? Can you

describe each shot?

- What cables for which task? Deployment and storage.
- Can you describe the main types of microphones, their polar patterns, and in which circumstances one type might perform better than another? Can you demonstrate mic positioning, including wearable radio mics?
- When things go wrong with equipment, what methods and processes will you follow?
- Do you have basic competence in editing, colour correction/enhancement, sound dubbing, and the grammar of film?

Beyond this there are the "specialist" skill requirements for the three disciplines. Maybe more on those another time. Meanwhile how did you do?

In a time of rapid change I think there are great opportunities - as well as considerable challenges - for independent producers. Every 17-year-old kid (including yours) who can wear a baseball cap the wrong way round and put together a basic DSLR kit (in that order) is your direct competitor, leveraging their web and social media presence to garner advertising income and manufacturer sponsorship deals while we wait for the phone (what's a phone?) to ring. The times they have a'cha-anged!

So, to me this is a time to assert your skills, and develop those in need of development, all in the cause of being more competitive and ultimately choosing the kinds of (well-paying) work you want to do.

If you would like to find out more about the ITTP and what it is trying to do, you can select from many video clips from the 2015 Conference held at Pinewood:

<http://goo.gl/i0TpKh>

© Tony Manning

VIDEO



OF THE MONTH

King's College London is a highly esteemed London university. We were commissioned to produce for the university a promotional film that showcased the university, showing what it has to offer prospective students as well as being a celebratory tool for grandaunts and staff.

We shot the film on Canon DSLRs to give it a contemporary, filmic look. Day one of the shoot largely consisted of filming impromptu interviews with students. We felt this technique helps us plan what shots are required and also provides more natural and energetic dialogue. On day two of the shoot we filmed in and around the university, looking for interesting events happening and getting shots of the campus. We used a range of shots that included time-lapse and steadicam-type footage using our DJI Ronin.

Our experience in filming promotional films for other academic institutions helped us greatly as the deadline was very tight and the shooting schedule only 2 days. We were happy with the amount and variety of shots we captured over this time which gave us many options in the edit.

With the editing of the film, it had to be fast paced and exciting whilst informative and in places, emotive. An interview with the chancellor of the university anchored the narrative of the film and each 'section' of the story and ideas presented was emphasised with the use of bespoke motion graphics.

The film was warmly received by the university and was a part of their graduation ceremonies as well as being used for online promotional material.

See it here <https://vimeo.com/119243982>

© Michael Kelly, Galaxy Video
www.galaxyvideo.tv/

The Making of “[Kings](#)” by Mike Kelly



Canon C300 Mark II Launch at Ronnie Scott's in Soho.

There were a number of competing events to launch the Canon C300 Mark II and I was tempted by the one hosted by WTS at Ronnie Scott's highly atmospheric club in Soho, complete with a small jazz band.

I was fortunate also in getting an exclusive interview with Sam Smith, Canon Pro Video Specialist, and Amsterdam-based freelance cameraman and WTS Production Specialist Patrick van Weeren.

The C300 range - achievements so far.

The C100 to C500 range has responded to the enthusiasm of users of DSLRs like the 5D Mk2 (2008), which brought the cinematic look to the masses. Such people were never going to go back to the video look! There were many stumbling blocks in using cameras essentially designed for stills as a tool for video production and users went to great lengths to customize, modify and accessorize their cameras to this end.

The C300 and its stablemates was designed to do it all, in one body, for the cameraman without having to compromise on sound, usability or features.

Sam noted that the C300 has been the most popular rented camera for the last three years, and there is every reason to believe that the Mk 2 with improved features and ergonomics will keep things that way.

2015 and Beyond - the Swinging Sixties for Cinematographers

Back in the Sixties anyone with any pretensions to being cool was either in a band or looked like they might be. Today a pretty reasonable budget puts video-producing tools with movie-like credentials in the hands of the many. If you know what you're doing you can produce something which will look beautiful on a big screen.



Patrick (L) & Sam

Enhancements and New Features

There's quite a list, but some main attractions are:

- It's Canon through and through - camera, lens(es), 2 x Digic DV5 processors, codec (XF AVC Intra)!
- Reworked body design, with improved ergonomics e.g. relocated record button, despite being a little heavier and bigger. Die cast components help to dissipate the heat.
- New buttons for important functions like gain and shutter plus one to illuminate the essential ones when working in the dark.
- 22 assignable buttons. Each can be programmed for up to 50 functions.
- Monitor image is now nearly twice as bright and can be magnified up to 8 times.
- Brand new Super 35mm 8.85 MP Sensor with exceptionally low noise levels and rolling shutter distortions greatly reduced.
- A dynamic range of 15 stops - 3 more than on the Mk 1.
- Original and Canon Log 2 retaining otherwise lost detail in the sky and shadow areas.
- Cinema gamut allows you to match footage shot on film (whatever the film stock) to digitally acquired images.
- Two flavours of 4K YCC 4:2:2 10 bit - 4096 x 2160 and 3840 x 2160 (plus 2k and full HD). For fast turnaround go for 709 in HD.
- Up to 120 fps in HD or 2K.
- Record proxies to card in a slot at the front of the camera.
- Dual C-Fast slots. Relay or switch recording. Can export to an external recorder while simultaneously recording to CFast.
- Dual Pixel CMOS Autofocus with facial recognition covering 80% of the frame. - you can make the guide area smaller and move it within the frame. You can even set it to move into focus quickly or slowly with a choice of 10 settings! When the focus guide is green you're spot on in focus. Patrick says this is at present the only autofocus system worth bothering with. This is critical because focusing errors in 4K will certainly stand out like the proverbial sore thumb!
- ND filters now up to 10 stops (in expansion mode).
- 4-channel audio recording in 16 or 24-bit. Built in mic for scratch audio guide.
- Can send the waveform out to on-set monitors.



Image courtesy of Canon UK

- An impressive range of quality glass made by the same manufacturer, giving confidence that it all works together. EF, EF Lock or PL mount.
- Essentially the same workflow now as the C500.
- It's all in the camera - no need for the Atomos here!
- Nevertheless designed to shape shift where needed, take the handle off, fit to a rig, fit an external monitor, with the fittings in place to enable this.
- External suppliers are already responding with accessories e.g. a base-plate from ARRI and supports from Vocas.

In Patrick's opinion it's not just about the resolution but tools to deal with the resolution - dynamic range, colour space, the ability to focus properly without a dedicated focus-puller.

Brand Loyalty and User Feedback

Canon has enjoyed great feedback not only on its C300 cameras but also the range of lenses on offer. There is a greater awareness of the value of good glass now. It was once taken for granted that you just used the supplied lens and that was that. Now there are real choices and not all of them expensive - though some are! Patrick said that one lens he had never really considered was the 11-24 rectilinear lens, which he initially thought would have excessive fish-eye curvation, which proved not to be the case, and as a newer design is incredibly sharp. It's a lens he has now fallen in love with! For more on this lens visit:

<http://timdoddphotography.com/blog/canon-11-24-f4l>



Make your own Camera

Patrick's advice is to dig into the menus and play, find your own looks, "there's several cameras in there!"

The C300 is currently on offer from WTS at £10700*, EF, availability September, PL soon after. Cameras can be converted either way - but expect a cost of £400-£500.

*THIS MAY HAVE BEEN A SHOW SPECIAL OFFER, SO BEST TO CHECK!

Pre-ordering is available. See: <http://shop.wtsbroadcast.com/basket/>

Camera Skills

I suggested that operator skills development, not just product development, ought to be on suppliers' and manufacturers' agendas now. Not everyone in the industry has gone the film school route and industry reports suggest that many who have are way underprepared for the demands of the industry and essentially have to be trained on the job.

Although at present Canon does not operate anything similar to Sony's Pinewood Cinematography Centre, their educational resources are solid and well worth exploring e.g. specialist White Papers, see <http://goo.gl/3Ih4P>

Other useful resources are:
Larry Thorpe
e.g. <http://bit.ly/1eSVjml>

Dan Chung www.newsshooter.com
and the wide-ranging Ambassadors programmes:

<http://goo.gl/3Ih4P>
<https://www.facebook.com/cinemaEOSusers>
<https://vimeo.com/groups/canonc300camera>

Conclusion

This is very much a professional cameraman's camera. There has been careful thought given to developing and evolving the camera from an already successful model.

The variety of options available is truly impressive, yet it is a forgiving and adaptable camera, and particularly with the sophisticated autofocus options it can even work well for the cameraman who has to work at a rapid pace out in the field.

Even if the C300 Mk II seems a bit rich for the bank balance it's worth considering a hire period with a decent lens or two and fall in love with the images that this superb combination of glass and electronics can deliver.



Vocas-accessorized and ready to go!
<http://goo.gl/dBn3FQ>

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"We'll be able to tell Siri to cut "Mission Impossible" by speaking into our Apple Cuff-Links" - Larry Jordan

There are several Larry's that spring to mind. A King (of chat), a Hagman (dead), the Lamb (even deader) and that chap from our ex-colonies. Right, before this goes any further – a confession.

There are two things I hold most dear in this life. (Three if I include family.) Both are American and both are at the top of their respective games. I've had the good fortune to meet the first and have been tapping away on the second precisely 20 years now. It would be difficult, if near-nigh impossible for me to come up with something original by way of an introduction. So, as a change, I'll stick with glib which gets me out of all sorts of trouble when lacking any actual knowledge.

The Interview - Larry Jordan

With many, many, many years in the film industry it seems quite a jump to establishing LJA Inc. so, were you pushed?

Sigh... I wasn't "pushed," I was ignored. There was a gap of about 15 years in my media career where I was working in software development and marketing. So, when I found myself out of work and in Los Angeles, I decided it was time to revive my media career. Except... all my contacts were on the East Coast of the US. In LA, no one knew who I was so no one gave me any work.

Realizing that it was time to stop moping about, waiting for the phone to ring, I started my current company in 2003 and we've been growing ever since.

Moving to spanking new premises earlier this year allowed you to improve the many services offered. Apart from the initial teething issues, how have you settled-in?

One thing I learned about running a studio is that construction never

ceases; there is ALWAYS something else you "really" need to spend money on; something you can add to do something better or faster. Our biggest problem when we moved in was underestimating the amount of money it would take to get everything installed and operating. We estimated purchase costs pretty well. We woefully underestimated installation costs.

Also, once the gear is installed, there exists this netherworld of incessant tweaking; figuring out the ideal balance so that all the gear works consistently and harmoniously. Installation took about two months and essential tweaking took another two months before I felt comfortable that, most of the time, we could count on everything working properly.

So, aside from under-budgeting for installation and not allowing enough time to get everything working prop-



erly before our first launch, it's been a stress-free experience.

Chock-full of all things video and sound, a vast catalogue of training films, webinars, podcasts, books and

articles etc. it must be a real challenge to maintain. Who are the key players at the office and who's your favourite?

I work with an amazing team and it is not true that the average age is 21. No. The average age is 22, or 23. I forget. What stuns me is how focused, dedicated and flat-out talented everyone here is. I learn from them as much as they learn from me.



The LJA Inc team L-R: Megan Paulos, Lindsay Luebbert, Larry Jordan, Debbie Price, Patrick Saxon and Tori Hoefke

I long ago gave up any idea of "updating" my existing training materials. For two reasons: 1. There are not enough hours in the day to constantly update the more than 1,400 written tutorials and 1,200 movies in our training library. 2. Many people are not running current software, so accessing training that relates to earlier software is very popular.

Instead, we clearly label all our training so you know when it was released, then create new training whenever new software or hardware is released that justifies the time and effort necessary to create new training.

As for key players, Tori and Ailin run our web, Debbie and Lindsay handle customer service and finance, Megan, Alex, and Brianna handle production and post, and James and Patrick run sales and marketing.

I am enormously lucky to work with such talented people. I can tell the difference when even one of them

takes a day off. Now, my job is just to sit back and watch the fun.

So, there's a contained fire at your studio (don't ask) and you can either save the world's last remaining copy of Apple's FCPX or Adobe's Premier – which one will it be and why?

Keith, as I know you know, everyone today has extensive backups of all their applications and data. So it is inconceivable that I would have the world's last remaining copy of either Premiere or Final Cut. However, if that were the case I would go to our off-site vault and remote pizza empotium, resurrect our old CMX system and edit using that.

Editing from paper punch tape is much more reliable, as you know, than magnetic media; especially in light of the severe magnetic flux that occurs during a high-intensity thermal event. And, when the edit is done, you can roast marshmallows using the no-longer-needed paper tapes.

Time to buff up your crystal ball, where will video be in five years? (Yes, I know it's difficult, but do try).

I think editing in five years is going to be wildly striated. Editors, I've discovered, are both fascinated by new technology and very reluctant to adopt it. It's great to have new toys, but if they cause you to miss a deadline or blow a budget, clients will have zero sympathy that you did so using a bleeding-edge version of the latest software or hardware. The market totally forgives editing on old hardware or software. It is completely unforgiving if you miss a deadline.

In other words, editors have enough stress just getting the job done; dodging arrows aimed at their back is not a position they volunteer for.

On the other hand, I see several trends, which will impact us in the future:

1. The mass market will increasingly not edit videos at all because social media sites will emphasize short snippets - like the 6 second Vine

video or one-time-only SnapChat clip. Editing becomes unnecessary in our hyper-condensed hyper-accelerated future.

2. The mass market will continue to transition to YouTube. YouTube audiences will exceed broadcast; though the money will remain for a while longer in traditional distribution. Broadcast audiences will continue to shrink for all but live events.

3. In five years, we still won't have consensus on what constitutes "professional editing software," but editing technology will evolve to emulate the GPU-based editing engines of Premiere and Final Cut.

4. The process of editing in five years will be the same as today, but the effects we can achieve with it will exceed what we see today in high-budget films.



"One more plug-in arm should do it!"

Story-telling, though, will be the same as ever; even as we get more starry-eyed with the latest whiz-bang tools.

As the demand for tech to shrink in size but become more powerful increases – do we need a Doctor Who Tardis type thingy?

Totally wrong. We'll be able to tell Siri to cut "Mission Impossible" by speaking into our Apple Cuff-Links.

Plugins are just like fonts - you really can't have enough. Which do you find the most useful and would happily recommend?

There are so many, for so many different purposes. FX Factory, Red Giant, Intelligent Assistance, New Blue FX, Rampant Design Tools, FCP Effects... the list is endless and the results they create are superb.

All these plug-in developers are small companies and they all deserve our support. It's the tools they create that makes editing so much fun.

Some ill-informed chap recently said that, and you'll laugh at this, sound is more important than the visuals. Ha, little does he know – what say you?

Keith, I know you specialize in high-budget special-effect extravaganza. But, frankly, sweetheart, how many people are gonna watch your production if the sound is distorted? Right. Exactly none.

We spend all this time making sure the camera is in focus and the lights look great, then hand a cheap mic to a deaf geezer and expect to capture high-quality sound.

Drives me nuts.

Spend time and money capturing great sound and the images will take care of themselves. Don't think so? Look at the commercial success of "Poltergeist," "Blair Witch," "Super 8," or any film by Steven Soderbergh.

The video-chat forums have voted you President of the United States for one day – what's at the top of your 'to-do' list?

It won't be editing or media - we do a fine job blowing our own horns. I'm leaning toward improving funding for education and figuring out how to allow children to grow up in safe environment.

After 350 years, the loss of our 21



Colonies remains raw for some. So, why must you persist in rubbing salt into the open wound by using 'z' for 's' and missing 'u' when spelling such easy words?

First, who says you know how to spell? After some of the pronunciations I've heard of local cities and towns, you drop entire syllables without batting an eye. Need I mention:

- * Ayscoughfee Hall
- * Cirencester
- * Godmanchester
- * (or dare I even suggest) Woolford-isworthy

Second, last time I checked, you were doing a great job of losing a whole lot more real estate than just your long-lamented 21 colonies; Jamaica, India, and most of Africa come instantly to mind. Compared to those, losing the entire North American continent seems small change.



What? Canada? Nah. Colony in name only.

As a regular visitor to the United Kingdom of Great Britain, what do you look forward to most and, to generalise, what's your favourite colour??

My parents told me that, even when I was very young, I responded most to shades of yellow and gold.

Big cities I can see in the US. What I love about Britain is the countryside and the villages and the people. I can't wait to get back.

And there we have it - ever the diplomat and all-round nice guy. If you haven't already, I recommend popping along to the website for tons of film-related goodies, podcasts, webinars etc.

Finally, thanks to the IOV for flying me out to LA to conduct the week's interview and booking freight-class with Dan-Air airlines.

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Cartoon by Simon Woolford

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<https://goo.gl/SfcSaH> Crack the Movie: The Batman trilogy as a soap opera

<https://www.cinema5d.com/5-color-management/>

5 Things a Filmmaker Should know About Color Management by Richard Lackey

<https://fstoppers.com/business/sal-cincotta-shares-his-pricing-strategies-wedding-photography-74353>

Advice on selling your packages and discouraging client bad behaviour!

<http://www.izzyvideo.com/3d-ken-burns-effect/>

Ken Burns 3-D motion effect using motion 5 (Apple)

<http://goo.gl/Au4JPG> Four Days of 4K with a Sony-a7RII from bhphotovideo.com

<http://goo.gl/RCxFCU> nofilmschool's guide to Diffusion on a Budget: How to Get Soft, Pleasing Light with No Money

<http://goo.gl/Ur4v7c> (BFI) 1970 Film "Getting it Straight in Notting Hill Gate." This time capsule counter-culture documentary was designed to redress negative perceptions of Notting Hill.

<https://fstoppers.com/editorial/im-wedding-photographer-and-i-have-no-idea-what-im-doing-81996>

by Jason Vinson - Train yourself to be ready and creative with no recce and no shot-list!

<http://en-uk.sennheiser.com/avx> check out the "Getting the Most" video - useful information about mic use even though it is a company specific (Sennheiser) offering

<http://www.rote.com/tv/L-fihsV4WIE>

Likewise rivals Rode: Recording acoustic guitar with the NT-USB microphone.

<http://hdslrshooter.com/on-the-road-with-snl-dp-alex-buono-visual-storytelling-2-tour/>

On The Road with SNL DP Alex Buono – the Los Angeles/Burbank stop of his Visual Storytelling 2 Tour

www.youtube.com/watch?v=vVQZMHNWi1g/

LED Sumo 100 with chinese lantern and softbox kit

<http://goo.gl/28ATrB>

Shootout of the 4K flagships – Canon 1D C versus Samsung NX1 - a witty and well-written piece!

<http://goo.gl/0GxYh7> Artistic Photography in Cinema: Citizen Kane - and why cinematographers must think like photographers

<http://goo.gl/J6hdGz>

Tips for Creating Compelling Stories Through Video, with Bob Krist

<http://filmriot.squarespace.com/film-riot/>

Film Riot - hosted by Ryan Connolly (one of the judges on the Rode Reel competition), is a hybrid of sketch comedy, tutorial, reality TV and a whole lot of non-sense...

<http://goo.gl/aUuT9p> VMI's guide to MōVI & Ronin Gimbals - all you need to know

<http://goo.gl/V7XomO> The photographer, Kalle Ljung, used a consumer drone and GoPro to create a majestic piece of cinematography.

Some Wedding Snippets or The Way We Were

by Mike West

Our very first wedding video, when even I was (fairly) young. It would have been, I think, 1962 and a video camera was a very rare sight.

The vicar could not have been more helpful. At the rehearsal he immediately commented "Wonderful idea"

Without needing to ask, he placed me at that all time favourite position of 1 o'clock to the bride.

On the day, once the bride had arrived in position next to the groom, he gives her a quiet welcome and then turns toward me, "Camera over here, look. Let's give a little wave to camera"

He conducted the service very much in this manner and when it came to the rings, he ensured he turned the prayer book toward me and waited for me to give a little nod of my head so that he knew I had the shot of them.

What a difference a few years later at another church. At the rehearsal we were told, no filming in church. Great, I thought, saves a lot of hassle on the day and editing afterwards. So I was happy. We were permitted to film the bride from outside, walking into the church and follow her procession to the top. At least we could make a good edit with that.

Unfortunately, on the day, obeying instructions to the letter, the bride has just reached the top of aisle (not a good picture because of the poor lighting) but at that moment, the sky opened and it was like a wall of water hitting us. Not a surprise as it had been getting very gloomy.

The immediate reaction was to make a dash for the shelter of the church porch. After all, we were only a couple of yards away, only to be faced with an irate verger "get those things out of here" and slammed the door in

our faces. This left us saturated and trying to cover the cameras with our coats to keep them safe as we hurried back to the car park.

The wedding fair was just closing when a couple approached me to enquire if we were available. They had decided not to have a video because of the rubbish they had seen, but what I was showing changed their minds.

My understanding was, they would contact me after "speaking to father"

I heard no more until a month prior to the wedding. Clearly a misunderstanding, they thought I was going to contact them. Actually, I did not want the job, it was a little too far away and we were very busy. They did persist, so I just doubled my price.

We'll "ask father".

Couple of days later they phone again "OK, father is happy"

At that price, I was happy as well, in fact I called in the complete team, so four of us would be working the wedding to give the best cover we could manage. At the rehearsal, it was agreed Ela would go to the bride's house for filming bridal preps, so we all go there that evening to check this out and to see the marquee for the reception.

So we follow them deep into a rural area of Surrey and eventually arrive at a large gravel car park.

"Right, park here and follow us. We walk from here, cross the moat on that bridge and we will be in the grounds"

I think we all stood there gaping. Clearly, I hadn't done my homework. To think I nearly turned down this job.

What a wonderful family they were. Clear instructions at rehearsal, not to hesitate, get in the queue for food and drink.

Father, apparently, had a ten bedroom house and lived on his own. Our immediate reaction was to turn to Ela, who had recently broken from a boyfriend.

"Quick, get in their girl. Never mind the age difference. Just think of the wonderful life you could have"

We had to explain to her, because it appears in Polish there is not an equivalent to the word "sugardaddy."

Bride asked us to film her wedding at a nearby, famous, cathedral.

I questioned the copyright situation with choir/organist as they make recordings for a record company. However, the couple had planned carefully, as the normal choir/organist would all be on holiday so they were bringing another choir and organist.

Next question "Would we really be permitted to film in the cathedral?"

"Well, the dean is not too happy, but Daddy has pulled rank."

I suppose I had a blank look on my face so she continued "Daddy is the Bishop!"

On the day, it was a great pleasure working with them. There were, I seem to recall, at least six bishops involved with the ceremony. As the couple retire for the signing, I stood to one side to let them all through. First one bishop, followed by the couple, then the rest of the bishops. In keeping with the best etiquette I wait for them to pass me. But no, the bishop then leading the rest of

the party grabs me by the arm and pushes me through. His work was done, I needed to be there.

The day continued in this manner and I had many opportunities to chat to the various Bishops. If only some of our vicars could be as friendly and helpful.

We had filmed one wedding for a Jewish couple and father then asked about daughter number 2. It will be in the naval dockyard.

So we chat about the wedding. The groom was an American sailor. Problem, the American navy would not grant him sufficient leave for him to spend sufficient time in this country to obtain a licence for the registrar to perform the ceremony. The unfortunate couple had been several months trying to solve the problem. By chance, the bride, a musician based in Portsmouth, was chatting to the naval chaplain. I understand it went something like this

"No problem, it is a military wedding so the regulations are different. I will do it in the dockyard chapel."

"That is OK for the groom, he is Christian, but I am Jewish."

" I will get the local Rabbi to come and help, then"

And that is what happened.

By coincidence, the Bride's name was Eva and the groom Adam.

When we arrived, the chaplain greeted us with "Would you Adam and Eve it?"

As you will guess from such a comment, it was a wonderful ceremony, possibly one of the best I have been asked to film and a special bonus, bride's father (high ranking officer) got us a session on the Victory for some photos/video of the couple.



Images are screen grabs from Mike's original video [Ed]

by Mike West M.M. Inst. V

Cheaper LED Lights : Have they come of age ? plus a Review of the Amaran Aputure HR672 LED panel light

by Chris North

I have been reluctant to embrace LED panel technology until recently, for a variety of reasons - colour accuracy, flicker, cost, light output etc. But things have changed of late. LED lamps have become brighter and colour accuracy has greatly improved - even in some low cost versions CRI values of 95+ are now being quoted. So time to dabble !

Interpreting Light Specifications

Light output and colour rendering figures can be confusing and sometimes misleading, so it is worth spending a moment looking at what the figures mean - and what they don't !

Light Output

Let's start with light output. How do you interpret the specifications given by different manufacturers in different forms - Lux, foot-candles, lumens? Basically the lumen figure indicates overall how much light output is produced by the lamp. That is quite different from the actual brightness you will see because what you see will depend on how the light is thrown - wide angle or narrow beam. The same amount of light energy concentrated into a narrow beam will appear brighter. We can measure brightness in Lux. But because the intensity of light falls off sharply with distance (remember the inverse square law) we have to know how far from the lamp the Lux measurement has been taken. If a manufacturer does not tell you the Lux measurement distance then the Lux figure is meaningless. Also, colour corrected LEDs emit less light than 'plain' LEDs. Tungsten balanced LEDs require more correction and so give out less light than daylight LEDs.

LED beam angle

LEDs can be manufactured to spread the light from the emitter over a wide area or concentrate the output in a narrow beam - so you cannot just compare the Lux or lumen values of lights, you also need to know the beam angle when comparing one light with another. Typical spreads are 60-75 degrees for normal wide LED panels and 25 degrees for so called 'spot' LED panels. That is why you

may see one 600 LED lamp with a higher Lux figure at say 1m, than another with the same number of LEDs - it is not necessarily that the LEDs used are more powerful as such but that one concentrates the light into a small area and the other spreads it over a wider area. Some recent lamps have extra wide 120 degree LED beams.

Colour Accuracy

Colour accuracy depends on whether a light source can render all colours of the visible spectrum properly. Light from a tungsten bulb does this. It is more orange than daylight but it contains all the colours of the visible spectrum just as daylight does. LEDs naturally produce a light similar to daylight but with a blue tint - and without modification they lack full reds. So the challenge with LED lighting has been to modify the colour of the light produced naturally by the LED emitter so that it contains all the colours of the visible spectrum in broadly similar proportions to daylight. Even with high CIR (95+) lights there will still be some peaks and troughs.

Colour Rendering Index - CRI
Manufacturers often quote the CRI value of a light to indicate how well it will reproduce colours compared with 'pure' natural white light. But this can be misleading. CRI is a sort of average for the limited number of colours measured (only 8 in the 1995 standard test but 15 in the full Ra render chart). So you can still get a high average, even if one colour is missing. So CRI is only a general guide to the colour rendering capability of a light. You have to look at the individual colour Ra readings for 'all' colours to see which are low or missing. These measurements now relate to a specific set of 15 rather dull colour tones of similar lightness. You can see from an Ra bar graph which colours reproduce well and which don't - or are missing entirely from the light output.

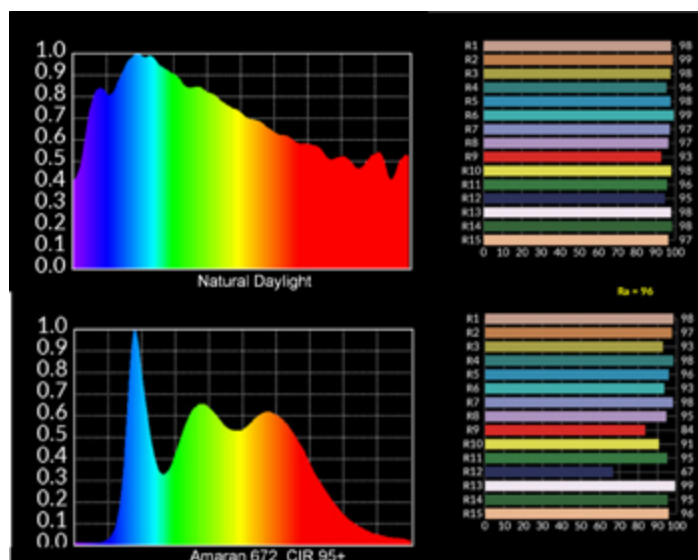
RGB video relies on identifying three colours, Red, Green and Blue, to create all other colours, so the absence of red, or a high level green (as with standard fluorescent tubes) will prevent an RGB video camera from reproducing other colours accurately.

Natural daylight is taken to have a CRI of 100. Tungsten achieves about 95 and fluorescent lights can range between about 60 and 80 CRI. Anything above 85 is good - but it is still no guarantee that all colours will

be reproduced accurately. Recent LED Lights are quoted as having CRI values of 95 or more.

Hard and Soft Light - Diffusers

Small light sources produce a 'hard light' - light that throws distinct sharp-edged shadows. This is not very flattering for the human



face ! So a softer light is often more desirable. But once you start putting diffusers in front of a light, the intensity of the light falling on your subject drops significantly. And if you have to convert a daylight balanced light to tungsten to match other interior lighting, then there is a further light loss. So you do need a light with sufficient output to cover these situations. Of course, it depends upon how close you can place the light to your subject in your normal filming scenario. To get a true soft light (ie. soft transitions on the edge of shadows) the light needs to be large compared with the subject. This can be achieved by projecting the light through (or on to) a large emitting (or reflecting) surface. So simply putting a diffuser in front of a small light source is not as effective - it just helps to reduce harshness a little. Some lights eg. Fresnels, use lenses to focus or defocus a point light source.

LED Panels - making a choice

There is a bewildering choice of LED panel lights available - ranging from small on-camera units to large and expensive studio lamps. There are daylight and Bi-Colour versions which can be adjusted from daylight to tungsten output - and anything in between.

So where to start? Firstly you need to be clear about what you want to use your lighting panel(s) for. Close-up interviews or whole room or set illumination. Is your priority small and portable; battery powered or mains, or both ? Do they need to be robust and withstand the knocks and drops on the road ? All these things will affect cost and the longevity of your purchase - before we even consider the technical quality of the light output.

I do not envisage using my LED panel lights much on location - except in very calm and controlled situations such as a living room or private office - so robustness is not a primary consideration for me. They will not be used very often, so cost is a factor for this purchase. I also want to keep the size down for practical reasons of transportation and use. And of course I want a decent amount of light output and good colour rendering.

How much light output do I really need ?

Well, in a domestic situation or small office, not that much - but sufficient to give flexibility and the ability to use diffusers, and on occasions a tungsten filter, since LEDs are naturally daylight balanced. My PAG light produces about 700 Lux at 1m on wide beam and about 3,600 on spot - so I reckoned around 2,000 Lux at 1m would be about right for lighting a couple of people in a small office or lounge with a three point lighting set up. That currently means LED panels with around 600 LEDs. I envisage these lights being used mainly indoors during the daytime to supplement natural lighting, so daylight balanced would be best and would give the maximum light output to compete with the strength of natural daylight. They would also be sufficiently bright to light the main subjects in a small room at night (daylight balanced) - perhaps with tungsten table lights in the background, to produce a nice orange glow to help create atmosphere. Or they could be used to supplement tungsten room lights at night with a tungsten filter added.

BiColour option

But should I go for BiColour lamps so that I can dial in whatever colour balance I need to match existing lighting wherever I am filming? In the end I decided not, because the BiColour lights produce a much lower output at each end of the colour temperature range. A 600 LED BiColour light would typically have 300 LEDs balanced (with internal coatings) to tungsten and 300 'white' LEDs balanced for daylight. So unless you had all 600 LEDs on at the same time (producing a non-standard colour temperature) you would in effect only have about half the light output at the standard colour temperatures. Even with all the LEDs illuminated you would still lose some light because of the colouring in the tungsten balanced LEDs. So Daylight balanced LEDs it would be.

Dimming

Should the lights be dimmable? Yes. This gives much more flexibility in creating the right amount of light and shade without the problem of physically moving the lights back and forth

- particularly if you don't have much room - or time.

Powering Options

Is battery power essential? Maybe not, but it does give that extra flexibility in use and avoids the PAT testing requirement - so in the end I decided that I would look for battery powered lights with an optional mains adaptor. Ideally the batteries should be the same fitments as my existing kit - although that turned out not to be the case in the end !

What came out of the wash?

Well, it was quite difficult to decide which lights to buy. In the end it came down to the overall advantages of particular systems - including cost. There is no best option for this. I eventually chose the Amaran Aputure HR672 (daylight) system because it is compact, light weight and provides a good light output (2080 Lux at 1m) and a very high CRI of 95+ verified by an excellent Ra (individual colour) response for all the test colours).

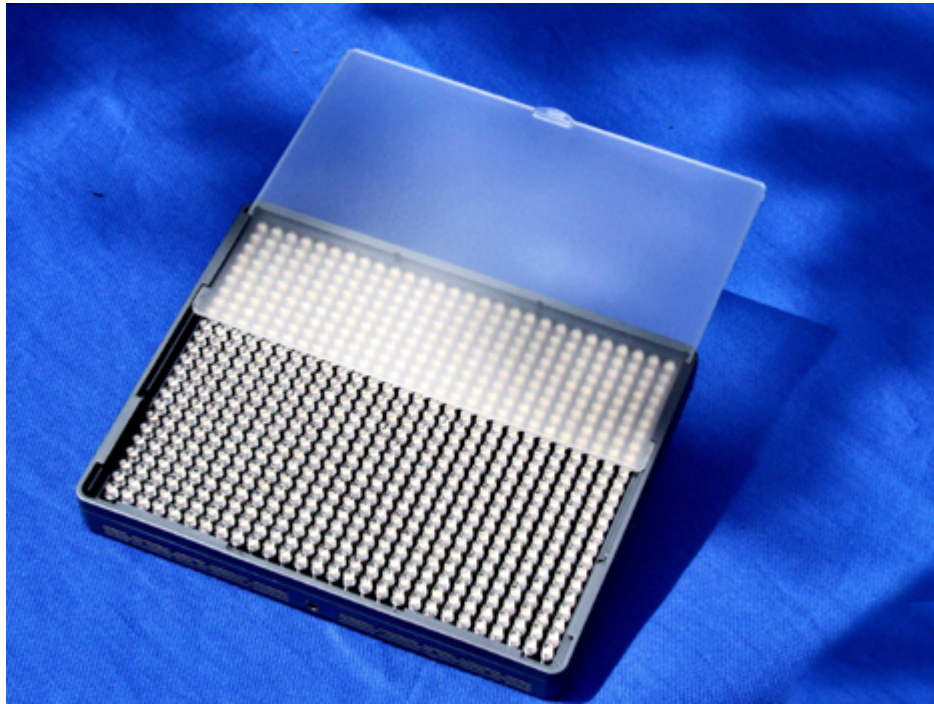
<http://www.aputure.com/Amaran-HR672>

As these things go, it was relatively inexpensive - with two Sony batteries included in the price, plus remote control of on/off and dimming from a small remote control unit which can operate several lights in your set-up; all contained in a neat soft carry case. I also bought the 'spot' version, which delivers 6040 Lux at 1m, which can also be used effectively in daylight.



A quick look at the Amaran Aperture HR672 LED panel

This is quite a compact unit (23.5cm x 19cm x 3.2cm) housing 672 LEDs packed more closely together than normal (keeping the light to the same dimensions as their earlier 512 LED version).



There is no fan - so no noise. Cooling is achieved by ventilation holes between the LEDs and vents in the back and along all four edges of the unit. It is important to make sure that the vents are not obstructed if you add a diffuser or soft box - otherwise the light is likely to over-heat and shut down. The unit is nicely made but is of 'hard plastic' which has a rather domestic feel. It pings when tapped, suggesting it will be quite brittle, and I suspect it will crack if dropped onto a hard surface, particularly if the batteries are attached, which make it much heavier. On its own the light weighs only 585g.



It is supplied with a translucent diffuser and a tungsten diffusion filter, two Sony-fit batteries, a mains adaptor with a long (2.9m) low voltage lead, a lighting stand mount with spigot, a small remote control unit - and 3 spare LEDs! (See image below)



All comes packed in a soft case to keep the kit together, making it easily transportable (with a shoulder strap provided). All this for internet prices of around £170 per unit (UK stock) - less if you buy a kit of two or three.

On the back there is a knob to control the brightness and an easily readable LCD display showing the percentage of dimming applied and the state of the batteries when in use. (The BiColoured version has a second knob and the LCD also displays the precise colour balance you have dialled in). The knobs don't feel very

robust, which is a pity. A couple of small buttons allow you to set the channel frequencies for the remote control and there is a 3 pin Power DIN socket for the 15v supply, rather than the more usual power jack.

Light Performance

The light output and colour were well up to my expectations visually with no discernible mauve colour cast which troubles some LED lights. No flicker. On my JVC GY-HM200 camcorder the colour temperature came out at about 5,400°K when reflected off a white card or white wall - only a fraction below the quoted 5,500°K, but that may be due to the colour of the wall or the camcorder's white balance.

With the supplied translucent diffuser inserted the colour temperature fell by 100°K to 5,300°K according to my camcorder. In any event it is better to have light with a colour temperature that is lower (i.e. warmer) rather than cooler (bluer) since this looks more natural, so I have no issue with that. The colour temperature remained constant throughout the dimming range (down to 10% light output). (By comparison, my PAG light gave readings of 5,300°K when dimmed rising to 5,800°K on max brightness.) Interestingly, inserting the supplied tungsten filter into the Amaran consistently produced a colour temperature reading of exactly 3,200°K - the standard figure for tungsten light.

Inserting the supplied translucent diffuser reduced the light output a little, requiring the iris to be opened up from f9 to f8 in my test set up. Swapping to the supplied tungsten filter required the iris to be opened to f6.3 - still delivering enough light to allow for adjustment in my normal filming situations.

In use

Being able to click in the supplied Sony-fit batteries and move around both indoors and outside has been a real boon. The batteries charge whilst on the lights (separately when the light is on) so there is no need to carry around additional chargers - the batteries are always charged up. And the remote control, which at first I thought was a bit of a gimmick, is invaluable and saves loads of time. The

remote system can control 4 groups of lights each with 3 light channels, so you can adjust individual lights, or banks of lights if you have them - all from one small hand remote that is quick and easy to use - apparently up to 100 feet away. Ideal for saving battery power and for making delicate lighting adjustments without having to move around the set.

This is not intended to be an on-camera light but it is possible to mount it on a shoulder mounted or tripod mounted camcorder, although it is rather heavy with the two batteries attached (better to power from a separate battery to avoid becoming top heavy). And, of course, it can be controlled by an assistant or even a reporter using the remote. Having said that, I would not regard this light as sufficiently robust to use frequently as an on-camera light - giving it a good knock could well crack the housing at the mounting point, which is a 1/4 inch brass bush inserted into the plastic case.

The bespoke ILED Soft Box I also discovered a Softbox made specifically for this light by ILED. With that attached you can achieve softer edges to shadows - although it is only about 10cm deep so the diffusion screen is only 30cm x 25cm - not vastly bigger than the LED panel's 22cm x 17cm light face. There is noticeable light loss, which required the lens to be opened up from f 9 to f 5.6 in my test, and a lowering of colour temperature from 5,400°K to 4,800°K, since the screen is not pure white. This however looks natural on skin tones. With the tungsten filter and the softbox added, exposure was f4 and colour temperature 2,900°K.

The Softbox is simply and nicely made. It folds down flat and comes with its own protective pouch. The soft diffusion screen is held taut by a thin wire frame in the binding. The one problem I found in practice was that there is nothing to stop the 'box' slipping right over the sides of the lamp or obstructing the air vents. This was soon solved by sticking small rectangles of rigid foam (cut from the base of an old mouse mat) to the top and bottom of the inside edges about 1.3cm from the edge. This makes attaching the box easy and prevents

it slipping over the vents when the elastic straps are stretched around the back of the lamp. I also added pull tabs to the top and bottom edges to make fitting easier. At about £15 each these were worthwhile additions to the set-up.

Lighting Stands



Of course you will need lighting stands to support the lamps unless they are to be installed. I made use of three microphone stands with boom arms. The boom arms need weighting (you can buy bespoke weights for about £15 but round chrome weights from a dumb-bell will do the job). The base should be weighted down with sand bags (about £15 for four well made 'Nee-ner' dual handle twin pocket sand bags with double zippers - off the internet). I filled them with small pebbles to minimise the risk of spillage and dust.

The Verdict

Is it worth buying the latest 'cheap' LED lights? Well if it is 'no lights' or 'cheap lights' - or if you want portability and long battery life, then the answer is clearly Yes. Look for a CRI rating of 85+ and check out reviews and if possible look at an Ra bar graph to see if any colours are poorly reproduced.

Amaran Aputure HR672W / S

The Amaran 672 gives you a decent amount of light, excellent colour rendition (CRI 95+) and no flicker. For the price, including the 2 Sony-fit batteries, power adaptor and bonus remote control, it is hard to beat. It

is a bit plasticky and fragile for hard professional use, so needs to be treated with care. How reliable it will be in the longer term remains to be seen. If you need something more durable then be prepared to pay a lot more.

Footnote :

Amaran Aputure HR672: for details see www.aputure.com/Amaran-HR672

Amaran Aputure HR672 independent CRI Test results see

<http://goo.gl/cuviqD>

Amaran are about to bring out (summer 2015) a larger professional LED (shown at NAB 2015) for around \$600 (twice the list price of the HR672) with metal housing, professional off-lamp control unit plus remote and DMX control along with a half-size version (264 LEDs) in day-light and BiColour.

See Lightstorm : <http://goo.gl/C71oym>

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Midlands Area 6 Rep.

INDUSTRY NEWS

Getting Ready for IBC 2015

The IBC Exhibition gets underway from 11th to 15th September, with the Conference starting a day earlier.

The event attracts more than 55,000 attendees from 170+ countries worldwide and showcases upwards of 1,700 key international technology suppliers alongside a peer-reviewed conference that debates the hottest industry topics.

One of the most dramatic innovations of the last year or so is the ready to fly quadcopter and their larger cousin the flying platform. Affordable and easily controlled miniature flying machines and the new breed of small camera have come together in a new creative tool capable of delivering a stunning new viewpoint of the highest quality in video technology.

This year at IBC you will be able to see and get your hands on a large range flying video platforms, some of which have never been exhibited before, from the world's leading manufacturers in IBC's brand new Feature Area the IBC Drone Zone.

There is a limit to what you can say about a drone sitting on an exhibition stand. So we are building a very large flying cage, in Congress Square in the centre of the RAI. IBC Drone Zone exhibitors will have access to the flight cage to demonstrate their products in a real, outdoor environment in what is going to be a spectacular demonstration area.

IBC Big Screen Saturday Movie : 'Fantastic Four' in Dolby Atmos and Christie 6p laser projection

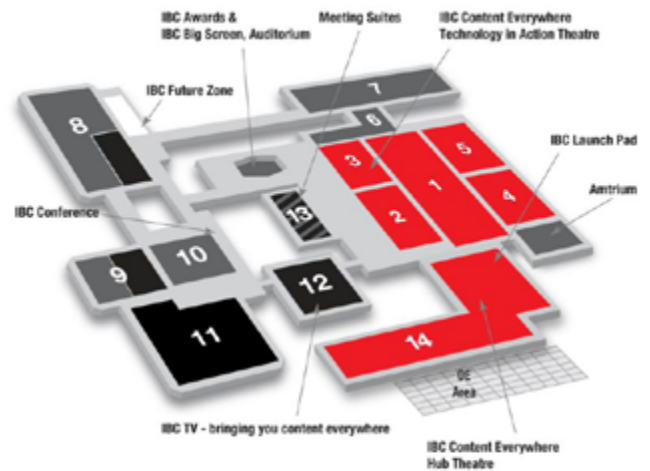
IBC is offering, free to all IBC attendees, a presentation featuring Dolby Atmos, the next generation immersive audio system from Dolby Laboratories, using the 40+ QSC loudspeaker system specially installed in the RAI Auditorium.

From director, Josh Tank, Fantastic Four is a contemporary re-imagining of Marvel's original and longest-running superhero team. The action centres on four young outsiders who teleport to an alternate and dangerous universe that alters their physical form in shocking ways. Reed Richards (Miles Teller) becomes Mr. Fantastic, able to stretch and twist his body at will, while pal Ben Grimm gains immense strength as the Thing.

Johnny Storm becomes the Human Torch, able to control and project fire, while his sister Sue becomes the Invisible Woman. Their lives irrevocably upended, the team must learn to harness their daunting new abilities and work together to save Earth from former friend-turned-enemy Doctor Doom.

Also featuring 6p laser projection from Christie on a matte white Harkness screen, this screening will prove to be a feast for your eyes as well as for your ears. IBC acknowledges the generous support of 20th Century Fox for enabling this screening for IBC.

The IBC2015 floor plan below is laid out logically with fourteen halls, including the Amtrium building, themed around specific areas of technology to help attendees make the most of their IBC experience.



Creation ■	Management ■	Delivery ■
Acquisition & Accessories	Media Asset Management	Broadcast Solutions
Audio & Radio Displays	Playlist Automation & Server Applications	Cable & Satellite
Content Production	Post Production & New Media	Home Systems & Broadband
Studio Systems	System Integration & Consultancy	ITV
Telecine & Film	Transmitters	Mobile Systems
	VFX	Service & Broadcasters
	Workflow Solutions	Transmitters & Set Top Boxes

Very shortly we'll have a look at exhibitors, products and presentations likely to be of interest to our members. But first a look at Amsterdam, since you wouldn't want to spend all your time at an exhibition would you?

There are lots of what to do and see guides of course, but for an unconventional selection look here:

<http://thomer.com/amsterdam/>

...and also:

"...those in the know head for the Nine Streets to slate their shopping needs. These nine cobbled side streets that connect the main canals between Leidsegracht and Raadhuisstraat are awash with history and contain some of the most unique shops in the city.

Located just a stone's throw from Dam square, the Nine Streets area was constructed in the first half of the 17th century, when the Heren-, Keizers- and Prinsengracht canals were dug out around the Medieval town centre to cope with Amsterdam's burgeoning population. Today, some 400 years later, the lively neighbourhood is home to a variety of restaurants, cafés, galleries and over 200 retailers, including more than its share of independent shops."

source: www.iamsterdam.com

Amsterdam is a lovely city to walk around or take a tram, or even a bike, but don't dawdle or they'll mow you down!



The Stedelijk Museum Amsterdam is an international museum dedicated to modern and contemporary art and design.

www.stedelijk.nl/en#sthash.PC6YORJF.dpuf

Opened in 1973, the Van Gogh Museum on Museumplein is one of the most popular museums in the world, attracting visitors from every corner of the globe. Naturally, this is in large part due to it housing the largest collection of works by Vincent van Gogh – more than 200 paintings, 500 drawings and 700 of his letters.

<http://www.annefrank.org/>
Prinsengracht 263-267

Visit the beautiful house where Rembrandt worked and lived between 1639 and 1658. Museum Het Rembrandthuis, Jodenbreestraat 4.

<http://www.rembrandthuis.nl/>

<https://www.rijksmuseum.nl/en>

The Rijksmuseum houses works by Vermeer, Rembrandt, Durer, Van Gogh, Frans Hals, Rubens and others.

If you like steak you're definitely in the right place with so many Argentinian restaurants in the city. Gauchos on Damstraat has a good reputation, if a tad pricier than many.

There are other attractions, such as coffee shops and window displays (tulips probably) so all in all, a good deal of culture to absorb. If you spend all your time at the exhibition you'll be a dull boy, won't you Jack?

If you have recovered from last night it's probably time to head over to the RAI. Let's pick a few likely targets for our tour.

Canon

Canon, having exhibited at IBC for more than three decades, will showcase its first-class 4K range in its entirety for the first time in Europe – with 4K lenses, sensors and reference displays, all on show to demonstrate the company's advanced glass-to-glass 4K workflow. In April 2015, the range expanded with the introduction of the next generation of 4K imaging devices, including the EOS C300 Mark II, a 4K video camera, and

the DP-V2410*, a lightweight and robust 24" 4K reference display, ideal for on-set quality control and colour management.



Exalux

1 BRIKS unit lights more than a 50W light-bulb, while consuming 10x less energy. Created to light tricky elements. Operate away from a power source. Mount it everywhere. Build your light any which way you like.

<http://www.exalux.eu/>

Tiffen

Tiffen will highlight their new Steadicam M1 and Lowel PRO Power LED.

The M-1 Steadicam is the result of seven generations of experience, innovation, engineering skills, technological advances and invaluable feedback from the users. It's the strongest and most robust Steadicam of all. The 'M' stands for modular, and this is the most modular Steadicam ever. You can start with the simplest post and upgrade later to the full rig.



The M-1 in the arms of Steadicam inventor Garrett Brown

The Lowel PRO Power LED is the latest LED light from Lowel. It's a compact focusing light available in hi-CRI tungsten or daylight color, with impressive output and a wide fresnel 8:1 focus range. It is comparable to a 150w tungsten-halogen fixture with similar optics.



Dimmable without color shift, the light works with both AC power and its special DC accessory battery system, which can clamp-mount to the stand or be used with a shoulder strap for handheld lighting. The Lowel PRO light is perfect for on-the-go shooting and small location studio setups.

<http://flysteadicam.tiffen.com/>

See also: <http://lowel.tiffen.com/>

DJI

Today, DJI products are redefining industries. Professionals in film making, agriculture, conservation, search and rescue, energy infrastructure, and more trust DJI to bring new perspectives to their work and help them accomplish feats safer, faster, and with greater efficiency than ever before.



Come fly with us at the DJI-sponsored IBC Drone Zone.

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

<http://goo.gl/NcvKEQ>

SONY

Sony will present its usual mix of solid and reliable products together with innovation with an emphasis on technologies that work together. Whether you're putting your kit together for your next Hollywood production (a new 8K Cine Alta camera is in the wings, we hear) or have more modest ambitions such as checking out the Sony FDR-X1000V 4K Action Cam, there's a rich menu to explore. The latter utilizes an XAVC S format for consumer use supporting high bitrates for recording high-resolution, action-filled movies.

<http://www.sony.co.uk/electronics/actioncam/fdr-x1000v-body-kit>

Glidecam Industries

See the NEW Glidecam Devin Graham Signature Series system at this year's show, along with our assortment of hand-held and body mounted offerings. Glidecam hand-held and body-mounted camera stabilizers create super smooth shots, and allow the operator to walk, run, go up and down stairs, shoot from moving vehicles, and travel over uneven terrain without any camera instability or shake.

https://www.youtube.com/watch?v=DUz3Iw_SaR0

Airborne Robotics

If you need some seriously heavy lifting have a look at this Austrian manufacturer of AIR6 and AIR8 flying robots.

www.airborne-robotics.com/en

Envivio

Video Processing, Delivery & Monetization For any device, across any network, at any time and however you watch, we are the people behind the screens.

www.envivio.com/

Aputure

Aputure are also at the Show (see Chris North's review in this issue).

www.aputure.com/

AVID

Editor Barney Pilling of The Grand Budapest Hotel and Supervising Sound Editor/Sound Designer James Mather of Mission: Impossible – Rogue Nation will be taking over our stage this year to share their experience working on these films with Avid solutions.

<http://goo.gl/zpa5zf>

Inevitably I will miss some companies out (and your choices will differ from mine). So a few quick mentions to close:

Cooke Optics www.cookeoptics.com

All of the anamorphic characteristics demanded by filmmakers today with the Cooke Look® and oval bokeh.

Datavideo

Mobile and portable studios, which are fully integrated "one box" solutions...

Portaprompt

... will show their new mid-budget Fusion range, together with their extensive broadcast line-up.

My Rode Reel - The Winners

The awards have now been completed for the 2015 competition, covering a vast array of categories:

Drama
Horror
Comedy
Documentary
Non-English
Sci-Fi
Action
Best Young Film-maker
People's Choice Award
Best cameraphone entry



Plus technical awards:
sound design
soundtrack
visual effects
cinematography
acting
location

Every time I thought I'd finished I found another one. It just happened again! There's also a Best BTS (Behind the Scenes) award! Those "how we did it" films are worth watching.

Have a dig around and see if you agree with the judges.
www.rote.com/myrodereel/winners

I found a couple of entries really rewarding. The first won the art direction category, "Stilte Opname" by the Heyl Brothers." The editor of a radio play is sent by his boss to make sure a controversial scene won't be broadcast. While he makes his way through the vivid studio brimming with creative, joyful people he begins to question his assignment..."

The Heyl brothers use their visual flair to bring Jasper Kelderman's script to life in a single, spectacular take... Let them take you back to the KRO Studio (Catholic Radio Broadcast) building in Hilversum (Holland) in the 70's and glance into the history of this monumental building and its long-gone people!

This was a massive collaboration working with almost 100 people in three weeks of pre-production - and with zero budget, a real homage - even featuring one of the original KRO sound engineers sitting behind a mixing desk as he had for so many years.

<http://www.rote.com/myrodereel/watch/entry/1163>

For style, colour and quirkiness I also liked Yale Farm:
<http://www.rote.com/myrodereel/watch/entry/884>

I confess I haven't watched all of them (!) and acknowledge these judges know their stuff; Vincent LaForet, Ryan Connolly, Philip Bloom and Rodney Charters.

SmallHD Gives Away Colour Grades

Recreate the unique look of seven different iconic films, including Apocalypse Now and Saving Private Ryan following multiple video tutorials explaining how to get the most out of these looks during both production and post production—all 100% free of charge.

Filmmakers have long known that recording flat or LOG video, with its low contrast image, offers great advantages to the post-production process by preserving as much data as possible. However, viewing this flat video can make it tricky to gauge color and exposure, and can make critical focus difficult. Further, looking at raw images can also be disconcerting for an on-site client, where the filmmakers have to constantly explain what the imagery "will look like in post."

The solution is applying 3D LUTs to the video shown in the on-set monitor, without altering the footage recorded from the camera itself.

The tutorial is tailored for developing new looks on the popular free DaVinci Resolve colour grading software. The video tutorials and 3D LUTs download are both available on the Community section of SmallHD's website:

www.smallhd.com/community/movie-looks-download

JVC's GY-LS300 2.0 FREE Firmware Update

The upgrade adds a "JVC Log" mode that practically duplicates the look of film, plus new Cinema 4K and Cinema 2K recording modes, a unique Prime Zoom feature that uses the camera's innovative technology to allow zoom capabilities when using prime lenses, and a histogram. Free for all current owners,



the upgrade will be available in September 2015.

With the new JVC Log mode, the GY-LS300 delivers wide latitude and high dynamic

range – up to 800 percent – to rival the look of film. The camera's Super 35 CMOS sensor delivers a higher contrast ratio between dark and bright areas within the frame without saturation while providing details within highlights and shadows. V2.0 also adds 4096 x 2160 Cinema 4K and 2048 x 1080 Cinema 2K recording modes at various frame rates, each with a 17:9 aspect ratio for digital cinema presentations.

<http://jvcpro.co.uk/home/video/>



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	Steadicam 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)
 Ron Carmichael M.M.Inst.V. 01382 520437
 Alan Rae M.M.Inst.V. 01224 703745 ACKNQRS
 Brian Rae M.M.Inst.V. 01224 864646 ACK
 Colin Sinclair M.M.Inst.V. 01847 895899 ABC

Scotland South (Area 1b)
 Danny Hart M.M.Inst.V. 01563 542195 AB
 David Hunter M.M.Inst.V. 0141 639 7652 ABCFGHIKN
 Wendy Love F.Inst.V. 0141 954 0840 AB
 Lee Mulholland M.M.Inst.V. 01294 217382 ABN
 Tony Nimmo M.M.Inst.V. 01555 661541 ABC
 Jonathan Robertson M.M.Inst.V. 0131 476 5432 ABCK
 Michael Ward M.M.Inst.V. 0141 644 1136 ABCKL
 Pro-Create.Co.Uk * 0141 587 1609 ACEFGKR

North East England (Area 2)
 Ian Black M.M.Inst.V. 01325 718188 AB
 Chris Gillooly M.M.Inst.V. 0191 286 9800 ABCDFMQRS
 Chris Hughes M.M.Inst.V. 01661 831935 ABCJK
 Brian Jenkinson M.M.Inst.V. 0191 300 6292 ABCFGHJKLMN
 David Pethick M.M.Inst.V. 0800 081 1982 ABCMKL
 Mike Trehella M.M.Inst.V. 0191 536 6535 ABCFKNQR

North West England (Area 3)
 Graham Baldwin M.M.Inst.V. 01257 264303 ACK
 Paul Cragg M.M.Inst.V. 01204 847974 ACFK
 Jack Ebden M.M.Inst.V. 0161 428 9646 ABCN
 Gavin Gration M.M.Inst.V. 0161 637 6838 AKMS
 David Harwood M.M.Inst.V. 01253 763764 B
 Peter Hinkson M.M.Inst.V. 01253 461107 ABCR
 John Hodgson M.M.Inst.V. 01253 899690 BCD
 Brian Hurst M.M.Inst.V. 01253 781203 ABCGJKNQ
 Phil Janvier M.M.Inst.V. 0151 487 9338 ABCDGN
 Thomas Jones M.M.Inst.V. 01744 603799 BN
 Ron Lee F.Inst.V. (Hon) 01744 29976 ABCG
 Mark Newbolt M.M.Inst.V. 01928 733225 ABCK
 Cath Prescott-Develing M.M.Inst.V. 07894 114423 B
 Arthur Procter M.M.Inst.V. 0161 427 3626
 Ian Sandall F.Inst.V. 0161 456 1046 AFGIKLMN
 Stephen Slattery M.M.Inst.V. 0845 4309682 ABCJKR
 Steven Smith M.M.Inst.V. 0161 797 6307 ABCN
 Kindred Films * 0161 973 8889 B
 Mirage Digital Video * 01253 596900 ABCDFKLMNQS

E. Midlands, S. Yorks, Humberside & Lincs. (Area 04a)
 Andrew Blow M.M.Inst.V. 01522 754901 ACFGIKM
 Joe Caneen M.M.Inst.V. 01476 897071
 Chris Goulden M.M.Inst.V. 01430 431634 ACHKNRS
 Philip Groves M.M.Inst.V. 01526 353225
 Dean Hodson M.M.Inst.V. 01246 268282 ABN
 Nick Kirk F.Inst.V. 07836 702502 ACFGKL
 Ben Newth M.M.Inst.V. 0115 916 5795 ABK
 Darren Scales M.M.Inst.V. 07876 021609 AN
 Phil Wilson F.Inst.V. (Hon) 01430 471236 ABCFGJKMLN

North & West Yorkshire (Area 04b)
 Sean Atkinson M.M.Inst.V. 01472 507367 ABCFGHJKLMN
 Colin Campbell M.M.Inst.V. 01274 690110
 Ian Jackson M.M.Inst.V. 0113 220 5265 ACFJKLN
 Christopher Lawton M.M.Inst.V. 0113 218 9298 ABCFKH
 Simon Marcus F.Inst.V. 0113 261 1688 ACDFFGHJKLMNQRS
 Dave Marris M.M.Inst.V. 0778 727 9449 ACFHKMNP
 Richard Mortimer F.Inst.V. 01924 249700 ABCJK
 Paolo Pozzana M.M.Inst.V. 01756 798335 ABCNKN
 Mike Wade F.Inst.V. 01484 684617 ABCFGN
 Mike Walker F.Inst.V. 01924 515100 ACDEHKLMN
 Mike Wells M.M.Inst.V. 01347 868666 ABDS

North Wales & Borders (Area 5)
 Martyn Chidlow M.M.Inst.V. 01978 350122 ABCCHKQR
 James Edwards M.M.Inst.V. 01952 616201 CN
 Peter Eggleston F.Inst.V. A
 David Jones F.Inst.V. 01743 891286 ABCNKQ
 Richard Knew F.Inst.V. 01244 570222 ACFKM
 Stuart Mottershead M.M.Inst.V. 0151 648 0583 BC
 David Pearson M.M.Inst.V. 07775 965908 ABCFKN
 Christopher Smith F.Inst.V. 01948 780114 ABIN
 Cam 3 Media * 01588 650456

Midlands (Area 6)
 Steve Hart M.M.Inst.V. 01527 878433
 Thomas Hill M.M.Inst.V. 07780 691809 ABCFKMNN
 David Impey F.Inst.V. 01926 497 695 ACFGJKMLNRS
 Bob Langley M.M.Inst.V. ABJMNO
 James MacKenzie M.M.Inst.V. 01902 342154 A
 Chris North M.M.Inst.V. 01530 836700
 Mike Payne M.M.Inst.V. 01283 567745 ABKN
 Roger Perry M.M.Inst.V. 01676 541892
 Gillian Perry M.M.Inst.V. 01676 541892
 Bob Sanderson M.M.Inst.V. 01384 374767 AI
 Daniel Thompson M.M.Inst.V. 07708 506657 ABCFKGHMN
 Ice Productions Ltd * 01926 864800 AJM

East Anglia & A1 Corridor (Area 7)
 Dave Parkhouse F.Inst.V. 01263 862231 ABCDHK
 Mike Brown M.M.Inst.V. 01362 637287
 Craig Stanley M.M.Inst.V. 07984 005074 ABCFGKM
 David Bird M.M.Inst.V. 01733 789809 AN
 Hamdy Taha M.M.Inst.V. 07770 937634 ABCDFHKLNR
 David Haynes F.Inst.V. 001 407 782 4507
 John Worland F.Inst.V. 01206 241820 ABCFGKLN
 Dave Collins M.M.Inst.V. 01603 271595 ABCGK
 Brian Gardner F.Inst.V. 01603 260280 ACFGKMNRS
 Nigel Hartley M.M.Inst.V. 01728 452223
 Bill Platts M.M.Inst.V. 01733 370922 CDKNQRS
 Peter Baughan F.Inst.V. 01480 466603 ABCNKQR

South Wales & Bristol Channel (Area 8)
 Peter Cluer M.M.Inst.V. 01453 832624 ACGKN
 Manolo Lozano M.M.Inst.V. 01792 481285 ext. 3023
 Nick Pudsey M.M.Inst.V. 01646 651555 ABCQKRS
 Alan Vaughan M.M.Inst.V. 01453 884800 ACFGN

West London, Middlesex & Herts (Area 9)
 Alan Bennis M.M.Inst.V. 07768 078667 ABCCKMN
 Andrew Cussens M.M.Inst.V. 0800 234 6368 ABFN
 Anthony Myers M.M.Inst.V. 020 8958 9838 BCK
 Paul Cascarino F.Inst.V. 020 8998 2229 ABCD
 Peter Fison M.M.Inst.V. 020 8133 0081 ACFGHIKN
 Stuart Little M.M.Inst.V. 020 8347 9567 ACFGKLN

Oxfordshire & M1 Corridor (Area 10)
 Mark Ballantyne M.M.Inst.V. 01525 217676
 Anthony Barnett M.M.Inst.V. 01553 776995 AFIKLN
 David Blundell F.Inst.V. 01234 764883 AJKL
 Mario Crispino M.M.Inst.V. 01295 262260 ABCFHIJKLMN
 Matt Davis F.Inst.V. 079 6631 2250 ACFGK
 Paul Welton M.M.Inst.V. 01442 265149
 First Sight Video * 0800 072 8753 AB

E. London, Essex & Hertfordshire (Area 11)
 Ian Burke M.M.Inst.V. 07961 437995 ABCKN
 Zulgar Cheema M.M.Inst.V. 01279 413260 ABCDKLNQR
 David Chevin M.M.Inst.V. 020 8502 7232 ABCQK
 Kevin Cook F.Inst.V. (Hon) 0777 153 5692 ACEFGHJKLMNQRS
 Simon Coote M.M.Inst.V. 0208 446 8640 ACFGJKMLN
 David Durham M.M.Inst.V. 020 8504 9158 CGK
 Jonathan Grose M.M.Inst.V. 01279 816098 ABC
 Duncan Hector M.M.Inst.V. 01462 892638
 Martin Klein M.M.Inst.V. 07958 707866 ABC
 Tony Lench M.M.Inst.V. 01702 525353 ACE
 Tony Manning M.M.Inst.V. 020 8923 6068 ABCGKNS
 John Rose M.M.Inst.V. 01375 483979 ABCN
 David Strelitz M.M.Inst.V. 01268 412048 ABCFKLMNQRS
 Iain Wagstaff M.M.Inst.V. 01376 556417 B
 Peter Walters M.M.Inst.V. 01708 724544 ABCFKN

West Country (Area 12)
 Mark Brindle M.M.Inst.V. 01271 891140 ACDJKMNR
 Nicky Brown F.Inst.V. 01275 376994 ABCDFGHJKLNORS
 Mark Hucklec M.M.Inst.V. 01872 270434 ABCK

Dorset, Wiltshire & Hampshire (Area 13)
 Steve Axtell M.M.Inst.V. 01202 718522 P
 David Bennett M.M.Inst.V. 01590 623077 ALM
 Nick Curtis M.M.Inst.V. 01794 324147 ABCHIKMNR
 Steve Feeney M.M.Inst.V. 01962 622549 ABCKLN
 Jennifer Greenwood M.M.Inst.V. ABJ
 Stewart Guy M.M.Inst.V. 01256 850142 ABCDFIKMN
 Steve Hart M.M.Inst.V. 01425 838479 ABCJKN
 David Hobson M.M.Inst.V. 01202 886607 ACFHJKN
 Clive Jackson M.M.Inst.V. 01329 236585 ABCMKN
 Laurie Joyce M.M.Inst.V. 0118 947 8333 ABL
 Kazek Lokuciewski M.M.Inst.V. 01 18 965 6322 ABCDEFIJKLN
 Eric Montague M.M.Inst.V. 01202 486330 ACN
 Bryan Stanislas M.M.Inst.V. 0845 260 7737 ACDEFKLMNOP

Surrey, Berkshire & Sussex (Area 14)
 Martin Aust M.M.Inst.V. 0118 961 8624 BC
 Matthew Derbyshire M.M.Inst.V. 01323 484418 ABCJKM
 Leo Ferenc M.M.Inst.V. 0800 040 7921 ABCDEFIJKMPSR
 Paul Finlayson M.M.Inst.V. 01372 273527 BCQR
 Robert Goldsmith M.M.Inst.V. 01903 267766 ABCKO
 Brian Hibbit M.M.Inst.V. 01344 777010 AJN
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More recently accredited IOV members will first have passed a technical exam too, demonstrating their grasp of key areas of knowledge affecting video production.

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November 2015

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