

# Focus Magazine

The monthly publication of the Institute of Videography

Issue 172 - May 2009 - £3.50

## TALK is cheap

Chris North reviews ProSoft Digital's prompter software

**PLUS** - Details on a special deal for IOV Members!!!



also this  
month



Adaptimax  
EX3 Nikon  
Lens adaptor

By Ian Kelso



Working with  
Dolby Digital -  
Part Two

By  
Phil Janvier



Edius  
HDStorm  
Review

By Philip Nash



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\* Sony 0% Finance subject to status and available on selected Sony XDCAM products only from 1st April to 30th June 2009. Terms & conditions apply. Written details on request

### NEW Kata OMB Pro Video Bags

Kata's new, modular One Man Band (OMB) video bags allow various camcorder and accessories to be carried with, or without a laptop computer. OMB bags feature plenty of protection for your equipment and allow a tripod to be externally carried too. Sony PMW-EX1 users can choose from the KTOMB72, which meets most airline carry-on requirements, or the KTOMB75, which accommodates laptops up to 17" too.

KTOMB72 £199.99  
KTOMB75 £279.99



### Sennheiser K6/ME66 Off-camera Kit

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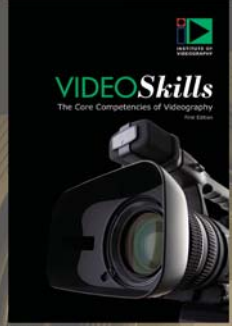
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**The End of Print?**

Are we really facing the end of print? As publishers of the IOV's magazine our decision to continue to produce in print is often challenged by readers, advertisers, competitors and suppliers of alternative solutions. The pressure on print is mounting day by day, and it can sometimes be extremely challenging to argue its case.

We are not alone in our quandary as the threat to print is everywhere. Local and national newspapers are feeling the squeeze even harder as advertisers move away in their droves. And its not just marginal local titles that are feeling the pinch and moving online. The Christian Science Monitor, which has an illustrious 100-year history and seven Pulitzer prizes to its name, has in recent months announced that its going totally digital.

It's very easy to become sentimental about this kind of thing but when you compare the costs of producing and distributing the content of Focus in print form against publishing on a website or page-flipping flash file then its easy to see how sentiment could be set to one side. Add to this features such as traceable advert exposure, the environmental advantages, the ease of amending errors and, most importantly, the ability to add rich media content - and the case for going digital looks pretty convincing.

Whilst there is a serious question being posed here about the future of Focus as a print-based publication, the main point of using it as an example is to highlight the potential for the videography market as other publishers are evaluating their

**The Cook Retort**



online future. There is no doubt that adding rich media content to digital magazines, newspapers and journals is going to be a real deal-making feature. Someone has got to create the video content - and that just might be you!

Early last year there was a lot of talk about the BBC introducing a network of local news websites with video content. However, that plan was abandoned towards the end of last year as it faced fierce opposition from local newspaper publishers who argued that it could damage or kill off their own local online news channel ambitions. Despite this there is still not much action from local newspapers as far as video content on their websites is concerned - but it will happen.

More to the point, there are literally hundreds of thousands of newspapers, journals and magazines published worldwide. If only a small percentage of these are considering a switch to digital delivery - and including video as part of the content mix - then the more proactive videographer stands to be able to cash in on the demise of print. Its an easy market to find - you've just got to look for it. And what's more appealing is that the argument for video has already been won.

Getting back to Focus' future, I'm sure there will soon be an interesting debate that will come around on its future. If receiving a print copy matters to you then make sure your voice is heard. ■

**Kevin Cook**

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# Need any help in fighting off the pirates?

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**Patronus** DVDR Copy Protection Software  
Brought to you by the IOV

# IOV News

Industry, Technology & Regional News

## Camerasure sponsors VideoSkills

Following on from Sony's main sponsorship of the VideoSkills project, the IOV is pleased to announce that the industry's leading insurance provider, Towergate Camerasure, will also be backing the initiative for the coming year.

The deal also includes Towergate Camerasure being one of the sponsors of the IOV Awards - and they will be specifically sponsoring the online Business & Legal study material. As this section includes study material on the insurance requirements for videographers their involvement is very appropriate. Hayley Luxford, Operations

Director at Towergate Camerasure said: "We think the whole concept and idea of VideoSkills is absolutely fantastic and we are excited about being involved in this."

IOV Chairman, Ron Lee, added: "We are extremely pleased to announce Towergate Camerasure's involvement in the VideoSkills project. As a long-term supporter of the IOV and its awards programme, we are sure their involvement in VideoSkills will benefit all."

More details on VideoSkills can be found on the website - [www.videoskills.net](http://www.videoskills.net). ■

**Martin Baker**  
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## IOV at Camerakit's 'Get the Picture' Ireland Roadshow

The IOV will be one of the supporting exhibitors at Camerakit's 'Get the Picture' Roadshow. The event will be taking place at three locations in Ireland from 11th to 14th May.

**11th May (09:30 till 19:00)**  
Dublin - The Stillorgan Park Hotel  
[www.stillorganpark.com](http://www.stillorganpark.com)

**12th May (15:00 till 20:00)**  
**13th May (09:30 till 15:00)**  
Galway - The Harbour Hotel  
[www.harbour.ie](http://www.harbour.ie)

**14th May (09:30 till 18:00)**  
Cork - The Metropole Gresham  
[www.gresham-hotels.com](http://www.gresham-hotels.com)

Whilst the event will provide the opportunity to try out and buy the latest pro-video technology, there will also be a range of free training sessions and presentations taking place throughout the tour. Please see the [www.camerakit.ie](http://www.camerakit.ie) website for final details on the opening times and presentation schedule.

At the time of going to press, the other participating companies include Sony, Cirrolite, True Lens Services, Azule Finance, Heritage Insurance and Sony Audio.

However, Camerakit's MD and longstanding IOV Member, Colm Egan, said: "We are still talking

with other companies about the tour and hope to announce these very soon, so do check out the website!"

This series of events could not have come at a more appropriate time for the IOV in Ireland. By 11th May we should have the new Merchant Services scheme for Irish members in place, which will provide advantageous terms for Irish members wishing to accept credit, debit and e-commerce payments from their customers. In tougher trading times, being able to offer credit payment facilities will often make the difference between winning business or not.

The IOV also introduced two sub-divisions and meeting coordinators to Ireland last year - and in recent weeks adopted a new regional division for the whole of Ireland. The two meeting coordinators (John Berry in Cork and John Murphy in Galway) have also been formally appointed as Area Representatives.

Both Mark Quinn and Kevin Cook will be representing the IOV throughout the tour. There will be the usual incentives for new members to sign up on the day. ■

**Martin Baker**  
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## Shotgun Mics: The killer package

Users and reviewers agree, the Rode NTG-3 is an amazing shotgun mic at an even more amazing price.

And with a full range of high quality, low cost accessories available, Rode makes it easy to put together your own killer shotgun mic package.

### NTG-3

£539.00



Blimp Windshield

£229.00



Telescopic Boompole

£89.99



P62 Pistol Grip

£59.99



WS7 Windshield

£49.99

All prices RRP including VAT

"After just a few weeks of use, I'd rate the NTG-3 as an essential bit of kit." **Audio Media**

"I was sufficiently impressed to buy the NTG-3 and price was not the determining factor." **Resolution**

"The winner of these shotgun shoot-out tests is the NTG-3 and for its price it is an amazing piece of kit." **Focus**

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## New Addition to XDCAM HD422 Series

Sony's newest additions to the XDCAM HD422 Series of optical disc products deliver enhanced flexibility for motion picture and TV episodic production, and for ENG/EFP applications. The new PDW-F800 CineAlta camcorder and PDW-F1600 deck expand the capabilities of the MPEG HD422 codec, with both offering a frame rate of 23.98P



natively in 1080 mode and multi-format recording flexibility as standard – including standard-definition recording to support legacy formats (MPEG IMX, DVCAM and 4:2:0 HD content). They also provide multi-format (1080i/720P) recording, as well as HD/SD conversion and cross-conversion during playback between 1080i and 720P.

Users can record HD content (approximately 95-minutes at 50 Mbps) to the dual-layer 50GB version of Sony's optical Professional Disc media, model PFD50DLA. The camera and deck can also handle content on PFD-23A single layer discs.

The PDW-F800 adds variable frame rate recording for slow and quick motion capabilities, also commonly known as 'over-cranking' and 'under-cranking'.

This is a critical feature for cinematographers and directors of photography who need the flexibility of changing frame rates to create unique 'looks' for their productions or to create special effects. The ability to shoot at slower or faster frame rates than playback delivers high-quality motion effects. These effects can be played back and viewed in the camera so any creative adjustments can be made immediately on site.

The camcorder uses three of Sony's new 2/3-inch Power HAD FX progressive CCDs that can produce a resolution of 1920 by 1080 effective pixels, delivering high quality, four-channel 24-bit audio recording. An image inverter feature enables the camera to be used with cinema lens adaptors, and a variety of

gamma settings includes HyperGamma and user-selectable gamma curves. A focus assist bar-graph display is visible on the camera's viewfinder, and users can record proxy data to USB removable media to make transferring data easier and faster, especially in the field or on location between the camera and a PC or editing system, for example.

The new camcorder also features auto tracing white balance, output markers such as safety, aspect, and centre on the HD-SDI output, slow shutter, interval recording, picture cache recording (up to 30-seconds), disc exchange cache and 'shock-less' gain control. Option boards are available to enable pool-feed operation.

The camcorder features a 2x digital extender to enhance zoom capabilities, enabling images to be doubled in size without any loss of image sensitivity. It also has slow shutter, 2x focus magnification, clean switching between the 'live and playback' function, and a large easy-to-view 3.5 inch colour LCD screen.

The PDW-F1600 XDCAM HD422 recording deck builds upon the features of the PDW-HD1500 model and can be used for file-based recording in studio and field operations. A Gigabit Ethernet data drive can write any flash memory file format from any codec onto the optical disc media, and files can then be previewed using a web browser, transferred over IT networks and easily archived and accessed by multiple people simultaneously.

The new deck adds an insert/assemble editing capability that allows it to operate as a recorder in a linear editing system – just like a conventional VTR. It delivers high-quality, industry-leading eight-channel, 24-bit audio recording, and has a dual optical pick-up for higher-speed file transfer. A 4.3-inch colour LCD display and built-in speakers are incorporated, and the unit can be battery-operated or used with AC and DC power sources.

The PDW-F800 camcorder and PDW-F1600 deck are both expected to be available in June at suggested list prices of \$41,990 and \$27,990 respectively.

For further details contact Sony Broadcast & Professional direct - see Video Manufacturers in Trade Directory on page 29.

## Holy Grail Luminaire

Gekko Technology has announced 'klee colour' - the world's first adjustable, focusable single source multi-colour light engine. It uses a single array high-power light-emitting diode which can be tuned under software control to produce millions of different colour temperatures. The first product to incorporate this new technology is 'kedo' - a focusable spotlight equivalent in output to a 1kW Fresnel (pictured).

"The klee colour light engine represents something of a Holy Grail in the lighting world," explains Gekko Technology's founder and Managing Director, David Amphlett. "Designed specifically for the needs of image capture, it gives lighting directors and camera crews unprecedented control of colour temperature and illumination level. Unlike multi-source RGB colour-mix devices, klee colour delivers a broad spectrum of light that can be adjusted by the operator to match a vast array of hues across the visible range. Self-monitoring sensors are paramount to ensure stable colour across a range of output levels as well as correcting changes in performance caused

by ambient temperature and component ageing. In addition to its unsurpassed creative versatility, the klee colour engine delivers far higher colour rendering than any other lighting technology powered by discontinuous sources, across all operating temperatures and illumination levels."

LED light sources offer numerous benefits over conventional light sources, including very high optical efficiency and low forward heat projection. The klee colour light engine delivers these benefits plus the ability to match virtually any colour required to illuminate a specific scene. In addition to primary and intermediate colours, klee colour can precisely emulate a high quality tungsten reference source. It can be switched quickly and easily to produce 2900K, 3200K, 4300K, 5600K and 6500K as well as a wide range of colour gels. Gekko's klee colour light engine and control software are the subjects of a range of GB, EU, US and international patent applications.

For further information call +44 (0)1926 863 366. Or visit - [www.gekkotechnology.com](http://www.gekkotechnology.com).



## Stay Cool

IDX Technology Europe has announced the availability of the new X5-Lite, the next generation of IDX's powerful lightweight LED-based onboard camera lights. Successor to the popular X3-Lite, the X5-Lite produces considerably more light output with 50W of daylight colour temperature lighting while still only requiring 12W of power. The pure white light dispersal is perfect for all professional ENG or studio environments, and the light brightness is adjustable from 0 to 100% via its built-in dimmer control dial.

The X5-Lite uses LED technology to its advantage. It

will provide over 10,000 hours of illumination and, unlike traditional tungsten lights, there is no need to carry costly spare or replacement bulbs. The high-grade LEDs also produce little or no heat, so the X5-Lite can run for extended periods without affecting light quality or dispersal, camera and filter accessories. For extra protection, the LEDs are housed behind a sealed scratch resistant lens.

Using the X5-Lite couldn't be easier. It comes with a 'one touch' hot shoe designed for attaching the light to a wide variety of cameras or tripods, and the hot shoe remains firmly in place even when the light is removed. Power is drawn from the camera via a 2-pin D-Tap power connection. In addition, there are a range of accessories for the X5-Lite, including a 4-leaf barndoor accessory and choice of replacement base with either D-Tap or 4-pin XLR connectors.

For further details contact Ortus Media direct - see Batteries & Power in Trade Directory on page 27.



## Ever After Training Weekend

Ever After Videos is pleased to announce a two-day training weekend on 27/28 June in Sheffield. The focus of this hands-on training will be the filming and editing techniques that typify the cinematic style of Ever After, while not neglecting business realities such as marketing and advertising. Using a model bride and groom, attendees will have the opportunity to try out some new techniques and ideas without the pressure a real wedding. Partner, Niels Puttemans explains: "It's always difficult to try out new ideas or techniques when you are filming a wedding, you're worried it might not work out, or you might miss something. By having a model bride and groom, we want to make sure people will have the confidence to apply these techniques at a real shoot and get some great show reel shots at the same time."

Following their previous workshop, the Ever After website [www.everaftervideotraining.co.uk](http://www.everaftervideotraining.co.uk) has been revamped. Sylvia



Broeckx (pictured right), founder of Ever After, said: "We thought it was important to give people a better idea of what to expect. What better way to do this than a short video? We hope it reflects both the training value and the fun of the weekend."

Due to the hands-on approach of the training, the workshop is limited to eight places.

For more information on learning from the Ever After Team, visit: [www.everaftervideotraining.co.uk](http://www.everaftervideotraining.co.uk). Alternatively, call either Sylvia or Niels direct on +44 (0) 114 265 4842.

## Q-Ball goes Multicolour

Camera Corps' revolutionary new Q-Ball HD/SD remote camera, elevates multicam into multicolour. Available in practically any finish, Q-Ball can be chosen to blend in with a wide range of studio set designs or, at the producer's discretion, to add visual excitement of its own.

The complete Q-Ball head is smaller in diameter than a Compact Disc yet packs in a full HD/SD dual-mode colour camera, high-precision pan and tilt system, 10:1 zoom optics and infra-red night-vision capability, all under full remote control.

Weatherproof, highly robust and very easy to install, the Q-Ball is fully compatible with all Camera Corps' existing pan/tilt and CCU controllers. Integral low-noise motors allow the camera to be repositioned smoothly between shots or while on-air. Pan and tilt can be operated at any speed from 4-seconds to as slow as 20-minutes per rotation cycle through an unlimited number of turns, with no visible stepping. Four channels of embedded audio can be output from the camera interface.

Designed for outside broadcasting, reality shows and studio productions, the Q-Ball can be used upright or inverted

without need for any structural reassembly, allowing very fast installation and de-rigging.

The Q-Ball in its current form incorporates a 1/3 inch 2 megapixel 16:9 CMOS sensor delivering 1080i/720p HD or 625/525 SD, both at 50 or 59.94 Hz and in 4:3 or 16:9 aspect ratio. Signal-to-noise ratio is >50 dB. Focus can be controlled manually or automatically. The Q-Ball weighs 1.3 kg including mounting shaft and can be operated at any angle. The camera interface operates from a 9V to 18V DC power supply.

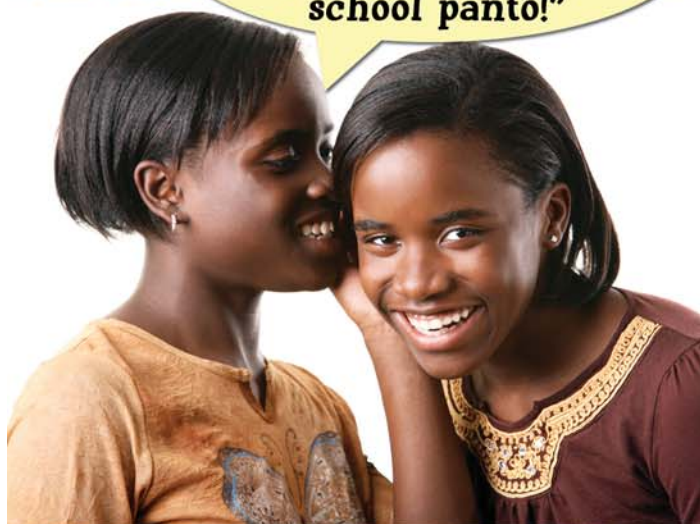
Camera Corps has achieved a reputation for its ability to acquire exciting and unusual television content from exceptionally challenging environments. Its ever-growing arsenal includes high-level cranes, motorised tracking cameras, underwater cameras, bullseye-mounted archery target cameras and fire-proofed high-temperature-tolerant cameras. The Camera Corps team includes highly-skilled rock climbers able to establish camera positions in almost any location.

For further information call Laurie Frost on +44 (0)1932 592 299. Or by email - [frost@cameracorps.co.uk](mailto:frost@cameracorps.co.uk).



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Pack Size 4 = £52.99 (1,008 holograms)

Pack Size 5 = £199.99 (5,040 holograms)

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**10 things to remember as an IOV member**

**1 - Username & Password**

These are printed on the reverse of your membership card. Your username is fixed, but you can change your password using 'Website Options' once you have logged in. If in doubt, please call +44 (0) 208 502 3817

**2 - Publicity Reporting**

The IOV is keen to monitor all national and local press reports relating to videography. If you see such a story, or hear of a story about to unfold, please report this to Central Office on +44 (0) 208 502 3817

**3 - Updating Contact Details**

To notify the IOV of a change in your contact details, simply log on to the IOV website, go to 'Website Options' then 'Edit your Details'. Make the changes and then click on the 'Change' button on the bottom of that page. This will update the back-end database.

**4 - Assessment Criteria**

Members must read and comply with the criteria for Assessment prior to sending in their submissions. This can be found at [www.iov.co.uk/assessment](http://www.iov.co.uk/assessment). Assessments take place every two months, the deadlines for which are 31 January, 31 March, 31 May, 31 July, 30 September & 30 November

**5 - Copyright Licences**

A full guide to copyright for wedding videographers can be found here [www.iov.com/copyrightguide](http://www.iov.com/copyrightguide). Please call Central Office on +44 (0) 208 502 3817 for specific enquiries

**6 - Arbitration**

All IOV members must offer their clients the right of passing any disputes to the IOV's Arbitration Officer. If you have any questions relating to this service, please call the Arbitration Officer on 0871 8713112 (UK) or +44 (0) 1744 29976

**7 - Code of Practice**

All members must abide by our Code of Practice. This is published on the IOV Website under 'About Us'.

**8 - IOV Executive**

To contact the IOV's Executive Committee, simply send your email to [exec@iov.co.uk](mailto:exec@iov.co.uk). More details on how the committee works on behalf of members can be found within 'Member Zone' - 'Executive'

**9 - Find a Member**

If you want to find the contact details of another member, use the search facility within 'Member Zone' - 'Find a Member'. This searches all current members regardless of their qualification status. This section is only accessible by members.

**10 - Find a Videographer**

If you want to find a qualified member, use the 'Find a Videographer' search facility found within the 'Quick Links' feature which is on every page of the site. This searches only qualified members, and is accessible by all IOV website users.

**Assessment Results**

The Assessment Panel met on 6th April 2009 when the following awards were made:

**Master Membership**

Brian Redmond M.M.Inst.V. (Co Carlow, Ireland)

Keith Smith M.M.Inst.V. (Whitley Bay, Tyne & Wear)

Congratulations - and well done to those to qualified.

Unfortunately, there are still members who are not reading the assessment criteria properly and are being penalised for this. Please make sure that you fully read and understand what is required for assessment and do not be tempted to rush your applications in! Better to wait for another couple of months, tweak your application to perfection and then submit it, rather than cut a few corners to meet the next deadline. It is always noticeable when this happens and won't do you any favours!

On a lighter note, there's been some good news regarding Associate Membership. During the three months following its launch, the IOV offered members the facility to take the Associate Member exam prior to paying the exam fee. Once they passed they were then requested to make the £30 payment to complete their upgrade to Associate Member. The initial idea was to change this on 1st April so that members had to pay the exam fee prior to taking the exam - but the present system has been so successful that this has now been adopted for the foreseeable future. To date there has been over 170 members taking the exam!

From now on, every new member will be set up with an account on the VideoSkills website - including the facility to take the exam. Members are given three attempts to pass each of the five categories, but if you fail any one of the five category exams you will need to pay the £30 exam fee upfront in order to reactivate your account. Once reactivated, if you fail again, you will need to pay yet another £30 fee to reactivate the account again (and so on).

It is important to remember that Associate Membership is the first stage of IOV accreditation, and that you must pass the exam in order to apply for full accreditation. For more information visit - [www.iov.com.uk/assessment](http://www.iov.com.uk/assessment).

The next cut-off date for assessments is 31 May 2009. Any work not received by that date will not be included in the June sitting. Remember, the cut-off date is not to be considered the last day of posting - there are ABSOLUTELY NO exceptions! ■

**Chris Waterlow F.Inst.V. Assessment Administrator**  
[chris.waterlow@iov.co.uk](mailto:chris.waterlow@iov.co.uk)

**Farewell to John**

It is with sadness that we have to report on the death of longstanding Honorary Member, John Pritchard, on 11th April. Though John had been retired from the industry and the IOV for many years, his early contribution to the organisation will be remembered by many members.

John's IOV membership number (A0098) will give a hint as to how long ago he established his video production business in Harlow, Essex. His videography career began after many years working within the Ford Motor Company's design department. Travelling throughout Europe, one of John's responsibilities was to streamline design variances in the same models - helping to reduce tooling costs and unifying design practices.

Probably most recently known for his regular satirical column in early editions of Focus - 'John's One' - John had also written around 30 articles between 1991 and 1994 for the IOV's previous publication - 'Storyboard'.



John joined the IOV in May 1986 and was an active member at local meetings held in nearby Loughton. He was awarded Fellowship within a couple of years of joining the IOV, and later sat on the IOV's Assessment Panel, for which work he was awarded an Honorary Membership when he finally retired in 2002.

Our thoughts are with his wife Elaine and family at this difficult time. ■

**Going Underground**

London Underground (LU) has launched its revamped LU Film Office website that will make filming on the Tube more accessible to professional and amateur filmmakers and photographers alike. The website now includes a short film about how to film on the Tube, as well as a location guide showcasing the wealth of choice that you only get from the world's oldest metro system - including the grandeur of the 1930s art deco stations and the futuristic stations on the Jubilee Line.

Every year there are thousands of requests to film on the Tube, from students through to major television and film production companies. The Tube provides a unique and instantly recognisable backdrop for filmmakers, television crews and photographers; the Tube is an integral part of London's filming industry. Nothing identifies a location as being in London quicker than the inclusion of an Underground station or train.

Kate Reston, Head of London Underground Film Office, said: "The Tube is recognised around the world and instantly the viewer knows that it's in London. We've revamped our website to make it easier for those wishing to film or photograph on the Tube whether they be professional or amateur.

The website now includes a film which explains the processes that you need to go through to film on the Tube called 'Journey from Script to Screen'. It includes sound bites from the film office staff, film crew, as well as behind the scenes footage of films and programmes that have been filmed on the Tube network over the last couple of years. The Tube has been the backdrop to



many box office blockbusters including: The Bourne Ultimatum, Harry Potter and the Order of the Phoenix, and V for Vendetta as well as popular television programmes like Spooks and The Bill."

To film on the Tube you need to apply for a permit, of which there are three types to choose from:

- Location permits including access to Aldwych non-operational station and Charing Cross complex
- Two hour permit
- Non-professional permit

The Tube is the oldest metro network in the world. It has 270 stations of which 125 are deep level; it has 249 miles (402km) of track; and carries more than one billion passengers each year.

For more details visit the Transport for London website - [www.tfl.gov.uk/film](http://www.tfl.gov.uk/film).

## Slumming it with H2 Pro

As far as independent films go, SlumDog Millionaire has certainly hit the jackpot, with eight Oscars including one for 'Best Sound Mixing' and grossing over \$292 million worldwide. Contributing to the movie's triumphant soundscape is Holophone's H2-PRO 7.1 surround microphone, which Sound Mixer, Resul Pookutty, used to capture ambient sounds for some of the film's most essential scenes.

Resul developed a unique pulley system for the H2 Pro, allowing him to quickly get in and capture the ambient sounds, whilst ensuring the H2 remained out of shot as the film used a complicated ten-camera setup for many scenes.

"I have used all kinds of stereo mics, made XY patterns with various shotguns, and used Double M-S mikes for surround recordings, but I have never heard such clean, wide images as the ones I get from the H2-PRO," says Pookutty. "It's easy to record surround sound on-location with the H2-PRO because it's just one mic with all discrete outputs and no confusion."

The patented Holophone H2-PRO Surround Sound Microphone is specifically designed for



capturing 5.1, 6.1, and 7.1-channels of surround sound for all professional audio applications. All surround sound recordings are discrete and in real-time, and provide engineers and producers with total control over all incoming, surround sound audio signals and delivers those signals in an intuitive way. Featuring gold-plated elements, it allows weather resistant usability, ease of use and premium sound. The H2 Pro takes a lot of the thinking process out of recording surround sound!

For details call 08707 605 365. Or visit - [www.planetvideosystems.co.uk](http://www.planetvideosystems.co.uk).

## All in One LED Spot and Flood

Litepanels, a Vitec Group brand, introduces the 1x1 Bi-Focus, claiming to be the first LED light fixture capable of variable spot and flood focusing. An alternative to energy inefficient Fresnel lights, the ultra-thin and portable 1x1 Bi-Focus offers a cool-to-the-touch, low energy draw solution that provides the flexibility to instantly vary the width of the light beam.

Unique and patented, the 1x1 Bi-Focus features two independent sets of daylight colour balanced (5600°K) LED bulbs set in the one-foot by one-foot square of the fixture; one set of LEDs is comprised of flood bulbs, the other of spot bulbs. By cross-fading between the two sets of LEDs, the user can achieve variable flood or spot output - and because the 1x1 Bi-Focus utilises 1152 LED bulbs (twice the number of a standard 1x1) the fixture projects the same total light output whether the operator selects spot, flood,

or any combination in between. Adjustment of the spot and flood setting of the light fixture is easily achieved via it's new integrated DMX controller, or by

turning the manual control dial on the back of the 1x1 Bi-Focus fixture.

Like all Litepanels 1x1 units (one-foot by one-foot), the Bi-Focus offers infinite dimming from 100 percent to zero with minimal change in colour temperature. Brightness can also be controlled by a built-in dimmer dial on the back of the fixture or by the

DMX controller.

The fit-anywhere Bi-Focus runs on battery or AC power, including an optional 1.75-hour onboard battery pack. Like all Litepanels LED fixtures, the 1x1 Bi-Focus remains cool to the touch, and consumes a small fraction of the power used by traditional lighting fixtures.

For further details contact Production Gear direct - see Equipment Dealers in Trade Directory on page 28.



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## Area IOV News

### West London, Middlesex & Herts.

By Emerson Bovell

There was a very good turn out for the excellent presentation by John De Rienzo from the award-winning video company, De Rienzo Films.

IOV member John has been featured in Focus magazine (February 2008), and appeared on one of the Seminar panels at the IOV2008 Convention in Coventry. John began his working life as a hairdresser. One of his peers took one look at his



hairdressing tools and told him that he would never make it as a hairdresser - John went on to be an award winning hairdresser!

We were shown short clips of many of John's award winning wedding films. He shared his experiences and challenges, and he mentioned that being an IOV member has enhanced his videography career in every aspect and has been his single best investment.

John surprised many of us present by stating that about 90% of his camerawork was hand held. The group were very impressed with his steady



handheld shots.

In the final Q&A session, one member asked John where he saw himself in 2-years time as he felt that John was too talented to be making wedding films and should be moving on to feature films. Watch this space! ■

### North East England

By Mike Trehwella

The area meeting was again a success with 13 attendees. We discussed the new Associate Member qualification and the members were informed of the recently announced extension to the present system. All felt that it was a good move. It was suggested that workshops should



be created to help those wanting to study for this and the Master Member qualifications.

I brought the matter of correct licensing of wedding videos/DVDs to those present and reinforced the need for PPL and MCPS licences.

The main item on the evening's agenda was the showing of the IOV 2008 Awards DVDs. It was only possible given the time available to show 5-minutes from each 1st, 2nd, 3rd video in all categories. There was much debate on these awards,

which is healthy. Some awards were agreed with, some not. Overall all everyone enjoyed the opportunity to watch the videos and see various styles and techniques used by others. A big thanks to Andy Charlton for enabling the showings by providing his huge 42" entertainment machine.

We all parted about 10pm and are looking forward to the next get together when we have a freelance broadcast lighting cameraman giving a talk and demonstration. ■

### Sussex, Berks, Surrey & SW London

By Mike West

Owing to unfortunate circumstances, I had to make a last minute change to the meeting. Instead of the promised presentation by Guy Thatcher, we had a camera evening.

There were only three of us present, but we were able to take advantage of the opportunity to study the Sony



EX1 and Z5 cameras.

The question of the reported rolling-shutter flash problems was investigated. I had also taken my stills camera with me, so we were able to run some checks with these two cameras using the flash. With only a single flash gun, we were not able to reproduce the conditions that would occur at a wedding, perhaps during the cake cutting, but it was still interesting to see the effect.

We tested with the flash in different locations and with the video cameras at different angles to the subject.

Although these tests were not conclusive, it seemed that one camera was slightly less affected than the other. That may have been pure chance, but it certainly appeared that they were both influenced by the proximity of the flash to the cameras and subject. I feel it may be worth taking a further look at this. We also looked at capturing from both the SxS cards and compact flash to FCP.

Apart from the disappointment of missing out on Guy's presentation, I think we had a very interesting and worthwhile session. ■

### Oxfordshire, M1 Corridor & NW London

By Anthony Barnett

Rod Gammons and Sacha Hansler from Planet Video were the guests at our March meeting. They showed us an array of equipment, of which they were offering IOV members up to a 20% discount.

Two items stood out for me - firstly the Motu V4HD that with one simple plug-and-play



FireWire connection, that turns your Mac or PC desktop or laptop computer into a powerful HD/SD video production workstation equipped with all the video and audio Input /Output you need. Secondly was the 7.1 Holophone Surround Sound Microphone System - specifically designed to take cost and complexity out of the equation for capturing surround sound, and to simply and instantly provide a sonic three-dimensional feeling of 'being there' as the end result to the viewer.

This mic is ideal for weddings and recording bands, shows, etc. It has been used by

(amongst many others) George Lucas, London Philharmonic, Stevie Wonder, Madonna and recently in the production of Slumdog Millionaire.

Rod and Sacha also showed us an assortment of other goods from Camera Rucksacks to ENG LCD single camera lights. Only being located in Bushey, down the road from our meetings, Rod has kindly offered to arrange an Adobe CS4 and Final Cut presentation for our next meeting (Thursday 28th May). He'll also be showing some more new equipment to market - including cameras. ■

## Find out about IOV Meetings in your Area...

The IOV holds meetings on an area basis throughout the year. If you would like to receive notification by email of when your nearest meetings are being held, simply register on the IOV's website. You can then subscribe to receive automatic emails when new meeting notices are posted by the Area Rep. Full details of how to register and subscribe can be found in the 'Using this Site' section located in the upper main menu of the website.

### Scotland North

Brian Rae - brian.rae@iov.co.uk  
01224 862100

### Scotland South

Tony Nimmo - tony.nimmo@iov.co.uk  
01555 661541

### North East England

Mike Trehwella - mike.trehwella@iov.co.uk  
0191 536 6535

### North West England

Phil Janvier - phil.janvier@iov.co.uk  
0151 487 9338

### S. Yorks, Humberside & Lincs.

Pending

### North & West Yorkshire

Roger Staniland - roger.staniland@iov.co.uk  
07970 235156

### North Wales & Borders

Rowland Barker - rowland.barker@iov.co.uk  
01490 430507

### Midlands

Chris North - chris.north@iov.co.uk  
01530 836700

### East Anglia & A1 Corridor

Malcolm Wooldridge - 01493 782174  
malcolm.wooldridge@iov.co.uk

### South Wales & Bristol Channel

Rep to be confirmed

### West London, Middlesex & Herts.

Emerson Bovell - emerson.bovell@iov.co.uk  
020 8575 2842

### Oxfordshire, M1 Corridor & NW London

Anthony Barnett - anthony.barnett@iov.co.uk  
01553 776995

### Essex, Herts, N, E & Central London

Zulqar Cheema - zulqar.cheema@iov.co.uk  
01279 413260

### West Country

Rep to be confirmed

### Dorset, Wiltshire & Hampshire

Paul French - paul.french@iov.co.uk  
07866 361122

### Sussex, Berks, Surrey & SW London

Mike West - mike.west@iov.co.uk  
01903 892951

### Kent & SE London

Peter Snell - peter.snell@iov.co.uk  
01634 723838

### Ireland - Ulster

John Doran - john.doran@iov.co.uk  
028 902 00736

### Ireland - Leinster

Mark Quinn - mark.quinn@iov.co.uk  
01 835 3389

### Ireland - Munster

John Berry - john.berry@iov.co.uk  
021 436 2299

### Ireland - Connacht

John Murphy - john.murphy@iov.co.uk  
087 688 6720

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# And Another Thing...

## Modern Life

So I had this shoot to do down to the depths of Hampshire last Saturday but one, and planned to take my son along to assist. But a warning sign in my car had been telling me for the last few days that I needed to attend to the power steering fluid and my wife was making it quite clear that no son of hers was going anywhere in a car which sported a flashing warning sign on the dashboard.

Well, I thought, it's a simple job to top up your car's power steering fluid; unless, that is, you own a Vauxhall Vectra.

Having opened up the car bonnet I scanned the engine compartment but was unable to locate the fluid reservoir. Okay - I'll look in the owner's handbook. But that simply referred me to the service manual which of course I don't have.

Okay - I'll look on the internet - someone is bound to have had the same problem as me. And so it proved. I found a forum on which someone had posed the relevant question. But amongst the helpful replies was one from a chap who saw this innocent question as an opportunity to pour abuse upon the hapless and helpless soul who asked it. I can't repeat the phrases here but they really weren't very nice. Thank goodness for the IOV Forum where folk are rather more civilized.

So now I knew, to my dismay, that in order to access the fluid reservoir you had to take off the offside front wheel and the wheel arch protector. So I set about this task with a heavy heart but at least I would (eventually) get the job done. Well not quite. The first problem

was that the wheel wrench kindly supplied with the car by Vauxhall wouldn't fit the wheel nuts. And not even my very own 'universal' spider wrench or my extensive socket set would fit either; I would have rung the dealership from whom we acquired the car in 2007 but it has since gone bust as have all the other Vauxhall dealers around here.

Well, I thought, maybe I could remove the wheel arch protector and somehow get round the wheel? But neither my metric or imperial Allen keys would fit the bolts. So that route to the reservoir was firmly out of reach.

Okay - the fluid reservoir is actually just behind the offside front headlamp. Why don't I remove that and see if I can get to it from there? I removed the headlamp top screws but the thing just wouldn't come out. Finally our decorator - Steve - who had been watching my 'progress' from an upstairs window as he painted the window frame took pity on me and came down to assist. Together we finally pulled out the headlamp and, with some difficulty, I managed to replenish the fluid - although even this took an age as I couldn't directly pour the fluid into it due to an inconveniently-placed cross member. I tried spooning it in but Steve again took pity from his upstairs perch and fashioned a paper funnel for me.

I once knew a designer who worked for Vauxhall. He was an odd sort of chap.

## You can't take your eyes off of them...

So last Saturday I had a shoot - a series of video presentations - but this time locally. "I thought you didn't work on Saturdays?" said my wife, and I have to confess that the prospect of missing Blackburn Rovers live

on TV stealing three points from Tottenham Hotspur was a daunting one. But business is business so off I went.

Now I rarely undertake a shoot on my own, preferring to have at least one other crew member with me, but on this occasion I thought that I could tackle the job solo. And so it proved - the shoot went fine. Well almost.

The trouble is that on a long shoot one has to respond to the call of nature. As soon as I was off the set the next guy to make his presentation decided that he would organise his radio clip mic unsupervised. By the time I returned he was ready to go. But as soon as we started to record I knew something was up - suddenly there was a surfeit of sibilance where none had been before.

A quick inspection revealed that in donning the clip mic the guy had knocked off its little foam cover. And could we find it anywhere? No we couldn't. And did I have a spare cover? No I didn't. Fortunately though I had with me a regular cabled clip mic (with a different size cover) and so switched to that for the rest of the day's recordings.

So disaster averted. Well almost. As I was clearing up at the end of the day my client asked me if he could help. No thanks I said - it's best if I do it all myself. But a few moments later I spotted that he had removed the plug of my four-way adaptor from the mains supply and I hadn't yet switched off the camera or its attached hard disk drive.

I explained that one doesn't simply pull the plug on sensitive camera kit, particularly a hard disk drive, and he was suitably repentant especially when I advised that for editing should I have to capture the backup tapes rather than the newly-created and quickly-downloadable files on the hard drive there would, of course, be an extra charge. In the event all was well and the drive files were okay. And those fine folk at H. Preston quickly responded to my plea for a replacement mic cover and our radio mic is now back in action. ■

**Stuart Little M.M.Inst.V.**

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SONY

ASSOCIATE MEMBER



INSTITUTE OF VIDEOGRAPHY

### Newly-accredited Associate Members

The following list of members have passed their Associate Member exam and are now able to use the IOV logo in their marketing material. They have also been set up with a web page which must be linked to when the IOV logo is placed on their website. Full details of the benefits of Associate Membership can be found at [www.iov.com/join](http://www.iov.com/join)

**John Ansell** A.M.Inst.V. - Surprise, Arizona, United States of America  
**John Barnard** A.M.Inst.V. - Midsomer Norton, Bath, England  
**Michael Barron** A.M.Inst.V. - Corfe Mullen, Dorset, England  
**George Binns** A.M.Inst.V. - Peterborough, Cambridgeshire, England  
**Adrian Campbell** A.M.Inst.V. - Market Rasen, Lincolnshire, England  
**Andrew Davey** A.M.Inst.V. - Athenry, Co Galway, Republic of Ireland  
**Dermot Flaherty** A.M.Inst.V. - Gort, Co Galway, Republic of Ireland  
**Shaun Foulds** A.M.Inst.V. - Loughborough, Leicestershire, England  
**Jim Gillmon** A.M.Inst.V. - Hounslow, Middlesex, England  
**Paul Hardy** A.M.Inst.V. - Barrow-upon-Humber, North Lincolnshire, England  
**Michael Haughey** A.M.Inst.V. - Armagh, Co Armagh, Northern Ireland  
**Peter Haylock** A.M.Inst.V. - Ipswich, Suffolk, England  
**Sean Kerins** A.M.Inst.V. - Castlebar, Co. Mayo, Republic of Ireland  
**Amanda Knaggs** A.M.Inst.V. - St Albans, Hertfordshire, England  
**Richard Laurence** A.M.Inst.V. - Barwick in Elmet, Leeds, England  
**Frank Macaulay** A.M.Inst.V. - Camden Town, London, England  
**Hannah Mackinlay** A.M.Inst.V. - Solihull, West Midlands, England  
**Sean McAuley** A.M.Inst.V. - Ballymena, Antrim, Northern Ireland  
**Ross MacLean** A.M.Inst.V. - Nairn, Inverness-shire, Scotland  
**Ben Marlow** A.M.Inst.V. - Maidenhead, Berkshire, England  
**Denis McCarthy** A.M.Inst.V. - Dripsey, Co Cork, Republic of Ireland  
**Steve Norman** A.M.Inst.V. - Caerphilly, Mid Glamorgan, Wales  
**John Peddie** A.M.Inst.V. - Frimley, Surrey, England  
**Trevor Ratcliffe** A.M.Inst.V. - Cambridge, Cambridgeshire, England  
**Graham Smith** A.M.Inst.V. - Southam, Warwickshire, England  
**Mark Smith** A.M.Inst.V. - Harrogate, North Yorkshire, England  
**John Tromans** A.M.Inst.V. - Halesowen, West Midlands, England

**Please note:** Newly accredited Associate Members will be published in Focus each month and will be accurate at time of publication. Intermediate lists of new Associate Members will be published on the IOV website from time to time.

Stuart Little is a director of KLA Film and Video Communication and Swanrose Video Training and Consultancy





# TOGS CORNER

By Philip Nash M.M.Inst.V., LMPA, LBIPP  
[www.nash.net](http://www.nash.net)

So at last I get some reaction! A whole hornet's nest worth judging by the comments I was reading in the forums. Once again, I implore you to actually read what I'm saying in these columns. All the old stereotypes and clichés - 'we know all about you arrogant photographers' - have been rearing their ugly heads. People, by their own admission, losing their temper over things that haven't actually been said.

One of the accusations was "What right does the photographer have to shoot the couple longer than us (videographers)?" Well none, obviously. If you bothered to read what I said, it was all about arranging your 'couple time' with the bride and groom before the day.



Photo courtesy of Philip Nash

If photographers do it and you don't, how are photographers at fault? Why shouldn't they be upset when you expect to use that hard won time for your shots? Most the time we don't mind because, frankly, we're used to it. The whole article was how to get the two disciplines working better together.

Although our jobs are different they have a great deal in common. We all work under great pressure to produce the best work of our lives every Friday, Saturday and Sunday. We all have to recognise we are just a small part in the best day

of a couple's life.

I suspect for every 'nightmare' photographer there's a videographer every bit as difficult. Let's put our energy into finding ways to work together. I know from the forums at least one member has and is reaping the rewards. Go on, Google your area for wedding photographers and give them a call. What have you got to lose?

Anything else might be construed as arrogance :-)

Moving on to other things, I have really enjoyed reading some of the members comments on the forums about how photographers may not be needed for much longer because of the quality of stills grabbed from the new generation of HD cameras.

Unless something radical has changed that I don't know about, the highest HD resolution we're likely to be shooting any time soon is 1080p. That means a highly compressed 1080x1920 pixel image. Whilst this represents a huge improvement over SD I don't think many photographers will be hanging up their cameras on the basis of a 2 megapixel screen grab. In fact, it's a good job I'm such an uncontroversial sort of chap. Otherwise I might be suggesting just the opposite.

I bought a Canon 5D MKII a few weeks ago and despite Canon's concerted efforts (manual controls crippled in firmware) the combination of fast prime lenses and a 35mm full frame sensor produce footage that is nothing short of sensational. It's a pig to use handheld but it's a game changer! ■



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# VIDEOSkills IN-DEPTH

The VideoSkills syllabus in greater detail - [www.videoskills.net](http://www.videoskills.net)

Part Four - Release Forms

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**Reading the current sections of the VideoSkills study material relating to rights, and release forms in general, it could easily be accused of being too simplistic. It basically states that if you want to exploit material you will always need release forms signed by those acting under your direction. This isn't always the case - but adopting this practice makes for good financial and professional sense.**

To encapsulate this subject into a few words was always going to be questionable exercise. There are simply too many variables. At the point you film material, of any kind or nature, you will not be aware of exactly where there may be income potential for this material when published in the future.

Over the next few issues I'm going to use some common scenarios to help you understand this complex issue. But let's kick off this month by attempting to simplify some basics first.

## What is a Release?

Unless it's contracted otherwise, a videographer will naturally own the copyright of their work. So, surely, if they own the material they can use it in any way they deem fit? The simple answer to this is "No". Under some circumstances, those appearing in the video will need to release their rights in order for the images to be published. By 'published' we mean to issue the images for sale, display or distribution to the public - be that on a website, as a released DVD, broadcast or on any other

platform or media.

Just to keep you on your toes there are, of course, some exceptions to this. If you're a video journalist or news cameramen, images published for news purposes, and which can be proven to be 'in the public interest', are free from this requirement.

The way these rights are released is by the subject signing a Release form. This is a very simple contract between the videographer and those appearing in the footage. The Release outlines the participant's agreement to how, where and when their images can be used - and details the remuneration or consideration for their performance or appearance. To become a binding agreement, there has to be some form of exchange between the parties - even if there is no actual monetary exchange.

These Release forms are usually recorded in writing - but it is increasingly common for the

subject to be recorded on camera reading out a pre-written script which releases their rights. Whilst this can still be considered as a legally binding Release, for filing purposes many videographers still prefer to use releases in the written form.

Though the responsibility for obtaining releases lies with the publisher (which might not necessarily be the videographer) they will normally be obtained by the videographer purely because it's most logical for it to be dealt with at the time of filming. This does not mean that you can't go back and obtain a Release later on - it's just more difficult.

## Scenarios

I'm going to try and keep it 'real' for you here and the scenarios will all start on familiar ground. When they drift off into unfamiliar ground it is done to help explain the principles as well as to reveal how infinitely variable each situation can be.

Regardless of the main themes of these scenarios, you should try and relate each of them to your own circumstances and areas of operation. Make no mistake - all videographers need to question whether their present practices in obtaining release rights are exposing them to possible litigation. More importantly, as demonstrated this month, restricting their ability to fully exploit and profit from their own copyrighted works. This matters to special interest producers, documentary makers and corporate videographers. As this month's scenario reveals - its also a very important issue for wedding/event film producers.

## Scenario 1

### The Perfect Wedding

It sounds unlikely, but you've filmed the perfect wedding. The location, the weather, the couple, the cars, your camerawork, etc. - it turns out the be best wedding day film you have ever produced.



The original purpose here is very simple - and if you only ever use the material within its original context, obtaining Release forms should not come into play. The footage will only ever be used for private consumption - and never be published as such - and you'll not be selling copies outside of the client's circle of friends and relatives.

We'll assume that your client has signed a contract, and within that contract there is a clause which states that you can make reasonable use of the material gathered at the wedding outside of the original purpose. 'Reasonable' use might include incorporating the material into your showreel. If you use the IOV's wedding contract, item 4.3 defines this even further...

*"We reserve the right after you have received your copy of the DVD, to show the disc or part of it to any prospective client who may wish to see a sample of our work, or to enter the disc into competitions or use extracts in our*

*showreel. We will not however release any part of your video for a public showing or broadcast without your prior written consent."*

If you do not use contracts, or your contract does not include something similar to this clause, regardless of how perfect the footage is you'll not be able to use it to demonstrate your work to others without the risk of falling foul of your client's rights.

It would be rare for your client to object to this kind of use - certainly before they've seen themselves on screen. At the time of booking their dream will be that their film will be the best film ever, and they'll hope its so good you'll want to use it to show off your services. After the event, when they see what the camera really sees, things might not be same. If you try and retrospectively get an agreement to this you might find an ego or two getting in your way.

The principle here is that the client's inclusion in the material might be construed as an endorsement to your services. Even if they didn't actually say on camera - "use XYZ Video because they are great" - it

would be implied, and you'd certainly be presenting them as 'satisfied customers' when used as part of your showreel, exhibition stand, website or any other promotional activity.

It's not inconceivable to imagine having created the perfect wedding film, with absolutely stunning footage, you subsequently discover that the bride is in fact 'Bridezilla' and you fall out over a minor dispute to a point where they would not recommend you. With the Release in place they couldn't stop you from using it in your showreel - even though you would probably think twice about reminding yourself how awkward clients can be - even the 'perfect' ones!

OK, the same client and the same wording on your contract, and some months later you get a corporate video commission to produce a video for a wedding insurance company and you decide that certain shots from this wedding would be great for the video. Would you have to go back to the client a renegotiate their release? Simple answer - "Yes". This use would be totally outside of what your client has agreed to.

This new release contract could obviously be addressed by an all-encompassing description of how you might exploit the material in the future. Here's just one example I picked up on the Internet...

*"to broadcast, exhibit, market, sell, and otherwise distribute, either in whole or in parts, and either alone or with other products, for commercial or non-commercial television or theatre, closed-circuit exhibition, home video distribution or any other purpose that Producer or its designees in their sole discretion may determine. This grant includes the right to use the Product for promoting or publicising any of the uses."*

I think you would probably find your clients objecting to this - and understandably so. But as was stated earlier, there is nothing stopping you retrospectively obtaining the release should such a opportunity arise. You might find that, presented with small token, your client would happily give you an extended release. You would then either licence the use of the material to your corporate

video client or sell it outright to them - but that's a subject for another article.

**The Point**

Dragging ourselves back to the real world now, picture how hard it would be to generate new business if you did not have samples of work to show potential clients. Or, you did have samples and used them without permission and had to look over your shoulder every time you were demonstrating your work at an exhibition or on your website.

These thoughts alone should demonstrate that releases are as important to wedding videographers as they are to those producing broadcast programmes or TV adverts. If you think there's potential for the wedding footage to be used beyond its normal scope (and that includes showreels, etc.), explain this carefully to your client and get their agreement to it in writing.

Next month, I'll be using other scenarios to clarify the subject further. ■

**Kevin Cook F.Inst.V.**

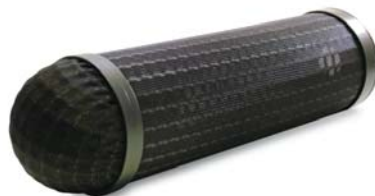
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# HD Storm

## Lightning-fast HD editing

A review by Philip Nash

Over the last few years a lot of us have made the move to HD acquisition. Initial offerings, like the ubiquitous Sony Z1, were tape-based, but it seems manufacturers and therefore we, are moving headlong towards solid-state media.

So shooting in HD is becoming easier and more affordable. But what about HD editing?

For all of you who remember the introduction of DV, the problems of editing this HD material will be all too familiar. The raw computing power needed to move those HD pixels and codecs around in real-time is only just becoming available, and then only at considerable cost. The MPEG-2 and 4 HD variants that most camcorders

use are optimised for squeezing the most quality in to the smallest space by exploiting advanced 'temporal' compression. The problem comes in editing, when you need fast and easy access to individual frames. In a few years time we'll be editing 1080p on our phones, but until then we need to convert the HD from our camcorders to an easier to edit 'intra-format'.

Most HD NLE platforms support this workflow and Grass Valley has its own, called 'Canopus HQ'. The raw footage is typically batch converted after ingest and the edit can commence with real-time effects and a decent number of simultaneous streams on the timeline.

Once the edit is complete the material can be exported to just about any format you're likely to need. What makes this possible is the extremely high quality of the intra-formats. They take more disk space but are much more NLE and PC efficient and, best of all, little discernable quality is lost in the conversion.

Apple has taken the 'good-enough' preview quality approach for its products and, considering the number of Final Cut users out there, 'good-enough' it must be for many. However, once you've experienced full quality and no-render timeline editing it's hard to go back. This single feature has converted many to the PC as an edit platform.

suit your needs and the product we're looking at here, the HDSTORM, works especially well for those shooting on tape.

The HDStorm is a PCI-x1 standard card. These cards fit in to the small x1 specific slot on most modern motherboards. They should not to be confused with the much longer PCI or PCI x16 slots with which most readers will be accustomed. The hardware comes complete with a full copy of the outstanding EDIUS 5 NLE program, reviewed by Brett Allen in March's issue of Focus.

The HDSTORM offers three main functions. It converts, via its HDMI input, the HD output of



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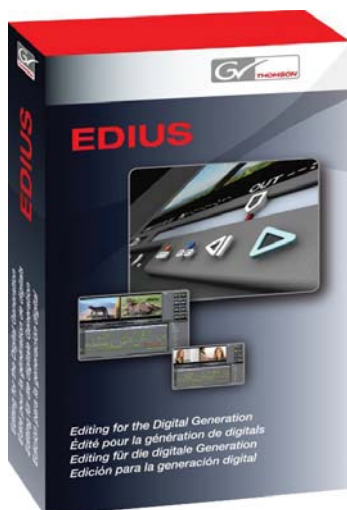
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### HD Storm Introduction

Grass Valley's second generation HD hardware, based on its EDIUS platform is very well aligned to the realities of a typical work flow. You can combine their products to best



any camcorder or player to the HQ format in real-time – a major time saver. Secondly, it gives a full resolution HD preview from the timeline via its HDMI output and, finally, (if you purchase the slightly more expensive plus version) you get analogue composite, S-Video and component inputs and outputs on an expansion panel.

This panel - STORMBAY - sits in a spare drive bay in your PC and gives front panel access to your I/O.



## Installation

I set about installing the card and bay into a Dell Optiplex PC. This was straightforward with a jumper cable going from the card to the CD audio input on the motherboard and a ribbon cable to the I/O bay. Three-minutes later I was putting the case back on the PC and rebooting.

I'm pleased to say everything started as expected and, after an uneventful software install (drivers, EDIUS 5 and the included third-party

plug-ins) I was opening an existing EDIUS 4 project and editing with full quality preview on my HDMI 1920x1080 monitor. The Canopus HQ format produces images identical to the originals. If there is a difference - I certainly couldn't see it. Best of all, it greatly speeds up editing, relieving a lot of AVCHD 'heavy lifting' from your PC's CPU.

## And More

Grass Valley also produce HDSTORM's little brother, the HDSPARK. It offers the same HDMI timeline output as the HDSTORM but no input (other than through file transfer). For those shooting to memory card the HDSpark may be a better fit, but for those ingesting from tape, getting the HQ format files in real-time could be a major time saver.

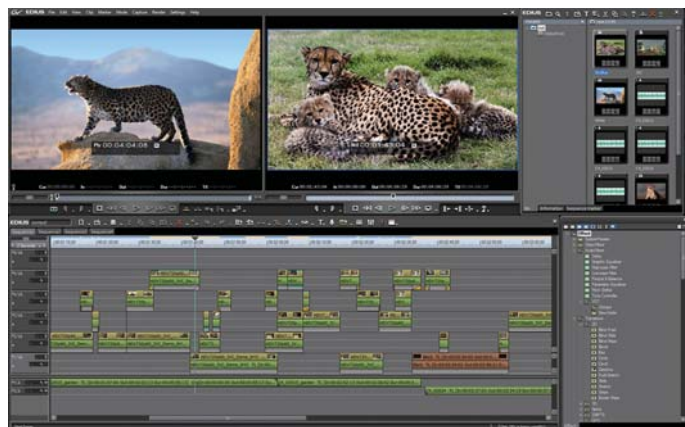
In the next few months I shall be reviewing the HDSPARK and another very interesting Grass Valley product, the FIRECODER Blu. It promises faster than real-time hardware assisted compression, producing Blu-ray ready files and direct burning to Blu-ray disc straight from the timeline in EDIUS 5.1. ■

Philip Nash

M.M.Inst.V., LMPA, LBIPP

**Notes:** More details on the HDSTORM, HDSPARK and FIRECODER products are available from the Grass Valley website - [www.grassvalley.com/edius](http://www.grassvalley.com/edius)

**Editors Note:** Extensive guides on editing HD, as well as detailed information on various NLE packages can be found on DVC's website - [www.dvc.uk.com](http://www.dvc.uk.com). DVC also produce training DVDs on the Edius platform.



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# Adaptimax

A review of the Nikon-to-EX3 Lens adaptor by Ian Kelso



**The Sony XDCAM-EX High Definition PMW-EX3 is a camcorder which uses 1/2" CMOS sensors to record onto solid state SxS professional memory cards. It comes fitted with a Fujinon VCL-614B2X (5.8mm to 81.2mm) 14x zoom lens. This is the same lens as the fixed lens on the EX1, but this one is interchangeable using the camera's new and unique EX mount.**

The only other lens available at the time of writing is an 8x wide-angle zoom, also from Fujinon, the XS8X4AS-XB8 (4-32mm). To get over this, the camera comes supplied with an adaptor to allow the fitting of 1/2" Sony hotshoe-type video zoom lenses – other lenses will be more difficult as there is no lens connector on the camera body.

## Adaptimax!

So, while the 14x factory-fitted zoom lens has a very useful range, it isn't what you'd call 'telephoto' and even though I haven't had the camera very long, I have run up against the lack of zoom on a couple of occasions during test shoots.

Enter the Adaptimax - which was offered up for review on the IOV members online forums by its designer and manufacturer (and recently joined IOV member), Steve Shovlar.

The adaptor consists of a well engineered, chunky piece of aluminium, finely milled into shape and anodised in an attractive red colour, and featuring a guide pin on the inner face to mate easily into the camera body. The outer face has a genuine Nikon female bayonet ring with a small spring clip to



allow the 35mm SLR lens to snap into place and be released.

And that's it. Nothing else. And certainly no optics. Those wanting a '35mm' adaptor for that cinema depth-of-field look will have to pay a lot more and for a different product.

However, this adaptor does have a certain ability which is what I particularly wanted it for. The magnification factor of 5.4 times makes it ideal to use my Nikon 35mm stills camera lenses as telephoto supplements to the standard Fujinon lens. This is useful for when hiring a proper half-inch telephoto zoom is impractical or outside of the budget or, more likely, when you're on a shoot and there is that extra shot that would be so good to get if only you could zoom a little bit more!

It works that way because

the image projected by the lens is much larger than the half-inch sensor of the EX3, so it only records the middle portion and therefore the image is magnified. This is the same reason that full Nikon lenses have a magnification factor when used on their DX format cameras.

Speaking of which, I have a full set of Canon FD primes (adaptor anyone?) but my Nikon lenses are the result of having gone digital some years ago now with a D70, fitted with a 18-70mm AF-S NIKKOR DX lens. It is important to note that this lens cannot be used with the Adaptimax because, in common with many modern lenses, it has no manually adjustable aperture ring (Steve tells me they are working on a version which will get over this problem, available soon). I did manage to borrow a 35-70mm AF NIKKOR of the same type as my AF NIKKOR 70-300 Zoom, with the small auto/manual switch above the aperture ring.

The Adaptimax fits the camera body easily, cleanly and with a professional feel. The

unlikeliest looking part is the Nikon spring clip which rattles until a lens is attached but with the characteristic Nikon 'click' it feels very snug when one is fitted.

## In Use

The first time I used the Adaptimax I suddenly realised how many of the features fitted to a standard video lens we have come to take for granted. I was expecting to have to use the aperture ring to set the exposure manually and to focus, of course. It was a shock to have to think about how to switch the camera to record though (of course the answer is the button on the handle, although you could always use the wonderfully named 'remote commander')

Exposure metering was by the usual means – zebras, histogram and eye, but another feature we are all used to is the constantly variable aperture ring, whereas the Nikons have definite 'click' stops at each full f-number. However, half-stop exposures are possible by carefully parking the ring midway between clicks on these particular lenses.

Focusing was of particular interest with my long zoom lens – I was never fully confident of the 'zoom in-focus-zoom out' focus method – I always felt I needed to tweak it slightly. I think this is probably due to the magnification factor – zoom lenses are designed with the full use of the projected image in mind. Using a small part of the image of a 300mm zoom, which is always going to be less crisp than a prime lens, is probably placing demands on the lens design that it could never meet for absolutely critical work.



Another factor is that both of the exclusive Fujinons make use of the electronics in the camera to negate chromatic aberration, other lenses do not and tests with the shorter Nikon Zoom bore this out.

A thing to bear in mind is that when using a very long lens, (the equivalent, in my case, of a 300 x 5.4 = 1620mm), on the side of a busy road, with a stiff breeze blowing, the image will shake if you are not using a very good tripod (the factory-fitted tripod bush on the EX3 is fairly flimsy and screwed into a plastic body, giving rise to a fine jitter which I couldn't explain in some of my test images until I discovered that there are several after-market plates available for stiffening the EX3 on a tripod to solve this very problem).

## Image Quality

When judging video image quality as still images, it is easy to forget that movement is what it is all about and with it motion blur. I don't believe that web clips, short of massive, full-resolution downloads, can tell the full story either.

The test pictures are from the second test I did – with the camera on factory settings, and 1080p25 (for cleaner stills) and taken in the late afternoon. They are unexciting in content, (apart from the heat shimmer in the very long shots), but I wanted to test two things - firstly the magnification possible at different zoom settings and, secondly, whether my Nikon zooms were a good enough compromise for those exceptional telephoto shots (or even up to a wildlife project I've been thinking about). Pictures

are still frames exports from Sony's Clip Browser software.

The first thing to note is the huge magnifications possible with a lens costing thousands of pounds less than a dedicated video lens. The bus stop sign, practically invisible in the (EX3 lens) full wide shot is perfectly readable despite minor shake at 300mm (or 1620mm!) on the Nikon.

The second thing to note is that the 70mm Nikon is very close to the 81.2mm on the EX3 lens so there is little advantage in using anything shorter. The Fujinon lens on the EX3 is of a type and cost which often come in for some flak, but actually it is quite good.

The third thing to note is that although there is a slight apparent softness on the stills, the contrast and colour are good, and the sharpness of the

moving pictures is more than acceptable for most purposes.

## Conclusion

Nothing I have said about the way of working with the Adaptimax detracts from the product itself. Nor any caveats about the quality of my particular test lenses (image quality with my lenses will be improved, I'm sure, when I get a better solution to the tripod mount, and I will also look into some better quality zooms or primes).

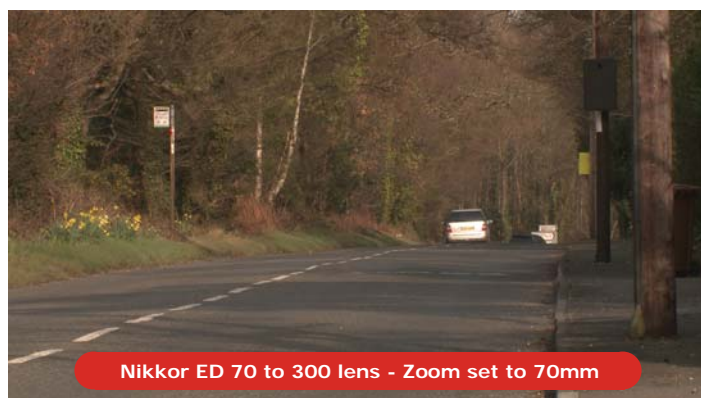
The Adaptimax is well made and does exactly what it sets out to do – it allows you to use very much cheaper 35mm SLR lenses on your EX3 – and this it does very well. ■

Ian Kelso

**Notes:** Details are available from [www.cameraadaptors.com](http://www.cameraadaptors.com)



EX3 Standard lens - Zoom set to full wide



Nikkor ED 70 to 300 lens - Zoom set to 70mm



EX3 Standard lens - Zoom set to 100% (81.2mm)



Nikkor ED 70 to 300 lens - Zoom set to 200mm



AF Nikkor 35 to 70 - Zoom set to 70mm



Nikkor ED 70 to 300 lens - Zoom set to 300mm



# TALK is cheap

Chris North reviews ProSoft Digital's prompter software  
**PLUS - Details on a special deal for IOV Members!!!**



**We are all familiar with the concept of teleprompters or autocues - they are used in TV production all the time, both in the studio and on location. Why? Because they do two things. They ensure that the presenters do not forget their lines or go off topic, and they help to keep programmes running to time.**

So why would you need a teleprompter? You may need to do a piece to camera as part of an assignment or you may need to film someone who wishes to address their employees direct to camera rather than via an interview. But teleprompters are very expensive aren't they? Well, not necessarily - it depends on what you want and how you need to operate.

## Autocue Systems

There are two ways of providing prompts for people speaking to camera. The professional way is to play the text as a rolling script which is reflected through a 30% or 40% reflective mirror placed in front of the camera lens at 45 degrees. This allows the presenter to look directly at the camera lens as the script is read.

The kit to do this is fairly expensive - and you should expect to pay around £1,500 for a basic hardware unit to run from your laptop. The font has to be reversed and the software presents the text from right to left as opposed to left to right.

The other method is to place the prompt - your laptop or a small LCD monitor - next to the lens and as close as possible to it, so that the presenter's eyes are almost looking at the lens. This avoids having a mirror and shade unit attached to the front of the camera - but in order to create the illusion that your presenter is actually looking into the lens they need to stand about 3-metres away, whereas with the mirror set up they can be much closer.

The cost, however, is much less because you only need the software and the text does not have to be reversed. Prices range from about £40 to £200, or so. You can even pick up some basic free software from the internet, but for £39 you can buy the ProSoft Tele-Prompt package, which has been developed in the UK by enthusiasts. It will not cause your computer to crash and has some useful additional features.

## ProSoft's Tele-Prompt

The Standard Tele-Prompt software from ProSoft Digital is intended to be read from a laptop or monitor next to the lens - the laptop is usually placed directly below the lens with the top of the screen almost touching the lens barrel. The text scrolls up the screen at a speed to suit your presentation. And, of course, the text is the normal way round.

One of the novel features of ProSoft's system is that the Tele-Prompt software also allows you to record your narration of the scrolling script as an audio file, which is synchronised with the scrolling text and with the text start and pause controls. So you can produce an audio track to a precise time since you are driven by the speed of the scrolling text. You can, if you wish, vary the speed of the scroll as you read by using dedicated keyboard controls. The Escape key starts and stops the scroll (and audio recorder if in sync mode) and the F1 and F2 keys slow down or speed up the scroll speed as you read.

From a practical point of view, I found that it was easier to run the scroll slightly (very slightly) faster than my reading speed and then pause it occasionally to allow me to pace the presentation and provide emphasis in a more natural way.

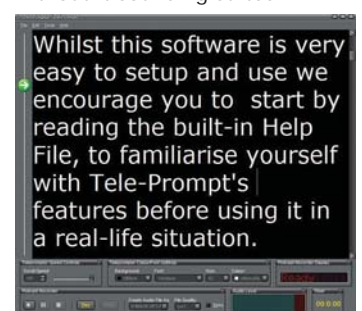
There are also dedicated optional foot switches if you need to be away from the keyboard, as well as a small hand held push button unit, which enables the presenter to take control of the prompter on location in front of the camera. The handheld control should enable you to give a very relaxed and professional performance without it being evident that you are reading a script. If you do not have one of these optional control units you could perhaps get by with a



wireless keyboard which would allow a degree of remote operation from a desk.

To get a really slick and natural-sounding presentation you may need to set out your script with blank lines or indents to give you time to breathe and read naturally - unless you have a dedicated person to control the prompter scroll speed as you read. The prompter should be your slave - you should not be dictated to by the machine. You need to have several practice reads to get the speed and pace right for the item and your own style.

To be convincing you need to hone your scriptwriting skills and write for the spoken voice. Script writing takes practice and a good ear. If you speak a text intended to be read rather than spoken it will sound very stilted and artificial. Also, beware of allowing someone not practised in autocue reading to use a teleprompter, because few people can read an autocue without it sounding stilted.



## Features

ProSoft has designed a very professional-looking interface. It is gun metal grey with neat buttons and has seven dockable control/meter panels which can be moved around or hidden from view - so if you are using the prompter for a production you can hide the unnecessary panels.

Basically, you can select any font on your computer and any background colour for your prompter screen. You can select any font size up to 72pt and type directly into the prompter screen. If you wish to have a particular format, or use different fonts, sizes and colours in the same script you can type into Wordpad and just paste your formatted text into the prompter and the format will be retained. You can then save the formatted text from the prompter and the saved file will then retain the format when it is next opened. This is very useful if you have more than one presenter since you can give each a different colour or font style on the same screen.

Saving directly from the Scroll Screen in Tele-Prompt's own script format (.tpf) enables you to click on a Tele-Prompt script file in your Windows directory and the file will automatically open the Tele-Prompter ready for you to use. But beware, if you change the font size using the prompter screen font size control, all the formatting is lost. The next version (2.3) should allow you to format text directly in the prompter screen.

The key to using any prompter is the ability to control the scroll speed - and in this program you have a smooth speed range of 0 to 100 - although the speed increases noticeably between 85 and 86 because of the way the scrolling works. In practice, this is not a problem since you can select a font size and screen width or introduce blank lines to get the read speed you require.

In order to keep your eye-line as close as possible to the axis of the camera lens you need to read the text near the top of the scrolling screen. There is a user-positionable marker arrow in the margin to help you set this up when you do your test run. When you do a take you can keep your eye-line on the marker line by pausing or changing the scroll speed as you read. You also need to keep the width of the scroll screen fairly narrow so that your eyes cannot be seen scanning across the text. I have found that 42pt text on a screen

16-20 lower case characters wide gives the best results and this gives about the same number of words per line as used in broadcasting. If the font is too large it will not scroll fast enough on a narrow scroll screen. You can also reset your screen



resolution to make the lettering larger - 1024 x 768 is recommended but you can select a lower resolution to make your fonts look bigger. It is up to you to choose the font size and screen width to suit your screen size/resolution and reading distance.

## Audio Features

It is useful to be able to use this program to record your script as you read. When the 'sync' button is checked, the recorder will pause and restart if you pause and restart the scroll. Why is this useful? Well, it gives you the opportunity to rehearse your script, listen to your presentation and adjust the script and timing and hone your performance directly from your laptop - so when you (or your presenter) get in front of the camera for a take you know exactly what you will sound like and how long the piece will run - and you will be familiar with the scrolling text layout.

The recording function is also useful for recording timed narration to drop into your video timeline. And if you are into presentation you can do precisely timed radio ads, etc. - or even podcasts if you are so inclined.

Audio levels have to be set up in Windows - and there are screen shots and detailed explanations to tell you how to do this for both XP and Vista if you are unsure. There is also a timer and a level meter on screen so you can see if your levels are not right. One slight quirk is that you must select your audio file destination location in your Windows directory from the program's audio control panel and click

'Save' before you start your recording. You cannot do this afterwards as you are able to do in an ordinary recording program.

## Help and Feedback

One of the great things about a locally produced product is that you can speak to the developers, and ProSoft are very approachable. They actively encourage feedback from users which they take on board in developing and refining their software. Their website contains very clear instructions on how to set up and use the prompter software and an external sound card (audio interface/pre amp) so that you can record top quality sound if you wish to produce podcasts or timed narration. They also provide dedicated members' support.

## Conclusions

This is a really nice little program - well laid out and easy to use. You will need to practice a little to produce natural and relaxed presentations direct to camera - but that is more to do with artistry than the Tele-Prompt program. With a normal on-line price of £39 for the Standard version this is a very affordable way to test out the usefulness of a teleprompter for your work.

You are allowed to install the software on up to three computers so you can have it on your desktop and two laptops on location. There is also a special

deal for IOV Members (see the notes section) and you will shortly be able to upgrade to the Professional version, which is being developed as a result of feedback from professional users - again with an IOV discount.

You can try out a limited functionality version of the Standard program free by downloading the LE version from their web site [www.tele-prompt.com](http://www.tele-prompt.com) - it has all the features of the Standard version but the amount of text is limited and the audio will only record for 30-seconds in the trial version. Also, the prompter screen size is fixed and you cannot move the control panels - but apart from that it has all the functionality of the full version for you to try. If you have not used a teleprompter before then give it a go - it could save you a lot of time, frustration and retakes! ■

Chris North, M.M.Inst.V

**Notes:** You will need something to support your laptop or screen next to the camera. Although the current version of Tele-Prompter does not produce 'mirrored' text, you can still get the feel of a professional in-line prompter by setting up a mirror and glass to reflect the text in front of your lens.

**Special Discount:** A 25% IOV discount is available on the full standard version until the end of May 2009 (£29 instead of £39). Visit - [www.tele-prompt.com/iov](http://www.tele-prompt.com/iov)



# UPDATE

## A short film in the making

# JULIETTE

By Roddy McMillan

In November 2008, Focus magazine ran an article about a joint venture to make a short Vampire film. IOV members with a shared interest for making a short film got together and planned out how they would approach a small zero-budget production that would run for approximately 15-20 minutes. Just to catch up on that article, a script was found from Canadian-born author, MJ Gardner, and plans were then put in place for the logistics of such an operation. It wasn't long before the local media found out and ran articles along with radio broadcast generating local interest in the project.

Utilising the manpower and equipment from several companies owned by IOV members, the storyboard and planning for 'Juliette' started to take shape. The original script was changed in a few areas to accommodate filming and a slight change was made to reinforce

part of the story. Dates were finalised to begin shooting in October 2008 at the first location and many arrangements were made for actors, makeup, props, etc.

The time came and we all arrived on a cold day at the first location, an old barn housing a 1920s Vauxhall car. The barn was covered in rat and pigeon poo, adding to the atmosphere of a derelict barn in the middle of nowhere.

Out came all the extensions, lights, crane, fog machine, coffin and the makeup artist went to town on our Vampire, Kerry Sutton. Once we had got all the establishing shots, and hoisted the coffin to the second floor, we began filming the scene where Kerry is awakened by a noise in the barn. The hours passed by very fast and what was scheduled to be a two-hour shoot turned into more like a five-hour shoot that ended with the sun retreating behind the local Lincolnshire fields. By the time all the kit was packed away it was



dark as we all returned home. The editing was performed virtually immediately and a taster was put online for those involved only. The feedback was one of sheer delight as the phone rang constantly; we were inundated with positive comments and a few suggestions for the edit. The summary of which was a great success, and our first foot on the ladder to completing the movie short.

### Scene 2 - Take 1

We decided to try and get the next scene filmed in 2008 before winter was in full swing and started to make arrangements. Unfortunately, the outcome of that shoot was under par for several reasons. Our cast member for the character Emily showed little or no acting ability, which lowered the tone considerably and was noticed by all.

Sound was being gathered separately with one mic on a boom pole and as the sensitivity was very high certain noises from the boom pole were picked up - especially as it was moved

repeatedly back and forth between the two actors. There were at least two occasions when the mic didn't arrive in time for the line and resulted in low distance sound from that actress. We did fudge this in post with a filter for rogue sound and slight volume increases for the distant audio, but we were all agreed we could get this better in future.

The lighting for the scene, whilst good, was blown out as an actress went near a light at the end of a scene and a few reflections were spotted in the mirrors and pictures on the room's walls. As one of our members was late arriving we didn't have a proper person on the VT unit monitoring all cameras for frame, white balance and filming kit in shot. The results were several shots with light holders, mic boom shadows and other camera kit and cables in shot on the floor. Again, as we were filming in HD we had the ability to alter the frame, resize and/or reposition to ensure kit in shot never appeared, but generally this meant losing the good framing and the HD quality we were after.





## Scene 2 - Take 2

So it was back to the drawing board - only this time armed with what we had learned from the previous shoot. We are all new to this and I think I can speak for all when I say, in a strange sort of way, I'm glad things went wrong on the first pub shoot because it resulted in hands-on experience and learning the hard way. There have been so many things learned by this trial and error process that I don't think there is any doubt in all our minds, that when we finalise filming on this project we will all have learned many things through experience that will hopefully benefit us in our future filming work.

Several members of the group suggested the idea of a re-shoot and I was reluctant to agree knowing these people are coming from far and wide to do this and wasted time isn't something I wanted on my conscience. However, the support was fantastic and all were eager to re-shoot and do a better job using what we had learned as positive experience. I must admit I felt quite proud at the professionalism shown. I wasn't the only person with a desire for the project to succeed - it was actually emanating from the group and so we moved forwards with our newly gained experiences and made arrangements for the re-shoot.

## Getting back On Set

We recast Emily's part with a more accomplished actress and decided to change wardrobe on our vampire. Her initial costume was gothic and 'vampy' but a little dated for the 21st century so we decided to change it to a more modern feel with leather trousers and leather trench coat and a more modern styled top with gothic sleeves. I was immediately impressed with the look knowing it will be received better on film than the older costume.

We scheduled a filming date and made sure we had more setting up time, less people on

set allowing more movement and freedom whilst filming. Filming commenced and was interrupted by a small buffet laid on by the wife to feed the over-travelled and salivating crew and actors. We started to run out of time at the end, but I was sure of what I needed for the final sequence at the end of the pub scene so we did this quite fast - but it worked. We returned home and a multicam edit was performed over the following days and an online version made available.

People rang and we had a buzz again. Yes, it was better video; yes, it was better audio and lighting; and, yes, the acting was superior compared to the previous actor. We were back on track and after a few tweaks to the edit were all quite happy. Our taste buds had been satisfied again with what I am proud to call - quality footage.

## Right Now

So this bring us to today. We are now in full-swing planning for the street scene which will be filmed over two shoots - one with crane and car mounts and one for the acting scenes and montage sequence as the girls head for the vampires lair through Victorian cobbled streets. All the crew have been fantastic and I believe we're set for better footage, sound and lighting for the future sets.

We will no doubt keep you informed again after the street scene is completed and, hopefully, will have secured the rights to use some very special music from some American composers that suits the project perfectly. ■

**Roddy McMillan A.M.Inst.V.**

**Notes:** All who are interested in what is going on visit [www.sinvision.co.uk/Juliette/Juliette.html](http://www.sinvision.co.uk/Juliette/Juliette.html). Please feel free to register on the forum and post comments.

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# Audio File

Phil Janvier's regular column on all things audio



In issue 161 (June 2008) I described the start of my journey into the world of Dolby Digital Surround Sound. I discovered that if you carefully read the small print concerning Dolby Digital 5.1 Creator you will find that the technology is not intended for use in content creation for commercial or broadcast distribution, or content that displays Dolby trademarks and logos. Only "Approved Dolby Digital Professional Encoders" may be used for content that is commercially distributed or carries the Dolby Digital trademark and logo.

So from the outset it was quite clear - if you wish to use Dolby trademarks to indicate that your recorded audio content has been encoded with Dolby technologies, or you would like to use Dolby trailers at the beginning of broadcasts, games, and video programmes, you must complete a Trademark Agreement. I left the last article at the point of attempting to become an officially registered Dolby Digital user.

## The Agreement

Within a few days of starting the on-line process I received, FedEx'ed from Dolby Laboratories Inc. in San Francisco, a covering letter and two copies of the Trademark License Agreement. This agreement, when fully executed, authorises the me, the licensee, to use the Dolby Digital trademark on media content, which has been coded with Dolby Digital. The agreement was signed and returned within the 45-days required and Dolby quickly processed the agreement and sent me what they call 'Deliverables' via email.

It is worth noting that Dolby, as a licensor of trademarks, is required to check the quality of products bearing their trademarks and to verify proper trademark usage. Therefore, they require a sample of a finished product sent to them with the packaging for evaluation within 90-days of their letter. Test samples are acceptable, but

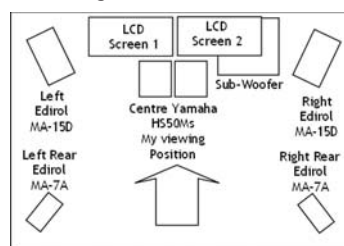
only if they are manufactured using the same processes and equipment as the product, which will eventually be distributed to the public. I completed the Trademark License Agreement and posted it to Dolby in May 2008. Then using the AC3 Pro encoder embedded within Sony Vegas Pro 8, I finally got to grips with the software enough to send to Dolby a professional sample within the 90-days deadline!

## Dolby Digital Surround Software Encoding

To make life easy I chose to use a test sample from my movie 'The Empty Photograph' and I re-encoded it in Sony Vegas Pro 8, which is the software I use for producing digital surround sound and is also on the PC on which I will eventually produce DVDs that will be distributed to the public.

The next stage was to make sure that my studio had a full surround monitor system built in. As I have always worked in stereo before I was dreading this as it meant playing with the wire looms at the rear of my edit suite. However, it was a simple rewiring process consisting of connecting the monitor speakers and a subwoofer to the sound card. As the monitor speakers and subwoofer are of the active format and self-powered this was a doddle.

I already own the Edirol MA-7As and MA-15Ds and the Yamaha HS50Ms monitor speakers and I also own a Sony SA-WM20 Active Subwoofer (not a professional monitor version - my limited budget had run out!) so all that was left to do was make sure that they were placed for their optimum performance as in diagram below.



I know that it is recommended that you use the same make all around your surround sound set up but this works for me.

The encoding in Sony Vegas Pro 8 was obvious and intuitive and very quickly I had assembled the layers of sound required and placed them in the 5.1 mix. The project was then rendered as an AC3 mix and on play back it worked. I repeated the exercise for all the scenes I was planning to include in my sample DVD and then mastered a DVD.

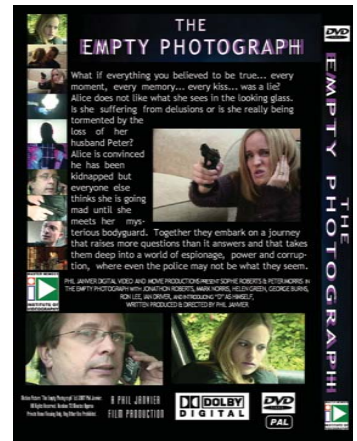
## Dolby Digital Trademarks and Fonts

As promised, the Dolby Digital logo was provided to me via an attachment to an email - which also included a Ddicon True Type font for the use on DVD covers and disks to indicate the sound mode.

Key	Icon	Sound Mode
a		1/0 mono
b		2/0 stereo
c		2/0 Dolby Surround (obsolete)
d		2/2 "Quad"
e		2/0 Dolby Surround
f		3/1 or 4.0
g		3/2 or 5.0
h		2/0 Dolby Pro Logic II Surround
k		2/2.1 or 4.1
m		3/1.1 or 4.1 Surround
n		3/2.1 or 5.1 Surround
o		5.0 Dolby Digital EX
p		5.1 Dolby Digital EX
q		6.1 Discrete

I then produced a sample cover using the logo and DVD was despatched to Dolby by special delivery.

I heard nothing for ages. After a suitable period I enquired after its progress and I received an email on 28th October 2008 informing that they had received it and that they had accepted it - even though I had made a mistake! Having read the instructions somehow I had missed off the trademark acknowledgement, and my cover should have had "Dolby and the double-D symbol are trademarks of Dolby Laboratories" printed next to the Dolby Digital logo. It was not that was the reason for the delay, that was simply down



to the sheer quantity of applications that Dolby get every month. Anyway, Lizbeth Pastora at Dolby was incredibly helpful and confirmed my DVD met the necessary standards and that she would chase up my application.



Dolby and the double-D symbol are trademarks of Dolby Laboratories

There then followed a further wait - but whenever I chased the agreement up I would get an email update from Lizbeth letting me know that I was not forgotten. I finally received a fully-executed original trademark license agreement in the middle of February 2009 and I am delighted that I now can use Dolby Digital surround sound in my productions.

## Conclusion

If you would like to use Dolby Digital surround sound in your productions then you are going to have to follow the path that I have described. Please don't be put off by my ramblings, the process is easy. Dolby are a delight to work with and the process is free - if a little slow! ■

Phil Janvier M.M.Inst.V

**Notes:** I would like to express my thanks to Lizbeth Pastora, Media Sample Analyst, Dolby Laboratories, Inc. for the friendly, but professional, help she gave me in arranging this trademark agreement.

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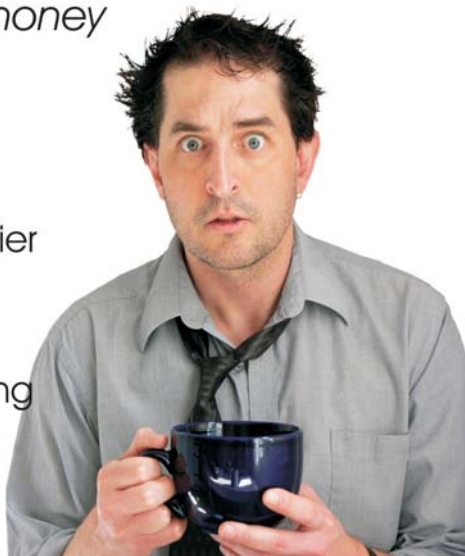


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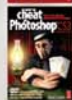
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3 Woden Court, Park, Saxon Business Park,  
Hanbury Road, Bromsgrove,  
Worcestershire B60 4AD  
Tel: 01527 880051  
Email: sales@totalaudio.co.uk  
Web: www.totalaudio.co.uk

## Recordable Media - CD / DVD / Tape

### APR Media

Media House, Unit 18 Rylands Industrial Estate,  
Bagley Road, Wellington, Somerset TA21 9PZ  
Tel: 0870 803 5521  
Email: sales@aprmedia.com  
Web: www.aprmedia.com

### Multi Media Replication Ltd

Unit 4, Balksbury Estate, Upper Clatford,  
Andover, Hampshire SP11 7LW  
Tel: 01264 336330  
Email: info@replication.com  
Web: www.replication.com

### MVS Video

Alkham Valley Road, Folkestone, Kent CT18 7EH  
Tel: 01303 891468  
Email: sales@mvsvideo.com  
Web: www.mvsvideo.com

### Penridge Multi-Media

The Barn, Rashwood Meadow, Droitwich Spa,  
Worcestershire WR9 0BS  
Tel: 01527 861911  
Email: sales@penridge.com  
Web: www.penridge.com

## Studio Lighting Design

### LCC Photon Technik

Watt House, Pibrigh Rd, Normandy,  
Surrey GU3 2AG  
Tel: 01483 813814 Fax: 01483 811668  
Email: info@lcc-lighting.co.uk  
Web: www.lcc-lighting.co.uk

### Photon Beard Ltd

Unit K3, Cherry Court Way, Stanbridge Road,  
Leighton Buzzard, Bedfordshire LU7 4UH  
Tel: 01525 850911  
Email: info@photonbeard.com  
Web: www.photonbeard.com

## Teleprompting

### PortaPrompt

Lane End Road, Sands, High Wycombe,  
Buckinghamshire HP12 4JQ  
Tel: 01494 450414  
Email: sales@portaprompt.co.uk  
Web: www.portaprompt.co.uk

### Prompter People Europe

Unit 1E, MK:One Business Centre, First  
Avenue, Bletchley, Milton Keynes MK1 1DW  
Tel: 01908 637527 Fax: 01908 722473  
Email: liggins@prompterpeople.co.uk  
Web: www.prompterpeople.co.uk

## Test Equipment

### Teletest

4 Shelley Road, Bournemouth, Dorset BH1 4HY  
Tel: 01202 646100  
Fax: 01202 646101  
Email: sales-uk@teletest.net  
Web: www.teletest.co.uk

## Tripods & Camera Supports

### CKE Distribution

Crown House, John Street, Shipley,  
West Yorkshire BD18 3HU  
Tel: 01274 533996  
Email: sales@cke.co.uk  
Web: www.cke.co.uk

### Ianiru UK (Libec)

Unit 19, Walkers Road, Manorside Industrial  
Estate, Redditch, Worcestershire B98 9HE  
Tel: 01527 596955 Fax: 01527 596788  
Email: info@ianirouk.com  
Web: www.ianirodirect.com

### Louma UK

Tel: 020 8959 3082  
Email: info@louma.co.uk  
Web: www.verycam.com

### Ortus Media Ltd

9 Langley Park, Waterside Drive, Langley,  
Berkshire SL3 6EZ  
Tel: 01753 593724 Fax: 01753 595104  
Email: info@ortus.tv  
Web: www.ortus.tv

### Vinten

Camera Dynamics Ltd, Western Way, Bury St  
Edmunds, Suffolk IP33 3TB  
Tel: 01264 752121  
Web: www.vinten.com

## Video Accessories

### Composite Video Ltd

Unit 15, Liongate Enterprise Park, 80 Morden  
Road, Mitcham, Surrey CR4 4NY  
Tel: 020 8687 9700  
Email: sales@compositevideo.co.uk  
Web: www.compositevideo.co.uk

### DVStuff

PO Box 389, Maulden,  
Bedfordshire MK45 2WG  
Tel: 01525 406886  
Email: shopping@dvstuff.co.uk  
Web: www.dvstuff.co.uk

### Keene Electronics

Old Hall, Unit 9, Mills Bus. Pk, Station Road,  
Little Eaton, Derby DE21 5DN  
Tel: 01332 830550  
Email: sales@keene.co.uk  
Web: www.keene.co.uk

### MVS Video

Alkham Valley Road, Folkestone, Kent CT18 7EH  
Tel: 01303 891468  
Email: sales@mvsvideo.com  
Web: www.mvsvideo.com

### Teletest

4 Shelley Road, Bournemouth, Dorset BH1 4HY  
Tel: 01202 646100  
Fax: 01202 646101  
Email: sales-uk@teletest.net  
Web: www.teletest.co.uk

## Video Manufacturers

### Edirol Europe Ltd

Studio 3.4, 114 Power Road, London W4 5PY  
Tel: 0870 350 1515  
Email: info@edirol.co.uk  
Web: www.edirol.co.uk

### JVC Professional Europe

JVC House, JVC Business Park, 12 Priestley  
Way, London NW2 7BA  
Tel: 020 8208 6200  
Email: sales@jvcpro.co.uk  
Web: www.jvcpro.co.uk

### Panasonic Business Systems

Panasonic House, Willoughby Road, Bracknell,  
Berkshire RG12 8FP  
Tel: 01344 853855  
Fax: 01344 853847  
Email: enquiries@panasonic-pbe.co.uk  
Web: www.panasonic-broadcast.com

### Sony Broadcast & Professional UK

The Heights, Brooklands, Weybridge,  
Surrey KT13 0XW  
Tel: 01932 816275  
Web: www.sonybiz.net

### TV One Limited

Unit V, Continental Approach, Westwood  
Industrial Estate, Margate, Kent CT9 4JG  
Tel: 01843 873300  
Email: sales@tvone.com  
Web: www.tvone.co.uk

## Voiceover Services

### Colin Days Overnight Voiceovers

The Old Rectory, Ombersley, Worcs. WR9 0EW  
Tel: 01562 700420  
Email: info@voiceover-uk.co.uk  
Web: www.voiceover-uk.co.uk

### Geoffrey Annis

25 St Peter's Avenue, Wilson Street, Anlaby  
East Yorkshire HU10 7AR  
Tel: 01482 647461  
Email: geoff@gannis.fsnet.co.uk  
Web: www.voiceovers.co.uk/geoffrey.annis

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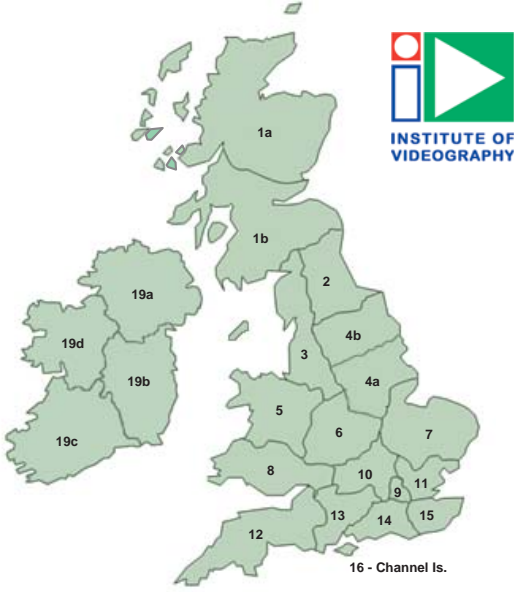
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IOV Focus Limited  
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IG10 3GZ  
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Email: kevin.cook@iov.co.uk*

# THE LIST



**INSTITUTE OF  
VIDEOGRAPHY**



**THE LIST** is designed to help qualified IOV members to share work on a national scale 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 Qualified 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)

- |                            |              |          |
|----------------------------|--------------|----------|
| Colin Sinclair M.M.Inst.V. | 01847 895989 | ABC      |
| Mark Stuart M.M.Inst.V.    | 01224 314999 | ABCDJKMN |
| Ron Carmichael M.M.Inst.V. | 01382 520437 | ABC      |
| Iain Johnson M.M.Inst.V.   | 01764 655655 | ABCK     |
| Alan Rae M.M.Inst.V.       | 01224 703745 | ACK      |
| Brian Rae M.M.Inst.V.      | 01224 862100 | ACKN     |

## Scotland South (Area 1b)

- |                                |                |           |
|--------------------------------|----------------|-----------|
| John Lawton M.M.Inst.V.        | 0141 339 1797  | ABCK      |
| Wendy Love F.Inst.V.           | 0141 954 0840  | AB        |
| James Lundy M.M.Inst.V.        | 01501 739153   | ABCFJKMNO |
| Graham Mackay M.M.Inst.V.      | 01236 730770   | ABC       |
| Douglas Miller M.M.Inst.V.     | 01555 860382   | ABC       |
| Lee Mulholland M.M.Inst.V.     | 01294 217382   | ABN       |
| Ken Neil F.Inst.V.             | 0141 883 7168  | ABFJLMN   |
| Tony Nimmo M.M.Inst.V.         | 01555 661541   | ABC       |
| Pro-Creato.Co.Uk *             | 0141 587 1609  | ACEFGK    |
| Jonathan Robertson M.M.Inst.V. | 0131 476542    | ABCK      |
| Paul Russell F.Inst.V.         | 01563 52424    | ACFKN     |
| Steve Towle M.M.Inst.V.        | 0845 226 2167  | AB        |
| Michael Ward M.M.Inst.V.       | 0141 644 1136  | ABCKL     |
| Graeme Brown M.M.Inst.V.       | 01577 865000   | BCKN      |
| Alex Crosbie M.M.Inst.V.       | 01555 665236   | ABC       |
| Danny Hart M.M.Inst.V.         | 01563 542195   | AB        |
| Trevor Jenkins M.M.Inst.V.     | 01334 656922   | P         |
| Guy Kinder M.M.Inst.V.         | 01321 221 1697 |           |

## North East England (Area 2)

- |                                |               |             |
|--------------------------------|---------------|-------------|
| Chris Gillooly M.M.Inst.V.     | 0191 286 9800 | ABCDKM      |
| Glenn Hurtle M.M.Inst.V.       | 0191 549 3675 | ABCFGJKLNMN |
| Brian Jenkinson M.M.Inst.V.    | 0191 300 6292 | ABCFGJKLNMN |
| Andrew Leckonby M.M.Inst.V.    | 0191 268 7009 | ABC         |
| David Bethick M.M.Inst.V.      | 07712 802922  | ABCHKL      |
| Keith Smith M.M.Inst.V.        | 07812 208394  | ABC         |
| Mike Trehella M.M.Inst.V.      | 0191 536 6535 | ABCFIKN     |
| Peter Watkinson M.M.Inst.V.    | 01388 605386  | ABCKLMN     |
| Neil Wood-Mitchell M.M.Inst.V. | 0191 270 9063 | ABCFJHKN    |
| Michael Bell M.M.Inst.V.       | 01325 241821  | ABCFK       |
| Roger Brown M.M.Inst.V.        | 07786 705066  | ACHIKN      |
| Andrew Charlton M.M.Inst.V.    | 01661 844542  | ABC         |
| Andrew Crinson M.M.Inst.V.     | 07972 801466  |             |

## North West England (Area 3)

- |                                       |                |           |
|---------------------------------------|----------------|-----------|
| Roy Beaumont Swindlehurst M.M.Inst.V. | 01254 679625   |           |
| Dave Bone M.M.Inst.V.                 | 07803 797472   | B         |
| Philip Chrystal M.M.Inst.V.           | 01204 604840   | BC        |
| Paul Cragg M.M.Inst.V.                | 01204 847977   | ACFK      |
| Chris Dell M.M.Inst.V.                | 01772 622522   | ABCKM     |
| Jack Ebdon M.M.Inst.V.                | 0161 428 9646  | ABCN      |
| Steve Edwards M.M.Inst.V.             | 01942 703166   | ABCHJKN   |
| Nick Farrimond M.M.Inst.V.            | 01254 830823   | CM        |
| Gavin Gratton M.M.Inst.V.             | 0161 367 1230  | AKM       |
| David Harwood M.M.Inst.V.             | 01253 763764   | B         |
| Mark Higham M.M.Inst.V.               | 01606 889975   | ABC       |
| Peter Hinkson M.M.Inst.V.             | 01253 405901   | ACK       |
| John Hodgson M.M.Inst.V.              | 01253 899690   | BCDE      |
| David Howles M.M.Inst.V.              | 01706 657835   | ABCODE    |
| Phil Janvier M.M.Inst.V.              | 01511 487 9338 | ABCDGN    |
| Thomas Jones M.M.Inst.V.              | 01744 603799   | AB        |
| Kindred Films *                       | 0161 973 8889  | B         |
| Ron Lee F.Inst.V.                     | 01744 29976    | ABCG      |
| Van Martin M.M.Inst.V.                | 0161 902 9000  | ABFKM     |
| Mirage Digital Video Productions *    | 01253 596900   | ABCDCKLMN |

- |                                |               |        |
|--------------------------------|---------------|--------|
| Gordon Moore M.M.Inst.V.       | 01706 215914  | ABCK   |
| Jeffrey Mortimer M.M.Inst.V.   | 01663 762354  | B      |
| Mark Newbolt M.M.Inst.V.       | 01928 733225  | ABCK   |
| Peter Parker M.M.Inst.V.       | 01772 611590  | ABCK   |
| Arthur Procter M.M.Inst.V.     | 0161 427 3626 |        |
| Geoff Proctor M.M.Inst.V.      | 01706 221928  | AKN    |
| David Royle M.M.Inst.V.        | 01942 735759  |        |
| Stephen Slattery M.M.Inst.V.   | 01706 230545  | ABCHJK |
| Steven Smith M.M.Inst.V.       | 0161 797 6307 | AKN    |
| Ken Stott M.M.Inst.V.          | 01282 414073  |        |
| The Graham Fenton Experience * | 01253 884100  | AB     |
| Peter Thornton M.M.Inst.V.     | 01706 812008  | ABCKN  |
| Mike Waring M.M.Inst.V.        | 01704 531576  | ABCD   |
| Les White M.M.Inst.V.          | 01668 899936  | BCKCN  |
| Des Williams M.M.Inst.V.       | 016 928 7330  |        |
| Tony Williams M.M.Inst.V.      | 01704 232116  | ABCKJ  |
| Chris Abram M.M.Inst.V.        | 01524 736573  | ABCPN  |
| Steven Abrams F.Inst.V.        | 0151 722 6692 | ABCK   |
| Matthew Aindow M.M.Inst.V.     | 01204 843549  | AGJKMN |
| Graham Baldwin M.M.Inst.V.     | 01257 264303  | ACK    |
| Dave Barrow M.M.Inst.V.        | 01254 830823  |        |

## E. Midlands, S. Yorks, Humberside & Lincs. (Area 04a)

- |                              |               |               |
|------------------------------|---------------|---------------|
| Andrew Blow M.M.Inst.V.      | 01522 754901  | ACFGIKM       |
| Broadcast Media Services *   | 0115 955 3989 |               |
| Quentin Budworth M.M.Inst.V. | 01964 562073  |               |
| Chris Goulden M.M.Inst.V.    | 01472 611630  | ABJ           |
| Philip Groves M.M.Inst.V.    | 01526 352525  |               |
| Lynne Hamilton M.M.Inst.V.   | 01246 852969  | ABCKIN        |
| Dean Hodson M.M.Inst.V.      | 01246 268282  | ABN           |
| Geoff Knight F.Inst.V.       | 01123 2611808 | ABCDGKLN      |
| Richard Mortimer F.Inst.V.   | 01942 803703  | ABC           |
| Ben Newth M.M.Inst.V.        | 0115 916 5795 | AB            |
| John Port M.M.Inst.V.        | 01623 654446  | ABCFEGKMN     |
| Shane Rumsley M.M.Inst.V.    | 01909 733291  |               |
| Darren Scales M.M.Inst.V.    | 07876 021609  | AN            |
| Gordon Simpson F.Inst.V.     | 01424 841974  | ABCG          |
| Tim Smithies M.M.Inst.V.     | 01246 813713  | ACFJKLN       |
| Philip Wilson F.Inst.V.      | 01482 304830  | ABCFGJKLNMN   |
| Sean Atkinson M.M.Inst.V.    | 01472 507367  | ABCFGHIJKLNMN |

## North & West Yorkshire (Area 04b)

- |                                |               |              |
|--------------------------------|---------------|--------------|
| Mike Wells M.M.Inst.V.         | 01347 868686  | ABD          |
| Gail Alaby M.M.Inst.V.         | 01222 843347  | ABCFGHK      |
| Phillip Burton M.M.Inst.V.     | 01274 595421  | BCN          |
| Colin Campbell M.M.Inst.V.     | 01274 690110  |              |
| Bryan Dixon M.M.Inst.V.        | 07800 877580  | ACFGKLM      |
| George Duncan M.M.Inst.V.      | 01943 870431  | ABCFIKN      |
| Diana Eales M.M.Inst.V.        | 01943 580888  | ABFK         |
| Simon Hare M.M.Inst.V.         | 0113 258 8147 | ABCKMN       |
| Ian Jackson M.M.Inst.V.        | 07979 914996  | ABCFJLNR     |
| Christopher Lawton M.M.Inst.V. | 0113 218 9298 | ABCFHK       |
| Simon Marcus F.Inst.V.         | 0113 2671688  | ACDFGHJKLNMN |
| Richard Mortimer F.Inst.V.     | 01242 249700  | ABCHJK       |
| Terry Mullaney M.M.Inst.V.     | 01924 864613  | AB           |
| Jennifer Page M.M.Inst.V.      | 07798 622446  | ABFLMN       |
| Paolo Pozzana M.M.Inst.V.      | 01756 798335  | ABCHKN       |
| Dave Rondani M.M.Inst.V.       | 0113 263 2496 | ABCGIKN      |
| Allan Vanston M.M.Inst.V.      | 01274 563104  |              |
| Mike Wade F.Inst.V.            | 0184 270 1121 | ABCFG        |
| Mike Walker F.Inst.V.          | 01924 515100  | ABCFDEHKLN   |

## North Wales & Borders (Area 5)

- |                             |               |           |
|-----------------------------|---------------|-----------|
| Cam 3 Media *               | 01588 650456  | ABCFGHKIN |
| Martyn Chidlow M.M.Inst.V.  | 01978 350122  | ABCHKN    |
| James Edwards M.M.Inst.V.   | 0845 427 5794 | AC        |
| Peter Eggleston F.Inst.V.   | 01952 814590  |           |
| George Fenney M.M.Inst.V.   | 01743 355725  | ABCGIJKM  |
| David Gold M.M.Inst.V.      | 01743 891286  | ABCKN     |
| David Jones F.Inst.V.       | 0131 342 8116 | ABCKM     |
| Graham Kay M.M.Inst.V.      | 01978 355822  | ACFKM     |
| Richard Knew F.Inst.V.      | 07775 965908  | ABCFKN    |
| David Pearson M.M.Inst.V.   | 01948 780564  | AIMN      |
| Christopher Smith F.Inst.V. | 01691 610762  | ABCFDK    |
| Rowland Barker F.Inst.V.    | 01490 430507  | ABCFGHKLN |

## Midlands (Area 6)

- |                             |               |            |
|-----------------------------|---------------|------------|
| Daniel Thompson M.M.Inst.V. | 07708 506657  | ABCFGHKMN  |
| Mike Walters M.M.Inst.V.    | 0845 257 8207 | ABCKN      |
| David Wilford M.M.Inst.V.   | 01858 410278  | ACGNO      |
| Jackie Williams M.M.Inst.V. | 01455 848199  |            |
| AVInteractive *             | 01789 761331  | ACDKMN     |
| John Felix M.M.Inst.V.      | 01322 737525  | ABCKM      |
| Simon Hammond M.M.Inst.V.   | 01585 638116  | ABCFKM     |
| Stephen Hart M.M.Inst.V.    | 01527 878433  |            |
| Thomas Hill M.M.Inst.V.     | 07780 691809  |            |
| ICE *                       | 01926 864800  | ABDJM      |
| David Jimesy F.Inst.V.      | 01926 497695  | ABCFJKLNMN |
| David James M.M.Inst.V.     | 01782 514929  | ABJ        |
| Colin Jones M.M.Inst.V.     | 07837 276475  | ABCK       |
| Nick Kirk F.Inst.V.         | 07836 702502  | ACFGKL     |
| Bob Langley M.M.Inst.V.     | 0845 606 6593 | AJMO       |
| Michael Leach F.Inst.V.     | 01902 893068  | BC         |
| James Mackenzie M.M.Inst.V. | 01926 342118  | ABCKM      |
| Brad Miles M.M.Inst.V.      | 0116 275 2100 | AB         |
| Chris North M.M.Inst.V.     | 01530 836700  |            |
| Mike Payne M.M.Inst.V.      | 01283 567745  | ABKN       |
| Gillian Perry M.M.Inst.V.   | 01676 541892  |            |
| Roger Perry M.M.Inst.V.     | 01676 541892  |            |
| Bob Sanderson M.M.Inst.V.   | 01384 271073  | AI         |
| Michael Shaw M.M.Inst.V.    | 01782 746553  |            |

## East Anglia & A1 Corridor (Area 7)

- |                              |                |             |
|------------------------------|----------------|-------------|
| David Haynes F.Inst.V.       | 01842 862880   |             |
| John Lambert M.M.Inst.V.     | 01603 610566   |             |
| Shaun Lawson M.M.Inst.V.     | 01493 441162   | ABCKN       |
| Jim Panks M.M.Inst.V.        | 01222 622222   | ABCKLN      |
| Dave Parkhouse F.Inst.V.     | 01263 862231   | ABCDCHK     |
| Bill Platts M.M.Inst.V.      | 01733 370922   | CDKN        |
| Craig Stanley M.M.Inst.V.    | 07984 005074   | ABCEM       |
| John Suckling M.M.Inst.V.    | 020 851 7 6752 | CAN         |
| Malcolm Woodruff M.M.Inst.V. | 01432 781924   | ABCKM       |
| John Worland M.M.Inst.V.     | 01206 241820   | AB          |
| Hedley Wright M.M.Inst.V.    | 07966 793885   | ABCKN       |
| Mike Brown M.M.Inst.V.       | 01603 407097   |             |
| Bernard Coe M.M.Inst.V.      | 01223 441137   | ABC         |
| Stephen Curtis M.M.Inst.V.   | 01502 712411   | BCN         |
| Mick Duff M.M.Inst.V.        | 0800 976 6159  | ABCGKN      |
| Extreme Video *              | 01603 630555   | ACIJKLNMNOP |
| Brian Gardner F.Inst.V.      | 01603 260280   | ACFGKMN     |
| Colin Goody M.M.Inst.V.      | 01473 257595   | AB          |
| Nigel Hartley M.M.Inst.V.    | 01728 452223   |             |

## South Wales & Bristol Channel (Area 8)

- |                            |               |          |
|----------------------------|---------------|----------|
| Chris Wheatley M.M.Inst.V. | 01242 579712  | ABCDN    |
| Peter Cluer M.M.Inst.V.    | 01453 832624  | ACGKN    |
| Glyn Edwards M.M.Inst.V.   | 01443 838715  | BC       |
| Michael Hill M.M.Inst.V.   | 01242 674462  | ABCDIKN  |
| Harley Jones M.M.Inst.V.   | 029 2052 0599 | ABCFK    |
| Manolo Lozano M.M.Inst.V.  | 01792 520429  | ABC      |
| Dawn Morgan M.M.Inst.V.    | 01762 712121  | ABCN     |
| Andrew O'Leary M.M.Inst.V. | 01656 650249  | ABCKN    |
| Nick Puddle M.M.Inst.V.    | 01646 651555  | ABCK     |
| Alan Bennis M.M.Inst.V.    | 01437 769635  | ACGJKLN  |
| Adrian Carroll M.M.Inst.V. | 029 2066 6007 | ACFLMN   |
| Paul Cascarino F.Inst.V.   | 01453 884800  | ACGKN    |
| Andrew Cussens M.M.Inst.V. | 020 7932 1190 |          |
| John De Rienzo M.M.Inst.V. | 020 8347 9567 | ACFGKLN  |
| John Fison M.M.Inst.V.     | 020 8958 9838 | BCK      |
| Sam Spence M.M.Inst.V.     | 020 7801 6316 | ABCK     |
| Alan Bennis M.M.Inst.V.    | 020 8943 2666 | ABCEKMN  |
| Paul Cascarino F.Inst.V.   | 07763 014549  | ABC      |
| Andrew Cussens M.M.Inst.V. | 020 8898 2229 | ABFN     |
| John De Rienzo M.M.Inst.V. | 0800 234 6368 | ABCD     |
| John Fison M.M.Inst.V.     | 07877 908143  | ABN      |
| Mike Henson F.Inst.V.      | 020 8133 0081 | ACFGHIKN |
|                            | 01494 438904  | AJM      |

## West London, Middlesex & Herts. (Area 9)

- |                              |               |          |
|------------------------------|---------------|----------|
| Michael Lawrence M.M.Inst.V. | 020 7932 1190 |          |
| Stuart Little M.M.Inst.V.    | 020 8347 9567 | ACFGKLN  |
| Anthony Myers M.M.Inst.V.    | 020 8958 9838 | BCK      |
| Sam Spence M.M.Inst.V.       | 020 7801 6316 | ABCK     |
| Alan Bennis M.M.Inst.V.      | 020 8943 2666 | ABCEKMN  |
| Paul Cascarino F.Inst.V.     | 07763 014549  | ABC      |
| Andrew Cussens M.M.Inst.V.   | 020 8898 2229 | ABFN     |
| John De Rienzo M.M.Inst.V.   | 0800 234 6368 | ABCD     |
| John Fison M.M.Inst.V.       | 07877 908143  | ABN      |
| Mike Henson F.Inst.V.        | 020 8133 0081 | ACFGHIKN |
|                              | 01494 438904  | AJM      |

## Oxfordshire & M1 Corridor (Area 10)

- |                             |               |        |
|-----------------------------|---------------|--------|
| Ken Franklin M.M.Inst.V.    | 01993 868479  | ABC    |
| Steve Hart M.M.Inst.V.      | 0800 633 5784 | ABCKJN |
| Hamish Maclean M.M.Inst.V.  | 01582 596935  |        |
| Gordon Co'Neill M.M.Inst.V. | 01844 237818  | ABCN   |
| Mark Shipperley M.M.Inst.V. | 01442 250088  | AM     |
| John Snelgrove F.Inst.V.    | 0845 053 5400 | ACFKM  |
| Jonathan Ashby M.M.Inst.V.  | 01553 776995  | AFJLKN |
| Anthony Barnett M.M.Inst.V. | 01234 764883  | AJKL   |
| David Blundell F.Inst.V.    | 01234 764883  | ACE    |
| Ray Bursdale M.M.Inst.V.    | 020 7193 0717 | ACGKLN |
| Dave Collins M.M.Inst.V.    | 01908 522157  | ABCGK  |
| Matt Davis M.M.Inst.V.      | 07966 312250  |        |
| Driving Standards Agency*   | 01234 740460  |        |
| First Sight Video*          | 0800 072 0753 | AB     |

## E. London, Essex & Hertfordshire (Area 11)

- |                             |               |           |
|-----------------------------|---------------|-----------|
| Zulqar Cheema M.M.Inst.V.   | 01279 413260  | ABCDKLN   |
| David Chevion M.M.Inst.V.   | 020 8502 7232 | BC        |
| Fred Curtis M.M.Inst.V.     | 01708 343123  | ABCH      |
| David Durham M.M.Inst.V.    | 020 8504 9158 | CBGK      |
| Rick Fiore M.M.Inst.V.      | 01702 293003  | ABCFGHKIL |
| Jonathan Grose M.M.Inst.V.  | 01279 757300  | B         |
| John Harding M.M.Inst.V.    | 01206 793315  | ABCK      |
| Duncan Hector M.M.Inst.V.   | 01462 892638  |           |
| Mark Klein M.M.Inst.V.      | 01707 655895  | ABC       |
| Elaine Laurie M.M.Inst.V.   | 020 8502 6198 | ABCKN     |
| Tony Lench M.M.Inst.V.      | 01922 525330  | ABCN      |
| Anthony Manning M.M.Inst.V. | 020 8923 6068 | ABCGN     |
| Hugh Morris M.M.Inst.V.     | 020 8220 6955 | FKLN      |
| Kresh Ramanah M.M.Inst.V.   | 07956 395345  | ABCHK     |
| John Rose M.M.Inst.V.       | 01375 483979  | ABCKN     |
| David Strelitz M.M.Inst.V.  | 01268 412048  | ABCFKLMN  |
| Iain Wagstaff M.M.Inst.V.   | 0118 965 6322 | AB        |
| Gillian Walters M.M.Inst.V. | 01708 724544  | ABCFKN    |
| Peter Walters M.M.Inst.V.   | 01708 724544  | ABCFKN    |
| Andreas Andreou M.M.Inst.V. | 0208 369 5956 | ABCKN     |
| Ian Burke M.M.Inst.V.       |               |           |

## West Country (Area 12)

- |                          |               |                  |
|--------------------------|---------------|------------------|
| Buirgarth Limited*       | 01985 844820  | AKN              |
| Mark Brindle M.M.Inst.V. | 01271 891140  | ABCDJKNM         |
| Nicky Brown F.Inst.V.    | 07771 751748  | ABCDDEFGHJKLNMNO |
| Pip Critten M.M.Inst.V.  | 01752 362120  | ABC              |
| Jon Durrant M.M.Inst.V.  | 0116 232520   | B                |
| Chris Ellis M.M.Inst.V.  | 0117 910 970  | ABC              |
| Mark Huckle M.M.Inst.V.  | 01872 270434  | BCN              |
| David James M.M.Inst.V.  | 0117 979 2858 | ABCHJN           |

## Dorset, Wiltshire & Hampshire (Area 13)

- |                          |              |         |
|--------------------------|--------------|---------|
| Nick Curtis M.M.Inst.V.  | 01794 324147 | ABCHKMN |
| Steve Feeney M.M.Inst.V. | 01256 850142 |         |



## IOV Membership has so much more to offer video professionals...

### Focus Magazine

Issued every month, Focus keeps you updated with all the IOV and Industry News. With details on new and anticipated product launches, technology reviews, industry profiles, used equipment listings, a trade directory and much, much more.

### Preferential Insurance

There are a number of specialist insurance providers who offer IOV members preferential rates and packages.

### Discounted Merchant Services

We have negotiated preferential rates and schemes with Streamline Merchant Services, part of the RBS group of companies.

### Free Advice Line

Videographers often work in isolation, so having an impartial, friendly and well-connected support service is often worth the membership fee alone.

### Technical, Creative & Business Forums

Our secure membership forums are divided into Technical, Creative and Business topics - with industry-specific forums for Wedding & Event, Corporate Video, Documentary and Short Film production.

### Work Sharing with other IOV Members

Members will often post requests for freelance camera operators, editors and other specialist service providers within the IOV forums.

### Free Arbitration Service

From time to time disputes arise between videographers and clients. This is where the IOV's Arbitration Service can be employed to achieve a fair and amicable settlement. The IOV offers this service free to its members and their clients.

### Lobbying and Representation

The IOV exists to represent and support those involved in professional videography. This includes negotiating with authorities and governing bodies who can impact on the working practices of videographers.

### Area Meetings

There are various local and regional events happening each month. These range from regular local meetings through to special regional events with training sessions and formal presentations.

### Free Standard Contracts

All IOV members benefit from a licence to use standard business contracts and forms. These include Corporate and Event Video contracts - plus the IOV's Standard Terms & Conditions.

### Entrance to the IOV Convention

The IOV holds its Annual Convention and Trade Exhibition once a year. IOV Members are automatically registered for this event, and benefit from free attendance to our comprehensive range of seminars, presentations and panel sessions.

### Entry into the IOV Awards

The IOV holds creative awards each year covering the main production categories of videography. These awards are exclusive and free for IOV members, and have fast become Europe's leading showcase of production excellence.

### IOV Anti-Piracy Holograms

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IOV's Code of Practice and standards of professionalism (**Associate Membership**) - or want to work towards Full Accreditation (**Master Membership, Fellow Membership or Corporate Membership**), the IOV is there to encourage you on your journey.



## Give yourself a head start...

## FREE access to the Associate Member exam study material for everyone on [www.videoskills.net](http://www.videoskills.net)

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videography business. The study material is broken down into the craft skills of Camera, Lighting, Audio and Post Production - plus a section on Business & Legal which outlines all the legislation and IOV regulations relating to videography.

Once you have joined as an Ordinary Member you will be given access to the Associate Member exam. This consists of a multiple choice test across all five exam categories. Work through each exam at your own pace, and once you pass you can start to benefit from using the IOV logo in your marketing materials.



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