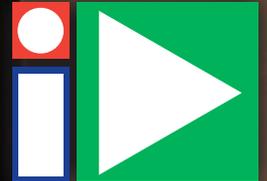


THE MONTHLY PUBLICATION FROM THE INSTITUTE OF VIDEOGRAPHY

FOCUSMagazine

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INSTITUTE OF VIDEOGRAPHY

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Shooting An Icon

pg8

By Stephen Hill, @motion Productions



IOV Seminar Theatre

Visit us at BVE North at stand B50

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Local TV and you! Our Monthly Update

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By Richard Laurence A.M.Inst.V

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IN THIS MONTH'S FOCUS Magazine

Foreword

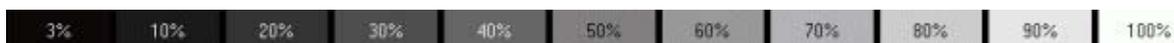
November welcomes BVE North 2012 and an exciting lineup for the IOV Seminar Theatre. Building on the successes from BVE South we have assembled an expert selection of seminar presenters who have been chosen to give a broad insight into all aspects of the ever changing video production industry. From camera craft to understanding your clients' business and specific requirements, to commissioning beautifully crafted corporate films that do what they say on the tin, we've got it covered. We hope to see as many of you at the show as possible and expect some pretty good excuses if not!

November will also see the annual 'IOV Awards Ceremony' take place at the luxurious Radisson Blu Edwardian, Manchester, just a stone's throw away from the BVE North exhibition. The tentative wait will finally come to an end for all those short listed entrants with the winners being announced on the evening of Tuesday 13th November. For those of you who don't manage to attend the awards, don't worry, we'll be following up the event and catching up with some of the winners in December's issue of Focus, so watch this space.

We are also pleased to announce that plans are currently underway for the introduction of the IOV's "Video of the Month" competition. The "VOTM" competition will be launched in the new year and is designed specifically to showcase the great work being produced by our members on a monthly basis. Full details of "VOTM" competition can be found on page 5 of this month's Focus but we'll be releasing full details in December's Issue

Finally, we know that winter is on its way and for a lot of you that means a quiet time of year, so if you've got a spare couple of hours and have an interesting story you think your fellow members might like to hear, then put pen to paper (or finger to keyboard) and send it in to "focus@iov.co.uk"

Sarah Kilgariff
Executive Administrator



New Competition for 2013 "Video of the Month"

The IOV unveils plans for its new "Video of the Month" competition to help showcase the great work being produced by its members.

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Filming in the Voluntary Sector Seeing the Bigger Picture

IOV Chairman, Ron Lee, speaks to the guys from "Big Picture Charity Films" about opportunities for filming in the voluntary sector.

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Colin Riddle sheds some light on the world of on camera lights with a review of the Dedolight LEDZilla.

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IOV AREA NEWS

AREA 03 REPORT

27 SEPTEMBER 2012 : NORTH WEST OF ENGLAND

On the 27th September 2012 we held our first local meeting for over a year. We met in Liverpool at the church I am based at and we had a practical session on location sound recording. Covering the problems of recording sound in a large building; dealing with physical obstacles; house radio microphones and recording live musicians. Nine local members joined us, including Martin from North Wales and we had three guest musicians and a sound engineer.

The meeting began with tea and coffee and a general chat, the consensus was that it was great to meet again and that we must try to do it more often. We then did a survey of the church to see how many sound systems were there and what issues that would raise for us if we were to film there. We considered all the problems of radio microphones and the clashes that could occur with our recording equipment, the merits of using high quality UHF and professional VHF equipment, the possible problems that will be caused by

the change in frequencies available once the government sells off the channels we use to the telephone companies for 4G reception. The development of high quality solid state recorders was raised and the majority of members who film in church indicated that they use these to record sound rather than radio microphones as they are independent and reliable.

We then invited the musicians to play and they played a variety of modern church worship and popular pub songs. Members had an opportunity to test the

Sennheiser 416, Rode NTG-3, Rode NTG-2 and the AKG C1000 microphones and hear the difference in a live setting. While all this was going on an informative but informal question and answer session began and I am very grateful to Martin Kay for being there and answering questions.

Feedback from the event has been encouraging and thanks goes to all those who attended:

"Many thanks to our organiser Phil. for the evening he arranged on recording of sounds. Which microphones to use etc. Thanks to the musicians who turned out to create the sound. Just disappointed with the turnout for what was a very informative night. Area 3 meetings have been stopped for various reasons and I had, as I am sure Phil had, hoped for a much better turnout. The next one is hopefully about cameras, and if a venue can be found I hope more will make the effort to support it."

David Jones

"I have to agree with David's comments whole heartedly. It was a fantastic evening and gave us the opportunity to listen to the differences between various microphones and direct feeds. As mentioned by David, it must be disappointing for Phil who went to all that time and effort for the small number that turned up. I do hope that more members support the next event".

David Lamb

Finally, numbers were a little low due to some understandable last minute apologies but I believe that it was still a valuable evening.

Phil Janvier M.M.Inst.V.

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VIDEO OF THE MONTH



It's Your time to Shine

Plans to introduce "Video of the Month" Competition

The Institute of Videography has always looked at ways to shout about the great work produced by its members. Over the years this has culminated with the prestigious annual IOV Awards Ceremony where members from the various sectors of the industry have been invited to enter their work into their chosen category with the hope of winning a much sought after IOV Award. Each year the work submitted by IOV members has continued to amaze and inspire, making the judging process ever more difficult, with the continual display of talent out there, the time is right to introduce the IOV's "Video of the Month" competition. IOV Members will now no longer have to patiently wait until the annual awards to gain some recognition for their work but will be able to submit one of their best pieces each month. Lucky winners of the "Video of the Month" will not obtain as prestigious an accolade as the annual awards winners but will be nevertheless rewarded for their efforts.

What kind of videos will be acceptable?

As long as the video is your own, then the world really is your oyster. The Video of the Month competition has been introduced to help celebrate and promote the creativity and brilliant work that is produced by our members each month, work that all too often goes unacknowledged. There is of course the requirement to respect the law and all entries of an explicit sexual nature or displaying cruelty or vulgarity will not be permitted. We're sure that you'll abide by this and anyone not adhering to these rules must be prepared to be eliminated at the first hurdle; you have been warned! There will of course be a few other fundamental laws, all of which will be outlined in next month's issue of Focus.

What are the Judging Criteria?

The judging panel will be headed up by our newly appointed assessment administrator and executive committee member, John De Rienzo F.Inst.V. The judging process will be based on a simple voting system with the judge(s) looking for work of a very high standard both in terms of content and technical ability. It is important that the video also catches the judge's eye so make sure you pay attention to every detail and stand out from the crowd!

How Do I Enter?

If you think you've got a piece of work worth entering then full details on how to enter will be outlined in next month's issue of Focus Magazine. Each month will have a cut off date so that the lucky winner can be included in the following month's edition of Focus Magazine. Any submissions received after the cutoff date will fall short of the deadline and will be added to the following month's entry list.

How will I know if I have won?

Each month the lucky winner will be personally informed of their success and publicly announced via the website and Focus magazine.

What Do I Win?

The lucky winner will receive a reward as well as being featured on the IOV website and in a mini Focus Magazine feature.

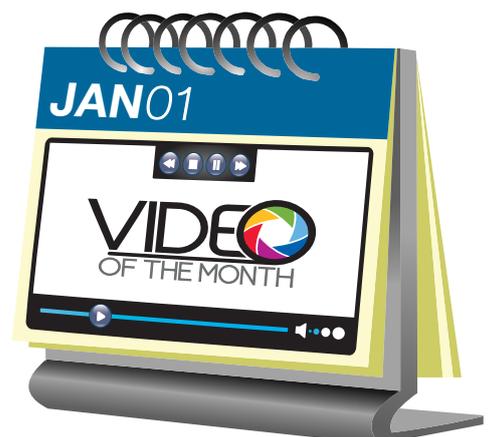
As previously stated, the "Video of the Month" competition has been specifically introduced to help us showcase the great work that is produced by our members each month. Members will also be encouraged to share their mini accolade with the world and be encouraged to produce even more great productions and inspire others to do similar.

What are the rules?

Every competition has to have rules, but don't worry, there won't be many!!

Full terms and conditions will be outlined in next month's issue of Focus magazine with the first lucky winner being announced for January 2013!!

Get your thinking caps on and we look forward to watching all of your submissions!!



Seeing the **BIGGER PICTURE**

Institute of Videography (IOV) Chairman Ron Lee F.Inst.V talks to a new charity, "Big Picture Charity Films", who make films exclusively about the work of the voluntary sector.



I know for a fact that many IOV members have been contacted by charitable organisations over the years, eager to use their services and expertise. I also know that some have happily taken on this work, whilst for others this hasn't been possible. Big Picture Charity Films is a brand new Registered Charity that was formed purely to highlight, through film and video, the needs of the disadvantaged, the disabled and those marginalised in society. Working with various charities and the voluntary sector, Big Picture is run by Nik & Maria Read, long term IOV members, both of whom have been past winners at our annual awards ceremony.

The idea for Big Picture came about after Nik & Maria agreed to produce a documentary about abandoned families living in extreme poverty in Romania. A completely self-funded film, it was only after seeing the response and the difference it made that they began to think of forming an officially registered charity. "With the rise of the Internet and moving media as a whole, there's such a need for charities to tell others about the work that they do," explained Maria, the Production Manager, "there's less and less money around these days and charities are looking for any support they can get. If we can help them by producing a film that shows others what they're about, they are far more likely to be able to raise support for their cause". That first documentary, filmed in Romania, certainly raised significant support as Val Huxley, the CEO of Robin Hood Ministries was keen to stress. "Having a promotional film really helped our charity grow, to get the news out there to people that hadn't heard about us. We've used it in so many ways. For those people who can't get to see the work first hand, being able to show them the reality of what goes on has been invaluable."

Whilst many companies help charities by either donating some time occasionally or by perhaps

working at a preferential rate, the difference with Big Picture is the fact that they make no charge for the work that they do, which enables charities to put far more of their already stretched resources into their day to day activities. Nik explained exactly how it works: "Many incredible charities are operating on a shoestring and just don't have the budget for such a project. Obviously we ask that costs are covered as a minimum and if a donation can be given to support Big Picture that's great, but it's more about making a difference and being able to help where we can. Running a charity is certainly not a moneymaking exercise! Large charities that have their own multimedia departments don't really need our help, it's the thousands of smaller organisations that struggle to keep their heads above water that we're primarily here for." Nik & Maria currently donate their premises, cameras and equipment to the charity free of charge but their long term vision is for Big Picture to eventually own all their own equipment and to be able to train others to go out and undertake projects, which will allow the volume of work the charity can do to increase.

So how do Big Picture go about deciding which charities to help? Nik continues, "Any organisation

can apply to use our service, all applications are placed before our board of trustees and together with them we all decide which jobs we should take on, depending on a number of factors. We've only been going a few months but we're not finding ourselves short of work, that's for sure!" Obviously Nik & Maria have to support themselves financially so the charity work can't be full time just yet but, Maria says, who knows what the future holds. "Obviously we would love to be able to produce charity films on a full time basis but at the present time we need to be completely realistic. We have applied for various grants and will continue to seek different ways of finding money to run, but until that day comes we will continue to give us much of our time as possible to Big Picture. It's something we are passionate about and we believe we can offer a great deal to charities for whom such a resource would simply not be possible or affordable."

Big Picture Charity Films was formed in early 2012 but was only officially granted charity status in August. Since that time Nik & Maria have been working almost flat out and already have a number of jobs either completed or currently in production, as Maria explained. "We made a short viral film for 'Shine', the Spina Bifida charity, we've made a documentary about the work of Street Pastors, who are people that give of their time freely to look after people out on the streets of our towns and cities, we've worked to promote a local charitable street festival, and we are currently in production of a film about the work of Food Banks, of which there are over 200 across the UK. We are also about to work on a short film for a charity that helps parents deal with the trauma of still birth, a homeless charity working with vulnerable young people and a new charity that is highlighting a rare form of cancer. It's been so diverse and at times quite harrowing having to see at first hand some of the issues that others face, but it's also been a real privilege to meet some extraordinary people. At the end of the day, that's what Big Picture is all about, helping people and trying to raise awareness of their needs."

From a production point of view, Big Picture are able to undertake a variety of different approaches. Anything from a full length documentary to a one minute viral, Nik & Maria work with the charity they are helping to ensure that their story is told in the best way. "We find that in most cases a 2-3

minute film that highlights the problem, explains what is needed and demonstrates how people can help goes a long way", said Maria. "In some cases financial limitations have meant we haven't even been able to visit the projects themselves, so we've simply recorded a green screen interview with a member of staff and worked with still images we've been given, but even that has worked well. We have to be flexible in our approach as sometimes we simply don't have the budget. It would be lovely to be able to spend a few days on location and another few in the edit but that's not often feasible!" Working this way certainly doesn't mean there's any lack of quality in what Nik & Maria produce however, far from it. The production values are extremely high and as always they work on the premise that 'Content is King'. "Just because we're a charity," Nik stressed, "it doesn't mean we cut corners in the way we make our programmes. We work just as hard in this sector as we would do working for a multi-national company."

We are incredibly pleased to announce that Big Picture Charity Films are, as of now, the chosen charity of the IOV and we will provide a permanent link to them from our website, as will Big Picture to ours. The IOV have always supported charities wherever possible but we are delighted to identify one that works within the ethos of the Institute and is so closely linked to the profession of our members. Nik and Maria have been part of the IOV since the early 1990's and both of them have won awards, Nik in the Documentary and Open categories, whilst Maria won the 'Best Wedding' category two years running a few years ago. We look forward to supporting them in as many ways as possible and we are confident that the level of production at which Big Picture work will make the IOV proud of our affiliation with them. We wish them every success in what is an admirable and unique venture.

At the 2012 IOV awards we will, as always, be running our charity raffle where we expect to be offering some exceptional prizes. As our nominated charity, all proceeds from the raffle will go directly to supporting the work of Big Picture Charity Films. If you'd like more information on any aspect of their work, take a look at their website or feel free to contact them directly.

www.bigpicturecharityfilms.org
Tel: 01206 824549

By Ron Lee F.Inst.V

AKM MUSIC NEW ROYALTY FREE MUSIC CD CD AK145 - Aspirations

AKM Music have released a new CD to their ever popular Royalty Free Music library. The new CD AK145 Aspirations is a stylish collection of themes for the modern world. Positive upbeat tracks perfect for corporate productions and commercial promos. The music would suit lifestyle productions and product launches. Each track has a main theme, an underscore, and a variation.

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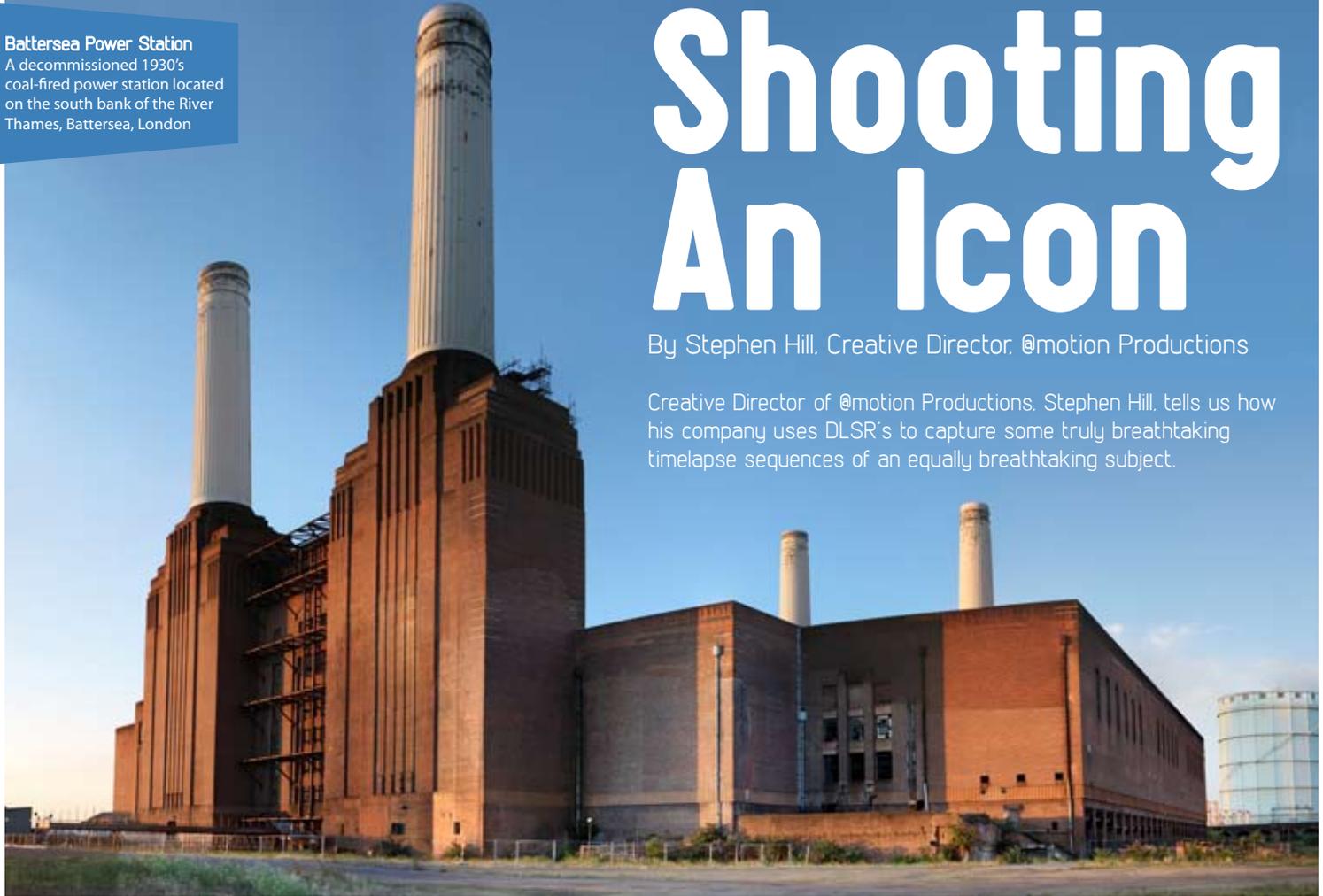
Battersea Power Station

A decommissioned 1930's coal-fired power station located on the south bank of the River Thames, Battersea, London

Shooting An Icon

By Stephen Hill, Creative Director, @motion Productions

Creative Director of @motion Productions, Stephen Hill, tells us how his company uses DSLR's to capture some truly breathtaking timelapse sequences of an equally breathtaking subject.



I have passed Battersea Power Station pretty much everyday of my life since I was a child. One of London's most iconic pieces of architecture yet it stands a desolate lonely figure against the South London skyline. It seems to go in a cycle of new ownership, grand plans for conversion to luxury flats, theme parks, football stadiums... you name it, it's been mooted. Nothing ever seems to stick though. Which is fortunate for me otherwise I may never have had the amazing opportunity to spend a day shooting there last summer.

This all came about when our incredibly talented friends at Ruby J Events were appointed as NBC's production team for the 2012 Olympics. Their task was to convert both the Lancaster Ballroom at the Savoy and the marquee at the centre of Battersea Power Station into decadent and glamorous party venues for NBC's staff and guests during the games. We have been involved in some big Ruby J events in the past and we were delighted when they asked us to capture the transformation of these spaces. Using timelapse to sell and promote yourself in the events industry is nothing new. Rig up a camera in the corner, lock it

off, make sure you have plenty of tape/card space and a full battery. The result is normally perfectly fine but not especially dynamic or exciting to watch. We wanted to take timelapse to the next level and crucially insert some narrative. It's actually naturally there in the sense the room build is linear in that there is obviously a beginning, middle and end. Multiple angles and, most importantly, movement to our shots were something we knew we had to capture. Not two aspects you'd normally associate with timelapse photography!

Now for me as a filmmaker, I want to capture my images in the best quality I can. That really only leaves

DSLRs shooting image sequences as the only option. I know Go-Pros are popular for timelapses and can certainly do the job, but in this instance, considering where it is and who it involved, I had to go for quality over convenience. I appreciate that a timelapse shot with DSLRs can be quite intimidating for many people especially considering you have to shoot in manual. Kevin Cook's great ND Filter article in October 2012's Issue (213) of Focus talked about his new love for the DSLR and how it's been a mini revolution in our business. I'm sure it will be of no surprise to you that there are new start-ups that have only ever shot on DSLRs! The problem arises when you try and just learn the video side of operation and neglect to throw yourself into the science of photography. It really can't be avoided in my opinion. If you shoot video on DSLRs you need to learn every intricacy of your camera, that means taking stills in manual and learning what ISO, shutter speed and aperture will do for you. Photography enthusiasts may live their entire lives never having

owned a 5D Mk II or III yet here we are, total novices when it comes to photography, running around with top end kit!

But here is the best part of timelapse in my opinion... it's incredibly forgiving! You can set up a shot, fire off a test and dial it in or out depending on what your shot was like and let it go. The way we work we are only trying to capture "takes" in the same way you would shooting video. If I see something important going on I'll get nice and close and trigger the camera off taking a sequence. For me the rules are the same... I shoot to edit, whether that be with video or timelapse photography. I constantly evaluate my continuity, my composition and what options I am giving myself in the edit. Shooting in manual can be brutally frustrating for those inexperienced in photography but the key thing about timelapse is you're generally in the same location for the whole shoot. Once you have established a sweet spot for aperture (narrow aperture for sharpest focus) and ISO (the lower the better) you are

most likely going to keep those settings throughout. You are really controlling the light with shutter speed. Timelapse for me is most pleasing on the eye with nice smooth movement. The insider term for this is "dragging the shutter". Essentially you are applying a shutter speed that will leave static objects nice and sharp and movement will be captured with motion blur. It's this that makes a clip more pleasing on the eye than say a Go-Pro clip with "staccato" movement.

Back to the Battersea shoot itself, when I first set foot inside the grounds it was quite a moment. The power station is a huge building but you don't really appreciate just how massive until you are standing directly under it. Exposed girders and crumbling brickwork make it such a fascinating thing to look at. It's almost like the most epic art installation! The build was to take place in a marquee in the middle of the power station. There is no longer a roof on BPS so the back end of the marquee is made of transparent plastic which leads out on to a decked open air area where you can really marvel at the power station's lonely wreck of an interior.

One of the initial challenges when first taking the job on was learning of the hours involved. The build was to start at 11pm Sunday and finish at 8pm Monday with the first guests arriving half an hour later.

We knew we wanted to shoot all the way up until the party was in full swing so this meant I'd personally be working a full 24-hour day! Both my business partner Paul and I have done our fair share of epic shifts from our days of working in the high-pressure world of film and TV which admittedly were not always the most pleasant of experiences. However, when it's shooting a landmark I have wanted to get close to all my life, the duration of the shoot really became irrelevant in comparison to my excitement. Looking back I would say the first 12 hours were the easiest. The builders and lighting guys had some great banter and were so great at what they did, they worked like machines which I think certainly comes across in the film. Once the first shift of crew started going home and the new guys arrived we did start to notice the tiredness creeping in. I do my level best to make sure my team are into what they are doing and comfortable however fatigue will inevitably start having an effect on the quality of your work. We always tend to work our guys hard but we always look after them. Despite these challenges I was truly delighted with everyone's efforts on the shoot. I have no doubts that the location and its grandeur was a massive part of that motivation.

So despite me banging on about how forgiving timelapse is earlier in this article, Battersea was actually quite a challenging shoot. It was

the start of August and the weather was really bright but with plenty of cloud. This meant that the sun was often dipping in and out of cloud cover making it impossible to find a typical exposure for the shot. You'll see this in the end film but I always try to tell myself to simply work with it. These are elements which are entirely out of your control so I don't believe there is any point in stressing. For the exterior shots ND filters are a must. You simply have to have a way of controlling the light in the midday sun... I would again refer you to Kevin Cook's article on NDs in issue 213 of Focus for more insight. What I will say is that we use Light Craft Workshop variable NDs and have always found them to be excellent. Do be wary of knock offs online though and try and go with a reputable retailer if you can!

Now ordinarily if we are doing just a few hours of shooting I like to shoot in RAW. Again no doubt a few of you are gasping "RAW!!!" but for me it gives so much more range to work with. If your workflow is tight and you have the right hardware then a RAW workflow for timelapse is not the nightmare you might think. There's too much to go into detail here but one for a future article I am sure!

In this instance because we knew we were shooting so much footage a RAW workflow would simply have been insane. We would have shot a huge amount of data which

would have then needed to be processed and taken several days of work post shoot. Because of the time on location I decided to have a Data Operator processing clips as we went. This meant that I would have a good idea of the quality of our work as we went along and also give us manageable files. These could also be backed up to an additional safety drive as we went. We would shoot in high quality Jpegs until cards were filled and then handed off to the data op who would process Pro Res clips. I could then view the rushes and immediately see what was working and what wasn't.

Of course as is always the case on these builds there were still changes and little finishing touches being added seconds before the first guests arrived. As the builders were withdrawing I would find whichever empty corner I could and start shooting video clips of the final room. My business partner Paul Richman suggested using video shot on glidetracks for final room shots earlier in the year. It's unusual and not something you see in most timelapse films but once we first tried it and showed it to clients we didn't look back. Slowing the action down allows the viewer to really marvel at the incredible work these events companies do and gives a nice flow to the films.

For the post production, I edited the film in Premiere Pro CS6. Initially



The Result

The final colour corrected, graded and complete with 3D titling time lapse sequence.

when we started the company we were an all Apple outfit. Final Cut was definitely our platform of choice but Adobe's products were becoming harder to ignore. I won't go into the ins and outs of our switch but I can 100% say we are delighted now having made the move. Now I did find myself having to be fairly ruthless when it came to the edit, because of the scale of this build there was always something going on. I'm sure you'd agree that not many people would want to sit through a ten minute timelapse film meaning hard decisions had to be made but these were always inevitable with the amount of media I had to work with.

For the final sound mix, I sometimes prefer to move projects from Premiere Pro into Adobe Audition. You can get quite creative with sound for timelapse films as you obviously have no actual sound from location. We will often run around and record wild tracks of various on location stuff but on this occasion due to the scale and turnaround we went with music only. I also rarely grade in Premiere Pro, instead I opt for DaVinci's Resolve for short form work as this gives me more of a creative playground. I have graded a couple of jobs in Adobe's Speed Grade but for me it's not the finished article yet. I think when CS7 comes round it might just be a serious player in the grading stakes but for now Resolve can't be beat. With all that said, I actually ended up grading this film in Premiere Pro. The main reason was we were working on titling the project at the same time as grading. Bouncing ideas back and forth with the client on where text was going to go in frame and whether it should sit on specific planes in 3D space etc. So keeping everything in one NLE made sense and meant we could still work quickly. We used the amazingly versatile Magic Bullet Looks from Red Giant to grade the images in this film. If grading is something you are slightly apprehensive about diving into then I can't recommend MBL enough. Our good friend and occasional colleague Richard Wakefield of FX Films has some excellent tutorials online if you're looking to "dip your toe" in.

On the whole we were delighted with the final film and so (crucially!) was the client. They don't get much bigger than NBC so for us it was a massive privilege to work with Ruby J Events on this project. To top it all off I finally got my chance to get up close and personal to a landmark which has been a constant in my childhood right through into my adult life. As a South London boy it really does represent home for me. I thought perhaps some of the mystique may be put to rest once I had seen it up close, but having passed it several times since (twice while writing this article!), I still get that sense of awe when I am near.

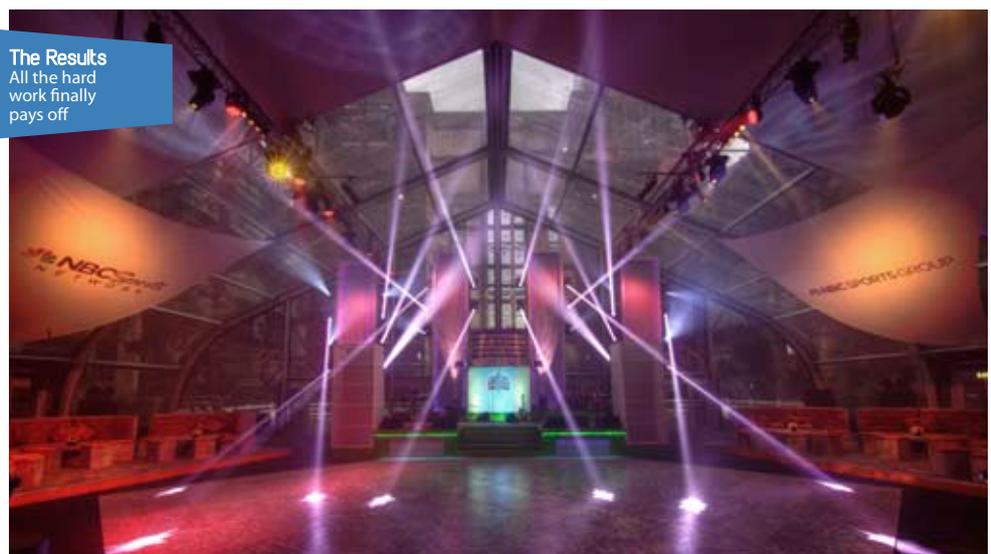
Stephen Hill, Creative Director
@motion Productions
<http://www.atmotion.co.uk/>



Men at work
The sequence captures all the action



The Action
Strategically placed cameras



The Results
All the hard work finally pays off

Hardware Used	Software Used
3 x Canon 5D MKII	Adobe Photoshop
1 x Canon 60D	Adobe Premiere Pro
Intervalometer	Adobe After Effects CS6
Glidetracks	Apple Quicktime Pro 7 - for wrangling the Pro Res clips from Image sequences
Manfrotto Tripods	
Hard hats & High visibility jackets	



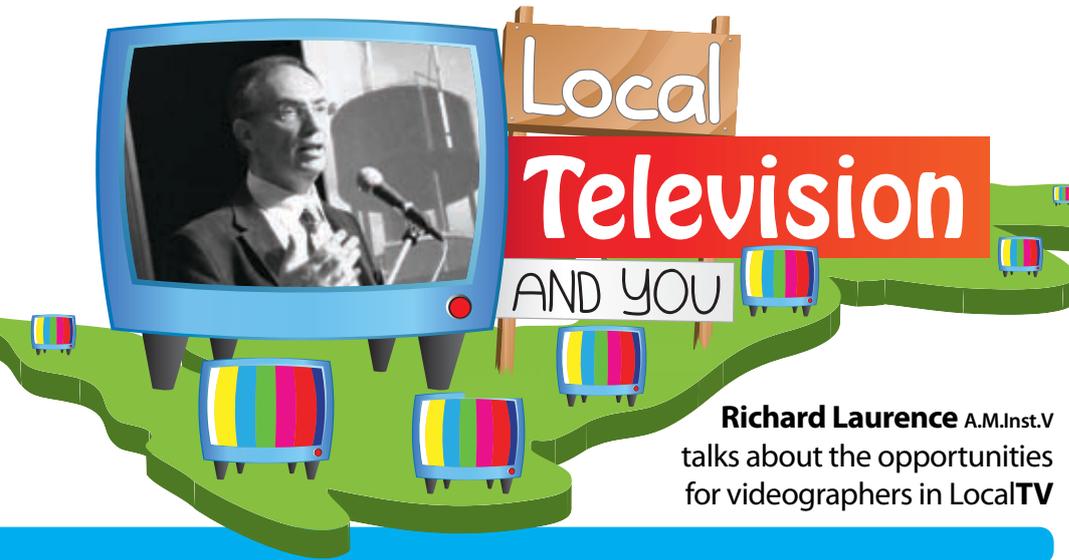
IOV Seminar Theatre

Improve your skills and understanding with free training and education over two days



Time	Tuesday 13th November	Wednesday 14th November
10:30am - 11:30am	Local TV and the Videographer RICHARD LAURENCE, Insight TV By the time BVE North comes around, up to 21 local television stations will have been given licenses to broadcast on Freeview. Richard will look at the potential business and work opportunities and challenges that this will produce for videographers.	The Creative Idea - Not Just Pretty Pictures PHIL HILTON, Sight & Sounds Ltd Through his experience in video production and years at the BBC, Phil Hilton has often found himself asking the same question... "What's it supposed to do?" To answer this he will be looking at how to promote the "Creative Idea" in order to get better results.
11:30am - 12:00noon	BREAK	BREAK
12:00noon - 1:00pm	Producing Successful Corporate Videos MATT HUBBARD, Reels In Motion With a growth in demand for online content and social marketing, Matt will look at how his team work closely with clients to produce successful corporate videos in what he feels is an exciting period of growth for the video production industry.	Videography or Film Making? You Decide GUY THATCHER, Hire a Camera Ltd As the Director of one of the UK's most popular video equipment hire companies, Guy Thatcher will look at the changes in camera technology and the available accessories in relation to the greater demand from clients for the "filmic" or "cinematic" looks.
1:00pm - 1:30pm	BREAK	BREAK
1:30pm - 2:30pm	Location Sound Recording Toolkit for the Videographer PHIL JANVIER, IOV Executive Committee In his seminar Phil will look at the various types of microphone available on the market and how videographers should choose the right mic for the job in order to get the best results. Phil will also demo a selection of microphones in his interactive approach to explaining the importance of correct location sound recording.	What's New in Adobe CS6 MAXIM JAGO, Film Maker & Media Trainer Get ready to be taken on a journey through the latest workflow enhancements and developments in Adobe CS6. Maxim is a specialist media trainer who will show us a range of CS6's exciting new features, from multicam editing, dynamic trimming and adjustment layers through to the awesome new 3D camera tracker.
2:30pm - 3:00pm	BREAK	BREAK
3:00pm - 4:00pm	Capturing Close Encounters KAREN PARTRIDGE, Bristol Wildlife Filmmakers With over 15 years experience and passion for producing wild life films for such organisations as the BBC, ITV and the Discovery Channel, Karen will give us an informative look into the world of working with animals and how research and an understanding of the creatures in the viewfinder can help to yield the best results.	Essential Camera Skills for Freelancers CHRISTINA FOX, Urban Fox TV Did you check everything before you hit the record button? Are you sure? In this session Christina Fox will take you through the important stuff to consider when out on a shoot. W hite Balance, A udio, F ocusing, F raming, L egs (Tripods) and E xposure (WAFFLE).
4:00pm - 4:30pm	BREAK	END OF BVE NORTH 2012
4:30pm - 5:30pm	The Art of Wedding Cinematography JEFF WOOD, Jeff Wood Visuals RICH DALY, Reel Vision Award winning wedding cinematographers Jeff Wood and Rich Daly will be discussing their experiences in the event film making industry, sharing tips, tricks and workflows for weddings of all scales and budgets. They will look at how to get the most out of the equipment available on the market and which production rules to obey or break in this uniquely challenging industry.	
5:30pm	IOV SEMINAR THEATRE CLOSES	
6:00pm	BVE NORTH 2012 EXHIBITION CLOSES	
7:00pm	IOV AWARDS 2012 CEREMONY - TICKET ONLY -	

We look forward to seeing you at BVE!!



Richard Laurence A.M.Inst.V
talks about the opportunities
for videographers in LocalTV

Since last month's Focus went to press, Ofcom has awarded local TV licences in Belfast, Nottingham and Sheffield – all to companies based squarely in their respective cities.

Belfast's Northern Visions ran a local analogue TV station on channel 62 from 2004 until this year. It's a community venture which "seeks to create a public space where new voices are brought to the screen; local issues are presented in informative and entertaining ways; health education and economic resources in the community are promoted; local talent and initiatives are celebrated" and "participation is inclusive of all under-represented communities (whether geographical, racial, ethnic, cultural or generational)". If that sounds worthy but dull, don't worry – I have seen some of their programmes and they were actually pretty engaging.

Notts TV is a public-private partnership with access to studios at Nottingham Trent University and Confetti Media. Among their partners is the Nottingham Post newspaper, which should help with advertising sales as well as editorial content. The station plans to be on the air on or before 1 April 2014 when they will broadcast from 4pm until midnight. Their initial schedule will consist of a half-hour local news at 5, 6 and 7pm, and other

programmes with a longer shelf-life which will be rotated like a radio-station's playlist.

"Sheffield Live" is a not-for-profit consortium of Sheffield-based organisations set up for public and community benefit. Stakeholders include the city's universities, the Local Enterprise Partnership, local media businesses and the city council. After winning the licence, chair Steve Buckley told me their service will have three main elements: news and current affairs, local non-news programming and archive, each with different budgets and structures, with the news produced by in-house staff but other content outsourced – some of it probably to local videographers.

The news will be produced by a small team, always led by a professional journalist but with opportunities for others such as students and community bloggers to offer material as well. Unlike Nottingham, no local newspaper partner is currently involved but Steve says the door is open. During the breakfast period they'll have short bulletins which will also be broadcast on their radio station, "Sheffield Live". In the evening



"Getting the Liverpool picture" at John Moores University

there'll be a longer news followed by a topical feature such as a live studio debate.

The archive content is likely to come from the Yorkshire Film Archive and the South Yorkshire Filmmakers Network, among others. It will grow to include contributions from music festivals and the world-class Sheffield Documentary Film Festival. Archive programmes will be rotated in different time-slots then rested, with other archive material taking their place.

Non-news covers everything else. The channel will act as a publisher, committed to social development and encouraging entrepreneurship. Programming will have to be sustainable both financially (funded either by grants, sponsors or advertising) and in terms of the suppliers being able to deliver the goods week in, week out to professional broadcast standards. The good news for local videographers is that there are likely to be opportunities to make commercials and some programmes for the channel, but Steve did say videographers shouldn't expect to get well-paid series commissions. Independent productions would ideally come with funding already in place.

From day one the aim is to stream the channel across multiple platforms with an on-demand catchup service also available via IPTV boxes, mobiles and PCs. South Yorkshire has superfast broadband and they plan to begin test transmissions on IPTV as early as April 2013. Steve expects most viewers will choose to watch live because a lot of the programmes will be interactive, with phone-in and social-media contributions.

On the other side of the Pennines, I attended a meeting at John Moores University, entitled "Getting the Liverpool picture" in which the five companies bidding for that city's local TV licence were invited to make their pitches. Four sent representatives (Made TV declined the invitation). Chris Kerr from Bay TV spoke first. Their project was originally conceived as a satellite service but Chris was quick to admit that would have crashed and burned. Now baytv.liverpool.com covers "just about everything that happens in Liverpool" online. As a linear TV channel, Bay TV would show films from local producers and create a sort of "community programmes unit" to help people without the knowhow tell their stories.

Chris feels many areas of life have been poorly served by TV. They want to give everyone a place in the schedule, particularly those with disabilities and they intend to employ deaf and disabled



"Getting the Liverpool picture" at John Moores University



iversity

presenters, without patronising them. Bay TV would make local politics dynamic and engaging. There would be a big debate show on Fridays and programmes in every genre – Chris says anything with a dog or cat in it is a winner!

Next up was Chris Fuoco, VP of Sales and Marketing for Channel Zero which is bidding in several cities as metro8. This is a very different proposition from most of the home-grown bidders. Established in 2000 in Toronto and with offices in Montreal, Las Vegas and New Jersey, Channel Zero has 250 employees and an annual revenue around £28 million. They already run local digital channels in Canada, one of which, CHCH Hamilton, serves 700,000 people – similar to Liverpool. They bought CHCH when the previous owners almost went bankrupt and immediately changed the format to rolling news with movies in prime-time. CHCH actually had the world free-to-air premiere of Avatar – not bad for a local station! They produce 84 hours a week of news locally and the most relevant story leads, regardless of whether it's local, national or international. Hamilton is a steel town so if China cuts back on steel, it affects their community and they lead on that.

The third presentation was from “media mogul Phil Redmond” who thanked “Professor Phil Redmond” for letting him outline the Our TV bid. The great advantage of going third, he said, is you can say (of anything the previous speakers promised), “we’re going to do all that. We are. But if you tell everybody what you are going to do, the others nick the ideas”. So this would be the first time they have revealed their ideas in public. They wouldn’t have broadcast panels. This would not be a top-down organisation. The channel will do news but Phil’s view is that Liverpool has the best local radio and newspapers in the country so it would be perverse to come in and say they’ll do better. “We won’t

have a man in a mac reporting ‘nothing much has happened since the last bulletin’.”

The aim is to provide a platform for the local talent that was revealed during the city’s year as European City of Culture. Much of the initial schedule will be made up of “toolkits”, which show viewers how to make their own programmes and become participants. He feels businesses will invest in the arts and culture but only if it’s on their doorstep. They want to connect with the community. £150 would buy you an hour’s airtime to show your programme on the channel. Most of the Saturday schedule would be community sport, and Sundays would be about faith. Every slot would have a “champion” charged with finding programming for that genre, and matching funding to it from a variety of sources including sponsorship, advertising and grants.

Speaking without notes, Phil said they’d all agreed that whoever got the licence, they’d chat on the other side. That seems pragmatic but his next comment surprised me. Quoting Steve Jobs’ “one more thing”, if I heard him right (and I think I did), media mogul and professor Phil Redmond referred to the schedule he’d just outlined and suggested all the applicants should share it and split the ad revenue. No need to wait for a decision from Ofcom – all the applicants would win part of the schedule. There were no takers as far as I could see, but I do find the notion that Liverpool, not London, would be making the decision rather appealing. Isn’t that what localness is supposed to be about?

The final applicant to speak was Your TV, whose representative Lynne Wood had the unenviable task of following Phil Redmond’s ebullient pitch. Her message was that local TV might have failed in the past but costs are now much lower so smaller audiences are sustainable. Your TV is bidding in several cities and intends to share back-office costs among the stations they win. For Lynne it’s about social engagement, not top-down television – the viewers will also become content-providers. A story that gets a short item on the BBC or ITV regional news could be expanded to an in-depth documentary running half an hour, and these might be sponsored programmes. Not ground-breaking perhaps, but a solid business-plan which could appeal to the regulator.

By the time you read this, Ofcom should have made some more awards. I’ll look at those next time.

© Richard Laurence



Steve Buckley, Chair of “Sheffield Live”

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Let There Be Light

On-board video lights compared by Colin Riddle

This started as a review of the delightfully named Dedolight Ledzilla on-board camera lamp and rapidly turned into a eulogy, so for the sake of fair-minded impartiality I have widened the scope of this piece and thrown another two on-board lamps into the mix: the Lowel Pro ViP which I already own, and an LED flat panel lamp which I nearly bought and which will remain anonymous to protect me from litigation. However if you don't want to read to the end to find out which comes out ahead, I can tell you now, the Ledzilla wins hands down! I love it.

It's worth noting at this stage that the Lowel Pro ViP is an "old fashioned" tungsten filament lamp and the other two have LED luminaires, so the comparison is never going to be wholly equitable. But hey, let's not allow fairness to spoil a good review! The Lowel does come out ahead in one critical respect however, and that is light output – it's far and away the brightest light in the pack.

But to begin at the beginning. I was in the market for a small camera-mounted fill light as my Lowel Pro ViP was, I thought, a little too heavy, a little too big and, perhaps more importantly, a little too over-powered for my present camera which has excellent low-light capabilities anyway. The Lowel has given me sterling service for many years and, apart from the inevitable burned out bulb, has acquitted itself faultlessly, so it was with some misgivings that I sought out a worthy replacement.

Obviously the way to go was with an LED lamp - Once emerging technology, now a standard in stills, video and film – but which type?

Flat Panel Lamps

Flat panel lamps use an array of LED bulbs to provide their light. They have several advantages over traditional tungsten incandescent lamps: cooler running and lower power consumption being the two most widely heard. Then there is bulb life. It is quite likely that an LED lamp will still be working when some distant and, as yet unborn, relative finds it in your attic. LED lamps are also usually smaller and

lighter than their older brothers too and produce daylight balanced light that can be gelled for shooting indoors.

A quick trawl through Ebay for flat panel video lamps pitches you onto the horns of a dilemma straight away. There are literally hundreds of sellers out there only too eager to prise your hard earned out of your wallet. Disconcertingly you can pay anything from £20 to £200 for what at first glance appears to be the same thing. Most of the ones I considered (though not for long) had names I had never heard of nor am likely to hear of again and were mostly dispatched from China. Now I have nothing against China other than some serious ideological issues, but the thought of trying to obtain a refund from the People's Republic fills me with dread.

The Options

Having decided to go the sensible and more expensive route of buying from a UK distributor I was disappointed to discover that the lamp I had bought had some serious disadvantages - not the least of which was that it would not attach to my camera without a £20 "optional" hot-shoe adaptor. Bad start. Nor was there any way of connecting it to the D-Tap outlet on my camera battery without, again, an "optional" £18 lead.

Other "options" included mounts for all sorts of rechargeable camera batteries starting at about £30 each, plus of course the cost of the battery and a charger. So with the possibility of insolvency looming I settled for a set of Duracell AAs and



then light weight is not so good.

Airfix Syndrome

All the on-board flat panel lamps I have seen appear to be made of injection moulded plastic, and share some common disadvantages. They are not rugged – think Airfix kit – on the one I tried the battery compartment had a sort of flimsy push fit

cover that is obviously designed with manufacturing and assembly in mind rather than ease of use, longevity or security. Another issue was the "diffuser and dichroic filter" that was included in the kit. This turned out to be two floppy rectangles of gel that had to be slipped into the lugs on the front of the lamp when needed. Not the sort of thing to do in a hurry or with gloves on, and destined to go missing in days. This, along with the lack of barn doors, (yes, another optional extra) and the inability to focus from spot to flood left me seriously underwhelmed. The perceptive will have gathered by now that I am not a fan of on-board flat panel LEDs. Cheap and cheerful but without the cheap, would sum it up.

Bright Light

The Lowel Pro ViP has, as noted above, done me proud as an on-board lamp and as a stand-mounted fill light. It is very bright - at 100w it can fill a small room when bounced off the ceiling, and is focusable but not dimmable (though I am assured the latest ones are). It is rugged and very well made and comes with a rigid foldable stand, camera and stand mounts, a glass diffuser, a graduated mesh diffuser, a handle

gave it an outing with - if I say so myself – a rather ingenious home made mounting.

More Options

The first thing I noticed was that I needed another "option" - a goose-neck adaptor, to raise the lamp's centre height and avoid casting shadows of the mic and the matt box on my subject. Having looked at the ones available on the net I have to say I was not impressed. Unless you splash out big bucks on a professional goose-neck you are unlikely to get anything like a rugged enough piece of kit that is fit for purpose. But I digress. What was this particular flat panel LED lamp like in use? Well surprisingly good in that it provided a reasonably bright and – critically – dimmable light source that had an even spread corner to corner without any noticeable colour cast. There were no colour problems when dimmed either, that, I am told, is a characteristic of LEDs. That's the good, now the not-so-good.

When this lamp arrived I was convinced that they had sent me an empty box, it was that light. Light weight is good you will be thinking! Yes I know, but if it's the result of some serious under-engineering,

for – well hand holding what else? and rotatable barn doors . A pretty flexible all-rounder with a huge output (The 100w bulb can be uprated to 150w) it is focusable and unlike the flat panel LED array comes with all the bits you will ever need to get going right away. There is also the option of running from the mains with the bundled transformer and power lead. Neat.

On the down side, It is much heavier than either the flat panel or the Ledzilla. It runs very hot indeed and draws a lot of current. It has no battery pack or battery compartment and when run from an on-board camera battery can seriously lower your camera's run time. Lamp life can be short if not treated very carefully (especially when hot) and is very, very short in comparison to LED lamps.

The Future

A light designed to look a bit like a Fisher-Price toy and with a name redolent of Hollywood B movies! Who says the Germans don't have a sense of humour?

The Ledzilla from Dedolight is a delight. It is a well thought out and solidly engineered piece of kit that successfully welds form and function into a tough workmanlike unit.

It is a modular system so you could say again there are a lot of options to choose from, but the basic light has everything you need to get you up and running straight out of the box, you just need to specify which camera mount and which lead or battery pack you need when you buy it.

Don't let the Ledzilla's slightly eccentric design fool you, in use it has a very intuitive feel and you find that the controls for on/off, focus, and dimmer fall easily to hand. These controls and the knurled knobs for the built in goose neck support arm are all highlighted in yellow and so are easy to access even in poor light.

Unlike the multi array flat panel LED lamp the Ledzilla uses only one very bright LED bulb. As a consequence it can, unlike the flat panel lamp, be focused from a tight spot to a wide flood, with the built in flip-down diffuser further broadening and softening the throw. A dichroic filter is also built in and allows quick and simple conversion from daylight to tungsten light.

The Ledzilla's focusing ability, the diffuser and the adjustable barn doors give it a huge repertoire of lighting effects that flat panel lamps are incapable of, and when you add to that a front bayonet mount that accepts other effects like a soft box or a Chinese lantern, then you know

you have a lighting system in your hand and not just an LED lamp.

The Ledzilla is a joy to use. The built in goose neck allows the lamp head to be positioned above and ahead of the camera mic avoiding unwanted shadows and giving a more contoured look to faces. The smooth dimmer gives full control of the balance between daylight and lamplight and does it without any discernable colour shift.

Attention to detail shows that the Ledzilla has been designed by if not a cameraman, then at least someone who has listened carefully to a cameraman. There is a tiny yellow light that confirms if you are powered up, there is a small piece of yellow Velcro that means your power lead need never get tangled up again and there is a little knurled locking nut on the 12v connector that means the power lead will never ever fall out no matter how rough you are with it. All minor points, but ones that bespeak thoughtful attention to practical detail.

To Sum Up

The Lowel Pro ViP will stay in the production box because it is still working perfectly and the light-stand and mains adaptor make it an excellent bright fill light when needed, and a lot easier to carry around and set up than my big Redheads.

The flat panel went back to the distributor some time ago and the least said the better. But before you say it, there are big flat panel LED arrays that do a great job and are, justifiably, very popular.

The Ledzilla is the outright winner for all the reasons I have already covered – the build quality, the design, the ease of use etc etc, so you might think I have no criticism to level at it. There is only one niggle really and that is, as my camera's lens has a fairly wide wide-angle end, the Ledzilla has to be positioned very accurately on top of the camera as the barn doors do not open fully and can mask the side of the frame if the lamp is even slightly off-centre. That said, I think the Ledzilla is a stunning piece of kit and one I think will be getting a lot of attention in future. It's not just a camera lamp it's a lighting system!

Thanks to Digital Garage of Banbury for supplying the Dedolight Ledzilla. Photographs by the author.

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The StandBags & The BoomBags

Broadcast cameraman, Daniel Rose, takes a look at the StandBag and BoomBag range of products which help him to capture the perfect steady shot in a range of challenging situations.

By Daniel Rose
Off The Planet Productions



As a broadcast cameraman, working for channel 4, whilst covering the progress of the Olympic Torch, I found myself filming from various locations, one being a moving vehicle. Now trying to hold a full size camera, out of a window, as you can imagine, is very difficult and resting it on your rolled-up jumper, wasn't effective enough.

So after a very quick internet search, I found www.standbags.co.uk and instantly ordered myself one of their Large Bean Pods, which is a bargain, at only £10.00. Quick as a flash it arrived, and I was able to use it on my very next shoot. This was an excellent piece of kit, not only does it support my camera, it can also support your arms whilst cradling the camera, for the more technical shots. The 'V' shaped design fitted perfectly over the opened window of my car and supported my camera. This is such a versatile bit of kit that can be used not only in vehicles but on uneven surfaces, faster and easier than setting up baby legs for those unmissable quick shots, as the last thing I want to do is use my expensive camera on rough or wet ground.

After this purchase, I was so impressed with the quality and versatility of the product I went back to StandBags to buy the rest of the products I needed. These being: Some large StandBags and a couple BoomBags:

A must in any professional's kit bag!

The StandBags, (sandbag) I feel I should have bought a long time ago! The amount of times I've had to catch my lighting stands after they've been knocked into or kicked the last thing I want is a court case over caving in someone's head with an arri! (And I like my lights in one piece!) Again, I was amazed at the quality of the product at such an affordable price. (At this point I'd like to say cheap, but that would imply poor quality, which these are definitely not! But they are cheap!) Now we've

all done it, packed away at a shoot, not double checked and left something behind. I would be sad to lose my little standby friend, but at such reasonable cost, I won't be losing any sleep! These are too good to call disposable, but at these prices, they almost are! I can rest assured knowing at the click of my mouse I can have a brand spanking new one by the next day.

When you're working as a one man band, doing sound, lights and camera (and sometimes interviewing as well – don't get me started!) the last thing you want to be doing is tying your boom down with whatever you can get your hands on, and it looks pretty awful too! So this is why I got a Boom Bag, a neat and compact counterbalance for my boom, able to hold up to 4kg in weight! Which is perfect for balancing my boom in a long reach situation. For those of you who don't want to be carrying sand to all your locations, you'll be pleased to know they offer an alternative! Water Bottle Boom Bags, with pillow-like pockets on the outside perfect for carrying your water bottles as counterweight!

As I have said before, the versatility of these products are incredible. Although I wouldn't class myself as a photographer, I have used these products whilst taking photographs and you can find camera specific products such as the Saddle Pods for DSLR or even the smaller SDS pod for your compact cameras.

Now these are an essential part of my kit list, how did I work without them? I'm proud to recommend and support this company as these

are not imported sweat-shop products, but all hand produced in the UK, from their factory in Devon, so no long 20 day delivery times or import duties! I'm glad I can now Buy British.

I would also like to say I have found the company very helpful when contacting them about bespoke work and the turnaround was amazingly fast.

You can find their ever increasing product list on their website, www.standbags.co.uk I have had these products for a while now, they have been tried and tested for their versatility, reliability and cost. I would rate these 5/5

Daniel Rose
Off The Planet Productions
www.offtheplanet.tv



CAPTURING THE PLIGHT OF THE GREAT APES

DPA's Microphone Technology Helps Sound Designer Craig Carter Overcome Extreme Jungle Conditions

Recording audio on film shoots in extreme locations always presents technical issues, but when Great Apes are your subject matter you really can't afford to get too close without upsetting the animals or putting yourself at risk.

This was the situation sound designer Craig Carter faced when he undertook 15 weeks of filming in the jungles of Africa, Indonesia, Sumatra and Borneo for *The Last of the Great Apes*, a 3D film covering all six species of Great Apes. His microphone of choice for capturing surround ambience was a DPA 5100 Mobile Surround Microphone, while for avoiding unwanted extraneous noise he turned to the DPA 4017B Shotgun Microphone with a Rycote Windshield solution, which he used on a long boom so that he could capture the sounds he wanted without disturbing the animals.

"After taking some very helpful advice from Julius Chan at DPA's Australian distributor Amber Technologies, I chose the DPA 5100 surround microphone for its sound pressure capabilities and its ease of use in the conditions I was working in," Craig explains. "Thanks to its compact size and extreme portability, it was ideally suited to these very challenging conditions. Also, the DPA 5100 has only one multicore cable, which was an important consideration because I was mainly recording and booming on my own. Having lots of cables to worry about would have made the task way too difficult."

Craig adds that the DPA 4017B Shotgun Microphone proved very responsive, and thanks to its highly directional supercardioid pickup pattern it gave him good, clear sound.

"It was easy to mount quickly and had an excellent signal to noise ratio," he says. "Because it is very directional it was easy to eliminate unwanted sounds and was certainly my first choice of microphone for shots where there was a lot of background noise. It's also very light, which counts when you're booming in an awkward position for any length of time. And, of course, it was reliable. I didn't have any issues with it at all." As one of Australia's most accomplished and well-known Sound Designers, Craig Carter was the perfect candidate to work as sound designer and audio recordist

on *The Last of the Great Apes*. Craig's career spans almost 30 years in the industry and he has worked on over 70 feature films, as well as many television productions and independent and short films. Produced by Australian film company, Visionquest Entertainment, *The Last of the Great Apes* is a feature-length documentary that will be released in cinemas and supported by a six-part TV series. Conservationist Holly Carroll fronts the documentary, which focuses attention on the plight of these magnificent animals whose fate hangs in the balance as their populations decline. Holly's adventure brings her face-to-face with the poachers, animal smugglers and loggers who put the survival of the world's Great Apes at risk. On a more positive note she also meets experts like primatologist Jane Goodall who are working hard to save the Great Apes.

"With this project I took a drama approach to the audio recording by trying to capture 'edge of frame' dialogue and, wherever possible, taking a multi-track approach to FX/atmosphere recording," Craig explains. "My main microphone was the DPA 5100 but I also linked two Sound Devices 8-track recorders at times, which allowed me to include other microphones, such as a DPA 4017B, in the set-up as well."

Conditions in the jungles were varied and the film crew had to do its fair share of hiking and carrying equipment through dense undergrowth to very remote locations.

"At times it was humid and condensation was the most constant issue," Craig says. "However the DPA 5100 is surprisingly robust and was highly resilient to the humidity. We just took as much care as we could to protect all the equipment from the environment so that nothing came to any harm."

In terms of the actual audio recording, Craig says his main issue in every location was the signal to noise balance.

DPA


MICROPHONES

"Getting in close enough to a subject to be able to record a defined effect and separate it from the background ambience was tricky, especially as jungles are normally intense with the sound of cicadas, etc," he says. "The DPA 5100 coped with this very well because it gave us low sensitivity to background noise and good dynamic range."

Although Craig found the conditions testing at times, he happily admits that it was a life changing experience to work in such close proximity to such amazing animals.

"When you look into the eyes of a

Great Ape you really wonder who is looking at whom -and just how little DNA separates us from them," he says. "This, of course, makes their threatened existence seem all the more tragic."

With *The Last of the Great Apes* project now completed, Craig Carter is turning his attention to future projects, one of which involves filming in the desert.

"Both of the DPA microphones I used for *The Last of the Great Apes* perform incredibly well for me and I hope I get an opportunity to use them again in the future."



4KLONDON

4K NORTH BRINGS DIGITAL IMAGING EQUIPMENT TO LOCAL TV DRAMA PRODUCTION

A new initiative from 4K London provides affordable on-set equipment to independent DITs in the North

4K London, the digital cinematography specialist, has launched 4K North, a new initiative that brings its digital imaging expertise to the increasing amount of digitally-shot TV drama and indie film production in the Northern region.

With a focus on streamlined workflow and affordability, 4K North offers a variety of equipment packages to locally based DITs that allow productions to monitor, QC and back up their data as well as supplying editorial with transcoded rushes.

Experienced DIT Kerr Loy, who has recently worked on high profile television projects including 'Hit & Miss' (Sky Atlantic) 'Leaving' (ITV), 'Fresh Meat' (Channel 4) and 'Bedlam' (Sky Living), heads up 4K North while continuing to service his own client base.

Loy comments: "As more productions go digital producers are gaining a better understanding of the many benefits of having a dedicated DIT taking care of their data. 4K North provides a perfect scenario for the network of DITs I have built around the TV drama and indie feature world outside London to offer an enhanced service at competitive prices, and with the support of the 4K brand we will benefit from access to new technology that might otherwise be out of our reach."

More information can be found at www.4klondon.com/4k-north

GoPro

Be a HERO.™



GoPro® Announces Immediate Availability of Protune Firmware

ProTune Mode Adds 24p, 35Mbps Data Rate; Ideal Workflow for Professional Production Community

GoPro, the world's most versatile camera, announced the immediate availability of its GoPro Protune™ firmware upgrade. First announced during NAB 2012, GoPro Protune mode is a significant new development for the professional production community as it adds must-have capabilities critical to the production, and post production pipeline, including support for 24p and 35Mbps data rate. To date, filmmakers, cinematographers, DITs, video editors and colorists throughout the industry have embraced the HERO2 for cinematic productions. With the availability of Protune, GoPro now offers professional filmmakers a vastly improved and flexible workflow for integration with other source material and post-production platforms.

GoPro Protune is a free firmware upgrade for existing customers and

can be downloaded from the GoPro web site or by simply syncing the GoPro HERO2 with GoPro CineForm Studio software, which is also available as a free download. For more information, please visit <http://gopro.com/software-app/cineform-studio/>.

GoPro Protune: Optimized for Professional Production Pipelines

The GoPro Protune firmware upgrade adds key features critical for high end film and television broadcast productions, including:

- 24fps frame rate, enabling GoPro HERO2 content to be easily intercut with other sources without a frame rate conversion
- 35Mbps data rate for the industry's highest quality compressed image with virtually zero artifacts

- Neutral colour profile, allowing for greater flexibility in a colour correction workflow
- Log curve encoding, offering more detail in shadows and highlights
- Reduced sharpening and noise reduction for improved flexibility in professional post- production and colour design workflows

Protune Integration with GoPro CineForm Studio:

GoPro Protune mode makes integration with GoPro CineForm Studio simple, automatically detecting Protune settings and applying the default adjustments to create stunning images. The workflow is further enhanced by a variety of color tuning presets, or 'looks' that further enhance the filmmakers' story.

Using Protune with GoPro CineForm Studio Premium and GoPro CineForm Studio Professional provides additional benefits, offering extensive color correction controls and customisable presets to create professional, cinematic looks from the GoPro HERO2 captured content. Non-destructive 3D LUTs provide even more flexibility, enabling users to further tweak their images, manipulate saturation and contrast and color correction controls to create highly stylized content.

STEP INSIDE THE NEW RØDE SOUNDBOOTH FOR BROADCAST MICROPHONES

RØDE Microphones has announced the release of a new edition of their ground-breaking Soundbooth online application, extending the functionality so that users can hear and compare the complete range of RØDE broadcast and video microphones.

Released almost a year ago, the original Soundbooth was the very first online application that allowed users to listen to and compare actual real-world microphones, as they would perform in everyday use. Featuring tracks recorded by renowned producer and engineer John Merchant and focusing on the recording of vocals and musical instruments in a studio environment, the application has been used over one hundred thousand times and has played more than half a million tracks.

This new edition of Soundbooth offers twenty three different RØDE microphones, including the NTG8, NTG3, NTG2, NTG1, VideoMic, Stereo

VideoMic, VideoMic Pro, Stereo VideoMic Pro, NT4, NT5, Broadcaster, Procaster, Podcaster, Lavalier, PinMic, HS1, K2, NT1-A, M1 and M3.

Additionally the application includes three forthcoming microphones for broadcast and field recording that RØDE will announce during the remainder of 2012, and make available for use in the RØDE Soundbooth.

The application is split into five different scenarios or applications that broadcast sound engineers would typically encounter, namely indoor and outdoor dialogue, voice over, acoustic music performance and also live reinforced music.

Each audio scenario offers a wide range of microphones that users can switch between in real-time, to hear exactly how each one differs acoustically.

"We are incredibly proud of the Soundbooth platform and to extend

its application to our broadcast and video range is something we are very excited about," commented Damien Wilson, RØDE's Global Sales & Marketing Director. "Here at RØDE we are constantly working on ways to educate our customers on the best mic for their application and with this new broadcast version of Soundbooth that just got a whole lot easier".

A native iPad version of Soundbooth broadcast is currently in development and slated for release in late 2012. Visit redemic.com/soundbooth now to use RØDE Soundbooth for either broadcast or music.





Cooke Optics S4 lenses capture 'World Without End'

Cooke lenses bring warm, filmic quality to digital production

Lenses by Cooke Optics were used to capture a sweeping vision of the Middle Ages for 'WORLD WITHOUT END,' a new eight-hour epic television drama produced by Tandem Communications and Take 5 Productions in co-production with Galafilm and in association with Scott Free Films.

Based on a Ken Follett novel, the drama unfolds in the fictitious English town of Kingsbridge as the King leads the nation into the Hundred Years' War with France while Europe deals with the outbreak of the Black Death.

Director Michael Caton-Jones worked closely with Cinematographer Denis Crossan to create a version of the Middle Ages, taking pre-Raphaelite paintings as a starting point, using their idealised Victorian vision of the period for the look of the production. The drama was shot on ARRI ALEXA cameras with Cooke S4 lenses, varying from 18mm to 180mm.

Crossan comments, "Cooke lenses seemed ideal for this project. Keeping it filmic and painterly on a digital medium really helped. I like the qualities you get from Cooke lenses – sharpness and resolution without being harsh, and their depth and tonal warmth helped create that look. Light hitting a sensor has a different image quality that can often appear harsh and in your face, so trusting a lens to get the image in the way you see it means having one less thing to worry about."

In keeping with the period setting Crossan kept the lighting as naturalistic as possible, staying true to light sources such as candles and torches, with some additional bounce light to enhance the fall-off effect. The anti-flare quality of the Cooke lenses proved particularly useful when

shooting with flames.

"With candles and torches everywhere, Cooke lenses never have a problem in terms of flare - in fact, occasionally with larger torches they would sometimes produce a elongated ellipse when moving through the frame, which I really liked," says Crossan.

Shooting over six months from summer to winter, and going from daylight to interior to night-time shots, Crossan had to be well prepared for every lighting eventuality. He explains: "We planned the exteriors so we could shoot as much backlit as possible, and we had the Kingsbridge set built so it was oriented to give the best options. I would light day interiors through the windows and let the backgrounds fall off to darkness. Going from daylight to interior could be harsh as some of the smaller medieval house had tiny windows and it was hard to balance exposure with the outside. Occasionally I would do an aperture pull going from one to the other, which worked really well as you can see the results immediately. It meant I didn't have to light the interior to a ridiculously high stop, and it also saved time."

'WORLD WITHOUT END' is due to air in Germany (SAT1), Spain (Cuarto) and Italy (Sky Italy) over Autumn/Winter 2012, and in the UK (Channel 4) in early 2013.



Canon Wins 2012 Technology & Engineering Emmy® Award The National Academy of Television Arts & Sciences honours Canon's work on Improvements to Large Format CMOS Imagers for Use in High Definition Broadcast Video Cameras

Canon Inc. has announced the company will be recognized at the 64th Annual Technology & Engineering Emmy® Awards for "Improvements to Large Format CMOS Imagers for Use in High Definition Broadcast Video Cameras." Presented by the National Academy of Television Arts & Sciences (NATAS), the Technology & Engineering Emmy® Awards honour development and innovation in

broadcast technology and recognize companies, organizations and individuals for breakthroughs in technology that have a significant effect on television engineering. Canon debuted its award-winning large format CMOS image sensor in its acclaimed EOS C300 Digital Cinema Camera in November of 2011 at a global launch event held at Paramount Studios in Hollywood. By exploring alternatives to the established Bayer colour filter array algorithms, Canon was able to achieve an overall image quality capture through its CMOS sensor that has helped bring digital cinema closer to the superb aesthetics associated with 35 mm motion picture film.

"We are honoured to receive this recognition from NATAS for our work on large format sensors," said Masaya Maeda, Managing Director and Chief

Executive, Image Communication Products Operations, Canon Inc. "We see this award as a testament to the warm acceptance that the film and television production community has extended to us as we've partnered with them over the last year to help tell their stories. It also serves as further incentive for our continued commitment to the entertainment industry."

In November 2011, Canon announced its full-fledged entry into the theatrical motion picture, television programming and television commercial production industries with the launch of the Cinema EOS System. Over the past 10 months, the company has introduced a total of three high-definition, high-performance Cinema EOS digital cinema cameras—the EOS C300 Digital Cinema Camera, the EOS C500 4K Digital Cinema

Camera and the compact, lightweight EOS C100 Digital Video Camera—all built around Canon's innovative Super 35-mm CMOS image sensor technology specifically developed for Cinema EOS motion image capture. Separately, the EOS-1D C 4K DSLR Cinema Camera, equipped with an 18.1-megapixel full frame (36 mm x 24 mm) CMOS image sensor, also joined the Cinema EOS product family in April of this year. For professional photographers, and independent and student filmmakers, Canon has also introduced the EOS 5D Mark III digital SLR camera, building on the strong success of the EOS 5D Mark II in film and television production. The Technology & Engineering Emmy® Award will be presented on January 10, 2013, during the International Consumer Electronics Show (CES) in Las Vegas.



HHB and Scrub will show several UK product debuts at BVE North

HHB brings the best in broadcast sound to BVE North

Professional audio specialist HHB Communications and post-production division Scrub head to Manchester with a hand-picked selection of exciting technology for BVE North (Stand E19).

New UK product debuts include the Avid Pro Tools HD Native Thunderbolt interface, Dynaudio Professional's DBM-50 angled loudspeaker, Wohler's new 1U AMP1-MADle monitoring controller and the Studio Technologies LiveLink Jr. remote camera interface for ENG and OB vehicles.

Also see a comprehensive range of MADI and Loudness products for every application, plus the latest in Pro Tools and digital audio console developments from DiGiCo and Studer.

Add to this the Yellowtec iXm digital recording microphone and innovative m!ka technical furniture range plus the latest from Dolby, Genelec, Mogami 'Cable for Life', RØDE, Rosendahl, SoundField, Studio Technologies and TC Electronic and it is easy to understand why HHB is the UK's leading professional audio and video resource.

HHB Director of Sales Martin O'Donnell comments: "The attendance at last year's inaugural show was very positive with a broad cross-section of visitor from all parts of the UK. Manchester is a great city and we look forward to an even bigger and better BVE North this year."

Visitors are invited to stop by HHB's stand to collect a free print or digital copy of the HHB 2012 Catalogue and the new Broadcast Sound Technology Update Brochure.



ATTENTION ALL MEMBERS

Have you got an interesting story, seen something that might interest your fellow members, or played with a bit of kit that you think we'd all like to hear about?

Share your experiences with your fellow members, we're certain they'll want to hear what you've been up to...

If you've got an interesting article or an idea for a focus magazine feature then send us an email to

focus@iov.co.uk



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

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

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

Scotland North (Area 1a)

Alan Rae M.M.Inst.V.	01224 703745	ACKN
Brian Rae M.M.Inst.V.	01224 862100	ACK
Colin Sinclair M.M.Inst.V.	01847 895899	ABC
Mark Stuart M.M.Inst.V.	01224 314999	ABCDJKMN
Ron Carmichael M.M.Inst.V.	01382 520437	

Scotland South (Area 1b)

Alex Crosbie M.M.Inst.V.	01555 665236	ABC
Danny Hart M.M.Inst.V.	01563 542195	AB
David Hunter M.M.Inst.V.	01416 397652	
Graham Mackay M.M.Inst.V.	01236 730770	ABCGILKMN
Jonathan Fowler M.M.Inst.V.	07817 517604	ABC
Jonathan Robertson M.M.Inst.V.	01331 476 5432	ABCK
John Lawton M.M.Inst.V.	0141 339 1797	ABCK
Ken Neil F.Inst.V.	0141 883 7168	ABFILMN
Lee Mulholland M.M.Inst.V.	01294 217382	ABN
Michael Ward M.M.Inst.V.	0141 644 1136	ABCKL
Pro-Create.Co.Uk*	0141 587 1609	ACEFGK
Steve Towle M.M.Inst.V.	0845 226 2167	ABC
Tony Nimmo M.M.Inst.V.	01555 661541	ABC
Trevor Jenkins M.M.Inst.V.	01334 656922	P
Wendy Love F.Inst.V.	0141 954 0840	AB

North East England (Area 2)

Andrew Charlton M.M.Inst.V.	01661 844542	ABC
Brian Jenkinson M.M.Inst.V.	0191 300 6292	ABCFGHJKLMN
Chris Gillooly M.M.Inst.V.	0191 286 9800	ABCDFM
Chris Hughes M.M.Inst.V.	07779 807538	ABCJK
David Pethick M.M.Inst.V.	07712 802922	ABCHKL
Glenn Huntley M.M.Inst.V.	0191 549 3675	ABCFGHJKLMN
Ian Black M.M.Inst.V.	01325 718188	AB
Mike Trewella M.M.Inst.V.	0191 536 6535	ABCFIKN
Neil Wood-Mitchell M.M.Inst.V.	0191 270 9063	ABCFHJKN

North West England (Area 3)

Arthur Procter M.M.Inst.V.	0161 427 3626	
Chris Dell M.M.Inst.V.	01772 622522	ABCCKM
Dave Hall M.M.Inst.V.	07927 691454	B
David Harwood M.M.Inst.V.	01253 763764	B
David Howles M.M.Inst.V.	01706 657835	ABCDE
Des Williams M.M.Inst.V.	0161 928 7361	
Gavin Gratton M.M.Inst.V.	0161 637 6838	AKM
Graham Baldwin M.M.Inst.V.	01257 264303	ACK
Ian Sandall F.Inst.V.	0161 232 1100	AFGILKMN
Jack Ebdon M.M.Inst.V.	0161 428 9646	ABCN
Jeffrey Mortimer M.M.Inst.V.	01663 762354	B
Ken Stott M.M.Inst.V.	01282 414073	ACKN
Kindred Films*	0161 973 8889	B
Mark Higham M.M.Inst.V.	01606 889975	BC
Mark Newbolt M.M.Inst.V.	01928 733225	ABCK
Mirage Digital Video Productions*	01253 596900	ABCDFJKLMN
Paul Cragg M.M.Inst.V.	01204 847994	ACFK
Peter Hinkson M.M.Inst.V.	07718 182733	
Phil Janvier M.M.Inst.V.	0151 487 9338	ABCDCN
Ron Lee F.Inst.V.	01744 29976	ABC
Stephen Slattery M.M.Inst.V.	01706 230545	ABCCHK
Steven Abrams F.Inst.V.	0151 722 6692	ABCK
Steven Smith M.M.Inst.V.	0161 797 6307	AKN
Thomas Harrington M.M.Inst.V.	08445 389 0039	
Thomas Jones M.M.Inst.V.	01744 603799	BN
Vanessa Williams M.M.Inst.V.	07966 418188	ABC

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

Adrian Medforth M.M.Inst.V.	01964 503771	ABC
Andrew Blow M.M.Inst.V.	01522 754901	ACFGIKM
Ben Newth M.M.Inst.V.	0115 916 5795	ABK
Broadcast Media Services*	0115 955 3989	
Chris Goulden M.M.Inst.V.	01430 431634	ACHKNRS
Darren Scales M.M.Inst.V.	07876 021609	AN
Dean Hodson M.M.Inst.V.	01246 268282	ABN
Gary Greenwood M.M.Inst.V.	01623 644009	ABCHKNR
Geoff Knight F.Inst.V.	01472 811808	ACDFGIKN
John Port M.M.Inst.V.	0845 29 39 348	ABCEFGKMN
Philip Groves M.M.Inst.V.	01526 353225	
Philip Wilson F.Inst.V.	01430 471236	ABCFGJKLNM
Quentin Budworth M.M.Inst.V.	01964 562073	
Sean Atkinson M.M.Inst.V.	01472 507367	ABCDFGHIJKLMN
Shane Rumsey M.M.Inst.V.	01909 733291	BC
Tim Smithies M.M.Inst.V.	01246 813713	ACFJLKN

North & West Yorkshire (Area 04b)

Bryan Dixon M.M.Inst.V.	07590 438658	ACFGKLM
Christopher Lawton M.M.Inst.V.	01113 218 9298	ABCFFHK
Colin Campbell M.M.Inst.V.	01274 690110	
Dave Marris M.M.Inst.V.	07787 279449	CN
Dave Redmond M.M.Inst.V.	0113 263 2496	ABCGIKN
Gail Allaby M.M.Inst.V.	01422 844392	ABCDFGKH
George Duncan M.M.Inst.V.	01943 870431	ABCFIKN
Ian Jackson M.M.Inst.V.	07979 914996	ACFJLKN
Mike Wade F.Inst.V.	01484 684617	ABCDFG
Mike Walker M.M.Inst.V.	01924 515100	ABCEFHJKLMN
Mike Wells M.M.Inst.V.	01347 868666	ABD
Paolo Pozzana M.M.Inst.V.	01756 798335	ABCCHKN
Peter Thornton M.M.Inst.V.	01706 812008	ABCKN
Philip Burton M.M.Inst.V.	01274 595421	BCKN
Richard Mortimer F.Inst.V.	01924 249700	ABCHKJ
Simon Hare M.M.Inst.V.	0113 258 8147	ABCDFGHIJKLMN
Simon Marcus F.Inst.V.	0113 261 1688	ACDFGHIJKLMN
Terry Mullaney M.M.Inst.V.	01924 864613	AB

North Wales & Borders (Area 5)

Cam 3 Media*	01588 650456	ABCDFGHIKN
Christopher Smith F.Inst.V.	01948 780564	ABJIN
Christopher Smith M.M.Inst.V.	01691 610762	ABCDFK
David Jones F.Inst.V.	01743 891286	ABCNK
David Pearson M.M.Inst.V.	07775 965908	ABCFFKN
James Edwards M.M.Inst.V.	0845 427 5794	CN
John Evans M.M.Inst.V.	01492 543246	CK
Martyn Chidlow M.M.Inst.V.	01978 350122	ABCCHKN
Peter Eggleston F.Inst.V.		A
Richard Knew F.Inst.V.	01244 570222	ACFKM

Midlands (Area 6)

AVInteractive*	01789 761331	ACDKMN
Bob Langley M.M.Inst.V.	0121 308 6453	ABJMNO
Bob Sanderson M.M.Inst.V.	01384 374767	AB
Brad Miles M.M.Inst.V.	01455 202057	AI
Chris North M.M.Inst.V.	01530 836700	
Daniel Thompson M.M.Inst.V.	07708 506657	ABCDFGHIKN
David Impey F.Inst.V.	01926 497695	ACFGJKLNM
David James M.M.Inst.V.	01782 514942	ABJ
David Wilford M.M.Inst.V.	01858 410278	ACGNO
Gillian Perry M.M.Inst.V.	01676 541892	
Ice Productions Ltd*	01926 864800	ABDJM
Jackie Williams M.M.Inst.V.	01455 848199	
James Mackenzie M.M.Inst.V.	01902 342154	A
John Felix M.M.Inst.V.	01332 737525	ABCCKM
Michael Leach F.Inst.V.	01902 893068	BC
Michael Shaw M.M.Inst.V.	01782 746553	
Nick Payne M.M.Inst.V.	01283 567745	ABKN
Nick Kirk F.Inst.V.	07836 702502	ABCDFGKL
Roger Perry M.M.Inst.V.	01676 541892	
Stephen Hart M.M.Inst.V.	01527 878433	
Thomas Hill M.M.Inst.V.	07780 691809	ABCDFKMN

East Anglia & A1 Corridor (Area 7)

Andy Welham M.M.Inst.V.	01473 711870	BLN
Bill Platts M.M.Inst.V.	01733 370922	CDKN
Brian Gardner F.Inst.V.	01603 260280	ABCDFGKMN
Colin Goody M.M.Inst.V.	01473 257595	AB
Craig Stanley M.M.Inst.V.	07984 005074	ABCCEGMN
Dave Collins M.M.Inst.V.	01603 271595	ABCCK
Dave Parkhouse F.Inst.V.	01263 862231	ABCDFHK
David Bird M.M.Inst.V.	01733 789809	AM
David Haynes F.Inst.V.	01842 862880	
Hamdy Taha M.M.Inst.V.	0845 388 0984	ABCDFHKLNR
John Lambert M.M.Inst.V.	01603 610566	
John Suckling M.M.Inst.V.	020 851 7 6752	CAN
John Worland M.M.Inst.V.	01206 241820	ABCDFGKLN
Mike Brown M.M.Inst.V.	01362 637287	
Mike Deal M.M.Inst.V.	0800 970 6159	ABCCKN
Nigel Hartley M.M.Inst.V.	01728 452223	
Shaun Lawson M.M.Inst.V.	01493 441162	ABCDFKMN
Stephen Curtis M.M.Inst.V.	01502 712411	BCN

South Wales & Bristol Channel (Area 8)

Alan Vaughan M.M.Inst.V.	01453 884800	ACFGN
Andrew O'Leary M.M.Inst.V.	01656 650249	ABCCKN
Chris Wheatley M.M.Inst.V.	01242 579712	ABCCKN
Colin Riddle M.M.Inst.V.	01437 769635	ABCJKLN
Dawn Morgan M.M.Inst.V.	01792 776121	ACN
Manolo Lozano M.M.Inst.V.	01792 481285	
Nick Pudsey M.M.Inst.V.	01646 651535	ABCK
Peter Cluer M.M.Inst.V.	01453 832624	ACGKN

West London, Middlesex & Herts (Area 9)

Alan Benns M.M.Inst.V.	07768 078667	ABCEKMN
Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN
Anthony Myers M.M.Inst.V.	020 8958 9838	BCK
John De Rienzo F.M.Inst.V.	07977 908143	ABN
Patrick Ralph M.M.Inst.V.	0207 736 2772	
Paul Casarino F.Inst.V.	020 8898 2229	ABCD
Peter Fison M.M.Inst.V.	020 8133 0081	ACFGHIKN
Stuart Little M.M.Inst.V.	020 8347 9567	ACFGKLN

Oxfordshire & M1 Corridor (Area 10)

Anthony Barnett M.M.Inst.V.	01553 776995	AFIKLN
David Blundell F.Inst.V.	01234 764883	AJLKN
First Sight Video*	0800 072 0753	AB
Gordon O'Neill M.M.Inst.V.	0845 127 4600	ACFGJKMN
Hamish Maclean M.M.Inst.V.	01582 596935	
Jennifer Greenwood M.M.Inst.V.	07850 587415	ABJ
Mario Crispino M.M.Inst.V.	01295 262260	ABCDFHIJKN
Mark Ballantyne M.M.Inst.V.	07734 102538	
Mark Shipperley M.M.Inst.V.	01844 237857	ABCCKNO
Matt Davis F.Inst.V.	079 6631 2250	ACFGK
Paul Welton M.M.Inst.V.	01442 265149	
Peter Silver M.M.Inst.V.	01869 278949	ABCCKM
Ray Burnside M.M.Inst.V.	020 7193 0721	ACGIKLN
Steve Hart M.M.Inst.V.	0800 633 5784	ABCJKN

E. London, Essex & Hertfordshire (Area 11)

Andreas Andreou M.M.Inst.V.	0208 369 5956	ABCKN
Anthony Manning M.M.Inst.V.	020 8923 6068	ABCNGN
David Chevin M.M.Inst.V.	020 8502 7232	ABCCK
David Durham M.M.Inst.V.	020 8504 9158	CGK
David Strelitz M.M.Inst.V.	01268 412048	ABCDFKLMN
Duncan Hector M.M.Inst.V.	01462 892638	
Elaine Laurie M.M.Inst.V.	020 8502 6198	ABCKN
Fred Curtis M.M.Inst.V.	01708 343123	ABCH
Gillian Walters M.M.Inst.V.	01708 724034	ABCFFKN
Iain Wagstaff M.M.Inst.V.	01376 556417	B
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Colin North M.M.Inst.V.	01725 511688	ABCN
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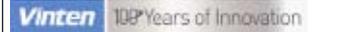
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Issue Ref [216]

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Contact Alan Carter

Mobile: 07785 391135
Tel: 01962 711130
Issue Ref [216]

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Contact Siraj Uddin

Mobile: 07957108251
Email: siraj@siraj5.orangehome.co.uk
Issue Ref [215]

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Sony HVR V1E Camcorder with 2 batteries, soft bag, Rode NTG1 microphone £1700 o.n.o
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Contact Howard James

Tel: (01865) 371369
Issue Ref [215]

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Contact John

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Mobile: 07778 912 063

Issue Ref [213]

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Contact Mike McConnell

Mobile: 07968 374554

Email: emikemcconnell@aol.com

Issue Ref [213]

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Contact Mark Stuart

Tel: 01224 314999

Mobile: 07720 891784

Issue Ref [213]

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Contact Lee Evans

Call: 01727 840415

E-mail: sales@tindell.co.uk

Issue Ref [211]

Sony NEX FS100

As new with sony 18-200 lens and all accessories including sony mic. I am selling this camera which was purchased for a project that had to be cancelled the camera has no hours as it has never been used comes packed in box first to see will buy has 12 month warranty. i would have liked to have kept it sadly can't afford to, Bargain price £3,650

Contact Paul Campbell

Phone: 07515 950439

Email: p-g.pro@hotmail.co.uk

Issue Ref [211]

Panasonic HVX 201AE

Boxed with all accessories £1950

Sony Z1 boxed with all accessories £1300

Those cameras where bought by me new, and have been very well looked after.

Sony UTX-P1 Transmitter - URX-P1 Receiver £275

Contact Isaac Freylich

Mobile: 07812097692

Email: isaacvideo@yahoo.co.uk

Issue Ref [211]

Sony NX5E Camcorder

With all accessories and boxed, VGC £2495

Libec Tripod with H35 head and T77 legs.

As new in case £275 ono

Libec 650 Tripod and case £90

WANTED, Nikon D80 or D90 or will consider other Canon or Nikon models.

Tel: 01536 513448

Issue Ref [212]

Miscellaneous

SONY HVR M10E HDV Video Recorder & Player

Plays and records full 1920X1080i hdv video footage in full video quality. It can be used as a field monitor with its LCD monitor and battery operational (ie Sony L series battery) facilities. excellent condition comes with its original box and accessories.Total tape run 71X10 drum run 72X10 was bought from CVP two years ago for £2000 will sell £750 ono

Contact Siraj Uddin

Tel: 07957 108251

Issue Red [215]

Win 7 Pro 64 & Mac OSX Leopard Dual Boot PC. Final Cut Studio 3, CSS.5, Edius 6, NX

Rare opportunity to acquire a dual PC/Mac system configured for NLE. Dell XPS 420 PC Tower OS boot selection between 1) Windows 7 Professional 64 bit and 2) Mac OSX Leopard Fully configured with NLE software including: Final Cut Studio 3, Adobe Master Collection CSS.5, Edius 6.05 and more.

PC hardware: Intel 2.4Ghz Quad Core, 4GB Ram, Nvidia 8600 GTS, 2 x 750GB, 1 x 500GB £400 + shipping

Edius NX PCI-Express hardware acceleration and I/O card.

With Component HD output card for accelerated broadcast quality SD/HD output. The cards are currently installed in the above system and willing to sell with system or separately.£500 (optional)

Also have another similar spec PC as above running Win 7 64 Pro (without Mac OSX dual boot) £300. Edius NX & Component output cards can be installed and supplied with Edius 6 installed for an extra £500 if required.

Contact Mark Stuart

Call: 01224 314999

Mobile: 07720 891784

Issue Ref [211]

Various Items For Sale

BenQ Projector model PBS120 + new unused bulb PL9848 £250

Bose Wave Radio/CD player model AWRC3G plus Bose pedestal AWACPR £200

Bose Quietcomfort headset model QC-1, £50.00

Philips 5.1 channel speaker system model A5.600D, £50.00

Contact Janet Fenton

Phone: 07909 530181

Email: janet.fenton@iov.co.uk

Issue Ref [211]

Mics & Lights

Sennheiser K6/ME66 plus MKE2 clip on.

Sennheiser EW100 radio mics(2 sets). Studio mic. Camera Paglight C6. Set of Lowel 500 studio lights/stands/carrycase, Arri 600 light.

Contact Les White

Tel: 01768 899936

Email: horizon@telco4u.net

Issue Ref [215]

Vast Studio clearance

There's everything from all types of cameras

Sony z7, Sony z5, JVC 5000, Sony Digital8,

Panasonic 100 MiniDV, Panasonic VHS

recorders, set of redhead studio lights, Arri

650 plus light, Photonbeard Hyper light,

Sennheiser K6/ME66, Sennheiser K6p/ME66,

Sennheiser EW100 radio mics (3 sets), IDX

batteries, Hawkwood batteries and charger

for the Sony cameras, Anton Bauer Ellipz 10

battery system for loads of different cameras,

Panasonic DVD recorder, Samsung VHS

standards converter, DVD duplicator, tripods,

tripod plate, tripod dolly, Manfrotto control

arm, camera bags, Backtraxx music library Vol

1, a shed load of accessories for all of the above

including Manfrotto magic arm, mic stands,

holders, clamps and everything in etween.

£15,000 for the lot. Prefer not to split.

Contact Tony Nimmo

Tel: 01555 661541

Mobile: 07748 351364

Email: tonymimmo@talktalk.net

Wanted Items

Canon 5D Mk 2

Anyone looking to make a quick sale on their

Canon 5D Mark 2? £1,000 cash waiting for a

clean one in perfect working order. Will collect

if not too far from Essex/East London border.

Might also consider lenses if you are looking to

move them on quickly.

Contact Kevin Cook

Mobile: 0777 153 5692

Email: kevin@video-artisan.com

Issue Ref [212]

523PRO Lanc Controller

Looking for a good second hand 523Pro

Manfrotto Lanc Controller or similar.

Contact Lee Evans

Tel: 01727 840415

E-mail: sales@tindell.co.uk

Issue Ref [211]

Various Items

Sony Z5, Z7, EX1-R or DSR-400. Also wanted

Canon or Nikon camera or lenses. May consider

any camera or video equipment. Cash waiting.

Mobile: 07920 761141

Issue Ref [209]

Panasonic DP200 SVHS Camcorder

Wanted in good working order, a Panasonic

DP200 SVHS Camcorder for a small project

One of our honorary members, Jimmy

Goodinson has put out a request for any of our

members who may have a Panasonic DP200

SVHS Camcorder that is still in working order.

Contact Jimmy Goodinson

Mobile: 07710 281938

Issue Ref [209]

Manual for JVC D29 Camera

If anyone has one please contact Nigel

Tel: 01494 524706

E-Mail: n2endvideo@aol.com

Issue Ref [209]

CALL (01782) 396366

OR ORDER ON-LINE AT

WWW.IOV.CO.UK

SALES & WANTS RATES:

IOV Members - £15.00 plus VAT/ad

Non-Members - £20.00 plus VAT/ad

(Maximum of 25 words or thereabouts)



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Shane Meadows, Film-maker and Director

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