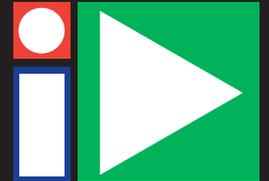


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INSTITUTE OF
VIDEOGRAPHY



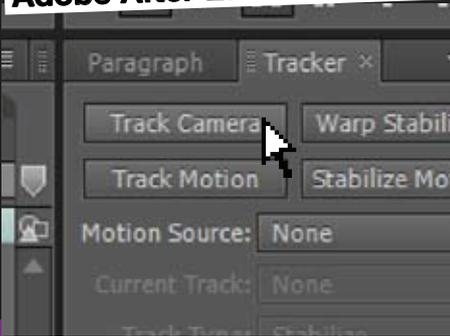
IOV AWARDS 2012
PROMOTING PROFESSIONALISM IN VIDEO PRODUCTION

THE WINNERS

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**3D Camera Tracker from
Adobe After Effects CS6**

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By Matt Kilgarriff

**Music Licensing for
Corporate Video**

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By Kevin Cook F.Inst.V (Hon)

**Local TV and you!
Our Monthly Update**

pg12

**LOCAL TV
AND YOU!**

Richard Laurence
talks about the opportunities
for videographers in LocalTV

By Richard Laurence A.M.Inst.V

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IN THIS MONTH'S **FOCUS** Magazine

Foreword

With Christmas clearly in sight and most people preparing to wind down for a few well deserved weeks off (or days if you're too busy for any longer) it's probably as good a time as any to reflect on the year behind us and what has happened with the IOV. The transitional period between Kevin Cook's 17 years of service and introduction of a completely new admin team with their own set of visions for the IOV has been an exciting time both for us and the Executive Committee and we can clearly see light at the end of the tunnel now. Working closely with the original Executive Committee and the newly appointed Assessment Administrator, John De Rienzo F.Inst.V, we hope to help you define your association and the great work you do to promote it and push it's boundaries on a daily basis.

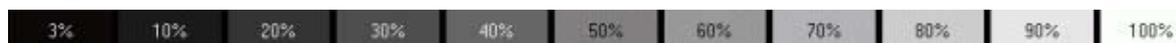
November was a busy month with not only preparation for the IOV Awards taking place but also the planning that went in to assembling an interesting range of seminars for the IOV Theatre at BVE North in Manchester. It was great to see so many members make the trip, listen to their ideas and suggestions and work towards reaffirming to the outside world exactly who and what the IOV is; a proud and well established association

of video, film and media production professionals with a shared goal and commitment to working together to raise and standardise competencies within the industry.

The 2012 IOV Awards ceremony also saw a new bunch of well deserved winners crowned. Not being involved in the judging process was a bittersweet event upon seeing the quality of the videos submitted, I didn't however relish the job of the judges in selecting 1st, 2nd and 3rd placed winners. Congratulations must go out to everyone who took part but extra kudos goes to those who were lucky enough to win trophies or highly commended placements.

Thanks to all who took part, our sponsors Vinten and Hirecamera and good luck next year to all those who were unfortunate not to be placed.

Sarah Kilgariff
Executive Administrator



Rules for our new competition "Video of the Month"

The IOV finally unveils the rules for it's new "Video of the Month" competition and officially opens the invitation for members to start submitting their video entries.

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Small Business Relationships Matter

IOV Web & Marketing administrator Matt Kilgariff tells us how during these difficult economic times it is crucial as small business owners to maintain healthy business relationships.

By Matt Kilgariff BSc (Hons)
IOV Web & Marketing Administrator

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pg4 - IOV Area Reports

What's been going on in your area?

pg5 - Assessment Results

Chris Waterlow F.Inst.V, delivers his last set of Assessment Results.

pg11 - IOV Awards Results

We take a look at this years results and hear from some of the lucky winners.

pg12 - Local TV and You

Following the announcement of the latest Local TV licences Richard Laurence takes a look at the world of Local TV.

pg20 - After Effects CS6

Matt Kilgariff puts the seemingly magical '3D Camera Tracker' through it's paces.

pg23 - Classified Ads

Sales & Wants / Products & Services

CONTACTS

Admin & Membership Enquiries
c/o The Beeches, High Street,
Caverswall, Stoke-on-Trent
Staffordshire, ST11 9EF, UK
E: info@iov.co.uk
T: (01782) 396 366 (UK)

Executive Administrator
Sarah Kilgariff
E: sarah.kilgariff@iov.co.uk
T: (01782) 396 366 (UK)

Membership Administrator
Sarah Kilgariff
E: sarah.kilgariff@iov.co.uk
T: (01782) 396 366 (UK)

Web & Marketing Administrator
Matt Kilgariff
E: matt.kilgariff@iov.co.uk
T: (01782) 396 366

Executive Chairman
Ron Lee F.Inst.V.
13 Coleridge Avenue, Dentons Green,
St Helens, Lancashire WA10 6RN
E: ron.lee@iov.co.uk
T: (01744) 29 976 (UK)

Treasurer
Steven Abrams F.Inst.V.
2 Ingledene Road, Liverpool L18 3HJ
E: steve.abrams@iov.co.uk
T: 0151 722 6692

Arbitration Officer
Ron Lee F.Inst.V.
13 Coleridge Avenue, Dentons Green,
St Helens, Lancashire WA10 6RN
E: ron.lee@iov.co.uk

Assessment Administrator
Chris Waterlow F.Inst.V.
59 Sissinghurst Close, Pound Hill,
Crawley, West Sussex RH10 7FY
E: chris.waterlow@iov.co.uk
T: (01293) 886 484 (UK)

Institute of Videography Ltd
Executive Committee
Ron Lee F.Inst.V.
Steven Abrams F.Inst.V.
Mark Quinn A.M.Inst.V.
Chris Waterlow F.Inst.V.
Janet Fenton A.M.Inst.V.
John De Rienzo F.Inst.V.

Published By:
Institute of Videography Ltd
c/o The Beeches, High Street,
Caverswall, Stoke-on-Trent,
Staffordshire, ST11 9EF, UK
e: focus@iov.co.uk
t: (01782) 396366
Editor: Sarah Kilgariff
Designer: Matt Kilgariff

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IOV AREA NEWS

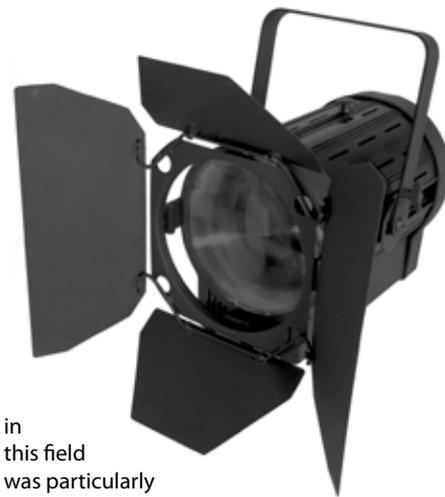
AREA 07 REPORT

OCTOBER 2012 : CAMBRIDGE

We again warmly welcomed Chris Waterlow F.Inst.V. to our meeting on the 16th October 2012 where this time he gave us a very informative and entertaining presentation on cameracraft and lighting. It was pleasing to see that 14 members and guests had turned up to support the event at The Ferry Boat in Cambridgeshire.

Chris split his presentation into two parts which gave us all a convenient break in between to network. Beginning with cameracraft Chris explained the basics of what we should all be trying to achieve with a camera and how this could be best attained through the use of creative lighting, shot framing and composition. Some time was spent on focus and exposure and on controlling depth of field which, as we all know, can influence what the viewer is watching and in turn be an aid in helping to tell the story. In this respect the influences on depth of field were compared and the benefits or otherwise of using each method. Framing and composition, so important in producing that professional look, was discussed at length from the basics of the two thirds rule, camera angles and shot size to the introduction of foreground and background aids to give that illusion of depth in the picture. I particularly liked the final comments under the

basic rules heading. These were: if it looks right/wrong it probably is, always check what you are shooting through a monitor and not with the naked eye and to include something white or black within the shot to help with colour balancing in the edit. Great stuff! The second half, on lighting, started with why we needed light and explaining the different qualities including sources and their uses. We went through hard and soft light, colour temperature, intensity and direction and talked about the multitude of types of lamps including fluorescent and L.E.D. Of particular interest was the control of light and modelling with light going back to the basics of three and four point lighting including the set ups in TV studios where the combination of lights and cameras were much more involved. There were some great video examples from the QVC studios and Chris showed his current showreel where his expertise



in this field was particularly prominent. We all had an enlightening and captivating evening, going back to the basics of the topics but then expanding on them to include some advanced craft with tips and tricks to help make all of our productions that touch more professional. There was plenty of time also to socialise, making this a very worthwhile meeting and we thanked Chris for his presentation and for taking the time to travel up from Crawley to see us again.

Peter Baughan M.M.Inst.V
IOV Area 07 Rep
HDVS Media



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It's time to submit your entries!!

As long as you stick to a few simple rules of course...

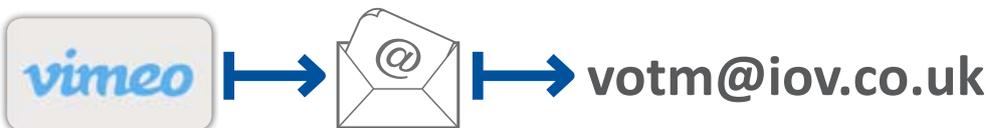
In the interest of good sportsmanship it's only right that any competition be accompanied by a set of rules, albeit nice and simple, the 'Video of the Month' competition is no exception. As long as you adhere to the simple rules outlined below you stand as good a chance as any of being selected to feature as 'VOTM' winner and receiving a personal cheque to the value of £30.00 to spend as you wish. Lucky winners will also be provided with a standard VOTM press release which they can use to distribute to via their own websites.

So what are the rules?

We've tried to keep it nice and simple but there are however a few important rules that we must make you aware of...

1. Video entries MUST be the work of the member supplying them. For corporate members, each individual who has contributed to the video must be outlined and credited with the entry submission.
 2. Video entries MUST have been completed within the previous 12 months, no old work will be accepted.
 3. Video entries MUST be uploaded and made available on Vimeo so that the shortlist can be added to IOV 'Video of the Month' Vimeo Channel.
 4. IOV Members wishing to submit their work MUST make sure they have given the required permission for their video to be added to the IOV TV Vimeo Channel and obtained full copyright permission. Anyone failing to do so will have their entry excluded.
 5. Video entries are limited to one video per member per month. Submitted videos may not be subsequently re-entered.
 6. Video entries MUST be received no later than the 16th of the current month, any submissions received after that date will be included in the following month's entry list.
 7. The winner will be personally informed of their success by the 18th and publicly announced via the website and focus magazine from the 1st day of the following month.
 8. Each month the lucky winner will be provided with a 'VOTM' questionnaire that they must fill out. This questionnaire will be required to provide us with the relevant information on the kit they used and how they approached the project for inclusion in FOCUS Magazine and on the IOV Website. IOV members are also welcome to provide a high resolution photograph of themselves (or their corporate logo) to accompany the Video of the Month feature; this will then be included on the IOV Website and in the following month's issue of Focus Magazine.
 9. Video entries MUST NOT contain material of explicit sexual nature, illegal or racist material, or material displaying cruelty or vulgarity towards animals or fellow human beings.
 10. All video entries will be assessed with any eligible winners being shortlisted by our new Assessment Administrator, John De Rienzo F.Inst.V. The final shortlist will then be viewed by the IOV Executive Committee and a single overall winner each month will be selected by the majority vote.
- The judge's decision is final and no correspondence will be entered into.**

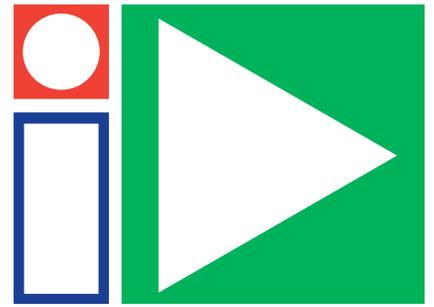
Simply send us a link to your video on vimeo to 'votm@iov.co.uk' and we'll do the rest, it couldn't be simpler...



Our "Video of the Month" competition will officially commence on 1st December 2012 thus giving you an extra long month to submit your first swathe of entries. The first lucky winner will then be announced following the new year's deadline of January 16th 2013.

Good luck & we look forward to seeing your entries!!

IOV RESULTS



INSTITUTE OF VIDEOGRAPHY

Assessment RESULTS

November 2012

The assessment panel met on 7 November 2012 when the following accreditation was awarded:

Master Membership

(Fellowship Recommendation)

Peter Baughan M.M.Inst.V
Holywell, Cambridge

Congratulations to Peter; it was great to finish off my term in office on a positive note and it couldn't have happened to a nicer person!

So, yes, that's it. I'm off after 12 twelve years in the job; almost half the life of the IOV. A lot has happened over that period, most of it for the better I'd like to think. However, time does move on, and both I and my very worthy replacement, John De Rienzo, believe that things will have to change in order to keep pace with the industry, if these accreditations are to have the status they deserve.

But that is not up to me any more – no pressure there John! Seriously though, John is a very experienced and capable man, and will bring a whole new, much needed, perspective to things. I wish him every success in the new job and I know he will have the full support of the rest of the assessment team, the Exec and the membership as a whole.

This is usually the point where I tell you when the next assessment cut-off date is. The answer is, 'I don't know'. It will be up to John to arrange things from now on, and I know that you will be hearing from him in the new year.

That's all folks!

Chris Waterlow F.Inst.V.
Ex-Assessment Administrator





Congratulations to our Winners and Thanks to our Sponsors for their continued support

The 2012 IOV Awards saw the usual influx of worthy winners making the judging process as difficult a job as ever. From the first few early submissions to the final shortlists, judging has not been an easy job but the reward has always been seeing the exceptional work being produced by our members year on year within the professional video industry.

Watching the submissions it would be easy to award each production on its own merits as more than worthy of recognition, however, there can only be one winner in each category with suitably placed second and third placed candidates.

This year's awards winners were announced at the Radisson Blu Edwardian in Manchester alongside BVE

North with the support of our long term sponsors, Vinten (part of the Vitec Group plc) and the team at Hirecamera. Without the ongoing support from our sponsors it's true to say that the IOV would not be able

to offer the range of services to its members as it does so for this we are as always grateful.

The evening's events were kicked off with a formal sit down meal during which raffle tickets for our chosen charity, 'Big Picture Charity Films', were sold in order to help them fund the great projects they carry out within the voluntary video sector. The evening culminated with the awards ceremony during which the lucky winners in each of the categories were announced.

We took the time to catch up with a few of our lucky winners to see what being selected as a winner for their chosen category truly means to them and to their business. We were also keen to hear what they thought the benefits of being a member of a professional trade association were when helping to benchmark their work against that of others in their target market, how it helps them to continue to deliver work of a high industry standard, and how it helps them to promote themselves and their services in what is fast becoming an extremely competitive and expanding market, here's what they had to say...

BEST OPEN CATEGORY

"I've always felt that the IOV Awards is an important function of our trade association. I would actually go as far to say that it's one of the core benefits of membership. The IOV must use every opportunity to provide its members with the means of showcasing their work. It should also provide the means for its members to benchmark their work against others working in the industry - and of course the means to recognise and reward the best and inspire others. I think the awards is just one way that the IOV achieves these objectives.

I'm a great believer in setting yourself goals in business - and that these should extend beyond financial targets and milestones. When I started 'Video Artisan' back in February 2012 one of my long-term goals was to one day win an IOV Award. The last time I came anywhere close to this was as a nominee in the 'Best Corporate Video' category of the 1998 awards. With my growing involvement in the IOV's administration back then it became impossible (and improper!) for me to enter so this was one personal achievement that I had to put on the back burner.

I entered into three categories this year - Best Corporate, Best Open and Best Documentary. Whilst I would have loved my corporate entry to have got further having seen the standards of the shortlisted films in this category I can perfectly understand why it didn't get anywhere (I found the benchmark though!!!). However, news that I'd been shortlisted in the Open for 'Supadance - Shoes for Dance' and in the Documentary of 'Bees & Wasps' was fantastic - more than I could have even hoped for.

I'd already surpassed my expectations so I was not expecting anything more on the awards night so you can imagine how ecstatic I was to hear my name called out as the winner of the 'Best Open Category' and to then go on to also pick up 2nd place in the 'Best Documentary' category, that truly was the icing on the cake.

I'm now in the process of making as much of my achievements as I can. I've blogged, Facebooked, Tweeted, LinkedIn'd, updated my website, updated my email signatures, shared the news with my clients, sent out numerous standard press releases, amended title sequences for video, taken publicity stills and (I kid you not!) designed some new 'Award Winning Videography' polo shirts.

I'm now like a man possessed with the process of creating as much useful marketing collateral as I can and letting the world know that I, 'Kevin Cook T/A Video Artisan', is an IOV Award Winner! It's an amazing feeling. Has it actually created any real work for me as yet?... Not quite - but I'm 100% sure that I'm going to give it absolutely every opportunity of doing so!"

Kevin Cook F.Inst.V (Hon) - Video Artisan

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

1ST PLACE
BEST OPEN CATEGORY



BEST CORPORATE VIDEO

"One of the first things I did after deciding to start my new business (Aberdeen Wedding Films) was to look at which trade associations I should join that would give me lots of great advice and information for my business and craft. In July 2009 I decided to join the IOV, it was the best kickstart I could have found, it helped me immensely from a business point of view but most importantly it put me in contact with some of the most talented people in UK. Since joining I have attended almost all of the IOV events with the exception of the recent IOV Awards 2012 ceremony. This was not through choice as my wife and I were expecting a baby in the same week. We so wanted to be part of the event as one of our films was shortlisted for an award. However my wife and I spent that evening following many of the IOV members twitter feeds to find out the result, so thanks to those of you for tweeting and especially Brian and Alan Rae for your messages and calls.

I was exceptionally fortunate enough to win 1st place in the 'Best Corporate Video' category for our short film 'Cocoa-Oooze: Our Story'. To this day I still cannot believe it. This is such a great accolade for us as we have only just launched 'Pistachio Films', our sister business 6 months prior for our Commercial, Corporate, Music Video and Promo video projects. Whilst Wedding Films remain the core of our business, the 1st place corporate video award for us is a fantastic start for our new business venture and will help us to promote our work in that area amongst potential clients".

Westley Dowdles A.M.Inst.V
Aberdeen Wedding Films

Westley Dowdles A.M.Inst.V
Aberdeen Wedding Films

1ST PLACE
BEST CORPORATE VIDEO



"the 1st place corporate video award for us is a fantastic start for our new business venture"

BEST DOCUMENTARY

"I have been an accredited member of the IOV since 2009. I firmly believe that being part of such an organization is so important in not only supporting, but defining professionalism in corporate and commercial videography.

The IOV offers invaluable services for it's members from; shared knowledge capacity, training, collaborative space, consistent and up-to-date technology reports, camaraderie and more. I'm thrilled to win Best Documentary. My win will serve to further my career as a corporate filmmaker and fuel my aspiration to produce and present for broadcast, but also enable me to inspire young people. The results were a little disheartening on being the only female nominee and winner, but this has motivated me to encourage women to take up a career in media. I firmly believe that women have different stories to tell from men and that we also tell stories differently, which serves to provide a more diverse offering of creative content.

The camaraderie and networking with members during the awards night was brilliant and I encourage students and other videographers to take up an IOV membership, in what can sometimes be described as a lonely occupation. I am so grateful to the IOV for providing a platform for filmmakers to showcase their work. My win has not only been great promotion for my brand in being a catalyst for recent commissions from offshore, construction and tourism clients, but also highlighted the tremendous work of the Nepal Trust in remote Nepal.

I congratulate all the nominees and winners, as there was such a high caliber of entries. This is really encouraging and motivating to up our game for next year! I am looking forward to gaining my Masters membership and pursuing personal development by furthering my technical shooting and post-production abilities.

Anna McPherson A.M.Inst.V
Recite Films

"being part of such an organisation is so important in not only supporting, but defining professionalism in corporate and commercial videography"

BEST FILM

"I was fortunate enough to receive two Awards this year, which I was over the moon about. I couldn't attend the event as I was in Thailand, but stayed up til 5am to hear the results. I have previously attended the Awards every year since joining so I was gutted I couldn't make it this time.

The Awards are a very important to my business as I feel it commands a great amount of respect from former, current and future clients alike. The Awards also arm me with another cast iron reason to justify my fees.

It is great to have such an organisation as the IOV in our industry to put on such an event annually and give genuine recognition for all the efforts put in by its members. I have been a member for the past 5 years now and I am more than happy to pay my annual membership fee each year for the service, which is not only an amazing resource for industry info but is an amazing place to meet like minded people. I have made really good friends from this organisation who have not only helped me further my business but have become life long friends one of which is flying out to Thailand to attend my wedding in December."

Peter James, Engage Cinema



Peter James
Engage Cinema
1ST PLACE
BEST FILM

BEST WEDDING DAY FILM

"With such tough competition, it was a great honour to win the IOV Award for the Best Wedding Day Film. We strive to produce emotive and visually compelling videos and for our film to be recognised in this way is not only a great achievement for us but also a great indication to see how we compare to other creative video companies. I was really impressed by all of the videos shown at the awards evening and winning our award capped off both an entertaining and rewarding evening.

It is also incredibly helpful for our business to be a part of the IOV. It not only provides us the opportunity to see other work in our industry and network with like-minded people, but to also have a body that recognises the work we produce is a great advertisement for our company.

We've been a part of the IOV Awards for many years now and look forward to continuing the relationship for years to come. And after this years success, we shall strive even more to produce award winning work in an industry that is becoming more and more competitive.

Michael Kelly
Galaxy Video

Michael Kelly
Galaxy Video
1ST PLACE
BEST WEDDING DAY FILM



BEST MUSIC VIDEO

"It's been fantastic to win the 'Best Music Video' award at the IOV awards this year and to also achieve a 'highly commended' placement in the 'Best Film' category too.

The IOV awards have made the trip up to BVE North in Manchester even more worthwhile as not only did I come home with a selection of awards but also managed to get hands on with the latest cameras and gear on the market whilst meeting up with some old and new colleagues.

Being awarded for our work by a professional trade organisation like the IOV does give us a great sense of achievement and also gives us a great excuse to contact clients with a press release and generate new PR in our local area, which can only be a good thing."

Mark Brindle F.Inst.V
Maniac Films



Mark Brindle M.M.Inst.V
Maniac Films
1ST PLACE
BEST MUSIC VIDEO

SEE YOU AT THE
IOV AWARDS 2013...

IOV AWARDS 2012 | THE FINAL RESULTS

BEST CORPORATE VIDEO

Westley Dowdles

→ Cocoa Ooze

Chris Waterlow

→ Showreel 2012

Michael Kelly

→ London Metropolitan University

Paul Broadie

→ Cedar Court Grand Hotel

BEST DOCUMENTARY

Anna McPherson

→ Nepal Trust Promo

Kevin Cook

→ Bees & Wasps

David Hobson

→ Fired Fruits

Nicky Brown

→ Nick & Ben the Fly Fishing Men

Steve Slattery

→ Moral Panic

BEST WEDDING DAY FILM

Michael Kelly

→ Dana & David

Peter James

→ Shalina & Michael

Ben Marlow

→ Danielle & Duncan's Wedding

Peter Rear

→ Beautiful French Wedding

Vince Babbra

→ Vinay & Minky

BEST FILM

Peter James

→ The Janakan Connection

Nick Kirk

→ Dry Spell

Martin Stalker

→ Drowned at Birth

Hamdy Taha

→ On The Ropes

Mark Brindle

→ St Anne's Chapel

BEST OPEN CATEGORY

Kevin Cook

→ Supadance - Shoes for Dance

Vince Babbra

→ Nitesh & Jigna Love Story

Martin Stalker

→ What Makes a Country

Alan Hendry

→ Zombie Run

BEST MUSIC VIDEO

Mark Brindle

→ Dreamin

Martin Stalker

→ Local Superhero

Vince Babbra

→ Dilvasda

John Peddie

→ Cities of Glass - From Where We Are



**CONGRATULATIONS TO ALL
OUR WINNERS**



Small BUSINESS

RELATIONSHIPS MATTER



people do business with **people**

people do business with **people they know**

people do business with **people they trust**

people do business with **people they like**

Running a fruitful business in the midst of a difficult recession for many isn't an easy job so maintaining established and trusting working relationships is one of the key ways in which as small business owners we can look to ride it out. Ask any key decision maker within a business what makes them choose a supplier (besides cost of course) and the answer will more than likely be "because I liked them". Unlike online business where the possibility of actually interacting with a human being is as distant a probability as winning the euro millions, our industry sits at polar opposites. People do business with people, and working closely with your client to understand their needs and understand them will help you to develop, maintain, and create a reputation and relationship for you and your business even in the darkest of economic days.

Over the past 12 months I've lost count of the number of start-up PR companies popping up in my surrounding area, never mind the UK as a whole. One of the key roles of a good PR company is primarily to help represent their clients and "engage" with potential clients on a level that develops amicable and fruitful working relationships. Quite simply, the process of good PR is based upon the ability to forge good working relationships, the ability to interact with people and actually listen to them and getting to know their business and fully understanding their individual needs and requirements. Just like every individual has their own interpretation of taste, we as creative individuals and designers often like to think that we know all the answers, although some of us may truly believe this is the case, to not listen to your clients is never going to end well. Although clients will look to you to give them some creative direction and help them to develop their vision, listening to their ideas will undoubtedly make them feel more involved in the project and it's outcome and will be sure to leave them feeling like they have received a bespoke service that is unique to them. More so within the wedding industry as opposed to the world of corporate, making sure your client feels valued will also develop a good working relationship which will undoubtedly be one of the most powerful and intangible benefits and strengths to your business. People inevitably do business with people they like and trust and leaving a sour

taste in their mouth can be bad for your business.

Dealing with New Clients

New clients will come to you via a number of different channels, whether these are proactive channels such as networking events or less intensive ways such as from previous client referrals from happy customers, or direct from your website, your response should always be the same. Having a set procedure in place will also make the process a lot more streamlined and you will have the initial start point from which to develop your relationship with your new potential customer. A face to face meeting is always recommended as it helps you to start a rapport with your client and forms the initial building blocks of what could potentially be a lifelong working relationship. Within this initial meeting it's also paramount that you have a standard new client information "contact sheet", a method by which you collate all of the data for that specific client. This data will undoubtedly be used time and time again in the course of any project you take on with them so it's important to acquire it in full at your first meeting and update it when possible. If possible, always make sure to get the contact details for the key decision makers within the business. This will not only ensure that you are not wasting your time, but will also help you to ensure that you are working closely with the people who have a greater understanding of what the business needs and goals are.

Even though you are there to secure business for your company don't go in like a double glazing salesman. One of the most deterring factors for most people is when companies come to sell. Put the foot on the other shoe, as a customer you know from the outset whether an individual actually cares about the service they are offering through the way they enthuse over their work or whether they are just there to sell you something and move on to the next potential client. Granted, in this hard economic climate we are all finding it ever more difficult to get people to part with their cash, but your business ethics and relationship with your clients shouldn't suffer as a result of this. Securing happy clients and retaining them is another valuable asset which means the hard part of the job in engaging with potential new clients has already been done.

Price Yourself Competitively but Don't Undersell Your Services

For me personally, pricing has always been one of the most difficult parts of business. Putting a price on your time, knowledge, and experience has the potential to leave you looking like a relative big head or an out of pocket martyr to your industry (a digital Robin Hood as it were). We now unfortunately find ourselves in a world where every man and his dog seems to own a video camera with a similar sense of self belief in their ability to produce professional videos. This is all the more reason to reassure your clients by being

part of a trade association and obtaining accreditation but also reinforcing the need for successful long term working relationships. All too often I hear of companies offering wedding videos for £400 or a corporate videographer producing web videos for £100. Either these companies are super efficient at what they do or more than likely won't be around in 12 months time. Whatever the case, don't get sucked in. My personal feeling is that should you find yourself in a similar predicament; don't feel as though you should immediately drop your price to remain competitive. If you are proud of the work you do and feel that the level of service you offer is worth the price you value it at then continue to promote it as such. You may occasionally find yourself in a situation whereby clients will try to whittle you down on price and sometimes you will indeed feel comfortable with offering some form of discount, but do this at your discretion, not as a result of unscrupulous opposition. Albeit an equally as competitive market, the corporate world offers its own unique pricing dilemmas, unlike the wedding industry where most companies have a "Gold", "Silver" and "Platinum" package, the corporate world is a relative can of worms. Until you have committed to your first official meeting with your potential client you will not know their requirements and as such will not be able to accurately price for the project. It is therefore imperative at this stage that you gather as much information as possible in the early stages because it is this information that will help you to communicate with your client and accurately quote for the job in hand. In certain circumstances and more so when working with newer clients, clients who are embarking on their maiden corporate video with you may benefit from letting you know what their actual budget is, this will then give you the opportunity to tell them what they can realistically look to achieve with it. Most corporate jobs will often not divulge this

information; however, if your company has come recommended you may stand a better chance of obtaining it. Knowing your client's budget may also help you to help them make the best use of their available funds as opposed to scrimping on the sometimes overlooked luxuries such as professional presenters or voice overs which make a world of difference to the final production.

Whatever you do, don't go in with the hard sell, collate as much information from the client about the project as possible, what their budget is if they have one and are willing to share it with you and what their goals are. Don't go in like a double glazing salesman with an already formulated agenda otherwise expect similar treatment - which nine times out of ten will end with you being shown the door and them sourcing a different supplier. Once you have established a small base of loyal and trusted clients the benefits will have a snowballing effect. They will refer you to other companies and your reputation will grow.

The After Care Process

The measure of any successful relationship can easily be gauged by its longevity, even in business. By the end of any lengthy project the first thing I always want to do is have a break. Although a break is always good to recoup and reflect; don't leave it too long before touching base with your client to see if they are happy, don't leave them with questions to ask otherwise they might go elsewhere for the answers.

People working in the wedding industry will also find themselves dealing with tangible products a lot more. If this is the case make sure your customers know how to order more, the cost of these and the people they need to contact, preferably you. If it's a corporate client you are working with and you have developed video for web or digital distribution, make sure that you guide them and help them to manage their online content. In the long term this can also help you to develop further revenue streams if you assist them with managing their online channels and video content via YouTube etc. Even in this age of silver surfers and tablet PC's, you'd be surprised just how many businesses don't yet fully embrace nor truly understand how the World Wide Web works. Having worked with the web since the early 2000's and with a varied range of local businesses from cosmetic dentists to bricklayers, the main thing I always get asked is "how do I get to the top of Google". Of course you can be patient and spend a lot of time doing key word analysis to improve your websites organic listings, or those with a greater budget can allocate an amount per month to spend on responsive SEO or Google ad words campaigns but what as videographers we shouldn't be overlooking is the power of video not only as a communicative medium, but also as a search engine ranking tool.

Any of you lucky enough to attend BVE North 2012 may have had the opportunity to see Matt Hubbard and Joe Gordon from Reels in Motions presentation on "Producing Successful Corporate Videos." A great idea from them was the concept of providing your clients with a feedback and referral form which lets them gauge the success of their work and opens the door for future work from referrals by happy customers. This concept is so simple yet so effective.

Maintaining Established Clients

On the quiet days when you find yourself rearranging the filing cabinet or double checking your emails to make sure you haven't missed that Knighthood invitation from Buckingham Palace, why not make best use of your time and arrange catch up meetings with previous clients to see how your videos are working for them, if they are looking to commission new ones, or whether they have any referrals they think may benefit from your services. It's not desperate, it's business. Look after your reputation and relationships and your business will look after itself. Communicate with clients and leave them feeling happy with the service that you have delivered and how you have delivered it and your reputation and client base will continue to grow.

Matt Kilgariff BSc (Hons)

IOV Web & Marketing Administrator

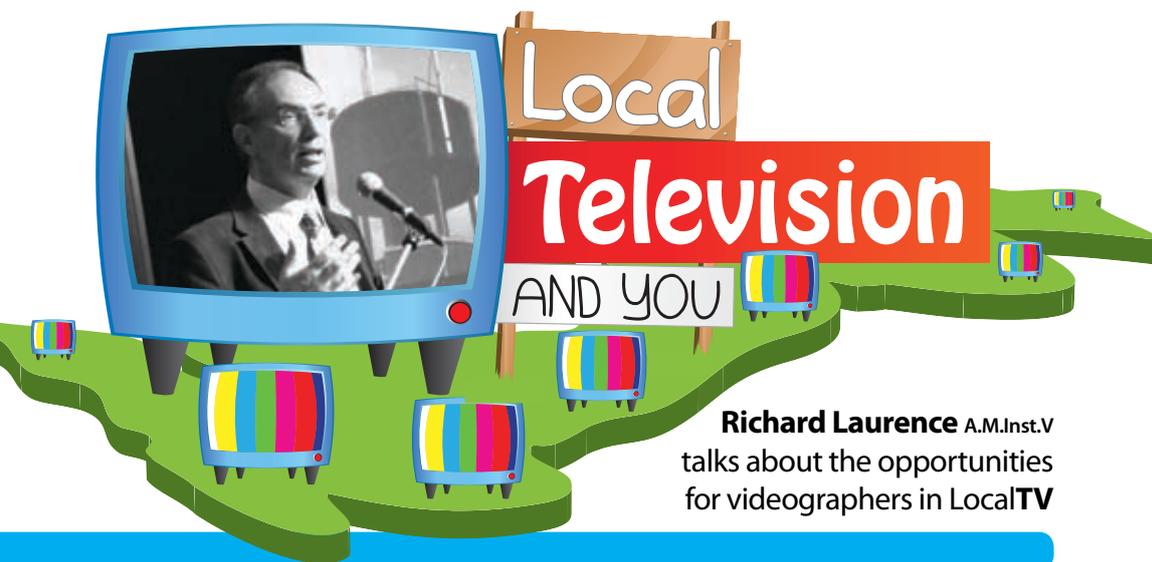


“The measure of any successful relationship can easily be gauged by its longevity, even in business”

*Customer
Satisfaction
Guaranteed*



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

OfcomOfcom giveth and Ofcom taketh away. And then giveth again. The licences it awarded to Notts TV and Sheffield Local TV in October were withdrawn on 15 November, following an internal audit of Ofcom's own processes which revealed not all the relevant documentation had been considered. Then on 22 November, the licences were awarded again, to the same bidders. Now, according to the Guardian (www.guardian.co.uk), Ofcom has asked bidders for the eight remaining licences for clarification and this will delay those awards as follows: "the Newcastle bid is likely to be decided by the end of December, with Edinburgh, Glasgow and Manchester by the end of January. The Leeds, Liverpool, London and Preston bids are now scheduled to be awarded by the end of February."

The news of the revocation of the Nottingham and Sheffield licences broke just after I had been extolling the virtues of collaborative bids like these in my seminar "Local TV and the Videographer" at BVE North, and as I didn't have a chance to prepare any handouts for the seminar, I'd like to put that right now. This month's column is effectively that handout - my summary of where I think things stand as of today, 23 November 2012. It will probably be out of date again by the time you read it!

A lot has changed even in the short time since BVE and I certainly don't know everything that's going on, but I'll share what I have been able to find out. Remember I'm a videographer, not an investigative reporter! I'm doing my best to pass on accurate news as I get it but please don't act on anything I report in these articles without verifying the facts for yourself first - I only know what people tell me and I often have to try and make sense of conflicting reports. I now know some of the information available to me at BVE and reported in good

faith - like how the "yellow button" would work on satellite - was probably wide of the mark. I'll try and clarify that here if I can establish the facts before my deadline.

The blurb on the IOV website suggested my BVE seminar would tell you everything you need to know about local TV - a little optimistic perhaps, but at the time I wrote it I thought all the licences would have been awarded and we'd be well on the way to getting some of them on the air. As things turned out, it's taking a bit longer than that.

The story so far: in May, Ofcom invited applications to run local TV services in 21 places, out of 65 they had identified as being potentially suitable for a local TV service. Those areas were: Belfast, Birmingham, Brighton & Hove, Bristol, Cardiff, Edinburgh, Glasgow, Grimsby, Leeds, Liverpool, London, Manchester, Newcastle, Norwich, Nottingham, Oxford, Plymouth, Preston, Sheffield, Southampton and Swansea. Sheffield was added after a campaign by the city to be included in the first tranche. 57 applications were received for just

19 of these places - apparently nobody applied for Plymouth or Swansea - along with 4 applications for the local multiplex operator ("muxco") which will build the transmission network to support them. Ofcom wants all the stations on the air within two years of receiving their licences. Some have previously run a cable or analogue TV channel or a web TV service and plan to launch as early as April but most will take around a year. Recent research carried out for Ofcom in the old Border TV area shows people there miss the regional programming they used to get and many want it back, so that's got to be a good sign for local TV.

Now it turns out that 4G/5G spectrum pressures will mean all local TV moving out of the 700 MHz band by 2018, and somewhere in that remaining bandwidth Ofcom intends to squeeze in ten more Freeview HD channels as well, so competition for spectrum is intensifying. Add to that yesterday's announcement (I said things were moving fast!) that the "white space" currently allocated for local TV will

have to be shared with cognitive devices which actively seek out available frequencies locally by interrogating an online database in each particular location (in roughly 100 metre zones), and you can see that things are far from settled. Soon we might all be watching all our telly via broadband anyway if technology continues to advance at the present rate.

So, who has won the licences so far? Some are former Restricted Television Service Licences (like Northern Visions in Belfast), and community-media groups that already run radio stations (like in Sheffield). In fact the community media sector seems to be doing quite well so far. A few companies have bid in multiple locations, with the intention of sharing back-office costs among them, but up to now, in most places the award has actually gone to companies only interested in their home town. Of course most of the "big city" licences haven't yet been awarded so it's too early to tell which strategy Ofcom will favour overall. I find the metro8 bid interesting because it's a rolling-news format, except in prime-time when they plan to show blockbuster movies. This format already works for them in Canada but they were unsuccessful in Sheffield. According to the Ofcom website, the regulator didn't think it was a sustainable business model in that particular market. At the time of writing no other metro8 application has been considered yet so it will be interesting to see what size of city Ofcom feels can support such a model, if any.

Scottish Television has bid for the local channel 45 licences in Edinburgh and Glasgow, where it already has STV on channel 3. Broadcasting is not devolved to the Scottish Parliament so they are waiting on Ofcom in London for a decision, just like the rest of us. ITV hasn't bid for any local TV licences but it and channel 5 have just had their licences extended for another ten years.

Running a television station is traditionally not something that's been done successfully by small businesses in the UK, but most if not all the applicants in this round are proposing to have under 60 staff, so would qualify as SMEs. It's probable that many local TV stations will subcontract some work to local companies and freelancers, which most definitely are small businesses. To run a television station without a large staff and a lot of infrastructure will mean harnessing the power of new technology. At the core of any

local TV station will be a playout server. This is basically a computer with software installed capable of running the station's playlist and combining live programmes with recorded ones, as well as inserting the commercials and promotions. Several suppliers such as Autocue and Tools on Air are offering systems specifically aimed at local TV stations, and you can buy a "channel-in-a-box" solution for as little as £22,000 (excluding the cameras, studio lighting, microphones etc). There's also the small matter of logging what has actually been broadcast so advertisers can be invoiced accordingly.

What Ofcom is actually licencing is a slot on Freeview, but Sky has apparently reserved channel 117 for local TV as well - if the stations can afford it which might be the case for the larger areas like London and Birmingham. Every internet-connected Sky box knows its postcode so it should be able to select the correct satellite service for that location. Broadcasting full-time on satellite is likely to be way too expensive for most local stations but some are looking at buying segments of airtime on channels like Information TV and Showcase TV. This is much more affordable than a full-time satellite channel. There was also talk of a "yellow button" option which could allow access to a choice of local TV stations via IPTV, but I am now struggling to find exact details of this. In many areas your local station will be on cable too. Doubtless all the local stations will have websites with live video streams and catch-up services. Any video-on-demand service based in the UK and showing "TV-like content" aimed at the general public must buy a licence from ATVOD, but this won't break the bank.

Then there's the muxco (multiplex operator) licence. In the early days of this process almost all the prospective local TV bidders I spoke to expected to build their own transmitters like the community radio stations did (there are now about 200 of these) although some wanted to outsource it to specialist contractors. One bidder I spoke to didn't seem bothered who built the transmitters as long as it was affordable but all the rest were sure it was unnecessary to have a single company build the entire network, not to mention this being at odds with the localism agenda set by the government itself. Most felt they could do it themselves

relatively cheaply and they would then have been able to sell on the excess capacity to other channels, creating a revenue stream which would help pay for the local service. One executive told me it was natural any business would want to control its means of distribution, but if the muxco route was chosen then clearly they would have to go along with it, which is what is now happening.

Each local mux can carry three standard-definition TV channels, one of which is reserved for the local TV service. The others can be rented out to the highest bidder and the muxco will get the rental income from these extra channels. Until the muxco is chosen, local TV stations won't know exactly what their transmission costs will be. It is possible the muxco licence will be awarded to a bidder which then hands it over to a consortium formed by the local stations. Four companies have bid for the muxco licence - Ofcom has yet to announce the winner and there's been a holdup because there is uncertainty about whether the £25 million BBC infrastructure funding infringes EU state-aid laws. Ofcom is confident it doesn't but the decision is still pending at the time I write this.

The new local TV multiplexes won't cover the whole country and in many places the proposed transmission footprint doesn't even cover the entire licence area. It has been suggested a cellular approach would perhaps work better in some hilly places where the topography causes reception shadows.

The muxco can only allocate a single SD stream to each local TV station because they don't have enough bandwidth for HD, and anyway early Freeview TVs and boxes are MPEG2-only so can't receive Freeview HD, which uses MPEG4. This means to broadcast Freeview HD would mean simulcasting SD and HD streams to ensure compatibility with legacy receivers - and we've only just finished digital switchover! However the channels could stream in HD on the web if they chose to - though bandwidth charges might be prohibitive.

There are several reasons local TV failed last time it was tried in the UK and you can rest assured all those bidding will have taken them into account before sending their four-figure entry fee in to Ofcom. Firstly, they were forced to use low-powered analogue transmitters, often sited so they failed to cover

the intended audience properly. If you were lucky enough to live in an area with a strong signal, analogue TV had no electronic programme guide so you needed to know the UHF channel number to tune it in - something beyond a great many viewers. If you overcame these technical hurdles, the chances are the programmes you saw wouldn't have blown you away. Because of high equipment costs, the schedules were filled with "talking heads" studio shows and cheap fillers.

Things are different today. There's an EPG which will make the channel easy to find, and it will sit in between BBC3 and BBC4 (in England and NI at least) so people will frequently happen across it while zapping - and don't underestimate the value of serendipity. If they like what they see, they will come back, and there's a good chance they will like it because we now have access to equipment and techniques that are affordable and way in advance of anything around 20 years ago. Editing is taught in schools now and there's a whole visually-literate generation with the basic skills to quickly get up to speed and make innovative programming at a relatively low cost. Many bidders plan to work with universities and showcase their talents in addition to showing professionally-produced content. Running feature-films or

syndicated shows in prime time might also prove a way to offer local advertisers a chance to reach their audiences in large numbers.

So how will local TV be paid for? The companies bidding for the new digital licences all realise that they must have an effective sales force to sell advertising and bring in revenue in other ways. Although there's no government funding, some of the stations will probably take up the offer by the BBC to purchase news stories in the early years. There's £15 million left over from the DSO budget available for buying news footage, which is practically free money if you were going to cover it anyway - but what if you get a massive scoop which the BBC then sells around the world? There are still details to work out, not least where the BBC would show this content as they only have 25 minutes of regional news a day and each local station will be generating up to an hour. One BBC region could have half a dozen local stations all sending it footage, most of it highly parochial, so the vast majority of it is bound to finish up on the cutting room floor, but the local stations will still get paid to produce it, until the money runs out at least.

Some public-sector funding will probably be available, to support outreach projects currently delivered in other media, but most



of the revenue will be from commercial advertising and sponsorship. For the first time, local businesses will be able to afford to be on the telly, either buying a campaign of spot ads or paying to be in a local teleshopping programme, where they would bring some goods into the studio and pitch them to the viewers. Of course it would be naïve to imagine ITV won't try and capture some of that spend as well and competition forces down prices so it might not be all that easy to turn a profit. Some programmes can have sponsors (not the news or current affairs, but almost anything else) and again, this is the first time many smaller companies will have had the opportunity to sponsor a TV series. Another revenue stream could be product placement, which is now permitted.

All local stations will have to carry local news - a minimum of an hour a day in most cases, which can be spread out in numerous short bulletins throughout the day. I would be surprised if that relied heavily on user-generated content because all the bidders I have spoken to have plans that involve at least some professional reporters. Current affairs and politics will also feature prominently. Most bids I've looked at feature a local version of Question Time - having worked some years ago on the BBC one, I have to say this will be a major commitment, probably requiring freelance help in many cases. Venues will have to be found, audiences invited, ticketed and security-searched on arrival, and someone will have to vet the questions to make sure they aren't slanderous - in fact legal compliance issues will figure heavily in running a local TV station. Local sports are mentioned frequently in applications but how much actual coverage will take place is unknown - professional sports rights can be expensive and coverage is technically complex so again, a reasonable budget will be needed. Sponsored amateur sports might fare well in some markets.

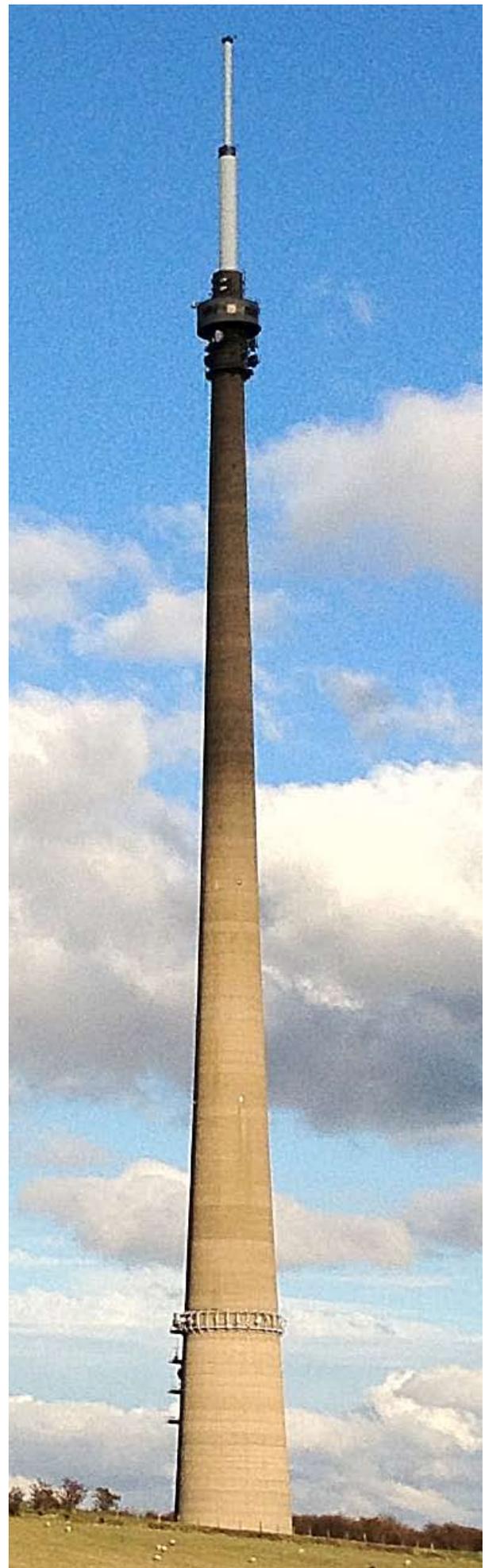
Lifestyle programming is likely to feature prominently, especially in daytime. Cookery, makeovers and property shows could all be bought off-the-peg once they have finished their runs on the main networks but some stations will want to make their own and network them among nearby stations. I expect local history programmes to be popular (I've seen these on local TV in France) and many IOV members will already have material in their cupboards that could be repurposed. Teleshopping could work in one of two ways. The local broadcasters could sell blocks of airtime to satellite channels who would like to get on a Freeview channel with a low EPG number, but they could also make their own "ad-mags" featuring local businesses (or sell blocks of airtime to local producers who'd then make the programmes).

Some applicants propose selling blocks of airtime to groups and even individuals to show their own films - so you could get your wedding film broadcast on TV, if you can get all the necessary licences for copyright and so on. This category will also appeal to charities, churches and maybe schools wanting to showcase their talents to the local community. One bidder for Liverpool suggested the airtime could cost as little as £150 an hour (though I'm not sure what hour of the day - or night - that would buy you).

The research in other countries where local TV is well-established shows virtually everybody watches some local TV, but when and how they consume it does vary considerably. As the technology converges, and TVs increasingly have internet access, it's likely that having established your brand on Freeview will help you hang on to some of that audience as things move inexorably online but in the near future, the research shows that the audience for local broadcast TV will continue to be skewed towards people who have a stronger connection with the area where they live. These tend to be an older demographic, which is good for some advertisers as they are likely to be in senior roles at work, have no mortgage and their kids will have left home - ideal candidates for buying a round-the-world cruise or a new car.

There should be many opportunities for videographers to get involved. All the stations will need to cover the news and many will be availing themselves of the licence-fee funding in the early years to pay for people to shoot it for them. Many local stations will need people to help them get up and running so there could be opportunities to help with training for staff or volunteers. Most of the stations will need occasional freelance help when they have a big production, like an election special. Somebody is going to have to make all those local ads, and you might already have some clients making web content that could be repurposed as TV ads, so why not ask the question? And many of these channels will be actively looking for local programming that already exists so they have a library of local programmes ready at launch, so why not dust out those local history documentaries and see if you can repurpose them into a suitable TV format? Another opportunity could be buying segments of airtime and then selling it on in smaller chunks to local advertisers, as well as making the content to show in it. Finally if you are fed up with all the paperwork of running your own business and want to get back to the creative stuff, you could even get a full-time job with a slightly larger small business and join the staff at your local TV station!

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Music Licensing for Corporate Video

Incorporating a review of AKM Music's new album - AK145 – Aspirations By **Kevin Cook** F.Inst.V. (Hon.)

Music copyright is a nightmare. It's an incredibly confusing subject and yet failing to understand it can be potentially ruinous. And it's not as if we can simply skip around the subject as it's something that we in the video production industry have to deal with on a daily basis. As rights owners ourselves we also have a vested interest in observing it and insist others observe it too.

Things got a whole lot easier for those in the UK wedding film market (and other private functions) a few years back with the introduction of the MCPS LM and PPL licences - negotiated by and available through the IOV. These clients are almost certainly going to want their favourite commercial music scores dubbed on their wedding film and these licences were devised to address this in a simple and cost effective way. I know that they don't presently extend to online use as yet (well not officially), but for the majority of your commissions you can properly licence yourself for a wedding for under a tenner. And so you should!

However, for those of us in the corporate video world things are quite different. The only similarity is that quite often our clients will also ask for their favourite commercial track dubbed on their corporate video too. What they have no appreciation of is the complexity and work involved in obtaining all the necessary permissions to do this - and absolutely no clue whatsoever about the fees that they might be facing. With no standard licences available everything has to be by negotiation - often between many individuals and organisations involved in the creation of the music works (music score and lyrics) and the recording itself (the record company and the performing artists).

Even if you do manage to set up communications with the rights owners or their agents most clients simply don't understand that the rights owners will charge whatever they feel your client can afford. Sometimes they will refuse outright to grant permission if they have any kind of objection (moral or otherwise) to their works being associated with some brands or areas of business. It can often be hard to explain this to them - and even harder to explain the risks involved if they choose to ignore your advice.

Musical Choice

This leaves the corporate videographer with five choices.

1. Don't use music at all. A stupid statement really as music plays a vitally important role in telling a story. If you ain't using music then you ain't making movies!
2. Be an Ostrich. Don't worry about copyright, run the risk and use whatever music you and your client likes. Another stupid option and you'd be an idiot to do this - and you'd also expose your client to potential costs too. I have to mention this though as there seems to be plenty of videographers and clients that make this choice and I hope they suffer for it.
3. Commission a score. This is often the best solution and it's not always as expensive as you might think. You can also hanker to your client's wishes to some extent by commissioning a piece "in the style of" the commercial music that they might have originally asked for. The real benefit though is that your music score should be perfectly matched to your film - edit for edit.
4. Production Music. This is music specifically produced for use in audio visual productions. It is usually licensed for use according to the medium it is used on (video, audio recording, internet, broadcast etc), the territories in which the end programme is distributed (within a specific country or continent etc) the duration of music used (normally in 30-second chunks) and normally the period for which it is licensed (eg. the licence could be effective for just a year or two). The benefit of this is that there's a massive catalogue of music at your disposal - many of which you'll recognise from TV theme tunes and commercials. The drawbacks are that, whilst massively cheaper and easier to licence than commercial music, it can be expensive to use and you'll often have to re-licence it as the client

starts using the video in places it wasn't originally intended to be used or, quite simply, the licence expires.

5. Copyright-Free (or Royalty-Free) Music. Like Production Music, Copyright-Free music has been produced specifically to be incorporated into audio visual productions. The main difference is (and what makes it my favourite choice) is that once you buy the track or album there is nothing more to pay. You can use the tracks as much as you like, wherever and on what productions you like, and not have to cough up a penny more or fill in forms and keep tabs on licence periods or where your films are being distributed. Simples!

AKM Music - my first choice

There are quite a few copyright-free libraries in the UK but none as widely used and well respected as AKM Music. The quality of some libraries has caused some users to scoff at the idea of using copyright-free but all I can imagine is that these people have never seriously listened to AKM's offerings. With thousands of individual tracks and nearly 150 albums covering every genre of music I've rarely looked to

them for an off-the-shelf music score and not found what I'm after. Their production standards and music variety is really second to none.

Their music is offered in two delivery forms - either as an instantly available track download from their website or as albums on disk by post. A complete album will cost you less than £40 and there are discounts for bulk purchases as well as show deals and website offers every now and then. The disks can be provided as an Audio CDs or as CDROM - the latter containing WAV files that you can just drag and drop to your timeline without need to re-encode (my personal preference).

Making a musical choice Sometimes I've not known what I'm looking for or where to look - but a quick call to AKM Music has narrowed my search to a selection of suitable albums. MD, Anthony McTiffen, really understands what his clients are doing with his music so after a few key questions about pace and style and he's already lining up a list of suitable auditions. Anyone who has felt at a loss when it comes to choosing a music score for a corporate will understand how much time you can invest in this process. For some producers it's a nightmare - but Anthony seems to know how to take this pain away.

Of course you could, as I often do, try and keep up with their recent releases. These do seem to come thick and fast at times but you can easily whittle these down to those that are aimed at your particular sphere of work. The wonders of Internet technology means you don't actually have to buy an album or track before you hear it. The preview facility on their website means you can audition albums prior to purchase - and also search their entire catalogue using key words.



Latest Release – AK142 Aspirations

Maybe it's only me but they seem to release an album the moment I'm starting to look for a score for my next corporate. The news of the release for 'AK142 – Aspirations' came at the perfect moment for a cut I was doing on a corporate for BT. In this case the music just had to follow a similar line to previous films they'd commissioned for that particular department within BT. Whilst they allow plenty of artistic latitude there are boundaries to follow on style and content and the press release from AKM Music gave out all the right signals.

If I had to describe the album in a nutshell it would be, "light and positive". The album actually consists of seven different (though of a similar style) music scores with various underscores. Some of the tracks also come with an alternate mix of the original – which I think is always worth listening to as it can conjure up completely different images to the original. However, what I find even more useful are the underscore tracks which can give quieter, less impactful, passages within a film a much greater significance and atmosphere. This album in particular has some fantastic underscores which I will no doubt use in some future production – maybe even on their own without their head score.

If I had to pick some favourites from this album the first would be track 4 – 'A Welcome Sight'. This score is also varied or underscored on tracks 5, 6 & 7 and reminded me straight away of the massively popular 'Elbow'. I've only been a recent follower of Elbow's music, having been inspired by their BBC Olympic theme tune, but it's the kind of music that's going to be backing visuals for years and years to come.

It's not the only useful track on the album though. When I listened to track 1 – 'New England Breeze' it reminded me of some of the best wedding day films I'd seen online. I know this album is aimed at corporate videos but this track tells a story – and a happy one at that. Whilst it created a wedding scene in my mind I'm sure there are corporate video subjects where this will fit perfectly. 'Happy at Work', track 13, is also very unique – with a person whistling in it that really does give one the impression of someone being happy at work. I can imagine the variants of this track also being extremely useful – one having a really techno feel to it and another consisting of just the whistle itself.

I could go on describing the images this album conjures up for me but I guess like any creative element it's going to create different things to different people. The best thing therefore is for you to go off and audition the track online. Better still – if you are at an event where AKM Music are exhibiting take a few minutes out and listen to the album in its entirety.

Final passage

Music plays such a vital role in what we do. If you just slap on any old tune then your videos are not going to be reaching their full potential. Choosing the right track is never a simple process, but having the right choice (at the right price) at your fingertips makes this process a whole lot easier.

For me, copyright-free music is the most logical and most profitable choice. I also happen to think that it's the right choice for my clients too as they get a high quality and appropriate music score without all the agro of complex licensing issues of Production Music. It's also a million miles away from the certain humiliation that can result from having to tell your client that either they can't afford Queen's 'We are the champions' – or the fact that Queen don't actually want to associate themselves with the client's company!

I rarely look much further than AKM Music for my scores these days. I've also commissioned Anthony to produce a bespoke score before and he's delivered the perfect solution on that occasion too. Keep an eye out for their next release – and give them a bell if you really find yourself scratching around for a great music score on your next corporate.

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

Video Artisan

For more details visit www.akmmusic.co.uk

Playing with Light

Bokeh: (Japanese: [boke]) is the blur, or the aesthetic quality of the blur, in out-of-focus areas of an image. We take a look at how as 'Videographers' you can use Bokeh to create some clever shots for your projects.

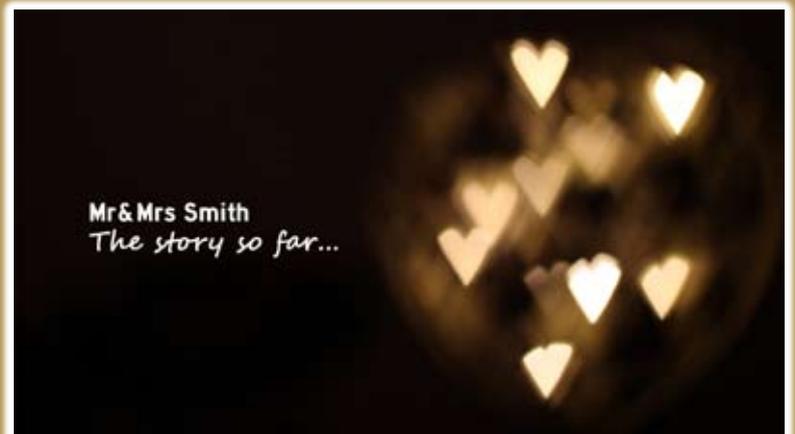
Lighting is generally one of those things that is the bane of most videographer's lives, however, given the right conditions you can turn a nightmare situation into an opportunity to shoot some nice transition shots or stock footage.

When shooting with a shallow depth of field in surroundings with a high level of contrast between the light source and the background, we can easily achieve orbing, especially with such things as fairy lights or candle flames. This is caused by the overlapping diaphragm blades in the lense and how they control the way by which light reaches the image sensor. By controlling the shape of the blades with the use of a home made (or shop bought if you're feeling flush) bokeh filter kit you'll be able to achieve some impressive results.

1. Select a suitable lense that is going to help you achieve the best results, for this I chose my 50mm f/1.4 but any prime lense with f/1.4, f/1.8, f/2 or similar aperture will do the trick and create the best looking bokeh.
2. Measure the diameter of the lense and set the same size on a compass, draw a similar sized circle on some card and cut it out.
3. Draw another circle with the diameter no greater than the diameter of the lense glass on the card and create your shape inside of that, once you're happy cut it out.
4. Secure the bokeh filter to the front of your lense with low tack tape and away you go, you may need to alter your filter to get the best results but that's all part of the fun.

The limit to shapes you can make is endless, just always make sure that the diameter of the shape is no bigger than that of the inside edge of the front of the lense. Different shapes will yield different results so feel free to experiment.

You either use your bokeh filter to shoot completely blurry background footage to drop title slides over, or can position your focused subject closer to the camera with the light source further away. As with anything, experimentation is the key.





3D Camera Tracker from After Effects CS6



We've all experienced that moment of despair when we click play on a video only to be greeted by motion graphics that look like a child has done them. Immediately our hopes, dreams and aspirations for the quality of its contents are instantaneously dashed even if the video has the potential to be the next blockbuster movie; motion graphics are often one of those areas that are massively overlooked in professional video production and often to the cost, feel and impact of the finished production. Help is now at hand with the latest After Effects CS6 offering from Adobe and it's '3D Camera Tracker' which makes creating clean 3D titles a simple few step process.

A lot of medium to large production companies often employ someone whose sole purpose in life it is to produce motion graphics on a full time basis with some companies even offering it as a standalone service. As a small company or sole trader there usually isn't the budget in time nor money to spend on slick looking graphics, until now. For those of you lucky enough to be using Adobe's latest offering of CS6 you'll instantly know what I mean when I mention those three words "3D Camera Tracker". Anyone who was lucky enough to attend BVE North 2012 back in November may have caught Maxim Jago's seminar on the latest developments in CS6, although Maxim managed to cover a large number of general CS6 developments he unfortunately didn't get time to cover one of what I personally feel is the coolest little additions to CS6.

Thanks to this addition to After Effects CS6 it now couldn't be simpler to add swish looking 3D content that injects some extra zing into your productions. As a small production company or sole trader we've already established that the amount of effort and knowledge previously required to produce clean looking 3D motion tracked results has often outweighed the end results, quite simply it's a lot easier to use in built Premiere Pro title slides or drop a transparent image file into the mix and be done with - but After Effect's 3D Camera Tracker now means that more impressive results can be achieved in a few simple steps and in half the time.

If you haven't yet plucked up the courage to dabble in the art of After Effects then now couldn't be a better time, the introduction of the seemingly effortless and magical 3D Camera Tracker is an impressive enough reason to do so on its own. This new bit of clever coding from Adobe helps you to seamlessly integrate visual elements into your 2D footage in a 3D space at the click of a few buttons. By dropping any source footage into your time line you can now analyse the movements of the camera with the "Track

Camera" button in the "Tracker" panel and place key points within the footage into a 3D environment. By clicking on the "Track Camera" button After Effects efficiently analyses the 2D footage and creates a series of 3D track points. The 3D Camera Tracker extracts the angles and lens used in the footage and creates a virtual camera layer in After Effects time line panel to match the movements of the actual camera used to capture the footage, this then allows you to insert text and objects into your sequence and automatically animate them within the 3D environment that After Effects has created. I could get into the science behind it, but quite simply I don't need to, especially not as it will ruin the illusion for me as I'm still convinced that there is some element of magic involved. By hovering over the 3D track points in the project monitor you will see the target style icon pop up, selecting your desired point by right clicking on it will then let you add a new text or solid on the selected 3D tracking point within the footage.

Is it really that simple & effective?

Having familiarised myself with the workflow steps by watching a few videos on the adobe website and not being one to turn down an opportunity to get hands on with a cool bit of technology, I happily took on the task of putting it through its paces just to see how simple and effective it truly was, also the temptation to do so was just too great, so I did. I'd like to have used the opportunity to get out of the office and have gone for a stroll but not wanting to leave the relative comfort of my desk decided to pick up my 7D and capture a bit of shaky indoor footage instead (sorry for the mess on my desk, this was falsified for the purpose of the video and to add more tracking points, honest). With my footage I then proceeded to open a new After Effects project, drop the footage into the time line and I was away. No sooner had I clicked the track camera button than I was presented with a clip that now had a solved camera layer and lots of scattered 3D Tracking

Points, all of which would now give me the opportunity to attach 3D content to them. By hovering over any of the tracked points I was presented with the target style icon which denoted the orientation of the tracked point; don't worry if the orientation of your desired point doesn't sit right as this can be tweaked in the effects panel later on. Once I selected the right place for my 3D layer I simply right clicked on the tracked point and selected "Create Text and Camera" to add a 3D annotation specifically to the "{RED PEN}" within the clip. Scrubbing from side to side in the time line instantly lets you see the results and almost leaves you feeling as though you have missed something out, believe me, you haven't, it really is that simple.

To truly fool your audience with the generated 3D layers they are of course going to need to respond to light and shadow in the same way as the elements that are already in your image do, all this can be achieved with a little extra time so that your newly created 3D layers cast realistic shadows and reflections onto the existing footage.

The Results

If the simplicity and effectiveness of the 3D Camera Tracker are a measure of its success then this little advancement with After Effects CS6 goes straight to the top of the class. There are of course going to be limitations with its ability to track some footage but everything I tried with it seemed to work fine and give me the results I was looking for especially if it was relatively in focus and not too jerky. I was more than pleased with the few clips I tried and even more so with it's ability to track points off screen. It's not going to be a reason on its own to upgrade to CS6 but is definitely going to be one of the tools you use time and time again once you do.

Matt Kilgariff BSc (Hons)
IOV Web & Marketing Administrator





BVE 2013 promises to be bigger and better at ExCel

New seminar theatres and new networking events throughout 26-28 February 2013

BVE 2013 will bring a host of new opportunities for broadcast and media professionals to learn from and be inspired by the leading experts in production, post and content delivery. The event, which attracted nearly 16,000 visitors in 2012, takes place at ExCel in London from 26-28 February 2013.

The Olympic-sized venue has enabled the organisers to add two brand new seminar theatres, a conference and additional networking opportunities.

Anita Pal, Event Director, i2i Events, said, "BVE has always been about connecting people, both through our unrivalled free seminar programme that attracts the highest calibre speakers, and also the networking opportunities afforded by the biggest content creation event in the UK. This year, with our move to ExCel, we are able to branch out further than ever before, adding a Cinematography and Lighting Demo Theatre and a Connected @ BVE Theatre to our regular theatre line up. We will also replicate the Skills Zone and Bar Meet-Up events that have raised a great deal of interest at BVE North, as well as working with various partners on fringe events leading up to and during BVE 2013."

The Future of Media Summit, also new for BVE 2013, is an invitation-only strategic conference examining the future of the traditional broadcasting model and strategies for monetising content in the multiplatform world, as well as practical but crucial issues such as fostering the new generation of creative, payment models and licencing.

Theatres returning by popular demand include the Production Theatre and Post-Production Theatre, 3D/4K Cinema, The Audio Room and Broadcast Meets IT. In addition there will be seminar strands on the Cloud, Brands as Broadcasters and Live Event Broadcasting.

Speakers already confirmed include Andy Wilson, Head of the Centre of Technology, BBC; Andy Tennant, Controller of Technology, Production & Facilities, ITV and DPP Board Member; David Daniels, Senior Technologist, BSkyB; and Francesco Donato, VP Broadcast Operations, Sky Deutschland.

Over 200 exhibitors including technology manufacturers, finance specialists and insurance brokers, hire companies, resellers and industry associations have already signed up for BVE 2013, including new exhibitors such as Carl Zeiss AG, Deluxe Media Technologies, WTS Broadcast and Ravensbourne Ltd. The exhibition will also host a section dedicated to production services.

Those interested in exhibiting can visit the sales office at BVE North, or email sales@bvexpo.com or call 0207 728 4298.

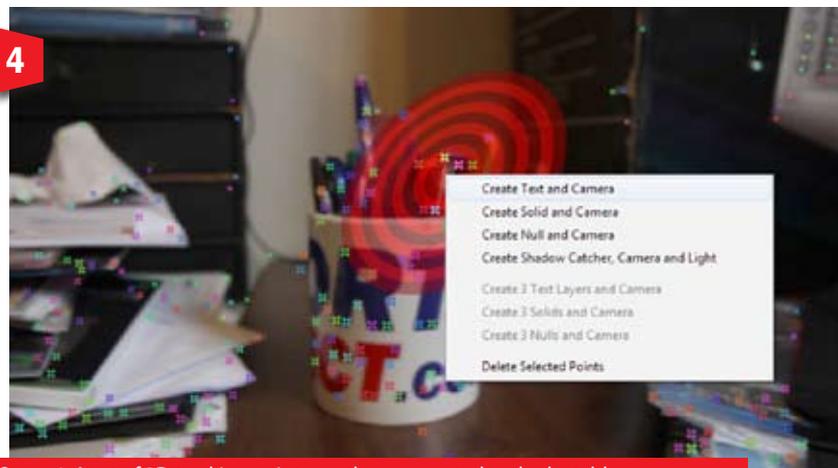
More details of exhibitors and seminar programmes as well as up-to-the-minute news about all aspects of BVE 2013, can be found at www.bvexpo.co.uk and will continue to be updated in the coming months. Information is also available across social media on twitter.com/bvexpo, Facebook, Google+ and LinkedIn.



Stage 2. After Effects analyses the footage looking for patterns in the footage



Stage 3. It then uses the data to map what it believes are the cameras actions



Stage 4. A set of 3D tracking points are then generated and selectable



Stage 5. By attaching a text layer with a camera AE then generates the 3D layer

92 year-old Miller sharpshooter - Still sharp, still shooting

When Miller was contacted recently about some fluid for an early 1950s Miller fluid head, we thought there was sure to be an interesting story behind this enquiry. What an intriguing story it turned out to be.

Rupert Dalton, from Miller's South African dealer Jasco ICT Solutions, was first contacted by Denise Haagner on behalf of her father, Clem Haagner, a life-long wildlife photographer shooting at 92 years of age with the same Miller fluid head he's been using for over 60 years.

Clem's Miller

Clem originally purchased his Patented Miller fluid head to mount 16mm film cameras, having previously owned and used a Paillard Bolex then an Arriflex in the 40s.

Although he retired from film in the 60s, Clem continued to use the fluid head for his still photography, travelling throughout southern Africa with it mounted to various vehicles over the years.

Clem's well worn but fully functional Miller fluid head is now permanently mounted to a bracket on the door of his Volkswagen Combi. (A poignant aside: this vehicle allows him to take along his oxygen as well as "various other essential items" when camping.)

Clem says he has used practically every film camera from a Kodak Box Brownie at the age of 12 to his current 35 mm Canon cameras. According to Clem, the Miller pan head still proves ideal, being "... far better than any tripod pan head on the market."

Clem had long since used up his precious jar of special Miller fluid

when Denise contacted Rupert. The fluid head was in need of a service but it needed a particular Miller fluid, which couldn't be obtained in South Africa, and Clem was anxious to obtain some as soon as possible.

Rupert didn't waste any time getting in touch with Miller's Sydney Head Office.

The search

After ascertaining which model the fluid was needed for (one of the original patent protected "Viscosity Drag" fluid heads), Mark Clementson, Miller's Manufacturing Director, dusted off the old "recipe" book and conjured up a small batch of the unique-formulation Miller fluid.

Mark explained, "It had been over 7 years since the last request for this fluid and we pride ourselves on the fact that we can still service and support a product of this vintage."

Special delivery

Rupert was delighted to be able to return to Denise with the news that the Sydney team had been able to source some fluid.

We shipped the precious cargo, that was now a gift from Miller to Clem, to Rupert. In turn Rupert had the pleasure of delivering it to Denise, who then took the the fluid to her father.

So Clem Haagner, along with his trusty, rejuvenated 1950s Miller fluid

MILLER



head, is back on the job. Camping out while shooting in the Kruger and Pilansburg national parks last we heard!

Miller Camera Support - Creators of the fluid head

Miller Camera Support has been designing and commercially

manufacturing professional fluid pan/tilt heads and tripods since 1954. As the holder of the world's first patent in 1946 for fluid pan/tilt heads, Miller continues to be a leader and innovator in professional camera support.



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 864646 | 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 | ABCFDM |
| 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 | ABCKM |
| 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 | ABCFDKLMN |
| Paul Cragg M.M.Inst.V. | 01204 847974 | ACFK |
| Peter Hinkson M.M.Inst.V. | 07718 182733 | |
| Phil Janvier M.M.Inst.V. | 0151 487 9338 | ABCDGN |
| Ron Lee F.Inst.V. | 01744 29976 | ABCG |
| Stephen Slattery M.M.Inst.V. | 01706 230545 | ABCHJK |
| 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. | 0845 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 | ABCFGJLKMN |
| Quentin Budworth M.M.Inst.V. | 01964 562073 | |
| Sean Atkinson M.M.Inst.V. | 01472 507367 | ABCFGHJKLMN |
| 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 | ABCFHK |
| 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 | ABCFGHK |
| 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 | ABCFG |
| Mike Walker F.Inst.V. | 01924 515100 | ACDEHJKLMN |
| Mike Wells M.M.Inst.V. | 01347 868666 | ABD |
| Paolo Pozzana M.M.Inst.V. | 01756 798335 | ABCHKN |
| 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 | ABCHJK |
| Simon Hare M.M.Inst.V. | 0113 258 8147 | ABCKMN |
| Simon Marcus F.Inst.V. | 0113 261 1688 | ACDFGHJKLMN |
| Tim Mullaney M.M.Inst.V. | 01924 864613 | ABD |

North Wales & Borders (Area 5)

| | | |
|-------------------------------|---------------|-----------|
| Cam 3 Media* | 01588 650456 | ABCFGHIKN |
| Christopher Smith F.Inst.V. | 01948 780564 | ABJIN |
| Christopher Smith M.M.Inst.V. | 01691 610762 | ABCFDK |
| David Jones F.Inst.V. | 01743 891286 | ABCKN |
| David Pearson M.M.Inst.V. | 07775 965908 | ABCFKN |
| 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 | ABCHKN |
| 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 | AB |
| Chris North M.M.Inst.V. | 01530 836700 | |
| Daniel Thompson M.M.Inst.V. | 07708 506657 | ABCFGHJMN |
| David Impey F.Inst.V. | 01926 497695 | ACFGJKLMN |
| 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 | ABCKM |
| Michael Leach F.Inst.V. | 01902 893068 | BC |
| Michael Shaw M.M.Inst.V. | 01782 746553 | |
| Mike Payne M.M.Inst.V. | 01283 567745 | ABKN |
| Nick Kirk F.Inst.V. | 07836 702502 | ACFGKL |
| Roger Perry M.M.Inst.V. | 01676 541892 | |
| Stephen Hart M.M.Inst.V. | 01527 878433 | |
| Thomas Hill M.M.Inst.V. | 07780 691809 | ABCFJKMN |

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 | ACFGKMN |
| Colin Goody M.M.Inst.V. | 01473 257595 | AB |
| Craig Stanley M.M.Inst.V. | 07984 005074 | ABCEGKM |
| Dave Collins M.M.Inst.V. | 01603 271595 | ABCGK |
| Dave Parkhouse F.Inst.V. | 01263 862231 | ABCDHK |
| 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 |
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Web: www.sonybiz.net

Voiceover /Presenter

Jane Farnham

Tel: 07770 833848
Email: jane@janefarnham.com
Web: www.janefarnham.com

Sales & WANTS

Cameras/Camcorders

FOR SALE Sony HVR M25

HDV/DV Player/Recorder HDV 1080i, DVCAM, and DV SP recording and playback. Compatible with mini-DV and standard size cassettes. Downconversion from HD to SD. HDMI Output. 60 / 50 Hz (NTSC/PAL) switchable. Excellent condition but high hours hence low price £995.00

Contact Geoff Levene

Tel: 0161 795 0807
Mobile: 07778 555 900
Issue Ref [217]

Sony / Canon Video Camera's/ Lighting/Laptop all for sale

Canon XF105 Full HD 2xCF Card Slots. + SD. Low Hours 4:2:2 As New. New Lighting Kit Photon Beard 300w Minibeam in hard case. Suit Video / Photographer. Sony HVR-V1P HDV Professional Video Camera. Sony BC-L50 Battery Charger with 2 x BP-L40 Batteries. Apple Macbook pro Laptop, 17" Just a Year Old
Contact John Cater
Mobile: 07795-197338
Email: weddingvideos@hotmail.co.uk
Issue Ref [217]

FOR SALE Sony Z5E HD

Sony Z5E HD Professional video camera for sale. £2,150 (also optional aluminium flight case).
Also Rhode NTG3 directional microphone, broadcast quality, boxed as new. Cost £420, will sell for £150
Studio lights 300W set (2) in easily transportable flight case with stands. Cost £500, sell for £200

Blueshape BMP 941 Batteries

Two brand new Blueshape BMP 941 batteries to fit the Canon Mini DV Camera 941-945. Last twice as long as the original batteries. Please make your best offer:

Contact Jamie

Mobile: 07767 815900.
[Issue Ref 214]

FOR SALE Cinegearpro Rig.

http://www.cinegearpro.com/cinegearpro-offset-shoulder-rig-dslr-support-system.html I will accept £200 plus whatever the postage costs to send the rig.

Contact Gary Jardine

Mobile: 07799 828559
Email: gary@redapplefilms.co.uk
Issue Ref [217]

Canon 5D Mk11 DSLR plus 24-105 Lens, Canon Mk11/24-105 Lens.

Records full hd 1920x1080 & captures excellent still image with it's 36x24 full frame sensor. . Still under warranty and has only shot a few hundred photos and approx 30 mins of video. Genuine British model was bought from Jacob Photography for £2660. Will accept £1800 and throw spare canon battery and CF 8gb fast memory card with it. I would also include the 5d cinematography training dvd which made by Bhlip Bloom from f-stop academy and another photography training dvd made by elite video for free.

Contact Siraj Uddin

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

Sony HVR V1E Camcorder

Sony HVR V1E Camcorder with 2 batteries, soft bag, Rode NTG1 microphone £1700 o.n.o
Sony DSR 250 with bag, 1 battery, Rode NTG1 microphone £800 o.n.o
Sennheiser microphone with Rycote softie £160 o.n.o
Libec Tripod £60 o.n.o

Contact Howard James

Tel: (01865) 371369
Issue Ref [215]

Video Camera's, Mac Laptop

Sony PMW- 100 Video Camera as New £2,650.00
Sony HXR-30 Full HD 96Gb Internal Memory, as New £ 1,250.00
Sony HVR-V1P Video Camera Ex Condition £1,550.00

Sony HVR-V1E Video Camera Ex Condition £1,550.00

Apple Mac Laptop 17" £1,600.00

Sony HVR-MRC1 + Cradle HVRA-CR1 Memory Recording Unit Ex Condition £ 400.00
Sennhieser Microphone K6 ME66 £275.00 + Tripods, No VAT

Contact John

Mobile: 07732-641839
Email: weddingvideos@hotmail.co.uk
[Issue Ref 214]

Letus Extreme DOF Adapter

With a new Achromat Lens, a Nikon Mount, and Sony EX1 77mm mount. Complete with Letus case with the rod support system. Also included are six prime Nikon lenses, 24mm f2.8, 50mm f1.4, 85mm f1.8, 135mm f2.8, 180mm f2.8 and a 300mm f4.5, they are in a custom foam fitted case. Other items included are a set of close up filters. In perfect condition with very little use. Photos available upon request. Price £900

Contact Alan Carter

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

Canon XL-2 camcorder kit

Canon XL-2, 3CCD, 4:3/16:9 Switchable Camcorder Kit. Refurbished, As New Condition. Includes: Tamrac bag, Ewa Marine Hurricane Hood, TA-100 V-lock Tripod Adapter, CH-910 Dual Battery Charger/Holder, 2 x batteries, Remote Control, PSU, etc. Recent pictures on request, £ 1,150 o.n.o.

Contact Carlos Soto

Mobile: 07778 912 063
Issue Ref [213]

Sony DSR-PD170P

Camcorder Kit £599, Includes Kata CC-195 GDC Carry Case, Long life Sony NP F970 Battery, Wide conversion lens VCL-HG0758, Sony HVL - 20DWZ Battery video light, Lexar Memory Stick. Used for short term web based project, very light use hrs - Opps: 17, Drum:8, Tape: 5 Threading: 29. Camera and all accessories in excellent condition. £599 the lot

Contact Mike Mcconnell

Mobile: 07968 374554
Email: emikemcconnell@aol.com
Issue Ref [213]

Massive Studio Clear-out

Steadicam Pilot, Arri, Gekko, Anton Bauer, Vinten, Rycote, Wacom, Plasma Stand, Kramer, Warm Cards, Hoodman, DVCAM tape, Camera Platform, Guillotine, Air-Con system. See www.ms-media.co.uk/kit.html for details.

Contact Mark Stuart

Tel: 01224 314999
Mobile: 07720 891784
Issue Ref [213]

Miscellaneous

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]

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 CS5.5, 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 AS.600D, £50.00

Contact Janet Fenton

Phone: 07909 530181
Email: janet.fenton@iovc.co.uk
Issue Ref [211]

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]

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 Elipz 10 battery system for loads of different cameras, Panasonic DVD recorder, Samsung VHS standards convertor, 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 between. £15,000 for the lot. Prefer not to split.

Contact Tony Nimmo

Tel: 01555 661541
Mobile: 07748 351364
Email: tonymimmo@talktalk.net

Wanted Items

WANTED: GoPro Hero or Hero2

With the imminent arrival of Go Pro Hero 3, does anyone want to fund that purchase by selling me their current Go Pro Hero? I would like an outdoor variant - sucker mount and waterproof casing being the relevant points.

Contact Ben Bruges

Mobile: 07766052138
Email: benbruges@gmail.com
Issue Ref [217]

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@tindel.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]

CALL (01782) 396366 OR ORDER ON-LINE AT WWW.IOV.CO.UK

SALES & WANTS RATES:
IOV Members - £15.00 plus VAT/and Non-Members - £20.00 plus VAT/and (Maximum of 25 words or thereabouts)

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