



WE'RE BACK!

WITH CONTRIBUTIONS FROM:

JONATHAN HARRISON ON LED LIGHTING

KEVIN COOK ON CORPORATE WORK

MARK BRINDLE ON REMOTE CONTROLS

DAVID GARCIA ON COMMON MISTAKES WHEN FILMING WEDDINGS

ZULQAR CHEEMA REVIEWS THE SONY NEX-EA50

RICHARD LAURENCE ON LOCAL TELEVISION

**AND MUCH MORE BESIDES IN OUR BUMPER
RELAUNCH ISSUE**

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For a direct reach into the specialist video production market throughout Britain, the Institute of Videography's Focus magazine is not to be missed.

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IN THIS ISSUE OF FOCUS Magazine

2013 - A Time of Change for the IoV

There's an old saying that what doesn't kill you makes you stronger. Well we're still here with a few cuts and bruises from a "challenging" 2012 but fit and ready to punch with the best of them!

This new "bumper" issue of Focus is part of our recovery process and a sign of our determination as a new Executive to restore confidence in the IoV as a progressive and creative force in the video industry. For our members this translates into ensuring that we provide a level of service and a rich variety of benefits to make membership excellent value for money, and thereby grow the organization over the coming years.

In this edition we are trying to make up for the absence of Focus in recent months by providing

a feast of new articles across a wide variety of video-related topics.

There are some well-known names amongst the contributors, such as Kevin Cook and Jonathan Harrison, together with a raft of regular and new writers, some of whom are committed to a series of articles.

We have yet more new writers on board for the next issue, and if you have an article or news item that's just waiting to get out please get in touch!

Thank you so much to all contributors and also to Matt Kilgariff for helping the new guy!

Tony Manning, Editor

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ProVideo 2011, ProVideo 2012 and ProVideo 2013



IoV AREA NEWS

Area 6 report by Chris North

For our March meeting we had a tour of the BBC Television and Radio studios in the centre of Birmingham. The studios are within the Mailbox indoor shopping centre with access through the BBC Tours shop - obviously the tours are big business ! We were fortunate in having two very enthusiastic and knowledgeable young guides who were keen to explain how things worked and answer our questions.

We started off in the Regional Television studio, which had just been vacated by the Midlands Today presenters. It has 3 cameras, which can also be controlled remotely from the Gallery, each with auto-cue. The overhead space was full of closely packed lights - and not a LED in sight ! The studio is much smaller than it appears on TV, the perspective and sense of space being achieved by the use of wide angle lenses.



We then looked at the Gallery, which is the control centre for the studio and the links to the network. We were told that the presenters write their own scripts and that the weather presenters are the timing buffer. They do not have a script and they have to cut short or expand the forecast to ensure that the programme ends at precisely the right time to link in with the national network.

Then on to Local Radio where the studio is also the control room for the producer/presenter, enabling them to play in CDs (and gramophone records) with places for 4 or 5 guests individually mic'd with Shure hypercardioid dynamic microphones. There is also a discussion studio that we did not get to see and a large operational area for the Asian Network. We were surprised that all the news and current affairs staff for

both TV and Radio were in a very large open plan office - the rationale being that everyone would know what was going on.

Finally we entered the most famous studio of all, where *The Archers* is recorded. By comparison, the main studio is quite a large area divided into 4 acoustic 'rooms' the first quite long with a hard floor, giving on to a carpeted area, then a kitchen with a large sink and taps, kettle etc. There is also a flight of stairs with three different stair surfaces to create different foot sounds. A separate area is divided off with acoustic panels to provide a deader ambience for lounge and bedroom scenes. Then we entered the 'U' shaped semi-anechoic chamber (the most heavily damped acoustic area lined with big foam wedges to absorb the sound) which is used to simulate an outdoors acoustic.

We were shown the bar at the Bull - the oldest prop (I'm not going to give away any secrets here - so you'll have to come on our next visit to find out what it is). We were also shown an ironing board and other things used for sound effects (again, sworn to secrecy so as not to spoil the illusion). I can, however, tell you that when they make tea on the *Archers* it is real tea from a kettle boiled on the set. It was also interesting to learn that the voice actors were paired with action actors who acted out the parts where necessary, both for timing and actuality sounds, such as putting on boots or taking off a jacket or running or walking.



At the end of the tour we returned to the open mezzanine floor for a sit down - or so we thought. But no. We were to perform a short *Archers* script, including creating live sound effects and playing in recorded SFX. It sounded very authentic - particularly since the script was read on sight and no-one had any idea how it would develop. Whether it will be as impressive when we get the recording remains to be heard !

It was a very full and informative evening for the 16 people who attended, Three other members were unable to make it on the night due to late commitments. □



IoV Area 7 4th April 2013 'Hands on Lighting' Meeting

Our 'hands on' lighting evening at the Ferry Boat Inn on 26th March was attended by 10 members and it gave everyone a chance to light and frame against both a black background and green screen. We had plenty of room to use two cameras, a Canon XF305 and a Canon C100, using mainly me as the 'talent'. I should have brought my Director's chair!



Using a set of Ianiro dimmable 300w lights and a set of Dedolights, including a gobo projector, we managed to simulate and create some typical lighting scenarios. We used 3, 4 and 5 point lighting techniques and spent quite a bit of time on lighting the green screen to get the required even contrast to achieve a good key for post production. Most importantly, all had a go at the practical side of lighting as opposed to just watching. This made the evening a really enjoyable and entertaining one where we all were able to network and hopefully all learnt from the experience with quite a few enjoying the great fayre of the hostelry.

Meeting dates

Our last meeting was on 20th May 2013 at the Vinten Offices, Western Way, Bury St Edmunds IP33 3TB. Area 7 member Hamdy Taha M.M.Inst.V. gave a presentation on 'Networks, Workflows and Data Security' which included discussing the reasons for setting up a network infrastructure to transfer data, especially large media files between computers, and how this facility can improve the workflow and security of data.



THE REVISED DATE FOR THE
APPLE MOTION MEETING IS
**MONDAY 24TH JUNE
2013.**

There is now an IOV Area 7 Facebook page where I'll be posting news, views and interesting links.

Peter Baughan M.M.Inst.V. : Area 7 Rep. Telephone: 01480 466603 / 07929 625327.

email: peter.baughan@iov.co.uk

A Message from Phil Janvier

After a great number of years it is with great regret that I find that I need to step down as the IOV's North West of England (Area 03) representative. Being part of the IOV is very important to me and I believe in its members and its core values. I am 100% committed to the new IOV Executive and if I can support them any way then I will, by writing for the Focus Magazine and especially when members have problems with the clergy, church or filming in church.

My desire to step down is not because I am fed up of the IOV, nor the role of area rep, it is simply that following an episode of depression last year I needed to re-prioritise my life and what I am doing, and I genuinely believe I need to step down. The good news is I am so much better these days and rediscovering a passion for all my work!

I do this with sadness as I have enjoyed my time as area rep, my time on the IOV Executive and working with the VideoSkills training across the UK and Ireland. It is with pride that I value my "Clive" and my 2009 "Best Documentary" IOV award. I wish you every success in all that you do. *Phil*

Remote Controls

by Mark Brindle M.M.Inst.V.



Remote camera controllers have been with us for many years in the form of wired LANC controllers that provide camera start/stop, zoom and focus controls. LANC controllers work great on tripod mounted cameras when you're operating using the

LCD panel or a monitor for live events like sports, music and weddings, especially when you're at the end of the telephoto range and you need to avoid touching the camera to avoid shaking the image. Wired controllers also work well for cameras on cranes when you are operating from the back with a monitor, along with additional Pan Tilt Zoom (PTZ) controllers for a remote camera head.

Wireless camera controllers are specialised and have only been within the reach of large budget productions, due to their high price. These systems from companies like Bartech and Preston use small motors attached to cine lenses to control zoom or focus and are ideal for steadicam, jib or crane operation when someone else is controlling the focus remotely (a focus puller or 1st Assistant Camera on a drama shoot).



Lens controllers

Several years ago Birger Engineering produced a Canon EF lens mount for the RED camera that works using the built-in camera lens motors – the same motors used for Auto Focus stills on DSLRs. This design approach can in theory work with any camera that has removable lenses and a common lens mount. The lens mount can be coupled with a remote follow focus from View Factor Studios to give you a wireless or wired control mechanism for your camera. Development seemed to drag for a long time, and the View Factor solution also seemed to be lost in development and although working

versions were shown at NAB for the Panasonic AF100, Sony PMW-F3 and Sony FS100 these are still in limited availability.

Alternative control

In the ensuing DSLR revolution, several cheapish follow focus systems were released. Some use external motors (lower spec than the big motors for Cine lenses since they are only needed for smaller DSLR lenses) and some using USB controllers to capitalise on the dominance of the Canon DSLR and the electronic interface into the camera.



Low-budget filmmaker-friendly manufacturer Redrock Micro has brought out a remote follow focus system that uses motors to control manual focus lenses for DSLRs (great if you only have manual focus Nikon lenses on your camera or if your camera does not have a removable lens) as well as a fancy app for using the Apple iPhone as a lens controller that hasn't yet become available.

Okii systems brought out a wired USB controller for DSLRs with lots of functionality and now Manfrotto have leapt in with two new wired DSLR controllers (looking a lot like LANC controllers) designed to fit in with their range of Sympla camera shoulder rigs for handheld operation rather than really for remote control applications.

Built-in remote controls

Sony themselves have recently brought out a wifi 'dongle' (the CBK-WA01) that works with the Sony PMW-200, PMW-500, PDW-700 and PDW-F800. This little bit of kit plugs into the (full size) USB port on the camera, screws into a slot near the top and adds on remote control via a web browser for zoom, focus, iris, start/stop and white balance and also allows you to turn on and off auto focus, exposure and white balance. So you can now control your camera from your iPad or iPhone or your cheap tablet PC. It's a simple web interface and is built-into the latest camera firmware – you setup a wifi network on the camera and join it, or set it in infrastructure mode and connect it to your existing wifi networks so it can be controlled from somewhere else in the world if necessary. There is the usual learning curve to set it up but it's quite straightforward to use and I'm sure you can think of some uses for this type of remote camera control. You may need to couple this with a low-delay wireless video tx/rx

solution of which many are coming to market like the Teradeck Bolt, but that's another topic altogether.

Wireless Metadata

The Sony CBK-WA01 dongle also gives you remote control of camera metadata and logging information whilst recording, using a free iPhone/iPad App (for some reason called XMPilot). The Meta data is logged with the video and can be used in FCP X and other NLEs if you use the supplied Sony logging tools. Metadata is useful for long-form recordings if you have a spare hand or a production assistant (or Director) to use the iPad/iPhone app to type in the details as you film.

So, the future looks bright for after-market camera accessory manufacturers, as well as for camera manufacturers all heading towards delivering a fully remote controlled camera. GoPro seems to have got it right with the new Hero 3 camera with its built-in wifi video streaming, remote set-up for all camera functions and remote start/stop. If only they could supply an external battery charger! Perhaps you can't have it all, but it will be interesting to see what comes out next from the big brands and the niche players.

Mark runs a video production company and camera equipment hire business in North Devon and is author of *The Digital Filmmaking Handbook* (Quercus 2013)

©Mark Brindle 2013

The Wedding Videographer's Prayer by Tony Manning M.M.Inst.V.



Deliver me dear Lord from all the woes
To which a videographer is prone
And grant to me the perfect client
Ever smiling and compliant
A Best Man who ensures I know
Everything I need to know
The Toastmaster who checks I'm rolling
Before he gets the speeches going
Then eight hours in and getting thinner...
Ah, wonderful, they've brought me dinner!

I've done meticulous research
To guarantee a comfy perch
My unobstructed stately view
Is now encumbered by a few
And then another few, until we're crammed
And some of them have minicams!
Their kids, who love to press a button
Are pressing mine,
Oh, don't you love 'em?

No cables, lights or microphones
No movement in this sacred zone
And if I see your eyelids flicker
I'll throw you out – 'cause I'm the vicar!
It's not as if you're filming "Thriller"
So that's your spot – behind that pillar!

And when the bride's gone, so are you
The next lot's in at quarter to!"

The special guest who must be featured
Is proving an elusive creature
The batteries, a new supply
That work at first, then quickly die
The gadget that would save my skin
If only I had put it in
The microphone that starts to buzz
Oh please good Lord deliver us
The warning light that starts to blink
Amid the vows – of course, of course, you think!

At last you're finished, the job is done
But no, you've only just begun
And if you cannot stand the heat
Don't venture in the edit suite
Your work now gets the thousand cuts
And fades and other fancy stuff
It's worth it and you feel fulfilled
And bask in cinematic glow
Your client mutters "Where's Auntie Mo?"
Can you take him out and put her in
And cut the bit where I fall in
The swimming pool and look a fool
And make my closing speech sound cool?
I can't pay more, the budget's tight
Just drop it off tomorrow night
One copy's fine, I've got a mate
To label it and duplicate.

And so dear Lord my prayer is done
I hope your monitor's been on
Please let me film the perfect wedding
To be admired from Rome to Reading
And as the final titles fade
Let me be satisfied – and paid!

©Tony Manning 2013

YOU SHOOT, YOU MISS, YOU LEARN, YOU HIT

5 Key Learning Points for Shooting Better Weddings

by David Garcia, Zenith Cinematography



Zenith Cinematography was founded by David Garcia in late 2010 and has changed from a one man band charging £1000 per wedding to a team of three employees charging at least three times that much in less than three years. Popular amongst the Asian community, Zenith has booked jobs in India, France, Italy and the Seychelles. We have asked them to write a few articles in the forthcoming magazines to give us an insight into their journey.

We believe in bettering ourselves with every job, and we have had tremendous help from the IoV community and others sharing their experiences, so we thought we would also help and share some of the mistakes we have made in our first two seasons with the hope it might help some of you with your films.

We have divided our task into three parts: the shooting, the post, and the business side of it. In this first article we will be looking at the 5 biggest issues we have encountered during shooting weddings.

1. Problems with shots

When I first started I had no idea that shooting a wedding could be so hard! I thought I would just get some creative shots and that would be it. After all I had a B.A. from university saying I was qualified.... well, that I had completed a course in Cinematics... not that anyone knows what that means. I believe I learned more about shooting and editing during my first two weddings that what I had during the duration of my course. My composition and framing was fine for my standards but what I noticed when editing the footage was that I was always holding my shots for too short a time. I would often press record and move the camera about, get the shot I wanted and lose the notion of time, thought I had been shooting for 5 seconds when in fact I only had two usable seconds.

This meant that my edits were now affected by this and I had to edit around the mistakes rather than do the edit I wanted. This was a sickness that most videographers I have worked with in the last few years have been prone to catching.

Another of the problems that I encountered during my edits was that I had nice shots but that would just work as B footage and not tell a story. One thing that helped

us immensely was thinking with the rule of three. This means an establishing, a medium shot and a close up for each action that we shoot. For instance, for a simple action such as the make-up artist applying foundation, I would have a wide shot, perhaps with the slider. A medium shot of the action such as the brush going on the face, and perhaps a close up of the brush going into the foundation. This is what is meant by “shoot for the edit” as opposed to shooting everything from one angle and with one shot-size.

2. Lack of a planning for your shoot leads to surprises in post

You can quote me on the above! As simple as it sounds, this was something that we are only now getting to understand. In our first year with me doing most of my own shooting and editing, I would give couples a booking form to fill in the basic details of the day, locations, times and running order of events. At first sight I had everything I needed to film the day. However, this didn't help me to know more about them, what was important about their day, what were the small things that made this day special and those elements they were looking forward to the most, etc. So we created a much bigger questionnaire that collects all of the above and more, to help us to create something special for their film as opposed to a generic film. We usually meet the couple a month before the wedding and go over this questionnaire and make sure we get a feel for each other and what it will be like on the day.

3. Sound, Sound and Sound

Yes, most of us love our cameras, lenses, sliders and steadicams - but how about sound? Do you spend half as much time considering it on the day? Well, I didn't. And it made me nervous at every wedding. I can't emphasize it enough; get a good feed and back it up

with an equally good feed. We used to just mic up the groom at the ceremony but now we mic the groom and the priest or equivalent. Don't mic up the bride! Then we ensure we know where the readings will be and either set up a microphone ready for them or place a lapel on each person. We do the same for the speeches in the evening, lapel-mic everyone and get a feed from the P.A system if they are using one. I have had microphones fail and have had a back-up that was not ideal; this is almost as bad as not having one at all.

4. White Balance

We use DSLRs for filming and we have been using them since the beginning. They give great quality when used properly. However, their compression rates mean that you end up with a very fragile file which does not contain as much information as one would want it to. This means that you should try to get your look in camera or shoot with a very flat profile and spend the time in post colouring. Whichever option you prefer, white balancing correctly is key.



This correctly white balanced flat profile leaves a lot of latitude in post to achieve the desired look.



This oversaturated image is the result of poor white balance and is in stark contrast to the neutral image above.

5. Communication is key

This point is important at all times: communication with your other shooter/s. It's so important. Not moving your cameras unless the others have a secure shot and knowing what each person is shooting is key. Most importantly, communicating with the rest of the vendors can make a huge difference too. We have all had conflicts with photographers; some don't want to be helpful at all no matter how hard you try to explain that they are not transparent and their being in front of the camera does stop you from doing your work. In general, they are helpful and this is why we find that recommending photographers to your couple in advance can work wonders when they are still looking for one.



© David Garcia 2013

In future articles we will tell you about:

The 5 biggest mistakes we have made during the post production process

The 5 biggest mistakes we have made with our business

We have learned. We have got better.

We can help you do the same, quicker.

See you next time.

The Wikipedia entry on Color Grading is here:

http://en.wikipedia.org/wiki/Color_grading

This article on video sweetening is interesting too:

<http://digitalfilms.wordpress.com/2011/04/15/video-sweetening/>

BVE EXCELS AT NEW VENUE



BVE 2013 at its new ExCeL home proved a popular event with exhibitors and visitors alike. The exhibition hall was buzzing with more than 15,000 visitors over the three days, and attendance figures indicate a 5% increase in visitors attending for two or more days as well as a 57% increase in international visitors.

Organisers also reported record onsite re-bookings, with current exhibitors committing to 70% of the floorspace for BVE 2014.

Visitors and exhibitors alike were impressed with the facilities at the new venue, and many exhibitors noted both the quality and quantity of visitors who stayed longer at the show. The Twittersphere was also awash with many positive comments about the show and venue.

James Rowley-Ashwood, Event Director, BVE, said, "The show was a phenomenal success for both exhibitors and visitors. The feedback we have received has been overwhelmingly positive and constructive, and footfall shows that the industry supports the move to ExCeL. It has given us a great foundation to build on for next year's event."



The BVE free seminar sessions proved more popular than ever, with the quality and relevance of the content attracting audiences that were willing to sit on the floor, stand at the back or watch from the aisles.

The 2013 programme included 11 theatres, covering all the pressing topics and pertinent issues for today's content creation professionals; the theatres provided opportunities to discuss 4K, digital workflows and the Cloud, and there were also sessions on lighting, live event production, and audio and picture post-production.

A total of 220 hours of free education was offered by expert practitioners offering information, advice and practical tips, with speakers including Andy Wilson (BBC), Jonathan Harrison (freelance DoP), Fru Hazlitt (ITV), Philip Bloom (cinematographer).

The exhibition was busy throughout the three days, with over 200 exhibitors including technology manufacturers presenting the latest tools and technologies, as well as finance specialists, insurance brokers, resellers and industry associations.

There was also a section of the show floor dedicated to production services from camera hire and location services to props and rigging.

Copy by Dawn Egerton



See more at <http://www.bvexpo.com/>

BVE North, held at Manchester Central, has been confirmed to take place on 12-13 November 2013, while BVE will be back at ExCeL from 25-27 February 2014.

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www.iov.co.uk/copyrightguide

THE SONY NEX-EA50, A SUPRISINGLY VERSATILE CAMCORDER

by Zulqar Cheema M.M.Inst.V.



Once in a while you get the chance to review a camera that brings back memories of years gone by.

Sony's NEX-EA50 camera is one of those cameras. Some may say I am stretching things too far, but as I looked at it I felt at home with it because it reminded me of my old Sony VX9000E (also known as the DSR200). This was my first DV camera and a change in look from the previous S-VHS machines I was using.

Obviously things have moved on from then and we are into a whole new ball game with affordable, High Definition large-sensor cameras with interchangeable lenses and the demise of the tape mechanism.

A walk around...

On opening the box, and taking out the various items, charger, lens, camera, lens viewer, battery (NP-F770), remote control, microphone and leads, I found it all came together fairly easily. The view-finder pulls out and can be rotated as required. The only issue is that when folded in, you cannot hold the handle as you would normally do with your fingers on one side and thumb on the other side of the handle, but with the viewfinder closed, the thumb has to rest on top of the handle.

There is also an additional place to fit an extra hot shoe (supplied) on the back of the camera handle. A stereo microphone is built in, but it still has the options of the two XLRs for the supplied external microphone. Apart from the normal switches for the XLR, Line, Mic (+48v), there is also the option to mix the internal microphone with the external inputs as sources. Manual override for recording with limiters is also available as an option. Adjacent to the audio controls is the SDHC, SDXC, MS Pro HG Duo media socket.



Next to the XLRs is the HDMI and USB connectors.

There is a slot for an optional SSD (HXR-FMU128) 128Gb unit to fit in the side of the camera, and just next to that there are phono output sockets for Video, Audio and Component. The battery supplied also fits in the back into what looks like a docking bay; if you have the largest capacity battery then it fits flush, otherwise it hides in the bay. Just above the battery bay there is a Remote socket (2.5mm) for linc control, which worked with my remote zoom controller, and just above that is the Headphone Monitor switch, with CH1, CH2 and MIX options, the volume

buttons, and a mode button to switch between Video and Camera mode. The actual headphone socket is on the side of the handle audio switch (3.5mm) and on the back of the handle is a record tally light.

The photo button to take a picture is just in front of the zoom rocker on the hand grip. The zoom rocker has variable speed of the lens.



On the side we have the 6 helpful Assign buttons, that... well... er... can be assigned via the menus. The really good thing here, is to see at last, real buttons to manually control the camera, and not have to fiddle through the menus. When filming live events and on the go, you need to be able to adjust these items quickly and painlessly.

There is a Get-Out-of-Jail Free card with the inclusion of the AUTO switch if it all gets too fast or goes belly up. There are of course the Auto/manual overrides on the focus and iris controls with PUSH AUTO buttons to get assistance if required. On the hand grip side there is another IRIS PUSH AUTO button, keeping your left hand free for the focus.

Picture profiles (6) and menu select are also on this side together with the STATUS CHECK to quickly see the settings in large text; this includes the audio levels, Output, Assign buttons, Camera, Media Info, and Battery Info.



On the handle there is a rocker zoom (fixed speed) and a START/STOP button with a lock to prevent accidental use.



Underneath the handle are the buttons to access the menus & media. There is a button labeled "Visual Index", which at first look seems like a button to add a marker during recording, which got me all excited as they are handy on long form shoots, but it's not to be, I'm sorry to say. It turned out it just switched between camera and media. The usual tape control buttons are there, replicated on the remote control. There is a charger which thankfully has a cradle to charge a battery thus not relying on plugging in a cable to the camcorder as I have seen on some cameras. There is a switch on the charger to select camera or charge, which means unlike my old VX900 charger, that would charge the battery in the cradle and then charge the camera battery afterwards automatically, this one will not. A lead is supplied to connect the camera to the charger.

First Thoughts...

The lightness of the camera at about 3kg, is immediately impressive as you lift it up with all the items attached. Then to the view finder to get a chance to see how the new E-mount lens performs. The lens has a 18-200mm power zoom with auto focus, and a F3.5 to F6.3 range (67mm filter thread). There is the option to use IOS instead of gain readings on the LCD if you prefer.

At first the image looked a bit dark, then by adjusting the gain and iris I had it looking as I thought it should. This may be an issue for me, as I tend to film in some dim churches and theatres, but with a growing range of compatible lenses and adapters to enable you to use your own preferred lenses, this should not be a great problem.

This camera had a surprise beyond the large sensor: it gave the option to be a shoulder-mounted camera as well as a standard hand-held camera. I have always preferred shoulder-mounted cameras, as I find I get steadier shots with less strain on my wrist. However, when I tried it in shoulder-mount mode, there is no weight on the back of the

camera, so all the weight was still on my arm. What it needs is weight on the back or like the DSR200 that large battery pack. But don't let that put you off as you can get a weight attachment plate for the camera. To see the Adapter visit <http://www.vocas.com/accessories/weight-attachment-plate-for-sony-nex-ea50> and the Weight <http://www.vocas.com/accessories/weight-1kg-for-vocas-shoulder-support>.



The NEX-EA50 is also a multi-standard camera from the outset with both PAL and NTSC frame rates up to 50P/60P.

The 50P modes should allow for some nice slow motion too. The recoding is H.264 AVCHD Ver. 2.0, this means you can now have bit rates up to 28Mb/s in PS mode.

My 32gb card gave me a time of 175mins on setting HD 1080/25p/i FX, HQ was 288mins and LP was 612mins. In SD mode I had 475mins be it in 4:3 or 16:9 HQ only. There is also an option in the menu to enable you to record to the memory card and the SSD simultaneously, in the same format and you can use cards up to 64gb.

The new Sony “Memory Stick XC-HG Duo” card is an interesting device, allowing a 64Gb card to act as one large media device, or two 32Gb units in mirror mode; this helps protect data in case of errors. I assume a bit like RAID in PCs only in one device, which makes me think is this good or bad?

Bit-Rates

PS: Max. 28 Mbps; FX: Max. 24 Mbps; FH: approx. 17 Mbps (average);
HQ: approx. 9 Mbps (average); LP: approx. 5 Mbps (average)



The HDMI out on the camera has the option to output Time Code as well but it is not clear that this is or will be capable of 4:2:2 output. The unit has a GPS facility built in. You have the option to store six camera profiles and these can be saved to the card to be copied and kept, or passed to other users. This does allow you set up the camera exactly how you want to get that perfect image.



Still Image from the NEX-EA50

Last but no means least the NEX-EA50 will take 16-megapixel stills, and pretty good ones at that, and with the addition of a multi-interface hot shoe, you can even use a flash. You cannot however take a still while filming; the unit is either in movie mode or photo mode.

Image sizes

PS: 1,920×1,080

FX: 1,920×1,080/1,280×720

FH: 1,920×1,080/1,280×720

HQ: 1,440×1,080

LP: 1,440×1,080

The power consumption of the unit is about 5.4W with the attachments in use. The supplied NP-F770 battery is rated at 31.6Wh, should give about 6 hours of use, but I would say about 4 hours in reality, taking into account the zooming and switching on and off.

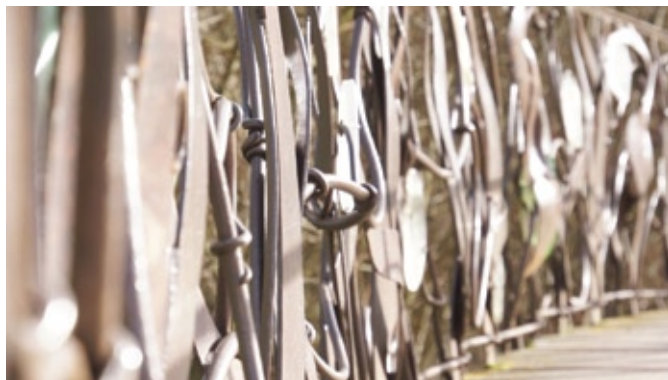
Nitty Gritty

So what's it like in use? The good news: fairly easy to set up and get going. The shoulder mount really does not work without some weight on it, but does help to stabilise the camera while filming. The option to use the Steady shot is always useful to take that slight movement out. If you get stuck there is the Full Auto switch.

I used an old NP-F930 battery of mine (yes it worked) which is actually slightly less power than the supplied battery, and it lasted all day for the test shoot. The more remarkable thing is my Sony battery was purchased in 1999, sitting on the shelf for 6 years and still works 12 years later.

Having the most frequently used controls at hand makes it a breeze to get on with once you get familiar with the layout. I did keep putting my hand on the lens to find the hand grip, but it's not there it's on the camera body. I found the lens slow to focus, which is not normally an issue with me as I tend to use the manual setting mainly.

When I did try and focus manually, that proved a challenge as the lens has a unit at the base to house the motors and so you cannot use the familiar C shape of your hand to hold the top and bottom of the focus ring. It would have been better if the base-unit was on the side of the hand grip out of the way.



ACTUAL CAMERA IMAGE

The zoom is slower than I am used to using the rocker switch, but there is an override switch on the lens to control it manually. The difference here is that the zoom and the focus have swapped positions from those I am familiar with on a lens, with the focus nearer the camera and the zoom at the front of the lens.

The image on the viewfinder is excellent and easy to focus though there is an expanded focus button, face detection or you can touch the monitor to focus if you prefer.



The day of the shoot was quite bright and the camera went to F22 on a 0db setting, and it really did need an ND filter to bring that F-stop down. I did use the shutter to bring it down, but that is not always desirable and if you want to pull focus that makes it difficult. I resorted to close-ups and by using the zoom managed to achieve it with no real difficulty.

A nifty little feature in the menu lets you set position A and B for the focus and then by pressing an assign button, the focus will move smoothly between the A & B, and the time can be set for the duration between A & B in the menus.

Overall, I would say the NEX-EA50 handled the images well, hanging on to the detail in the sky as well as the normal surroundings.



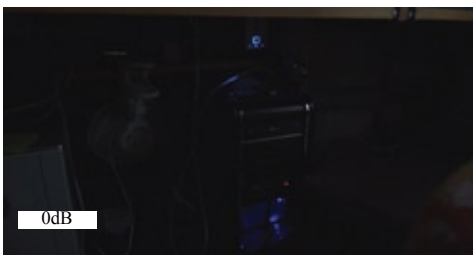
ACTUAL CAMERA IMAGE



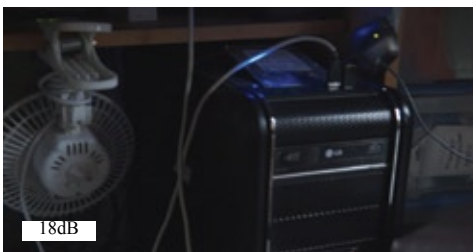
They look pleasing to the eye when viewed on a normal TV, with no noticeable noise or any moire patterning. I was shooting by a lock near a mill and I was more than happy with the images I came back with.

Back in the studio it was time to have a look at those images in more detail and as you can see in the image on the left it holds up well (zoom 253 x 195). That sensor is doing its job well or is it? Let's have a look of a few shots in low light.

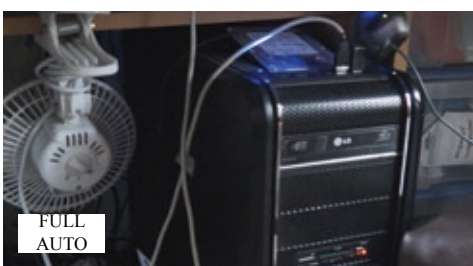
You can preview all clips at anytime with a last clip review as well.



The images on the left were taken in the evening in my studio looking under the desk. The images have been zoomed in (using the same record settings as used in the day), from 1920x108 down to 720 x 576.



The first image is at 0dB, the second at 18db and the last on the auto. There is very little noise on these images that can be seen when zoomed in. That means shooting in those dim churches and theatres is not really going to be an issue even with the supplied lens.



The camera has many pros going for it, from the manual settings, the inter-changeable lens, viewfinder, lightness, ease of use, audio features, and separate charger

But there are always things on the other side of the scales. I could have done with an ND filter, and the weight could be more even for the shoulder mount. Dual media sockets and the ability to record SD and HD, cache recording and over-cranking facilities would also have been welcome.

Cheema's' round up

The NEX-EA50 is a great little camera that is easy to use and avoided the use of those menus, essential when working fast. The lack of cache recording was a disappointment as I use this a lot in the theatre work as I have no idea when the curtains will go up and so saves on media; perhaps a firmware upgrade will allow this. As all the switches are black they can be difficult to see what position they are in, so white tippex on them for me, or perhaps have nice illuminated buttons like a car stereo so you can see everything in low light

I love the audio beep, I know it's a small thing but when running around that beep is a sign of confidence the camera has started or stopped as you can be too busy to notice that you have accidentally knocked the record switch and so be out of sync. Having the separate charger is good news as so many cameras just come with a mains lead to charge the battery in the camera.

HD Warrior's review

<https://vimeo.com/61021656#>

My images/video

<https://vimeo.com/60255580>

NOTES (if power is lost or the SD card is removed)

1. If your recording is 30 seconds or less, then that material will be lost if your battery fails or the card is pulled out in the EA50.
2. If you record over 40 seconds you will lose about 10 seconds of footage: you will also get a recovery message and by pressing the OK button you should get the file repaired.

It seems the EA50 buffers up to 30 seconds of footage at any one time which explains the total loss up to the 30 second mark but the good news is that if the battery fails and you power up the camera you get a recovery message, by pressing YES most of your footage give or take 10 seconds will have been saved to your SDHC card.

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Worth a L00K

Just some links to interesting content & resources.

<http://www.blackmagicdesign.com/uk/products/black-mag-icpocketcinemacamera>

<http://m.techcrunch.com/2013/01/25/h265-is-approved/>

http://www.theregister.co.uk/2013/04/11/feature_wtf_is_h265_hevc/

48 Hour Film Project <http://48hourfilm.com/en/london/>
<http://48hourfilm.com/en/glasgow/>

<http://magazine.creativecow.net/> Film Look, Monitor calibration

<http://www.dvuser.co.uk/> commercial tabletop editing

<http://magicmediaforce.com/video-editing-tips-the-storyline>

<http://phinefilms.posterous.com/>

<http://www.tv-bay.com/magazine/>

Red Giant Watch Spy vs Guy

<http://www.redgiant.com/news/featured/spyvsGuy/>

NAB 2013 Blog

<http://blog.nabshow.com/2013/04/18/the-2013-nab-show/>

Avid Media Composer 7

<http://apps.avid.com/events/2013/nab2013/mc7demo.html>

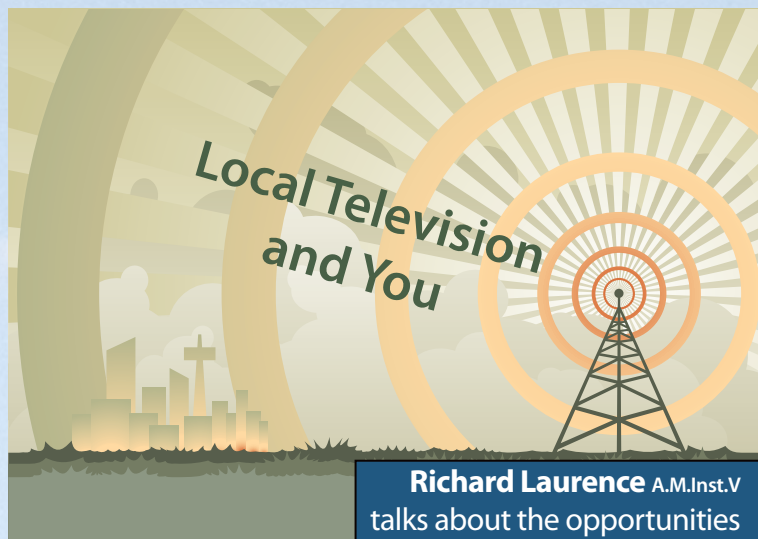
JVC HM-600 with FTP & new firmware

<http://jvcpro.eu/product/157/gy-hm600e-hd-eng-camcorder-with-firmware-upgrade-version-20/>

Arri NAB Showreel

http://www.arri.com/camera/digital_cameras/cameras.html

<http://www.fcp.co> (Final Cut Pro resources)



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

the others by getting its transmitter on the air before everyone else in November this year, but it's becoming clear that most of the first batch of local TV stations won't be on the air until 2014. By that time Ofcom should already have decided which of the second tranche it will advertise licences for, and may even have awarded some of them.

If local TV is going to be a gold-rush (and that's a very big "if"), then like the real one, the people making the most money out of it could be those selling the picks and shovels! Comux are guaranteed to get paid for building the transmission infrastructure because that funding is coming from the BBC. The actual programming will be funded mainly by advertising and as far as I can find out, few if any of the licence-holders have yet got their sales teams in place. That's hardly surprising as they won't want to be spending money on recruitment when there's no money coming in yet, but given that most companies plan their advertising spend at least a year ahead, there might be very few ads on channel 8 for the first few months. Only yesterday I spoke a Yorkshire tourist attraction who told me they might consider advertising on the local TV channels next year - but definitely not before that because their budget up till then is already committed elsewhere. I suppose the fact they are at least thinking about it for next year is a good sign.

There will also be sponsorship opportunities and this could be where we come in. As videographers we are well-placed to provide backup services and content to the local TV stations. I wouldn't bet the farm on it, but there should be a few opportunities, especially for those who have local-interest programmes ready to roll.

I've spoken with a number of channel heads and they all seem willing to consider running sponsored programming. The idea is that they provide some airtime and the programme-maker finds a sponsor to cover the production costs. The station then gets revenue from the spot ads in or around the programme. It's a win-win situation – the programme-maker can guarantee the sponsor's brand will appear on TV (which should make for a much easier sell than a web-only product) while the channel fills some airtime without having to pay for the programme, and they get revenue from spot ads as well. Local TV will have to be delivered at a fraction of the cost of even regional TV, and that presents some big challenges. Yes, the kit has got cheaper in recent years, but that has reduced the costs for the networks too, and it's brought a whole new set of competitors into the field. The elephant in the room is online video. Unbundling the content people watch has enabled viewers to become very choosy about what they view and how and when they view it. The idea of slumping in front of the telly and merely accepting whatever your favourite channel puts in front of you has been under threat since the invention of the VCR but with almost all new TV sets having internet connectivity and apps like iPlayer and YouTube built in, some people are simply not interested in building a traditional television channel – one executive I spoke to likened it to building the world's last steam locomotive when everyone else had electrified. Great fun, but ultimately pointless?

Some of the companies have been at pains to point out that their long-term strategy is based on an online, multiplatform model, with the TV channel being a tool to establish their brand, which then is available on other media platforms as part of their long-term strategy. Just as well - with the pressure on radio-frequency spectrum from lucrative 4G services, it's easy to see the terrestrial rollout as an interim phase before all television (not just local) switches to online and on-demand.

In the longer term, releasing the valuable radio-spectrum currently used for broadcast TV to mobile services like 4G (and 5G...) would make sense from an engineering viewpoint – after all if you are watching ultra-HD on a sixty-inch screen you will hardly be mobile while you are doing it, so getting the broadcast signal via fibre to your living room makes a lot more sense than broadcasting it from a tower on a hill. That big chunk of radio-spectrum could carry literally thousands of bespoke video streams to mobile devices using a cellular network without compromising the home user who would have almost unlimited bandwidth available for ultra-ultra-high-definition, if he could afford it. Such a radical change in the broadcast landscape – effectively another “digital switchover” – could probably only happen politically when almost every TV set is web-enabled so I expect Freeview to be around for some time yet, and improved compression could squeeze more life out of 4G as well, but in the longer term things will inevitably change.

Although the local TV licences run until 2025, there is a break clause in the contracts allowing Ofcom to give licence-holders five years' notice to vacate the channel. What happens after 2025? Nobody knows – as physicist Niels Bohr famously said, prediction is very difficult, especially about the future. If you rewind a similar distance backwards in time to 2001, there was practically no online video, no YouTube, no iPlayer... with the speed of progress increasing all the time, where will we be by 2025?

Some say this local television launch is happening twenty years too late and that the world and the viewers have moved on. They could be right for some but what local TV does best in other countries is currently in short supply in the UK, and maybe that creates an opportunity. Most people are interested in what's going on in the place they live. Where local TV is available it gets a large enough audience share to worry the networks (could that be why the established media has been so keen to rubbish the idea?) and it will also create a few new jobs.

For the first time local advertisers will be able to reach those people who watch TV but never buy a newspaper or use the internet. In an ageing population that is not a small number of people. Perhaps the local TV channels should forget the youth market and target over-55s.

Of course any new product needs to be heavily marketed, probably in the teeth of opposition from all the other media outlets. It's not going to be any good relying on people seeing channel 8 appear on their tellies. That will bring some eyeballs but there will have to be poster-campaigns, radio ads, social-media campaigns and live city-centre events and roadshows to get this thing in front of the customers. People then need to understand what's different about it. If the local TV channels can do all that, then they have a chance of carving out a niche, and expanding it because most small businesses can't afford to be on ITV1.

It will be a difficult market to establish and sustain. Many think it can't be done. The good news is some people think it can, and as luck would have it, they are the ones committed to doing it!

We live in interesting times...

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FINDING CORPORATE COMMISSIONS —

PART 1



Being surrounded by all the doom, gloom and negativity in the media it's hard to realise that we are in the midst of the best period in history to be a corporate videographer. You might think this is a naive and mislead belief – but the conditions and opportunities have never been better. Don't worry, I will attempt to clarify this statement in a mo, but first to give you a little background to my own situation.

ORIGINS

My re-entry into the corporate video market became a reality back in February 2012. Whilst we keep on hearing about green shoots of recovery in the economy there's little real evidence that things are getting any better, so my

re-entry to this business came at a time when the general economy was at its worst – or thereabouts. I'm sure that any bank manager will tell you that this is not the best time to be starting up a new enterprise. But what do they know? Not a lot it would seem.



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This is not my first involvement in corporate video. I have in fact been in and out of the industry since 1985 - working for my own business, as a freelancer, and as an employee within another production company. However, I put down my tools as such back in 1995 when I took on the role of IOV Administrator. Quite rightly there was a conflict of interest between being at the helm of the IoV whilst still actively seeking business in competition with our members, so my actual hands-on experience slowly fizzled out to almost nothing in the years that followed.

Working as the IOV's administrator for 17 years I gained a unique and privileged insight into the industry and its various income streams. Everyday contact with videographers enabled me to see trends, rises and falls in every avenue of videography. I also had a reasonable grasp of the developments in technology and how these could benefit the business. I never pretended to know it all – but had a very valuable grasp of which activities and businesses were making money and which were not.

Despite my love for the IOV, and all the things we achieved, there was always something missing in my professional life. I was forever envious of those who I could see were gaining so much from the rewards offered by being involved in this creative process. What's more I could see more and more opportunities developing within the corporate sector – and see others profiting from this both financially and on a personal level. Eventually this itch had to be scratched and that is pretty much how I reached the point where I am today.



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Back in February this year Video Artisan (my trading name) reached its first birthday. There have been many wonderful moments along the way but none more so than realising that my hunch seemed to have been right. I hadn't anticipated achieving any real financial successes in my first year but it's been much better than I was expecting. I'm still about £999,999 short of being a millionaire – but compared to the general economy I think I've done pretty well. I've certainly got that itch sorted.

SO WHAT'S THE SECRET?

I've always recognised the value in sharing ideas and techniques. It was one of the fundamental values we promoted in the IoV and is something that I believe benefits both the giver and the receiver. We all have a vested interest in raising standards – not only in production techniques but also in how much value is placed on the things we create and the financial rewards they attract. Let's face it, there are very few industries that are easier to get into than video production – but many who do it badly. Any Tom, Dick or Harry can buy a video camera and start offering themselves for hire, but very few make a proper business of it. The more profitable businesses there are, getting properly rewarded for a decent job, then the easier it will be for me to compete alongside them and earn a reasonable living doing so.

This is the motivation behind this short series of articles. I hope to share a collection of business-winning techniques and actions, marketing ideas and means by which you can grow your business, based on my own experience and the experiences of others. There will also be a splattering of speculative activities which I think are worth having a go at – even if I've not mastered or profited from them myself as yet.



THREE CONDITIONS

OK – back to the three reasons why I think now is the right time to get into corporate video. By that I mean any business-based video production services you are likely to offer. We've moved so far away from the traditional corporate video market that it sounds a bit old fashioned and staid to call it that but it's probably still the best overall description for the line or lines of work that I get involved in. This includes traditional promotional films, web-shorts, documentaries, conference work, video streaming etc etc... Essentially, if it's a film about a business, organisation, product, service or even an ideal – that's my bag.

1 - BAD ECONOMY — GOOD BUSINESS

Times have to be a little tough in order to prise money out of businesses for promotional activities such as a promo video. It is true that when times are hard businesses don't have the cash to flash but, equally, when times are easy they don't need to spend money on generating more business – or at least the lazy ones don't!

Most of us alive today would not have witnessed tougher times than we've been facing recently – so we are into the sweet spot of businesses starting to fight and market hard to survive and come out the other side as winners. And let's face it – if you don't think video is a great marketing or business tool then you're in the wrong business.

2 - VIDEO IS CHEAP

Video has never been cheaper to produce and deliver. The kit is cheaper, the processes quicker and the manpower requirements are becoming less and less.

When I first started in video production the cost of actually making the film was often dwarfed by the costs of distributing it to its intended audience. The last big production I worked on had an overall budget of £26k - £19k of which was spent on duplicating tapes and posting them out to my client's customers. Sure there was



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money to be made in duplication but this added cost ruled out video as a means of communication for all but the biggest of clients. Compare that to the cost of distributing a video online and you can see how video is now seen as a cheap way to get a message out – and how more funds might be available for the video content to be created.

The cheaper that video becomes to commission and deliver, the more likely it is that businesses will turn to it as their preferred means of promotion or communication – and the more it is used (and seen to be used successfully) the more others will want to use it.

The world is facing a video contagion and its spreading faster than all the pundits predicted. The one-man-band production company is here to stay, ready to pick up all the commissions that the larger production houses can't accommodate – and they'll be delivering them profitably.

3 – VIDEO SEARCH ENGINE OPTIMISATION



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I've saved the best till last – the thing that is driving most of my corporate video work at the moment. We all want to be No.1 on Google – don't we? Of course we do, and a major part of the optimisation process now is to have up-to-date, relevant and engaging video content on your website. It's become just part of intelligent SEO – and a part that you cannot fill with anything other than video content.

It's no coincidence that Google bought out YouTube; it's part of their master plan to keep their search engine as the *de facto* means of finding anything on the Internet.

It's also no coincidence that other major directory services (such as Yell.com in the UK) are providing video production services. They are all gearing up for a time when every business website will have video content in one form or another – and someone has got to create it. Google anything now and somewhere in the top ten will be a video about the subject. If there isn't – go make one!

Added to this you can now promote video content directly through Google Ads for Video – enabling you to raise your video content or your clients' to the top the searches purely by throwing money at it and knowing the search terms by which you want it to be found. It sounds easy because it is – and businesses love it. This is especially true in times where the bean counters simply have to know the return on investment they make in any marketing or promotional activity.

NEXT INSTALMENTS

I'm going to move on to ways of finding the business in the next instalments. More precisely, I'm going to cover some activities which will help you to find those who are in the market for video and associated services. I also hope to tackle some of the more challenging aspects of corporate and business-based video including working out budgets and, more importantly, generating maximum profit from each commission.

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L.E.D. Lighting- Is it Fit for Purpose ?

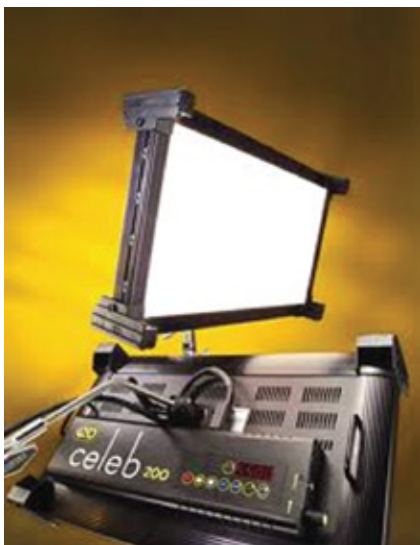
by Jonathan Harrison D.o.P.

Without Light There is Nothing... although I know a few sound recordists who would argue this point. Lighting is everything to a cameraman and as technology is marching on we are being LED up the garden path to buy new and efficient lighting sources, but at our peril if we are not armed with the knowledge we need to make the right decision on which tools we buy.

Lighting with clean full spectrum light is "THE" one thing that has an immediate and lasting impact on your image production and the memory of it, but is so often ignored and neglected. Once you learn more about the craft and implement those learnings, you will notice its effect instantly. Your clients will notice it and it will also impact significantly on your audience as well as your bank balance as clients will return for more. Everything you do with light creates an emotional effect, obviously or subliminally, on the viewer. They have no option but to react in a conscious or unconscious fashion to the emotional stimuli you have created. That is the art of high quality image production.

The trouble is, we are nowadays endlessly obsessed with camera technology, bits, bytes and bit rates and expecting it all to create cinematic award-winning images for us; but I have some bad news for those who think this way. It is pure hard work learning the craft and requires a lot of observation of light to create this quality of images for you. I know there are less and less TV companies (if any) that take on trainees and young people and train them any more, and it certainly shows in a lot of TV productions nowadays. It is also sad to see trainers in colleges and universities who have not updated their skills for many years and turn out students who know very little, if even the basics, about the craft. I know, because I have dozens of emails from the students themselves. I was one of the lucky ones who learnt at BBC Film Studios for thirteen years from superb cameramen who are now shooting for Hollywood or the top-end dramas for TV.

Where are we going with Film and TV lighting today? LED?



Talking of obsessions, there is, in my opinion, an unhealthy and misinformed obsession with LED lighting which is costing people a lot of money. Many studios that are being built or refurbished seem to have accountants who have heard a little bit about the new wonderful world of energy-saving LED's but really know nothing about them, in terms of sacred words - the Image Quality we all strive for. Cameramen must have a high IQ!

There is the misguided belief that LED lighting is the answer to all our future lighting problems, but I am here to tell you... it is not... and won't be for some time to come. Kinoflo Fluorescent is currently, in my opinion, still the most cost-effective and energy-efficient lighting tool available.

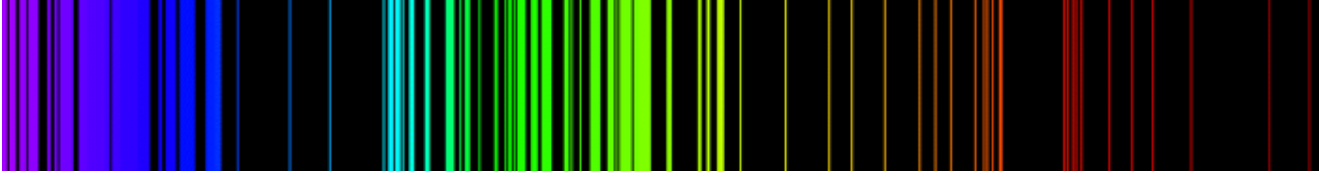
If you light Rock and Roll or Theatre productions you are in heaven, as it is a superb visual arts lighting tool but when it comes to the colour critical environment we call a camera and image capture, we are in serious difficulties with a lot of the current tools around us, especially if we wish to mix sources, but very few see the problems until it is too late.

I recently presented a series of lighting seminars at BVE London and asked the gathered faithful who owned and used Kinoflo and Dedo lighting tools and if were they happy with them. Everyone, to a man - and woman - who used them put their hands up and said yes. I then asked who had LED lighting tools and were they happy with them? Virtually no one put up their hands, which tells the story.



So what are the problems with LED lighting tools?

Firstly, it is a non-continuous spectrum. (Google it!) It is not a continuous rainbow of light. Frequencies are totally missing or deficient.

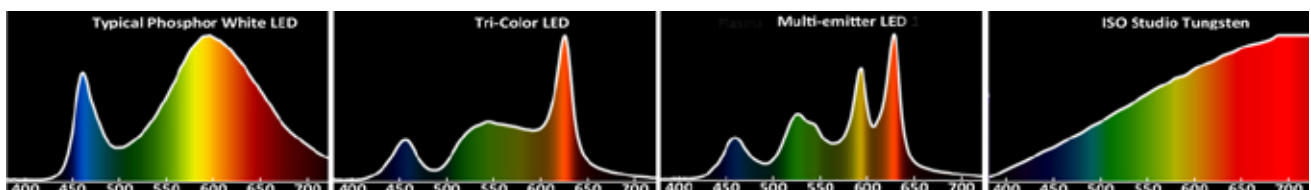


Secondly, you get what you pay for with this emerging lighting technology.

Companies such as Arri, Kinoflo and Dedolight along with a couple of other manufacturers are at the cutting edge with a lot of these new lighting tools but they are not at the price point we can all afford at the moment. But in time the prices will come down as all new technology does, once they have found a few more solid answers to the problems faced in the production of a high quality lamp.



Fig.1

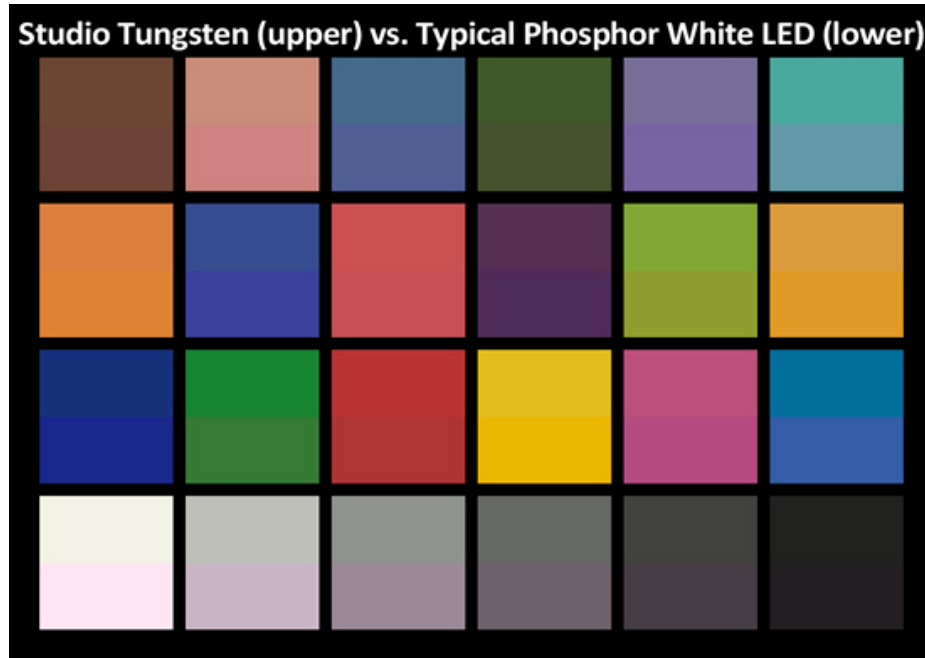


What are the real issues of LED lighting tools we need to be aware of?

If you look at Fig.1 above you will see the obvious differences between the continuous spectrum of a tungsten light source against those of the LED spectrums of differing types. They have peaks and troughs of energy which are far from good news as a light source for high quality image capture. To faithfully visually reproduce life as we see it, a camera needs a continuous spectrum, preferably from a Black Body radiation source. This is a (theoretical) light source that radiates ALL visible colours at every frequency the human eye can see. A Black Body radiation source creates light that sits on the Plankian Line in terms of the colour spectrum, producing the same kind of high quality light quality that you get from light sources such as is produced from a tungsten source or the Sun. These are the only two light sources we have that are close to a true black body radiator. Everything else is a non-continuous spectrum with holes and gaps in its spectrum. And therein lies the big problem.

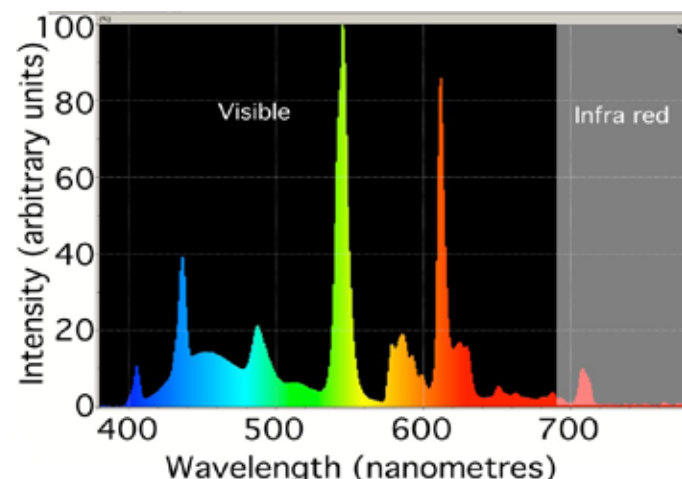
Illustrated below, Fig.2 shows a typical colour cast thrown by a standard white phosphor LED similar to a lot of cheap camera-top lights, compared to a tungsten light source on a standard Macbeth Colour checker chart. This is created by many cheap fixtures from the Far East as well as some manufactured by household names in the industry.

Fig.2



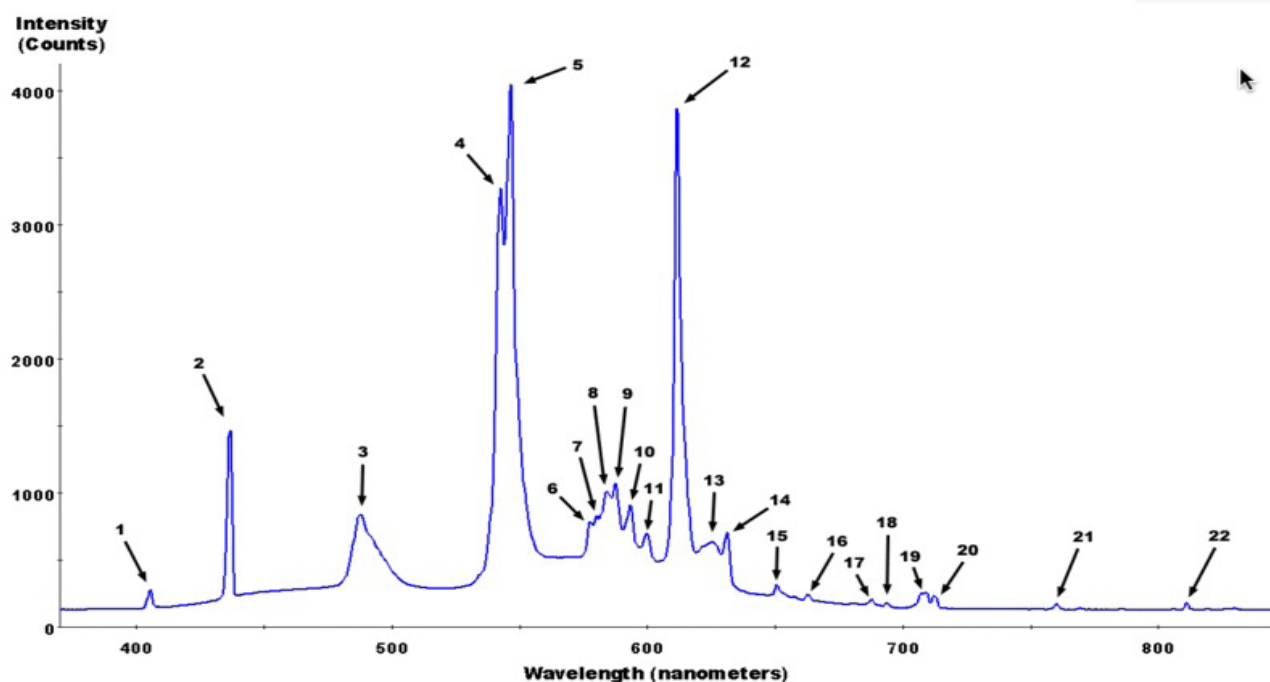
The reasons that some newer and specifically cheaper LED lighting sources are truly bad news for image capture is that they don't radiate even amounts of light across the visible colour spectrum and create a colour cast, as shown above. This is acknowledged by some manufacturers by virtue of the correction gel packs they supply with the lighting fixture, i.e. Plus and Minus Green. If your light source has a gap in the spectrum of the light it emits, then your images will show a colour cast (or lack of colour saturation) as a result. If you are mixing light sources as we all do, this is a total disaster and unacceptable. If you only use this one lamp, such as a camera top light, you may just get away with it with a white balance but there will more than likely still be deficiencies in the lamp that you cannot correct for in post production and your images will always be lacking gloss.

Architectural Fluorescent light is a classic everyday example of photographically bad light (or Dirty Light as I call it) and typically produces a green cast if you film under it, and is unacceptable for quality image capture. This cast is caused by the green energy spike created by the metal Mercury that makes this lamp work. See Fig. 3 below.



Every chemical element has its own colour spectrum when it is heated, Tungsten being the classic example. This is demonstrated by the chart, Fig 4, below, which is a chemical analysis of Fig. 3 above. This shows effectively twenty two different chemical elements are creating the one light source.

Fig.4



Each number represents a different chemical element (emitting a different frequency of light) that is incorporated into the phosphors, that is the white powder coating on the inside of a fluorescent tube. The issue is that they don't all radiate the same amount of power at the same time at the same temperature. If the temperature changes, the energy emission of each element will change as well, hence when fluorescent tubes get too hot, the green spike gets even bigger and shows up more. If the tube gets colder, i.e. you dim it, the temperature and pressure in the tube drops so the green energy drops and the output becomes magenta. Kinoflo, driven by their president Frieder Hochheim (originally a Features Gaffer) have achieved a superb "colour correct for image capture" fluorescent light source by doing exactly this and won a well deserved academy award ("Oscar") for technical achievement, and it shows by the number of Feature films, Dramas and TV studios that use these lighting tools, not to mention the numbers of us around the world with the famed Divalite 400.

LED Light Creation

In reality an LED is like a micro-fluorescent tube that uses phosphors and dyes to create the light, stimulated initially by a Blue "Pump" source at about 450nm. This is called electroluminescence. This means that a bright blue light stimulates the Dyes and phosphors on the chip and makes them fluoresce with the light each individual element creates, hopefully producing a fuller spectrum of light that we need to film by.

So, to create an LED light source that appears to be a full and continuous spectrum to the camera, it has to be a complicated chemical mix of many phosphor elements and that costs money and is very complicated to produce. Not to mention that fact that some of these elements are rare earth phosphors and are getting pretty scarce and very expensive. Hence the price of the lamps. That is why very few people are making quality high quality LED lamps for our business, and so many people are making a lot of money by selling cheap illumination devices with rubbish colour output. In reality it is almost impossible to make a perfect LED source because of the way physics produces the light in the first place. So I have a hunch these lamps won't be around for ever in this form. We will find something else to create full spectrum light with.

LED lamps also create a lot of heat (contrary to popular belief) but it is not emitted from the front of the chip but the back of it, hence the large heat sinks you see in lamps such as the Arri “L” series and the new LED 4.0 (40 Watt) from Dedolight where manufacturers have clearly understood the need for a colour stable light source, not just a bright source.

Kinoflo have cleverly designed their new superb LED colour tuneable “Celeb” (see above) with the heat control incorporated in the fixture, that makes it for me, one of the best punchy soft light tools around today that has great colour fidelity. It also runs on 24v making it an any-colour-any-where light. What more can you ask for?

Skin..... The ultimate challenge with LEDs

Skin is the one thing that matters more than anything in our image creation process. Our problem is that a lot of LED sources can appear very bright to the eye, but have either a disturbing Magenta or Green bias, and lack a lot of the frequencies that are desperately needed to create a high quality skin tone. If skin tone frequencies are not in the lamp’s spectrum, you can’t create it in post and you will always wonder why your pictures look dirty and lack lustre and why you cannot create glossy images with it.

Light Calibration: What’s in a Light Source?

How do we know what is actually in a light’s spectrum before we buy it? We don’t! This is so regardless of a manufacturer putting a CRI number (Google – “Colour Rendering Index”) in the technical specification. To cut a very long story short, the CRI system as is the CQS system is seriously flawed for image capture and is totally useless, and must be ignored when selecting lamps for image capture, as they are systems designed purely for the human eye, not the camera.

T.L.C.I 2012 (Television Lighting Consistency Index) is a system being developed and shortly to be launched by the E.B.U and Alan Roberts. It is an intelligent and logical system that looks at the spectral output of any light source and compares it to the spectral needs of TV & top-end Electronic Film cameras, and calculates on a scale of 1 – 100 the colour rendering of that light to the camera, 1 being useless and 100 Perfect. Thus you can get a true colour rendering value of a light for image capture purposes before you buy it. The system is hopefully going to be adopted by manufacturers so they can design a lamp to a specification that works for image capture and will be adopted eventually world wide. (Google “EBU-TLCI”)

New Dedo LED Lamp Range
- 20W/40W/90W/1200W



Glossy images are what we are all ultimately looking to produce in camera and that only comes from “Clean” light. You get what you pay for with an LED light source whether you are shooting on an iPhone or an Alexa. You need to source the best quality LED lights you can afford on your budget, which technically means a lamp which has as close a rendition to a black body radiator as is possible. Shoot tests with a known source (i.e. a Dedolight for Tungsten) along side your LED source, and white balance to the known source and see if they match or if there is a discrepancy in rendition. Use a Macbeth colour checker chart for reference and you will see the differences more accurately.

Hopefully through this article you can now better understand the physical characteristics of the light sources you are using (and that you seldom question) and why they are different in output and quality, be it Tungsten, HMI, Fluorescent or LED. You can really appreciate why some LED lighting solutions are more expensive than others that are truly not fit for purpose, as this is because they are technically superior and emit a better quality light output across the whole visible spectrum enabling high quality image capture and rendering, thus turning all your viewable images into a truly memorable ones. But if you are curious about light, Google “Quantum Dot” and think ahead. Good luck. Keep it Clean, Keep it Sharp.

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First Class Second Camera

By Tony Manning M.M.Inst.V.

As we event, live-performance, and wedding film-makers strive for the best possible production for our clients, we will often present the benefits of a second, or third, or fourth camera. There are many who will contend that most weddings cannot be adequately covered using a single camera. Others would point to the many techniques that can make a single-camera shoot look like a multi-camera one. This will involve cutaways and non-sync shots, some taken “live” i.e. when the main action is not centred around the main subject e.g. the couple. A non-sync shot must not contain sync elements, even in the corner of the shot that give the game away, e.g. because a person can be seen singing this can only have happened at a specific time, and therefore cannot be dropped in at any other point.

Such shots are likely to have to be taken from a fixed position, since the decorum of a wedding and the risk of a scowling vicar, as well as the physical restrictions of the setting make it impossible to do otherwise. The other main risk is the need to be back on the action, in focus and probably with a different exposure in good time. If the camera op already knows that the couple do not need certain sections of the service filmed, or it is already clear that they expect a short-form video with heavy cutting, then there is a little more comfort.



*OK, I've got the singer on Camera One as agreed.
What I don't need is your shot of the singer!*

So what exactly is the role of “second camera”? Does it mean second-best camera, the more proficient operator being on first camera? I’m here to argue that this should not be the case, and that if things are properly thought through, planned, and practised, the team will be like a top tennis doubles team, good individually, but awesome together!

In fact you could make the argument the other way

round: that the reliable guy (either gender!) should be on First Camera and the creative guy should be on Second!

First of all let’s have a look at the brief for second camera duties – and yes there should be one. If you have ever been disappointed with what you got from your second camera, ask yourself if you were clear about what you wanted, and to what extent you helped to make that person’s job achievable.

So, is this a briefing? “I’ll be at the front, you’ll be over there, good luck!” Ring any bells?

Let’s look at each element in turn.

Properly thought through

First Camera (from here referred to as FC) presumably got the job and engaged you as Second Camera (SC). FC has overall responsibility and is the production’s director. He or she answers to the client, with whom he has negotiated both the business and creative elements of the production. If the company has a brand, there will be certain content and stylistic elements that will be required. So, FC calls the shots, that’s where the phrase came from!

The agreement between FC and SC will be clear and preferably in writing and will cover fees, rights and restrictions, e.g. ownership of the footage, to what extent, if at all, SC can utilize excerpts from the footage to show to potential clients, etc.

Planned

FC will summarize the nature of the commission, i.e. what has been agreed with the client. This will include things like how prominent or discreet coverage should be, which might translate into a “style”, for example documentary (people and their stories) versus cinematic (beautiful imagery). Any dos and do-nots will be covered here also e.g. the family (company) has flown in elderly relatives (executives) for the occasion. Make sure we feature them. The details will need to be pinned down: who will do what, when, and how? We have all experienced various kinds of don’ts such as, “The parents of the groom will be seated apart, they are not on speaking terms, a joint piece to camera is not a good idea!

In all probability FC has been for a recce and knows the capabilities and potential obstacles in the venue, including those exceptionally tall people who arrive late and position themselves guess where?! As well, consider any restrictions that might be in place for valid or whimsical reasons! Others have a way of arising on the day!

Based on the recce, the team can discuss best vantage points for filming, avoiding crossing the line, and anticipating issues, e.g. moving from one position to another for a particular sequence, and getting back into position ready for the next one. A typical example in a wedding is that of co-ordinating coverage of the signing of the register with filming the soloist, and being back at the end of the aisle ready for the couple to process out of the church.

Who will do the establishing shots and what style is needed? This can be anything from a static shot to a time lapse to a craning up a building from a feature while focus-shifting.

The team will need to establish if they don't have comms, will they have line of sight for agreed signals, especially in an emergency? What's your sign for "I don't have a shot!" or even, "My camera/battery/pacemaker has failed!" This might translate into, "Come off the bass player and cover the singer" or "Forget the stained glass and get the reading, I'm behind a pillar!" SC needs to be a trained sentry – watching what FC is doing (e.g. a BCU on the rings) and providing something to cut to, and reacting to unexpected events, e.g. no-one knew they were coming in that door!

Technical issue to do with sound (e.g. mic placement) and camera (e.g. colour matching, especially where different cameras are in use) as well as the logistics of who is going to round up all the gear, often in a hurry with another couple due in church imminently) while the other camera covers the guard of honour, and/or confetti ritual. The team will also discuss maintaining sync and times when this is less of an issue.

The practicalities of at least one camera being at the next venue e.g. for the Welcome Line need to be sorted and can greatly reduce stress if planned in advance. The couple and venue organisers should already have made reserved parking available.

Practised

SC is shooting to help the edit. This must always be in their mind. Getting back to the edit suite to discover

when you really need an alternative shot that you have essentially the same shot, as if SC was competing with you, is frankly disappointing - which I am sure is exactly the word you would use in such circumstances. SC needs to be able to count – up to at least 6 seconds for a shot to be useful.



OK can use this, shaky at first, probably jostled, but stayed on it long enough. At this point the singer's not doing much, so needed this.



This should have been a great shot to go to, but too much movement, starts as a 2-shot then a three. Commit!



Maybe. Guitarist looks a little spaced out, but what's new? Slow zoom to drummer gives me a transition option.

He or she also needs to be able to watch with the ears, to get a sense of the rhythm, to know when the verse is coming to an end, or a new instrument is about to be featured. You will also make sure that you get those get-you-out-of-a-fix shots, crowd shots, pulsating lights, the drummer's even more pulsating face, the kind of shot that can be dropped in out of sequence on another track, since the sticks and their tell-tale rhythm are not featured.

Remember too that reaction shots are every bit as important as action shots. The Father of the Bride has just told a moving story (1) or the Best Man has said something scurrilous about the groom (2). As SC you can get a pretty good idea of what's coming, and you probably have a map in your head of who's where and who the camera is likely to love! So in situation 1 you find yourself covering a table where no one is paying any attention, they're drinking and chatting amongst themselves – these guys are work colleagues – better move fast to someone who feels more involved. In situation 2, the prime victim is, of course the groom, and his new bride will certainly react too. You can surmise that FC has the speaker. So you get the right shots and stay on them, and back in the edit suite FC sends you a warm glow of love! Solid gold!

The event videographer (either camera) also needs to cope in challenging circumstances, dealing with less than helpful guests firmly but politely, managing fatigue, coping with sweating and fogged-up lenses in dark, crowded and humid spaces. A bottle of water and a hanky should always be in the kit-bag!

These are examples of practice on the job, although there are penalties for getting it wrong on a one-chance-only production. This is why practice away from a paid job is still needed. This might be camerawork of various kinds, e.g. imitating the technique of someone whose work you admire, learning to get really smooth pans (tripod work is much neglected). Learn to be quicker, to find controls in virtual darkness, to move safely with your camera still on a tripod. Be more than ready and you will make a success of your work, while staying calm (at least most of the time)!

So the shoot is over and although tired you are pleased with your day's work. You have an agreed system to label your media so that it's immediately clear about what order cards or tapes go in. You even have a system for packing the gear away, and for the final idiot check.

As Second Camera you go away confident that FC has a rich variety of shots to make a beautiful edit in whatever style that was agreed with the client.

First Class Second Camera accomplished! You're going to get another call, and another gig!

© Tony Manning 2013

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...

Got an interesting article
or an idea for a Focus magazine feature?
Send us an email to

focus@iov.co.uk

SMiLE

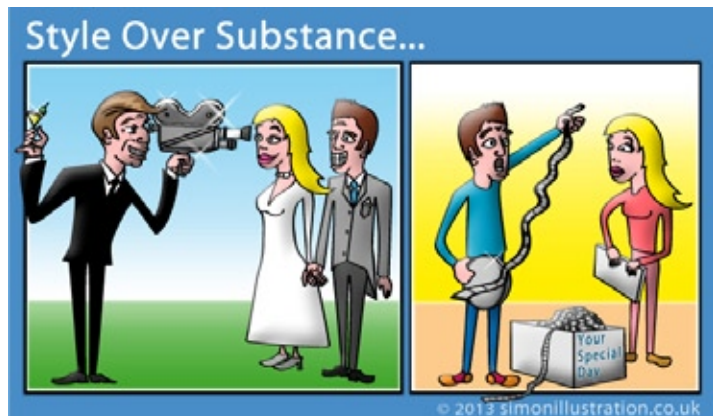
with Keith Woolford A.M.Inst.V.

Style over Substance

Like many businesses, ours is a mix of both – one may just get you the biz, but the other will allow you to keep it. ‘People buy from people’ – a marketing truth learnt early in life.

The skill-set needed and acquired by members who wish to make a living are not too dissimilar to those wanting to offer more. The difference between acceptable, good, great and brilliant can be a matter of the briefest tweak of an edit, the right music, a smile or something quite intangible that can’t be written down on paper or taught. We all have fellow videographers/filmmakers that inspire us and we eagerly await their next posted short. There is an artist in each of us wanting to be acknowledged – of course by the client, but also by our peers, which is a real bonus.

An artist uncle of mine recently commented on viewing a short film I’d proudly shown him – “Very nice, you must have a really good camera.” It wasn’t too long before I was able to return the compliment – “What a delightful landscape, you must have wonderful brushes!” (This attempt at humour may lack style but is completely devoid of substance).



Say what you will of Apple Corps, style oozes from every binary digit leaving Cupertino. Usually leading the pack, (first - GI, mouse, firewire, SCSI, CD drive, to lose floppy et al.), (and, launching the company on 1st April, no less!) style has never been in question. Okay, the single button mouse aside, even the short-lived Cube resides in museums now. And, unless they have an App called ‘i-nternational i-brainwashing’, or something, anyone questioning a lack of substance needs look no further than their growing market share. So, that’s my colours nailed to the mast.

Our association has been through the most difficult of times recently, probably in all of its 28 years, but a number of good souls have had the guts to put their heads above the parapet, stick chins out and prepared to put backs into sorting out the IoV. That’s enough body parts for one article.

There is much to do – as recent manifestos can attest.

A new font, bright colours and a plethora of press releases can’t make-up for good sound content, witness the magazine since Uncle Kev slipped the leash.

But, one asset we do have in abundance – the members. A rare breed to a man/woman. Many bringing something to the IoV table whether it’s experience, enthusiasm, knowledge, encouragement or cheap aftershave. Our Forums are well worth the entrance price alone.

As Matt Kilgariff so succinctly put it, when I tried to establish what the heck went wrong, “One of the greatest resources that the IOV currently has (and will always have) is its members.”

As the dust now starts to settle over the recent *House of Horrors*, time will tell if those presently at the tiller actually have the substance promised during their stylish overtures to move us onward and upwards.

We hold our collective breaths... © Keith Woolford

Please help me! I can't log into the IoV website....a heartfelt message from Steven Abrams

Since I have been acting as the Membership Administrator, I have been getting a constant stream of emails from members who are not able to log in to the IoV website. This is invariably because they have not ticked the box that comes up on the home page, asking them to confirm their acceptance of cookies. Once ticked, everything returns to normal.

It has been a legal requirement since last November to get people to physically accept cookies, which is why this box has been introduced. Once ticked, as long as you don't clear your cache, or have cookie settings that prevent them being remembered, then your computer only has to do it the once on the first time you log in. If you change computer or move to another computer, you will have to repeat the process.

LAST MINUTE.VID... ARE YOU READY ?!

By Jag Rana

So there I was, deep in the midst of another edit, when the phone rang. it was another IOV member who told me he had passed my details to a corporate client. within the hour I was rang by the client, or at least I thought it was, as it turned out he was a Photographer and he needed the services of a videographer for HIS client.

But what's the job !? He just advised that we would be filming in the "London Stock Exchange." The London Stock Exchange, "Wow" I thought to myself this could be great, but in addition the logistics of the job suddenly started whizzing through my head.

My next question was "when is the job" to which the reply came tomorrow morning! Hang on ... That's like only 18 hours away ... Nothing was charged, I had no tapes to film on I had no runner to assist me. I dropped everything I was doing and starting to organise for the job. Equipment -check, batteries charging - check, camera assistant - first guy, no ,2nd guy, no, third guy- OK check ! Oh and a suit! I hadn't worn a business suit since my corporate days and that was like 9 years ago. Luckily I still had 2, dry-cleaned and ready to see the light of day again and still in fashion.

No chance to do a "Recce" so some online research came next but I really had no idea what to expect and what restrictions I might have filming in such a high profile place.

Next was finalising the financials for the job. Price agreed, check; ..."now as I've never worked with you before I'd like some sort of upfront payment." "No problem" came the answer, "submit us an invoice and we'll pay you 50% into your account tonight." So invoice sorted I waited for the payment and waited... and waited.

At 9 p.m. the phone rang "Maybe its better we pay you cash first thing when we see you. Hmm, I thought, not sure about this, I asked more questions. "Yes our client is floating his company on the LSE tomorrow, it's a Nigerian company..." Hang on a sec, I thought. Nigerian ... Now without stereotyping .. The only words going through my mind were "scam.. swindle and ..fone jacker!" "I expressed my concerns and was reassured by the answers. I thought what's the worst that can happen? A wasted train journey?!!



So all prepared it was off to sleep, ready to start at a time, vague to me these days, awake at pre-8a.m., 5:30 a.m. to be precise!

I also could not drive there due to the lack of parking spaces in the city of London so I had to lug most of my equipment on my back as I walked to the tube station. Now I work out but this was still a challenge.

Once at the location, we found the place ok only for security to ask us what and who we were filming. I was unable to advise, as our contact was nowhere to be seen. A few minutes later a group of guys called out to us, "Are you the camera crew?" With some relief we walked in and began to set up. Still no sign of our contact and still no monies had changed hands. My mind started asking questions again.. "what if.. what about..." I chose to ignore it for the time being.

We got on with the job "blind" so to speak. However, all those "live" wedding jobs had prepared me well to go with the flow and get the best shots. Opening shots done we proceeded to the boardroom with speeches etc. being delivered. Everything was under control, payments were made and now I felt completely at ease and enjoying what I do best.

It wasn't a bad day's work especially for the money. Best of all it was all above board and having completed the job there was time to get acquainted and do some valuable networking and sow some seeds for future potential work.

Just before we left the final request came, "Can we have the edited version for tomorrow !!! I'm sure you can guess my thoughts ...All done my assistant and I packed up said our goodbyes and grabbed a well deserved breakfast .. well after all it was only 10am!

© Jag Rana 2013



by Mike West M.M.Inst.V.

Following the recent elections for a new executive, I offered to take over the new competition that John De Rienzo had introduced.

My major involvement was to be the initial viewing and producing a shortlist of entries to submit to the rest of the Executive for a final decision. I had never anticipated it could be so difficult to separate a collection of videos. Having taken an initial viewing, you think to yourself "that is excellent because...." But then you see the next and there is a whole new list of reasons why that should be the winner.

However, we did finally reach a decision...and **THE WINNER IS...**

Kevin Cook, with a video that many of us have already watched.
<https://vimeo.com/61342986>

We were very impressed with the runner-up, so congratulations also to David Garcia of Zenith Cinematography for his entry.
<https://vimeo.com/63172278>

John De Rienzo's entry was of a very high standard, as ever.

Remember, Video of the Month (May) is now open to receive submissions, closing date 16th. Entries **MUST** be uploaded and available on Vimeo.



VIDEO OF THE MONTH

A Reminder of the Rules

1. Entries must be the work of the member supplying them. For corporate members, each individual who has contributed to the video must be credited along with the submission.
2. Video entries **MUST** have been completed within the previous 12 months.
3. Video entries **MUST** be uploaded and made available on Vimeo so that the shortlist can be added to the IoV "Video of the Month" Vimeo channel.
4. IoV members wishing to submit their work **MUST** ensure they have given the required permission for their video to be added to the IoV TV Vimeo Channel and obtained full copyright clearance.
5. Video entries are limited to one per member per month. 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 notified of their success as soon as possible, after which the result will be publicly announced on the website and IoV social media as well as in the next issue of Focus magazine.
8. Each month the winner will be provided with a questionnaire to fill out. This will give us the required copy on the kit used and how they approached the project, for inclusion in Focus and social media. Entrants are also invited to provide a high resolution photograph of themselves (or their corporate logo) to accompany the Video of the Month feature. This will be included on the IoV web site and in the following issue of Focus.
9. Video entries must not contain material of an 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 and first short-listed by Mike West. The final shortlist will then be viewed by all members of the IoV Executive Committee and a single overall winner each month will be chosen by majority vote.

The judges' decision is final and no correspondence will be entered into.

Your Exec - What Are We Up To?

Well, no one said it would be easy - and it isn't. The new Exec (Anna McPherson, Bryan Stanislas, Mike West, myself and subsequently as a co-opted member Zulqar Cheema) emerged from a very testing and thorough electoral process in February with the Institute in a crisis, comprising both danger and opportunity.

I doubt there is too much more to say about the dangers. Anyone who read the Forums back in our own long winter of discontent will be only too well aware of them.

Instead this will be a short essay on what we are trying to do as an Executive to move the IoV forward and make the best of the opportunities available. Much of course will depend on the positive attitude and contribution of the membership. For myself as the current Editor of Focus, the willingness of writers to come forward with some excellent articles is a case in point. We even have some in reserve for the next edition!

We will rely on similar good will to make other initiatives successful.

Firstly, we believe that re-energising Area Meetings is a priority. This can be a very time-consuming activity for Area Reps and if there is little take-up, it can also be a rather demoralising experience. We hope that the combination of a worthwhile programme together with a core of local members willing to support and participate will rebuild the meetings in areas where little or nothing has been organised in recent months. For our part as an Exec we will do all we can to support the work of the Area Reps. Bryan Stanislas is taking the lead on this.

Secondly, our ability to put on relevant high quality VideoSkills training workshops, typically at a third of the cost (or better) than a similar activity elsewhere, is a real and valued member benefit. Our aim is to organize training events on a regional basis, combining established favourites (in terms of both subject and presenter) along with new offerings. Your own suggestions will, of course, be welcome. You may even want to put yourself forward as a trainer.

Our relationship with the industry and suppliers is also crucially important to both Area Meeting and Training events, since this can provide product demonstrations and also sponsorship and advertising. Everyone on the Exec is active in developing, or in some cases, rebuilding links with suppliers and manufacturers.

Needless to say, generating income is at the heart of any business and it is our intention that the IoV should succeed as a business.

Industry support and involvement will be critical too as we begin the research phase to revive the IoV ProVideo Roadshow in the Spring of 2014. This initiative is in the very early stages, but we will keep you posted.

At this point each of us on the Executive has taken a hands-on role leading on one priority or another, while sharing overall responsibility. We made a deliberate decision not to elect a chair until we had started to do things, and knew each other better.

We have been supported in our work initially by Ron Lee as our outgoing Chair and long-term supporter of the IoV, and by the stalwart Steven Abrams, who has been functioning as our Treasurer and most things besides! I am happy to report that we now have a rather familiar figure in Martin Baker back with us as Membership Secretary. He can relieve some of the pressure on Steven and generally help us to be more efficient in our administration. There will need to be more debate about the long-term arrangements for the overall administration of the Institute.

There are many other things that are happening. Some of the smallest and most ordinary are amongst the most important. One is the continued value of the Forums for information and advice. For the most part these are back to their best, both friendly and informative. Let's keep it that way!

Finally, video is what we do, and promotion is how people know what we do. Therefore, high production standards need to be supported and encouraged - see the article opposite - but also submissions for the Awards and the Video of the Month competitions are important for the individuals' profiles as well as our own as an organization. Anna's work to improve our visibility on social media is also a step in the right direction.

This is my own analysis of the situation as I currently see it, rather than the shared view of the Executive, although I am confident there is a broad agreement!

by Tony Manning M.M.Inst.V.



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THE IOV ASSESSMENT PANEL – WHY IT MATTERS

“Promoting professionalism in video production.” That’s what it says on the IoV tin. And a professional, according to the Wikipedia definition, is “a person who is engaged in a certain activity, or occupation, for gain or compensation as means of livelihood; such as a permanent career, not as an amateur or pastime.” Specialized knowledge, gained through study and practice are characteristic, as is the need for continuous professional development or CPD.

We need our customers to believe that we are true professionals, be they business people, wedding couples, theatrical performers or government departments.

That’s where the IoV Assessment Panel comes in, as a means of helping members to attain the highest level of competence possible, with the ability to say that one’s knowledge and skills have been tested, and that a difficult to achieve level of accreditation has been awarded.

At present individuals are accepted for membership on an open-to-all basis, subject to paying the fee and accepting the Code of Conduct. There is encouragement, but no requirement, to take the online multiple choice test on the VideoSkills website (www.videoskills.net).

Within two years of passing this exam, members (now Associate Members) can seek full IoV Accreditation by submitting work for the scrutiny of the Assessment Panel, all of whom have achieved the status of Fellows. As our Membership Handbook explains, “If the panel finds that the video is of a standard that reflects a common level of production competence (rated 70% or higher), Master Membership is awarded and the member is supplied with a written report, a certificate and an upgraded membership card that reflects the qualification. If the production falls below the current standard, the member remains as an Associate Member and is provided with a report detailing the reasons why Master Membership was not awarded and advice on how to achieve it.”

The criteria against which submissions are judged are :

Titles & Graphics (10%); Camerawork & Lighting (20%); Sound (20%); Post Production (20%); and Overall Production Quality (what some might call “watchability”) (30%).

For such a system to work well, there are a few basic requirements.

Firstly, it requires members who are committed to learning their craft and who are also willing to be tested. This may include coping with constructive criticism and improving one’s skills before resubmitting work.

Secondly, there needs to be a supportive environment in which learning can take place. Some of this will be at the member’s own initiative through study and practice - lots of practice. The IoV’s role in this is to provide a network of support and advice through Area Meetings and Regional Training Events, our Knowledge Base Forums (Technical, Creative, Business, Wedding/Event, Corporate, SIV - Special Interest Video), Local TV, Indie and Film), competitions and Focus magazine itself.

Thirdly, there needs to be a sense that the work is worthwhile, not just for the satisfaction of learning and letters after one’s name, but that it has a real market value, i.e. it helps to bring in more and better work. better can mean higher prestige with quality contacts and/or better paying.

Finally, there needs to be a reasonable level of public awareness that supports the achievement of higher levels of qualification. For example, if you need dental treatment you probably wouldn’t let your mate do it, but maybe you’d let him film your wedding, even though the resulting pain might be just as intense and last a good deal longer!

It is my personal belief that all of these issues need addressing if we are to be taken seriously in the production community and by the public. I do not claim there is currently a consensus about how best to encourage members to submit work for assessment. There is also the issue of members who have been around for many years and whether they too should have a periodic assessment.

The Assessment Panel is functioning, although it will need strengthening. The process takes place online, with independent viewings against the criteria, followed by discussion amongst the judges. We will post an update on the process on the Forums in the near future.

by Tony Manning M.M.Inst.V.



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 Robertson M.M.Inst.V.	0131 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
Wendy Love F.Inst.V.	0141 954 0840	AB

North East England (Area 2)

Andrew Charlton M.M.Inst.V.	01661 844542	ABC
Andrew Crinson M.M.Inst.V.	07972 801466	ABK
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	ABCKJ
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 Trehwella M.M.Inst.V.	0191 536 6535	ABCFIKN

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
Gavin Gratton M.M.Inst.V.	0161 637 6838	AKM
Graham Baldwin M.M.Inst.V.	01257 264303	ACK
Ian Sandall F.M.Inst.V.	0161 232 1100	AFGILKLMN
Jack Ebdon M.M.Inst.V.	0161 428 9646	ABCKN
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	ABCDFKLMN
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.	01400 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	ABCFGJJKLMN
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	ACFJKLN

North & West Yorkshire (Area 04b)

Bryan Dixon M.M.Inst.V.	07590 438658	ACFGKLM
Christopher Lawton M.M.Inst.V.	0113 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	ACFJKLN
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
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
Terry Mullaney M.M.Inst.V.	01924 864613	AB

North Wales & Borders (Area 5)

Cam 3 Media*	01588 650456	ABCFGHIKN
Christopher Smith F.Inst.V.	01948 780564	ABJUN
Christopher Smith M.M.Inst.V.	01691 610762	ABCDFK
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
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)

Bob Langley M.M.Inst.V.	0121 308 6453	ABJMNO
Bob Sanderson M.M.Inst.V.	01384 374767	ABJ
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	ABCFKGHMN
David Impey F.Inst.V.	01926 497695	ACFGJJKLMN
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
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
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)

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 Worland M.M.Inst.V.	01206 241820	ABCFGKLN
Mike Brown M.M.Inst.V.	01362 637287	
Mike Deal M.M.Inst.V.	0800 970 6159	ABCGKN
Nigel Hartley M.M.Inst.V.	01728 452223	
Peter Baughan M.M.Inst.V.	01480 466603	ABCKN
Shaun Lawson M.M.Inst.V.	01493 441162	ABCHJKMN
Stephen Curtis M.M.Inst.V.	01502 712411	BCN

South Wales & Bristol Channel (Area 8)

Alan Vaughan M.M.Inst.V.	01453 884800	ACFGN
Andrew O'Leary M.M.Inst.V.	01656 650249	ABCKN
Chris Wheatley M.M.Inst.V.	01242 579712	ABCDKN
Dawn Morgan M.M.Inst.V.	01792 776121	ABCN
Manolo Lozano M.M.Inst.V.	01792 481285	
Nick Pudsey M.M.Inst.V.	01646 651555	ABCK
Peter Cluer M.M.Inst.V.	01453 832624	ACGKN

West London, Middlesex & Herts (Area 9)

Alan Bennis M.M.Inst.V.	07768 078667	ABCEKMN
Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN
Anthony Myers M.M.Inst.V.	020 8958 9838	BCK
John De Rienzo F.Inst.V.	07877 908143	ABN
Patrick Ralph M.M.Inst.V.	0207 736 2772	
Paul Cascarino F.Inst.V.	020 8898 2229	ABCD
Peter Fison M.M.Inst.V.	020 8133 0081	ACFGHIKN
Stuart Little M.M.Inst.V.	020 8347 9567	ACFGKLN

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

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Anthony Manning M.M.Inst.V.	020 8923 6068	ABCGN
David Chevin M.M.Inst.V.	020 8502 7232	ABCK
David Durham M.M.Inst.V.	020 8504 9158	CGK
David Strellitz M.M.Inst.V.	01268 412048	ABCFKLMN
Duncan Hector M.M.Inst.V.	01462 892638	
Iain Wagstaff M.M.Inst.V.	01376 556417	B
Ian Burke M.M.Inst.V.	01961 437995	ABCKN
Jim Cliff M.M.Inst.V.	0800 612 3273	ABCDK
Jonathan Grose M.M.Inst.V.	01279 757300	ABCK
John Harding M.M.Inst.V.	01206 842607	ABCK
John Rose M.M.Inst.V.	01375 483979	ABCN
Kevin Cook F.Inst.V.	07771 535692	ACEFGKL
Martin Klein M.M.Inst.V.	07958 707866	ABC
Simon Coote M.M.Inst.V.	0208 446 8640	ACFGHJKLMN
Tony Lench M.M.Inst.V.	01702 525353	ACE
Zulqar Cheema M.M.Inst.V.	01279 413260	ABCDKLN

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Jon Durrant M.M.Inst.V.	01761 232520	B
Mark Brindle M.M.Inst.V.	01271 891140	ABCDJKMN
Mark Huckle M.M.Inst.V.	01872 270434	ABCK
Nicky Brown F.Inst.V.	07771 757148	ABCEFGHIJKLMNO
Pip Critten M.M.Inst.V.	01752 361210	

Dorset, Wiltshire & Hampshire (Area 13)

Clive Jackson M.M.Inst.V.	01329 236585	ABCKMN
David Bennett M.M.Inst.V.	01590 623077	ALM
David Hobson M.M.Inst.V.	01202 886607	ACFHJKN
Eric Montague M.M.Inst.V.	01202 486330	CAN
Greg Hawkes M.M.Inst.V.	01256 324233	ABCFGKL
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	ABCEFGIJKN
Nick Curtis M.M.Inst.V.	01794 324147	ABCHIKMN
Otton Hulacki M.M.Inst.V.	01983 884845	ACJKNM
Patrick Kempe F.Inst.V.	01590 675854	ABCGHK
Steve Axtell M.M.Inst.V.	01202 718522	P
Steve Feeney M.M.Inst.V.	01962 622549	ABCKLN
Stewart Guy M.M.Inst.V.	01256 850142	ABCFDKMN
Tim Martin M.M.Inst.V.	01985 212863	AGJUN

Surrey, Berkshire & Sussex (Area 14)

Anthony Neal M.M.Inst.V.	01489 581397	CO
Barry Wear M.M.Inst.V.	01628 528682	AB
Brian Hibbitt M.M.Inst.V.	01344 777010	AJN
Chris Towndrow M.M.Inst.V.	0845 450 0961	ABC
Chris Waterlow F.Inst.V.	01293 885945	ABCDFGJKLMNO
Focal Point Television Ltd*	01428 684468	AJMN
Focused Film Ltd*	01428 661913	ACDGJK
Frank Prince-Iles M.M.Inst.V.	01903 766644	ABCK
Gerald Thornhill M.M.Inst.V.	01342 300468	ABCGHKN
Gerry Lewis M.M.Inst.V.	07766 484559	ABCHKNO
Ines Telling M.M.Inst.V.	01737 373992	B
Laurie Joyce M.M.Inst.V.	0118 947 8333	ABL
Leo Ferenc M.M.Inst.V.	0800 040 7921	ABCEDEFJUKMP
Mark White M.M.Inst.V.	01329 505501	BC
Martin Aust M.M.Inst.V.	0118 9274315	B
Matthew Derbyshire M.M.Inst.V.	01323 430800	ABCIJKM
Michael Lawson F.Inst.V.	07515 565 349	ABCFGIKMN
Mike Page M.M.Inst.V.	01892 576510	ACKN
Mike West M.M.Inst.V.	01903 892951	BC
Paul Finlayson M.M.Inst.V.	01372 273527	BCK
Peter Howell M.M.Inst.V.	01483 765605	ACFKMN
Philip Nash M.M.Inst.V.	01252 821623	AB
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Robin Kay M.M.Inst.V.	023 9269 7890	ABCFGIKMN
Simon Reed M.M.Inst.V.	01428 852832	ABCEGKN
TBP Limited*	01932 563318	
Vince Babbra M.M.Inst.V.	020 8653 9289	BCD

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Alan McCormick M.M.Inst.V.	01634 301930	ABCHKL
Barrie North M.M.Inst.V.	01322 526653	N
Ben Bruges M.M.Inst.V.	07766 052138	ABCFGJIKLN
Brett Allen F.Inst.V.	01634 720321	ABCHKM
Brian Harvey M.M.Inst.V.	01892 652379	
Colin Fowler F.Inst.V.	01732 454593	ABCGHK
Justine May M.M.Inst.V.	01622 850815	ABCFHIJKMN
Katherine Shannon M.M.Inst.V.	07841 346933	BCFG
Michael Hughes M.M.Inst.V.	01959 576255	ABJKN
Michael Moore M.M.Inst.V.	01634 220839	ABCK
Peter Snell M.M.Inst.V.	01634 723838	ABCEDFK
Roger Missing M.M.Inst.V.	01322 663098	ACKN
Steve Kane F.Inst.V.	01233 7424722	ABCGIK

Channel Islands (Area 16)

David Le Brocq F.Inst.V.	01534 723166	
Peter Laine M.M.Inst.V.	01481 736606	ACGJKM

Ireland - Ulster (Area 19a)

Cathal Hegarty M.M.Inst.V.	028 3754 8749	ABCEFGHJKLMNO
Frazer Smyth M.M.Inst.V.	028 9267 1958	
Martin Stalker M.M.Inst.V.	028 9024 1241	ABCEGKNO

Ireland - Leinster (Area 19b)

Brian Redmond M.M.Inst.V.	00353 59 913 4846	ABCEKN
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Ireland - Munster (Area 19c)

Gerard Brennan M.M.Inst.V.	00353 87 2365223	ABCKN
Michael Lynch M.M.Inst.V.	00353 21 7332222	AM

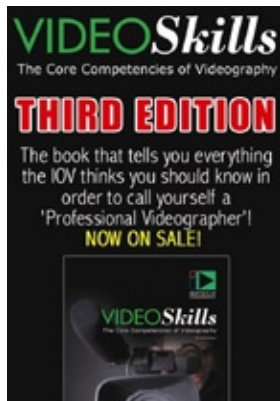
Ireland - Connacht (Area 19d)

John Murphy M.M.Inst.V.	00353 93 35933	BCKN
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Rest of World

Jon Goodman M.M.Inst.V. (Cyprus)		
John Green M.M.Inst.V. (Gibraltar)	00350 200 45628	
Michael Hill M.M.Inst.V. (Germany)	0049 802 51807	ACDIKN

* indicates Corporate Member



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Tel: 01923 779333
Email: vfx.sales@bristolpaint.com
Web: www.bristolpaint.com

Commemorative Video & DVD Cases

Karina Krafts

Complex 7, 34 Nelson Road,
Ystrad Mynach, Hengoed,
Mid Glamorgan CF82 7BP
Tel: (01443) 815595
Email: sales@karinakrafts.com
Web: www.karinakrafts.com



Penridge Multi-Media

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



Warehouse Video Services

Burnside, Horton Road,
Staines, Middlesex,
TW19 6BQ
Tel: (01753) 689400 **Fax:** (01753) 689401
Email: sales@warehouse-video.co.uk
Web: www.warehouse-video.co.uk



Computer Software & Hardware

Atomos Europe

South Oak Barn, Lombard Street,
Orston, Nottingham NG13 9NG
Tel: (03301) 110 615
Email: robbie@atomos.com
Web: www.atomos.com

Carousel Media

DVCAM, HD CAM, Digibeta, XDCAM, Mini DV, DVD's, CDR, Blu-Ray, DVD/CD Cases, Memory, Duplication Machines & IT Products - Enter "IOV" for your online discount.
Tel: 0845 166 4860
Email: sales@carouselmedia.com
Web: www.carouselmedia.com



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AKM Music

2 Albion St, Kenilworth, Warwickshire, CV8 2FW
Tel: (01926) 864068
Email: akm@akmmusic.co.uk
Web: www.akmmusic.co.uk



Chris Worth Productions

7 Blanchard Road, Louth, Lincs. LN11 8YH
Tel: (01507) 601546
Email: info@chrisworthproductions.com
Web: www.chrisworthproductions.com



Dolly & Track Systems

PEC Video Ltd

83 Charlotte Street, London, W1T 4PR
Tel: 020 7437 4633 **Fax:** 020 7025 1320
Email: sales@pec.co.uk
Web: www.pec.co.uk

Duplication Services

Copytrax Technologies UK Ltd

35 Dry Drayton Industries, Scotland Road, Dry Drayton, Cambridge CB23 8AT
Tel: 0844 815 6225
Email: philipall@copytrax.com
Web: www.copytrax.com

Multi Media Replication Ltd

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

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The Barn, Rashwood Meadow, Droitwich Spa, Worcestershire WR9 0BS
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Web: www.penridge.com



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Web: www.penridge.com



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DVD Duplication Equipment

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Email: philipall@copytrax.com
Web: www.copytrax.com

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Unit 4, Barksbury Estate, Upper Clatford, Andover, Hampshire SP11 7LW
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Tel: (01527) 861911
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Equipment Dealers

Canford Audio

Crowthor Road, Washington, Tyne & Wear NE38 0BW
Tel: 0191 418 1000
Email: info@canford.co.uk
Web: www.canford.co.uk

DS Video Facilities

Unit 27, Metro Centre, Britannia Way, Coronation Road, London NW10 7PR
Tel: 020 8965 8060
Tel: 0141 300 3404 (Glasgow office)
Email: info@dsvideo.freemove.co.uk
Web: www.dsvideo.co.uk

Holdan Ltd

Unit 2 Waterside Business Park, Waterside, Hadfield, Glossop, Derbyshire SK13 1BE
Tel: 0845 1304445
Email: sales@holdan.co.uk
Web: www.holdan.co.uk

PEC Video Ltd

83 Charlotte Street, London, W1T 4PR
Tel: 020 7437 4633 **Fax:** 020 7025 1320
Email: sales@pec.co.uk
Web: www.pec.co.uk

Proactive UK Ltd

1 Eastman Way, Hemel Hempstead, HP2 7DU
Tel: (01442) 292929
Email: sales@proav.co.uk
Web: www.proav.co.uk

Production Gear Ltd

Millennium Studios, Elstree Way, Borehamwood, Hertfordshire WD6 1SF
Tel: 020 8236 1212
Email: sales@productiongear.co.uk
Web: www.productiongear.co.uk

Equipment Rental

Hireacamera.com

Unit 5 Wellbrook Farm, Berkley Road, Mayfield, East Sussex TN20 6EH
Tel: (01435) 873028 **Fax:** (01435) 874841
Email: info@hireacamera.com
Web: www.hireacamera.com



Equipment Service & Repair

Theart Technology Limited

TTL House, Sheppit End, nr Liddington, Bedfordshire MK43 0SF
Tel: (01525) 841999 **Fax:** (01525) 841009
Email: service@thearttechnology.co.uk
Web: www.thearttechnology.co.uk

Grip Equipment

Ianiro UK Ltd

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



Insurance Companies

Aaduki Multimedia Insurance

Bridge House, Okehampton, Devon EX20 1DL
Tel: 0845 838 6933
Email: info@aaduki.com
Web: www.aaduki.com

CLiik; Professional

Videographers Insurance

Real Insurance Group, Millenium House, Sovereign Way, Mansfield NG18 4LQ
Tel: 0845 241 8554
Email: steveb@cliik.co.uk
Web: www.cliik.co.uk



PhotoShield Insurance

2 Aire Valley Business Park, Wagon Lane, Bingley, BD16 1WA
Tel: 0845 1806666
Email: info@photoshield.co.uk
Web: www.photoshield.co.uk

Towergate Camerasure

Funtley Court, Funtley Hill, Fareham, Hampshire PO16 7UY
Tel: 0870 4115511
Email: camerasure@towergate.co.uk
Web: www.towergatecamerasure.co.uk



Lighting

ARRI (GB) Limited

2 High Bridge, Oxford Road, Uxbridge, Middlesex UB8 1LX
Tel: (01895) 457000
Email: sdaly@arri-gb.com
Web: www.arri.com

Bowens International/Limelite Limited

355 Old Road, Clacton on Sea, Essex, CO15 3RH
Tel: +44(0)1255 422807
Email: tim.haskell@bowens.co.uk
Web: www.limelite.uk.com

Cirro Lite (Europe) Ltd

3 Barretts Green Road, London NW10 7AE
Tel: 020 8955 6700
Email: sales@cirrolite.com
Web: www.cirrolite.com



Ianiro UK Ltd

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



Nonlinear & Hybrid Systems

ZEN Computer Services

3 Carolina Way, Salford Quays, Manchester M50 2ZY
Tel: (01617) 596300
Email: info@zenvideo.co.uk
Web: www.zenvideo.co.uk

Radio Microphones

Soundkit

12 Earle Place, Canton, Cardiff CF5 1NZ
Tel: (02920) 342907
Email: martyn@soundkit.co.uk
Web: www.soundkit.co.uk

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Web: www.penridge.com



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

Teleprompting

PortaPrompt

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

Tripods & Camera Supports

Hague Camera Supports

Unit E2 Trent Park Trading Estate, Little Tennis Street South, Nottingham NG2 4EU
Tel: 01159 599028
Email: info@b-hague.co.uk
Web: www.b-hague.co.uk

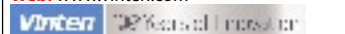
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Unit 19, Walkers Road, Manorside Industrial Estate, Redditch, Worcestershire B98 9HE
Tel: (01527) 596955
Email: info@ianirouk.com
Web: www.ianirodirect.com



Vinten

Camera Dynamics Ltd, Western Way, Bury St Edmunds, Suffolk IP33 3TB
Tel: (01284) 752121
Web: www.vinten.com



Video Accessories

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

Video Equipment Manufacturers

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

Panasonic UK
 Panasonic House, Willoughby Road,
 Bracknell, RG12 8FP, U.K.
Tel: (01344) 862444
Email: p2live@eu.panasonic.com
Web: http://www.panasonic-broadcast.eu/en/

Sony Broadcast & Professional UK

 The Heights, Brooklands, Weybridge,
 Surrey, KT13 0XW
Tel: (01932) 816000
Web: www.sonybiz.net

Voiceover /Presenter

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

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Cameras/Camcorders

FOR SALE All in 100% excellent condition!!
 Sony VIDEO CAMCORDER PMW-320K Kit
 2 x Sony SxS 32 Gig Cards
 1 x Sony Type quick release Tripod Plate
 2 x DSM UV160 Long Life batteries
 1 x DSM Twin Charger
 1 x Kata Camcorder Bag
 1 x DSM Camera Light with D-Tap
 Konig KN-Tripod 100 with carry bag.

Also:
 Evolution Kit wireless Sennheiser 100 Series.
 Marshall/Pro-A/V. kit- 7'camera-top field
 monitor with HDMI
 Rode NTG-2 Microphone- dual powered
 directional condenser microphone.
 AT8415- Universal shock mount with flexible
 bands.
 Rode Microphones Deluxe Windshield
 Rode hand-held Boom
 Professional Red Heads Lighting Kit x 3 with
 lighting kit bag.
 Circular reflector with coloured filters, still new.

A DECENT OFFER WILL BE ACCEPTED!
Tel: 07960 889535 Kash Solaki
 Issue Ref [218]

JVC HD200
 JVC's superb lightweight shoulder mount
 camera complete with JVC MR-100G SxS
 recorder. Record to tape and SxS card, for fast
 download to card and use the tape copy for
 archiving! Included are two V Lock batteries
 and one charger. The original Fujinon 16x
 lens is also provided. Everything in pristine
 condition. Bargain price of £1995. NB I have
 another almost identical cameras, 2 more
 batteries and one charger for sale at the same
 price. Plus some further related items (Kata
 bags, IDX LED light, wide angle convertor etc),
 please call for details
Contact Mark Higham
Mobile: 07583 348500
Email: info@markhigham.co.uk
 Issue Ref [218]

Sony Z5E
 Low usage, reduced price for quick sale:
 £1,700 including hard Flight Case, long-life
 battery, 2 camera mics, charger, etc. Also have
 Sennheiser radio mic kit: £200. Will deliver in
 M25 area.
 Sony Z5 Camera plus Flight Case £1,700
 including all accessories. Low usage:
 Operation 11x10h; Drum Run 9x10h; Tape Run
 7x10h, Threading 18x10h.
Contact David Luxton
Email: luxton9@sky.com
Mobile: 07775 806859
 Issue Ref [218]

Sony NX70 & Cineroid EVF
 Both for sale, both not used very much. Sony
 NX70 is 1 year old with 23x10H on the clock,
 Includes a spare large battery, boxed and all
 the bits, £1400+VAT
 Cineroid EVF metal HDMI - brand new and not
 used (warranty replacement). £380 +VAT
Contact Stuart Boreham
Mobile: 07976 445772
Email: stuart@boreham.co.uk
 Issue Ref [218]

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]

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 4:22 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
Contact David Luxton
Mobile: 07775-806859
 Issue Ref [217]

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]

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]

Sony HXR-NX5U For Sale
 U Version NTSC
 Sony HXR-NX5U (NTSC) (49 Hours) As New
 £2,350.00 ono.
 LETUS Extreme 35mm DOF Adapter + LENSES.
 £799.00
 SGBlade 35mm lens DOF adapter-Shoot35
 £499.00
 Call or Text John anytime on
 07795-197338 or 07732-641839
 EMAIL: weddingvideos@hotmail.com

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
 CSS.5, Edius 6.05 and more.
 PC hardware: Intel 2.4Ghz Quad Core, 4GB
 Ram, Nvidia 8600 GTS, 2 x 750GB, 1 x 500GB
 £400 + shipping
**Edius NX PCI-Express hardware
 acceleration and I/O card.**
 With Component HD output card for
 accelerated broadcast quality SD/HD output.
 The cards are currently installed in the above
 system and willing to sell with system or
 separately.£500 (optional)
 Also have another similar spec PC as above
 running Win 7 64 Pro (without Mac OSX dual
 boot) £300. Edius NX & Component output
 cards can be installed and supplied with Edius
 6 installed for an extra £500 if required.
Contact Mark Stuart
Call: 01224 314999
Mobile: 07720 891784
 Issue Ref [211]

Various Items For Sale
 BenQ Projector model PBS120 + new unused
 bulb PL9848 £250
 Bose Wave Radio/CD player model AWRC3G
 plus Bose pedestal AWACPR £200
 Bose Quietcomfort headset model QC-1,
 £50.00
 Philips 5.1 channel speaker system model
 AS.600D, £50.00
Contact Janet Fenton
Phone: 07909 530181
Email: janet.fenton@ioy.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 Ref [215]

Vast Studio clearance
 There's everything from all types of cameras
 Sony z5, 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 etween.
 £15,000 for the lot. Prefer not to split.
Contact Tony Nimmo
Tel: 01555 661541
Mobile: 07748 351364
Email: tonymimmo@talktalk.net

Wanted Items
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@tindell.co.uk
 Issue Ref [211]

Various Items
 Sony Z5, Z7, EX1-R or DSR-400. Also wanted
 Canon or Nikon camera or lenses. May consider
 any camera or video equipment. Cash waiting.
Mobile: 07920 761141
 Issue Ref [209]

Panasonic DP200 SVHS Camcorder
 Wanted in good working order, a Panasonic
 DP200 SVHS Camcorder for a small project
 One of our honorary members, Jimmy
 Goodinson has put out a request for any of our
 members who may have a Panasonic DP200
 SVHS Camcorder that is still in working order.
Contact Jimmy Goodinson
Mobile: 07710 281938
 Issue Ref [209]

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