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Welcome to the May 2014 issue of **FOCUS Magazine**

This month's theme is DSLR Video Production, alongside rather than necessarily in competition with Traditional Video Cameras (henceforth TVCs) and large-sensor cinema cameras. So there are a number of articles connected to this theme, introduced by yours truly on Page 13, and with contributions from Alan Howard and Gary Greenwood.

Speaking of TVCs we have a full and excellent review of the highly-specified JVC 850 by Chris North.

Not sure if 4K capability counts as "traditional," but anyway Cheema puts the Sony Z100 to the test starting on Page 26.

With BVE and NAB now complete there are some enticing new products on the market to take our standards and spending to new heights!

The Worth a Look column has what I hope are some interesting links for folks like us. I often wonder if anyone finds this helpful. Feedback on this and indeed anything in the magazine is always welcome!

I am indebted to a number of regular writers - Chris, Keith, Richard, Peter and Kevin in particular - and value their encouragement as well as their articles.

I hope you will find this issue of Focus informative and entertaining. Tony Manning, Editor

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Report of East Anglia (AREA 7) MEETING held on 6th March 2014

Our 6th March meeting was held at The Ferry Boat Inn, Holywell, Cambs and was a chance to go through a keynote presentation on the demographics of the area membership along with discussing the issues of meetings and member participation at area events. A small number of members were in attendance.

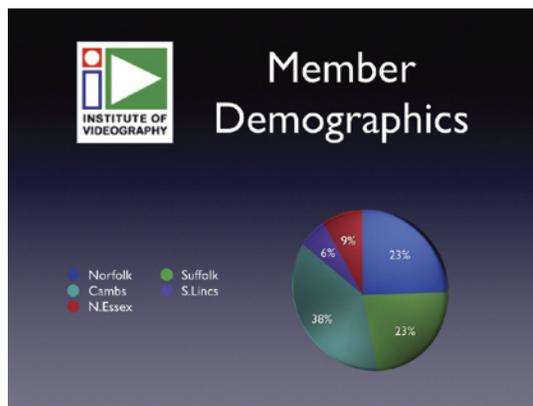
We also had a display of various pieces of kit to give members a chance to play and ask questions about. A Datavideo ipad autocue, a Lishuai LED interview lighting kit, an Editors Keys vocal booth and SL300 Mic bundle, a Sony NX30 and a Kenyon Labs Gyro were on show.

Firstly, with the keynote presentation, we went through details of Area 7 member numbers, which had declined, from 61 in 2011 to 47 in 2014, a reduction of 28%. Less than half of the membership had attended a meeting over this period.

We looked at the distribution of the membership, which showed that there were concentrations in the cities but the spread was fairly even over the counties. It was established that the centre of the area was Bury St Edmunds where we had, courtesy of Vintens, a venue that had been utilised over the past few years. Although this was relatively central it was still some distance for some members and therefore we had made a conscious effort to move the meeting venue around. We had managed to do this to some degree but there was little feedback on additional possible meeting places.

We took time to look at the benefits that IOV membership brought with accreditation, Focus magazine, the forum and Videoskills to name but a few, but it was still felt that face-to-face networking through area meetings with like-minded professionals was important. That is why, in Area 7, we have tried to maintain meetings, making them training events where possible, so that there was a purpose.

Our activities over the past three years have included music video workshops, a final cut presentation, an assessment workshop, a camera/lighting workshop, a session on how to set up a tripod correctly, a quadcopter demo, a presentation on the Canon C100 and 5DMkIII, a networking infrastructure presentation,



an indie film presentation, a presentation dealing with RAW video files, a hands-on lighting workshop, several visits to Vinten's factory and two summer social events.

A number of members had helped greatly with presentations, including hosting and thanks to them many of the events had taken place. Our Area 7 profile is high with regular newsletters and a facebook page.

Our issues are, therefore, no different from the organisation as a whole: membership numbers, attendance at meetings/events, recruitment and training.

The meeting concluded this item by discussing possible initiatives within the area that could help including area sponsorship.

After this we went on to looking at the pieces of kit brought in. The ipad autocue was demonstrated with a wireless controller that allowed the presenter to control start/stop and speed. I purchased it to allow us to do presenter training but it has also become invaluable as a tool for face to camera presentations and has replaced a laptop under the camera as a more practical and professional set up.

The LED light interview kit proved popular and it was demonstrated with battery power showing the temperature and dimmer control. Now I don't have to worry about leads, power points and hot lamps. In fact Kevin Cook F.Inst.V.Hon wrote a great review of the kit and it can be found on the following link: <http://video-artisan.com/lishuai-led508as/>

The Editors Keys vocal booth that was also set up with the SL300 microphone bundle proved invaluable for clean, good quality voiceovers. Again a review can be found from Kevin on the following link: <http://video-artisan.com/voiceover-recording-solution/>

Everyone had a play with the Sony NX30 that features the image stabilisation system termed 'balanced optical steadyshot'. It also boasts a 1/2 inch CMOS sensor, HD formats including 1080/50p, 96GB on-board memory plus SD card slot, a built in projector, a built in light and detachable professional XLR audio inputs and controls. Yet it is so small you can nearly get it in your pocket! The real attraction though is the advanced image stabilisation and it had proved very effective on several shoots that I have had recently, in fact I absolutely love this camera and use it as first choice if I can, the results are stunning consider-

ing the size of the camera.

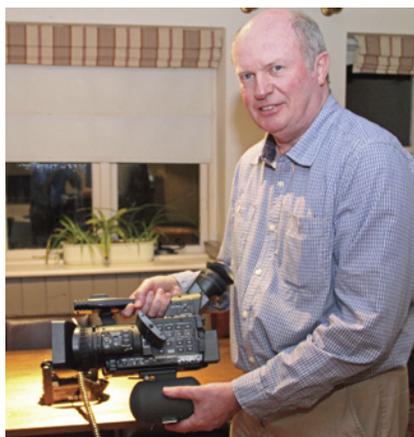
There is a great video review from Joe Caneen M.M.Inst.V which is in two parts and can be found on the following link:

<http://thevideowhisperer.wordpress.com/2013/04/24/pure-frickin-magic-sony-hxr-nx30-review/>



The amazing Sony NX30

John Worland had brought in his Kenyon Labs KS-9 gyro that he imported from Connecticut in the States. It has 2 gyros positioned at 90 degrees to each other and is powered by a standard 12v battery to an inverter which converts the supply to 115AC.



John uses this primarily for helicopter use hand held, it can also be supported by bungee straps to give additional stability for long jobs. John had also used the gyro for hand held follow

shots to good effect. It is worth noting that it isn't suitable for jobs where live sound is required due to the noise generated by the spinning gyros. Here is a link to a video where John used the gyro:

http://youtu.be/qV_vw-kP1do

We finished the meeting in good time and thanked all those for their participation and positive comments, especially John Worland who had travelled up from Colchester, Essex to bring the gyro.

Peter Baughan M.M.Inst.V.
Area 7 Rep

P.S.....

Our Music Video Workshop, on 7th April at Rocket Studios in Peterborough was with a local Indie band the 925s. We welcomed Executive Member Zulqar Cheema who had travelled up with his trusty camera to participate. The workshop allowed us, under the direction of Hamdy Taha M.M.Inst V., to go through the process of recording live audio on a mobile recording studio.

We also recorded video to a mimed recording where members used hand held, GoPro and fixed cameras. It was a great experience for those that have not ventured into this form and was a worthwhile evening. A full report of the event including comments and a short interview with Hamdy on the concept and planning of a music video will be in the July issue of Focus magazine.

© Peter Baughan 2014



WHAT'S GOING ON OUT THERE?

In these days of staring at screens (or goats according to your preference) it's easy to underestimate the importance of meeting people in tangible reality rather than the virtual kind.

For this reason it is encouraging to see area activities starting to come back to life in a number of parts of the UK. Indeed in some areas they never went away, largely due to the commitment of the particular area rep and sometimes one or two helpers.

Granted it's no easy task to put on meetings that combine a social element with business and learning.

The IOV Exec as a whole and Bryan Stanislas in particular, as Reps Co-ordinator, want to see this side of the member benefits supported and growing - so let us know what you need and we'll do our best.

You wouldn't expect me to miss the opportunity to canvass new writers so I won't disappoint you. Articles could be based on area activities as such or on your own work with a locality flavour.

In that respect although so far Area Reports have predominantly featured three areas we have had contributions from a range of individuals across many areas. Let's hope there's more to come. Those who do write definitely get something out of it; you discover what you know when you start writing it down. You also come to realise what you don't know or where your knowledge is out of date, so you do some reading and research. Additionally regular writers start to build their audience and come to be seen as knowledgeable, expert even in some cases, and as they say these days, this builds their industry and business profile. So watch out Philip-Bloom et al, especially AI!

Tony Manning (Ed.)



ADDICTIVE REVIEW

By Bryan Stanislas

Choosing the right music for a production is always a challenge whether it be an off-the-shelf piece from a CD or a bespoke track created by a talented musician.



Many times I have found myself trawling through endless lists of CD tracks searching for the right one to fit the scene I am editing, only to find another track that would have been better some months later. Some of the questions I have found myself being asked by clients include ones that are about the make up of the music and choice of genre. Does the track contain real musical instruments or is it electronically generated music? Across the board there are many choices available to the production professional and now there is one more.

I was introduced to Terry Morris from Addictive Tracks in December of 2013 through a mutual industry colleague and he informed me of a new solution to the process of music choice and bed music editing. He explained to me that this process allows the user control of the music track chosen right down to the instrument audio level within a track. Addictive Tracks is a different type of music solution and one that allows a greater level of audio control by the editor.

While the idea of grouped instruments being controlled is in no way new, as a production professional I have never encountered this facility outside of a

recording studio. Needless to say I was intrigued. I met with Terry to discuss the possibility of arranging an 'IOV Test Review' of Addictive Tracks.



Judith singing

I'm happy to report that we did indeed carry out an extensive product review over the course of 6 weeks using a small group of IOV members. Each reviewer was sent a hard drive containing the complete unlocked product range in full of all the tracks currently available.

On receiving the Addictive Tracks hard drive I was keen to plug it into the computer to see what goodies it held. Its file structure was a very basic system consisting of an Au-

ditioning Folder which contained tracks grouped by Album Name or by Genre, Mood and Music Style, a Stock Room Folder and an Extras Folder. I duly selected the Auditioning folder and chose another folder



named HAPPY, and clicked a track named Early Bird and to be honest it sounded like a thousand other crisp piano lead tracks I have heard before. I then selected a track called GIFTED CHILD. Again I thought that while it was good it was just another track that was well produced and it was obvious that real recorded musicians had been used in the creation of these music tracks as opposed to computer generated instruments but as yet nothing had 'floated my boat.'

I returned to the initial folder and selected Extras. This held a cue sheet, rate card, and a list of track titles and composers along with a Read Me First FAQ's sheet. Now as a man I have many times negated the need to RTM or 'Read The Manual' but in this instance I thought it best. There were also some helpful short videos as well to watch which explained the term 'STEMS' and how Addictive Tracks was made by allowing control of each STEM of audio recorded. A STEM is basically a track containing one instrument within the mix, or in STEMS Lite a track containing a group of instruments within the mix such as percussion or strings. Each STEM is recorded as a WAV file so the STEMS are easily imported into any multitrack recording software or editing software directly.

I watched the short videos and was pleased to see that it was real musos working in sound booths actually performing each note. Hearing that finger scrape of a guitar string and fretboard does in my opinion really make all the difference for a real LIVE sound. I eagerly opened my audio software programs (I tested Audacity and Adobe Sound Booth) and then imported a track folder in from the Stock Room folder. Each STEM was imported into its own

track allowing me to increase and decrease the level of each instrument as I chose. I could have the base bass and drums to begin and then add guitar and keyboards as the track advanced simply by raising each track volume in or out the mix. This could either be done gradually or as a straight step back in. All of a sudden one well-produced track could become a multitude of versions of that track within one production allowing a musical theme to continue throughout.

I then opened my video editing software packages (Adobe Premiere Pro, FCPX and Avid Media Composer) to see how they fared with the Addictive Tracks STEMS. Each one allowed the import of the STEMS WAV files, and with a little creative input the multiple audio layering of the STEMS all ran in sync allowing control over each STEM throughout the track. Additionally I was also able to mix for surround sound which was an added bonus.



As I have already mentioned I was accompanied by a band of 'IOV Brothers' throughout this review who were tasked with trying out the Addictive Tracks STEMS system and providing feedback. Each week two questions were asked The team consisted of Clive Jackson M.M.Inst.V., Nick Curtis M.M.Inst.V., David Strelitz M.M.Inst.V, Stuart Little M.M.Inst.V., Steve Kane F.Inst.V. and Brett Allen F.Inst.V along with myself co-ordinating the review. I was after a 'real' test review of Addictive Tracks by the team and not a biased, concocted one, so I intentionally did not divulge the names of the reviewing team members to each other so that the opinions fed back would be those of each reviewer independently.

Some of the questions initially centered around the music content but also addressed the file structure and searching. Here are some of the questions posed to the team and the answers received.

- Q. What is the most attractive feature of Addictive tracks and why?
 A. Purely the quality of music and the Stems system.
 Q. How could Addictive Tracks be improved in your opinion?

A. When the website becomes live this will help with the searching facility.

- Q. What is the most unattractive thing about Addictive Tracks in your opinion?
 I am used to the simple buy out of tracks so one payment for perpetual use and no paperwork, also dealing with PRS which I foresee to be a great hassle.

- Q. How could Addictive Tracks be improved in your opinion ?
 A. Addictive Tracks could be better if they could have more in-depth descriptions... for example describing the tempo... therefore saving time even though we have the Auditioning Room.

- Q. What is the most unattractive thing about Addictive Tracks in your opinion?
 A. The folder structures could be further subdivided with samples of music tracks linked to video clips as a guide for potential clients.

- Q. Have you had any issues with the Addictive Tracks and what were they ?
 A. The quality and reproduction of the tracks are excellent.. no issues at all ... would like to see regular additions

to further extend the library.

- Q. Would you purchase Addictive Tracks as a music editing option? If not why not?
 A. Yes
 Q. What is the most attractive feature of Addictive tracks and why ?
 A. Ability to turn off/down instruments if required.

The general response from the reviewers was that they would recommend Addictive Tracks as a music solution for editing, and one of the reviewers even jumped in with both feet and purchased a track for a production that he was in the process of editing. I truly believe that Addictive Tracks and STEMS have a place within our industry as an alternative solution to bespoke music creation and as a solution that gives greater control to the editor, I know that I will certainly keep Addictive Tracks in my Editor's Tool Box.

Terry Morris, Head of Business Development at Addictive Tracks is grateful for the IOV's support, "This has been a valuable pre-launch activity for us: having top professionals look at and evaluate our music and proposition before our commercial launch. We have learned a lot from our marketing research and the comments about the need for a web ability, ease of online payment, and the need for a search function on the Hard Drive have all been noted and actioned. All of these now exist. We thank Bryan and his review team for their time and efforts."

Offer to IOV members

The Executive of IOV has negotiated a very attractive deal for our membership. For the period 1st May 2014 to the end of the year all Addictive titles are available at a 50% discount to all IOV members.

Go to www.addictivetracks.co.uk and register as a user. Then use their site and its search functions to find music that might fit, build playlists, e-mail to your client etc. Go to the IOV website and see 'Addictive Offer' to see how the payment and rebate works. Contact Addictive at info@addictivetracks.com for help with choosing tracks or other questions.



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See article 'Addictive Review' in this edition of Focus Magazine

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Prices start from

£4.99 per product produced



all you need are
Two Licenses

For further information on copyrighting and licensing your productions please visit
www.iov.co.uk/copyrightguide



Local TV started last year with a trickle but things are starting to flow at last. "Mustard TV" hit the screens in Norfolk on 24 March, followed just a week later by "London Live" which bills itself as "the first 24-hour TV channel dedicated to the capital". By the time you read this, Notts TV will be on the air and several others are promising to launch in the summer. STV is advertising jobs in Glasgow ahead of a June launch so presumably Edinburgh can't be far behind.

I have tried to get updates on a couple of the other licence-holders but they all seem to be out at the moment. At any rate nobody seems to be answering emails! I even tried the electric telephone a couple of times but did no better with that, so I can't update you other than to say Made in Leeds TV @madeinleeds has recently tweeted about a summer launch in response to a query, and City8 Birmingham @city8bham says it's coming in the Autumn.

Reaction to the new offerings has been mixed. Many bloggers seem pretty underwhelmed with London Live. You can see for yourself at www.londonlive.co.uk - click on "watch live". Many of the programmes have been seen before on other channels - "London's Burning", "2012" and numerous other popular series filmed in the capital fill out the schedule between the new productions. The website also features a lot of video-diary-style material. It's certainly "Not The One Show". That, believe it or not, is the title of their evening magazine show.

Norwich's Mustard TV (Archant's new broadcasting division, which was awarded a local TV licence in 2012) gets a kinder reception from IOV member Gary Greenwood, himself a local web-TV operator, who describes it as "really nice". Mustard's slogan "must see TV" seems vaguely familiar but 24/7 TV this isn't - not yet anyway. According to their website www.mustardtv.co.uk programmes start at 5:30 p.m. on weekdays with "Mustard News", a 15-minute bulletin which is then repeated every hour on the hour until 9:00 p.m. and again for good measure at 9:45. There is also a catch-up service via the website and mobile app. There's no excuse for missing this show! The station then goes to bed at ten o'clock. Can any Norwich member enlighten us as to what they show out of hours? I do hope they play the national anthem - I miss the old BBC/ITV closedown routines! Bizarrely at the end of Friday's listing, it says "Don't panic, we'll be

back on air tomorrow at 6:00am" but the button labelled "WEEKEND off air" is greyed out and the one for Monday says "2:00am Mustard TV weekend (4 hours)" then broadcasting resumes with the news at 5:30pm.



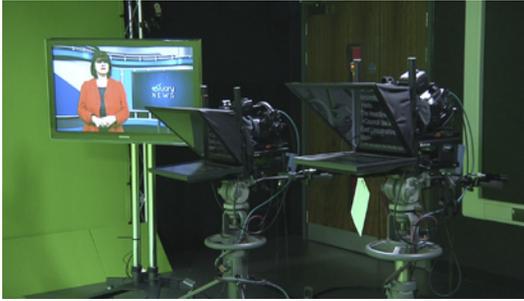
It might be limited in quantity but the quality is actually pretty decent. The news programme features a solo newscaster seated in a very imposing virtual set with a view over the city. Content-wise, it looks very similar to a scaled-down regional ITV or BBC news-magazine show. The weather is sponsored by a conservatory company and is supplied as a rather static map and voiceover by Weatherquest - no cheery weatherman or woman on the screen here.

"The Mustard Show" is their "One Show" and is sponsored by a boating-holiday company, which seems a bit odd to me as I'd have thought most of their customers would be visitors to the area who'd never see the channel until after they'd arrived on holiday. Am I thinking too much? Overall though, I imagine this channel is the sort of thing Jeremy Hunt was expecting - good local content without network pretensions and an opportunity to develop new talent on the screen and behind it. That's the good news.

The less-good news is I am starting to wonder whether some of the business opportunities that I hoped would arise for videographers will actually occur. {Editor's note: far from offering openings, Mustard announces "Did you know that you can hire [our] talented team to produce video just for your business?"}

In March I attended a "proposers' workshop" at Sheffield Live, the community radio station which has won the local TV licence for that city. They will shortly begin recruiting journalists and building an archive of local films, and they will give priority to local producers who can make a programme every week to fill the launch schedule. That's all well and good but what about business opportunities for IOV members? That's where it gets a bit difficult. This is a community station and as such, it has no commissioning budget. They aren't expecting people to pay to be on air - boss Steve Buckley described the

channel as “like a pumped-up YouTube with back-office support” which I took to mean you have to find the money to make your show and if they like it (and assuming it is Ofcom-compliant), they will transmit it. Having tried to get sponsors for a number of series myself, I am not confident the money that would bring in would come anywhere near the cost of even a fairly modest production if crew-members are getting paid the going-rate. Talking heads perhaps, but forget drama or sport. They would just cost too much to make.



I’d hoped to hear that there would be slots for locally-produced infomercials but that didn’t come up in the presentation and it’s perhaps difficult to see where it would fit into such a setup. The radio-station they already run is the model for the TV channel – largely volunteer-driven – but they are aware that whereas one person can make a radio programme, TV is more of a team-effort. For that reason the studios they are building will use remote pan/tilt/zoom cameras to minimise the crew needed, so not many opportunities for freelance camera-crew there I’m afraid. They will help people develop their skills but those people will mainly be volunteers, not professionals. The plan is also to include material from hyperlocal websites and bloggers. SLTV expects to be on the air by this September, reaching a 1% audience-share but only on the Crosspool relay transmitter and on cable, not the main Emley Moor transmitter that serves much of the area. Apparently there are no spare frequencies available.



© Richard Laurence 2014

A few additional notes from the Editor...

The progress with Local TV in the UK seems to be of the halting or “coming soon” variety. For example the launch of Latest TV in the Brighton and Hove area as a TV broadcaster rather than a web channel is now delayed until the summer. The team there accepts that the technical and organisational challenge of producing initially a daily 2 hours of broadcast is a whole level up from what they have been doing.

Nevertheless, the experience gained so far will help them to produce higher quality in the future. There is an intention to create not only jobs but a local industry so that film creatives and producers may not need to commute – or move to London to develop their career. Latest has the desire to work with local production companies using an Indian model whereby advertising income is shared between the producer and the broadcaster.

<http://thelatest.co.uk/brighton/2012/09/13/latest-tv-wins-local-tv-licence/>

So far licences have been awarded in the following locations: Belfast, Birmingham, Blackpool & Preston, Brighton & Hove, Bristol, Cardiff, Edinburgh, Glasgow, Grimsby, Leeds, Liverpool, London, Manchester, Newcastle, Norwich, Nottingham, Oxford, Sheffield and Solent.

Keep up-to-date here: <http://www.localtv.org.uk/news/>



Does Polecam Do Weddings? Part 2

by Mel Noonan, Stylus Media Consultants

Polecam, the UK-made single operator carbon fibre jib is expanding into all areas of programme making – now it's entered the field of wedding video production

Peter Rear is the man behind Filmatography, with offices and studios in London and Dubai.



The company evolved out of his university studies of human sciences and commerce, combined with a knowledge of computers, digital photographic and video technologies, and a love of photography. The early digital cameras he used couldn't compete with film, but he and a university colleague persevered as the technology evolved.

They found success covering events in the motor racing world, and that led to bookings of related wedding events. Business built up, but the recession hit, and Peter had the idea of taking a commercial presence to Dubai in tandem with London to grow the business there where any recession was not so evident in the way weddings were being celebrated there. He bought his business partner out at that time to go it alone.

"In the Gulf States, some of the wedding celebrations are huge productions, with several hundred if not thousands of guests, and so those concerned want to have the best possible record of the event." says Peter. "At around the same time as we set up in Dubai the Canon 5D MkIII DSLR camera arrived, with the dual ability to take seriously good pictures and high definition video. I thought 'We're doing these prestige events, we're working with videographers, why aren't we doing both?' This was in 2008."

"That's how Filmatography developed. We saw video in the marketplace as

being a bit stagnant, a bit boring, in fact how we saw photography when we first started. We wanted to do something that was truly imaginative and different, so we tried to make it artistic, moving photography, using shallow depth of field, creative angles, a wide range of lenses, and then the same with the video camera. It's typically stuck with one lens all day so it can look flat, so we were using the whole range of L series Canon lenses, both prime and zoom. It is far from simple, and takes a lot of work to get it right. I have gradually been finding the right people, growing the company, and now have around just under 30 highly skilled people on the team all working to the same ethic."

I asked Peter how he came to start using Polecam on these events.

"The concept of Filmatography is to



An amazing event hosted at Jumeirah Madinat in which a pre-shoot film created by Filmatography was shown just before the bridal entrance on twenty eight 9m floor to ceiling height LED screens in 360 degrees all around the arena and guests. Wedding planned by Design Lab Events.

www.filmatography.com

create a piece of genuine cinema as opposed to videography documentation, and the natural evolution of adding a crane is to create cinematic movements that wouldn't be possible from a standard production. It's more mobile, so the move to cinema has prompted the use of cranes, and the move from cranes to Polecam is to be more discreet and much more

mobile."

Mai, the sales manager at BBH Dubai said "The biggest market here is for the local Emirati weddings which require female operators because the main celebration is a female only event, except in some cases for the groom - the men celebrate with a meal some days prior to this. Finding female Jimmy Jib operators proved to be impossible, but it is relatively easy to train them on Polecam."

Peter explained "There are three dedicated event services we offer – photography, cinematography, and live view broadcast. Live view broadcast is such that the cranes provide a constant stream to screens around the venue, so as bride and groom enter the room, they appear on the screens.

"I think Polecam is a superb creative tool. The thing that has really impressed me is its mobility and flexibility – the fact that you can

use it on a harness as well as on a tripod and dolly to move it around quickly. When a Jimmy Jib is put together it's there - you're not going to move it. We're trying to make something that's dynamic and truly cinematic, and the fact that you can walk up to say the dance floor with the Polecam on a harness and create drifts over and around the dancers, its versatility and flexibility is far beyond that which is offered by a crane."

"For previous shoots we've used a Sony EX-3 because it's

got the remote control operation. However we've been looking at the Canon C300." In fact the C300 is now the camera of choice for an increasing number of professional Polecam owner ops worldwide. The controls can be remototed to the operator position of the Polecam.

DSLRs, Cinema Cameras and TVCs

In this issue we have a look at the increasingly broad and sophisticated world of DSLR video-making and the position of our good old big shoulder-mounted “proper” video cameras. In reality the war is over. Many traditionalists appreciate the qualities offered by large sensor cameras and at least until they can afford the Canon C300 or similar they are happy to use a DSLR, often alongside a full-function video camera, or to use each separately, for different jobs.

There are some who would have you believe that HDSLRs are taking over the TV Industry (e.g. www.alexandrosmaragos.com). It is probably more accurate to say that they have found a place in broadcast production.

DSLR film-making is not a new thing. As the market and the practice have matured the use of such cameras has become commonplace, particularly for younger film-makers producing shorts for the web, indie films, music videos and promos. There is also increasing take-up for TV (for example “30 Minute Meals”(Jamie Oliver) is shot partially on Canon 5Dm-IIIs), as well as for animated movies from Aardman (The Pirates used up to 50 modified Canons producing around a million stills) and even Hollywood movies (e.g. Iron Man 2, Black Swan). When you examine things more closely you usually find that for the bigger productions the DSLRs had a bit part albeit at times an impressive one!

So what are the attractions of the DSLR for a film-maker?

The **Cinematic Look** (including but not exclusively the SDOF)

Portability (handy generally and essential for documentary world in the world’s trouble spots) – implies small, lightweight, unobtrusive.

and **Cost**, a low-cost entry to the world of film, and film that looks good on a big screen. The portability aspect also helps the finances – for one thing you won’t need a van!

Of course there are down-sides too or



at least compromises – the kinds of jobs you can tackle, the need for an assistant e.g. to carry on with event coverage while you set up the “beauty shot” with the slider, etc, and not least the many add-ons to force a camera designed for stills photography, where its output is usually measured in fractions of a second, to be stable, manageable ergonomically, capable of recording good quality sound and able to provide readily monitored recording for accurate framing – and all for an extended period of time.

By the time your DSLR is fully rigged-out, it’s no longer quite so portable and actually has become rather expensive, particularly if you have decided you need a traditional video camera as well, as many producers do. Think about this as an example. A certain Cinematic camera ad features a price point of £1295 plus VAT. But VAT is the least of your worries! The image showing the rig in use features:

A Vinten tripod - about £1600
Rails - about £170
Matte Box - about £1700
Canon 30-300 lens – about £26,500
You’ll need some other lenses too, preferably primes. Great if you already have them, but otherwise...
Tripod Mount Rig – around £650

V-lock battery – e.g. Endura Power kit £529

External audio device
External viewfinder £945

Etc, etc. you probably should have a follow focus kit too (and some highly skilled assistants) – oh and a training course and lots and lots of practice and study to master the new knowledge and skill sets required. You may even find yourself speaking a modified version of English full of bokeh and hacks!

Once seduced by that big-screen look it seems that users’ ambitions can become very expensive indeed! The step after the Lumix or the 5D is not a mid-price camcorder, but an Amira, a C300 or an URSA. Fantastic gear and great if your market, partner and bank manager can stand it!

In the articles that follow, as well as in our Industry News section, you will get an idea of the competing offers currently around to tempt and to tantalise us. Suddenly the standards of a couple of years ago seem a little washed out and we want better for our art, and for our clients. Yes, they’ve got us wanting to SPEND!

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DSLR Video- Thoughts of a Latecomer

by Alan Howard

I own up right now I'm a luddite, or at least a late adopter of technology. I'm a TV producer, not an engineer, I'm all about the story, not the kit, and am much more likely to enjoy a well structured, personality-led video, shot on an iPhone, than a technically perfect, 4k, crystal clear video, with no noise, no artefacts, no aberrations, but also ultimately, no soul...

If you're with me on the last sentence then you may be even later than I was in moving on from the safety of tape and "video cameras", to the scary new world of complicated file formats, limited recording times and the general unfamiliarity that comes with DSLR. If that's the case this article is aimed at you...

Despite, or possibly because of, starting my career as a stills photographer using SLRs every day, shooting video with these cameras just didn't feel right ... I'm ashamed to say I held off doing my first full DSLR wedding shoot until I had one where the couple were competition winners and I would feel "less bad" if it all went Pete Tong.... (It didn't thankfully) 3 years on it's fair to say I've learnt a lot, not least that I need to embrace technology earlier and see what all the fuss is about....

Firstly lets destroy the big myth.... Whilst, from what I've seen, many operators still seem to believe this, DSLRs are not all about shallow depth of field They're about controllable depth of field ... You can easily drop the aperture down from f1.8 to f8 to get a good practical depth of field, comparable to a standard camcorder, rather than the signature look of these cameras, ie eyes in focus and ears soft (if you're lucky) .. That said, DSLRs do offer a minefield of editing issues and are a royal pain in the audio, but they still seem to be flavour of the month with clients (even if they don't know what a DSLR is), so if you

don't offer a DSLR as part of your kit options, then chances are you're missing out

Prior to moving to my now trusty Panasonic GH2 DSLR, most of my broadcast work was on a Sony EX3 or Canon XF305 and weddings and lower budget work was on Z7 ... Looking back at the footage of then, compared to my rushes now, is amazing, especially Z7 rushes ... For around £900 my GH2 tears lumps out of the £5000 Z7 and XF305, and even outstrips the £7000 EX3 , and now I'm familiar with it and I have a small (very cheap) rig, I can happily shoot the "run and gun" jobs that are often cited as unsuitable for DSLRs.

So what should the newcomer to DSLR look for?

Camera Choice

The big player in this space is the Canon 5D Mk III. At approximately £3k new with a decent lens, fully weatherproofed, recording onto dirt cheap compact flash cards and seen on the arm or many an ad agency art director, these are to current video companies what BMW's were to yuppies of the 80's, a great piece of kit, well made, a sign of success and therefore an easy purchase ... you can't go wrong.



The Mk III has built upon the outstanding success of the Mk II with its full frame sensor and vast array or inexpensive lenses offering a real cinematic look for a fraction of the cost



of film cameras.

The main improvements include dealing with the infamous jelly shots when the camera was whip-panned ... Plus the moire issue with tightly patterned images ... Audio monitoring has also been improved along with a host of other features which are far better dealt with by scores of articles on the internet!

So why did I plump for a Panasonic??

Having asked around, I had 2 or 3 friends who swore by them ... They'd used 5Ds and edited with the footage and still rated the GH2 above the Canon, despite the fact it was half the price.

In terms of quality of image I suspect an engineer could look at the images on a vectorscope and tell me why the Canon was twice the price , but to my eye, and my clients, there was nothing in it ... Plus the GH2 had one major advantage which I'm amazed Canon has ignored ... A flip out screen that rotated, just like an EX3/Z7 etc. Many of my shots are either low to the ground, or higher shooting over heads, so this feature alone won the day, without this featured you just can't see the screen !! Why would Canon ignore this ??



Aside from the dreadful audio recording inherent with DSLRs (I record separate audio with a decent K6 mic and Zoom recorder and sync up in the suite), the other main issue with the GH2 was always the micro 4/3rds cropped image. Using adaptors you can fit a huge range of inexpensive lenses to your GH2, but the 4/3rds sensor effectively doubles the focal length, which is easy to live with, unless you need something wide to hide bumps in handheld and walking shots Your 24mm becomes a 48mm and you have to look for stupid wide lenses like 7mm to get an image that is standard on an EX3 ... Whilst adapted 35mm film lenses made up most of my initial kit, there are now many great micro 4/3rds lenses to choose from, so that obstacle has now also been removed.



Shot with a Zuiko 50mm f1.8

There is also another reason that Panasonic GH2s became the weapon of choice for those in the know In 2011 a Russian programmer named Vitaliy Kiselev hacked the GH2 firmware, which allowed developers to write alternative, far higher quality recording codecs for the GH2.... These are easily downloaded and imported into your camera enabling far higher bit rate recording, eliminating the recording time limit on UK cameras (29mins 59secs) and generally making an extraordinary piece of kit for the price. These "hacks" are free and the whole "hack" movement is based on principles similar to those fighting for a free internet, check out www.personal-view.com. Rumour has it that Panasonic have never sanctioned this simply because making a "consumer" camera capable of such quality devalues its professional range ... They've also never prosecuted,

probably because it's persuaded many 1000's of people to try Panasonic kit and given them a pretty good name.



The 14mm -140 mm standard kit lens at its widest

I recently had the great pleasure of meeting Nick Driftwood, the "inventor" of the Driftwood hack. Not the techy engineer type I'd expected at all but an extremely creative producer

who fell in love with the quality of the GH2 and the look that the micro 4/3rds lens produces, ie not the extreme shallow depth of field of a full frame camera, but something much more practical.

He also preferred the fact that the GH2 gives a much broader range of colour control at the acquisition stage, rather than the no doubt attractive, but rather orangey, softer, look of the 5D.

Nick's work, using the "P-Tools" access invented by Kiselev, involved optimizing the recording capabilities of the GH2 by unlocking the default bit rate settings and offering alternative GOP (group of picture) settings. For a full guide to GOPs and codecs in general, take a look at the excellent videos by Ian Richardson at www.vcodex.com.

Essentially, Nick and the other GH hackers have taken the limiters off of these Panasonic consumer cameras in much the same way that a formula one engine tuner could fine tune your car into a dragster, and the results are astounding. Moving water, foliage, textures, in fact anything with fine detail will retain full sharpness and clarity, and not be muddled by artefacts and blockies that degrade a picture,

something that becomes more apparent as more end users are watching on 52" Full HD superscreens.

Many of the hacks on the Personal View website have been tested and retested, and are declared fully stable, although newbies should be aware that due to higher bit rates, hacked footage uses far more card space than non hacked footage. That said there's still plenty of people pushing the

envelope, offering recording quality of 200 mbps, but possibly less than stable, and chewing through the SD cards at a rate of knots. In short, regardless of the large price difference, the Panasonics are serious competition for Canon's range of DSLRs.

How about editing DSLR footage?

I can't speak for all edit systems but if you're an Avid editor don't believe the hype ... You simply cannot edit direct from your card (the GH2 records onto class 10 SD Cards, (again dirt cheap)) or even a copied folder retaining the file structure on your hard drive. Part of my learning curve with DSLRs is that the acquisition codec (what your camera records) is far from the most efficient editing codec. Basically the amount of work involved in decoding your camera footage is too much for the processor, meaning when it's played on your timeline, if there are 2 layers of video, a name super, a mix, some colour correction or any extra work for the computer at all, the footage jumps, stumbles, freezes or just crashes. The only way to effectively edit with DSLR footage (in Avid at least) is to import it, meaning making a copy in a codec that is easily read by the editing software (Avid DNxHD). This takes time to import and eats up space on your hard drive. Generally import time has proven to be similar to realtime, so 2 hrs of footage takes about 2 hrs to import, just the same as tape! So those promises of editing moments after your shoot have proved to be unfounded, on my suite at least ...

However, once it's in there it's beautiful! [cont]

The DSLR world has moved on a lot since my GH2 was made in 2011, and the highly successful GH3 has made improvements by adding features such as weatherproofing, improved build quality, better dynamic range, and less grain at higher ISO's along with many other features.

More recently the much vaunted GH4 has been announced and is expected to be in the shops in mid-May.



It's the first 4K offering for a single lens, mirrorless camera, and is truly astonishing for the price. I recently had a play at an event in London, and seeing the results on a huge screen was mighty impressive for a camera still firmly in the consumer range of Panasonic's portfolio.



The Howard Rig in all its glory!

The GH3 will continue to be sold alongside the GH4, and I for one will be adding this little beauty to my kit bag quite soon.

So if you've yet to dip your toe into the world of DSLR, you may well be surprised at the quality you can achieve, all for a fairly modest price compared to "proper" video cameras

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HD-DSLR Movie-Making Training

Met Film School's Advanced DSLR for Professional Filmmaking weekend course is designed for students who have previously completed the DSLR for Professional Filmmaking course, or those with an extensive DSLR and/or cinematography background. The school is based in Ealing Studios and offers a rich menu of options from weekend courses through to M.A. study.

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

Karl Taylor offers a download or DVD course in HD-DSLR Movie Making Training the DVD course is priced at £59.95

<http://www.karltaylorphotography.co.uk/hd-dslr-movie-making.htm>

In the Midlands (Nottingham area) Line and Light offer a day course on the subject for £149.

<http://www.lineandlight.co.uk/learn-HDSLR-video.html>

Last and by no means least we have Den Lennie's celebrated Video Workshops, many of which combine work with DSLR and TVCs.



Den comments that "the workshops are designed to answer your video and film making questions in a small group environment with lots of 'hands on', providing an opportunity for you to put the theory into practice.

<http://www.fstopacademy.com/fstoparchive/video-training-workshops/>



by Tony Manning

Executive Briefing

by **Tony Manning**

And then there were four! As previously reported Steven Abrams has stepped down after a long and worthy period of service to the IOV as Treasurer and very active Executive Member. He is currently tutoring Cheema in the intricacies of the role and has generously offered to be on hand while Cheema gets accustomed to the tasks involved.

At present I hear that Cheema is repeating the phrase, "What, how much? You're joking!" since this seems to have worked in the past!

There will be a considerable cost-saving with only four Exec members - just as long as we can manage the workload.

In our recent meeting we debated a number of issues. One was the hardy perennial of Associate Membership. Our shared view is that this is a useful starting point on the road to full accreditation but that it is inappropriate in the future to have this associ-

ated with the use of an IOV logo. The intention has always been that those who take the online exam will submit work for assessment within a given period, and it has been a concern for many Master Members and Fellows that Associates can remain at that level indefinitely, particularly as the public may not know the difference. The whole point of the assessment of work is that we can say as a standards organization that by achieving an award that we have seen and evaluated camera and editing skills at a point in time - and ideally this should be re-examined every few years.

There will be a formal statement on this matter in the near future.

We also looked at a revised entry form for our popular Video of the Month competition, to meet as far as possible some of the comments of members in a recent Forum thread.

We are keen to get a regular schedule of in-house training going concentrating on the core production skills. Bryan Stanislas will be leading on this with help from Steve Kane F.Inst.V. who is one of our Assessors. They will also look to involve knowledgeable

professionals with presentation skills from within and outside of the IOV to achieve a good quality of workshop events across our regions.

Some of these activities will no doubt be sponsored by trade partners - and incidentally we apologise for the delay in putting on the audio event in collaboration with Rycote and Senheiser originally planned for March - largely because their teams have been heavily involved in NAB and similar events.

In the meantime we will use the magazine and News Stream to publicize external events, e.g the recent Visual Impact Tour and training events offered by Prokit (<http://www.prokit.co.uk/categories/Events/>) and others.

We will begin the challenging process of revising the VideoSkills book shortly and plan to add new chapters to keep up with developments in a fast-paced industry. No doubt we will find many items that need to be updated, such as the law on Health and Safety.

This is my own selective synopsis - the minutes themselves will be available to members as soon as possible.

Worth a Look

Just some links to interesting content & resources.

http://www.millertripods.com/sharpshooters_view_all.html?type=tips **Miller tips and gotchas**

<http://hdslrshooter.com/nab-2014-inside-view/> **NAB Round Up**

<http://films4life.org/about-films4life/script-writing-competition/>
And the winner is... RICHARD ANTHONY DUNFORD

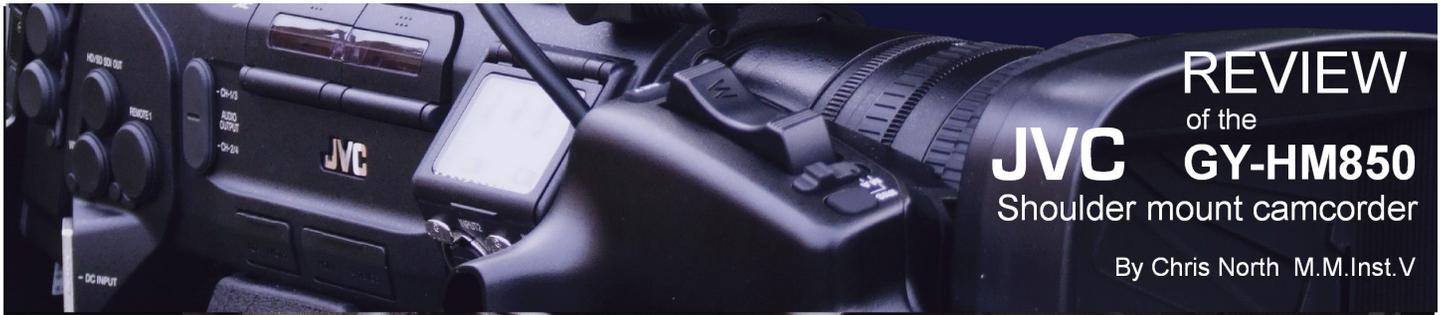
<http://www.fstopacademy.com/blog/sony-alpha-7s-first-hands-on-shooting-review/>
Sony Alpha 7s – Hands on Review by Den Lennie. Includes 1080p launch film and a short BTS that explains a bit more about what we did and how.

<http://hdslrshooter.com/dslr-video-recording-atomos-ninja-2/> **DSLR Video Recording with the Atomos Ninja 2**

<http://www.videomaker.com/store/instructional-videos> **Green Screen, Documentary Storytelling, etc. N.B. Check DVD will play in UK!**

<http://nofilmschool.com/2013/11/10-awesome-new-features-blackmagic-davinci-resolve-10/>
a comprehensive video overview of the best new features in Resolve 10.

<http://www.shortoftheweek.com/resources-2/>
e.g. www.ukstudentfilms.co.uk/watch-film.asp?id=97 **A Busker's Street**
<http://www.bbc.co.uk/filmnetwork/films/p00934vf> **Tom Werber/Dan Hillier.**



REVIEW

of the

JVC GY-HM850

Shoulder mount camcorder

By Chris North M.M.Inst.V

JVC's new flagship shoulder mount camcorder, the HM850E was released at the end of March. It improves upon the previous 750 version with a new, full 1980 x 1020 CMOS HD image block, incorporating three 1/3 inch, 2.2Mpixel sensors and it can output 50mbps with the latest high quality H.264 codec. It has greater sensitivity (F12 at 2000 lux) and is supplied with an impressive new Fujinon automatic (interchangeable) lens with 20x zoom, chromatic correction and image stabilization. And, of course, this camcorder now incorporates JVC's network connectivity, which enables WiFi monitoring and control and direct internet streaming from the camcorder*, first introduced with their HM650 hand-held some 2 years ago. With 12 user-programmable buttons and menu access to virtually every camera setting and parameter imaginable, this really is a beast of a camcorder. I was fortunate to be able to get hold of one of the first HM850 production models through my local JVC authorised dealer, Nottingham Audio Visual (www.nav.co.uk) for this review.

I will not attempt to cover all the features of this camcorder - there are far too many - the instruction manual runs to over 200 pages! What I am interested in is the quality of the images, ease of use and flexibility of options provided in the menus - and of course durability. I will leave the clever internet streaming and control facilities for another time. So this is not so much a comprehensive review of the HM850 but rather my 'first impression' of what is a very sophisticated professional camcorder at a price and weight well below the standard industry versions with their larger sensors. Of course a 1/3 inch camcorder is not in the same league as the high end 2/3 inch models - but the image quality that can be squeezed from these small sensors and HD lenses is now very impressive. To be honest it would be difficult for most of us to tell the difference on screen.

Build Quality

The HM850 camcorder body is based on a metal alloy shell and feels very solid and robust. Likewise most of the switches, connections and controls have a solid professional feel.

that some people have questioned. It incorporates a strong metal slider and very solid thumb-wheel that locks everything firmly in place after adjustment. The viewfinder does not fold away for transportation - although it is easily removable if you are going on a rough journey. A small plastic directional mic is also provided so you have everything you need in the box apart from the power.



The camera back-end has a V-Lock battery plate (which incorporates a D-Tap connector for lights etc.) mounted on a thick aluminium back plate, which also has side flanges pre-drilled for attaching a side plate to hold other equipment,

such as radio mic transmitters. The top carrying handle is solid and comfortable and enables you to balance the weight whilst carrying, with or without the battery attached. Batteries are extra - IDX 14.4v 88Wh are recommended by JVC (the camcorder is nominally rated at 12v) but any

Of course there are some compromises but nothing that is off-putting. The lens too feels very solid and well made with its metal barrel and very smooth operation in both manual and automatic mode. The viewfinder is of a solid design but made of a hard plastic

professional batteries with a V mount can be used.



The handle incorporates a very solid shoe mount at the front and also has two 1/4 inch threaded screw holes for mounting heavier gear on top. For tripod mounting the camcorder comes fitted with the industry standard 'Sony type' V shoe and stud mount. You will of course need to buy a rather expensive quick release tripod plate to bridge the shoulder pad if you need to use these shoes to mount the camcorder properly balanced on a tripod.

The Lens

The interchangeable lens supplied with this camcorder is an automatic/manual hybrid with an impressive range - from a really good wide angle of 29mm (35mm SLR equivalent) to a long 580mm (equivalent) telephoto, and has a respectable light transmission which varies from F1.6 to F3.0 over the zoom range. There is no 'macro' setting but you can focus down to 10cm and still use part of the zoom range to get a really big image using the zoom to set the focus distance.

I have never been a great fan of automatic lenses with their continuously turning focus ring - but I have quickly come to like this auto/manual Fujinon lens. Used sparingly and selectively, the 'automatic' features can speed up your focusing, framing and exposure. I prefer to use the lens in manual mode and use the instant 'one-touch' buttons to engage an automatic function momentarily. When the camcorder is on your shoulder there is a one-touch focus button under your forefinger next to the zoom rocker

on the lens hand grip - so you can zoom in quickly with the rocker, press the one-touch focus and at the same time adjust the exposure quickly with your other hand and then zoom out to frame your shot. The zoom rocker is very responsive and very fast if you push it right down. And of course you are still able to tweak the focus manually on the lens barrel. The auto focus is generally fast and accurate. Hunting is not normally a

problem - it generally locks straight in to the focus point within 1-2 secs. If it is unsure it tends to wait rather than hunt.



There is a one-touch iris button in front of the zoom rocker which generally produces acceptable exposure levels (and you can pre set + or - F stops for the auto mode) but I prefer to use my judgment and set the exposure manually to create the character and atmosphere of the shot - or use a Kodak 18% Gray Card if you need a precise reading. If you engage the FULL AUTO switch on the side of the camcorder there is a little quirk since this switch engages automatic gain as well as exposure. Switching back to manual does not transfer the gain adjustment, so your image can be over or under-exposed (although you can disable this auto gain in the menu). No such problem when using the dedicated Auto/Manual Iris switch next to the one-touch iris button on the lens hand grip though.

Filming Aids

There are a couple of aids to help with manual focusing. An electronic instant

enlargement of the centre of the frame called Expanded Focus (which is not recorded) and a Focus Assist system which puts the viewfinder to monochrome and shows a colour fringe around objects - you turn the manual focus ring back and forth until the colour fringing is strongest on the object you are putting in focus. You can also adjust the viewfinder peaking and brightness with convenient knobs on the left hand side of the camcorder - I tend to set the peaking up a bit to show the edges of objects more clearly in order to make focusing easier without having to engage the other focusing aids. You can quickly turn the peaking back to normal (12 o'clock) if you wish to judge the artistic merits of the shot more easily. There is also a follow-focus using face detection if you want to play !

Traditional zebra stripes can also be engaged to show peaking exposure levels or to highlight a correctly intended exposure range - for example things which you want to ensure are correctly exposed that fall, say, within the 70-80% exposure zone. In fact you can set two zebras with lines in different directions to show different ranges - but if you are not careful you will cover the screen with too many stripes.

Other Controls

There are three controls used most frequently when setting up a shot : white balance, gain and ND Filters. Because the imaging chip is quite sensitive, it is normally necessary to flick in a neutral density filter when filming outdoors to bring the iris aperture within a sensible operating range. There are three ND levels: 1/4, 1/16, and 1/64, which are easily engaged with a physical slider on the side of the camera body.



Below this are two chrome switches for gain and white balance. The gain switch has three positions, and their values can be pre set in the menu, to give you total flexibility for any situation. The adjacent white balance switch also has three positions. The first two are normally used to set the white balance on location (using a white card or object) and these settings are retained in memory so you can use them again if need be. The third position gives access to two pre-sets (normally one for indoor and one for outdoor balance) the values of which can be set in the menu. You change between them by pressing a button on the front of the camcorder. An optional wired remote is available but you can also use a simple LANC remote to start and stop recordings - useful for self operation.

Viewfinder & LCD Screen

Both the viewfinder and LCD screen have good resolutions of around 1.2 Mpixels and can be fully calibrated independently for optimum results - with quick adjustment of brightness and peaking via on-board knobs and buttons respectively. You need to set up the viewfinder so that your eye is comfortably central and adjust the dioptre ring to get your eye in sharp focus.

The 4.5 inch LCD screen is impressively large and sharp. It has a much higher resolution than that on the earlier (HM750) model and retains the glossy screen finish for maximum clarity. The screen is useable outside if you first set the LCD to BRIGHT in the menu, although reflection can be a problem if the screen is not well shaded, even with the supplied anti-glare film attached.

I should mention here that there is a good selection of information viewable and the display screens will cycle through three levels of information at the touch of a button - so you do not have to struggle to see your subject, focus point and exposure through a mass of figures and symbols.

Special features

The lens supports Optical Image Stabilization (OIS). Optical stabilization is far better than the electronic type since it does not crop the HD picture

to produce the stable image. I was quite sceptical until I saw the system in operation on this Fujinon lens. A hand held close-up of a flower suddenly became really steady as soon as the OIS button was pressed - and a long shot of a bird in a tree was transformed from jiggly to usable. So it is not a gimmick but a worthwhile addition to the functionality of the camera. And as you would expect there is provision for under and over cranking and interval recording as well as a 10 sec continuous pre-record function. Oh, and there is a built in GPS just in case you get lost !

Low light Filming

Getting good pictures in low light without graininess has always been a problem for photographers and film-makers - and remains so in the electronic age. However more sensitive image sensors and clever processing-out of noise (agitated graininess) has resulted in some really remarkable advances in low light filming capability. The HM850 produces good results with very little noticeable noise up to +12db of gain. But you can push the limits up to +24db if you wish. And if you are really desperate to show that something is happening in the dark you can engage the LoLux feature which will boost gain to +30 and even +36db !!! Mind you, you may not be able to see the 'gain for the grain' so to speak.

Audio

Audio provision on camcorders is often the poor relation in terms of the electronics, monitoring and adjustment facilities and the type and position of connectors. Not so on the 850. This has clearly been designed with audio recording in mind, from the two balanced XLRs with phantom power set low down on the side so as not to affect stability, to the inclusion of 4 audio tracks so you can capture sound without the need for a mixer. Sensitivities can be pre-set in the menu - the defaults being -50db for the XLRs and 0db for the Aux stereo mini jack. Gain adjustment for the XLRs is via rotary wheels on the camcorder side to enable adjustment during filming - and via the menu for the AUX input (which can also be adjusted during recording if you are using a tripod). Of course there is the option to use automatic

level control if you wish - and this works quite well without opening up a quiet channel and creating a lot of hiss. You can even set the Aux inputs to automatic level control and send a feed from the 2 XLRs to make a safety recording on tracks 3 & 4.



For me the most important audio features are the level limiters - which are also configurable to set the threshold trigger level and the response and decay times! So you can have different settings for say speech and music to avoid 'pumping'. Bass (wind) cut can also be applied independently and there is also a 5 band equalizer on each channel so that you can fine tune any mic to match the character of another. The mic pre-amps are fairly quiet up to -50db, which is more than adequate for modern condenser mics and enough for interviewing with a dynamic mic. Above -50db things get a bit hissy. The small plastic directional mic supplied feels rather 'domestic' but performs well enough for on camera ambient sound recording. You would take along a better mic for interviews or other recording.

Ergonomics

The one thing that sets shoulder mounted camcorders apart from DSLR rigs and handhelds is ergonomics. Taking most of the weight on your shoulder removes all the strain and tension from your arms and provides 'four point' stability : shoulder, head, eyepiece and right hand - leaving your left hand free to operate controls without causing a jiggle. The 850 is also steadied by a padded earpiece and has the added advantage that you can see over the top of it to your right when it is on your shoulder, so you have greater awareness of your surroundings and can spot shots on the move. It is worth spending some time adjusting the shoulder pad and eyepiece (with the battery attached)

to make sure you get it properly balanced. The fulcrum point is towards the front of the shoulder pad.

it comes well up to the mark in terms of build, ergonomics, functionality and performance.



Image Quality

I have left image quality until last - because what you get out of a camcorder is a combination of all that goes before. It will only be as good as the weakest link in the chain : lens, sensor, electronic processing and recording codec. Not to mention the abilities of the cameraman! With this camcorder you have a wide recording choice - from high quality H.264 at 50mbps to highly compressed web formats.

So how do the pictures stack up? Well to me they look pretty good. I could not really find fault with the test footage - other than operator error or misjudgement! Good resolution, colour and lack of noise, and the ability to cope with high contrast elements without noticeable chromatic aberration, all add up to give a very pleasing picture. You can, if you wish, call up 3 different picture profiles - all of which are fully customisable in the menu - and assign them to one of the 12 user-programmable buttons. Filming in progressive mode enables you to view and analyse still frames - so you can really see what you have captured.

Conclusion

If you are looking for a proper shoulder mount camcorder at a price, size and weight well below the nearest large 'industrial' models, then the JVC GY-HM850 is really the only thing available at the moment. Fortunately

Yes there are DSLRs and hand held camcorders out there with bigger chips and some with shoulder 'pads', as well as some light-weight shoulder-mount camcorders with much lower specifications, but nothing that balances price, performance, size, weight and ergonomics in such a well specified professional package like the HM850.

Footnote

*A WiFi dongle is required for WiFi functionality.

For full details and specifications see : <http://jvcpro.co.uk/home/video/>

Operational weight including IDX battery 10.6 lbs (4.8kg)

Current List Price £6,240 inc VAT.

Review unit provided by Nottingham Audio Visual www.nav.co.uk.

Get in touch with me if you have any questions.

Chris North, M.M.Inst.,V
Midlands Area Rep.
chris.north@iov.co.uk



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Too clever by half...

Stop – I want to get off, please.

Sometimes, I think the world spins way too quickly as more and more updates/upgrades/upstarts hit our profession. Daily missives bloat inboxes declaring the arrival of the next evolution in film – from shooting thru' to delivery. Keeping up with the Joneses has never been so exhausting.

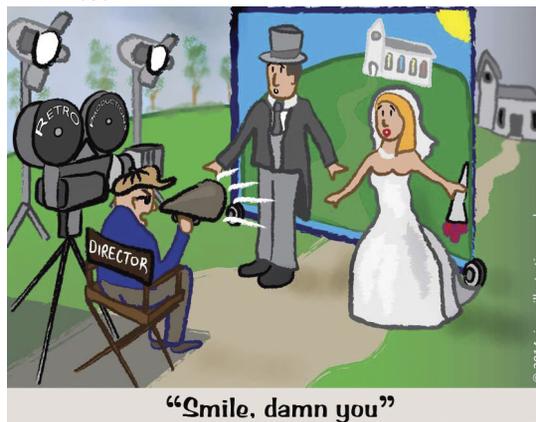
Forget about 4K, you've missed that boat and as for 8K – where were you? With 18K cameras lurking in the shadows like a predator ready to jump, disembowel, and then clinically relieve us of any potential margin, affording a family holiday can be forgotten for several years to come. (Mind you, composition would be a thing of the past with the potential of infinite enlargement and cropping in post).

The backlash is long overdue – now is the time to champion a **RETRO** © fight back.

The most technical piece of equipment needed will be a feather duster to remove cobwebs from that cine camera dad used that time on Cromer beach. You know, the one that let light and seawater in. Already you are ahead of the game without having to cough-up \$49.99 to Boris for the same effect plug-in!

Perhaps a sharp pair of scissors to, what we call, edit the shiny material. And, some Sellotape. This could also be an incredible marketing ploy with an opportunity to reverse-talk all those ambitious B&Gs and their respective mums when they

demand you emulate the neighbours fantastic wedding film with those must-have arial-cam-slide thingy features. And, don't worry your pretty little head about white/colour balancing either, as it's now all in glorious greyscale without any of those troublesome pure blacks & whites.



“Smile, damn you”

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You: We offer Regular 8mm as standard but you'll want to upgrade to Super 8mm.

You: The difference? Well, the sprocket holes are elongated – an entirely better shape all together.

You: You don't want 3D – our efforts will offer a fashionably flat look on the screen, madam.

You: Yes, we can hire you a screen

You: Sound quality ??? Remember how popular Buster Keaton was...

You: Yes, almost similar techniques to that successful Hollywood film 'The Artist'. Give or take.

Bride: Where do I sign?



“Drama is life with the dull bits cut out” – Alfred Hitchcock

Now, I'm not saying it's **EASY-PEASY**©, or plain sailing, to use another nautical metaphor. Particularly with regard to film stock. And a chemist. But these are minor points and not an issue to any IOV member who has had the stamina, fortitude and insight to read this far.

Talking of 18K cameras (yips, you'd need Apple's new Infinite Improbability Drive to work that media!), you may recall a quick nod in my last musing relating to HDs, specifically on guru Larry's BVE appearance. Pop along to his .biz site to read 'Specs to Consider When Buying a RAID' article. Just one chap's thoughts, but nevertheless may help in a **Quandary** ©.

Keith

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Join the IoV today and start using our logo to endorse your business!

Anyone can benefit from free access to our study material on the VideoSkills website

This online study resource defines the core competencies of videography, outlining all the knowledge you should have in order to operate a professional videography business.

The study material is broken down into the craft skills of Camera,

Lighting, Audio and Post Production - plus a section on Business & Legal which outlines the legislation and IOV regulations relating to videography. Once you have joined as an Ordinary Member you will be given access to the Associate Member exam.

This consists of a multiple choice test across all five exam categories. Work through each exam at your own pace, and once you pass you can start to benefit from using the IOV logo in your marketing materials.

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- * Work Sharing
- * Free Arbitration Service
- * Lobbying and Representation
- * Area Meetings
- * Free Standard Contracts
- * Entry into the IOV Awards
- * Video of the Month
- * IOV Anti-Piracy Holograms

For more details on the IoV and the benefits of membership Visit - www.iov.com/join



VIDEO

OF THE MONTH

The Latest Results 2014

The rules of the competition are currently under review in response to members' suggestions and will be in place for the next round of judging in May 2014.

March 2014

The winner of our March competition was Shaminder Balrai whose entry "SALMAN & MAHREEN's Wedding Trailer" can be seen at <http://vimeo.com/87179496>.

This is the trailer of Salman & Mahreen's muslim wedding which was held over 3 days in August 2013, the first venue was The Holiday Inn, Brentford Lock, the second Radisson Blu, Heathrow and the third Trunkwell Mansion House, Reading. A splendid 3 days of fun, dance and laughter! Not only was it all fun, Salman and Mahreen were also delighted with the completed video.

Shaminder told me the equipment he had used during the shoot:

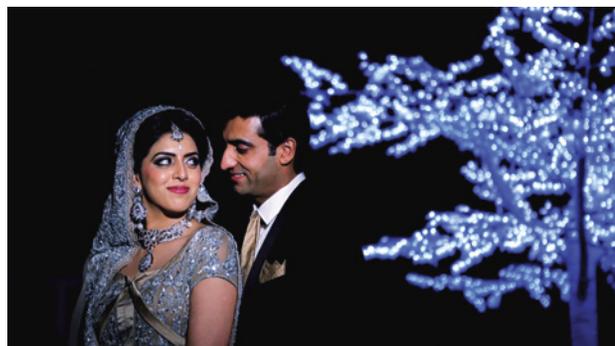


- 2x Canon 5D mkII
- 24 to 70mm f2.8 mk1
- 70 to 200 f2.8 mk2
- 15mm fisheye f2.8
- x1 Sony EX1R
- Sennheiser radio mics
- Zoom HN4
- Gildetrack sliders
- Hague K8 crane
- Go pro hero 3



This was the first competition since introducing a new feature, whereby the winner of the previous month, in this instance Jonathan Grose, was invited to be guest judge. This was the first of the changes that was promised in last month's article, with more to follow. Jonathan was pleased with the opportunity to help and afterwards told me he felt it was a great idea and helped to democratise the competition.

Since then, I have been in contact with Shaminder and invited him to join the judging of the next competition, a task he also seems eager to undertake.



As posted in the IOV Forums, members will have noted that the April and May competitions are to be combined. The Executive felt there were insufficient entries in April for the competition to run. I have contacted the entrants personally and they fully appreciated the situation.

It will also mark the end of the current series of Video Of The Month. This popular competition will then restart with new terms and conditions of entry which have been developed to clarify entry rules and help protect the IOV and its members from any risk of legal action in the event of a breach of rights of a third party.

Mike West M.M.Inst.V

Video Cameras and DSLRs

by Gary Greenwood

These days video cameras are so High Tec that they can record HD video in all types of conditions from very bright sunny days, to candlelight. They can acquire video in many sizes from standard definition up to 4K, on to cards as small as a 2p coin, or onto SSD hard drives via HDMI. They can focus automatically with pin sharp accuracy in less than ideal conditions, allow full control over everything including colour temperature and iris, and offer scopes and graphs to aid manual focus and exposure. The sound recording on video cameras is often up to studio grade quality depending on what microphone you're using, and the tele zoom is able to capture distant objects like you were right beside it, with built in stabilisers that allow you to get decent handheld images.

When we look at DSLR's, they tend to offer video only as a second option. You don't get built in ND filters for filming in bright conditions! Forget any reliable auto-focusing and there is no powered tele zoom (which many consider a good thing)! Sound recording is pretty poor. Because of the shape of a DSLR and the way it handles, you need one hand on the lens to adjust focus on the fly, while the other hand helps to keep the camera steady and operate the fiddly buttons and wheels with your thumb for other adjustments you may need to make during the shot... Basically you need to learn how to shoot video all over again!

So what is the point of using a stills camera in video mode? Well of course the answer is the video picture a large chip can produce. It's different than what a small chip video camera can deliver in many ways, from the cinematic feel of the image, the depth of field, even the way you can grade the picture in editing. I'm not going to try and tell you how different the video footage is from a DSLR, as you all have your own opinions about that. Some videographers even dislike the DSLR video over the crisp, clean video from a good video camera!

Do DSLRs work for every Job?

Once upon a time I tried a DSLR (Panasonic GH2) in a theatre at a dance show, just to see what kind of results I could get from it. The answer... TERRIBLE. There just wasn't enough zoom distance on my 14x140 f4 zoom lens compared to a video camera. Even something like a 70x200 lens wouldn't have cut it.

Adjusting the iris was not smooth like a video camera, it clicked for every f-stop that resulted in stutters in the exposure adjustments. Changing the ISO on a DSLR while filming at the same time is at best difficult to achieve using the built in menu screen, or for some DSLR cameras impossible, as the video recording has to be stopped before it allows you to change the ISO!

So the video camera definitely beat the DSLR hands down for theatre filming. I'm not saying that the DSLR is no good at all for theatre recording. I have filmed some rehearsals with my Canon 5D MKIII that came out spectacular! It's just a skill set, how much experience the operator has versus the difficulty level.



For any indoor work including theatre shows, the Panasonic 151 video camera with its three 1/3" CCD chips, small grain size even at high gain settings and its Leica F1.2 lens give pretty much excellent results in low light. This is what makes the camera

so good for dance shows and other extreme lighting events! The ease at which focus and iris can be changed during recording on the fly, the use of its wave graph to aid exposure makes it easier to get good results in live recording conditions.

Outside in the daylight the Panasonic 151 video camera doesn't deliver inspirational results. Contrast and definition may not be as good as more modern cameras, although all this can be improved in post. However, one thing you can't improve is the moire on the roof tops and striped shirts, and the main disadvantage that every



last part of the image is in perfect focus (except on long focus shots). It's a video picture only smaller chipped video cameras can produce.

On the contrary the picture quality of a DSLR is something special. Using a ND filter you can keep the F numbers low to produce that lovely Bokeh shallow DOF [that comes from large chipped cameras.] Some like to flatten the picture and bring it to life in post, others set their cameras up to produce lovely video images that don't need a lot of work in post. I'm one of the latter, but using a 5D MKIII I still have to sharpen the video in post as it usually comes out a little soft. However, since there is very little Moire this isn't a problem.

Indoors the 5D is a marvel too. Its ISO can be used at extreme levels with no or little grain in the picture, meaning that F stops can be kept rea-

sonably low adding lovely DOF to the shots. Changing lenses is a luxury afforded to the DSLR cinematographer, allowing a vast selection of lenses to be used for different "looks." Wide angle lenses give a different perspective, while lenses with very low F numbers (F1.4) allow more light to the sensor, thus giving more rich video pictures in low light. You often don't need video lights! Evening functions and discos have never looked better.

So what are my experiences with DSLRs versus traditional video cameras?

When I am using my DSLR I know that the results are going to be very nice when I get it on my editing computer, if, and its a big if, the video pictures are in perfect focus. I have pretty much relearned how to shoot video, how to use the instant zoom assist buttons to focus on a subject before hitting record to make sure its all in focus. I have learned to try and keep the ISO and f stops as low as possible by using a variable ND filter for shallow DOF, or by using higher f stops and allowing wider DOF when needed, especially with moving subjects (we don't want shallow DOF all the time, do we)?

However there are drawbacks to using a DSLR. The first is speed! Gone are the days of hitting record as you bring the camera up to your eye to shoot, chances are that your DSLR will be out of focus if you don't do the focus "ritual" before recording and of course this can cost valuable seconds. You may still find the shot slightly out of focus when you get home, even though you took your time to focus and it looked perfect when you shot it! If you have shallow DOF, you may lose focus on a moving subject and this is just something experience will help you to avoid.

Changing the ISO has to be done by menu, which again costs valuable seconds. This is ok when you are in

control of the shoot, but on a live event it can add pressure. Changing the exposure while recording can give jerky steps in the brightness levels of the video. I'm not sure if this is true of all DSLR cameras, but it's certainly true of both the 5D MKIII and the Panasonic GH2. The iris is ultra smooth on my Panasonic 151 video cameras.

Depending what lens you're using, you may not have a stabiliser, so you need to be very careful about keeping the camera steady for the shot. Very steady! The way you have to hold the camera makes hands-free very difficult without using some kind of support. Using a support can add time to preparing your shot, meaning more missed opportunities during live events.

For these reasons I miss using a traditional video camera at times. A video camera allows you to concentrate on the shot at hand without worrying too



much about the dreaded focus and iris problems. However I know the video picture will be something special from my DSLR at the end of the day, so much more potential than I can achieve from a video camera, so I tend put up with the hardships.

Perhaps one day I may get that Canon C100 or Black Magic URSA instead of using a DSLR; they are both large-chip but with more video camera refinements. The best of both worlds? It has to be an improvement on struggling with a stills camera, but thinking about it, is it the challenge of using a still camera for video that

makes it so interesting? Using a DSLR has brought new life into my productions, you have to work harder to get the results, but the results make it all worthwhile. I could look at it this way, a DSLR is to help create a work of art, while a video camera is a tool to get the job done?

Conclusion

So perhaps for live events such as theatre shows, wedding speeches and ceremonies where I don't want to turn my video camera off, and I want as near to 100% perfect focus and iris, I will always use a traditional video camera. Perhaps I'll have the DSLR beside it for that special shot, but I still trust my video camera more! The video camera has a place and when your workload covers many different kinds of production jobs, you'll probably find a place for both type of camera.

For that quality "Feature Film" look, I would always use my DSLR. Pulling shots from foreground to background, focusing on the main character and blurring out everything else, it's what DSLRs excel at.

So in the end there is a place for both types of camera. I am lucky that I have both and a wide range of different types of productions to use them on. I know that some top class wedding cinematographers just use DSLR exclusively now, while some corporate videographers wouldn't have much use for DSLR. Which one are you?

© Gary Greenwood M.M.Inst.V

Testing the 4K Sony Z100

Cheema gets familiar.

The scope of this review is not so much to see the fine details of the operation of the camera. This is to test the work flow within an edit suite (Sony Vegas 12) with a 4K camera and make a two camera edit from the one 4K image.

The camera has the classic Sony look of a rectangular block with a lens attached at one end (non removable), with the nice flip out LCD on the handle.



There is a built in stereo microphone on the top front of the camera, which also has a cold shoe on top of it. There are two standard XLR inputs on the side.

Having just done a review of the NX3 the buttons are in similar positions and within easy access and not much different from the other Sony cameras. It has seven assignable buttons, which can be viewed on the Status Check, Assignable Button Status Screen.



Format MSF AVC /H.264 @4:2:2 10bit (into Sony Vegas as MSX)
4096*2160 50p/25p (500Mbps / 250Mbps)
3840*2160 50p/25p (500Mbps / 250Mbps)
1920*1080 25p/50p (112Mbps / 223Mbps)



Wi-Fi facility is built in, but you have to plug in the Wi-Fi adapter (supplied) on the neck below the eyepiece to the back of the camera. This works in a different way to say the NX3 in that there is no live view of the camera. The options available are on the image below. I never got round to testing this as it kept connecting and disconnecting on my tablet, so cannot comment on how well it would have worked.

There is no INTERLACE recording on this camera.

There are also two standard SDHC sockets one for 1080 recording at some time in the future as it was not active when I tried to use it for saving the profiles. You will also find a mini USB & type A connector, again for future use.

There are standard Phono sockets for SD video and audio, BNC SDI out, HDMI out, and Time Code link in and out.

The Lens has a 72mm Filter diameter, with F1.6 - F11, 20X 30mm to 600mm

The Image device is a 7.82mm (1/2 .3 type) CMOS Effective 16:9 = 8,300,000 pixels; 17:9 8,800,000, total 8,900,000.

There is a 2.5mm LANC connector for the remote operation of the zoom and the start stop recording.

Default assigned functions

- Button 1 Off
- Button 2 Off
- Button 3 Off
- Button 4 Zebra
- Button 5 Peaking
- Button 6 Off
- Button 7 Focus Magnifier

There is a built in stereo microphone on the top front of the camera, which also has a cold shoe on top of it. There are two standard XLR inputs on the side.



Using a NP-F970 Battery (47.5Wh) on the 4K setting you should get 165 continuous minutes, but 75minutes is more typical as you will start stop and use the zoom. The on-screen battery indicators just gives a bar and no minutes remaining, which seems a step backwards.

The other thing I noticed was that you get clip recording duration and remaining time in minutes but no total elapsed time, e.g. no running time code. You can turn on or off all 28 indicators on the viewfinder.

If you record in 25p and then set the camera to 50p (and vice versa) you cannot preview the 25p clips without setting the camera to the same record settings as the clips.

I did notice, pressing stop while playing a clip takes the mode back to the camera and not to the clips for some strange reason. You have to press the Thumbnail button to get back to the thumbnails, but while in that mode pressing it again takes you back to the camera.

WORKFLOW

On to the bit I was really wanting to get the grips with this camera, and I must say was extremely easy once I had got sorted the workflow. I was using Sony Vegas 12 Pro, but it will work on earlier versions, assuming they take 4K files.

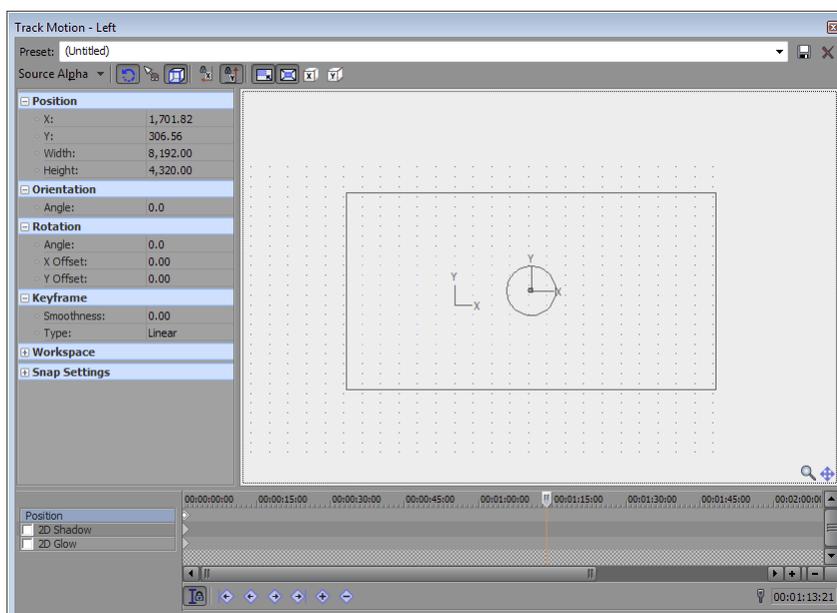
My train of thought was to record in wide and then crop in after the event, to give me flexibility for the end product. I should have no lose of quality image as I am recording in 4K, which is basically 4 X 1920 x 1080 screens, so I can crop into a standard HD image and still be quids in. There is the benefit of only one camera, no camera movement, just the adjustment of the aperture/gain/audio if and when required. The challenge was going to be to make it easy and not adding too much on the overhead of time during post. This had to be a quick way of getting the different shots and not to be confusing so errors could be spotted as well.

As we were still in the Christmas period of the year I organised with my local Phoenix Theatre group to

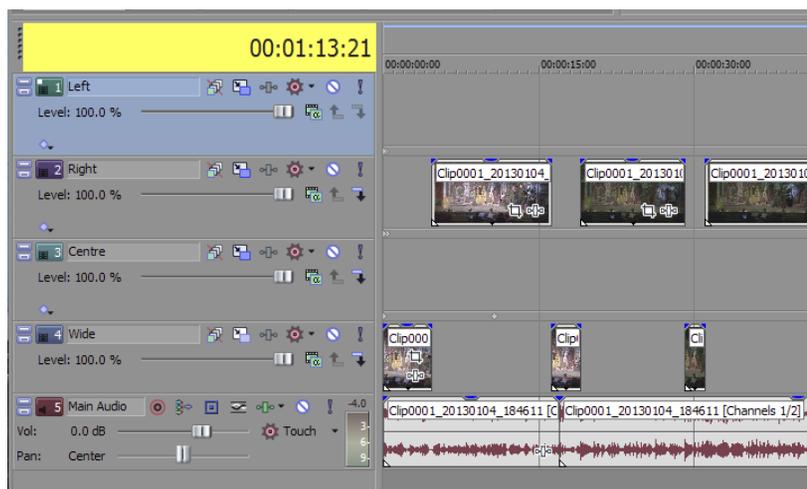
record a couple of numbers from their Pantomime, as this is a stage event and so would be a good test of the workflow. I managed to get two numbers in the can, I would have done more but as I noted above, I only had seven minutes on the 32Gb card at full resolution quality (4096*2160 50p/25p, 500Mbps / 250Mbps) so my time was limited.

Back in the edit suite I then opened a fresh copy of Vegas 12 project and imported the clips from the XQD cards to the local drive, and then made a backup on to a second drive. I dropped one number from the Pantomime on the time line and accepted the NLE's request to make the project the same as the clips about to be dropped onto the timeline. I then added three additional video tracks above the main wide clip, I marked these as Wide for the main clip, then Centre, Left & Right stage.

Then on the TRACK MOTION of the track headers, I set the Width to 8192, as this is 4096 X 2 to get the correct zoom. The track motion allows you to set the screen position for that track, you could use the pan crop for each individual clip, but this proved tedious and prone to the odd error. I also set the image position Left, Right & Centre for the appropriate track.



I then played the track hitting the S button to split the main track for where I wanted to change the camera crop, then quickly moved to the clip to the relevant track above it.



After finishing the whole clip I then went back to each clip and if required re-framed the image to the correct position, this quite easy to do, by pressing the Pan/Crop button and then sliding the image as you want. After completing the edit, I rendered out the project as progressive HD MP4 25Mb/s.



The image above has been cropped to the main action as if a second camera had been used. The screen grabs don't really do justice to the quality the Z100 can achieve, however. [Ed]



All in all a fairly easy process, it would add time to the project as the reframing would have technically been done during the recording on the day, but you do not miss any shots because you are zoomed in at stage left and something happens stage right or the typical singing duo at opposite ends of the stage.



Link to the actual 4K edit: <http://goo.gl/35Hdwk>

Conclusion

This camera does open a new window on a different way of working, but there are still some items to iron out before it can become a reality, the main one being the recording time - 7minutes on a 32Gb card - and the cost of the cards themselves, and the inability to record standard HD at present. There has been a firmware version 2 released, but I have read that the audio channels are swapped.

It needs better compression to get more out of the cards as well as the prices coming down to be more affordable. As this is a 4K camera and resolutions seems to be on the up, it would be nice to have at least 4 audio channels now, this camera has a built-in stereo microphone and it would be nice if the two XLRs had their own audio channels. The MXF format allows up to 8 channels.

As a videographer I constantly need more than two audio channels when recording, radio microphones, on board microphones, means at present I have to use an external audio recorder. Filming stage events always require more than the standard two tracks as a good feed from the mixer makes all the difference to the final audio on the finished product. Having said all that the built-in microphones on the Z100 handled the stage recording very well.

When I come to replace my camera this 4K option is a serious contender as a replacement as is the NX3.

© Zulqar Cheema 2014

[See further sample Z100 footage here: http://pro.sony.com/bbsc/video/channels-xdcam_hd_products/video-z100_sample_footage/] (Ed)

AKM Music – New Releases

AK164 – Media Toolkit & AK165 – Smile Be Happy

AKM Music has recently released two new albums that caught my eye as a business film producer – AK164 Media Toolkit and AK165 Smile Be Happy. I'm always interested in extending my copyright-free music archive as you can't have too much of it when trying to find the right music score for your films. These two albums fall into two very different camps.

AKM 164 – Media Toolkit

This album is a collection of sound effects to help you emphasise movement, edits and graphical on-screen action within your films. But their use goes beyond this and can help tell your story and create tension or generally add depth to your soundtrack. It's important for me to say that this is not a collection of Foley effects (sound effects which are used to synchronise on-screen action – such as doors closing or windows breaking) but rather evocative synthesised effects.



There's a great Wiki page (http://en.wikipedia.org/wiki/Sound_effect) on the full scope and use of Sound Effects, but needless to say this album is still a worthy addition to your collection.

The album is grouped into nine types of effects ranging from Hits and Whooshes to Stabs, Explosions, Transitions, Underscores and Soundbeds. The Underscores and Soundbeds sections seem a little out of place to me as they're basically musical arrangements for use as underscores for live action sound or voiceovers. Don't get me wrong, they're still useful and produced to the same high standard that we are used to from AKM Music – but they're not, in my mind, true sound effects.

In the past I've had to mess about creating these kind of synthetic sound effects from scratch and, whilst very satisfying, can take an incredible amount of time which you rarely get

paid for and more often than not go unnoticed (if they are done right!). It's also worth saying that I don't get the opportunity (or desire) to use sound effects on every film I produce – but when you do need them they're very useful indeed.

I can see AKM 164 being my go-to album whenever this need arises. It's going to be particularly useful on opening/closing title sequences and graphics where I want to emphasise an animation. There are also some very handy transitional sounds that will help link scenes together.

AK165 – Smile Be Happy

This one was quite a surprise to me – and a pleasant one at that. I was expecting to hear the usual collection of bright, upbeat and jovial scores to help you add a sense of fun or even comedy to a film. What you actually get is a collection of music that's got a very wide programme-type appeal – and will no doubt suit as the main theme on wedding films and documentaries as well as corporate films that need a gentle sense of fun about them.



Each track has a full version plus at least two shorter versions (60-second and 30-second). Some of the tracks also come with alternative edits too. I really appreciate having these shorter and alternate edits to hand and will often mix between them in post when I'm cutting a track to a specific length.

Apart from one track (^Summer in

New York' – which doesn't quite fit in for me), they all follow a similar theme which conjures up visions of New England or Shaker-style buildings on warm summer days. Quite a few contain voice or whistle effects, so give a very happy, carefree feeling. I've seen quite a few really great wedding films lately and they've all used similar music to this. The title track, 'Smile Be Happy' is probably the best example of this.

The tracks are all mid-tempo with either ukulele/banjo, acoustic guitar or piano as lead instrument. The music is simple, without masses of instruments mixed together but rather something that two or three people could perform live. The ones containing voice effects are very non-descriptive and contain the occasional, "whoohoo", "dum dum" or "la la la" type voice sounds – so are completely language-agnostic.

As I said earlier, this album is going to appeal to a very wide range of programme-types. In fact I can't say for sure that I've not already heard it being used on a wedding film – or maybe even a TV commercial or two (the latest Lloyds Bank animated one uses something very similar). I have a project in mind for it right now. For the past couple of years I've been thinking of making a documentary about beekeepers (being one myself) and one of the tracks on this album would be perfect for it – giving the film a happy, gentle, earth-friendly feel about it.

Conclusion

Whilst you'd probably not find these two albums appearing on the same film, they are both worthy of shelf space in your copyright-free music archive. 'AK165 - The Media Tool Kit' might be a something that you buy and only very occasionally need – but when you do need it there's nothing else that's going to hit the spot.

'AK165 – Smile Be Happy' on the other hand is going to appeal to a much wider audience and, I dare say, will be one of AKM best sellers over time.

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

INDUSTRY NEWS



Visual Impact Group's Look Listen Experience Roadshow was held over two weeks in March. The show had already played Glasgow, Manchester, Bristol and Cardiff before taking its final bow in London at the Wimbledon Film and TV Studios where I caught up with it.

The set-up was a novel and interesting one, as much orienteering as viewing, as delegates followed arrows through the maze of exhibition spaces (one effectively a film set dressed as a hospital ward, complete with prone "patients") and seminar rooms. Pretty much all the latest kit was there and it was easy to talk 1:1 with a company rep.



The organizers provided a very professional event programme and even a route map of where to find the suppliers. If only I had looked at it at the time I wouldn't have found myself in the loading bay quite so often! Amongst the many exhibitors were Visual Impact Sales themselves (of course), Canon, JVC, Sony, Arri (complete with their Amira camera), Vitec, Root6, Sennheiser, PAG and Cirrolite.

The day-long seminar programme featured a Case Study of 24 Hours in A&E, Post to the Power of Three, Production Budget Planning, Lighting on the Run (presented as ever by IOV member Jonathan Harrison) and Post Production: State of the Nation (a true heavyweight panel from Halo, The Farm, and Envy post houses).

I attended the second of these and frankly found it way over my head, pitched at high budget multinational operations the theme being that of collaborating in production as larger and larger chunks of media can be transmitted to be worked on elsewhere, at least in the "well-connected" parts of the media world.



My head was spinning for another reason too; it was simply too hot, so I discreetly slipped out before I less discreetly toppled over! So it was on to another exhibitor, this time to get hands-on with the latest offerings from Sony (although not before another unintended detour to the loading bay – where it was pleasantly cool!)

Visual Impact's approach to marketing by virtue of this tour is to be commended and may be something we will see more of, perhaps alongside, or in some cases instead of, the big set-piece super-shows. Already we have seen dealerships enticing video professionals by incorporating training into a day-long exhibition, building what they hope will be long-term relationships as they do so. The gold card might not come out on the day but when the time is right you are more likely to return to a dealership that you have a feel for and who put themselves out there with some spark of innovation.



With over 1,000 visitors and many of the seminar sessions standing room only, bringing the latest technology to the regions proved to be a massive hit with the filmmaking community, "said Rob Newton, Group Business Manager for Visual Impact, "in fact it was so successful we plan to do it again in 2015."

by Tony Manning M.M.Inst.V.

Run, Gun - and Stun!

Two New Camcorders from



In April, just ahead of NAB, Canon announced two new versatile camcorders suitable for the busy videographer looking for high quality combined with ease of use.

The 205 (isn't that a classic Peugeot?) will cost you an extra £500 or thereabouts, so what do you get for the extra dosh? -SDI/HD-SDI, Timecode and Genlock connectors, that's what (see image).

Canon expects the cameras will be available in July 2014 and the prices will be: XF205 – £3,799.99; XF200 – £3,299.99 - but as always look out for deals!

Both cameras feature a 26.8mm wide-angle Canon HD lens with an optical zoom that has been doubled to 20x, and works alongside Canon's latest HD CMOS PRO imaging sensor and a powerful DIGIC DV 4 processor. Combined with 50Mbps MPEG recording and 4:2:2 colour sampling, the result is video quality suitable for broadcast, with high sensitivity and a wide dynamic range that delivers excellent results, even in low light situations.

Three individual lens rings for focus, zoom and iris provide a configuration that is familiar to experienced camera operators, allowing a much quicker response in dynamic shooting environments.

Significant enhancements have also been made to ensure easier framing and monitoring of shots. An optimised viewfinder features a resolution of 1.23m-dots, enabling much greater accuracy when checking focus. An upgraded 3.5-inch OLED display also offers higher contrast, more vivid colours and faster response times, making it far superior in operation, especially in bright conditions.

Both models support four-channel linear PCM recording, with two XLR inputs allowing the option to use professional-grade microphones and also Wi-Fi and Ethernet LAN connectivity.



XF 205



XF200 - spot the difference



Ah, Those little extras on the X205

Virgin Media Shorts competition ends

The competition's latest (and last) winner: Nimer Rashed secured the Grand Prize with his film Touch, after being selected by industry heavyweights including BAFTA Award winning director, Shane Meadows (This is England, Dead Man's Shoes, Made of Stone), respected actor of stage and screen, David Tennant and director Mat Whitecross (Spike Island, Sex & Drugs & Rock & Roll) as their worthy winner.

See his winning film here:

<http://www.virginmediashorts.co.uk/film/5394/touch#.U2oc-Ntjdzew>

Turner Prize 2014 3 of the 4 contenders are film-makers

The 30th Turner prize will be contested by four artists who are almost impossible to pigeonhole, using techniques that include film, storytelling, installation and screen-printing.

The shortlist is made up of Duncan Campbell, Ciara Phillips, James Richards and Tris Vonna-Michell. All four are in a sense collagists, often using images and films they have physically discovered or found online.

<http://www.theguardian.com/artanddesign/2014/may/07/turner-prize-2014-shortlist-unveiled>

<http://www.theguardian.com/artanddesign/2011/nov/10/artist-duncan-campbell>

<http://www.youtube.com/watch?v=8qXm1I1KSss>
Tramway: Artist In Conversation - Duncan Campbell Part 1

<http://www.youtube.com/watch?v=YoPRWuRoS9Q>
Tramway: Artist In Conversation - Duncan Campbell Part 2

The Panasonic LUMIX GH4 – Photos to impress, 4K videos to inspire

Boasting mobility and intuitive image capture in every condition, 4K video shooting the LUMIX GH4 is the ultimate interchangeable lens camera changing the boundaries of professional photography and videography.



The GH4, featured in our March edition, is now available. Expect to pay around £1080 plus VAT (body only).

See Michael Reichmann's useful review here:

http://www.luminous-landscape.com/reviews/cameras/panasonic_gh4_report.shtml

He emphasises the "advantages offered by shooting 4K for HD release....and of the camera's "Silent Mode."

Juicedlink Little DARling



The DAR part of the name = distributed-audio-recorder, but then you knew that!

This poppet records a stereo signal to Micro SD cards and runs for 6-8 hours on a single AA battery. The designer figures there's no need to include an internal mic – you'll be using lavs anyway.

This belt-pack sized recorder is carefully designed to avoid accidents – unintended switching on and off – "butt-dialling". No pricing yet but likely to compete with the Zoom H1. A welcome feature is a back-up channel at about 16db lower – useful at live events.

Great to sprinkle around at weddings from anyone who will agree to use a lav mic for spontaneous gems. So you're free to roam without worrying about wireless receivers mounted to your camera. Each is providing an isolated track for your post.

See: www.juicedlink.com

Rode Invisilav miking up goes discreet



The RØDE invisLav is designed to aid the concealing of the Lavalier and smartLav microphones.

Its soft construction (medical grade silicon) absorbs noise and vibration, while the wide, flat profile provides coverage from the elements and allows for versatile mounting. There's two mounting points in case a redundant mic is required, and cable management on the side.

Available in either a pack of three or a bulk pack of ten, the invisLav comes with pre-cut, skinsafe adhesive that can be used to stick the invisLav to either the body or to fabric. The invisLav itself is also made from a medical grade skin safe material so it can be mounted on the body without fear of irritation.

<http://www.rodemic.com/accessories/invisilav>

TASCAM DR-07 MkII



TASCAM's DR-07-mkII improves on one of the best-selling portable recorders ever with adjustable microphones, clear sound quality and a great new design. The stereo recorder features a pair of adjustable condenser microphones. The built-in cardioid pattern mics can be moved from an XY position, for tight imaging, to an AB position, for a wider ambient sound. Choose the best sound depending on the source and environment.

<http://tascam.com/product/dr-07mk2/>

Blackmagic Design - URSA Camera



The new URSA Camera shown at NAB is an all-up kit rather than the jumble of accessories people have previously had to source to create a useable rig. This is one impressive camera, and with a 10" viewfinder you certainly won't look like a hobbyist.

The Sensor is interchangeable, so when higher frame-rate sensors become available you can upgrade rather than buying a complete new camera.

The URSA is aimed at aspiring film-makers – from students to established producers. Father Christmas, you do have my address don't you?

More info at:

<http://www.videomaker.com/video/watch/product-spotlight/17494-nab-2014-blackmagic-design-ursa-camera>

New Zoom H6 audio recorder



Zoom recorders have an enviable reputation for high quality and innovation. With the revolutionary H6 six-track recorder, the bar is raised further still. Four interchangeable input capsules – X/Y, MS, Shotgun, and Dual XLR/TRS Combo – make the H6 the ultimate chameleon of the audio world, and its advanced preamps make it the best-sounding one too. Whatever your application – live recording, professional film/video work, live broadcast or electronic news gathering – the H6 can handle it with ease.

Typical price? Around £330. full review here:

www.inquिताudio.co.uk/digital-recorders/portable-recorders/zoom-h6.html

The Celeb® 400

The Celeb® 400 DMX LED is one of the largest LED soft lights available in the market today measuring 45" x 14"



Similar in size to the award-winning 4ft 4Bank, the Celeb produces a soft, broad wraparound light quality (CRI 95) and produces colour faithfully, beautifully on HD or film, in the studio or on location.

The Celeb boasts technical innovations: dial-in white light from 2700 to 5500 Kelvin and presets with programmable settings; full range dimming without flicker or colour shift. Light levels do not change when selecting Kelvin settings.

The Celeb 400 DMX operates at universal input from 100VAC-240VAC. The slim profile fixture produces more lumens than a 1K tungsten soft light, yet uses only 1.8A (120VAC) compared to a tungsten softlight at 8.3A. The Celeb 400 can also be powered by 24VDC battery.

The Celeb 400 comes complete with moulded accessory holders, removable gel frame and honeycomb louver and is available in three styles: Center Mount, Yoke Mount and Pole-Op.



Expect to pay around £3,471.00 (ex. VAT) or check out our Trade Directory for hire specialists. For more info on this range of lights see:

www.kinoflo.com/Products%20Button/LED/LED.html

Smooth Mover from Freefly

Bring big-budget camera moves to your productions.

See demos and further info: <http://www.freefly-systems.com/products.php>



The MōVI M5 draws on the advanced stabilization technology developed for the MōVI M10 allowing for amazingly smooth footage in even the most demanding situations. The compact form factor and lightweight nature of the MōVI M5 allows camera movement that would be impossible in the past. With the release of the MōVI M5, Freefly aims to bring big budget calibre camera moves to a wider range of productions. Introducing a handheld 3-axis digital stabilized camera gimbal, so advanced, it redefines the possibilities for camera movement. The heart of the gimbal is Freefly's proprietary high performance IMU and brushless direct drive system. The gimbal is 100% custom designed in-house by our engineering team. No compromises were made to accommodate off-the-shelf brushless motors, motor drives or IMUs. Creating the gimbal from scratch allowed Freefly to precisely execute our vision for the next generation of stabilized camera gimbals.

In the frame with the Jigabot AIME - CES 2014 Most Innovative Award

Robotic devices, in their most simple form, are comprised of three major subassemblies: (1) Sensors, which are able to "see" their environment; (2) Microprocessors which receive sensor data, process that data, and execute control activities; (3) Actuators, which enable actions in response to microprocessor control activities. Jigabot is preparing to be a major player in this Robotics Revolution, and AIME is its first robotic product. AIME is designed to be useful in work, recreation, and home-life activities.



The Aime features Pre-programmed modes for even greater versatility.

Available June 1, 2014; Price \$299.99 UK pricing and distribution not yet announced.

Pdf for the GoPro model here:

http://gator4017.hostgator.com/~jigabot/wp-content/uploads/2014/01/AIME_GoPro_PP4.pdf

and NAB demo here:

http://www.jigabot.com/wp-content/uploads/2014/01/AIME_Version6.mov?_1

IBC 2014 Amsterdam



IBC 2014 Exhibition takes place in Amsterdam from 12th to 16th September.

If you can't get along check out developments via the IBC Daily News feature here:

<http://www.ibc.org/page.cfm/link=534>

Lighting for Softies

There's a new LED soft light for digital movie making and photography. Designed by a cameraman for camera people, it's called Softy Lite.



Maxim Ford, cameraman and designer of Softy Lite said "I wanted to make an affordable light that would have the potential for great drama lighting. The new cameras, being very sensitive, require a lot less light than their predecessors. The conventional soft lights I had been using were too powerful, and they suffered from spill light out of their sides and back. Working with new LEDs I have designed a light that produces a daylight balanced soft light with no spill, that is easy to control via a supplied snoot and egg crate, giving the output a broad, medium or narrow beam of light. The LEDs have the advantage of running cool and the low voltage operation makes them safe and easy to use."

The Softy Lite is small and compact and can be used free standing on its side or back, fitting into tiny spaces, in a car or on a bookshelf. It comes with standard professional light fittings so can be used on all film industry lighting gear, stands, clamps, turtles etc. It is daylight balanced and easily filtered to tungsten with regular gels.

Manufactured in the UK from aluminium with a tough protective coating, it is both light weight and rugged, designed for the tough environment of the film industry, but light enough to be easily mounted on set, and compact and light for easy transportation.

www.softylite.com

Are You a Shooter (Camera Guy) or a Video Producer/Director?

by Tony Manning

What's the difference between a Shooter (Camera Guy) and a Video Producer/Director?

CG: (to assistant): The way this room is set up it's going to be impossible to get decent footage.

Assistant: Yeah, and the lighting's horrible.

CG: Looks like we're stuck at the back, not much of a shot.

Assistant: If people stand up or wander about we won't even be able to see the presenter.

CG: Another bunch of clients who don't know what they're doing – so we do what we can and they get what they get!

PD : (to assistant): You may as well unpack but I wouldn't set up just yet.

Assistant: OK, why's that?

PD : The way this room is set up at the moment it's going to be difficult to get the job done well. We've got nearly an hour before people start arriving so I'm going to have word with Mike, he's the guy I've been liaising with – once we see what can be done I'll introduce you.

PD (to Mike): I've got a few ideas about how we can best cover your event now that I'm able to see how the room is set up. There are a few difficulties but I think we can get round them.

Mike: OK, shoot –but we don't have a lot of time.

PD: It shouldn't take too long to decide. Where the podium is we will be shooting right into the light, and the speaker will be in shadow. I can see there's not much room to set up lighting but if we move the podium over even as little as a yard, that will help and really improve what you'll see in the film I'd suggest we take out one row of chairs on the left side and put them at the back. We have the main camera in that space. That way we have a perfect shot of the speaker head and shoulders, no one can get in the way and the second camera has a wide shot to cut to in the edit. The delegates have the same number of seats so win-win really. How's that sound? It will make a big difference to your film.

Mike: OK, what needs doing? Can't create any disruption and no hazards trailing wires, that kind of thing...

PD: We'll make sure of that, Mike. Do you know the name of the Floor Manager? Need to get him inside, then I can go and make a start. Once we're set up please come and have a look and I'll introduce my assistant, Danny. Thanks, Mike, see you soon.

OK, some might wonder why there wasn't a recce in advance. Well it's not always practicable and even when it's done things are different on the day - even an improvement in the weather can make things difficult.

Even clients can be difficult - you heard it here first! The key message here is one of professionalism, a determination to produce good work despite the obstacles. Part of that message is about owning our own expertise - we know how to make this work, and that's why you are paying me.

Sometimes explaining may not work, but a demonstration (e.g. through your viewfinder or on your monitor) will hit the spot.

Very occasionally we will have to work in circumstances that are avoidably limiting and we may at such times have to make it clear, in writing, that this will detract from the quality of work we can produce. This provides some degree of protection from unreasonable clients who are experts after the event so to speak, but failed to listen at the time.

The ultimate test of professionalism is to be prepared to walk away if we have made our best efforts to negotiate with a client but cannot find a way to co-operate and produce work we can be pleased with.

Tony Manning

It is in your own interests to keep your specialist work types and contact details up-to-date. An email to focus@iov.co.uk will fix it!



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
- Trevor Jenkins M.M.Inst.V. 01382 666631 P
- Mark Stuart M.M.Inst.V. 01224 314999 ABCDKJMN
- 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
- 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 ABCDFM
- Chris Hughes M.M.Inst.V. 07779 657838 ABCJK
- David Pethick M.M.Inst.V. 07712 802922 ABCCHK
- 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 ABCMK
- 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 Gration 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 AFGIKLMN
- Jack Ebdon M.M.Inst.V. 0161 428 9646 ABCN
- 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
- 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 ABCCHK

- Steven Abrams F.Inst.V. 0151 722 6692 ABCK
- Steven Smith M.M.Inst.V. 0161 797 6307 AKN
- Thomas Harrington M.M.Inst.V. 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 ACFGKIM
- Ben Newth M.M.Inst.V. 0115 916 5795 ABK
- Broadcast Media Services * 0115 955 3989
- Chris Goulden M.M.Inst.V. 01430 431634 ACHKNRS
- Darren Scales M.M.Inst.V. 07876 021609 AN
- Dean Hodson M.M.Inst.V. 01246 268282 ABN
- Gary Greenwood M.M.Inst.V. 01623 644009 ABCCHKNR
- Geoff Knight F.Inst.V. 01472 811808 ACFGKIN
- Joe Caneen M.M.Inst.V. 01476 897071
- John Port M.M.Inst.V. 0845 29 39 348 ABCFEGKMN
- Philip Groves M.M.Inst.V. 01526 353225
- Philip Wilson F.Inst.V. 01430 471236 ABCFGJKLMN
- Sean Atkinson M.M.Inst.V. 01472 507367 ABCFGHJKLMN
- Tim Smithies M.M.Inst.V. 01246 813713 ACFKJLN

North & West Yorkshire (Area 04b)

- 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 ABCGKIN
- Gail Allaby M.M.Inst.V. 01422 844392 ABCFGHK
- Ian Jackson M.M.Inst.V. 07979 914996 ACFKJLN
- Mike Wade F.Inst.V. 01484 684617 ABCFG
- Mike Walker F.Inst.V. 01924 515100 ACDEHIKLMN
- Mike Wells M.M.Inst.V. 01347 868666 ABD
- Paolo Pozzana M.M.Inst.V. 01756 798335 ABCCHKN
- Richard Mortimer F.Inst.V. 01924 249700 ABCCHK
- 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 ABUN
- 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 ABCCHKN
- Peter Eggleston F.Inst.V. A
- Richard Knew F.Inst.V. 01244 570222 ACFKM

Midlands (Area 6)

- Bob Langley M.M.Inst.V. 07419 117350 ABJMNO
- Bob Sanderson M.M.Inst.V. 01384 374767 AI
- 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 ABCFGHGMN
- David Impey F.Inst.V. 01926 497695 ACFGJKLMN
- David James M.M.Inst.V. 01782 514942 ABJ
- David Wilford M.M.Inst.V. 01858 410278 ACGNO
- Gillian Perry M.M.Inst.V. 01676 541892
- Ice Productions Ltd * 01926 864800 ABDJM
- James Mackenzie M.M.Inst.V. 01902 342154 A
- John Felix M.M.Inst.V. 01332 737525 ABCMK
- Michael Leach F.Inst.V. 01902 893068 BC
- Mike Payne M.M.Inst.V. 01283 567745 ABKN
- Nick Kirk F.Inst.V. 07836 702502 ACFGKLN
- Roger Perry M.M.Inst.V. 01676 541892
- Stephen Hart M.M.Inst.V. 01527 878433
- Thomas Hill M.M.Inst.V. 07780 691809 ABCFKJMN

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 27595 AB
- Craig Stanley M.M.Inst.V. 07984 005074 ABCGKMN
- 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 Vaughan M.M.Inst.V. 01480 466603 ABCKN

South Wales & Bristol Channel (Area 8)

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