



THE INSTITUTE OF VIDEOGRAPHY

FOCUS Magazine

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The IBC Amsterdam Special

ALSO IN THIS ISSUE:

This month's theme:

Niche Markets & Specialization

Courage on the Catwalk: an IOV
Northern Scotland Project

All at Sea Part 2

Local TV

Video of the Month: the Making of...

RedGiant Shooter Suite Review

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Welcome to the September/October 2014 issue of **FOCUS Magazine**

We've had a brilliant summer, and I hope most of you have been out there doing interesting work and earning shedloads of money! Not that the weather is a crucial issue for all of us, given that IOV members do all sorts of work, and some have chosen, or somehow fallen into, a specialty or niche which they enjoy and have become expert at. This is our mini-theme this time, Specialising and Niche Markets.

As Autumn arrives so does IBC in beautiful Amsterdam, and I was fortunate enough to attend for three days to represent the IOV. So our Industry News has now become an IBC Special in an enlarged section. This year's show seems to strike an optimistic note as manufacturers converge to make 4K video practical and affordable. It's not just about pixel count of course, since the move towards a cinematic look is now well-established whatever area of production you happen to be in, so we are all interested in equipment that allows us to produce the look and the movement that captivates our audience. So there's lots on this and related subjects in this issue.

Returning to the theme of niche markets, we have David Pratt's second serving about the life of a cruise liner videographer, my own interview with Alan Howard, and Mark Ballantyne examining his area of speciality and noting the importance of the link with education. Ian Sandall writes another of his excellent software reviews and there are product reviews from Cheema and myself in this expanded 44-page edition. Keith Woolford's Smile column and our other regular feature "Worth a Look" are also present and hopefully correct!

A big thank you to all our writers and my team of "spotters", Keith Woolford, Chris North, and Alan Howard!

Tony Manning, Editor

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INDEX OF CONTENTS

4-5	Courage on the Catwalk - an Area 1a Project <i>by Alan Rae</i>	20	Smile... <i>with Keith Woolford</i>
6-7	Niche Markets in Video Production <i>Tony Manning interviews Alan Howard</i>	21	Executive Report
8-9	Local TV Update <i>by Richard Laurence</i>	22-24	Red Giant Shooter Suite Review <i>by Ian Sandall</i>
10-11	All at Sea Part 2 <i>by David Pratt</i>	24	From the Forums
14-16	Sony AS100VR Review <i>by Zulqar Cheema</i>	25	Training Workshops,
17	REDirect Competition		Worth a Look
18 -19	Video of the Month Latest <i>by Mike West</i>	26-27	Review of Canon XF-205 <i>by Tony Manning</i>
		28-29	You Need a HND to Produce Video! <i>by Mark Ballantyne</i>
		30-39	IBC Special
		40	"The List"
		41	Trade Directory

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ProVideo 2011, ProVideo 2012 and ProVideo

Courage on the Catwalk An IOV AREA 1a Project



Area 1a is the IOV's largest geographical area [see the map on P.40. Ed.] with the smallest membership with only 9 members however despite this it is one of the most active areas still holding monthly meeting and engaging in a number of activities. Regular activities involve new equipment reviews, discussion on new trends, knowledge sharing, and review of work (constructive criticism), socialising and working on joint learning projects such as "Courage on the Catwalk."

This is the third year Area 1a has decided to work as a team involved in a charity video project that enables them to give something back into the local community. These events have been a great opportunity for members to learn and develop new and additional skills such as: managing a multi-camera shoot, live production and switching, talkback, cable distribution and management, live sound production.

Courage On The Catwalk, which took place on May 31st 2014, is a charity event run by Friends of Anchor. The Anchor unit in Aberdeen Royal Infirmary treats all forms of cancer patients and the Friends of Anchor motto is "Helping To Make North-East Scotland's Cancer And Haematology Care The Best It Can Be."

COTC is a fund raising fashion show which features 24 models whose

lives have been affected by cancer. There are 2 events staged over 1 day. In each event there are 3 rounds of a fashion show where the models hit the catwalk showing off fashion from various local stores. Each round consists of 2 groups of 12 models who are accompanied by a local singer. The event is held in the Aberdeen Beach Ballroom and there are some positions in the hall that the stage can't be seen from so



we project on to 2 large screens so that everybody can see (see picture 1 above, a couple of dashes, a few deletions and even a semi-colon).

At the beginning of each event a short (4 Minute) video was shown giving details of how the money raised (£55,000) at last year's COTC was spent. The money was used to fund the purchase of a gene sequencing machine which allowed 6 times

more samples to be tested that was previously possible. This video was shot in Aberdeen University Medical School. This involved an interview with the head of research and B-roll of various tests and procedures. Just before each round 2 videos telling the story of a model were shown. These six videos are about 3 minutes long and are a mixture of interview with B roll and voice over. In April we set up and filmed the interviews at a local hotel. From these 6 interviews a script was written for each model and this informed what B-roll footage would be needed. This was then shot over the next 2 weeks. Finally the voice over was recorded and dropped over the B-roll footage. All seven videos were edited on Premier Pro CC and recorded onto a SSD Drive for playback on the Blackmagic



HyperDeck.

On the 30th of May we managed to get access to cable out the 4 camera positions and the production desk (See Picture 2 above).

We ran out a HD-SDI cable, Co-Axial Video Cable (See below) and Talk Back Cable to the 4 positions and then made sure that they were safely secured to prevent any risk of injury.

Below is a list of the kit used:

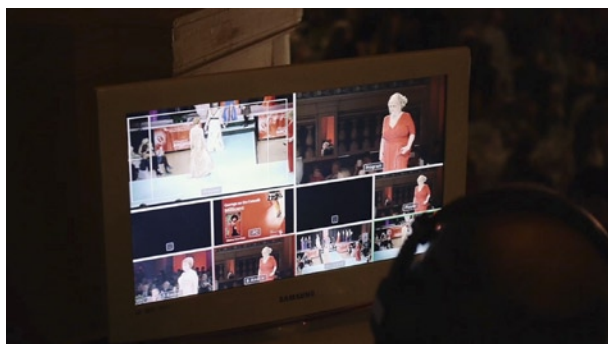
*BlackMagic Design Production Switcher
ATEM 1 M/E with Toshiba laptop running Windows 7 (64bit)
HyperDeck recorder and player
4 Sony EX3 Cameras and tripods
Stonewood Wired Talk Back
HS-SDI Cable Distribution
Edirol R44 Audio Recorder
Sony VAIO Laptop (Windows 7 64bit)*

The distribution from the Production Switcher was handled by the company that the screens were hired from who also did the PA sound system.

The Setup on the Day.

The hub of the production is the excellent BlackMagic Design Production Switch ATEM 1 M/E. This has 4 HDMI inputs and 4 HD-SDI inputs. There was a requirement for a Powerpoint slide show to be run when the fashion shows were not on, so a Sony VAIO laptop was connected to 1 of the HDMI ports and the cameras to the 4 HD-SDI ports. The HyperDeck was also connected to a HDMI port to play back the 7 videos. The Output of the ATEM 1 can be: Composite Video, S-Video, Component Video, HDMI or HD-SDI. The HDMI output was fed back into the HyperDeck so that we could record the footage from the fashion shows and give all the models a DVD to remember the day.

The edit decisions are fed into the ATEM 1 by way of a Toshiba laptop with all the camera outputs and preview and programme outputs being shown on a HDMI connected monitor (See picture 3 below).



Radio mics were used on the stage and were fed into the PA mixing desk, a feed from there going into our Edirol R44 sound recorder. The footage and sound were recombined in post production. This may seem a rather cumbersome thing to do but it prevented acoustic feedback when playing the videos stored on the HyperDeck. A black burst generator (Sync Generator) was connected by the co-axial cables to the ATEM 1 and all 4 Sony EX3 cameras. This was to reduce the time delay through the switcher to 1 frame. The ATEM 1 and all cameras were set to 720/25P and the laptop to 720/50P. This is

perhaps the only complaint about the ATEM 1 – It can only handle 1 video format at a time and will output that format in HD.

So who did we have there?

Ian Clubb - AC Wedding Films, Andie Moonie – WRAP, Scott Cassie – Scott Video, Brian Rae - RaeTech Productions, Rachael Flynn (Brian's Granddaughter), Alan Rae – RaeTech Productions. We had also assistance during the prior weeks from Westley Dowdles – Aberdeen Wedding Films. The cameras were manned by Ian, Andie and Rachael with a locked off wide camera occasionally manned by Alan. The production was handled by Brian with cueing (of videos/Powerpoint/recorder etc.) and some shot direction from Alan. There were 2 by 240G SSDs in the recorder which recorded the live mix and the Edirol R44 recorded the sound.

In addition to the live production we also had a 2nd unit (Scott Cassie) creating a Same Day Edit (SDE). The objective was to produce a highlight film which would be screened to the event organisers at the end of the day and used by the staff of Friends of Anchor when visiting potential sponsors.

The music track, licensed through Music Bed, served as the foundation for the edit. Markers were used to divide the song into sections designated to specific parts of the day, e.g. hair + make up, catwalk, crowd reactions

etc. Opening and closing graphics including sponsors' logos were generated and placed on the timeline.

When it came to the day itself it was just a matter of time management between shooting the different parts of the day and importing them into the edit suite. Using FCPX a rough draft was quickly built, and then tidied up. Once the basic edit was done a Film Convert grade was applied to all the shots and rendered out. The finished timeline was then outputted as a H.264 file onto a pen drive as a master, and then copied onto a hard drive ready for use ahead

of time.

At the end of the day we were all very tired especially as we had to de-rig as the venue was needed for 07:03 Hrs. next morning but all very happy as we had helped to reach a very impressive £75,000 raised for Friends of Anchor. Before we left the staff came and watched the same day edit. They were all mesmerised and at the end 3 of them were in tears.

It had all worked perfectly on the day, with a very professional end result and we had a VERY happy customer. After the event the 7 video files and the same day edit were uploaded to dropbox and the link distributed to Friends of Anchor and the models.

Link to Dropbox folder:-

<http://goo.gl/fk09px>

The footage recorded on the HyperDeck and the .wav files from the Edirol R44 were later synced up in Premier Pro CS6 and made into a DVD which was then given to each model. Graphics were grabbed from the footage to make the DVD cover. The recording was also made into a Blue Ray to allow a private showing at local cinema (date yet to be arranged).

At the event debrief it was suggested that a different venue was used next year to allow for greater numbers to attend (all the tickets sold out within 2 hours of going on sale). That decision and whether IOV Area 1a will continue to support Friends of Anchor or choose another charity next year, has yet to be made.

PS Sadly 3 of the models have been back in the Anchor Unit – 2 of them having lost their battle with cancer.

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RaeTech Video Productions

Find out more about Friends of Anchor:

<http://goo.gl/9HGrnC>

Niche Markets in Video Production

Excerpts from an Interview with Alan Howard

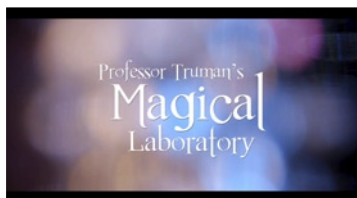
How did you get started in video production in the first place?

I had a background in photography before I got into video. I used to do stills for Melody Maker and Sounds I also worked in a music store.... and was setting up a photographic agency with a friend, but for various reasons that didn't happen and I happened to see an advert for a company in Camden Town that was looking for a runner and I gave them a call. This was literally 3 months before MTV Europe started. So I was then a member of MTV staff and there were about 15 of us when we first started. So it was when the tapes were coming over from America and we were putting the logos on the tapes, the big MTV logo on the top left.



That was a lucky break and I started off literally from the ground up. I was a runner, and from being a runner I was a studio assistant - oh and before being a runner I was working in the kitchen making sandwiches - and worked through studio assistant and production assistant and gallery PA, worked in the library for a little while and just kind of got to understand how the production side of a TV station works. It was just a brilliant learning process, you just went out and tried stuff, you didn't have to finish things by a certain time it was our channel if we could over-run with a music programme we did. We had people like AC/DC coming down, and they were in to do 3 songs but we were all enjoying it so much they stayed for another 45 minutes. So we just put all the videos on hold and carried on until they wanted to go home.

Did you feel during that time you were mentored by a team or some individual or just given a task and told to get on with it?



A little bit of both. That was to do with attitude....at that time nobody had seen anything like MTV in the UK at one end you had some very experienced Producer/Directors who were looking after the live gigs, they were at the top and used to working with people like the Rolling Stones and U2, so we'd go in and work with them but in terms of the programme structure it was an exposure to a whole lot of youth culture. This was around the time that Big Breakfast started so it was a new way of making TV. I used to make a show called Most Wanted with Ray Cokes and what we did, we got Ray to talk to people behind the camera and they would answer back - this was about 6 months before Big Breakfast. Essentially we were making it up as we went along. We had ideals about what we wanted the channel to be like but we were pretty much left to it. We would look at other programmes that we liked and had aspirations to emulate, good quality anarchy is what we were after!

...in all that you've said so far

you haven't described yourself as a cameraman, you certainly haven't used the term "videographer", so it sounds like from the earliest days you thought of yourself as a programme maker, a Producer/Director, and I wonder if that concept of who you were in the video world has stayed with you?

Yeah, as part of the early MTV thing if you were willing to take responsibility for a project, if you wanted to step up you got the chance...within 3 years of being at MTV I was producing and directing a live TV programme that went out for two hours a night for three nights a week, which is insane, that just wouldn't happen in the normal world. Basically we'd give it a go and if enough people liked it, it would continue.

A few times I've had the choice in terms of am I going to be a cameraman or a Director, but I usually ended up being both. I used to go out with crew (less so now), and you'd tell the cameraman what shots to get and your job would be speaking with the talent and shaping the programme that way. I think, especially in today's economic climate you have to be willing to take control of whatever it is you're making, whether it's a corporate video or some local feature.

I guess what that links to is the key issue of story-telling, as well as how to work with clients, essentially as a Director, they know what they know, but with experience we need to own our own ability and take control of the process.

Yes, I've had this problem a couple of times...you'll get a gig from a particular client and you'll go in and they'll say we want a corporate video, and we want this and we want that and here's the storyboard we've done, and it's almost like they would make it themselves if they weren't so busy. They just want you to set the camera

up and get the exposure right. But what they're not taking advantage of is producer's experience of what will work and what will their audience want to see. Maybe they're a bit too close to the subject matter to see other possibilities, and they can miss what's going to persuade their audience about their product, what's going to sway them one way or another, and what's going to put them off. And that's the role of the producer; to help them with this, as opposed to a camera operator. I think by definition the term "videographer" infers that you are a camera operator more than anything else.

Originally I used to describe myself as a Producer/Director rather than a videographer - even though now the "videographer" offers a much broader service. There is a point where you don't just do what you're told, you're brought in so that you can add something to the project. That means your thoughts and your experience in that world.

...I know that amongst other things you run a company called "The Wedding Documentary Company" Now isn't wedding documentary production what everybody does?

Yes and no. You could say if you point a camera and something is happening then you're documenting it. The reason I got into offering it out there was that after MTV I'd done a lot of broadcast work with single camera observational documentaries e.g. I used to make the Real Holiday Show for Channel Four, and I made lots of obdocs on things like unlicensed fighting. What they're actually doing is they're telling a story through the characters. A large part of that is making them feel comfortable, while creating some kind of narrative to what is actually an event, so the documentary side of it is to do with the strength of that narrative.

So you're seeing more than if you had just bought a ticket?

Yes, because there will be sub-plots. In a wedding we will have a camera

with the bride, a camera with the groom and cut between the two, making a single narrative that makes sense. There's little production things that you put in too which up the ante.

In TV programme making there's a concept called jeopardy - and broadcasters want lots of it. This is why when you watch The Great British Bake Off there's always the worried voice over wondering "Has Emily's cake risen, or will it be as flat as the proverbial pancake?" Either way you win, that's what makes people watch.

So when things go wrong at the wedding, like someone loses the ring it's just gold (pun intended) for the production! So you're always looking for those little moments that can add an element of "what happened next?"

So it's more than just documenting, it's weaving a story out of it. A lot of that relies on getting on with people getting them as relaxed in front of



the camera as they can be in order to just talk and tell their story. That way their story becomes entertaining and displays a bit of their character.

Pre-production is the big key to all of this. You should be able to walk into whatever you're filming and have a pretty good idea of what it's going to come out like. That idea that you can shoot stuff and make it up in the edit suite is just hell on earth. If you can do that pre-production work and get something planned on paper even if it doesn't work out exactly like that at least you've got something with a beginning a middle and an ends.

Perhaps with your experience it would be impossible to think that you just put the camera on a

tripod....

Especially in today's economic climate people have to realise that If they don't give it 100% there's always somebody younger who will and they'll undercut you.

What we do for a living is great fun as long as everyone working on it is trying to produce something brilliant, and if they're not it just becomes a job and they probably shouldn't be doing it any more I suspect.

The current mini-theme is that of specialisation and niche markets. So do you see yourself as a specialist and if so what do you think might be the advantages ?

The main advantages of being a specialist right now are advantages to the client. For "specialist" you can read "experienced" which means that you'll get the job done quicker and you'll know exactly what you should be looking out for and what to do.

Take property videos for instance.

You will have all the equipment needed to do the job properly - lighting, track or sliders. It probably boils down to good value.

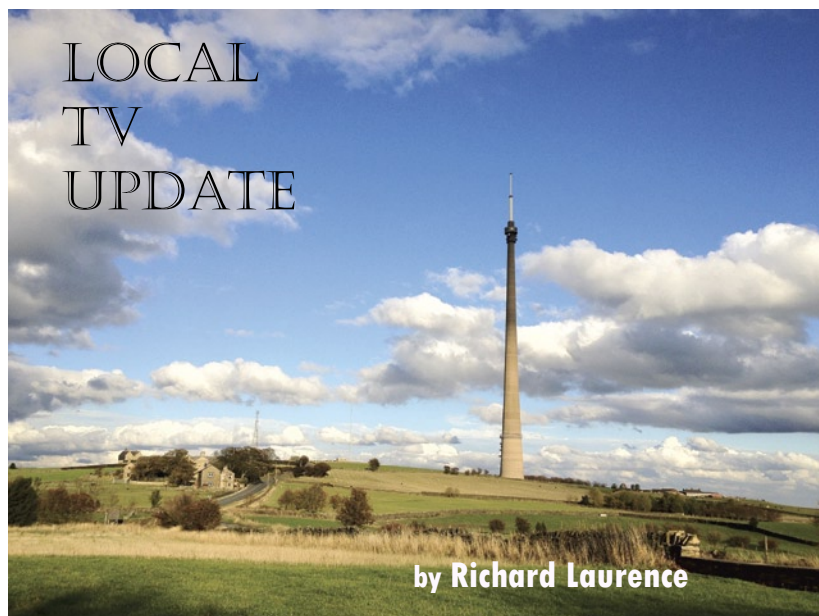
When I first started, production companies had a much wider brief because there weren't that many around. So you could be a production company and say we do 20 different things. But now, if you say anything like that you come across as a Jack of all Trades.

So I think the key is to have a wide spectrum of things that you can do but if you can present the specialities to Google and choose the right keywords and search terms you can be found by people who are looking for just that. People do like to hear "I've made lots of property videos" but if you say "I've made lots of other kinds of videos so how different can this be?" you lose some confidence from the client.



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& Alan Howard 2014

LOCAL TV UPDATE



by Richard Laurence

So, what's the current state of play with Local TV in the UK? That's not easy to determine. However with the announcement of the Blackpool & Preston licence, the first tranche of licensing is now complete.

Regular readers of this column will know I have been very enthusiastic about local TV, in principle at least, but the road to delivering it is turning out a lot slower and rockier than many of us had hoped. The first casualty of the present round was City TV in Birmingham which folded in August without ever transmitting a single programme. As the rest of the (competing) media will gleefully tell you, it's actually the latest in a long line of closures including Manchester's Channel M and several other analogue stations, but several new digital stations are already on the air and others are nearing that moment with growing confidence.

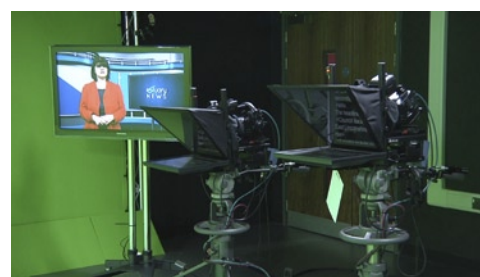
Notts TV has had its first viewing figures in and they are encouraging – they report a 22% reach with 69% saying they expect to watch "several times a week". They are also up for two RTS awards so they must be doing something right. This is much more what I would have expected than London Live's initial lacklustre ratings – I always said London isn't really a locality so I'm not surprised it's taking them a bit longer to catch on than in smaller cities which have long felt ignored by the London-centric media and where people often have a much closer attachment to their home town. In Brighton, Latest TV went on air on 28 August, becoming

the sixth digital local TV channel to launch.

Sheffield Live TV launches on 23 September following a community share offer that has already raised more than the £120,000 needed to get on air. You can find more details and see a promo film at <http://www.sheffieldlive.org/tag/community-shares/>.

Sheffield Live started as a public access community broadcaster and its diverse radio programmes are made by volunteers.

The TV station will have some paid staff (newsroom and sales mostly) but many of the other roles will be filled by volunteers and the community will definitely be in the driving seat. A studio with robotic cameras is being built so it will be possible for one (very busy) person to operate the whole setup, at least on simple



shows like talking heads. This will keep down running costs but clearly it reduces the business opportunities for freelancers and videographers.

In Leeds the local channel "Made in Leeds TV" is running test transmissions on Freeview channel 8 and intends shortly to announce a launch date, probably in October (cynics might ask "which October?" after all the delays with local TV but I am assured they mean 2014).



I called in to their studio building recently and it wasn't so much "station in a box" as in numerous boxes, with what will eventually be part of the newsroom full of chairs, tables and unopened boxes of PCs.



Image 1

Station manager Isi Abebe told me that they have engaged many of the staff already, though most won't start work until mid-September so clearly they will have to hit the ground running. It's possible there won't be a

full 24-hour schedule at launch but they are determined that locally-made content will be front and centre, with some acquired programmes filling the gaps.



Image 2



Image 3

Asked what opportunities the channel could offer freelance videographers, Isi told me, "Anyone can submit ideas for broadcast - producers, videographers or producers working with videographers. Depending on its appeal we would either: (1) purchase the content outright (or acquire rights to broadcast it), (2) work with the videographer to source sponsorship for the programme or (3) sell the airtime slot to the videographer."

"These options offer a wide scope for videographer engagement. We have a minimum commitment to OFCOM to produce fifteen hours a week of local original programmes at peak time and our in-house team will meet the bulk of this tariff, but anything beyond that is up for grabs using the options outlined above."

"Made in Tyne and Wear" is also running a test transmission – a timelapse loop showing mainly Tyneside locations. As a former Wearside resident, we often felt that Tyne-Tees

didn't cover our area as thoroughly as they might have (clue in the name?) so that is a long-standing grievance that Made TV could and should do something to address.



Made in Bristol is testing too but when I was in Barry recently we were unable to receive Made in Cardiff (and yes, I did rescan and try channel 23).

Maybe they will be covered from Swansea, one of three licences held by Bay TV. The others are in Liverpool and Mold. Bay TV also applied for Bangor but Ofcom didn't award that one to anyone.

Made TV holds five licences across England and Wales, but it's no longer the UK's largest local TV network – that title is now claimed by That's Media with six licences (in Oxford, Reading, Basingstoke, Solent, Salisbury and Surrey, since you asked). They are currently advertising job-vacancies including video-journalists, presenters and a motion-graphics producer – www.thatstv.com/jobs if you are interested.

If you want to look at some local TV from outside your area you can – LondonLive.co.uk has a "watch live" page on its website, as does STV

Glasgow (which also has iOS and Android apps). Estuary TV in Grimsby has a YouTube channel and Notts TV has a catch-up service on nottstv.com so even if your local channel isn't running yet, you can get an idea of what you are likely to receive in due course.

Keep up-to-date here:

<http://www.localtv.org.uk/news/>

http://recombu.com/digital/news/local-tv-coming-to-channels-8-and-45-on-freeview_M10842.html

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



Thanks to the team at MadeinLeeds TV for Images 1-3. (Ed.)

© Richard Laurence 2014

by David Pratt

SO YOU'RE NOT SEASICK?

Some people are congenitally seasick, like Nelson, and many cannot swim. I have seen more than a few souls who cannot take the shipboard life. They are sent home very quickly. Seasickness is not usually a problem, there are medications at the ship's hospital. The rules are mostly unwritten, and it is possible to avoid those 'sailors' you wish to. Crew accommodation is that row of portholes (deadlights – they don't open) at waterline level (or below). Avoid the sharp end. The QM2 goes up 20 plus feet, and down twenty plus feet – on a good day. Yes, you will be sharing. Mostly just two bunked in a cabin. A deadlight helps, you can see the barracudas swim past – and other denizens.

Usually, photographers are 'officers'. This means that they can be in any passenger space at any time – with a camera. Most crew on most lines aren't allowed this privilege. The crew eat in "the crew pig" with a buffet/pub like atmosphere. And parties. Some lines have good food, others give left over passenger food. The best provide English breakfast. The worst? Indonesian food left out all day – on a "bed of rice". Luckily, photographers have duties ashore and with tours. The best lobsters? Boston, Chinese? Hong Kong of course. Burgers? New York right on the dock, The Diner – Cunarder crossings tie up there for four and a half hours turnaround. In the seventies I rented every American muscle car for four hours. Miami is the other great home port – for the Caribbean Islands.

To go to sea, there is a medical, then there are jabs – yellow fever etc – you will pay. Keep the little record book with your passport

(the extra pages version) I have a few dozen old ones. To go to the USA a visa will be stamped. To enter the USA ALL fingers are fingerprinted AND you are photographed. Traveling the Med and the Caribbean, most Islands, ports, are in different countries, each with its own paperwork. Passports are required by airlines – I



have re-entered the U.K. on my birth certificate. Get a copy, keep it safe. The most important book – will be your Discharge Book (to be paid for). This and its number is your at sea record – signed by every captain. It is just as valuable as your passport and will literally open doors at airports. In Singapore you can buy fake Pilots



tags of various airlines for your luggage – also helpful sometimes (just

as mementos – of course).

My time with Holland America Line (The Rotterdam, Volendam, Prinsendam) gained me a Dutch Sailor "Monstoerboek" as well.

The pay is poor, but stay out of the country for 300 days or so, and no tax. Most contracts will be three months. How much would it cost you to see half the world and photograph as you go? Recently a cruise ship chartered by "Ministry of Sound" moored off Rio, was told to turn down the volume. That cruise probably was the price of a small car. You

will share meals with famous entertainers, and meet others as you photograph them for the ship's daily newspaper. I remember my embarrassment when I stumbled into Paul Newman and Joanne Woodward's stateroom, and remember fondly Glenn Miller's niece, and Shirley Bassey's musical arranger and accompanist.

We are at the beginning of a new era in visual imagery. Have you noticed, fashion photography has

almost given up stills for movement. Weddings have largely gone the same way. Datasticks in white boxes have replaced albums. So it will be on ships. Entertainers often want to carry up to date promo 'live' sound and imagery this way.

The ship photographer's day to day bread and butter is probably stills. I

cannot predict what the balance with video will be in five years. Uploading to the Cloud, passengers paying for access codes to view in their staterooms.

What I find so odd. .

. .that DSLRs all have a video capability, this Nikon, a high-end spec, yet even Nikon give no help in shooting. No hand grip, though there is a 2-battery £300 attachment so that you can

shoot stills with the camera vertical. No bellows lenshood/matte box, and

a token remote monitor mini HDMI socket but no proper viewfinder. This year will see more than four immense cruise ships launched. Each will carry 5000 passengers and around 3000 crew. We are at the top of the wave of interest in cruising, with new areas of the world to be explored from the sea. A new terminal is being built in Hong Kong, and the Asian market is showing early interest. There are several ships cruising Alaska, North of Iceland and South of Tasmania as I write this. Recently the three Cunarders met in Southampton – for a day. The next day FOUR P&O ships arrived, and left.

Equipment note

To shoot basic DSLR video – first things first. A 'proper' tripod with smooth motion head. For a dolly, I always borrow a wheelchair to create that smooth flowing 'follow action' sequence ashore and on board.

Nikon D7100 DSLR for Video

An example of modern dual cameras. Meant for entry level serious amateurs. (Better than the Canon EOS7D). This can be found on a few ships. UK price £1300 but no tax if exported or bought in a tax free zone. Hong Kong gave me a 'typhoon discount' @ 20% for a few bodies – (5 staff on a typical ship.) A secondhand purchase is allowed in. Keep receipt!

This camera has a 1080 x 1920 frames size at 24p but goes on up to 60p when cropped. (Bit rate 24Mbs). Video compression is MPEG4 codec and 30mins total recording time. The Card cannot be used as a 'backup' when recording. The HDMI port can be used for an



Arcadia sailing through the majestic scenery of the Fjords

external monitor as viewfinder. Stereo mics, audio monitoring jack and audio controls (20 points). The contrast AF(slow) is engaged for video and focus hunting is visible (and audible). Oh, and Wi-Fi (Nikon WU1a unit plugs in). Special interest to ships videographers – moving water 'shimmers'.

Those of you with wedding experience may know the low cost 'Rode Stereo Video' mic. A little OTT for our needs but a great piece of kit, is the Manfrotto 'Fig Rig' (Mike Figgs design). This is a circular bar to which various accessories are attached around the camera. The Rig does give smooth(er) movement when walking (I am told).

There are many compact high power video lights of course, many using the latest car headlamp LED



technology. (CN160, 126 LED 8Watts daylight, with 3 filters – diffuser and 3200 balance).

These Nikons (D90) illustrate the equipment used for stills aboard ships, but as modern DSLR 's they have a video capability.

Added to the basic body are various attachments, none of which are made by Nikon. Other major brands also neglect the basic physical requirements for video shooting.

These Nikons have - Bellows, Lens Hood (from Mamiya Medium Format), Sports Finder (Hasselblad).

With autofocus, who needs to peer at an LCD screen. The (Hasselblad) quick focus handle, a perfect fit, is used as a zoom lever. The coiled wire from the finder attachment is for the 'remote' dedicated flash for stills. If the hot shoe is in use for a microphone or video light, the 2x magnifier viewer attached to the back screen is used, camcorder fashion. Then there is a 'pistol grip' for stability, and a wrist strap to ease the weight. One camera has a double battery attachment (this is not a motor drive! The old film days).

And not a single item is available from a brand leader.



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www.iov.co.uk/copyrightguide

Sony AS100VR Review

by Zulqar Cheema M.M.Inst.V.

I have been using a DSLR as my backup/second camera on quite a few events for a number of years and the POV cameras is not something that came to mind when I was filming events. I had considered them but the quality of the image and low light and battery life was always in the back of my mind.



It has taken some time to put this review together as I have actually used the equipment in real situations and not just picked it up and read the manual (though I did read the manual).

I liked the idea of having a remote viewing screen and controlling the camera via the Wi-Fi, in fact I tested this in one of my previous reviews. I did have a concern on using my phone as it did drain the battery quite rapidly; this is fine for the odd view but not for the whole event.

So bearing the above in mind, was it wise to ask me to write a review on the Sony AF100V? I do already have some negatives in my mind. I decided to accept as why not give it a try as there is no need for me to purchase the items only to find I might be disappointed. I picked up not one but two AS100V Action cams, one was with a live view remote (AS100VR).

The cameras come with a waterproof case for the camera, battery, and an adapter to enable the AS100 to be used on a tripod without having to be in the waterproof case. The older

AS30 cameras only came with the waterproof case and no ability to attach to on a tripod without it, though there is an adapter case that allows that now.

This is useful as the sound from the camera in and out of the case is not the same, it allows access to the USB connector to allow you to use an additional PSU or external battery but not the MIC socket, HDMI connector. I was unable to test the 50M/B option of the camera as I have no SDXC cards required for that mode. I also did not test the super slow & high



speed modes. There is a still image mode at 13.5 Megapixels 16:9.

The LCD display on the side gives information about the status of the

camera, battery, recording format, GPS status, WiFi, Mode. The Video Mode and internal icon is very similar as it is so small so can be confusing. You just press the Next or PREV buttons, easy out of the waterproof case bit difficult in the case, also need to be care that if you hold to long the camera flips through the modes and so you can end up on the wrong menu. There is GPS (can be turned off) and you can flip the image is if the Action camera is upside down the image is correct in the edit.

Connecting the camera to the AS100-VR was fairly easy once you understood the manual as you need to read both manuals to make it work. The AS100VR can connect to 5 of the Action Cams and has a battery life of over 5 hours.

Once you're connected to the Viewer, you cannot connect to the Play Mobile app your phone as you need to change the menu in the Action Camera, shame as it would have been great to be able to swap with out the menu change. When you turn every thing off and then on later, it all connects automatically with no input form the user.

If you decide to use the phone, it is handy to have an NFC , as you can use this to enable you to connect the Camera with the phone.



If not then you need to enter the password, which is on a sticker in the paperwork. It is also on the camera if you connect via USB and read the internal drive. I stuck the sticker on the side of the camera for easy reference, but the phone app does remember the password and also made a contact entry in the phone for the camera and put all the details there, belt and braces me.

I mainly film events, which is safe and rewarding, and do not tend to jump off cliffs or ride fast motorbikes, which is not safe, and has never crossed my mind. Where can I make use of them during an event and where would it add value for either the client or for myself?

I did my usual tests before using in the field, placed an SD card into the fully charged camera and then let it record facing a clock to test the recording times, which was about 2 hours continuously (Sony NP-BX1, 1240mAh, 3.6v 4.5Wh).

The first opportunity was a classical event, where the piano was of to one side as all other musicians were on the stage. I set up the AS1000V to one side of the piano on a Microphone stand. I used my smart phone to frame the shot as I needed that larger image, I had the Live viewer but the screen is a bit small for that,



fine for reference, Ok for once you have framed.

As you can see from the picture, it has a bit of a semi-fish eye effect on the image, but it got me out of a pickle. If you use the Steadyshot function on the camera that reduces the fisheye a bit and also works quite well. The video can be corrected in post for the fish-eye, I used Magic Bullet in Sony Vegas. Once I had made a template it was simply used every time any clip is added to the timeline, its not the best but it works. The clips also seemed to need very little work on them as they looked practically identical to the main camera. I was pleased with the results and the use of Plural Eyes made the whole process practically painless.

I say practically because, Vegas Pro does not import the MP4 footage via the Device Explorer and so does not join the clips up for you. I had to manually drag the clips from the card into a local folder and then into Vegas Pro.

After the success of the first event I then gave it a try on a couple of bands at a local music fest and the whole process was again painless and very easy as the cameras are so small and out of the way.



The main issue was keeping the camera on while waiting for the right band and/or song; the supplied battery lasts approximately two hours when recording. I used a Phone portable USB bat-

ttery charger to power the camera for long periods (remember to turn off the auto off function in the camera and setup the USB power option). In the case of the battery I used, I would get over 6 hours of use. I had to take the camera out of the waterproof case (remember the sound is better out of the case) and use the supplied tripod adapter and used the tripod adapter from my Zoom audio recorder to place the camera on a mic stand. I strapped the Viewer over my main camera's eyepiece and could keep an eye on the cameras.

My main problem on the day was the distance from me to the camera as I was positioned with my main camera away from the stage by the mixer desk. If I held the Live Viewer up it did connect, a bit flaky at the

distance of 30/40 meters but I managed to start stop the camera. On the image you can just see a white bit on the left speakers part way down; this image taken from where the main camera was. I have also used the AS100 as a second camera on some interviews and that worked well too, with acceptable audio.

When you press the record button on the Live View Remote, all cameras start to record, and you can also change the mode to photos/interval. The Live Viewer is good but has some limitations, the ones I found missing were: no indication of the battery status of the camera; or the space available on the SD card. This means you have to go to the camera to check very now and then. It would also be nice to play and delete clips not required, or better still cache recording. The live view can also be used on some other Sony stills cameras. To be fair you can play out clips via the mini HDMI connector to a monitor.

You can see the videos here: Joan Ov Arc: <http://goo.gl/qvUdEC>

Doctor & The Medics (1080) <http://goo.gl/RtDjbK>

As a project I decide to fix the Action camera on my main camera and as you can see in the photo, how that is done.



I required a different case as I needed access to the USB to power it via the D-Tap via a modified 12Volt USB power supply I have knocked up. I can then leave it on all day. I have flipped the image in the menus, so it looks correct on the Phone/Live viewer and also in the edit. In the menus there is the option to use a IR RMT-845, but none of my Sony remotes worked.

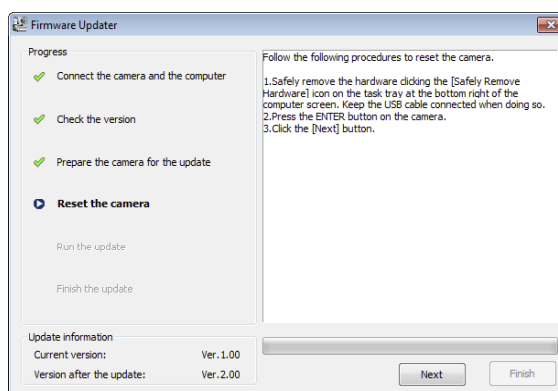


Being a sound man I thought I would try feeding audio in through the Mic socket via a 3.5mm attenuated lead from a mixer and I was surprised how good the audio was.



While I had the camera an update came through (V2), this was nearly easy but the text is a bit confusing, as you can see in the image at 2 it says press the ENTER button on the camera then on 3 it says press the NEXT button, and as there is a NEXT button on the camera it is not clear if this is the one to press or the next on the program. The update takes about 12 minutes so hang on in there.

The new update RESETS all settings and gives you the option to stream live video via Ustream. There is also an update for the AFS30 that allows it to connect to the Live Viewer.



@ Zulqar Cheema
2014



For those of you who want more on this subject there is a comparative review pitching Sony's camera against the GoPro3 here:

<http://goo.gl/FKyVx6>

"For years, if you wanted an action camera you would buy GoPro by default. And for good reason! Sony has caught up in a hurry, though...."

On the same site is Brent Rose's guide to getting better action cam footage:

<http://goo.gl/s2tkG>

Amongst other things this examines field of view (avoiding distortion), enclosures, etc., and includes a link to Abe Kinslevitz's article which covers window size and shooting modes in detail.

<http://goo.gl/eevfi>

Ed.

REDirect - a celebration of skateboard filmmaking

If you're going to film skateboarders, you have to keep up, the film has to be dynamic, it has to be smoooooth! And when you're in competition with the best, it has to have an absorbing storyline! Even if you never intend to film skateboarders you can learn a lot from these guys!



REDirect is a celebration of skateboard filmmaking sponsored by RED Digital Cinema and The Berrics, a privately owned indoor skate park and a website that provides content filmed in the skate park as well other skateboard-related media.

Contestants were kitted with all components needed to shoot on RED, including a RED EPIC-X MYSTERIUM-X, DSMC Ti Canon mount, RED TOUCH 5.0" LCD screen, and REDMAG 1.8" 128GB SSD.

The MōVI M10 is a 3-axis digital camera stabilization system that features Freely's proprietary, state-of-the-art hardware, software and cutting-edge stabilization capabilities designed to hold a camera package of up to 12 pounds (5.4 kg). The MōVI M10 includes the M10 stabilizer, wireless transmitter for Dual Operator Mode, docking stand, batteries and battery charger. Visit www.freeflysystems.com for more information.

The ultimate winner was Russell Houghten whose film Urban Isolation depicted **skateboarders navigating a deserted** and barren urban LA. Not an easy vision to pull off!

See his film here: <http://goo.gl/xfNbJe>

Or go here to see more of his work: <http://russellhoughten.com/>

It's well worth following through with a viewing of the artist statement via the link on the same page.

The second place film is "Gold and Gray" by Kyle Camarillo, featuring Jack Curtin and Miles Silvas in a truly cinematic vignette about skateboarding in San Francisco.
<http://theberrics.com/redirect/kyle-camarillo-gold-and-grey.html>

See all the contestants 2014: <http://www.red.com/redirect>

...and the co-organisers/venue: <http://theberrics.com>

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Or call 0333-566-0064



VIDEO OF THE MONTH

July 2014

by Mike West M.M.Inst.V

July was one of those rare occasions when judges were fully agreed and there was a very clear winner. That does not mean the other entries were not excellent in their own way, but the judges all agreed that David Pethick's entry was the undoubted winner.

Watch it here: <https://vimeo.com/96232496>

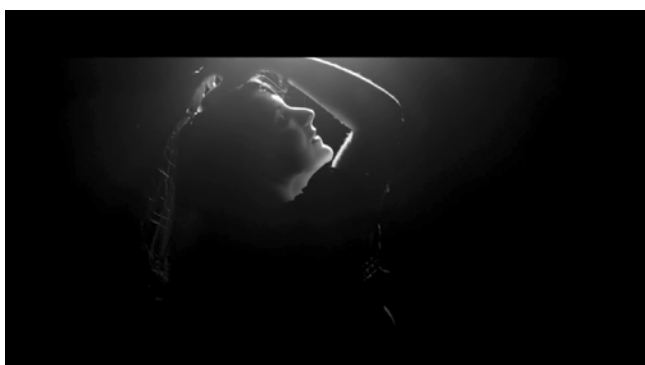
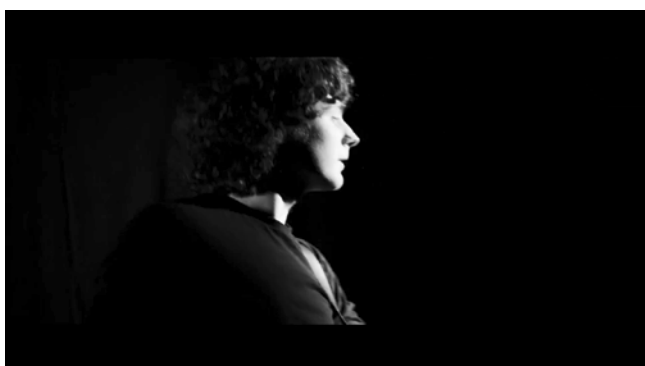
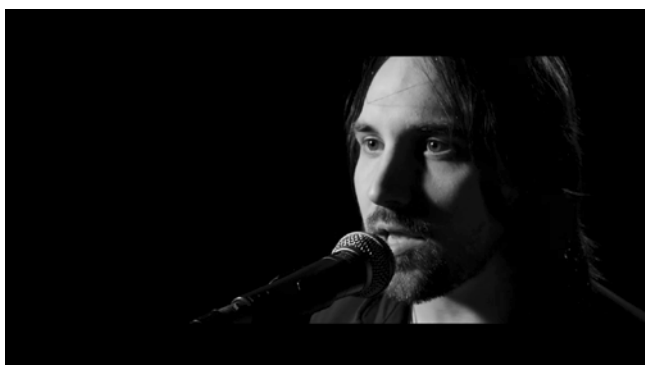
See more of David's work here:

<http://reallifefilms.co.uk>

Could you be a VOTM Award Winner?

Rules here: <http://www.iov.co.uk/showarticle.pl?id=105557>

Entry form here: <http://www.iov.co.uk/showarticle.pl?id=105558>



I asked David for the background to the video and the story of its making.

"The music video for Humanism was a no budget music video I did for a friend's group. I had previously recorded the band live and we were keen to work on a music video together. We met and came up with some basic ideas especially the fact that we wanted the video to be dark, contrasty, with a lot hidden and definitely in black and white. We also wanted some kind of kaleidoscopic images in there. We did not have a venue big enough to shoot the whole band together and neither did we have a lighting budget to light the whole band together on a big stage. We decided to do some green screen footage for the whole band and put them on a virtual stage in post.

The crew for the shoot was just the band and me. Andi Anderson, the lead singer and songwriter, and myself chose the final shots for the edit. On the shoot we only had a few hours each night in an old warehouse practice room in Newcastle. On the way into the practice room there was a sign saying 'death or serious injury is your own responsibility!!' Not a good omen.

We would set up and strike in an evening and did this for 5 evenings over a 2 month period. We started in January and it was really cold (you can see the frosty breath on some close ups of Andi) and finished in early March

The majority of the video is shot on a Black Magic Pocket Cinema Camera and the Panasonic GH2 (unhacked). This was my first project on the BMPCC. I was using the Lumix 20mm f1.7, the Olympus 12mm f2.0 and a Canon FD50mm f1.4 (no speed booster)

The image quality from the BMPCC is superb and grades well. However, it was a bit of a pain to operate. This is partly because I do not have a rig for it at present and as well documented, the battery life is appalling so I had to keep plugging into the mains.

The cards fill up very fast resulting with massive files. The screen is just dire. Although it has peaking, it is not great for checking focus and there is no "punch-in" as on the bigger brother cinema camera.

The buttons are fiddly, and there are too many options in the menu, i.e. ISO being buried in a menu rather than the top option. Let's face it you are going to change ISO and white balance far more than changing the camera ID or shutter angle. Again it works for the larger BMCC as it is a touch screen so no need to scroll using buttons.

The Pocket camera is another ball game. I ran into glitches with the pocket cam, purple grid patterns showing on the image in the edit. This happened when a light came anywhere close to flaring. Our look was dark with high contrast and some light sources hitting the lens so this turned out to be a nightmare scenario for the pocket cam. I abandoned the camera after our third session and finished with the GH2. At least I knew where I stood with that camera.

However, it's back to compression city and my, what a difference. I finally found a fix for the grid pattern allowing me to use the footage which I thought I was going to have to cut. All you have to do is shift 0.5 pixels to the right and 0.5 pixels down in the edit system and the grid vanishes as if by magic.

We decided to make some of the footage more dynamic by moving the lights. I had seen a recent Vimeo piece where spotlights were moved over much brighter lit figures on a full set, and thought we could try it with a pure black background and higher contrast. We shot each band member twice, once with just a backlight moving and once with backlight and key light moving. We could then edit this for extra texture. For the backlight we tried as best we could to move it to the rhythm of the music and keep it behind and outlining the subject so their outline was appearing and vanishing into the dark. For this I used my camera top light so it wouldn't overpower the subject. We were standing literally right behind the musicians and we wanted a fairly subtle effect. The key light was a ND filtered and frosted redhead held by

the attachment.

In post all blacks were crushed and grading was done in Premiere Pro. I wanted to avoid Magic Bullet and Film Convert as they are just used to death. The BMPCC footage was all the dancer and lead singer close ups and wides, all the drummer, and about half the bassist and guitarist. The GH2 was used on all the green screen and many of the bassist and guitarist moving lights shots.

The green screen stage is made from various textures in After Effects, Video Copilot's Element 3-D models of amps, Trapcode Shine and Lux for lighting effects. The background kaleidoscope image was actually a previously shot visual of the lead singer run through After Effects, exported as movie and used as a texture.

The green screen was a real learning curve as it was the first time I had attempted something of this size and I learned a lot. Especially what not to do!



My 512MB graphic card on my ageing Mac Pro spluttered its way through the calculations and it had long render times.

Our dancer was very patient with us! We had some ideas but we are not choreographers and we ditched all the first half of the footage we had shot as it was just too cheesy!

We wanted images of awakening, struggle and battling, blindness and

seeing, living and expiring. We probably managed about 60-70% of that for the final video and ended the video with the dancer dancing free and liberated, free from blindness, fighting and struggling. Full credit to Jo for doing a great job with stumbling and vague direction.

At the end of the day, it was a great experience and learning process. For a "no budget" music video we were pleased with the final result."

Congratulations David on an excellent production. Amongst the judges' comments were :-

"Not normally a great fan of pop videos, but this one really took my attention."

"Highly creative lighting and editing carried through with verve and confidence."

"Kept me watching to the end. A clear winner."

I would also like to congratulate all

the other contestants for their excellent contributions, unfortunately, there can be only one winner.

My thanks to Mark Ballantyne, our May winner for taking part in the judging process.

Entry to Video of the Month must now be made using the on-line entry form where there is a checkbox for entrants to confirm they have read and accepted the new T&C's.

Artistic interpretation...

Now, I'm sure all us right minded, well balanced, and innovative IOV members are using FCP of some description, (or something else), to assist in producing a meaningful film of consequence for their client.

Throw in the mix a few hundred must-have transitions/effects plug-ins (which, just like fonts, it's impossible to have enough of) and ta-dah an unsurpassed masterpiece until the next one.

Technology can be a blessing and a real curse as having the very latest release is an imperative for some.

So, following weeks of intensive market research, you've purchased the latest WizBang AMM1020 Super Arrgi-Bargy camera kit, then some b*****d then brings out the AMM1020-a with the shiny-thingy making an utter nonsense of that overdraft and the tearful pleading with the missus.

However, it's not necessarily the time behind the lens to film that Oscar winner but the studio-based efforts burning the midnight LEDs which does for many.

Fear not, as I can exclusively reveal the launch of another plug-in which will save an enormous amount of time, not to mention heartache, on your post-filming activities. But, not just any old plug-in – one that will change everything.

Before I get into the nitty-gritty, and the very reasonable costs, let me set the scene. Inspiration came from those heady days when I had time to read books for enjoyment, particularly Douglas Adams and specifically the Dirk Gently series. One of the back stories, if memory serves, was this boffin-type chap who fed details of company accounts into his PC, probably a BBC Acorn, and a clever



piece of software would convert the numbers to music peculiar to that business. I believe iMovie and other consumer packages have a gizmo that will grab parts of your clips, add fades and stills, and set it all to Kylie or the Nolan Sisters.

Only now has the hardware and software caught-up with the project's 25 years of dedicated work to allow the release, under licence, of the plug-in 'Bi0vFX' beta version.

This is how it works:

- Upgrade to a decent computer (say an iMac/Mac Pro)
- Install a decent NLE, (say FCPX)
- Link an Apple Watch + attachments (say, soon)
- Purchase 'Bi0vFX' plug-in (\$1,250)

Using a wedding shoot as an example, here's how it works – all filming completed, the B&G are taken aside and 'attached' to the Apple Watch.

A full multimodal biometric reading is taken to establish characteristics, physiological tendencies and demographic data. (Interestingly, an unexpected development is that we can determine where they were born, if it is an arranged marriage, and when the divorce is likely!)

Gathered information is then wirelessly transmitted directly to the NLE and within minutes their personalised wedding film is posted to YouTube.

Music licences and chapters are an optional extra.

So, heaps of time saved, no need to see granny losing her dentures once again, the potential of having a family holiday and 1% approx of any Bi0vFX profits going to the IOV towards a new website.

Keith

Cartoon by Simon Woolford.
www.simonillustration.co.uk

IOV Executive Report.

The IOV Executive last met on 10th September 2014 in Central London.

For some time we have operated without a designated chair and while this has had its advantages there was a call from the membership to have someone in a clear position of leadership, and we recognised that it was time to make this move.

The shared view was that the position of Chair ought to be for an 18-month period and for a maximum of two consecutive terms. We thought it best to have a staggered term of office for the Deputy Chair so that both posts would not cease to be on the same day.

Having established these principles, Tony Manning was elected as Chair with Mike West taking the position of Deputy Chair.

We all recognize that the workload for an Executive of only four is challenging and often excessive, and we will look to expand membership in due course. In common with government and many businesses we have been conducting our own austerity drive, but it is pleasing to see we are in a more stable and optimistic place than we have occupied for some time – and hopefully we can ride the wave of confidence and investment across the industry in the UK.

As newly appointed Treasurer, Cheema has been beaver away analyzing in detail our regular outgoings as an organization, while we all pay attention to the other side of the ledger, i.e. generating income through membership, advertising and sponsorship. Some other activities such as Training Workshops and the proposed return of an IOV Show may or may not prove to be income generators. As a minimum we aim to at least break even but there are risks, particularly when committing to the range of expenses incurred in putting on a Trade Show/Event.

Trade Shows in general were discussed and the feeling was that we need a presence and the contacts with suppliers and manufacturers to build working relationships which in turn can benefit all parties. This view led to an agreement that I should attend IBC on behalf of the IOV, and at rather short notice I was able to do so, and this is fully reported elsewhere.

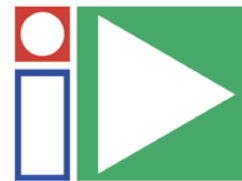
Re-establishing IOV Training events remains a priority and Bryan, with assistance from Mike and Cheema, has organized a DSLR Master Class, essentially aimed at the southern region although anyone can attend. The course, hopefully the first of a touring series, will be led by award Winning Director of Photography and Editor Eve Hazelton (see brief report on P. 25). Other low-priced but excellent workshops are in development, partnered with major manufacturers.

Amongst many other items for discussion we agreed to further explore mutual links with key UK photographer associations, given the blurring of boundaries – at the level of equipment, skills and target clients – that has been gathering pace in recent years. The fact that we are offering a DSLR Master Class perhaps makes the point. Some distinctions doubtless remain, but improved dialogue will certainly not harm. The idea is to develop collaboration and push standards. Stills photographers have a lot to learn about video (the sound on those images was never up to much!), while having a DSLR doesn't instantly make a videographer into a photographer!

On the point of pushing standards it remains our policy to make our brand statement "Promoting Professionalism in Video Production" meaningful and reliable to the public seeking our services, which is why we need members to

move beyond Associate status and demonstrate their production competency by passing their Master Membership.

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**INSTITUTE OF
VIDEOGRAPHY**

As an Executive we believe this is an important credential in marketing your services, and we will also look to improve the visibility of accredited members in future promotional activities.

Looking ahead these are some of the priorities we see needing our attention.

- Maintaining and improving member services. These include training, and support for the areas.

IOV Approved Training

VIDEOSkills "Empowering the creative mind"

DSLR Training Seminar with Award Winning D.o.P. Eve Hazelton

Skills include: 5 pillars of exposure, understand lenses, ISO, aperture, shutter, noise, moire, aliasing, rolling shutter and more

- Providing information and support to members via the forums, Focus, the Arbitration service, and person-to-person contact.
- Creating well-designed, modern and functional websites.
- Building and extending mutually beneficial relationships with industry partners.
- Prominence at Trade shows and events.
- Generally, responding to member suggestions and feedback in a positive and democratic organisation.

Review of Shooter Suite by **RED GIANT**

by Ian Sandall F.Inst.V.

I still have a camera that takes videotapes. I know I should've sold it years ago when I could still get a decent price for it but something made me hang on to it and I think it's this: a reminder of simpler times. Times when you didn't need to worry about running out of cards during a long shoot – and then making sure that the cards were copied and backed up. You kept on recording tapes and when the elapsed indicator went red (or when you were told to if it was a really organized shoot) you ejected that tape and went on to the next!

As the price of kit decreases and resolutions increase, the data we shoot is growing almost exponentially. Twenty years ago you walked away from a shoot with a few tapes or cans of exposed stock. Now for a multi-camera shoot of any size you're liable to have several terabytes of data. And you live in trepidation until that data is safely backed up.

So witness the rise of the DIT and a whole new profession – seemingly overnight. Any shoot worth its salt will have a DIT or two and it's an important job – especially when shooting data-hungry formats like 4K, RAW or high-speed. For instance I've just bought a 128 Gb SD XC card for my Black Magic Pocket Cinema Camera. According to the counter that would give me just 25 minutes of RAW or 80 minutes of ProResHQ!

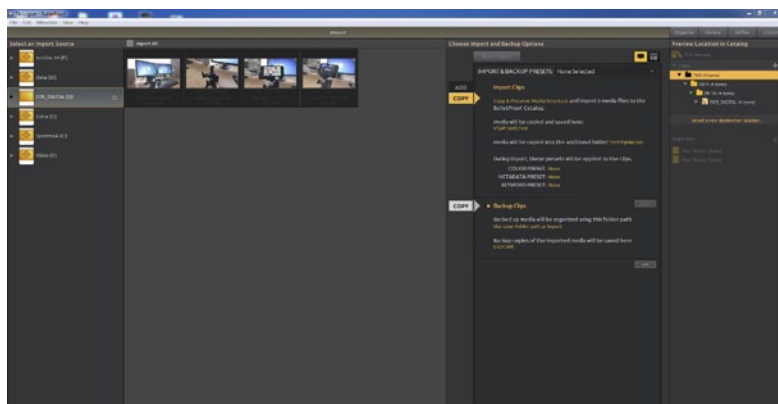
Bulletproof 1.2 for Mac/PC

So this is all a long-winded way of setting up the problem that just one of the pieces of software in the Red Giant Shooter suite is designed to solve.

The software is called Bulletproof and it's part of what you could find to be the most useful set of shooting and post utilities ever put together. Or depending on the type of

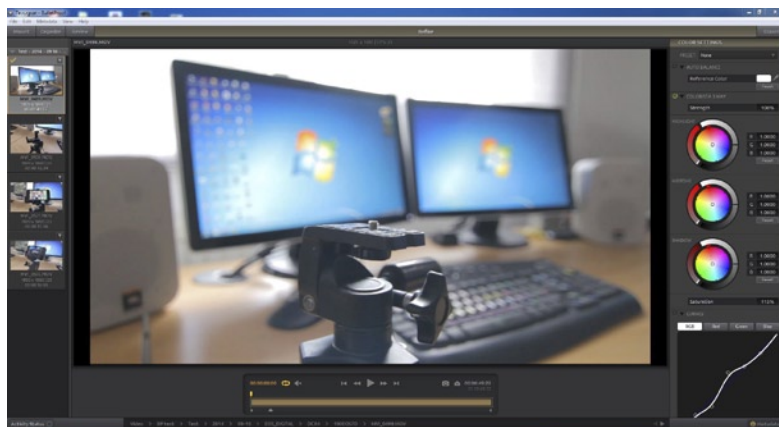
work you do, it may be the most useless.... It all depends on your workflow and how organized you like to be.

So let's start with the problem. Imagine a multi-camera shoot with a lot of slates to get through in a limited time. It's inevitable that shooters will be changing cards (In fact they ought to be as it's good practice to not put all your rushes on one card in case of corruption.) so inevitably there will be a growing pile of cards that needs logging, labelling and copying off. Now you could take a risk and do it all after the shoot but the safer way is to use a DIT to copy off and log whilst you go. And that's what this software is designed to do. It's a DIT's tool.



Set it up with all your back-up drives and put in a card. The software copies everything over (to several drives at once if required) and verifies the integrity of each file. That's a good start.

Next you can review the footage,



marking (non-destructively is the default) in and out points, adding simple colour grading and apply LUTs.

You can also add notes into the meta-data and finally (should you have FCP on your laptop as well) convert all the rushes to various flavours of ProRes to help your editor. Of course for those who use Premiere Pro this step is superfluous; ever since CS5, PP has been able to natively accept anything you throw at it!

Last, you can also export everything direct into Pluraleyes, allowing you to create synced sequences quickly – useful for on-set review.

I've spoken to various people in the business about this software and it

seems that they are split almost equally into two camps; those who think that on the right sort of shoot it would be truly useful whilst the others think it's a waste of time and not needed at all – in effect, creating a solution for a problem that doesn't exist. For single or two-per-

son shoots, this is certainly the case – you just don't have enough time (or the mindset) to apply yourself to it.

Now having tried it, I feel it's a useful tool for the DIT on dramas, commercials and productions where it's absolutely mission-critical to get specific

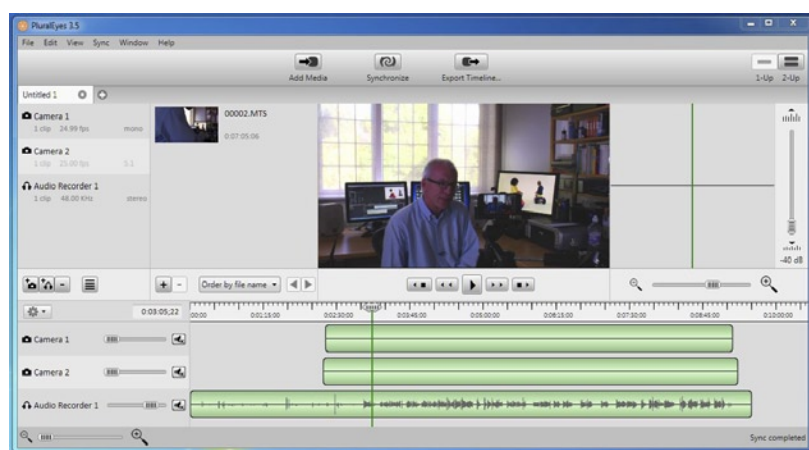
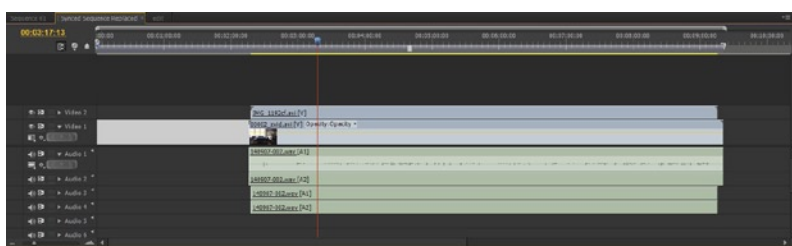
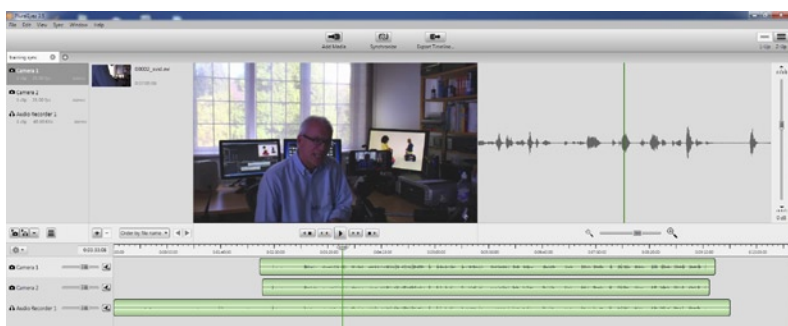
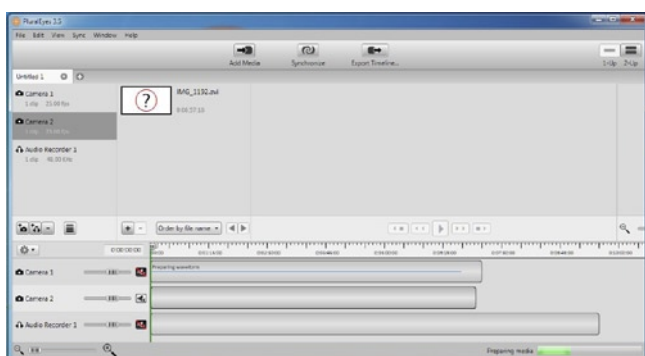
pre-planned shots. It saves time, works seamlessly and most important gives you the added security of knowing rushes are safely backed up. If you get involved in those sorts of shoots, this will be a useful tool.

(Finally if you've been reading this and don't know what a DIT does or have never seen one at work, I'd suggest this software isn't for you....!)

Pluraleyes 3.5: Mac/PC for FCP/PP

Pluraleyes has been around for some time now and I have reviewed an earlier version for Focus Magazine. Having been an early adopter of DSLR for self-shooting, I knew from the outset that anything more than 'atmos' would need to be recorded on a discrete sound recorder and equipped myself accordingly. However until I discovered Pluraleyes, syncing rushes was a real timewaster.

Early versions were a revelation – but still used to take some time to deliver a sync (especially when syncing more than two sources – say for a music video with multiple takes against the same audio track) and had a less-than-intuitive GUI.



Since being bought by Red Giant, it's come on immensely and this latest version offers a lightning-fast sync as well as lots of options in terms of how it presents you with your synced material.

Since version 3, Pluraleyes had had a new interface which makes sense once you get your head round it and allows drag'n'drop file opening. There's no need to chronologically sort out rushes beforehand either. Just dump everything into the bin and it'll do it for you. New features in this release allow for reducing the effects of drift which can be noticeable on longer takes as well as footage converted from Smartphones where the frame rate isn't as constant as you'd like it to be...

Personally I couldn't imagine life without Pluraleyes – certainly I don't miss the time I used to spend manually syncing up rushes – and for any project whether sync sound or music-based, it's an absolute essential, allowing you to get on with the creative editing and not worry about the 'housekeeping'! Highly recommended!

The Rest

There are several other bits of software in the Shoot suite and here's a quick rundown:

DeNoiser II provides immediate one-step results and does what it says basically – but takes some considerable time to render, so use sparingly! It is really useful for removing noise if you've had to shoot at a high ISO or somewhere pretty dark. Depending on the shot – mainly the contrast affects this I found – details are well-preserved and as well as the defaults there are more options to try.

Frames 1.1 is really of more use to NTSC users as it will convert interlaced video footage to 24 fps.

Instant 4K might seem superfluous as hardly anyone is shooting or editing 4K yet but actually is more useful than that.

It can up-scale almost any file to resolutions up to 4K, so is useful to convert SD up to HD 720 or 1080 – which it does reasonably quickly and without any noticeable artefacts, actually 'filling in' pixels.

Of course it is possible in PP to 'scale to frame size' in the timeline, but this is at the expense of quality. Instant 4K does a better and cleaner job of it. This software is a re-tooled version of Red Giant's established

'Instant HD' but works far quicker. Useful – but only when you need it.

Last there's LUT Buddy which is a tool which has been out for some time to allow you to create and export LUTs for Resolve, Magic Bullet and lots more programs. Basically if you use and create LUTs you're probably already using it or aware of it. If you don't you'll have little use for it. So it's a little disingenuous to include it in Shooter Suite when it is a free program anyway!

Conclusion

So at \$399 for the full suite does this represent good value? The two main programs – Bulletproof and Pluraleyes cost \$199 each individually. So for a dollar you're getting four more programs, three of which have a \$99 price point. Now whether these programs are worth it to you depends on what you shoot and how you workflow it. For me, DeNoiser II is useful as is Instant 4K – but only on the odd occasions. Neither would be used day-in, day-out as I don't do the sort of work that needs them.

With Shooter Suite, I get the impression Red Giant are trying to package

a square peg into a round hole – and it's all a bit obvious. Individually, the software is great but do shooters who need Bulletproof also need what is really an editor's tool - Pluraleyes? And these extra items like DeNoiser II and Instant 4K – are they worth \$99 or nothing?

From my point of view, Pluraleyes is worth its weight in gold, Bulletproof will be useful for some shoots (I have yet to try it at a conference which could be the acid test) but the rest have limited use for the work I do.

The redeeming thing about all Red Giant software is that everything is available as a free trial so you can try these things out before you commit – and that's my recommendation.

<http://goo.gl/ubBTuw>

<http://goo.gl/xsXiXq>

© Ian Sandall 2014



The next TV-Bay Tour

Our good friends at TV-Bay are planning another tour on 11th and 13th November.

Den Lennie will be coming along to this one plus a few other big names with an emphasis on cameras for 2015, a session on Drones, and also one on planning a new studio, so lots to appeal to the IOV members.

Although nothing is firmed up yet we hope to have a stand, and to meet lots of our existing members at the same time.

The dates are :
London - The Old Truman Brewery: 11/11/2014

Manchester - The Pie Factory, MediaCityUK : 13/11/2014

Find out more:
<http://www.tvbayshow.com/tour/>

From the Forums

The IOV Members' Forums continue to be a source of knowledge and advice, often saving people time, money, and stress because someone has been there before and is willing to help. As people running businesses, the problems need to be solved rapidly and the work turned around for the client, so the Forums are an invaluable aspect of membership.

Here's a selection of issues raised across the 11 Forums over recent months. Whilst I would love to go into more detail the correspondence amongst the members is confidential to them.

So, if you're reading this and you're not a member, it's well worth considering. Go to:

<http://goo.gl/Q7K5AD>
Become an IOV Member.

Best methods to connect a camera to a projector

Audio sync issues

Devices to communicate with crew without headset and mic

Video cards and render quality

Problems creating a dual layer DVD; printable dual layer DVD supplies

Understanding codecs

Advice on new kit investment, also specific cameras

Camera repairs

Looking for a DVD author

Links to interesting or amusing footage

How to establish my video production business

Jib owner/operator needed

Freelance camera/editors to work on projects around the world

Timelapse

Experienced teleprompter Operator

Studio hire recommendations

Insurance questions

Call for expert reviewers of pro video equipment or software

DVD duplicators

Camera/2nd camera/ sound recordist needed.

Cautionary Tales (various!)

Presenter training

Aerial filming

Editing systems pros and cons

DSLR Master Class Launched

The first of what is hoped to be a touring series of VideoSkills Master Classes was launched in the Southampton area on 1st October.

With original course tutor Eve Hazleton indisposed through illness, Dave Reynolds stepped in to deliver the course. Dave is an accomplished creative and trainer so we were fortunate indeed to have him at short notice.

The day course covered the "Five Pillars of Exposure", set ups, managing ISO for optimal results, lighting to create a sense of depth, picture styles including Magic Lantern and Technicolor cinestyle, so there was a wealth of knowledge and experience shared.

The feedback from those who attended was enthusiastic and positive.



The event essentially targetted the Southern region, i.e. Areas 12, 13, 14, 09 and 10, and we think this model is an appropriate way to deliver VideoSkills Master Classes going forward.

Bryan Stanislas, who organized this event told me, "We will have some further VideoSkills MasterClass events coming in 2015 so keep an eye

out for dates and locations.

They include: Shooting Green Screen, Directing for Directors, Creative Lighting and Colour Grading. These events will be taking place at locations throughout the UK & Ireland with the calendar available on the IOV website in the Members area in the next few months."

Worth a Look

Just some links to interesting content & resources.

<http://www.jdfnet.com/> Look at the work of James Drake, Red Epic user in Denver

<http://www.videoedge.net/news/production/pov-releases-6-short-interactive-documentaries/359199>
For those interested in Documentaries check out Empire, view in Google Chrome, Dutch with subtitles, and Immigrant Nation.

<http://www.hdwarrior.co.uk/> Sony PXW-X70 review

<http://nofilmschool.com/2014/09/sony-a7s-panasonic-gh4-duke-it-out-camera-review> In-Depth Camera Review, Sony a7S & the Panasonic GH4.

<http://mashable.com/2014/04/02/viral-branded-videos/> Tips on what factors help to make a branded video go viral. The House of Thrones parody vid is fun!

<https://medium.com/this-happened-to-me/10-ways-to-make-your-video-go-viral-d19d9b9465de>
Similar theme based on *Girl Learns to Dance in a Year (TIME LAPSE)*

<http://digitalfilms.wordpress.com/2014/04/02/why-film-editors-love-avid-media-composer/>
<http://goo.gl/onSAB8> The-Hobbit-Trilogy-Comes-to-Life-with-Media-Composer

<https://www.lytro.com/>
Lytro Illum camera utilizes revolutionary "Lightfield Optics", and offers "Real time playback controls [that] allow you to compose, render and refocus every detail of every shot."

<http://hdslrshooter.com/its-official-canon-7d-mark-ii-announced-coming-this-november/>
Canon 7D Mark II to be released November 2014 . Video review by Mark Horsburgh shot in NZ.

Review of the Canon XF-205

By Tony Manning

Canon

Back in early August a distinctly unglamorous cardboard box marked "Coffee" arrived. Once unwrapped it revealed the small, but perfectly formed Canon XF-205 on loan for a week of testing.

The Canon XF-205 is a child of the i-phone generation, smart, multi-functional and well-connected.

If this camera was a girlfriend you could take her anywhere. Relaxed and informal in jeans for a walk in the park, yet so sophisticated for an evening at the ballet. Wow, what a gal!

OK enough of that metaphor! Yet this seems to be what Canon was about in making this camera, which with its lower-price companion the XF-200 builds on the success of the XF-100 and 105 cameras. All the features are there for the experienced professional, including individual rings for focus, zoom and iris, yet it is also, as Canon claims, an ideal tool for the less experienced or amateur user. Its onboard Ethernet and LAN connectivity suggest a prime target market of run-and-gun newsgatherers, often

MP4 to SDHC to an SD card.

It is trumpeted as a "tool that is intuitive to use" and to some extent that is borne out. Some aspects I found less intuitive and it was unfortunate



that no manual was supplied. When I eventually traced a copy online (no easy task as it turned out) the document came in at 242 pages long!



I needed to set the resolution and frame rate, as you do, and it took me some time (maybe it's me) to discover this is a sub-category of the "Other Functions" menu. At a similar level of simplicity (remembering that at this time I had no

with little preparation or training who can shoot with confidence in full auto mode and get the story back to the editor PDQ!

Although compact in form, this camera is fully featured for professional or even broadcast (4:2:2) use. To be precise, it offers 50Mbps 4:2:2 MPEG-2 to CF, and 35Mbps 4:2:0

manual) I understood there was an SDHC card slot in addition to the two CF card slots - but where? Oh there you are!

See P.40 of the manual to save yourself the trouble I had! So how will I know which card I am recording to and whether one is functioning as a back-up? The manual when you have

it confirms that you "can record video in MXF format, MP4 format or simultaneously in both formats..." (P.55)

What about painless FTP transfer? I would suggest you sit down with a cup of tea, a techie friend and some paracetamol! Network Functions takes up a whole chapter running to 20 pages of densely packed information.

You might say that I put myself in the position of a rookie VJ (Video Journalist). My point is perhaps an obvious one: OK you can frame up, press the button and off you go, but with such an advanced piece of technology there is actually a

great deal to learn and get familiar with, and it is comforting to see that some manufacturers have begun to offer familiarisation courses to new customers. Even this assumes novice users know about framing and how to shoot handheld with a relatively heavy object (about 4.3 pounds all up) lacking shoulder support.

So minor gripes apart what is this camera like in use? I used it for the most part in auto mode, handheld at a local church and tripod mounted as an auxiliary camera (as I suspect most of our members might use it) on a shoot of a talented young Swedish singer-songwriter, Filip Johannson.

<http://goo.gl/aq5OVB>





High Beach Church in Epping Forest

My first impressions of the camera in both settings were very positive. While I prefer to do manual WBs I was impressed with the Auto WB outdoors on a bright day. The pictures produced were detailed and natural looking and those shown are grabs from the footage without any grading. A worthy performance from a single chip camera (1/2.84 type single Bayer array HD CMOS sensor).

such a throw is rarely needed.

This is certainly a versatile and well-equipped camera that lives up to Canon's description "Feature-rich yet compact, it's a powerful professional tool."

Could I see myself adding this camera to my growing list of equipment? Yes indeed. In the rapid all-going-on at-once world of events coverage having a camera of this size - yes compact, but not so small as to be fiddly, and with a quality image would be very useful. A less experienced operator could also get some good shots with it as a second camera, once I have explained that the B in B-Roll doesn't stand for Bacon (though I often wish it did)!



Filip Johannson

The viewfinder, with a resolution of 1.23m-dots is accurate for focusing, and the 3.5 inch screen was bright and with sufficient contrast to judge the shots in all but the harshest of lighting conditions.

Image stabilization and low-light performance are prominent features of this camera, both of which should appeal to news-hounds and wedding crews!

Audio facilities have not been overlooked either, with 16-bit 4 channel or 2 channel (48 kHz) linear PCM available, with full manual control if preferred. There are two XLR inputs. (See images on the right).

The XF-205 also boasts a 20 x Optical Zoom Lens, more than adequate, and in my experience



The XF-205 at IBC

All in all the Canon XF-205 is a solid performer, reliable for spontaneous auto shooting or where there is little time for preparation, yet with a host of professional facilities to reward those who want to fashion their shots to the material. Light and easy touse (but do read the manual!) it is a major update on the XF-105 and an ideal tool for a busy photo-journalist or events videographer, particularly as an ancillary camera, for cutaways and vox pops.

When first released the XF205 had a MRP of £3,799.99. I see that it is now available at £2999 (plus VAT) and at this price it is very attractive indeed.

This brings it in at around £400 cheaper (typical street prices) than the already established 3 x 1/4 " sensor JVC GY-HM650 which the BBC bought over 600 units of since 2013.

For a detailed spec go here:

<http://goo.gl/Lswo8J>

Find the Manual here:

<http://goo.gl/6ImjoS>

NAB 2014 video report here:

<http://vimeo.com/91375071>

Video demo with a rig and handheld by Sebastian Devaud

<http://goo.gl/rGg3e8>

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You Need a HND to produce Video!

By Mark Ballantyne from TMTV

It may have taken some time before all the pieces fell into place but once they did it was obvious that Mark had found his niche in video production. In the following Q&A Mark tells us how it all came about and why he considers education to be a vital component of a producer's success.



Hands up all those who said "when I grow up I want to be a film maker"? No well I guess TMTV is the same as everyone else then! Mark Ballantyne of TMTV (more commonly known as ProTruck Video) wanted to be an RAF fast jet pilot but alas his eyesight let him down, so he took the second option and joined up as an Apprentice Engineer gaining an HND in Aeronautical Engineering - and that's where it all started!

Did you consider producing videos in the RAF?

At the time of the apprenticeship I didn't want or even consider making video and once my apprenticeship was complete I went on to bigger things - VC-10's travelling the world fixing them but never contemplated producing video.

Why did you leave the RAF?

One day I was told to get off the grass by an over exuberant Drill Instructor (and I wasn't even in training) so I left in complete disgust - but alas not to produce video, as I still hadn't thought of this but to work as an Engineer on Transport Refrigeration and soon became the national training manager (mainly due to my RAF Training and the HND).

Is this the point where you thought of video?

Yes I immediately discovered the training material was pretty out-dated, so this is when I had the eureka moment: "I know I will produce films!"

Did it work?

This approach was widely accepted by my bosses and delegates as a very good way to show how things should be done with titles such as 'Good vs Bad Engineer' and 'Saint or Sinner' if you get my drift.

Where did you get your training for this?

I successfully completed quite a few courses of video and graphics during my time here for which I am forever grateful.

So how come you are not still a trainer?

Well in 1999 I met a Driver Trainer on a course and we decided that we should do this video stuff for the Truck Manufacturers. After a meeting with one of the main 7 Manufacturers and we were away having been asked to produce an informative video on the features and benefits of each truck in their range - 7!

So obviously you had to leave your job then?

Yes, and this was quite scary consid-

considering my salary as the national Training Manager was pretty reasonable but what the hell I gave notice! I suppose starting a business is pretty much alike to family planning - if you wait until you can afford it then it will never happen!

How did the videos come out?

The 7 product videos were produced and the success of these was down to understanding the equipment which I can say was pretty much down to my RAF Training, knowledge and experience with Trucks along with an HND in Aeronautical Engineering!!

OK so you have this in the bag - what happened next?

On the back of this we suggested a similar idea to a couple of other Manufacturers and they liked the idea so much that they bought it! And to this day I can honestly say that some of the features incorporated into the kit these days is down to our feedback from those early days - I mean who can argue with a guy with a HND in Aeronautical Engineering!

Do you only work for the manufacturers?

Absolutely not, large operators saw these videos and wanted them bespoke, so obviously there was only one business to produce these - which we did quite successfully and still do to this day - sometimes paid for by the Manufacturer as a good will gesture and sometimes dealing with the Operator directly.

Any experiences that were out of the ordinary?

Yes, definitely, in 2008 disaster struck! The Product Manager of one of the Manufacturers left his post and we thought 'Oh gosh that's it then, it's all over' as generally in the business you tend to deal with the people rather than the companies.

Oh, so how crushing was that for your business? Did you consider bar work?

No, he happened to turn up at a Manufacturer we hadn't worked for so that actually worked out rather well !

Well that was a negative to positive - any others you can think of?

Yes, there was quite a funny one which happened a few years back. My Duplication guys put the wrong data on an order of 1000 to our customer. The content was a video produced for another of our customers

who happened to be a competitor. **Wow, that must have been embarrassing?**

Yes it was but luckily they laughed it off and the following month I was at a meeting discussing a new job which was remarkably similar to their competitor video they 'accidentally' received!

Brilliant! So once you produce the video that must be it?

Definitely not, new legislation and product updates always makes our accountant smile as the manufacturers have to do it all over again! We are generally their first choice due to experience but cost is still an important factor - especially over recent years so we do need to remain competitive and not just presume!

and I can say that to date there has only been a bruised wrist, 3 camera write-offs and just one fatality - usually where the truck driver misses his mark!

So just to recap your story so far Mark:

- You failed as a Pilot
- But you completed an RAF Apprenticeship and gained a HND in Aerospace Engineering
- You then became a National Technical Training Manager (with the aid of your HND)
- You met with a Driver Trainer
- You targeted the Truck Manufacturers
- Operators wanted your stuff tailored to their business

Aerospace Engineering - and I am sure any HND or B-Tec as it may be called now will suffice[so no need to go rushing off to sign up for Aerospace Engineering!]

And for those not in education; only do what you know about. I don't see the point of constantly asking the customer what each bit does and so how can you possibly script it to show it in the best light?

The prospective customer has seen what we do and expects the same or better and this can only be accomplished by understanding the kit to show the best way to get the most out of it. It also helps that we drive trucks too!

OK so that's your history and hopefully will help others understand how much Education has impacted on your success. Do you do other stuff apart from Trucks?

We only do Truck Stuff as this is what we know. We did a wedding for a mate once and nearly died of stress! We have also been asked by customers who have left their position in the Road Transport Sector and become Managers in other areas to produce a video for their service or product. Of course we go along as a matter of politeness considering they were the reason we did that job on their truck, but knowing at the end of the meet it will just not happen, so we just smile, shake hands and the next day quote a figure we know is outside of their budget and subsequently never hear from them again!

So you only do Trucks?

Yes. - Oh and Charity work every year, but there will be a truck in there somewhere!

© Mark Ballantyne 2014



Has legislation impacted on other areas?

Yes, Truck Operators are very much under fire from the authorities in relation to their procedures - mainly H&S. This caused us to become quite heavily involved in helping keep them on the straight and narrow. More recently we have been involved with assisting companies in protecting the Boris Bike!

So where does your Engineering and Truck Knowledge fit in here then?

The specialist equipment on these trucks is quite hi tech so to be able to demonstrate it to its full benefit we needed to go to the equipment manufacturers and translate the technical aspects into driver speak - no need to complicate the job with technojargon is there?

We are also IOSH trained and so produce Risk Assessments for every job as they are usually pretty much high risk to both health and equipment,

- Legislation ensures your products have a finite life and you then start again - which I guess this day and age will also be applicable to wedding videos!

So Mark in a nutshell what would you say to others to help them along?

Education is key, as our success has pretty much been down to a HND in



IBC Amsterdam 2014 - an Overview?



Really, this is not so much an overview of IBC, more a stone skimming the surface. The best I ever did on a lake near Keswick was 22, so if I get near that I'll be content, but you get the idea, I will miss more than I hit.



IBC 2014 also hosted IBC Content Everywhere Europe, "the first in a global series of events connecting disruptive digital media technologies with key players in the hottest emerging markets." Do I claim to know what that's about. No, the stone skipped right over that, but follow the link if you are interested. I know emerging Cloud technologies are in there somewhere!

<http://www.ibc.org/page.cfm/Link=914/>

There's also the IBC Awards, presented in four categories:

Innovation
International Honour for Excellence
Exhibition Design
Best Conference Paper

There's a Future Zone – for cutting-edge ideas and technology.

<http://www.ibc.org/futurezone>

...and the Big Screen Experience with a theme of Disruptive Cinema and screening Life of Pi and Dawn of the Planet of the Apes – and the IBC Pub and The Beach for tired travellers!

Behind the scenes there are numerous committees looking after the conference, technical papers and so on.

Hard to keep up with it all? There's a 60-page magazine fresh as you arrive each day, the IBC Daily! <http://www.ibc.org/page.cfm/link=534>

On your way in to the Exhibition you pass by (are routed by) all the outside broadcast/satellite vehicles, some with relatively affordable solutions.

Once inside you need a military strategy to explore the terrain, at least for a generalist novice explorer like myself. Some visitors will have much narrower target areas, of course. So from AADYNTECH (OK there are earlier guide entries but they use numbers and that's cheating!) through to Zylight 454 pages later, what to see and what to miss?

I don't know about you but some exhibits are as exotic as a mandrill. Sometimes I look at some equipment on display and think, "Wow that looks great! What is it?!" Some are high-end broadcast technologies, of course, and many others may appear arcane, but while it's easy to dismiss them as

First of all what is IBC? Well, it's a Trade show. OK a Very Big Trade Show. It's that all right – but a whole lot more. It's in Amsterdam so it must be another video expo but this time for Western Europe? In fact the reach and spread of international exhibitors and clients (attending the event and otherwise) is truly impressive.

Let's start with the owner-organisers, or IBC Partners. These are:

the IABM I was unable to discover what the initials stood for. Maybe that mattered in 1976 when they were first formed, but evidently not now. By the same token maybe we will come to be known only as the IOV! So their brief explanation is that the IABM is "the only trade association that represents the broadcast and media technology supply industry worldwide" Intrigued? Find out more here: <http://www.theiabm.org>
IET – The Institute of Engineering and Technology
IEEE – Broadcast Technology Society
RTS – The Royal Television Society
SCTE – The Society for Broadband Professionals and
SMPTE – The Society of Motion Picture and Television Engineers

The partners describe their task as putting on "the premier annual event for the professional engaged in the creation, management and delivery of entertainment and news content worldwide."

There are many aspects to IBC, a 4-Day Exhibition, and a 5-day Conference structured as follows:

Business Operations; Content Innovation; Industry Insights; Strategic Insights; Technical Stream

irrelevant to our members' scope of operation, often those technologies are coming our way, and more rapidly than we might imagine. So now when I see the phrase "High Performance KVM (adder.com) (keyboard, video and mouse) or the even more intriguing/obscuring come-on "the most powerful HEVC and UHD-enabled STBs." www.dune-hd.com I want to find out more and at least pretend comprehension. Of course, I know what it stands for really; it came up on quiz night at my local!

High **E**fficiency **V**ideo **C**oding (HEVC) is a video compression standard, a successor to H.264/MPEG-4 AVC. **U**ltra **H**igh **D**efinition (essentially 4K and beyond, displaying minimum resolution of 3840x2160 pixels); and **S**et **T**op **B**oxes (oh, is that all?!)

<http://goo.gl/1SzTFx>

<http://goo.gl/P8SPPt>

Here's a few places that my skipping stone landed on, however briefly. These are mostly companies that IOV members will be familiar with. Companies where I conducted an audio interview are covered more fully in the magazine.

Nikon Europe

Nikon took the EISA prize for 'European Professional D-SLR Camera 2014-2015' for its flagship full frame camera, the Nikon D4S.

* European Imaging and Sound Association.

The D4S shoots at at 50p/60p. Access the ISO range from ISO 200 up while filming and control shutter speed, aperture, and audio levels, too. This is however a £5000 plus camera (without the lens). The new D810 might be more realistic at just over half the price. Movie - frame size (pixels) and frame rates are: 1920 x 1080; 60 p (progressive), 50 p, 30 p, 25 p, 24 p 1280 x 720; 60 p, 50 p.

<http://goo.gl/LrI7C8>

Photon Beard

Photon Beard showed their mains or battery Square One fluorescent soft-light system as well as their first LED luminaire - the PhotonBeam 80 LED.

<http://www.photonbeard.com>

BBC Academy

The Academy offers a range of apprenticeships covering local radio, Production and Technology; in addition there are trainee and work experience schemes.

<http://www.bbc.co.uk/academy>

Marshall Electronics

Marshall showed their V-LCD71MD 7" Full Resolution 1920 x 1080 Camera-Top Monitor with Modular Input/Output

- See more at: <http://goo.gl/ieF644>

Portaprompt

Portaprompt describe themselves as a "boutique prompting company" and are based in High Wycombe. They run a busy hire service, with and without operator.

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

Autoscript

Autoscript is a German manufacturer and part of the Vitec Group. They are the market leading manufacturer and provider of multiple award winning end to end prompting solutions.



Atomos

There was massive interest at the Show in the Atomos Shogun offering 4K recording capability on a 1920 x 1200 monitor. This is the world's first 12G SDI & 4K HDMI I/O monitor recorder and deck that utilizes both 4K and HD clean output from HDMI cameras such as Sony A7S, Panasonic GH4, 4K SDI Canon C500, and can record 24, 25 or 30p from the camera and up to 120fps HD if the camera is capable.

Their EPK (Electronic Press Kit) was amazing!

<http://www.atomos.com/shogun/>

Ultimatte

The AdvantEdge plug-in for Adobe, Apple, Avid, Eyeon and Autodesk offers an unparalleled method of combining multi-frame images to produce a composited sequence of images.

It allows you to achieve realistic looking composited scenes that would otherwise be too dangerous, impossible or impractical. Ultimatte AdvantEdge lets you place your talent in any situation without the expense of transporting them and their entourage to a location shoot.

<http://goo.gl/EQp9Jd>

Vinten

The award winning Vision blue camera supports deliver effortless support, freeing you to focus on the shot. The perfect balance and infinite drag control can be adapted for cameras from just 1.5kg with the new blueB-ridge, up to 12kg/26.5lb, for heavier combinations.

<http://goo.gl/LyWRQq>

Miller

Miller's new Cinline 70 Fluid Head is purpose-built for film and digital production cinematographers who want a new dimension in professional camera support. With a lightweight design, the heavy-duty fluid head offers advanced precision fluid drag control with ultra-soft starts and smooth stops and perfect diagonal drag transition.

www.millertripods.com

GoPro

Hero 4 Black and Silver versions are now available. HERO4 Black has incredible high-resolution 4K30 and 2.7K50 video and high frame rate 1080p120 video; HERO4 Silver pairs pro-quality video and photo capture with the convenience of a built-in touch display.

<http://shop.gopro.com/EMEA/>

You want more? Really? OK, you could do worse than pick out some video interviews here:

<http://goo.gl/FbWPuj>

My visit to IBC in Beautiful Amsterdam



The IBC Conference and Exhibition at RAI Amsterdam attracted **33,694 visitors (plus over 21,000 exhibitors)** making it the most successful show ever.

IBC in Amsterdam is really something. It feels like a small ultra high-tec city, and your own guide or sherpa would be a good idea.



I had trouble finding the Sony stand, only to discover it was not a stand but an entire building, The Elysium. Very impressive it was too, enough to win the Best Larger Free-Design Stand. Imagine calling it a stand!



The pre-show publicity promised 1,500 companies. Surely not! It turned out to be 1794! From the vast list of companies to concentrate some time on I made myself a short-list (!) of 48 that our members would be most likely to buy kit from! In the three days I managed some level of contact with most of them, conducted audio interviews with seven, and took stills and collected press packs from several, and stumbled upon some interesting others.

The interviews I conducted were with the following companies: Sony (Bill Drummond), Canon (Paul Atkinson), JVC (John Kelly), Polecam (Steffan Hewitt), PAG (Stephen Emmett), Panasonic (Rob Tarrant) and Lite Panels (part of Vitec Group) (Ali Ahmadi). All my interviewees were both friendly and highly informative - and they all knew about the IOV.

IBC is about the Amsterdam experience, not just the show. It is known for its bicycles and trams, canals and art museums, its bars and night life and fascinating window displays. All in all a place to stumble upon all manner of diverting things – including an English 4-piece trad band leading a merry sing-song ending appropriately with “Show Me the Way to go Home!” With a plane to catch in the morning I should have done this rather earlier than I did!



Trade shows can often feel like a collection of disparate (or desperate) dealers each with their own equipment to push. This IBC, however, felt very much like a time of integration, including significant manufacturer collaboration, and one that signals more affordable and workable solutions at 4K and beyond for a much wider range of producers.



My first port of call was for a session with Bill Drummond to catch up with what Sony had to offer.

"We have lots of news in many different categories, so pretty much matching any budget, Sony has a brand new product for you.

What IBC is about for us is bringing our next generation codec to life in as wide a range of products as possible. This next-generation codec is XAVC * which allows us to bump up frame-

to be that type of camera. The price will be just over €2000 or just under £2000 for a camera with 4:2:2 10-bit capability."



The HXR MC-2500 is our replacement for the IMC 2000. which is our entry level shoulder-mounted professional camera updated with v 28mb 50P recording AVCHD also including a handy video light and also the Sony MI shoe which is something we have tried to implement on all our new models.

This allows you to use, for example the UWP

rates up to 60P recording, we can do even higher in some of the more expensive products –but also we can do 4:2:2, and this at 8-bit is accepted broadcast standard and knowing we can meet higher standards at 10-bit is fantastic for all content creators."

* For the technical low-down visit:

<http://goo.gl/34fEjr>

"In terms of implementation the XW-X70 is the most compact camcorder we've ever done. You may remember some of our popular tape-based cameras that we did in the past such as the HDR-A1E and it's really positioned



"Technology has advanced so fast that for the same money that would have bought you a DSR-570 a few years ago you can now get a 4K camera recording 600 megabits per second – the new PXW-FS7, coming in at well under £10,000. We've used an E-mount for it and that's the mount we use for all of our alpha (α) cameras. So you can use a range of consumer lenses with the camera. We've also launched a brand new zoom lens 28-135 for about £1500. This camera is designed for the videographer and fits in just above the FS-700."



"We know that people like your members need to use their camera day-in and day-out so we sought lots of user views to inform our specification on this camera. It has the ability to feel comfortable on the shoulder or butted into your shoulder pad. If you're running and gunning all day you'll need a camera that's not just ergonomic but as light as possible. We've made the camera out of a new magnesium alloy as opposed to aluminium, so now the actual camera body only weighs 2kg, so if you're running around all day covering live events or weddings, it's really an ideal camera for you.

At the other end of the spectrum again we're using the E-mount. We launched the α7-S at NAB and it went down an absolute storm with videographers."



"You're getting 4K output in a camera that's under £2000, XAVC-S 50 mbs, the E-mount which can adapt to pretty much any lens, with a whole range of different adapters available. You're getting cinematic images like S-Log 2 and it really offers another option for videographers who maybe want to shoot in a more DSLR way. We've seen DSLRs take off massively in the market since 2008, and the reports I'm getting say we've really cracked it with a camera that not only produces high quality but is also incredibly sensitive and great in low light."

There's been an explosion of the action style of camera over the last four or five years. This kind of camera opens up a lot of creative possibilities for videographers in getting some great camera angles in whatever they're covering. One of the key features alongside the picture quality is the image stabilization. We have XAVC-S even in a small camera, including timecode, which is important to the professional."



The Sony HDR-AS100V/W
See Cheema's review in this edition

"Another product launched at the show is a new browse software Catalyst Browse. This supports XAVCS, so you can still integrate your workflow with your XD CAM or AVCHD work-

flow - and Catalyst Browse is going to be free of charge for anyone. Existing users will be offered the Catalyst Prepare product which is the next step up and worth around \$200 again FOC to make sure we take everyone with us on the journey we want to make with this software development."



Over the last couple of years we've offered discounts for film schools and we're looking at how we can roll that out to students as well to try to encourage people to adopt our technology.

Now we've got our major shows and product launches done we're going to

"We've collaborated over a long period of time with the IOV with a range of activities like the VideoSkills scheme, so we very much want to continue that collaboration with industry groups. We're working also with the ITTP and the whole idea is that of bringing together university film schools, Sky, BBC, even make-up schools, see what the next generation needs in terms of skills for production, so we're planning to support the ITTP at their second conference at Pinewood Studios next year."

"I should also mention the Digital Motion Picture Centre we've just opened at Pinewood

and we will be inviting your members to come and have a look. It is focused on the high end but it's also there to try to inspire and also to be a resource for film makers of all sorts. The FS7 will, of course, be going into the Digital Motion Picture Centre.

spend the next six months rolling out Master Classes and open days with our specialist dealers to get people in to have that discussion about what camera's right for them. We'll have our ICE guys around too to help people think about their next step, so that 6 months down the line they're not thinking they've chosen something that's not really right for the work they do."



"It's certainly interesting times in the industry because there are so many options, but whether you're shooting with an a7-S or an FS7, if you're good at what you do you'll produce some spectacular results. And that's what we want to do, to help people to get the best out of these cameras."



With Paul Atkinson of Canon at IBC 2014

"We've been supporting this event for over 30 years and it's the biggest thing we do in the European calendar."



From an IOV membership point of view I think the most interesting products would probably be the C100 with the dual pixel CMOS autofocus option or the new XF-200 and 205 camcorders. The latter cameras are very useful for news gathering but also for documentary makers, indies, etc. as smaller cameras for beauty shots, perhaps as B cameras to the C300."



"All our X-series and our Cinema EOS C300 are able to record mp4 simultaneously with MPEG 4 long GOP in the MXF wrapper. The mp4 gives people a chance to get a smaller file size

back to a newsroom quite quickly, and is equally convenient for web upload."

The rise of the DSLR as a production tool has meant more people are interested in the quality of shots they can produce with the right lens etc., but right now they might be unsure which route to take, should they be looking at "proper video cameras", or continue down the DSLR route. Are there any guidelines for people to choose which horse to ride?

"From a personal perspective I would always use a dedicated video camera. Having said that there will be times when a DSLR, because of its design and shape, will be the best tool for the job. A lot of it will be down to personal preference."

At the end of the day a DSLR is a stills camera with a video capability, albeit in our case a very good capability right across the range. The shallow DOF look remains important because it's that cinematic image that people want."



As far as lens compatibility is concerned, if you are moving from say, a 5D Mark III or a 70D up to a C100 which for some IOV members would be a natural progression, they are still able to use all the same glass and these lenses are designed to cover a full frame 35mm negative or positive film, so in effect they are higher than 4K resolution on the lens and when you

marry that with a dedicated video camera sensor then you're getting the best of both worlds."



In designing our cameras we take our user feedback very seriously. Take the XF-200 and 205 camcorders as an example. Professional users would want the traditional 3-ring manual controls and they have that, and it was not present on the 105 or 305, both extremely popular cameras even now. Another instance with the EOS 1DC a DSLR-capable of internal 4K recording, when first intro-

duced it was 24p only. The feedback we had, especially from European users with broadcast applications in mind, was that they needed 25p and this is now a free upgrade carried out in the Canon Service Centre."

"Training is an investment in our customers. If they look on the Canon professional network [<http://cpn.canon-europe.com/content/index.do>] they will find workshops and behind-the-scenes hints and tips. We're increasing that content as we go along."

There's material from our Canon ambassadors Phil Coates and French cinematographer, Sebastian Devaud." <http://goo.gl/bgh1nu> (2011)
<http://goo.gl/iePg14>

Litepanels - interview with Ali Ahmadi, Senior Product Manager Vitec Group

How would people make a judgement about paying more for quality lighting and what is it that they get if they do so?

"Major manufacturer so we have a reputation to uphold, so we spend extra time and resources to ensure our colours are correct and stay correct. We have seen plenty of manufacturers pop up and disappear. Besides, Litepanels was founded by photographers and gaffers so we know that the story is told in people's eyes and faces, so we want our lights to play their part in telling the story.

Chinese manufacturers incentivised to get into the LED business, they get their grants, soon they realise that LEDs for cameras need to be a lot more sophisticated than for example streetlights and as the warranty claims start to pile up they close down – or maybe start making street lighting! That's a real example by the way!

We take a lot of trouble to make the LED good to start with e.g. colour rendering, spectral breakup etc.

If you buy cheap lighting, when you turn it on you are likely to see it has a green tint to it, because the cheapest phosphor has been used, so you'll have bright but ugly lighting. It will also miss the rich red colours, and both of these issues will become more obvious with the light on someone's face. The person will look rather sickly.

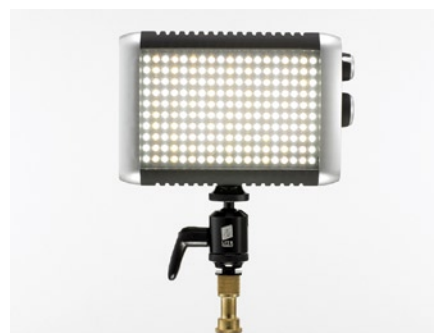
There are many ways to measure light fidelity e.g. the European Broadcast Union's TLCI. The CRI is a very old system and is not applicable to modern LED lighting and is actually misleading. Many companies are misrepresenting themselves by quoting high CRI values.

The biggest hit that we're showing at IBC is the Astra 1 x 1. Many years ago Litepanels invented a new category of light, the 1x 1, we've been copied – not very successfully – many times. Using our experience and feedback from our users over some years, we have produced a new model that is four times as bright as the original for half the price. It's also a modular products you can so as your business grows you can accessorize with other modules. It's very sought after at the show."



Our members often have to do pretty much everything on a shoot. They are very interested in producing beautiful pictures and know lighting is more than just illumination, but they need kit they can carry and set up pretty quickly.

"We have lighting kits for that where everything you need is inside a case, two lights, three lights. We also have on-camera lights, e.g. the Croma, which is a bi-colour light. If you are in a mixed light environment e.g. someone's living room and you have sunlight coming in from outside and tungsten inside you can use these units to match that environment."



"The Croma is small but quite punchy so you can also use it on a stand or use a clamp using one of our well thought out kits."



"To find out more go to [Litepanels.com](http://www.litepanels.com) where there's lots of information and a Dealer Finder.

We also have extensive online videos and with the launch of the Astra we made a new set of videos with one of our co-founders who had been an international Hollywood gaffer for most of his career before he decided to become a manufacturer, and there's lots of lighting tips and tricks in that video. We also contracted some great lighting tutorial videos with a US-based DP, Doug Jensen."

http://www.youtube.com/watch?v=IfYNO1_5fqI
the new Astra 1 x 1

<http://www.youtube.com/watch?v=ceY6yRp1rJg>
Doug Jensen light kit training

<http://www.youtube.com/watch?v=1gzdp8yP-Nw>
Litepanels Light Kit Training - Croma Flight Kit

An interview* with Nigel Gardner of PAG batteries

"Battery technology for the TV industry has changed over the last 20 years. Back then we had NiCad batteries, heavy, and large in volume. Over the last 10 years we've moved to lithium-ion which is very popular with cell phones and computers. The energy density is about four times that of a Nickel-Cadmium battery. However, with every advance there comes a downside: the electrolyte is flammable, and when you have electricity together with a flammable liquid you have a potential fire. So the aim of the manufacturer is to ensure a very safe product. This takes a lot of engineering and surface treatments to make sure the battery is safe.

This aspect is underlined by the fact that the airlines and IATA have now placed a restriction on the size of batteries that you can transport. The average battery was about 100 watt-hours, but the high power requirement now for digital film would mean this would last only about 45 minutes, so the requirement rises to something around 120 watts.

At PAG has developed a systems that we can put two batteries that are under the 100 watt-hour limit together to give a 192 watt-hour battery. This, linked together will power any camera. So this solves the air transport problem and the problem of powering increasingly hungry cameras.

The linking battery was launched in 2011, and allows 4 or 5 batteries to be linked together which will not only give you the power to run the camera but also will give you extended time. Given that you can also hot-swap, really you can run as long as you want because there is always power left in the battery which is closest to the camera.

With our linking system you get power out of both sides of the battery whereas normally there's only one connector, which means that we can place a hub for outputs between bat-

teries; we can have 4 D-type outputs and also a USB which people appreciate because they can charge their phones or i-pads, but there's also a lot of associated equipment that uses USB to charge. This might be a monitor, a radio mic, or a microwave, for example."

"We can actually charge the batteries stacked, so the news cameraman who may be in a stressed situation in a war zone no longer has to wake up at some point during the night to change the batteries on charge, because we can offer him a charger that will take all 5 batteries.

Generally there is the V-Mount (Sony system) and for the US it's Anton-Bauer (3 stud). We conquered the V-Mount and now we have designed one for the US that gives all the same performance and advantages."



"The battery controls the charge and the discharge and if the battery is built correctly it's very hard to damage, as opposed to the NiCad where the charger would carry on until it went dead. There's no memory effect, so there's no need to discharge, just top it up as needed.

The only issue with lithium-ion is that the batteries have to be in your hand luggage for flights. There's no quantity limit as long as they are under the 100 watt-hour mark. The only restriction might be weight but I travel regularly with 9 or 10 batteries and there's never been a problem. It's wise to make sure that you have the test certificate too."

More info at www.paguk.com

*(You have to guess the questions -Ed!)

An interview with Rob Tarrant, Panasonic European Product Manager

"I think the big questions at IBC 2014 are: where will 4K start to fit in not just with broadcast but also with corporate; and simplifying workflows for HD production.

We have exciting products, from the Consumer Division 4K X1000 up to our Varicam at the other extreme."



Varicam 35_80mm

"The latter is due to be released next month and is generating a lot of excitement in broadcast and also natural history. We stepped out of that market for far too long and now we're back.

Network workflow, moving content to the cloud or a server using wi-fi, wired, 4G the ability to move large volume data over the public networks is becoming a reality and we're working to make that happen out of a cameras, e.g. the PH-270 and the X5000 will be able to stream content and FTP content.

We also introduce the AJPX 800 3 x 2/3 inch chip 2.8 kg mid-range shoulder mounted camera with a superb picture and full networking facilities.

Panasonic offers reliable solid product backed up by a solid 5 year 5-day turnaround warranty with our P2 equipment. We understand that as a professional you need reliable kit and that's what we provide."

For more information: business.panasonic.eu

IBC Interviews: John Kelly, JVC



At IBC 2014 we have a number of new products, all 4K capable, and using our newly developed super 35 sensor.

"We are showing a prototype model of the new GY-LS300 compact hand-held camcorder featuring our new Super 35mm 13.6MP 4K CMOS image sensor.

The LS-300 uses an MFT mount, and gives full resolution 4K. Planned availability is the early part of next year and demo models will be on tour in November/December.

The form factor is a mid-sized hand-held unit that includes all of the features one would expect to see in a professional production camera:



XLR audio built in, NDs built in, manual camera controls married with all the traditional ergonomics of a professional video camera."

"We see this camera covering a pretty broad spectrum of production/user profiles. People currently using DSLRs for video are likely to be interested. Performance in low light is likely to be excellent, given the size of the sensor.

The camera will use the same low cost media, SDHC, with 2 card slots. Since it inherits a lot of the functionality of our range of ENG camcorders, HM-650, 850, etc., this means you can record multiple formats on different cards whether that be 4K, HD, and of course, choose to have simultaneous backup.

Networking connectivity including 3G, 4G or wired LAN allowing live streaming, remote camera control over IP, i-phone to get material back to base quickly and efficiently.

Ergonomics has been a strength of our line of products, and is often favourably commented on by our users.

We are also showing an early prototype model with the working title of Elise. There is no confirmed spec



yet since this is the subject of our research at present, but it would be shoulder mounted and use the Super 35 sensor.

Our remote 4K/HD camera fulfils an interesting niche in the market. This is a 2-piece camera design with a remote camera head employing the new Super 35 sensor. We see a wide range of potential applications – use on a jib arm or Polecam, sports, reality, medical, industrial, scientific. Again this is due early 2015."



"Our current range includes the popular HM-600/650 and the shoulder mount HM-850 and its studio version the HM-890. The image below is of the HM-890.



The HM-850 is a traditional shoulder-mount design offering all the ergonomic benefits and a professional layout – a cameraman's camera.

Since the groundbreaking HM-700 and 750s we have added a lot of extra functionality starting by completely uprating the front end of the camera with 3 x full resolution CMOS sensors for true 1920x 1080 HD and delivering excellent low-light performance (F12 sensitivity at 2000 lux). So if you are shooting in challenging low light then the HM-850

is an excellent choice. The pictures are very sharp and clean at the same time."

"The beauty of these cameras is the flexibility they provide. For example, record at 50 megabits in H264 mode, 2 recording slots, can record different formats – HD master on one card and SD or low-res proxy file to send via FTP for example, on the other.

The news area is a strong suit for JVC with around 600 units of the HM-650 model going out to the BBC. Local TV stations are taking them too, including the biggest player so far."



"We try to address customer needs, including training, and have offered short courses to new customers to help them to get hands-on and accustomed to operating their new camera. The feedback from those who attended was very positive, and included sharing of information amongst the group which may well have continued after the course.

JVC is providing continuing improvement in picture quality, coupled with an excellent menu system that we have a lot of great feedback about, where you have full control of colour matrix, knee points, black levels, etc. to get exactly the look you need, or to match cameras. You can readily set up favourites to save time as an operator."

More info: <http://jvcpro.co.uk/home/video/>

IBC Interviews: Steffan Hewitt, Polecam

Polecam is fundamentally a very high quality single-operator jib but it's really easy to put together. No tools. One of the big design things we put together right at the beginning was that there should be no tools, no faffing around, so everything clicks and locks

"It's made of carbon fibre so until we get to an 8-metre length we don't even need to have any rigging wires. We don't even have any wires for the leveling of the head – it's made in such a way that with dampers and the spread of the load gravity does it all for us.

For an operator who's not a classically trained jib operator, it's incredibly intuitive. He can put his DSLR, mid-range camcorder, even GoPros now. We even have people placing two cameras up there. As we've demonstrated here there's a Panasonic 171 and a GoPro as well. So one crane is giving you two shots, the zooming capability of the Panasonic with a wide shot from the GoPro."



"Some of the lower-cost solutions out there, yes, you can buy cheaper, but the minute people get hold of our system and they feel the joystick they look at the performance they get from the head and the real key is slow performance. Anyone can make a head so that you can whip round, but can you make it creep really slowly to give those lovely slow smooth developing shots? That's what we can do and that's what our customers see straightaway.



I love the range of the IOV membership, it's very exciting from our point of view, because whether it be weddings, industrial, medical – or even just personal use – what a crane does is add a third dimension. Filming from the floor is filming in two dimensions. Sometimes to be able to get up high and be able to move as well, even if it's just a pan and tilt or a static high shot for the edit is really important. If you can do this quickly and easily without having to be trained in the black arts then it's so much easier. Your viewers too they need to get away from the tight shots too and a high shot helps them orientate themselves, then go back in again.

We've seen the wedding market for us grow quite dramatically because there's this aspirational element of families spending more money for a very special and memorable production. It's lovely to see the pleasure they get from being able to lift their production values by learning to use the Polecam properly and artistically, and of course that's what gets them the next job and begins to repay their investment."



<http://www.polecam.com/>



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)

Ron Carmichael M.M.Inst.V.	01382 520437	
Alan Rae M.M.Inst.V.	01224 703745	ACKNQRS
Brian Rae M.M.Inst.V.	01224 864646	ACK
Colin Sinclair M.M.Inst.V.	01847 895899	ABC
Mark Stuart M.M.Inst.V.	01224 861060	ABCDJMKMNQRS

Scotland South (Area 1b)

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David Hunter M.M.Inst.V.	0141 639 7652	ABCFGHIKN
Wendy Love F.Inst.V.	0141 954 0840	AB
Graham Mackay M.M.Inst.V.	01236 730770	ABCGILKMN
Lee Mulholland M.M.Inst.V.	01294 217382	ABN
Tony Nimmo M.M.Inst.V.	01555 661541	ABC
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Michael Ward M.M.Inst.V.	0141 644 1136	ABCKL
Pro-Create.Co.Uk *	0141 587 1609	ACEFGKR

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Andrew Charlton M.M.Inst.V.	01661 844542	ABCR
Andrew Crinson M.M.Inst.V.	07960 261191	ABCK

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Mike Trewella M.M.Inst.V.	0191 536 6535	ABCFIKNR

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David Harwood M.M.Inst.V.	01253 763764	B
Peter Hinkson M.M.Inst.V.	01253 461107	ACRK
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Brian Hurst M.M.Inst.V.	01253 781203	ABCGUKNQR
Phil Janvier M.M.Inst.V.	0151 487 9338	ABCDGN
Thomas Jones M.M.Inst.V.	01744 603799	BN
Ron Lee F.Inst.V. (Hon)	01744 29976	ABCG
Mark Newbolt M.M.Inst.V.	01928 733225	ABCK
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Ian Sandall F.Inst.V.	0161 456 1046	AFGIKLMN
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Kindred Films *	0161 973 8889	B
Mirage Digital Video *	01253 596900	ABCDFKLMNQ

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Chris Goulden M.M.Inst.V.	01430 431634	ACHKNRS
Philip Groves M.M.Inst.V.	01526 353225	
Dean Hodson M.M.Inst.V.	01246 268282	ABN
Nick Kirk F.Inst.V.	07836 702502	ACFGKL
Geoffrey Knight F.Inst.V.	01472 811808	ACDFGIKN
Ben Newth M.M.Inst.V.	0115 916 5795	ABK
John Port M.M.Inst.V.	0845 293 9348	ABCEFGKMN
Darren Scales M.M.Inst.V.	07876 021609	AN
Tim Smithies M.M.Inst.V.	01246 813713	ACFJKLNR
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North & West Yorkshire (Area 04b)

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Colin Campbell M.M.Inst.V.	01274 690110	
Ian Jackson M.M.Inst.V.	0113 220 5265	ACEJLNR
Christopher Lawton M.M.Inst.V.	0113 218 9298	ACFCHK
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Mike Wade F.Inst.V.	01484 684617	ABCFGN
Mike Walker F.Inst.V.	01924 515100	ACDEHIKLMN
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North Wales & Borders (Area 5)

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Daniel Thompson M.M.Inst.V.	07708 506657	ABCFKGHMN
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Craig Stanley M.M.Inst.V.	07984 005074	ABCEGKM
David Bird M.M.Inst.V.	01733 789809	ABCN
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John Worland F.Inst.V.	01206 241820	ABCFGKLN
Dave Collins M.M.Inst.V.	01603 271595	ABCGK
Brian Gardner F.Inst.V.	01603 260280	ACFGKMNRS
Nigel Hartley M.M.Inst.V.	01728 452223	
Bill Platts M.M.Inst.V.	01733 370922	CDKNORS
Peter Baughan F.Inst.V.	01480 466603	ABCKNQR

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Manolo Lozano M.M.Inst.V.	0792 481285 ext. 3023	
Andrew O'Leary M.M.Inst.V.	01656 650249	ABCKN
Nick Pudsey M.M.Inst.V.	01646 651555	ABCKQRS
Alan Vaughan M.M.Inst.V.	01453 884800	ACFGN

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Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN
Anthony Myers M.M.Inst.V.	020 8958 9838	BCK
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Peter Fison M.M.Inst.V.	020 8133 0081	ACFGHIKN
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David Chevin M.M.Inst.V.	020 8502 7322	ABCKQ
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Simon Coote M.M.Inst.V.	0208 446 8640	ACFGJLMN
David Durham M.M.Inst.V.	020 8504 9158	CGK
Jonathan Grose M.M.Inst.V.	01279 816098	ABC
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Tony Manning M.M.Inst.V.	020 8923 6068	ABCKGNS
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David Strelitz M.M.Inst.V.	01268 412048	ABCFKLMNQ
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Peter Walters M.M.Inst.V.	01708 724544	ABCFKN

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Nicky Brown F.Inst.V.	01275 376994	ABCEFGHIJLNOQS
Jon Durrant M.M.Inst.V.	01761 232520	B
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Matthew Derbyshire M.M.Inst.V.	01323 484418	ABCJKM
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Gerald Thornhill M.M.Inst.V.	01342 300468	ABCGHKNRS
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Chris Waterlow F.Inst.V. (Hon)	01293 885945	ACDFKLMNOR
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Ben Bruges M.M.Inst.V.	07766 052138	ABCFGJLNS
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Michael Moore M.M.Inst.V.	01634 220839	ABCK
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Peter Snell F.Inst.V. (Hon)	01634 726000	ABCEDEFKQR

Channel Islands (Area 16)

David Le Brocq F.Inst.V.	01534 723166	
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Ireland - Ulster (Area 19a)

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Philip McAfee M.M.Inst.V.	028 933 44807	ABC
Frazer Smyth M.M.Inst.V.	028 9267 1958	
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Ireland - Munster (Area 19c)

Michael Lynch M.M.Inst.V.	03053 21 7332222	AM
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9 Lydden Road
London
SW18 4LT
Tel: 020 8877 9669
Fax: 020 8877 0394
Email: info@piks.co.uk
Web: www.piks.co.uk



Grip Equipment

Ianiro UK Ltd
Unit 19, Walkers Road,
Manorside Industrial
Estate, Redditch, Worcestershire B98 9HE
Tel: (01527) 596955
Fax: (01525) 841009
Email: info@ianirouk.com
Web: www.ianirodirect.com



Insurance Companies

Aaduki Multimedia Insurance
Bridge House, Okehampton,
Devon EX20 1DL
Tel: 01837 658880
Email: info@aaduki.com
Web: www.aaduki.com

CLiik; Professional Videographers Insurance 
Millennium House, Sovereign
Way, Mansfield, Nottinghamshire, NG18 4LQ
Tel: 0845 241 8554
Email: steveb@cliik.co.uk
Web: www.cliik.co.uk

PhotoShield Insurance
2 Aire Valley Business Park,
Wagon Lane, Bingley, BD16 1WA
Tel: 0845 180 6666
Email: info@photoshield.co.uk
Web: www.photoshield.co.uk

Towergate Camerasure
Funtley Court, Funtley Hill,
Fareham, Hampshire PO16 7UY
Tel: 0870 411 5511
Email: camerasure@towergate.co.uk
Web: www.towergatecamerasure.co.uk

Lighting

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

Bowens International/Limelite Limited
355 Old Road, Clacton on Sea,
Essex, CO15 3RH
Tel: 01255 422807
Email: tim.haskell@bowens.co.uk
Web: www.limelite.uk.com

Cirro Lite (Europe) Ltd 
3 Barretts Green Road,
London NW10 7AE
Tel: 020 8955 6700
Email: sales@cirrolite.com
Web: www.cirrolite.com

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

L.C.C. Photon Technik 
Watt House, Pirbright Road,
Normandy, Surrey GU3 2AG
Tel: (01483) 831814
Fax: (01483) 831668
Email: info@lcc-lighting.co.uk
Web: www.lcc-lighting.co.uk

Nonlinear & Hybrid Systems

ZEN Computer Services
3 Carolina Way, Salford Quays,
Manchester M50 2ZY
Tel: (01617) 365300
Email: info@zenvideo.co.uk
Web: www.lcc-lighting.co.uk

Radio Microphones

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

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Email: sales@carouselmedia.com
Web: www.carouselmedia.com

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



Multi Media Replication Ltd

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

Teleprompting

Autocue Group Ltd

Unit 3, Puma Trade Park, 145 Morden Road, Mitcham, Surrey CR4 4DG
Tel: 020 8665 2992
Email: info@autocue.com
Web: www.autocue.com

PortaPrompt

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

Tripods & Camera Supports

Hague Camera Supports

Unit E2 Trent Park Trading Estate, Little Tennis Street South Nottingham NG2 4EU
Tel: 0115 959 9028
Email: info@b-hague.co.uk
Web: www.b-hague.co.uk

Ianiro UK (Libec)

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



Vinten

Camera Dynamics Ltd, Western Way, Bury St Edmunds, Suffolk IP33 3TB
Tel: 01284 752121
Email: info@vitecgroup.com
Web: www.vinten.com



Video Accessories

Keene Electronics

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

Video Equipment Manufacturers

Canon UK Ltd

Woodhatch, Reigate, Surrey RH2 8BF
Tel: 01737 220 000
Web: www.canon.co.uk

JVC Professional Europe

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

Panasonic UK

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

Sony Broadcast & Professional UK

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

TV One Limited

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

Voiceover /Presenter

Jane Farnham

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

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